

CHAMBER MADE

LITTLE OPERATIONS 2014–PRESENT

Little Operations is an opportunity for emerging and established artists working across performance, sound and music to enter into a conversation with Chamber Made and our audience.

Little Operations provides a testing ground for new concepts, ideas and collaborations. Each project is supported through seed funding and culminates with a public showing to present artistic findings.

AUGUST 2019

THE LETTER STRING QUARTET

All you can hear is all that is heard

Biddy Connor, Lizzy Welsh, Steph O'Hara



All that you hear is all that is heard is a site specific work made on location in the historic Nicholas Building in Melbourne's CBD. This unique collaboration between The Letter String Quartet, emerging curator Rachel Paintin and Missing Persons multi-arts space brought interwoven stories and recordings collected from tenants of the building, past and present, to a keen sold-out audience. For violist Biddy Connor, 'it gave me personally a chance to lead a project in a way that I have been wanting to for some time.'

'I would like to see a season of this work. I felt that this piece is significant to the building, its tenants, the public.'

AUDIENCE MEMBER



Images: Oliver Altermatt

HILARY KLEINIG

The Lost Art of Listening

with Erik Griswold

OCTOBER 2018



The stunning Amcor Lounge at Arts Centre Melbourne was host to this experiment for prepared piano and smartphones by musician and composer Hilary Kleinig. Working in collaboration with pianist Erik Griswold, *The Lost Art of Listening* engaged audiences in a unique shared sonic experience, meditating on sound and listening in the context of the 24-hour connectedness and distraction smartphones provide.

'It was really great to get the feedback and comments from the audience members after the showing, many of whom had insightful and helpful opinions to offer.' HILARY KLEINIG



Images: Pier Carthew

MARCH 2016

MARGARET MERAN TRAIL

Conservatory Conservatory

with Carolyn Connors and Chris Lewis



Conservatory Conservatory brought the Fitzroy Conservatory to life in an extraordinary way. Reimagined for the performance as 'The Embassy of Flowers' the work invited audiences to a sonically rich and visually stunning experience to meditate on the relationship between human and non-human life. The structured improvisation in percussion, voice and electronic samples gave audiences access to some of Melbourne's most exciting experimental sound performers.



Images: Pier Carthew

FABRICATED ROOMS

NOVEMBER 2015

The Sky Is Well Designed

Patrick McCarthy, Robert Jordan, Sophie Ross, Josh Price, Raimondo Cortese



Writer Patrick McCarthy developed this piece during his time as Emerging Artist-in-Residence with Chamber Made. The presentation at RMIT's state of the art SIAL sound studio opened up new possibilities for experimenting with sound in performance for Patrick and his team, and a new audience for Chamber Made. The presentation included a reading of text accompanied by a live electronic score.



Images: Tim Stitz

JUNE 2015

AVIVA ENDEAN

The Perfect Human

with Carolyn Connors and Jenny Barnes



'I was invited into a welcoming and supportive artistic community, where I was given the opportunity to extend my artistic skill base, broaden the scope of my practice, work on a community arts project, and develop professional networks and administrative skills. I undertook a period of creative development for 'The Perfect Human' for which I worked as a composer, director and vocalist (all areas in which I had very limited prior experience in) to create musical/theatrical sketches, some of which have gone on to be shown at festivals including the Bendigo International Festival of Exploratory Music, Sydney Contemporary Art Fair, and Instalacje festival (Poland).' AVIVA ENDEAN, 2014 EMERGING ARTIST-IN-RESIDENCE



Images: Pier Carthew

Ulysses – Episode 6: Hades

Dana Mitford, David Harrison, Mary Helen Sassman, Max Lyandvert



It was a thrill to support THE RABBLE for this work-in-progress at a time when the company was quickly establishing itself as one of Australia's most significant experimental theatre ensembles. Bringing THE RABBLE into conversation with composer Max Lyandvert represented the ways in which Little Operations can forge remarkable new artistic collaborations. The showing played to a packed house at The SUBSTATION as part of their Independent Performance program.



Images: Kate Davis

EVEN!

Melbourne premiere



This work launched the Little Operations program, via a partnership with the Fed Square Creative Program. Activating the Deakin Edge auditorium in a thrilling performance that grappled with the culture of genius, gender, potential, and economy, the work brought Sydney-based artist Ivan Cheng to Melbourne audiences in an exciting inter-city exchange with Carriageworks.



Images: Daisy Noyes