

CHAMBER
MADE



Annual Report 2017

“... Chamber Made Opera and the Sichuan Conservatory of Music have triumphed in building this interactive stage for the communal contemplation of forms.”

—*REALTIME (Between 8 and 9)*



Contents

Message from the Chair

page 4

Company Statement

page 5

2017 Report

page 6

Credits

page 8

The Year at a Glance

page 9

Works 2017

page 10

Research & Development 2017

page 23

Programs 2017

page 26

Relationships 2017

page 29



Message from the Chair

Michael Bink

One of the great successes of Chamber Made has been its ability to continually evolve, while avoiding the sometimes cataclysmic changes faced by small arts companies when one artistic team departs to be replaced by a completely new one. In the past eight years we have seen an evolution from the artistic directorship of David Young through the creative directorship of Tim Stitz in collaboration with four artistic associates to today's focused collaboration between Tim and Artistic Director Tamara Saulwick: a change we announced in February. With each step, there has always been at least one existing artistic leader within the company who has ensured our creative output evolves from a coherent, informed insight into the company's artistic vision.

In 2017 the clear artistic outcome of this continuity was our ability to undertake a collaboration with Chinese artists to create the unique *Between 8 and 9*. A real moment of pride for me as a Board member was being invited to introduce an excerpt of this work at the invitation of the Chinese Government as part of the celebration of 45 years of China-Australia diplomatic relations. This deeply engaging performance, which reflects deep cultural collaboration, was an ideal expression of the possibilities in that relationship. We were delighted to get feedback that our hosts considered the performance in that context to be "perfect".

Over the past eight years the Board has always strived to ensure the company uses its place in Australia's contemporary performing arts world to maximum effect. It was really pleasing to see this reflected in 2017's mix of outstanding contemporary performance work

(*Between 8 and 9*), nurturing of talent (Little Operations), staging of Salons to progress the conversation on performance + sound + music, and use of performance/music skills for youth development (The Venny).

As a Board, we are constantly amazed at how our talented team of artists and support staff manage to achieve what they do with modest budgets and project funding gained through enormous effort. We applaud Tim, Tamara, Imbi, Emilie and Sally for what they have achieved once more. And we also acknowledge Artistic Associates Erkki Veltheim, Christie Stott and Sarah Kriegler who have now stepped out of those roles. While each has given us a wonderful legacy, I would like to single out Sarah, who collaborated on many of the works presented by Chamber Made in the past eight years and led the development and performance of the remarkable *Captives of the City*. She has also led our multi-year partnership with The Venny, which continues to enrich the lives of so many children and the community of Kensington.

Thanks as always to Creative Victoria and City of Melbourne for providing the core funding that gives us the space to create art. Thanks also, to our Navigators, the Australian Government (via various agencies) and the Hugh Williamson Foundation who in a very direct, material way, made our artistic and community projects possible in 2017.

Finally, I acknowledge the work of my fellow Board members, who continue to epitomise good governance. We have committed to a deeper look at our governance practice over the next 12 months, reviewing and redefining policies and roles to ensure we strengthen Chamber Made's governance into the future.



Company Statement

CHAMBER MADE operates at the nexus of contemporary performance, music and sound to make intimate works that grapple with the resonant themes of our times. The company is renowned for redefining artform boundaries and producing works that emerge from a deep collaborative dialogue across disciplines. Bringing contemporary composition and performance dramaturgy together in ever-shifting forms, our works have been presented in theatres, recital halls, lounge-rooms, galleries, on iPads and online.

Chamber Made offers a provocation for musicians, composers, sound artists, theatre directors and performance-makers who wish to explore beyond the borders of their artform and, through collaboration, to deepen and re-imagine the possibilities of their practice.

In addition to creating new works, Chamber Made is dedicated to making an enduring contribution to the broader Australian performing arts landscape. We create a locale for engagement, research, collaboration and innovation in cross-artform practice.

Chamber Made – performance + sound + music

Central to the ethos of this company has always been a practice of questioning, adapting and evolving. Since its inception in 1988 the company has been through a few shifts in the kind of work we make and how that work is framed. A commitment to investigating the new has remained central throughout.

This spirit brought us to a natural evolution in 2017, based on the artistic concerns and priorities of the company in recent years and our vision for the coming years. This was to

move forward without the word ‘opera’ as part of our company name and core artistic business.

It has been wonderfully rich and fertile to be in conversation with this term in how we make work, how we position ourselves and where we fit within the broader arts landscape. But we are firmly in a new era now where that conversation is no longer the driving force behind the company.

The artistic questions and investigations that excite us and the artists we are working with happen at the nexus of performance, sound and music.

We were fortunate to have time to discuss this change with valued stakeholders including funding bodies, industry peers, artists and the crucial input from and dialogue with our fantastically passionate and dedicated Board.

Still driven by the same commitment to redefining boundaries and producing works that emerge from a deep collaborative dialogue, we at Chamber Made look forward to continuing the journey with our artists, audiences, peers, and friends.



2017 Report

NEW WORK

2017 began with the presentation of one of the company's largest and most ambitious works in many years. *Between 8 and 9* (*Chengdu Teahouse Project*) was the result of several years' planning and collaboration between Chamber Made and artists from the Sichuan Conservatory of Music. The work was created by all artists involved in a collaborative process led by Madeleine Flynn and Tim Humphrey. We were delighted to present the world premiere of this work as part of the inaugural Asia TOPA (Asia Pacific Triennial of Performing Arts).

Between 8 and 9 had two seasons, one at Castlemaine State Festival at the Phee Broadway Theatre and one at Melbourne Recital Centre. There was also a Salon hosted by Darebin Arts at Northcote Town Hall. All events were well-attended and it was particularly gratifying to see the work attract new audiences.

Between 8 and 9 continued to have iterations throughout the year. In September, we were honoured to be part of the inaugural Sichuan Provincial Song and Dance Company Ltd's Contemporary Arts Performance Season 2017 in China and then, in November, we were invited to present a short excerpt at a special dinner to celebrate 45 years of Australian-Chinese relations in Melbourne.

2017 was a year intense with new work development, always an exciting and rich place to be. Projects include *Dybbuks* in collaboration with Samara Hersch, *Diaspora* in collaboration with Robin Fox and Erkki Veltheim, and *Super Imposition* a new collaboration between Tamara Saulwick and Nicola Gunn.

