

C

A
C

M I R A G E



We pay our respects to the Dharawal people who are the traditional custodians of the land, whose deepening connection to culture and customs have cared for this country for over 60,000 years. We acknowledge Elders past, present and future for their immense spiritual connection to place which was never ceded.

Dharawal land has always been recognised as a meeting place for people from other lands, and in this spirit we respectfully continue this tradition through the bringing together of our communities through arts and culture.

Always was and always will be Aboriginal land.



Performance Dates

Friday 7 January – Opening Night 7.30pm

Saturday 8 January – 7.30pm

Thursday 13 January – 7.30pm

Friday 14 January – 7.30pm*

Saturday 15 January – 7.30pm

*Auslan

Audio description and tactile tour available at all performances.

F O R E W O R D

Campbelltown Arts Centre is a multidisciplinary cultural facility renowned for commissioning works that encourage artists to push the boundaries of their practice. Martin del Amo came to me with the idea to not only return to his solo practice but to challenge himself to perform a 75-minute dance solo played live to the composition of Morton Feldman's *Piano and String Quartet*. We create works that can't be created elsewhere, so we knew this was a contemporary dance work we needed to commission.

Sonya Lifschitz has been integral to the project as a music consultant and pianist. Bringing together diverse artists like del Amo and Lifschitz is what we do best here at C-A-C. Emerging Western Sydney dancers Allie Graham, Billy Keohavong and Kristie Pike engaged in a mentorship program with del Amo throughout the creative development.

As an acclaimed award-winning artist, del Amo's new work delves into the exploration of a shared solo with long time collaborator Miranda Wheen - a site where two bodies oscillate, disappearing, then coming back into view like the titular enigmatic optical phenomenon, 'Mirage'.

Campbelltown Arts Centre is extremely excited to present this outstanding new work and is very proud to play a leading role in commissioning innovative Australian dance. We wish Martin and the creative team all the best with the premiere season. I want to thank Anthea Doropoulos and the Campbelltown Arts Centre staff for their incredible work in bringing this project to fruition.

– **Michael Dagostino, Director**

A R T I S T S T A T E M E N T

As an optical illusion, a mirage makes us question our understanding of what is real. Unlike a hallucination, a mirage is an actual optical phenomenon that can be photographed, even though it does not tangibly exist. I am interested in the mirage as a metaphor for the fragile truths we construct as individuals and that are made up from snippets of personal experience, memory, dreams and fantasies.

The idea for *Mirage* was originally devised in 2019, before the COVID-19 pandemic. Since then the pandemic has fractured our sense of reality and has added another layer to the exploration.

Integral to the conception of *Mirage* was the composition *Piano and String Quartet* by seminal American composer Morton Feldman. I had been introduced to the piece nearly 30 years ago and I have

always been fascinated by its intricate structure and seemingly elusive nature. To me, it makes for an ideal soundtrack for *Mirage*, and I am delighted that during our premiere season it will be played live by pianist Sonya Lifschitz and the Enigma Quartet.

Mirage also continues my longstanding collaboration with dance artist Miranda Wheen. Wheen was strongly involved in the making process of this 'shared solo', with the idea being that by the end of the process, both she and I would be able to perform the work. This will manifest with Wheen and I taking turns performing different sections of the piece each night.

– **Martin del Amo**

C R E A T I V E T E A M

Choreographer & Dancer

Collaborator & Dancer

Musical Director & Pianist

String Quartet

Violin

Violin

Viola

Cello

Lighting Designer

Design Consultant (costume and set)

Production Manager

Creative Producer

Martin del Amo

Miranda Wheen

Sonya Lifschitz

Enigma Quartet

Marianne Edwards

Kerry Martin

Elizabeth Woolnough

Rowena Macneish

Benjamin Brockman

Paul Matthews

Tyler Fitzpatrick

Anthea Doropoulos

A R T I S T B I O S

CHOREOGRAPHER & DANCER

Martin del Amo, originally from Germany, is a Sydney-based choreographer and dancer. He started out as solo artist, acclaimed for his full-length solos fusing idiosyncratic movement and intimate storytelling. In the last decade, del Amo has built a strong reputation as creator of group works and solos for others. His large-scale production *Champions* (2017), drawing parallels between football and contemporary dance, premiered at Carriageworks as part of the 2017 Sydney Festival and went on to win the 2018 Australian Dance Award for Outstanding Achievement in Independent Dance. Other notable works include *ARENA* (2019); *Slow Dances For Fast Times* (2013); and *Mountains Never Meet* (2011). Martin's Helpmann Award-winning *Anatomy of an Afternoon*, a solo for Paul White, which premiered at the Sydney Opera House

in the 2012 Sydney Festival, was presented with great success at Southbank Centre London in 2014.

