

JOAN

Presented by *THE RABBLE*
and *Vitalstatistix*

17 – 22 July



THE RABBLE

THE RABBLE was formed in 2006 from a desire to make work that wasn't being produced in Australia: visually ambitious, political, feminist and formally experimental. They boast an impressive performance history, having been commissioned by Melbourne Festival, Arts House, Malthouse Theatre, Belvoir Theatre, MTC, Theatre Works, The Substation, Vitalstatistix, Dublin Fringe Festival and Castlemaine State Festival. They have also toured to Wuzhen Festival (China), Brisbane Festival, Dark MOFO and Carriageworks.

CREATIVE TEAM

CO-CREATORS **KATE DAVIS AND EMMA VALENTE**

SET AND COSTUME DESIGN **KATE DAVIS**

TEXT / DIRECTION / LX DESIGN / SFX DESIGN **EMMA VALENTE**

AV DESIGN **MARTYN COUTTS**

DRAMATURG **LEISA SHELTON**

PRODUCTION MANAGER, STAGE MANAGER **REBECCA ETCHELL**

CREATIVE PRODUCER **JOSH WRIGHT**

LIGHTING DESIGN PROGRAMMER **JOHN COLLOPY**

COSTUME CONSTRUCTION **SOPHIE ALLEN AND ARMEDA HAMMONDS**

PHOTO BY **DAVID PATERSON**

FEATURING

RA CHAPMAN, EMILY MILLEDGE, DANA MILTINS AND MARY HELEN SASSMAN

THE PREMIERE SEASON OF JOAN AT THEATRE WORKS FEATURED

LUISA HASTINGS EDGE AND NIKKI SHIELS

“For the past decade the company has refined an aesthetic of theatrical poetry that is unlike any other in Australia. For comparison, you're forced to reach for the dance theatre of Pina Bausch, or the radical, desolating visual language of Romeo Castellucci.” Alison Croggon, The Monthly

Welcome to the South Australian premiere of THE RABBLE'S extraordinary and prescient work, JOAN. Remarkably, this is the first time that THE RABBLE have been presented in our state, and we are very excited to introduce local audiences – and artists - to them.

This season of JOAN is part of a multi-year collaboration between Vitals & THE RABBLE; a partnership which has included an Incubator residency in 2015, introduction of South Australian artists to THE RABBLE, and many hours of conversations about critical issues that women in theatre continue to face.

Over the next couple of years our companies will be making a durational performance event inspired and repulsed by James Joyce's Ulysses. We continue this project during the JOAN season through a workshop with eight South Australian artists.

JOAN itself is a stunning work. It premiered in April 2017, and of course can now not be seen without the weight of #metoo in our minds. Yet for six centuries Joan of Arc has been an effigy of gendered violence. This work speaks to the multiplicity of women's rage and resistance with power and beauty.

Congratulations to co-directors Emma Valente and Kate Davis, to the incredible performers, and to the whole team behind JOAN.

And to you, dear audience, please feel free to stay around after the show for a post-show drink and chat – this is a show to talk about!

EMMA WEBB
DIRECTOR, VITALSTATISTIX

FROM THE ARTISTS

This is not a telling of Joan's life, or even an imagined version of famous events. There are no kings, or clergy or soldiers or townspeople in this show. There is only Joan. There are many Joans. There are many things we could not fit into this show. But Joan, as an icon is endless. It's too much for one show. Author's can't contain her in books. These books are full of apologies.

This performance is a poem, in four stanzas.

THE LIGHT

Joan heard voices that she described as light
One's voice can be both in and outside of you
God can be both in and outside of you
The two twist together pretty easily
If we wait long enough our own light/ voice
might appear
I go down on my knees and I wait and listen.

THE BODY

Joan's body was subject to horrors.
Virginity tests,
Imprisonment,
A Trial
A Burning
Like so many horrors inflicted on the body,
These horrors were repetitious
The body fractures

THE FIRE

Joan was burnt
Then
To be sure
She was burnt again
When she walked to the fire
When her body became the subject of
violence
Only then
Did she become a saint....