Our Little Operations for the year supported a new work in development by Dylan Sheridan. This was also supported by and hosted at Salamanca Arts Centre in Hobart in September including a showing. Dylan then joined Tamara Saulwick and sound artist Darrin Verhagen for a fascinating Salon event, *Unusual Pairings*, at the RMIT Design Hub with a focus on the relationship between sight, sound, objects and space.

Our Digiworks program saw the development throughout the year of the *Between 8 and 9* Digiwork. And we were thrilled to launch the Digiwork of our 2016 work *Another Other*, an example of how one work can be translated into another form, creating new conversations about both form and content.

INDUSTRY AND MARKET

Both Tim Stitz and Tamara Saulwick attended a number of market development events, both national and international. The opportunity to have a presence at these events is a crucial part of the company's commitment not only to the

potential touring of our own work but also to staying connected with the work of other key companies, artists, presenters and festivals in this space. We are always immensely grateful when small pockets of funding afford the opportunity to travel.

Events attended in 2017 included: COIL, Prototype and ISPA (New York); PuSh Festival (Vancouver); ShowBroker and the Australian Theatre Forum (Adelaide); Operadagen Festival and ClassicalNEXT Arts Market (Rotterdam); Brighton Festival; PAX (APACA) Conference (Sydney); and Sonica (Glasgow).

THE VENNY

We continued our long-term project with communal backyard and drop-in centre The Venny, now in its sixth year of seven. Music workshops took place throughout the year and we also worked towards a beautiful sound installation and performance project that culminated in a live concert and show in November called *Imagine a Place*.

This promenade performance throughout the grounds of The Venny included playing and interacting with hand-made instruments and sound installations co-designed by the children, the adult artists and architects from Giant Grass Designs. It's particularly lovely that the instruments and installations will be permanent fixtures at The Venny as a legacy of the deep relationship this project has fostered.

ARC LINKAGE PROJECT

Our 3 year ARC (Australian Research Council) Linkage Project investigating platforms for digital performance wrapped in 2017. This included a final Microlab in December with project partner RMIT. A website with research findings is currently under construction and will be launched in 2018 to share with industry partners, peers and colleagues.

ORGANISATIONAL CHANGES

The year has been framed by two key organisational changes, both of which were significant while not bringing about any monumental shift in terms of core business and mission. The changes are part of the continual

evolution of the company and have been made after deep consideration, thought and consultation with key stakeholders and our Board.

In early 2017 we made a change in our leadership structure. Tamara Saulwick moved into the role of Artistic Director to work alongside CEO and Creative Director Tim Stitz. Sarah Kriegler, Christie Stott and Erkki Veltheim stepped away from their roles as Artistic Associates and continued to work as collaborative artists with the company. We'd like to reiterate our thanks to these three artists for the passion and knowledge they brought to their time as Artistic Associates and acknowledge the profound impact they had on the artistic vision and direction of the company.

Book-ending the year, we made another shift, which was to let go of the word 'opera' from our company name. This change aligns us with where the artistic concerns of the company have evolved to; creating work and collaborating with artists at the nexus of performance, sound and music.

OUR MANY SUPPORTERS

As a small arts organisation our capacity to develop and present new work is deeply dependent on the wonderful partner organisations who choose to journey with us. This broad array of excellent entities includes government, philanthropic, project and business partners. We thank each and every one for their support and their collaboration.

Our Navigators continue to walk beside us, deep in conversation about the art we are making, and generously donating so that we can keep exploring and pushing artform boundaries.

To the artists we work with, we say a huge thanks. Curiosity, determination and interrogation are words that come to mind all under the umbrella of the not always easy but certainly always fruitful philosophy of collaborative practice.

Finally we'd like to thank our Board. A team of 'quiet achievers' who care deeply about the arts and about this company, they give so generously of their time, resources and skills to ensure we stay on a steady course.

