

CHAMBER
MADE

Annual Report 2018



★★★★½ 'Dybbuks is a rare example of genuinely terrifying live performance ... Director Samara Hersch has crafted a visceral, heart-stopping experience that draws on Jewish tradition (and music) to deeply unsettling effect.'

—THE AGE

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Artistic Director's Report

Tamara Saulwick

2018 was a year of many endings and beginnings for Chamber Made. We saw significant staff changes and some new, exciting, artform development initiatives come to fruition. It was a privilege, as always, to collaborate with artists keen to take risks and push the boundaries of their practice and to bring new work and new ideas to audiences.

NEW WORK

Our major presentation for 2018 was *Dybbuks* that premiered at Theatre Works in August. This ambitious and uncompromising work was conceived and directed by Samara Hersch. It was a pleasure to work closely with Samara in my capacity as sound dramaturg to help her realise a bold vision that extended her practice well beyond the parameters of her work as a theatre-maker to date. The other key collaborators on this project also contributed enormously to the complex sophistication of Samara's idea being realised to such success. These relationships, where we bring artists into close collaboration to open up new avenues of practice and artform realisation are so vital to Chamber Made and so rewarding.

It was gratifying to see the show sell out within a few days of opening. It received an extraordinarily warm and positive response and connected Chamber Made with the Jewish diaspora of Melbourne in new ways. It was also a privilege to work with such a large creative and performance team including a choir made up of local women.

In a first for Chamber Made, we partnered with the Kadimah Jewish Cultural Centre & National Library in hosting a Salon connected to *Dybbuks*. It was fascinating to hear Samara in conversation with academics and writers Yoni Prior and Hinde Ena Burstin about Yiddish art, language and culture;

and wonderful for Chamber Made audiences to connect with the local Jewish community in this well-attended gathering.

2018 was rich with new work in development. Chamber Made is privileged to work in collaboration with outstanding artists from across Australia and around the globe. I was fortunate throughout the year to be working with artists such as Robin Fox (*Diaspora* premiering in 2019 as part of Melbourne International Arts Festival), Alisdair Macindoe (on a new work *System_Error*), Margaret Leng Tan (on a new work *Dragon Ladies Don't Weep*) and many others. It has also been great to be working with co-producing partner Experimenta on a new work and research project *Scatter* and embarking on an international co-producing partnership with CultureLink Singapore, (on new work etc)

Chamber Made's focus on work at the intersection of performance, sound and music has informed each of these projects and relationships and we are thrilled at the depth and diversity of artworks that is emerging from this collaborative space.

NEW ARTFORM DEVELOPMENT INITIATIVES

Little Operations always presents a wonderful opportunity to engage in a brief, but intensive way, with an artist developing a new idea or work. Our Little Operations for 2018 was *The Lost Art of Listening*, a work for prepared piano and smartphone orchestra by musician/composer Hilary Kleinig working with pianist Erik Griswold. I greatly enjoyed joining Hilary and Erik to explore the potential of this new work.

We launched two new initiatives for women and non-binary artists working across performance, sound and music this year.

The Orange House by the Sea Artist Residency was a few years in the planning. It was the wish of the late Margaret Cameron that her home be used as an artists' residence. We must thank Sarah Kriegler for all of her work compiling the feasibility study that led to the reality, to the Hugh Williamson Foundation for funding the pilot and to Margaret's family for enabling us to curate and manage this residency. Our inaugural recipient was Carolyn Connors.

Hi-Viz Practice Exchange was an initiative I had been thinking about for some time, having identified a real lack of opportunity for women and non-binary artists to come together and talk about practice. This event attracted a great amount of interest, so much so that we closed registrations a few days early. It was a day packed with rich conversation and new connections and we are partnering with the Helen Macpherson Smith Trust and The SUBSTATION to build an expanded version of Hi-Viz in 2019.

NATIONAL & INTERNATIONAL MOMENTS

Permission to Speak started our year with a short season at Brisbane Powerhouse in February, along with a pitch presentation at APAM. It's always a privilege for a work to get a second airing and we were so pleased to partner with this great venue.

Between 8 and 9 (Chengdu Teahouse Project) led by Madeleine Flynn and Tim Humphrey was acknowledged at local and national levels. The work received a Green Room Award for Best Sound Performance in Contemporary and Experimental work and an Art Music Award for Excellence in Experimental Music.

I travelled to Rotterdam in May to present *Permission to Speak* as a pitch at Classical:NEXT, an international music event that takes place annually. The opportunity to pitch is granted by jury selection so it was a real honour to present in this context. While in Rotterdam I also attended the Professionals' programme at Operadagen, a festival dedicated to contemporary opera and music theatre. The programme offered an invaluable opportunity to connect with peers and see the artistic and thematic concerns that are driving companies working in this form all around the world. I rounded out the trip attending SPRING Festival in Utrecht.

A final international moment for the year was travelling to Singapore, along with Executive Producer Kylie McRae, for meetings and early stage development on our collaboration with musician Margaret Leng Tan and producing partner Goh Ching Lee from CultureLink Singapore.

THE VENNY

In a bittersweet moment at the end of last year, we marked the completion of our seven year partnership with The Venny. This has been an extraordinary collaboration between Chamber Made, our associated artists, the staff, friends and family and above all, the

remarkable children of The Venny. A celebration event was held in December at which we screened a beautiful documentary video created for us by Cobie Orger, in collaboration with the leading hearts of the project: Danielle von der Borch, Sarah Kriegler and Tim Stitz. It was wonderful to have Martin Carlson from the Hugh Williamson Foundation — which has been crucial to The Venny project particularly over the last three years — in attendance.

ARC LINKAGE PROJECT

The team at RMIT SIAL created a fabulous online resource as a key outcome of our three year ARC Linkage Project. The website was launched in June and contains a wealth of material for arts organisations, artists and researchers about adapting live performance work in a digital and spatial context. www.agileopera.com

MILESTONES, ENDINGS AND BEGINNINGS

2018 marked a significant milestone for Chamber Made with our 30th birthday. We had an intimate gathering to celebrate this achievement, acknowledging the past, present – and future – people who have made and shaped the company.

This year also marked the end of an era as Tim Stitz stepped away from Chamber Made. Tim started with the company as Executive Producer in 2012 and was appointed Creative Director / CEO in 2013. Tim's contribution to the company, the art we made and the many relationships Chamber Made has fostered with artists, audiences and the sector was remarkable, unquantifiable and deeply valued. 2018 also saw the departure of Imbi Neeme, Program Coordinator and Operations Manager extraordinaire from 2012 to 2018. Imbi's warmth, attention to detail and multi-tasking was in a league of its own.

We were equally delighted to welcome our new team member into the fold as Kylie McRae became our Executive Producer. Kylie's experience, passion for the arts and broad knowledge has already made a huge impact on the company and we look forward to artistic adventures as a team in 2019 and beyond.

THANK YOU

No small arts organisation is an island. Our tiny structure depends on the arts eco-system we are part of. This includes: the artists who join us to collaborate and investigate and who bring new works to life; the audiences who join us to listen, watch and respond; our Navigators who join us in supporting new work and new artform initiatives; our funders who join us in making what we do possible, our many industry partners who join us in sharing risk and adventure; and our board who join us in guiding our way.

On a personal note, I'd like to thank Tim, Imbi, Emilie, Sally, Kylie, and our Board, led by Michael Bink, for their tremendous work.



Message from the Chair

Michael Bink

Performing arts companies should first and foremost be about the art. While this is certainly true for Chamber Made, it is important to recognise that the continual production of really great art by a company is built on the foundations of strong management and governance.