Martin del Amo regularly teaches for a wide range of arts organisations and companies, and has extensively worked as mentor, consultant, dramaturg and dance writer. His work has toured nationally in Australia and internationally to the UK, Japan and Brazil. Del Amo's contributions to the Australian arts sector have been recognised with the prestigious Sidney Myer Creative Fellowship (2015).

COLLABORATOR & DANCER

Miranda Wheen is an independent dancer and dance maker based in Sydney. She is an Associate Artist with Marrugeku, performing in their last four works, including their latest work *Jurrungu Ngan-ga*. She is also a founding member of Dance Makers Collective, for whom she directed their last two full-length works *Dads* and *The Rivoli*. She has collaborated with companies and choreographers throughout Australia and internationally, notably with Martin del Amo, Stalker Theatre, Shaun Parker and Company, Mirramu Dance Company, and the Tsai Jui-Yueh Dance Foundation in Taiwan. Her practice, whilst rooted in contemporary dance, spans areas of intercultural collaboration, education, advocacy and choreography.

MUSICAL DIRECTOR & PIANIST

Sonya Lifschitz is a pianist working across many contexts, with repertoire spanning from 15th century Faenza Codex to works written for her today. She is known for her fiercely imaginative and daring collaborations across film, dance, animation, spoken word, visual and performance art. Described as “a life force of extraordinary density and capacity”, Lifschitz’s

artistry combines bold adventurousness with unparalleled musicianship. She is active as a soloist, creative collaborator, artistic director, educator, radio personality and arts advocate.

In 2018-2020 seasons, Lifschitz made a critically-acclaimed solo debut at the Barbican Centre (London), De Doelen (Rotterdam), and Bargemusic (New York), with other highlights including performances at the Melbourne, Sydney, Adelaide, Brisbane, Canberra and Darwin Festivals; *Extended Play*, *Metropolis* and *MONAFOMA* New Music Festivals; and venues across the country such as the Melbourne Recital Centre, City Recital Hall, QPAC Concert Hall, National Gallery of Australia (Elder Hall) as well as Detroit Institute of Art (Detroit, USA).

Sonya Lifschitz is a Fulbright Scholar and currently heads Music Performance and Creative Practice stream at the School of Arts and Media at the University of NSW. She is a regular presenter on ABC Classic.

STRING QUARTET

Enigma Quartet are United by their passion for chamber music, the Enigma Quartet has a pure and joyful love for what they do and how they share it with audiences. Comprised of successful artists who hold coveted positions in Australia's top orchestras, they choose to learn, play and perform together because they love doing it, and have far too much fun together. Their journey has been an organic progression from music students busking on the streets of Sydney over ten years ago, to persistent study, growth and development that has seen the quartet carve out an enviable reputation as one of Australia's best. They were mentored by Musica Viva under their Rising Stars program in 2012 and have performed at Australia's prestigious Huntington Chamber Music Festival, Bermagui Four Winds Festival, Vivid Sydney, Bellingen and Pearl Beach Festivals and the Chopin International Piano Competition. They have commissioned new works from leading Australian composers and will soon release their debut CD with ABC Classics.

LIGHTING DESIGNER

Benjamin Brockman is an award-winning lighting and set designer who works both nationally and internationally. He is passionate about lighting design as a powerful storytelling device in contemporary performance, Brockman works to enhance every show he is involved in and believes that the best productions are the result of creative collaboration. His recent works include Griffin Theatre Company's production of *Family Values & Splinter*, Sydney Festival and Dance Makers Collective's *The Rivoli*, and *Sissy Ball* at the 2020 Sydney Gay and Lesbian Mardi Gras. Brockman's work has earned him many accolades, including a Sydney Theatre Award for Best Lighting Design for an Independent Production for Red Line's production of *Metamorphoses* (2018). He also worked on bAKEHOUSE Theatre Company's *Coram Boy* (2019), for which Brockman was nominated for a Sydney Theatre Award for Best Lighting Design for an Independent Production, as well as the sell-out Little Eggs Collective production of *Symphonie Fantastique* (2021) that went on to headline Sydney Fringe Festival.

Other notable production credits include Pinchgut Opera's *Farnace* (2019), Squabbalagic's *Herringbone* (2019), and *Angels In America Pt. I & II* (2019) by Apocalypse Theatre Company & Red Line Productions.