Chamber Made 2017

STAFF

Tim Stitz
*Creative Director /
CEO*

Tamara Saulwick
Artistic Director

Imbi Neeme
Operations Manager

Emilie Collyer
*Communications
Manager*

Sally Goldner
Finance Officer

Marie Kyriakoudis
Intern

BOARD

Michael Bink
Chair

Greer Evans
Treasurer

Kylie Trounson
Secretary

Rod Macneil

David Maney

Erin Milne

Michael Roper

ARTISTIC

COLLABORATORS

Natasha Anderson
Composer & musician

Jim Atkins
*Sound designer
& engineer*

Jenny Barnes
Vocalist

Danielle von der Borch
*Director & community
liaison, The Venny*

Thomas Burless
Fabricator

Amanda Carr
Costume maker

Kellie Jayne Chambers
Production manager

Minglu Chen
Production assistant

Emilie Collyer
*Dramaturg &
text consultant*

Carolyn Connors
Vocalist

Daniel Crooks
Video artist

Georgie Darvidis
Vocalist

Samuel Doyle
*Lighting re-design
& technician*

Rebecca Dunn
Costume maker

Aviva Endean
Musician

Madeleine Flynn
Sound artist

Robin Fox
Creator & composer

David Forrest
Academic

Hahnie Goldfinch
Installation maker

Guo Si-Cen
Musician

Louise Godwin
*Academic &
microlab participant*

Nicola Gunn
Creator & performer

Lawrence Harvey
Academic

Samara Hersch
Creator & director

Ching Ching Ho
*Dramaturg &
associate producer*

Dale Holder
Fabricator

Greg Hooper
*Neuroscientist,
media artist &
microlab participant*

Tim Humphrey
Sound artist

Mitchell Hunter
Motors & Fabrication

Abshiro Hussein
*Workshop assistant,
The Venny*

Paul Jackson
Lighting design

Jake Jobling
*Lighting crew
& realisation*

Deborah Kayser
Vocalist & musician

Kofi Kumpke
Musician

Sarah Kriegler
Director

Kang Yan-Long
Vocalist

Alan Laverty
Builder

Max Lyandvert
Composer

Alexia Maddox
*Digital sociologist &
microlab participant*

Sabina Maselli
Creator & performer

Sam McGilp
*PhD candidate Agile
Opera project*

Emma McRae
*Writer, curator &
microlab participant*

Mick Meagher
Musician

Greg More
Academic

Kate Neal
Composer

Imbi Neeme
Producer

Anthony Pateras
Composer & musician

Bronwyn Pringle
*Lighting & production
management*

Nick Roux
*Technical design
& media artist*

Tamara Saulwick
*Performance maker
& dramaturg*

Matthias
Schack-Arnott
Musician

Carolyn Schofield
Musician

Byron Scullin
Audio production

Bosco Shaw
Lighting designer

Dylan Sheridan
Creator & composer

Lauren Spark
Installation maker

Tim Stitz
Creative producer

Christie Stott
Associate producer

Studio PDA
(Pete Brundle
& James Sandri)
System Collaborators

Ben TD
Sound production

Adrian Tien
*Academic advisor
& text consultant*

Zhang Tong Tong
Musician

Margaret Trail
*Academic &
theatre artist*

Anna Tregloan
Designer

Yvette Turnbull
Installation maker

Mittul Vahanvati
Architect

Munhir Vahanvati
Architect

Erkki Velthiem
Musician & composer

Darrin Verhagen
*Composer
& sound artist*

Jackie Wei
Producer

Lizzy Welsh
Musician

Oden Wilson
Installation maker

Jethro Woodward
Sound designer

Steph Wright
Installation maker

Wang Shuai
Musician

Wang Zheng-Ting
*Musician &
project liaison*

Zhu Hui-Qian
Vocalist

The children of
The Venny
Performers

All the Venny staff
and volunteers who
generously donated
their time to help
build the bamboo
constructions for
Imagine a Place

The Year at a Glance

JANUARY

Tamara attends North American arts events including COIL, Prototype, ISPA, New York and PuSH Festival, Vancouver

FEBRUARY

Between 8 and 9 (Chengdu Teahouse Project) pre-production and rehearsals

The Venny Project 2017 weekly workshops commence

Tamara and Tim pitch *Permission to Speak* at ShowBroker, Adelaide

MARCH

Salon: Between 8 and 9, Northcote Town Hall with Darebin Arts

Between 8 and 9 (Chengdu Teahouse Project) world premiere season

Castlemaine State Festival as part of Asia Pacific Triennial of Performing Arts (Asia TOPA)

Dybbuks creative development, Melbourne

Diaspora creative development, Melbourne

APRIL

Between 8 and 9 (Chengdu Teahouse Project) season, Melbourne Recital Centre as part of Asia TOPA

MAY

Tim attends Operadagen (Opera Days Festival) and Classical:NEXT Arts Market, Rotterdam and Brighton Festival (Australian Works promotional weekend), UK

JUNE

Super Imposition creative development: Vitalstatistics Residency & Showing, Adelaide

Between 8 and 9 (Chengdu Teahouse Project) Digilab at SIAL Sound Studios, RMIT

JULY

Launch of *Another Other* Digiwork *Super Imposition* City of Melbourne creative development, Melbourne

AUGUST

Tamara and Tim pitch *Permission to Speak* at PAX (APACA Conference), Sydney

Between 8 and 9 (Chengdu Teahouse Project) season as part of the inaugural Contemporary Art Performance Festival, convened by the Sichuan Provincial Song and Dance Company Ltd, Chengdu

SEPTEMBER

Little Operations with Dylan Sheridan at Salamanca Arts, Hobart

Salon: Unusual Pairings RMIT Design Hub, Melbourne

Permission to Speak Digiwork concept development, RMIT SIAL

OCTOBER

Imbi attends Australian Theatre Forum, Adelaide

Tamara attends Sonica as part of The SUBSTATION's Victorian artist delegation, Glasgow

NOVEMBER

The Venny Sound Sculpture launch and performance of *Imagine a Place*, Melbourne

Between 8 and 9 (A Taste of Tea) performance for Australia China 45 Years Anniversary dinner, Melbourne

Diaspora creative development, Melbourne

DECEMBER

Agile Opera (ARC Linkage Project): Microlab, RMIT SIAL

BugBlitz Workshop M Pavilion, Melbourne

Between 8 and 9 (Chengdu Teahouse Project)

Digiwork conceptual development, Melbourne

Works 2017





“This is the inexhaustible wonder of *Between 8 and 9*, the emergence of new themes in the layering and interweaving of stillness and movement, a multiplicity of transformations and enthrallments.”

—*Andrew Fuhrmann*

Between 8 and 9 (Chengdu Teahouse Project)

An immersive live performance installation

World Premiere, as part of Asia TOPA festival
21 – 25 March 2017 (Castlemaine State Festival)

29 March – 1 April 2017 (Melbourne Recital Centre)

This project was made possible with support from the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, the Ministry for the Arts' Catalyst—Australian Arts and Culture Fund, the Australia China-Council of the Department of Foreign Affairs and Trade, and the Department of Foreign Affairs and Trade's Cultural Diplomacy Grants Program. The project was supported by the Victorian Government through Creative Victoria. The creative development of this project was supported by a Playking Foundation Travel Grant and Darebin Arts, City of Darebin. Significant development support has been provided by Sichuan Conservatory of Music.

This project was supported by the Sidney Myer Fund and by Arts Centre Melbourne through Creative Victoria for Asia TOPA (Asia Pacific Triennial of Performing Arts).

Between 8 and 9 was the recipient of the Castlemaine State Festival George Fairfax New Theatre Award, supported by the Besen Family Foundation.

Asia TOPA is a joint initiative of the Sidney Myer Fund and Arts Centre Melbourne and is supported by the Australian and Victorian Governments.

Artistic Credits

This work was created by all artists involved in a collaborative process led by Madeleine Flynn and Tim Humphrey.