Chamber Made has delivered at least one, and sometimes two or three major productions each year since the departure of founder Douglas Horton in 2010. In that whole time the company has operated with a surplus budget, even when the Board has approved the strategic use of reserves to ensure works could proceed. This speaks to the active, skillful management and governance of Chamber Made throughout that time.

Our Board believes that this stable platform allows us to be trusted by our key funders to deliver high value for their investment over time. In thanking Creative Victoria, City of Melbourne, Australia Council, the Hugh Williamson Foundation and a number of individual philanthropists – all of whom make our work possible – I note that their grants and donations have been maintained for many years, highlighting their confidence in the quality of the art, and in the work that goes on behind the scene.

This year saw Tim Stitz depart the company after six years as Executive Producer and then CEO. Tim leaves a remarkable legacy, including award-winning productions, a full embrace of the possibilities of the digital world, and a succession plan which led to the appointment of Artistic Director Tamara Saulwick as CEO. Tamara's appointment means that, once more, we have artistic continuity even as we have changes of key personnel.

While sad to lose Tim's vision and warmth, the Board is delighted to have Tamara at the helm. With one of Australia's most exciting performing arts practitioners leading both the art-making and the operations of the company, we are keenly anticipating Chamber Made's next moves.

The Board also acknowledges the departure of Imbi Neeme, who has played an important role in the administration of the organisation, and who, like Tim, was a very warm presence in the company. Of course,

Tim and Imbi's departure has allowed a slight restructure and we are really delighted to see Kylie McRae appointed as Executive Producer.

Once again, the Board continues to be amazed by what our small, dedicated team of artists and support staff is able to achieve with modest budgets and the continued need to source additional revenue. Congratulations to Tim, Tamara, Imbi, Emilie, Sally and Kylie for what they have achieved once more.

I would like to particularly thank the Hugh Williamson Foundation as well as the amazing, talented young people and staff team at The Venny, for collaborating with us on this partnership for the past seven years. Our artists have supported The Venny's young people to develop their remarkable artistic talent, stage performances and create videos throughout that time. The project has come to an end, but the Board is very proud of what everyone has achieved.

Coming on the heels of the final Venny adventure was Hi-Viz Practice Exchange, a new whole-day event for women and non-binary artists. Aimed at deepening dialogue around cross-artform practice, with a particular emphasis on work residing at the intersection of performance, sound, and music, Hi-Viz represents a strategic refocusing of the company's resources on building the capacity of the sector.

As always, I acknowledge the work of my fellow Board members: David, Erin, Greer, Kylie, Michael and Rod. Their commitment to good governance, and particularly their robust approach to recruiting to the CEO position following Tim's departure, should give confidence to everyone about the long-term prospects of the company.



30 Years

In May 2018 we held a small gathering to celebrate Chamber Made's 30th birthday. We were delighted that the founding Artistic Director, Douglas Horton, attended this event along with artists, audience members, funders, donors, partners and peers that have been connected to the company in a meaningful way over the last three decades.

At the celebration we made two significant announcements: the launch of our inaugural Orange House by the Sea Artist Residency and the decision of then Creative Director and CEO Tim Stitz to move on from the company, with Tamara Saulwick adding the CEO mantle to her role as Artistic Director.

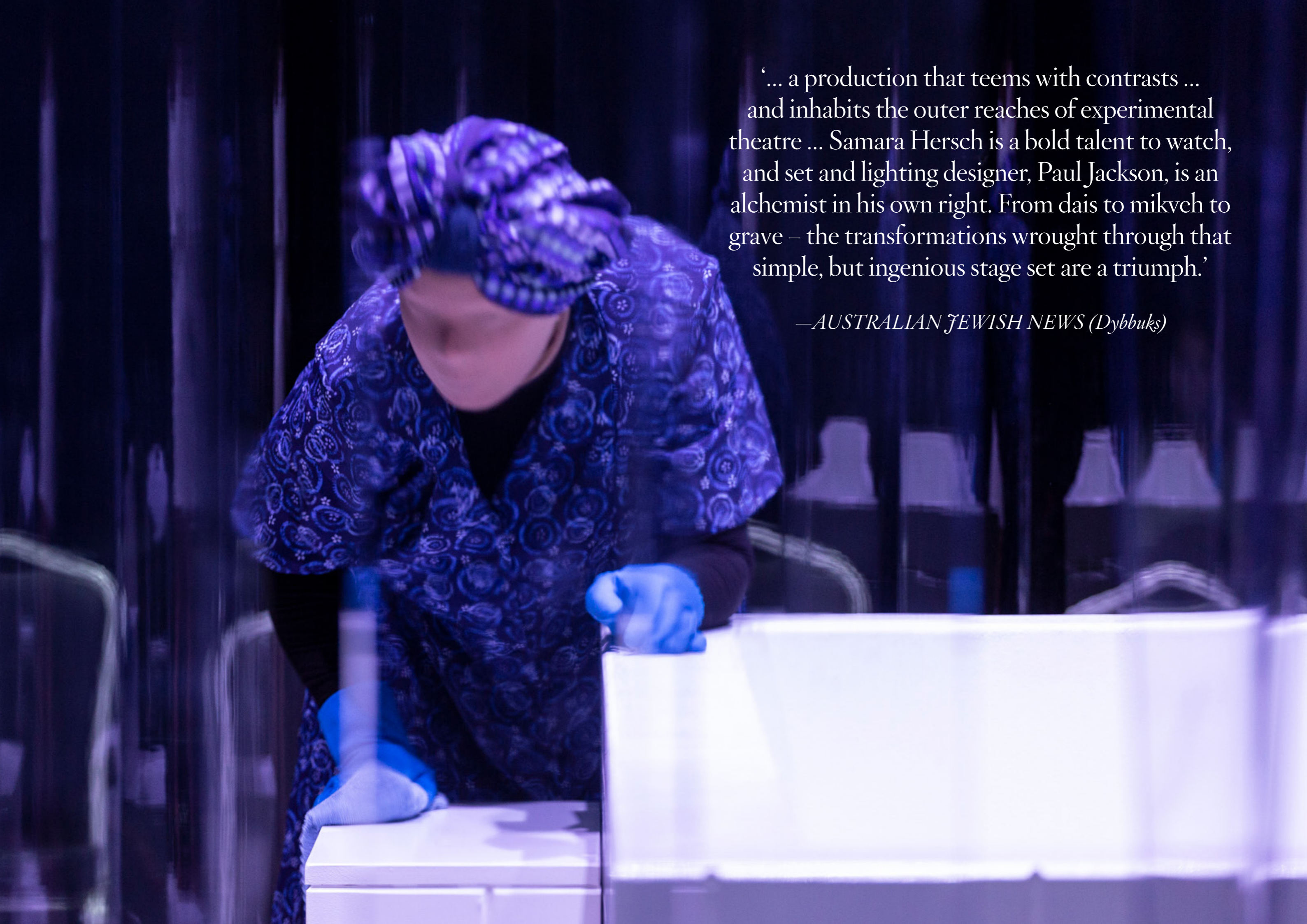
It was a wonderful evening, warm with conversation, reminiscence and laughter. It is a privilege to work with artists, to make art and bring it to audiences and this celebration reminded us how very fortunate this company has been and continues to be in terms of the many, many people who support us in so many different ways.

We were thrilled to receive a nomination for Excellence in Experimental Music at the 2019 APRA AMCOS Art Music Awards – for 30 years contribution to the music sector.