THE VOICE

After the silence
We finally hear the voices
Calling from Joan
Calling to Joan



ARTISTS

KATE DAVIS

Kate is a multi-disciplinary artist and Co-Artistic director of THE RABBLE. Kate most recently co-created and designed for THE RABBLE – Cain & Abel (Substation), In the Bleak Midwinter (Malthouse Theatre), Deathly, Death, Dead (Malthouse Theatre, Melbourne Writers Festival), Cain & Abel (Belvoir St Theatre & Substation), Frankenstein (Malthouse Theatre), Room of Regret (Theatreworks) for the 2013 Melbourne Festival, Story of O (MTC) for NEON and Orlando for the 2012 Melbourne Festival, 2014 Brisbane Festival and 2015 Dark MOFO.

Kate has designed for other companies including Melbourne Theatre Company, Belvoir St Theatre, Ghost Pictures, Dancehouse, Griffin Theatre, Terrapin Puppet Theatre, Performance Space, Shopfront Theatre, Melbourne Workers Theatre and Sydney Theatre Company. She has been nominated for five Green Room Awards for Design and Creation, winning in 2011 for Design Integration for THE RABBLE's production Special.

EMMA VALENTE

Emma is a director, dramaturg and lighting designer. She is the Co Artistic director and Co CEO of feminist theatre company THE RABBLE. Emma has been nominated for 6 Green Room Awards and 1 Sydney Theatre Award.

Emma's recent directing credits include: Cain and Abel (The Substation) In The Bleak Midwinter (Malthouse Theatre) Sappho: In 9 fragments (Aspen Island Theatre Company), Deathly/ Death/ Dead (Director/ Curator – Malthouse Theatre, Melbourne Writers' Festival), Cain and Abel (Belvoir Theatre/ The Substation), Frankenstein (Malthouse Theatre), Room of Regret (Melbourne Festival, Theatre Works,), Story of O (Neon Festival, Melbourne Theatre Company, THE RABBLE) Orlando (Melbourne Festival, Helium Program - Tower Theatre Malthouse – Brisbane Festival, DARK MOFO), Special (Carlton Courthouse), The Bedroom Project (Linden Gallery) Cageling (CarriageWorks – 45 downstairs), Salome: In Cogito Volume III (CarriageWorks).

MARY HELEN SASSMAN

Mary Helen Sassman is a long serving ensemble member of THE RABBLE. She has performed the roles of Abel in Cain and Abel (Substation, Belvoir), Victor Frankenstein in Frankenstein (Malthouse Theatre), O in Story of O (MTC Neon), Queen Elizabeth I and Sasha in Orlando (Dark Mofo, Brisbane Festival, Malthouse Helium/Melbourne Festival), Lord Henry in Room Of Regret (Theatreworks/Melbourne Festival), Angustus in Cageling (Downstairs 45 and Carriageworks) and Salome in Salome (Carriageworks). She is currently working in development on the epic reimagining of James Joyce's Ulysses with The Rabble. Other recent projects include performing in works by Samarah Hersch (Meta and The Judgement with Malthouse Helium and La Mama Theatre) as well as with multi disciplinary practitioners Sarah Jane Pell and Jude Walton. Mary Helen is also a singer/songwriter with a background in a capella vocal performance. She worked for many years with East Timorese groups Halibur and The Dili Allstars and South African musician Valanga Khoza.

RA CHAPMAN

Ra's body of work as an actress over the last twelve years spans across theatre, television and film. Starting her professional career on stage in London performing as Celia in 'Volpone', she has since gone on work on various television shows. Most recently Ra has filmed five seasons of the internationally acclaimed prison drama 'Wentworth', in the role of prisoner, Kim Chang. Along with a BA in Communications, majoring in Professional Writing, Ra studied at the Actors Centre in Soho, London and has a dance and martial arts background.

ARTISTS

EMILY MILLEDGE

Emily's stage credits have been many and varied. She tackled Dorothy in *The Wizard of Oz* (Belvoir Theatre), directed by Adena Jacobs, and *Antigone*, at the Malthouse Theatre. After making her professional theatre debut in *Gaybies*, she played the titular role in *Carrie: the Musical*, appeared in *The Good Person of Szechuan* under the direction of acclaimed Chinese Director Meng Jinghui (Malthouse and Beijing and Shanghai Festivals) and in *The Production Company's* season of *La Cage Aux Folles*. Emily has worked closely with THE RABBLE, one of Australia's most exciting and boundary-breaking theatre companies in *Frankenstein*, *Room of Regret* and *The Story of O*. Other theatre credits include *Out of the Water* (Dir: Nadia Tass) and *Bryant & Frank's The Silver Donkey* (Dir: Dean Bryant, Showfit).