Collaborating performing artists

Carolyn Connors
Vocalist/accordion/winds

Georgie Darvidis
Vocalist

Madeleine Flynn
*Pedal organ/ toy piano/
vintage electronics*

Guo Si-Cen (郭思岑)
Erhu

Tim Humphrey
Brass/ electronics

Kang Yan-Long (康彦龙)
Vocalist

Wang Shuai (王帅)
Percussion

Wang Zheng-Ting (王正亭)
Sheng/winds

Zhu Hui-Qian (朱荟钱)
Vocalist

Collaborating artists

Jim Atkins
Acoustic facilitation

Ching Ching Ho
Dramaturgy

Ben 'Bosco' Shaw
Lighting

Anna Tregloan
Installation and costume

Production collaborators

Kellie Jayne Chambers
*Production &
stage management*

Minglu Chen (陈明露)
Production assistance

Amanda Carr &
Rebecca Dunn
Costume-makers

Hahnie Goldfinch, Lauren
Spark, Yvette Turnbull,
Oden Wilson & Steph Wright
Installation-makers

Jake Jobling
Lighting crew/realisation

Dr Adrian Tien (田映春博士)
Academic consultation

Emilie Collyer
Text consultation

Professor Gan Shao-Cheng
(甘绍成)
Chengdu project liaison

Dr Wang Zheng-Ting
(王正亭)
Melbourne project liaison

Tim Stitz
Creative producer



Between 8 and 9

八和九之間

(Chengdu Teahouse Project)

成都茶館項目

A Chamber Made work in partnership with Sichuan Conservatory of Music

Co-presented by Castlemaine State Festival and Melbourne Recital Centre for Asia TOPA

Between 8 and 9 (Chengdu Teahouse Project)

八和九之間 (成都茶館項目) is a 60 minute sound installation created by Australian and Chinese artists featuring traditional instrumentation, new composition, electronics, sculptural design and vocal performance.

Intertwining ancient Chinese musical theory with ancient European spatial thinking, *Between 8 and 9* is between Chengdu and Melbourne; between audience and artists; between a meeting room and a restaurant; and between music, sonic design, live art and performance.

As the audience you are seated at one of eight round tables with 'Lazy Susans' (餐桌轉盤 – cānzhuō zhuànpán). A voice calls from across the room. The table in front of you hums. A searing sound fills the room. A murmur of syllables flickers across the space. You turn to the sound. The sound turns to you. A sculptural musical score forms and re-forms at eight round

tables, right before your ears and eyes. You are invited into a situation of choice, an oscillation, a rotation. What is the state of between 8 and 9?

The creation of *Between 8 and 9* evolved from a thematic exploration of teahouse culture into a reflexive meditation on the meeting of cultures, generations, languages and artistic practices.

Between 8 and 9 was nominated for Best Production and won Best Sound Performance in the Contemporary and Experimental Category of the 2018 Green Room Association Awards.

"Never have I experienced an event like Between 8 and 9... the impact of the event from the handing out of the first sealed envelope to the moment we left our seats was truly unique and brilliant."

— CUT COMMON

"... the artistry speaks to us in both a personal and collective sense through cultural differences. It makes for a priceless experience."

— OPERA CHASER

Between 8 and 9: Chengdu

1 – 2 September 2017

Presented in Chengdu by Sichuan Provincial Song and Dance Company Ltd's Contemporary Arts Performance Season 2017.

We thank the Australian Consulate-General in Chengdu and the Australian Embassy in Beijing for their assistance with this season.

Artistic Credits for this season were the same as the Australian seasons with the following exceptions:

Georgie Darvidis
Vocalist
(replaced Carolyn Connors)

Zhang Tong Tong (张彤彤)
Erhu
(replaced Guo Si-Cen)

Sam Doyle
Lighting re-design,
technician & operation

Jackie Wei
CAPS Project producer

Chamber Made Opera's collaborative effort with Sichuan Conservatorium will be long remembered in Chengdu. Short but pithy, with a tone that varied from comic to the mystic, it was a thoroughly immersive experience that blended Australia and southwest China culture in a respectful and insightful way. Subjects included the foibles and pitfalls of modern life, our shared humanity, and the noise and bustle of the teahouse. We welcome Chamber Made Opera back to Chengdu!

—Brodie Burns-Williamson,
Research and visits officer

As a person from southwest China, I thought it was a great experience. When the singers were agitated by the sound of a mosquito, it reminded me of times I've fallen asleep in a teahouse. I was curious about the mythology behind the poles and enjoyed the Australian elements.

—Yao Yao, Executive officer

Amazing experience full of surprises and mixed feelings. You will never be able to guess what's next.

—Yu Ling, Executive officer

说实话:这是一次无与伦比的,听觉的享受。闭上眼睛,感受声音从周围四面八方而来,说话声,音乐声,歌唱声,阅读的声音是那么清晰悠扬。甚至还有鸟儿的声音,实在是非常神奇,最让人惊喜的是中途的喝茶时间,感觉就是喝着茶来享受5围环绕的立体声。总之,非常与众不同的一次音乐体验说实在的话:非常不同,非常惊讶,但是确实不懂

To tell the truth: this is an incomparable, listening experience. Close your eyes, feel the sound coming from all directions, talking, music, singing, reciting the voice is so clear and melodious. Even the voice of a bird, it is really amazing. The most amazing thing is the halfway point tea time, the feeling of drinking tea while enjoying surround sound. In short, it is a very different music experience that I didn't always understand: very different and very surprising.

—Li Jun, Fashion designer

“Instead of nostalgic Orientalism, *Between 8 and 9* envisions possible futures for Chinese music and opera. ... *Between 8 and 9* achieves artistic and philosophical excellence by engaging in subversion as a tool to imagine new ways of being.”

—*PERIL MAGAZINE*, April 2017





“The work of Madeleine Flynn & Tim Humphrey, and of Chamber Made Opera, consistently astounds me to my core. Its rigour, its generosity and its deep commitment to an honest, collaborative development of practice is vital to the Australian arts. *Between 8 and 9* (Chengdu Teahouse Project) has pushed these commitments to their furthest ever point, introducing the complexity of a group of Chinese opera singers and musicians reinterpreting traditional instruments, voice and hospitality ... A brilliant work of experimental art creates a space that nobody wants to leave. *Between 8 and 9* created a space of intense resonance disguised by crisp clarity.”

—*Esther Anatolitis*



Another Other Digiwork

Experimental Opera. Expanded Cinema.

Digiwork launched online:

July 2017

Another Other was originally commissioned by Chamber Made with the support of the Australia Council for the Arts, Creative Victoria, Sue Kirkham and Charles Davidson.

Artistic Credits

Sabina Maselli and
Erkki Veltheim
Concept and design

Sabina Maselli
Visuals

Natasha Anderson, Anthony
Pateras and Erkki Veltheim
Sound

Based on the original live
performance work created
by Natasha Anderson,
Sabina Maselli, Anthony
Pateras and Erkki Veltheim

Nathan Davis (Fine Thought)
Developer

Imbi Neeme and
Christie Stott
Producers

Another Other Digiwork was created in relation to the live performance version of *Another Other* that premiered at the Meat Market, North Melbourne in February 2016. But it is also designed to be a stand-alone art work with its own logic and user engagement.