Thirty years ago Chamber Made formed as an experimental opera company, filling a gap in Australia's music landscape. Three decades later, the company has evolved to maintain its relevance and vitality. In 2017 we dropped 'Opera' from the company name. The work we were making had become something altogether different, bringing music, sound and theatre/performance together to create entirely new expressions, no longer tied to idiom. Each work is built from the ground up via long-form collaborations allowing for compositional and performance languages to be deeply integrated and interdependent. The musical expression and theatrical form for each work – whether it be blasting synths and holograms, intricate choral arrangements with documentary voice recordings, immersive & meditative sound installations, or Yiddish folk songs set amidst a cathartic performance ritual – is a unique response to the core driving concept and the make-up of the artistic team. Each is an adventure into the unknown. Each asks anew what is the art of our time and place.

‘Chamber Made continues to redefine our ideas of how music and performance can co-exist, affirming the company's position at the vanguard of Australian music and performance.’

— *CUT COMMON*



‘... a production that teems with contrasts ...
and inhabits the outer reaches of experimental
theatre ... Samara Hersch is a bold talent to watch,
and set and lighting designer, Paul Jackson, is an
alchemist in his own right. From dais to mikveh to
grave – the transformations wrought through that
simple, but ingenious stage set are a triumph.’

—AUSTRALIAN JEWISH NEWS (*Dybbuks*)

Chamber Made 2018

STAFF

Tamara Saulwick
Artistic Director / CEO

Tim Stitz
*Creative Director / CEO
(until June)*

Kylie McRae
*Executive Producer (from
July)*

Imbi Neeme
*Operations Manager
(until August)*

Emilie Collyer
Communications Manager

Sally Goldner
Finance Officer

Lara Tumak
Event coordinator

Elizabeth Everett
Intern

Oxana Sitchuk
Intern

COMMITTEE OF MANAGEMENT

Michael Bink
Chair

Greer Evans
Treasurer

Kylie Trounson
Secretary

Rod Macneil

David Maney

Erin Milne

Michael Roper

2018 ARTISTIC COLLABORATORS

Keith Armstrong
Artist & researcher

John Bailey
Writer

Jenny Barnes
Vocalist

Steve Berrick
*Creative coder &
programmer*

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

Thomas Burless
Design consultant

Hinde Ena Burstin
Writer

John Byrne
*Production &
stage manager*

Johnny Carr
Voice artist

Pier Carthew
Photographer

Martyn Coutts
Dramaturg

Emilie Collyer
Panel moderator

Carolyn Connors
*Vocalist, keynote speaker
and Orange House
resident*

Alison Croggon
Writer-in-residence

Georgie Darvidis
Vocalist

Aviva Endean
*Musician &
workshop facilitator*

Edward Fairlie
Vocalist

Bec Fary
Audio producer

Madeleine Flynn
*Sound artist & musician,
panellist*

Robin Fox
Creator & composer

David Forrest
Academic & researcher

Louise Godwin
*Academic &
microlab participant*

Justin Green
Fabricator

Erik Griswold
Musician & composer

Lawrence Harvey
Academic & researcher

Samara Hersch
Creator & director

Dale Holder
Fabricator

Marg Horwell
Costume designer

Abshiro Hussein
*Workshop assistant,
The Venny*

Cathy Hunt
Artistic associate

Paul Jackson
Lighting & set designer

Adena Jacobs
Panellist

Pia Johnson
Photographer

Deborah Kayser
*Vocalist & musician
workshop facilitator*

Hilary Kleinig
Composer

Peter Knight
Composer

Kofi Kumpke
*Musician &
workshop facilitator*

Sarah Kriegler
Director

Josh Kylie
Vocalist

Genevieve Lacy
Panel moderator

Lauren Langlois
Performer

Kok Heng Leun
Dramaturg

Max Lyandvert
Composer

Meri Leeworthy
Sound assistant

Alisdair Macindoe
*Co-creator, composer &
performer*

Alexia Maddox
*Digital sociologist &
microlab participant*

Sam McGilp
*PbD candidate
Agile Opera project*

Emma McRae
*Writer, curator &
Microlab participant*

Mick Meagher
*Musician &
workshop facilitator*

Greg More
Academic & researcher

Kate Neal
Composer & panellist

Steph O'Hara
Sound operator

Cobie Orger
Videographer

Shio Otani
Costume designer

Jonathon Parsons
Media artist

Anna Pontelandolfo
Costume assistant

Gail Priest
Keynote speaker

Bronwyn Pringle
*Lighting &
production management*

Yoni Prior
Performer

Vivienne Poznanski
Stage manager

Jonathon Roberts
Robotics

Nick Roux
*Technical designer &
media artist*

Tamara Saulwick
*Performance maker &
dramaturg*

Matthias
Schack-Arnott
*Musician &
workshop facilitator*

Carolyn Schofield
Musician

Bosco Shaw
*Lighting designer &
construction*

Gian Slater
Vocalist & panellist

Ria Soemardjo
Panellist

Tim Stitz
Creative producer

Kate Sulan
Panellist

Margaret Leng Tan
Musician

Katherine Tonkin
Voice Artist

Margaret Trail
*Academic &
theatre artist*

Cynthia Troup
Writer-in-residence

Emma Valente
Panellist

Erkki Velthiem
Musician & composer

Lizzy Welsh
Musician

Jethro Woodward
Sound designer

The children of
The Venny
Performers

The Dybbuks choir:
Tomi Kalinski (choir
leader), Mary Appel,
Sandra Chester, Anna
Epstein, Fran Feldman,
Marcia Jacobs, Romi
Kupfer, Kathy Laster,
Rachel Petchesky,
Marsha Tauber,
Ruth Wein

‘At the end, after applause that is as much awed as admiring, the space is suddenly quiet but continuing somehow to reverberate. And much of the audience do not leave. Many are not even discussing their feelings with their neighbour. They are simply still, some speechless, their minds, bodies and emotions still resonating with what they have seen and heard. This is, quite literally, an extraordinary work.’

—STAGE WHISPERS (Dybbuks)



The Year at a Glance

JANUARY

Bug Blitz workshop at MPavilion, Melbourne

FEBRUARY

Permission to Speak remount rehearsals

Permission to Speak season at Brisbane Powerhouse

Tamara and Tim attend APAM, Brisbane as full delegates including Showcase Presentation of *Permission to Speak*

MARCH

Diaspora music development, Melbourne

APRIL

Dybbuks choir development, Melbourne

MAY

Chamber Made 30 Year Birthday Celebration and launch of Orange House by the Sea Artist Residency

Tamara attends Operadagen (Opera Days Festival), Classical:NEXT Arts Market, Rotterdam and SPRING Festival, Utrecht to pitch *Permission to Speak*

JUNE

Dybbuks pre-production, Melbourne

Launch of *Agile Opera* website at SIAL Sound Studios, RMIT

JULY

Dybbuks rehearsals, Melbourne

Diaspora music development, Melbourne

Scatter creative development, Brisbane (QUT)

AUGUST

Dybbuks Salon co-presented with The Kadimah Cultural Centre and National Library, Melbourne

Dybbuks season at Theatre Works, Melbourne

System_Error research and development as an Arts House Listening Residency, Melbourne

SEPTEMBER

Dragon Ladies Don't Weep development, Singapore

Diaspora video and technical development, Melbourne

OCTOBER

System_Error creative development, Melbourne
Orange House by the Sea Artist Residency, Indented Head

Little Operations *The Lost Art of Listening* with Hilary Kleinig, Arts Centre Melbourne

