



SEYMOUR CENTRE IN ASSOCIATION
WITH SYDNEY FESTIVAL PRESENTS

THE MUSEUM OF MODERN LOVE

A new theatre work, adapted for the stage by TOM HOLLOWAY,
based on the Stella Prize-winning novel by HEATHER ROSE,
inspired by MARINA ABRAMOVIĆ

SEYMOUR

BEHIND THE STORY

The Museum of Modern Love is a world premiere stage adaptation of Heather Rose's award-winning 2016 novel, inspired by boundary-breaking Serbian artist, Marina Abramović, and her blockbuster 2010 work, *The Artist is Present*.

In the spring of 2010, Abramović began a mammoth, months-long performance at New York's Museum of Modern Art. For 75 days, she sat in the museum's atrium, silent and completely still, as thousands of captivated visitors flocked to sit opposite her.

Directed simply to sit for a duration of their choosing, most visitors stayed with Abramović for five minutes, while others sat with her an entire day. As Abramović looked deep into their eyes, some visitors laughed, some cried, and some merely met her gaze with a steady stare of their own.

For many visitors, the experience was deeply profound, and when Abramović herself finished the piece and rose from her chair in May 2010, after sitting with 1,545 people, she said it had changed her life.

PLAYWRIGHT'S NOTE

I sit at a table in a beautiful home on Kingston Beach, Hobart, Tasmania. I can see the seas roll in, coming straight from Antarctica and lapping gently against the sand across the road.

Sitting opposite me is Heather Rose, author of *The Museum of Modern Love*. I'm meeting her for the first time, but already she's welcomed me into her home, filled me with warming tea, and, most wonderfully of all, has opened the doors to her creative world for me. We sit, looking at each other, talking to each other, sharing time and space together.

Then I'm sitting at a table in a beautiful apartment in Greenwich Village, New York, New York. The sounds of that amazing city are echoing around the streets outside, coming in through the windows. Sitting around me are Heather and the staff of Marina Abramović. Although Marina isn't there, suffering from Lyme disease and in a hospital in Europe, I'm in her home, with her staff who have welcomed Heather and I in and fed us a delicious lunch, even at such a challenging time for them. We sit, looking at each other, talking to each other, sharing time and space together.

And when you're reading this, I'll most likely be in the theatre with you, hiding somewhere up the back. You've generously come out to see our work, and because of that, we'll be sitting together, not looking at each other or talking to each other, but still sharing time and space together.

Oh, how the world has changed since I began my work on this adaptation. Living in Melbourne, I've been through the longest and harshest lockdown anywhere in the world, but the experience that we've all had, wherever we've been living through it, makes the themes of Heather's book even more important now than when it came out in 2016.

Thank you for braving the new normal to come and share time and space together. We've been alone for so long to help each other survive, and now we get to be present together once more. It's a wonderful thing.

Tom Holloway, Playwright

DIRECTOR'S NOTE

Back in 2018 I read *The Museum of Modern Love*, a book that I thought could make an interesting piece of theatre. In addition, this wholly Australian story written by Heather Rose offered the opportunity to tell a story without a single Australian character, set in a different country. This seemed to me a valuable addition to the debate around what makes a work germane to its author's nationality. So, many boxes ticked—and we went for it!

Since this date the world has changed dramatically, and many, many times I felt that the task of creating this new work was too hard. But then, each time, a chink of hope would appear—a small gap in the progress of the virus that allowed for an in-person development, some extra funding available for new initiatives, and somehow, now, we have found ourselves here, on the eve of actually presenting this premiere production.

Although the challenges have been significant, in recent days I seem to have been taken over by a feeling of calm. I'm not fully sure why, but perhaps it's this: in 2010, over 1,000 people simply sat and looked at Marina Abramović for her work, *The Artist is Present*, at MoMA, and over 700,000 watched from the sidelines, often for hours at a time.

I don't know if this was good art, bad art, or not art at all, but I think the people in that city, New York, felt that something about the experience had merit. At that moment in time, the concept of sitting with someone and being present with them had value—it had importance.