As with the live performance version, the Digiwork also references and takes inspiration from Ingmar Bergman's *Persona* so in this way the work continues an existing artistic conversation, creating another iteration and perspective.

The Digiwork is best experienced with headphones.

Digiwork URL:
www.anotherother.chambermade.org



Dybbuks

A bilingual performance work with speech, song & incantation

Creative Development

*Creative Development, Melbourne
(March, May & August)*

A Chamber Made work presented in association with Theatre Works and Samara Hersch and Collaborators

Dybbuks has been supported by the Besen Family Foundation and the Australia Council for the Arts.

Artistic Credits

Samara Hersch
Concept & direction

Max Lyandvert
Composition & sound design

Tamara Saulwick
Sound dramaturgy

Paul Jackson
*Lighting and set design
& project dramaturgy*

Jenny Barnes
Vocals

Carolyn Schofield
Electronics

Lizzy Welsh
Violin

In Yiddish mythology dybbuks are the unresolved souls who seek to find form through living bodies. *Dybbuks* is a new work from Chamber Made, conceived and directed by Samara Hersch, that evokes the many ways that the dead inhabit female bodies through language, voice, memory and desire.

Dybbuks is a bilingual (Yiddish & English) contemporary theatre and music work created by Hersch and collaborators including composer Max Lyandvert and designer Paul Jackson, together with three performers, a local Yiddish choir of inter-generational women and four female musicians.

Part performance, part concert, part exorcism, *Dybbuks* combines mythic stories, traditional Yiddish songs with contemporary composition to present a feminist reimagining of S. Ansky's iconic Dybbuk story.

Through original and traditional text, music, song and image, *Dybbuks* deconstructs ideas of the possessed female body, exposes the complex rite of passage a young girl undergoes in order to become a woman, evoking the many ways that women across generations continue to embody, preserve and revive the dead. In doing so the work challenges the voiceless-ness of women across history.

Diaspora

A science fiction opera

Creative Development

27 November – 1 December 2017

Development of this work has been supported by donations from our Navigator program.

Artistic Credits

Robin Fox
*Principle composition
& musician (electronics)*

Erkki Veltheim
*Composition collaborator
& musician (viola)*

Tamara Saulwick
Dramaturg & libretto

Madeleine Flynn
Musician (ondes martenot)

Diaspora, a science fiction opera for voice, viola, ondes martenot, electronics, white laser & holograms, is a chamber performance for the late 21st century... should it come to pass. Based on the concepts found in the first chapter of Australian author Greg Egan's legendary science fiction masterpiece 'Diaspora', the project will be led by composer & sound/visual artist Robin Fox in close collaboration with Chamber Made Artistic Director/dramaturg Tamara Saulwick & long-term company associate composer/musician Erkki Veltheim.



Creative Development

19 – 30 June Hosted by Vitalstatistix Incubator Residency, Adelaide

17 – 28 July Hosted by Lucy Guerin Studios, Melbourne

Development of *Super Imposition* was supported by Vitalstatistix and City of Melbourne.

Artistic Credits

Nicola Gunn
Co-creator & performer

Tamara Saulwick
Co-creator & performer

Daniel Crooks
Video artist

Super Imposition is a contemporary work for two performers, video and instrumentation. Created and performed by Tamara Saulwick & Nicola Gunn, the work puts together a mosaic of recorded sound and image with live action to challenge the question of personality and authorship in the act of seeing, documenting and editing.



Creative Development

August – November 2017 Stages 1–3 planning and preparation

27 November – 8 December Intensive workshop at SIAL Studio

The *Between 8 and 9* Digiwork development was supported by RMIT SIAL Studios and the Agile Opera ARC Linkage Project

Artistic Credits

The *Between 8 and 9* Digiwork is being made collaboratively by:

Madeleine Flynn
Co-creator

Tim Humphrey
Co-creator

Anna Tregloan
Co-creator


With support from

Studio PDA (Pete Brundle & James Sandri)
System collaborators

Mitchell Hunter
Motors & fabrication

Jim Atkins
Gear support

Between 8 and 9 is being reimaged as an interactive, installation work, suitable for placement in gallery spaces and at dedicated sound art festivals where there is no live performance element.



Research & Development



Agile Opera

Developing new operational models for performing arts organisations in Australia, especially those exploring experimental and niche artwork.

An Australia Research Council (ARC) Linkage Project

2014 – 2017

A partnership between Chamber Made, RMIT University, the Australia Council for the Arts and Fed Square.

RMIT University (Administering Organisation) – Associate Professor Lawrence Harvey (SIAL), Professor David Forrest (School of Art / School of Education), and Greg More (SLAL – Spatial Information Architecture Laboratory)

Australia Council for the Arts – Rachel Perry (Research Fellow) and Jeremy Smith (Art Practice Director, Emerging and Experimental Arts)

Fed Square – Matt Jones and Jennifer Barrie

Chamber Made – Tim Stitz and Tamara Saulwick

Research Associate – Dr Margaret Trail, RMIT

PhD Candidate – Sam McGilp, RMIT

2017 Microlab Participants – Louise Godwin (Academic), Alexia Maddox (Digital sociologist), Emma McRae (Writer & curator), Tamara Saulwick, Tim Stitz, Imbi Neeme and Emilie Collyer

The *Agile Opera* project continued in 2017, with meetings between the research team and project partners throughout the year. A final microlab was held in December, where findings were presented, including a viewing of the website that will be launched. The purpose of this website is to:

- Be an online portal that contains valuable information and findings from the project
- Be a resource for academics undertaking similar projects where there is a significant crossover between the academy and industry
- Be a resource for arts organisations and independent artists curious about digital platforms and undertaking their own scoping or research into this area

The overarching question the project has addressed is how the distinctive forms of intimacy found in chamber performance can be transferred to 21st century digital formats and platforms. It has interrogated the new spatial relationships with audiences that are being created by designers, performers, composers and makers that will challenge dominant forms of contemporary communication.

The formal research period culminates in 2018, the ongoing application of the research findings will inform the company's work in the following years.

The project is based at RMIT University's state-of-the art Design Hub.