NOVEMBER

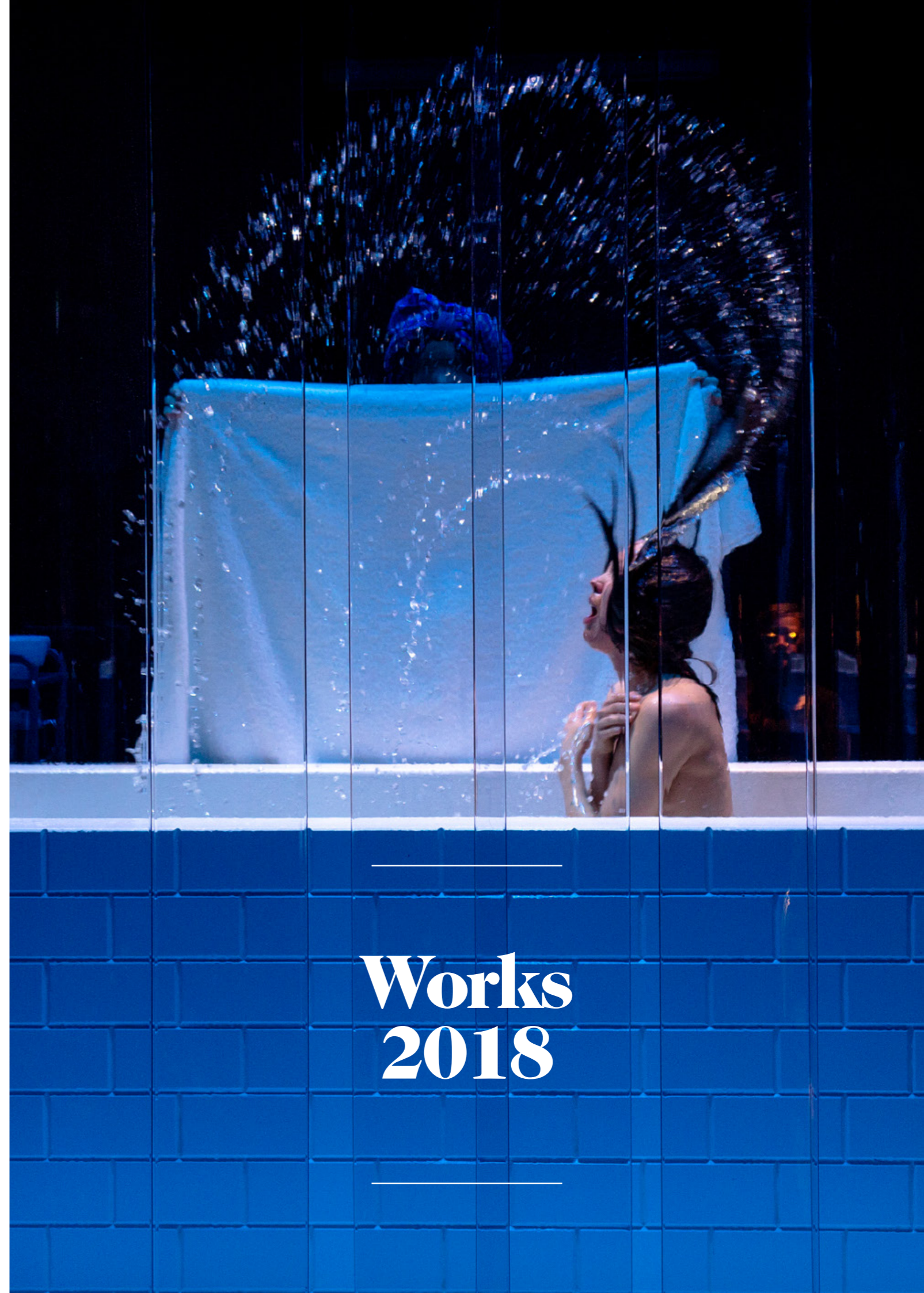
System_Error technical development, Melbourne

DECEMBER

Hi-Viz Practice Exchange at The SUBSTATION, Melbourne

The Venny Celebration of 7 year partnership, Melbourne

Bug Blitz workshop at MPavilion, Melbourne



Works
2018



Dybbuks

Part performance, part concert, part exorcism

World Premiere

16 – 26 August 2018 at Theatre Works, Melbourne

In Yiddish mythology dybbuks are the unresolved souls who seek to find form through living bodies. *Dybbuks* evoked the many ways that the dead inhabit female bodies through language, voice, memory and desire.

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

This project was presented in partnership with Theatre Works. It was made possible with support from Chamber Made's Navigators, Gandel Philanthropy and the Besen Family Foundation and was supported by Creative Partnerships Australia through Plus 1.

The creative development of this project was assisted by the Australian Government through the Australia Council, its arts funding and advisory body. Significant development support was also provided by the Kadimah Jewish Cultural Centre and National Library, Malthouse Theatre and Arts Centre Melbourne.

Nomination Performance of the Year 2019
APRA AMCOS Art Music Awards

Artistic Credits

A Chamber Made work

Samara Hersch
Concept & direction

Max Lyandvert
Composition & sound design

Tamara Saulwick
Sound dramaturgy

Paul Jackson
Lighting, set design & project dramaturgy

Shio Otani
Costume design

Anna Pontelandolfo
Costume assistant

Cathy Hunt
Artistic associate & choir liaison

Yoni Prior & Lauren Langlois
Performers

Jenny Barnes (vocals),
Carolyn Schofield
(Electronics), Lizzy Welsh
(Violin), Aviva Endean
(Clarinet)
Musicians

Johnny Carr &
Katherine Tonkin
Voice artists

Tomi Kalinski
Choir Leader

Mary Appel, Sandra Chester,
Anna Epstein, Marcia Jacobs,
Romi Kupfer, Kathy Laster,
Rachel Petchesky,
Ruth Wein, Fran Feldman,
Marsha Tauber
Choir