So, as I write this, all I can do is a similar thing: be present, try our best, and trust the moment. I've learned a great deal over the last two years through navigating this unprecedented occurrence, and I'm glad we have worked hard to produce a piece of exciting, stimulating theatre. I can't help feeling though, that more than anything, the real achievement has been in the journey, the act of trying to make it happen and the surrender to the moment.

Timothy Jones, Director

AUTHOR'S NOTE

Writing *The Museum of Modern Love* was an invitation into the heart of creativity, the light and the shadow, inspired by the work of performance artist, Marina Abramović. When I went to New York to see Abramović's *The Artist is Present* in the spring of 2010, the novel found a calm centre in the atrium of the Museum of Modern Art where Abramović sat unmoving and unspeaking for seventy-five days. The characters began to circle about the performance as if they were part of a theatre in the round, and after many years in development, the novel began taking its final form.

Tom Holloway's adaptation invites us to both witness and participate, resonating with the intimacy Abramović created in *The Artist is Present*. Tom and I wandered New York together as he began drafting this play. We followed the characters of the novel across the city, from imaginary apartments to real restaurants and subway stations. We were witnesses and participants in a multi-layered creative process born of an artist, filtered through an author and now being distilled by a playwright.

I've had the privilege of reading and watching Tom's adaptation as it has travelled from page to stage over the past several years. I've watched him grapple with the same themes that demanded so much of me. What does creativity ask of us? What does love? To see the characters of my imagination come to life through this wonderful cast is slightly disturbing and also thrilling. To feel the emotional landscape of the novel unravel on stage is deeply moving.

This is the first of my works to be adapted for theatre. I am so grateful to director, Tim Jones, for his fierce championing of this work, the immense talent of playwright, Tom Holloway, the entire cast and crew, and Sydney Festival for this rare gift in a writer's life.

Heather Rose, Author



TOM HOLLOWAY PLAYWRIGHT

Tom Holloway is a multi-award-winning playwright. His work has been staged extensively in Australia and internationally. His plays include: *Beyond the Neck* (2007, winner AWGIE Award for Best Stage Play); *Red Sky Morning* (2007, winner R. E. Ross Trust Development Award, Green Room Award Best New Writing for the Australian Stage); *Don't Say The Words* (shortlisted for the 2009 NSW Premier's Play Award and the Young Vic/ Theatre 503 Season Award); *Love Me Tender* (nominated for the Western Australia Premier's Book Awards and the 2011 AWGIE Award for Best Stage Play); *Double Indemnity* (Melbourne Theatre Company, 2016); *And No More Shall We Part* (2016 Williamstown Theatre Festival USA, starring Alfred Molina and Jane Kaczmarek, 2012 Edinburgh Fringe by Traverse Theatre); *Forget Me Not* (The Bush Theatre, UK, 2015, starring Eleanor Bron); *Storm-Boy* (first produced by Barking Ghecko Theatre and Sydney Theatre Company; Winner of the 2014 AWGIE Award for Theatre For Young People); and more than a dozen other national and international productions and multiple national awards. He was librettist for the opera *South Pole* (Bavarian State Opera, 2016/ 2017, Darmstadt Theatre, 2017), and shortlisted for Best New Opera at the 2016 International Opera Awards. Tom is currently under commission by Theater an der Wein, Austria, La Compagnie Theatre du Prisme, France, and Universal Pictures/ Paradise Pictures.



HEATHER ROSE AUTHOR

Heather Rose is the author of eight novels. Her seventh novel, *The Museum of Modern Love*, won the 2017 Stella Prize, Christina Stead Prize and the Margaret Scott Prize. It has been published internationally and translated into numerous languages. Her latest novel is the bestselling political thriller, *Bruny*, which won the General Fiction Book of the Year in the 2020 Australian Bookseller Industry Awards (ABIAs). Both *The Museum of Modern Love* and *Bruny* are being adapted for the screen. This is the first adaptation of Heather's work for the stage. Heather also writes for children. She is one half of children's author Angelica Banks with award-winning author Danielle Wood. Their *Tuesday McGillycuddy* series for middle grade readers is published internationally and has twice been shortlisted for Best Children's Fantasy Novel in the Aurealis Awards. Heather lives by the sea in Tasmania.