Little Operations

Little Operations is our research and development stream, through which we seed and explore new ideas. Unlike a more formal creative development where artists are generating content for a new work, a Little Operation is an open space with a focus on artistic exploration rather than presentation outcomes.

Little Operations provides a testing ground for new collaborations between Chamber Made and independent artists. Each Little Operations project is supported through a small amount of seed funding. Most will have a showing of some kind to present artistic findings. All Little Operations are considered for their suitability for subsequent development within the company's creation and presentation stream. At present, we schedule one to two Little Operations per year.



8 September 2017
Salamanca Arts Centre,
Battery Point, Tasmania

Presented as part of Salamanca Arts Centre's annual HYPE program and Chamber Made's Little Operations program.

Artistic Credits

Dylan Sheridan
Concept and creation

Tamara Saulwick
Sound dramaturgy

Little Operations with Dylan Sheridan

The beginnings of a new automated sound theatre work, *New Project 423* (working title) is a rhythmic and dream-like performance of hacked, circuit-bent and repurposed domestic objects.

Programs 2017



Salon Events

Chamber Made's Salon series continued in 2017. The Salon Program is an opportunity for audiences to delve deeper into the content and context of our works. Each Salon is set around themes and ideas underpinning current artworks and research projects of the company.



Between 8 and 9

16 March 2017
Northcote Town Hall

This Salon event was presented in partnership with the City of Darebin

Artistic Credits

Tamara Saulwick
Artistic Director, Chamber Made (panel convenor)

Carolyn Connors (vocalist/accordion/winds)
Madeleine Flynn (pedal organ/toy piano/vintage electronics)
Guo Si-Cen (郭思岑) (erhu)
Tim Humphrey (brass/electronics)
Kang Yan-Long (康彦龙) (vocalist)
Wang Shuai (王帅) (percussion)
Wang Zheng-Ting (王正亭) (sheng/winds)
Zhu Hui-Qian (朱荟钱) (vocalist)
Creators & Performers

Jim Atkins (acoustic facilitation)
Ching Ching Ho (dramaturgy)
Anna Tregloan (installation and costume)
Collaborating artists

Our first Salon event for 2017 threw the spotlight on *Between 8 and 9*, as the work was in rehearsal for its world premiere season as part of Asia TOPA.

Chamber Made's Artistic Director Tamara Saulwick was in conversation with the work's creators and artists, and audiences were also privy to a sneak preview of the work, with drinks and nibbles afterwards.



Unusual Pairings

20 September 2017
RMIT Design Hub

This Salon event was co-presented with SIAL Sound Studios

Artistic Credits

Tamara Saulwick
Artistic Director, Chamber Made (panel convenor)

Dylan Sheridan
Composer and artist

Darrin Verhagen
Composer and sound artist

In this Salon event Chamber Made Artistic Director Tamara Saulwick was in conversation with artists Dylan Sheridan and Darrin Verhagen about their latest works and their ideas around the relationship between sight, sound, objects and space.



The Venny

A cross-cultural arts education project that develops skills and fosters self-confidence

Imagine a Place

3 November 2017

The Venny

Chamber Made in partnership with The Venny, Kensington.
Supported by The Hugh Williamson Foundation.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Artistic Credits

Abbey, Ada, Adem, Aimee, Alesha, Alice, Analise, Ariana, Cara, Chloe, Claudia, Cooper, Emily, Grace, Hana, Harper, Haydan, Isla, Jafir, Jana, Jonathan, Jules, Liliya, Litea, Maja, Muzzamil, Nabat, Phoenix, Rebecca, Sarah, Shakira, Shanay, Shannon, Signe and Tenisha.
The Kids of the Venny

Adult Team

Danni von der Borch
Co-Director & community liaison, The Venny

Sarah Kriegler
Co-director

Aviva Endean
Winds & instrument realisation

Deborah Kayser
Voice & ukulele

Mick Meagher
Bass guitar

Kofi Kunkpe
Drumming

Matthias Schack-Arnott
Percussion

Mittul Vahanvati
Architect
(Giant Grass Designs)

Munir Vahanvati
Architect
(Giant Grass Designs)

Bronwyn Pringle
Lighting & production management

Ben TD
Sound & amplification

Dale Holden
Metal fabrication

Abshiro Hussein
Workshop assistant, The Venny

Hala
Workshop assistant, The Venny

Catherine Hudd
Administrator, The Venny

Dave Kutcher
Manager, The Venny

Tracy
Construction assistant, The Venny

The Venny is a supervised communal backyard and drop-in centre for all young children of Kensington, including those who may have challenging life circumstances.

The commitment to a long-term partnership conducted over seven years maximises the benefits of the project for all involved. The partnership offers the children of the Venny the hallmarks of a high quality community-based arts partnership including artistic excellence, child-led art making, the genuine transfer of skills, enhanced community connection, positioning children as cultural leaders, increased social well-being and access to a safe and welcoming environment.

2017 marked the penultimate year in this seven-year project

In 2017 the participants created a musical performance, *Imagine a Place*, with guidance from professional music and theatre artists.

In the months leading up to *Imagine a Place*, The Venny participants co-designed and helped build a range of bamboo instruments, objects and outdoor installations, in collaboration with architects from Giant Grass Designs.

Some of the installations will be permanent features at The Venny, providing a lasting legacy of the Chamber Made and The Venny partnership and highlighting the co-design and creative input of the young people involved.



Relationships





Audience

2017 provided opportunities to reach new audiences, both geographically and demographically and saw a focus on market development.

At every event we are always delighted to see the audiences who come to engage with our work. From loyal regulars to curious first-timers, those coming back anew to see what we are up to and those who we are lucky to meet because of the great artists and presenting partners we work with. We appreciate that time is precious and that people choose to spend leisure hours experiencing new contemporary performance work with Chamber Made is something we do not take for granted.

NEW WORK IN NEW PLACES

Being part of the inaugural Asia TOPA (Asia-Pacific Triennial of Performing Arts) was a wonderful opportunity to meet new audiences. Our piece *Between 8 and 9* had two seasons as part of the festival.

The first was at the Phee Broadway Theatre in Castlemaine as part of Castlemaine State Festival, giving us the chance to connect with Central Victorian regional audiences who would not often get to see our work.