John Byrne
Production management

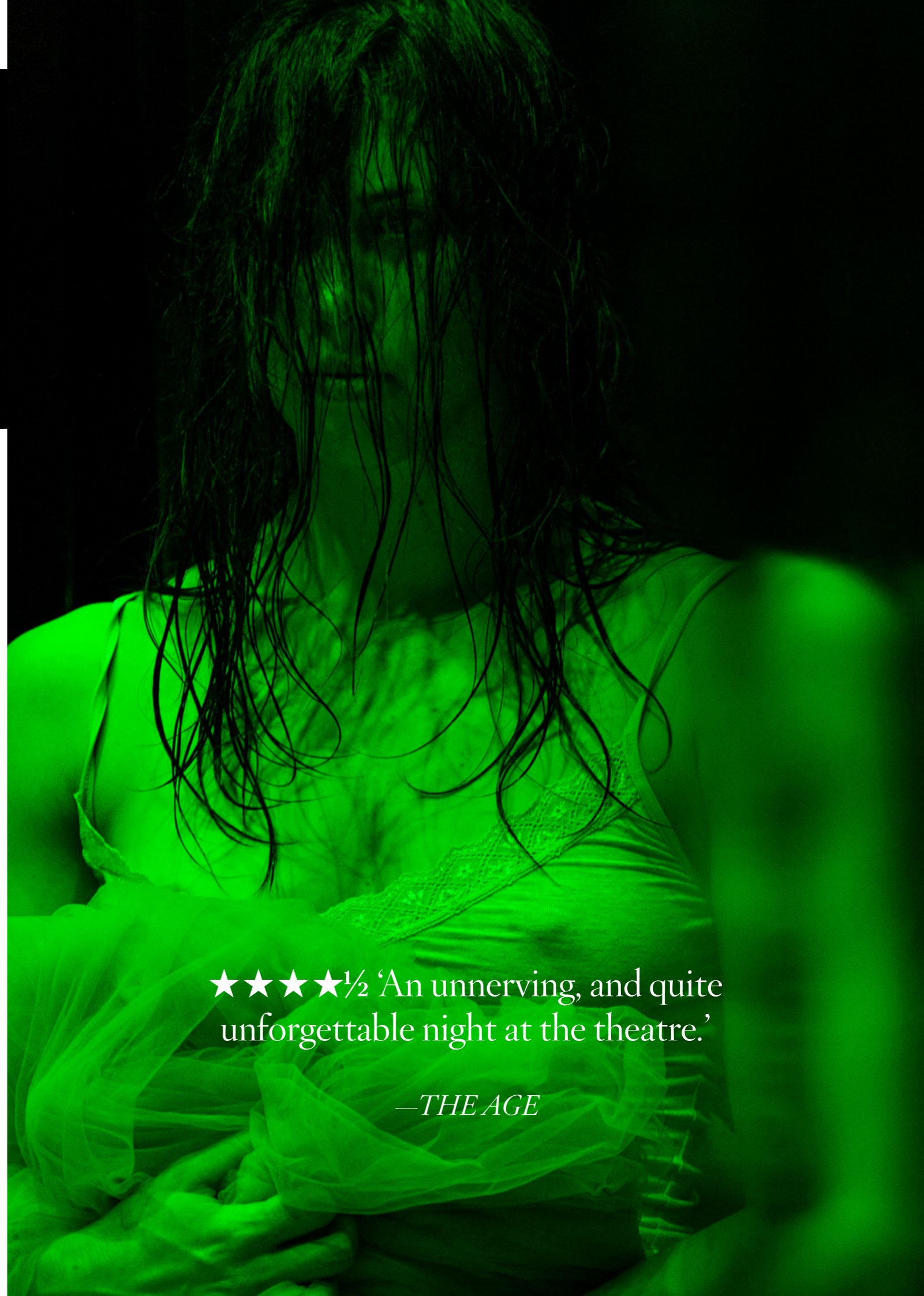
Vivienne Poznanski
Stage management

Elizabeth Everett
(Deakin University intern)
Assistant Stage management

Steph O'Hara
Sound operation

'Chamber Made has taken an iconic old-world play ... and dug under it, deep into the dark, loud and warm female subconscious ... Lauren Langlois is completely breath-taking and terrifying as the spirit-filled Leah.'

—THE MELBOURNE CRITIQUE



★★★★½ 'An unnerving, and quite unforgettable night at the theatre.'

—THE AGE



Permission to Speak

A work for live and pre-recorded voice

Poised in the delicate space between concert and theatre, Chamber Made's *Permission to Speak* explores the most universal of relationships – that of parent and child – as it exists and evolves through a lifetime.

Marking the first collaboration between director Tamara Saulwick and composer Kate Neal the work pairs contemporary performance with musical composition to construct a revealing portrait of what is often left unspoken.

Built from interviews with people of all ages, *Permission to Speak* interweaves the complexities, parallels and paradoxes of this relationship — manifested through the speaking, sounding, singing human voice.

'... a hypnotic beauty to the inventive a capella work.'

— STAGE WHISPERS, Brisbane, February 2018

Brisbane Powerhouse season

23 – 24 February 2018

Presented by Chamber Made in partnership with Brisbane Powerhouse.

Permission to Speak was commissioned by Chamber Made with support from CM Navigators Helen & Peter Murdoch and Sue Kirkham. The project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. *Permission to Speak* has also been supported by the City of Melbourne through Arts House and by the Australian Research Council and SIAL Sound Studios through the Agile Opera Project. This was the second season of *Permission to Speak*, presented in association with APAM 2018 and supported by Creative Victoria and Arts Centre Melbourne.

Artistic Credits

Tamara Saulwick
*Concept, direction,
text & libretto*

Kate Neal
*Composition, libretto,
instrument design*

Georgie Darvidis, Ed Fairlie,
Josh Kyle, Gian Slater
Vocalists

Jethro Woodward
Sound design

Bosco Shaw
*Lighting design, prop design
& construction*

Marg Horwell
Costume design

John Byrne
Production management



Diaspora

A science fiction revelation

This science fiction work is a virtuosic electro-acoustic musical performance led by audio-visual artist Robin Fox and a team of stellar musical, performance and design collaborators.

In chapter one of his legendary novel *Diaspora* Greg Egan paints a plausible picture of how a consciousness might be conceived and born into existence without any need for human intervention. A beautiful symbiosis of genetics, biology, maths and the language of programming demonstrates how a complex 'humanesque' mind could be fabricated and born in a data space.

In this performance work of the same name the source text is rendered in audio visual terms in a way that blends the bodies of real performers with holographic bodies and objects that morph and blend in ways that only software can. Using projection, holograms and lasers a truly futuristic visual design houses an ensemble of extraordinary musicians who are charged with sonifying the complex and multi-layered build of a digital consciousness.

Creative Development

March

July

September

The project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. This project has also been assisted by The SUBSTATION and the Melbourne International Festival of the Arts.

Artistic Credits

Robin Fox
*Concept, creation, composition,
electronics & lasers*

Erkki Veltheim
Co-composition & violin

Tamara Saulwick
Dramaturgy & co-direction

Madeleine Flynn
*Musician (Ondes martenot &
Moog synth)*

Georgina Darvidis
Vocals & theremin

Nick Roux
Video art & system design



System_Error

A sound work for bodies and electronics

Tamara Saulwick and contemporary dance maker/sound designer Alisdair Macindoe join forces to make and perform *System_Error*, a new sound work activated by the human body in space.

Through the use of electrical conductive tape, Macindoe has designed a system in which the performance space floor becomes a live audio mixing circuit which can be activated in real-time by the live bodies of the performers. Working with a mashup of source materials from sci-fi cinema, *System_Error* examines our ongoing anxiety and preoccupation with controlling and being controlled by artificial intelligence.

The work is an experiment in creating new approaches to sound-making in performance, the intersection of these with the construction of a contemporary performance work and an exploration of cross-artform collaboration. The team will include data visualisation artist Melanie Huang. Key to the creation of the final performance work will be an interrogation of the increasingly interdependent and integrated relationship between humans and intelligent machines.

Creative Development

August

October

November

Early creative development of *System_Error* has been supported by an Arts House Listening Room residency.

Artistic Credits

Tamara Saulwick
Co-creator & performer

Alisdair Macindoe
Co-creator & performer



Scatter

An audio-visual work for iPads, robots and people

Scatter is a media art/sound/performance work for live and distributed voice featuring acclaimed vocalist Jessica Aszodi. The work draws upon the history of portraiture and the depiction of women through time — from canvas to screen — to both interrogate and disrupt the male gaze that so dominates this lineage. Composition by Peter Knight will see Aszodi's voice (and image) fractured, processed and distributed amongst 64 speaker/screen set on moving robotic platforms creating an ever-shifting spatialised sonic/visual landscape.

Scatter is a strong example of Chamber Made's commitment to the development of rich cross-sector relationships, which is driven by the belief that true innovation is enabled by collaborations between the arts and other disciplines and sectors. Projects that emerge from these research-focused partnerships are ambitious in scope, embrace risk, and extend the company's reach and impact well beyond the nucleus of the performing arts sector.

Creative Development

July

September

Scatter is co-produced by Experimenta and Chamber Made, in partnership with QUT's Creative Lab and with support from the Australian Centre for Robotic Vision.