Emily's television appearances include *Miss Fisher's Murder Mysteries*, *Paper Giants II: Magazine Wars*, *The Mystery of a Hansom Cab* and *The Saddle Club*. She recently collaborated with artist James Newitt on a forthcoming short feature.

DANA MILTINS

Dana is a graduate of The Centre for the Performing Arts (Adelaide), and the Stella Adler Studio of Acting (New York). She's a passionate associate of THE RABBLE theatre company performing in almost every production in their decade-long history – most recently as 'Cain' in *Cain and Abel* (Substation, 2016; Belvoir, 2014); 'Orlando' in *Orlando* (Dark Mofo, 2015; Brisbane Festival, 2014; Melbourne Festival, 2012); 'Clerval' in *Frankenstein* (Malthouse, 2014); and 'Jaqueline' in *The Story of O* (MTC Neon, 2013). Additional theatre credits include: *The Golden Dragon* for MTC (2012) and *Manna* for STC (2009). Film and TV credits include roles in: *The Secret Life of Us*, *McLeod's Daughters* and *Blue Heelers*; and acclaimed short films: *The Birth* (Sarah Hatherley, 2017), *Creswick* (Natalie Erika James, 2016) and *Strange Tourist* (Joshua Aylett, 2013).

REBECCA ETCHELL

Rebecca is a freelance Production Manager, Stage Manager, Lighting and Set designer based in Melbourne. She spent 7 years touring the globe with British comedian, Ross Noble as his Tour Manager and Set Designer and her large format inflatable backdrops can still be seen on many of his television appearances and DVD releases. Following that Rebecca spent 6 years at La Mama Theatre, in Carlton as the Venue and Technical Manager. She now spends most of her time as the Production Manager for Melbourne independent theatre company, The Rabble as well as for companies and organisations including Polyglot, Clearlight Shows, The Arts Centre Melbourne, Dancehouse and Theatreworks.

JOSH WRIGHT

Josh is a cross-artform creative producer and programmer based in Melbourne, Australia specializing in contemporary and experimental performance. As well as Creative Producer for THE RABBLE, Josh has been a producer for a range of venues, festivals and arts organisations including Arts House (current role since 2015), Dancehouse, and Malthouse Theatre. Josh has been a lead festival producer and programmer for contemporary biennial Festivals including *Dance Massive* (2011, 2013, 2015, 2017), *Festival of Live Art* (2016, 2018) and the *Australian Dance Awards* (2009, 2010). Josh co-produced the inaugural national Arts Learning Forum (2015) for the Australia Council for the Arts. Josh has also worked internationally including on Australian exhibitions at the Venice Biennale, Tate Britain, Arts Council England and the UK Cultural Leadership Programme.

VITALSTATISTIX

Vitalstatistix is a South Australian arts organisation based in Port Adelaide. We are a vibrant home on the Port River for Australian artists who are changing the world through contemporary culture, art, performance and progressive commentary. We support the development and presentation of live, multidisciplinary artworks and we promote artistic practices that experiment with ideas, forms and engagement.

We aim to provide a leading site for big ideas and intimate experiences, for long-term creative development and hothouse intensity, as an artist-centred organisation advancing the future of contemporary art and community life in South Australia.

VITALSTATISTIX DIRECTOR **EMMA WEBB**

VITALSTATISTIX PRODUCTION MANAGER **EMMA O'NEILL**

VITALSTATISTIX OPERATIONS MANAGER **TOBY NEVILL**

VITALSTATISTIX PROGRAM AND

COMMUNICATIONS COORDINATOR **ISOBEL MOORE**

JOAN PRODUCTION COORDINATOR **MICHAELA BANKS**

BRANDING AND GRAPHIC DESIGN **FREERANGE FUTURE**

The Vitalstatistix board and staff acknowledge that we, and our home Waterside, are on Kurna country, its sovereignty never ceded. We acknowledge the Kurna people as the continuing custodians of the Adelaide Plains. We honour their spiritual relationship with this land, and we thank them for welcoming us. We pay respect to the Kurna Elders and through them to all Aboriginal and Torres Strait Islander peoples

THANK YOU

Francoise Piron
Heath Britton
Kathryn Sproul
Mark Pennington
Peter Kelly
Sue Grey Gardener
Tasman Strachan
Australian Dance Theatre

Patch
Novatech
Osmonds
Slingsby
State Theatre South Australia
Various People Inc
Veith Engineering



VITALSTATISTIX THE RABBLE



vitalstatistix.com.au