The second season at the Melbourne Recital Centre (MRC) also exposed us to new audiences, both via the MRC networks and also Chinese-speaking community in Melbourne, particularly younger people and students.

In a lovely trifecta, we had the valuable opportunity to present *Between 8 and 9* at the Sichuan Provincial Song and Dance Company Ltd's Inaugural Contemporary Arts Performance Season 2017 in Chengdu. This was Chamber Made's first overseas season since *Wake* in 2015 and our first in Asia for many years.

Crossing a smaller sea, our Little Operations for the year also took us further afield than usual, with the presentation taking place at Salamanca Arts Centre in Hobart. Tasmanian composer and artist Dylan Sheridan was part of the Arts Centre's annual HYPE program, in tandem with Chamber Made's Little Operations. The small showing on the Friday evening was enthusiastically attended by local arts practitioners and audiences, providing an opportunity for CEO Tim Stitz, Artistic Director Tamara Saulwick and Communications Manager Emilie Collyer to make some meaningful connections.

DIGGING DEEPER INTO ART WITH EXISTING AND NEW AUDIENCES

Our two Salon events attracted both deeply connected Chamber Made audience members and first-timers, enabling us to engage in rich conversation about artform with two cohorts of passionate and interested arts goers.

The *Between 8 and 9* Salon took place at Northcote Town Hall and attracted a big crowd,

“Our two Salon events attracted both deeply connected Chamber Made audience members and first-timers, enabling us to engage in rich conversation about artform with two cohorts of passionate and interested arts goers.”

all of whom engaged with the excerpt of work that we presented with great enthusiasm. We don't always have a performance element to our Salons but in this case it was a great opportunity to test the work and also whet people's appetites for the upcoming AsiaTOPA seasons.

Our second salon *Unusual Pairings* dived deep into sound art and spatiality. Hosted by SIAL Sound Studios at RMIT this built on our existing relationships with networks familiar to that venue (including students) while also reaching some of our most regular and avid audience members.

REACHING COMMUNITY MEMBERS

We have been pleased to partner with Bug Blitz over the past few years. This organisation runs fantastic interactive workshops for children and young people that explore the biosphere. Chamber Made has provided artists to assist with these workshops, bringing a sound or music element, including instrument making. In 2017 our artists were at a Bug Blitz event in December.

Our sound sculpture project at The Venny included a public bamboo weaving and object making workshop in November, run by Giant Grass Architects. We were thrilled at how many people showed up to help and learn, from local community members, friends of Chamber Made, family of Venny children and complete strangers.

Connecting with new people was a great way to showcase the work of the Venny and added to the huge turnout we had a few weeks later at the *Imagine a Place* performance.

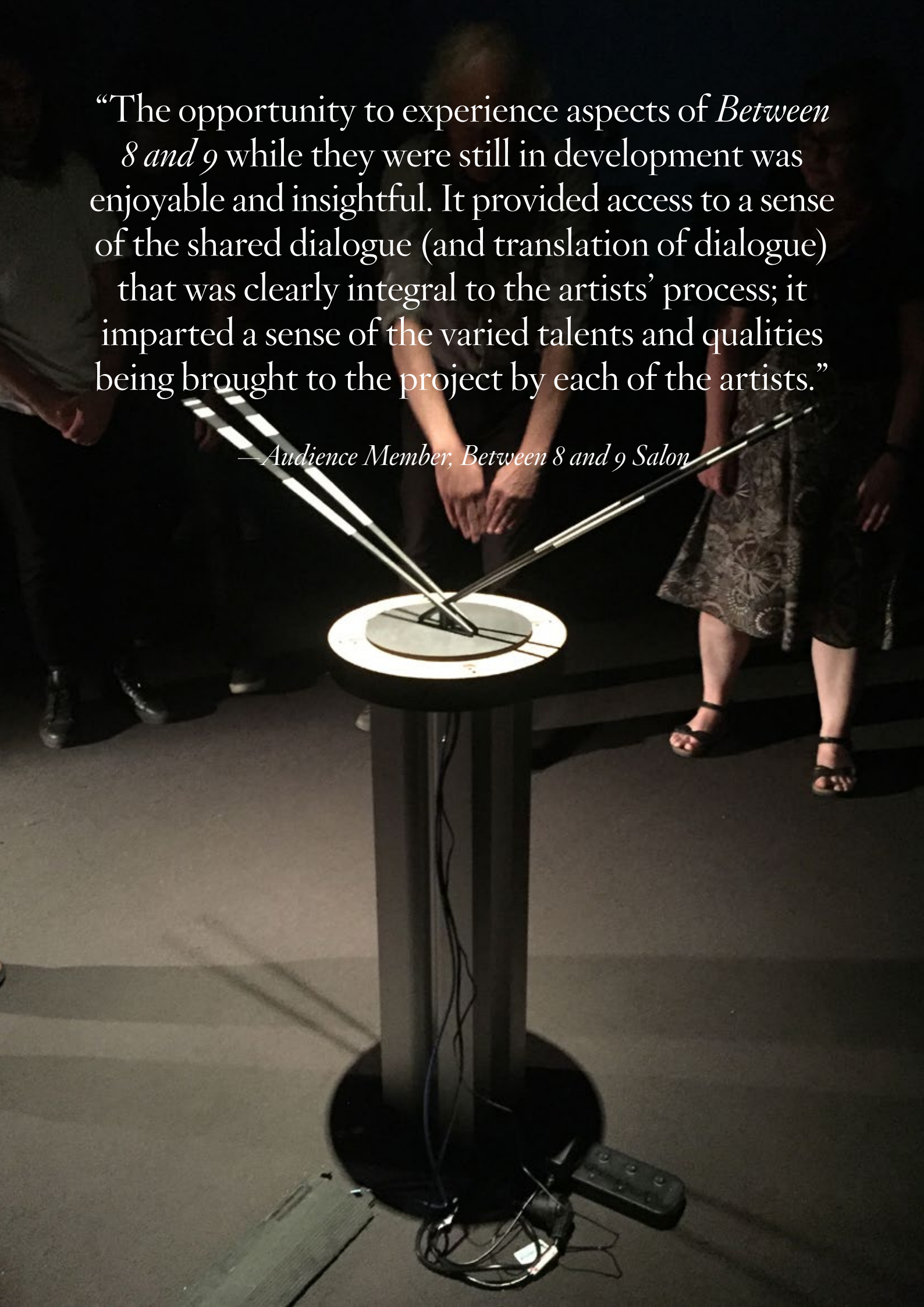
PLANNING FOR ONGOING AUDIENCE DEVELOPMENT

The other key aspect of audience engagement for 2017 was Communications Manager Emilie Collyer consulting with both Board Member Rod Macneil (who is Head, Communication and Partnerships at Museums Victoria) and staff from Creative Victoria about the long-term project of creating an audience development plan. This work will continue in 2018.