Artistic Credits

Tamara Saulwick
Concept & direction

Peter Knight
Composition

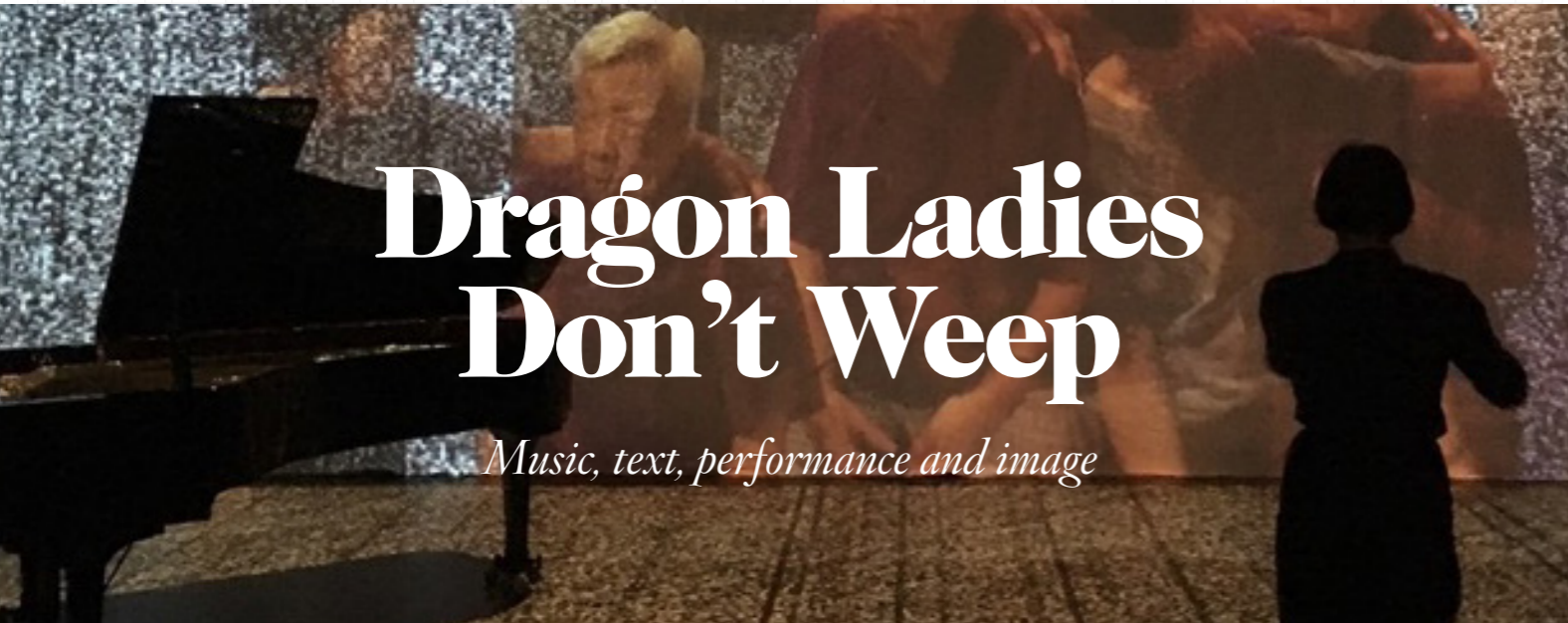
Jessica Aszodi
Vocalist

Steve Berrick
Creative coding & programming

Martyn Coutts
Dramaturgy

Jonathon Roberts
Robotics

Keith Armstrong
Artist & researcher



Dragon Ladies Don't Weep

Music, text, performance and image

Dragon Ladies Don't Weep is based on the life and work of renowned pianist Margaret Leng Tan, a leading figure in experimental music. Born in Singapore, Tan was the first woman to earn a doctorate from Juilliard, but a desire to explore the crosscurrents between Asian music and that of the West led her to John Cage. This sparked an active collaboration between Cage and Tan that lasted from 1981 to his death, during which Tan gained recognition as one of the pre-eminent interpreters of his music.

Margaret Leng Tan is a phenomenal performer who at the age of seventy-three appears to be at the height of her powers and shows no sign of slowing down. *Dragon Ladies Don't Weep* is a portrait of this singular artist, the forces that drive her, and the ways in which music has been both her passion and her refuge.

Creative Development

September (Singapore)

Dragon Ladies Don't Weep is a co-production with CultureLink Singapore. The project is supported by the Australian Government through the Department of Communication and the Arts through the Cultural Diplomacy Arts Fund.

Artistic Credits

Margaret Leng Tan
Musician & performer

Tamara Saulwick
Direction

Erik Griswold
Composition

Kok Heng Leun
Dramaturgy

Nick Roux
Video artist



Artform & Sector Development 2018

Little Operations

Little Operations is a creative development and R&D opportunity offered to emerging and established independent artists working at the intersection of performance, sound and music to explore new ideas and approaches to practice.

An artform development hothouse, the opportunity includes producing support, mentorship, space and a stipend. Each Little Operations culminates in a public showing, introducing Chamber Made audiences to new artists, ideas and works in development.



31 October 2018
Amcor Lounge,
Arts Centre Melbourne

Chamber Made's Little Operations program is funded by a combination of Navigator donations and core funding and in 2018 the program was also supported by Arts Centre Melbourne.

Artistic Credits

Hilary Kleinig
Composition & creation

Erik Griswold
Musician

Tamara Saulwick
Sound Dramaturgy & Mentor

Little Operations with Hilary Kleinig & Erik Griswold: The Lost Art of Listening

The Lost Art of Listening is a work for prepared piano and smartphone orchestra by musician/composer Hilary Kleinig. Informed by research into how people experience and value music in an age of 24-hour connectedness and distraction, *The Lost Art of Listening* employs the very object of our distraction (the smartphone) to play an active part in a shared sonic experience, which seeks to bring people together to meditate communally on sound, music and listening.

'Being invited to take part in Little Operations was an incredible and rare opportunity. I gained clarity, insight and inspiration into how best to proceed with my project.'

— HILARY KLEINIG

'It was wonderful to experience the work so intimately and be able to openly discuss our opinions in a friendly environment. I love seeing and discussing works in development. I found this to be a very humbling experience.'

— AUDIENCE MEMBER

Orange House by the Sea Artist Residency

The Orange House by the Sea Artist Residency program is for mid-career women and non-binary artists who are working at the intersections of performance, sound and music.

The residency includes a stipend, access to a Melbourne-based mentor and child care contributions if required.

Located on the Bellarine Peninsula in Victoria, the Orange House by the Sea is the beautiful home of the late artist Margaret Cameron. Margaret worked closely with Chamber Made during her life. She was a singular and extraordinary artist who made works for performance. It was her wish that after her death her home be used for an artist-in-residence program. We are so pleased to be able to carry the torch of Margaret's generosity – and that of her family – in curating and managing this residency.

This was a new initiative launched in 2018 that continues into 2019 with a second residency.

'The residency was a rare time to reach into my musical and performance future, to discover ideas, works and processes that don't yet exist, some of which will come into fruition over the next 2 years.'

— CAROLYN CONNORS

8 – 19 October 2018
The Orange House by the Sea,
Bellarine Peninsula

The pilot program for this residency was generously supported by the Hugh Williamson Foundation and by the family of Margaret Cameron.

Artistic Credits

Carolyn Connors
Inaugural recipient



Hi-Viz

Hi-Viz Practice Exchange is a new Chamber Made initiative for women and non-binary artists working at the intersection of performance, sound and music.

The 2018 pilot was a day of discussions, exchanges, and interactions aimed at deepening dialogue around cross-artform practice. The practice exchange was created to deepen dialogue, build networks, and nurture new understandings between performance makers, theatre directors, composers, and sound artists. Chamber Made hopes to continue and expand Hi-Viz as an annual event.