DESIGN CONSULTANT

Paul Matthews is a multi-disciplinary designer whose practice crosses live performance, installation and graphics. Since graduating from Design at the National Institute of Dramatic Art (NIDA), he has been resident designer with the UNSW Creative Practice Lab at UNSW Sydney. Within this position, and as a freelance artist, he collaborates across diverse contexts including dance, visual and performance art, text-based theatre, festivals, puppetry and photography. Matthews previously worked with Martin del Amo on *It's a Jungle Out There* (2009).

PRODUCTION MANAGER

Tyler Fitzpatrick is a production and stage manager, theatre technician and theatre maker based on Dharawal Land. She graduated with Distinction from the University of Wollongong, earning the Merrigong

Theatre Company Production Prize for first place in her cohort. As the Production and Operations Manager at Shopfront Arts Co-Op, Fitzpatrick manages the production of all Shopfront shows and events including the recent *Tiny Universe* (co-production with Milk Crate Theatre, 2021) and *The Lies We Were Told* (co-production with ATYP, 2021), and was the lighting designer for productions such as *HIT Reset* (2021), *Never Ever* (2020) and *To My Younger Self* (2020). Fitzpatrick was the Production Manager of the 2021 Sydney Festival and Campbelltown Arts Centre contemporary dance work *The Complication of Lyrebirds*. Other production management credits include PYT Fairfield's *PIONEERS* (2021), Blush Opera's *Chop Chef* (2021), Lily Hayman's *Fledgling* (MerrigongX, 2021), and Anne-Louise Rentell's *Trash Talk* (Merrigong Theatre Co/Riverside Theatres, 2020) and *The Siren's Return* (Merrigong Theatre Company/The Society of Histrionic Happenings, 2021).

Tyler Fitzpatrick has recently finished as the Acting Associate Producer at Merrigong Theatre Company and has signed as the Associate Production Manager with The PaperJam Partners.

T H A N K Y O U

My special thanks to all the collaborators on the piece – Miranda Wheen, Sonya Lifschitz, Benjamin Brockman, Paul Matthews, Enigma Quartet (Rowena Macneish, Marianne Edwards, Kerry Martin, Elizabeth Woolnough) and Tyler Fitzpatick.

A great thank you to Michael Dagostino and the entire Campbelltown Arts Centre team, especially Creative Producer Anthea Doropoulos for her unwavering support in seeing through this work from our initial conversation right through to presentation.

Thanks also to Kiri Zakinthinos, Matt Prest, Billy Keohavong, Kristie Pike, Allie Graham, Gabrielle Wilson, Heidrun Löhr, Samuel James, Joshua Morris, David Huggins, ReadyMade Works, Sophie Travers, Mark Mitchell (UNSW Creative Practice Lab), Intense Lighting Hire, Shopfront Arts Co-Op, Louise Snowdon, Ashley Murray, Danielle Farrugia and John Pulitano (Headcase Hair).



S T A F F L I S T

Director

Michael Dagostino

Business and Engagement Manager

Mouna Zaylah

Head of Curatorial

Adam Porter

Visitor Experience Coordinator

Zana Lopez

Curator, Contemporary Visual Art

Emily Rolfe

Assistant Curator, Contemporary Visual Art

Hannah James

Collections Officer

Jasmine Kean

Creative Producer

Anthea Doropoulos

Creative Producer

Brittany Green

Assistant Creative Producer

Anne Cutajar

Education Officer

Edwina Hill

Creative Learning and Engagement Officer

Timothy George

**Arts & Cultural Liaison Officer – Aboriginal
and Torres Strait Islander**

Brenden Broadbent

Production Team Leader

Paul Welch

Design and Communications Officer

Ashley Murray

Media and Communications Officer

Ella Beer

Little Orange Studio Coordinator

David Capra

Little Orange Studio Assistant Facillitator

Julie Finch

Arts Administrator

Sharon McAndrew

Senior Visitor Experience and Retail Officer

Louise Snowdon

Visitor Services Officer

Mellissa Grierson

Venue Technician

Phu Nguyen



Create NSW
Arts, Screen & Culture



Australia
Council
for the Arts



PACKER FAMILY
FOUNDATION



Located on Dharawal land, Campbelltown Arts Centre is proudly owned by the people of Campbelltown. A cultural facility of Campbelltown City Council, assisted by the NSW Government through Create NSW and by the Australian Government through the Australia Council, its arts funding and advisory body. Campbelltown Arts Centre receives support from the Crown Resorts Foundation and the Packer Family Foundation and the Neilson Foundation. Photo credit: Joshua Morris.