Emilie also picked up the work already done by previous Artistic Associate Sarah Kriegler in developing an Inclusion and Representation Policy. It is crucial that Chamber Made is active, considered and assertive in how we ensure we are connecting with a diverse range of artists and audiences. This important document is now in draft form for comment and feedback from the Board.

“The opportunity to experience aspects of *Between 8 and 9* while they were still in development was enjoyable and insightful. It provided access to a sense of the shared dialogue (and translation of dialogue) that was clearly integral to the artists’ process; it imparted a sense of the varied talents and qualities being brought to the project by each of the artists.”

—Audience Member, *Between 8 and 9* Salon





Navigators

Our Navigator program is how we connect, interact and form relationships with donors and patrons in ways that are flexible and personalised.

We see our Navigators as:

- Adventurous and committed champions of Chamber Made
- Vital supporters of the work and ongoing longevity of the company
- Advocates for the unknown who urge us to explore the limits of our artforms

Our Navigators regularly attend Chamber Made productions and events. They are valued and dear friends to the company and to the artists with whom we work.

In 2017, Navigator donations were instrumental to the development of three core activities. The generous funds provided helped resource the following:

Little Operations

Presented as part of Salamanca Arts Centre's annual HYPE program, this Little Operations enabled us to work with emerging sound artist Dylan Sheridan, seeding a fruitful collaborative relationship and the potential of a new work that may be developed further.

The Venny

In year six of a seven year project, every year we have required and appreciated extra funds to resource our partnership with The Venny. The sound sculpture project, development and performance of *Imagine a Place* were made possible by Navigator donations.

Creative Development

Navigator donations went directly to the creative development of *Diaspora*. This science-fiction opera is an exciting collaboration with visual and sound artist Robin Fox that has already generated presenter and festival interest.

NAVIGATORS

- Cash donations of \$1,000 and up and in-kind donations of \$2,000 or more
- Navigators who give amounts of \$5,000 or more will be recognised as Co-Commissioners and Instigators of nominated new works and projects
- Navigators that give amounts of \$10,000 or more will be recognised as singular Commissioners and Instigators of nominated new works and projects

Media & Social Media

“The organisational structure and artistic framework of Chamber Made Opera will remain ‘flat’, meaning decisions are made via a process of consultation, discussion and collaboration. This is deliberate, and an alternative to more traditional, hierarchical structures, indeed ones where a CEO or one Artistic Director decrees the overarching vision, the works programmed and everyone falls in line behind that. This approach reflects Chamber Made’s broader commitment to finding new ways of working and creating new experiences for audiences.”

—Tim Stitz, ARTS HUB



“So wonderful to see the collaboration between 2 sets of culturally artistically rich artists @ChamberMadeOper Between 8&9 #asiaTOPA”
Natasha Phillips 菲力莎 @tashalashllips March 2017

“Beautifully put @_esther – a sublime experience which I am still smiling about this morning @ChamberMadeOper”
Jeremy Smith @Jeremy_L_Smith 2 Apr 2017

“Hooray again for @ChamberMadeOper and the thrilling and absorbing Between 8 and 9. Such a joy.”
Helen Murdoch @helenryrie 29 Mar 2017

“We think a lot about leadership in the Arts – this editorial in @ArtsHub by @ChamberMadeOper is good reading <http://buff.ly/2lf8EC>.”
SAMAG @SAMAGsyd 24 Feb 2017

“Nice article on interrogating leadership models and the need to continue innovating. Well done @ChamberMadeOper @timstitz @TamaraSaulwick”
Sam Strong @samstrong 21 Feb 2017

Facebook Comments:

Mark Boldiston: Loved this show. Just need to know how to get hold of my own ‘sticks’ to play with at home (Between 8 and 9)

Denise Meagher: Experienced this wonderful collaboration last night. Thank you. Very special. (Between 8 and 9)

1,379
Facebook Likes

Increase from 1,299 at end Dec 2016.

2,011
Twitter Followers

Increase from 1,982 at end Dec 2016.

1,359
e-news subscribers

A total of ten eNews communications sent out to 1,359 subscribers (decrease from 1,450 subscribers in 2016) with an average open rate of 32.65% and an average click rate of 7.32%.

12,905
Website Visits

9,165
Unique Visitors

29,812
Page Views

87.1%
New Visitors

12.9%
Returning Visitors

Note: Due to the change in domain during 2017 there was a short period of interruption to website data. Figures above are estimates based on the rest of the year.

Supporters & Partners

OUR NAVIGATORS (Donations of \$1,000 or more)

Michael Bink & Jenny O'Connor, Helen Brack, Gillian & Paul Carter, Rosemary Forbes & Ian Hocking, Sue Kirkham, Margaret Leggatt & Eugene Schlusser, Helen & Peter Murdoch, Meredith Rogers, Tim Stitz & Petra Kalive, Helen Symon QC, Anonymous (3)

EXPLORERS (Donations between \$200 – \$999)

David Maney, Anonymous (5)

STOWAWAYS (Donations under \$200)

Simon Abrahams, Sally Goldner, Erin Milne, Anonymous (3)

GOVERNMENT PARTNERS



TRUSTS & FOUNDATIONS



BUSINESS PARTNERS



PROJECT PARTNERS



Chamber Made is a proud member of the New Music Network and Theatre Network Australia

Photographs by: Justin Batchelor, Jeff Busby, Pier Carthew, Sabina Maselli, Sam McGilp, Julie Millowick, David Paterson, Tamara Saulwick, Tim Stitz

**C H A M B E R
M A D E**

Meat Market
Office 22, 44 Courtney Street
North Melbourne VIC 3051
AUSTRALIA

PO Box 302
North Melbourne VIC 3051
AUSTRALIA
+61 3 9090 7095
chambermade.org

ABN 84 490 162 765