Whilst there are many artists working in these crossover spaces there are few opportunities outside of the framework of producing work to gather and interrogate the intersections of these areas of practice. Each artform discipline brings with it quite distinct languages, skills, processes, conventions and expectations.

Hi-Viz Practice Exchange aims to begin conversations to unpack these differences in the hope of developing a richer understanding of the possibilities of cross-artform practice. Importantly, it is also a day for practitioners from the often quite discrete scenes of contemporary performance and theatre, sound art, and experimental music to meet one another.

'It feels really important to say thank you to Chamber Made for dreaming this up and making it happen. It's such an incredible piece of leadership. It's visionary, it's generous, it's pragmatic, it's strategic, it's exactly what we need'

— GENEVIEVE LACEY

'Hi-Viz was a valuable reminder that I am part of a larger group of people, all striving for different things but also with many things in common. It helped me feel more connected and that I could be part of a creative community instead of trying to produce content on my own.'

— PARTICIPANT

4 December 2018
The SUBSTATION

The inaugural *Hi-Viz Practice Exchange* was supported by The SUBSTATION and funded partly by Navigator donations and partly by core funding.

Artistic Credits

Gail Priest
Keynote presentation

Carolyn Connors
Orange House by the Sea Residency report

Genevieve Lacey & Emilie Collyer
Panel moderators

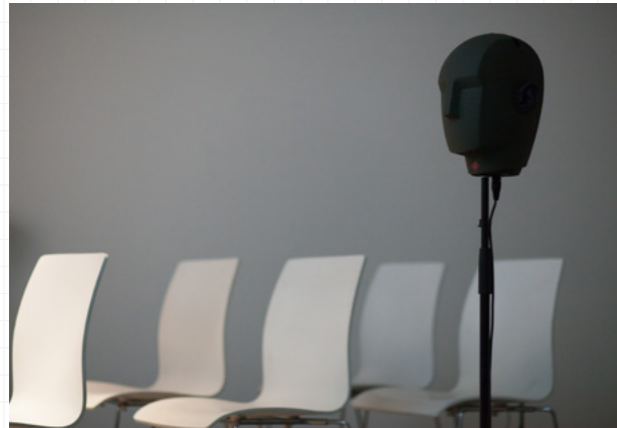
Adena Jacobs, Madeleine Flynn, Kate Neal, Tamara Saulwick, Gian Slater, Ria Soemardjo, Kate Sulan, Emma Valente
Panellists

Alison Croggon & Cynthia Troup
Writers-in-residence



Cross Sector Partnerships 2018

Research



Agile Opera:

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

2014 – 2017
An Australia Research Council (ARC) Linkage Project

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

This project concluded in 2017. In 2018 RMIT launched the website: agileopera.com, the collated findings of the research and an online resource for small arts organisations and researchers interested in digital platforms and dissemination of performance works.

Research Team RMIT

Associate Professor Lawrence Harvey
Lead chief investigator, composer, sound designer & director of SIAL Sound Studios

Professor David Forrest
Chief investigator

Greg More
Chief investigator

Margaret Trail
Research associate

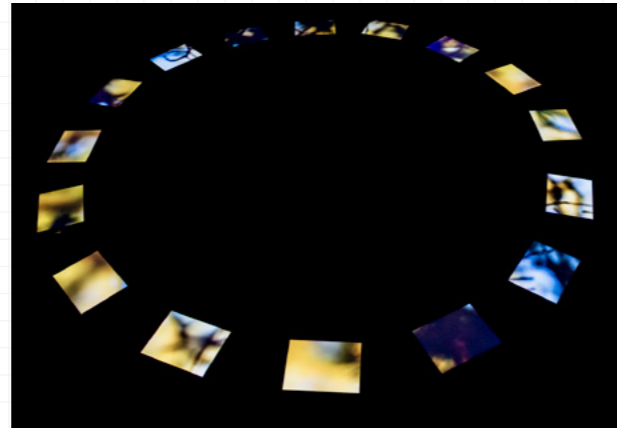
Sam McGilp
PhD Candidate

Louise Godwin
Researcher, writer & editor

Tracey Nguyen
Research assistant

Edward Hubber
Research assistant

For full list of project credits visit agileopera.com



Scatterbots:

Planned ARC Linkage Project

2018 – 2021
A proposed Australia Research Council (ARC) Linkage Project

A partnership between Chamber Made, Experimenta, QUT Creative Industries, The Robotics Vision Lab

In partnership with Experimenta, QUT Creative Industries and The Robotics Vision Lab, Chamber Made will plan to enter into an ARC Linkage project that will contribute to the emergent fields of robotic technologies within live performance and composition, providing significant benefits to Australia's Creative Industries research and innovation capacity. The research will frame the development of new work *Scatter*.

Research Team QUT

Dr Keith Armstrong
Chief lead investigator

Professor Jonathon Roberts
Chief investigator

Project Partners

Chamber Made

Experimenta

QUT Creative Industries

The Robotics Vision Lab



The Venny

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

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.

2018 marked the final year in this seven-year project.

WE CATCH IT, WE SWING, WE FLY // A partnership between Chamber Made and The Venny

Our final project for this extraordinary partnership was to create a video documenting a few highlights from the entire project, which we presented at an end-of-year celebration at The Venny in December 2018.

The video was collated, planned and constructed by a small team. Sarah Kriegler, who, as an Artistic Associate with Chamber Made led this project over many years; Danielle von der Borch, who, in her role at The Venny, was the lynchpin for the project; and Tim Stitz, who in his role as Chamber Made Creative Director and CEO shepherded the project through the bulk of its journey. We must also acknowledge the wonderful work of videographer Cobie Orger who worked so hard to create this arresting piece of documentation.

We are thrilled at the impact the project had on its key stakeholders – the creative powerhouses who are the children of The Venny. It was a privilege to play even a tiny role in their lives over seven years, to listen to their stories and to bear witness to their experiences.

End of Project Celebration

7 December 2018
The Venny

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

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

Project Credits

Thank you to all those who have supported this project over its seven years, including government funders at federal, state and local level; philanthropic foundations, Chamber Made Navigators, artists, audiences, all the staff at The Venny and above all the children of The Venny and their families and friends. A full list of credits for the entire project can be viewed at the end of the video documentary made and screened in 2018 (available to view via the Chamber Made website).

Celebration (The Venny):

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

Bronwyn Pringle
Lighting & production management

Hala Nur
Youth worker & play worker

Abshiro Hussein, Jenny Barnes & Keith Persall
Play worker

Tracie Overstead
Maintenance & play worker

Debbi Maziarz
Business development manager

Dave Kutcher
Manager, The Venny

Video:

Sarah Kriegler
Research & collation

Danni Van der Borch & Tim Stitz
Consultation

Cobie Orger
Videography



Relationships 2018

Salons

Chamber Made's Salon series continued in 2018. Salons are key to our relationship building as an opportunity for audiences to delve deeper into the content and context of our works. Based on a keynote or panel discussion model, each Salon is set around themes and ideas underpinning current artworks and research projects of the company.

Language, Voice and Desire

This Salon was a wonderful opportunity to co-present with the Kadimah Jewish Cultural Centre & National Library and connect with the Jewish diaspora of Melbourne.

The evening opened with a spell-binding solo performance by clarinettist Aviva Endean. For our panel discussion we were joined by *Dybbuks* lead artist Samara Hersch, lecturer and performer Yoni Prior and lecturer and writer Hinde Ena Burstin in a fascinating discussion about Yiddish arts in general and the contexts within which Samara created the work.

The evening concluded with a broader conversation between the Salon audience and artists over drinks and nibbles. We were very appreciative of the hospitality and generosity afforded by the Kadimah staff and patrons.

1 August 2018
Kadimah Jewish Cultural Centre & National Library

This Salon event was presented in partnership with the Kadimah Jewish Cultural Centre & National Library

Artistic Credits

Tamara Saulwick
Panel moderator

Samara Hersch, Yoni Prior
& Hinde Ena Burstin
Panellists

Aviva Endean
Soloist



Audience

Partnership is increasingly central to the way Chamber Made operates — with collaborating artists, with presenters, with venues, and with festivals. This is part and parcel of the small arts sector ecology and we love the fact that every new project brings us into contact with a new partner and, by association, new audiences. In 2018 we built on a number of strong existing relationships and forged some new ones that took us to new places, some of which will ripple into the future as projects progress.

We remain ever grateful to our loyal and returning audiences, some of whom come to virtually every show and event and some of whom touch base from time to time. This continuity of conversation is essential to what we do, how we do it and above all — why we do it. To be part of a community of artistic adventurers and those keen to be extended and challenged by the work they see, is an immense privilege.

NEW COMMUNITIES

Our main presentation season in 2018, the world premiere of *Dybbuks*, had two well-attended events that brought us into contact with some old friends and some new communities.

We were pleased to partner with the Kadimah Jewish Culture Centre and National Library for the Salon: *Language, Voice and Desire*. To hold this event at such an important cultural heart for the Jewish diaspora in Melbourne was a real honour. The story of the dybbuk is rich with resonances and to have an appreciative and literate audience take part in this panel discussion about the themes of the work and other works by Yiddish-speaking poets and writers was truly special.

Similarly, we were so pleased at how the Jewish community came out to engage with the presentation season at Theatre Works in St Kilda. Presenting *Dybbuks* in this iconic venue and key hub of independent theatre in Melbourne also connected the company to those audiences hungry for new works that push boundaries and explore new territories.

NEW ARTISTS

Also central to Chamber Made's ethos and artistic programming model is collaborating on each project with new artists of extraordinary calibre. We find time and again that working with these artists connects us to fresh audiences; those who know the artists and are keen to see their work in a Chamber Made collaborative context; and those who don't necessarily know the artists but are up for the adventure of discovering the new.

We had a big response to our 2018 Little Operations *The Lost Art of Listening* with Hilary Kleinig and Erik Griswold, held at the wondrous Amcor Lounge at Arts Centre Melbourne, where we welcomed many returning Chamber Made audience members and met many new ones.

FOSTERING VALUED PARTNERSHIPS

Our presentation season, creative developments and public program events in 2018 took place in various venues, hosted by a range of key arts organisations. These included Melbourne organisations Theatre Works and Arts Centre Melbourne, The SUBSTATION, MESS, Kadimah Cultural Centre and Arts House.

We were also fortunate to forge a few new relationships with Experimenta, QUT and with CultureLink Singapore. These are key relationships that start with an artistic conversation, continue via an artistic line of inquiry and also eventuate in Chamber Made reaching, being connected with and speaking to new audiences.



Navigators

In 2018 our Navigators contributed in a significant way to the world premiere of *Dybbuks* and the remount of *Permission to Speak* at the Brisbane Powerhouse. We wouldn't have been able to do either project without them. As part of our 30th birthday celebration, we ran a fundraising campaign through Creative Partnerships Australia Plus 1 — with the aim of raising \$30,000 to mark 30 years. And we were very grateful for the generous donations of our stalwart Navigators, Board members and a number of new donors.

Navigators provide invaluable financial support and friendship to Chamber Made which allows us to step into the unknown, take risks and present seasons that really inspire our audiences. We enjoy bringing Navigators in to our collaborative processes and connecting them with some of the fabulous artists working with the company.

'We support Chamber Made because the work the team does gives us fascinating, thought provoking and innovative sound theatre. A recent example is their production of Dybbuks which broke down the traditional performance silos, merging strong visuals, human movement and voice to create a stunning theatre experience.'

— ROSEMARY FORBES AND IAN HOCKING

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

When you join Chamber Made's navigator's program you can support:

- Commissioning and developing new work
- Supporting artist and art sector development through Little Operations, Orange House by the Sea Artist Residency and Hi-Viz Practice Exchange
- Supporting the tireless and constant behind-the-scenes work by Chamber Made staff and the wonderful creative and production teams we work with that makes the art happen

Please visit the support page on our website for more information about becoming a Navigator or contact Kylie McRae directly to discuss.

Media & Social Media

‘With Hi-Viz, Chamber Made is aiming to address some of these extenuating factors: proximity, visibility, and – even though it’s just one day – a little bit of that precious resource, time. We want to make a place and a space for women and non-binary performance-makers, sound artists and composers to be with each other. We hope this will start a new set of conversations, help people find each other outside of those siloed rehearsal room and foyer spaces, and plant the seeds for new creative relationships.’

– Tamara Saulwick, ARTS HUB



‘Characterised by a highly ritualised format, chanting and dissonant soundscape, @ChamberMadeOrg’s Dybbuks is both an entrancing, eerie and unsettling journey through spiritual possession and purification that forms a powerfully visceral theatrical experience.’
Paul Selar @OperaChaser 22 Aug

‘Director Samara Hersch has created a visceral, heart-stopping experience – ★★★★★½’ (SMH) Dybbuks presented by Chamber Made and Theatre Works is earning rave reviews as it enters its second week of performances. Part performance, part concert, part exorcism, Dybbuks evokes the many ways that the dead inhabit female bodies through language, voice, memory and desire.’
New Music Network 22-26 Aug

‘Still buzzing from yesterday’s #cmbiviz event by @ChamberMadeOrg. Such a rare & useful opportunity to talk about artistic process across a range of performance & sound-based disciplines. I enjoyed @gailpriestess’ keynote on movement + meaning – at The Substation’
Michelle Macklem @michmacklem 5 Dec

‘WEEKEND READING: Artistic Director of @ChamberMadeOrg Tamara Saulwick, reflects on the lack of time and opportunity for artists to gather and talk about the work they want to see, and offers a practical solution.’
Theatre Network Aus @TheatreNetworkA 1 Dec

1,444
Facebook Likes

At end Dec 2018.

1,996
Twitter Followers

At end Dec 2018.

1,370
E-news Subscribers

A total of ten eNews communications sent out to subscribers with an average open rate of 34.34% and an average click rate of 10.23%.

10,566
Website Users

Including 28,740 Page Views, 87.8% New Visitors and 12.2% Returning Visitors in 2018.

Facebook Comments:

Louise Morris: *Just saw this. Visceral is putting it mildly – an extraordinary coming together of these female artists – I was utterly possessed! Don’t miss it!*
(Dybbuks)

Jac Phillips: *Saw this last night. Quite amazing.*
(Dybbuks)

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, Ian Lulham and Helen Symon QC, Helen & Peter Murdoch, Meredith Rogers, Anonymous (3)

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

David Maney, Michael Roper, Anonymous (3)

STOWAWAYS (Donations under \$200)

Peter Hannah, Mari Lourey, Anonymous (4)

GOVERNMENT PARTNERS



TRUSTS & FOUNDATIONS



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PIER CARTHEW PHOTOGRAPHY

PIA JOHNSON



Bec Fary

SWEET



PROJECT PARTNERS



ARTS HOUSE



EXPERIMENTA

MELBOURNE International Arts FESTIVAL



THE SUBSTATION

THEATRE WORKS



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

Photographs by: Pier Cartbew, Catby Hunt, Bryony Jackson, Pia Johnson, Daisy Noyes

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