TIMOTHY JONES DIRECTOR

Tim began his career as an actor, performing for St Martin's Youth Arts and Playbox in Melbourne before moving to Sydney and graduating from NIDA with a BFA in Acting. He spent 10 years performing in film and TV, and for companies including Sydney Theatre Company, Belvoir, New England Theatre Co, and the NIDA Company. In 1999 Tim took up a full-time role as Artistic Associate of the Australian Theatre for Young People (ATYP), and in 2005 became Artistic Director of ATYP, going on to develop and direct over 14 new theatre works for young performers. Since 2009 Tim has been Artistic Director and General Manager of the Seymour Centre, where he has worked to establish a clear cultural purpose for the Centre as a university arts centre, creating performances and programs that take their direction from the purpose and values of the University of Sydney and embrace risk taking, diversity and inclusion and provide platforms for new voices. He has developed and directed new theatre works including *Transparency* by Suzie Miller; two versions of *The Hansard Monologues* by Katie Pollock and Paul Daley; *2071*, an adaptation of a work about climate change by Duncan Macmillan; and the premiere of *Made to Measure* by Alana Valentine. Tim and the Seymour team have also developed a range of programs and partnerships including Courtyard Sessions, an annual Arts Education program, and presenting partnerships with Sydney Festival, Sydney Writers' Festival and Sydney Gay and Lesbian Mardi Gras.



ERIN TAYLOR
DRAMATURG AND
ASSISTANT DIRECTOR

Erin is a director and dramaturg. In 2019 Erin directed the sold-out production of *Kasama Kita* by Jordan Shea as part of the Downstairs Belvoir 25A program. Other theatre credits include *An Intervention* by Mike Bartlett at the 505 and Assistant Director at Ensemble Theatre on *Folk* and *Baby Doll*. In 2018 she directed *Everything You Ever Wanted* by Rachel Roberts for the Joan Sutherland Performing Arts Centre and *A Girl Is a Half-Formed Thing* by Eimear McBride for KXT. In 2017 Erin was a mentee in Melbourne Theatre Company's Women in Theatre Program. Her other directing credits include a sell-out return season of *SLUT* by Patricia Cornelius at The Old Fitz (nominated for a Sydney Theatre Award) and *BU21* by Stuart Slade at Old 505 Theatre. As a dramaturg Erin has worked with Playwriting Australia and has read for Sydney Theatre Company's Patrick White Award and the Griffin Award. In 2019 Erin was the recipient of the Sandra Bates Directors Award from Ensemble Theatre. In 2022 Erin will direct *Nothing* by Pelle Koppe for the National Theatre of Parramatta.



STEPHEN CURTIS
DESIGNER

Stephen Curtis has worked extensively as a costume and set designer for drama, film, opera, physical theatre and dance. Major credits include *La Boheme* (West Australian Opera/ Opera Queensland/ Opera Australia); *Lulu*, *The Cunning Little Vixen*, *Turn of the Screw* (Opera Australia/ Houston Grand Opera); *Der Ring Des Nibelungen* (State Opera of South Australia); *The Secret River* (Edinburgh Festival/ Adelaide Festival/ STC); *A Man With Five Children*, *The Government Inspector*, *Heartbreak House* (Sydney Theatre Company); *Black Diggers* (QTC/ Sydney Festival), *I Am Eora* (Sydney Festival); *All About My Mother*, *Life x 3*, *Cat on a Hot Tin Roof*, *Tribes*, *Rock 'n' Roll* and *The Blue Room* (Melbourne Theatre Company); *The Winter's Tale*, *Henry IV*, *The Wars of the Roses*, *The Government Inspector* and *The Servant of Two Masters* (Bell Shakespeare Company); *Cursed!*, *Things I Know To Be True*, *Barbara* and *The Camp Dogs*, *The Drover's Wife*, *Gwen in Purgatory*, *Scorched* (Belvoir St Theatre). As a production designer Stephen's film credits include *Looking For Alibrandi*, *Bedevil* and *Night Cries*. Stephen has also published *Staging Ideas: Set and Costume Design for Theatre* as a guide to the art of theatre design, and *The Designer: Decorator or Dramaturg?* as a Platform Paper interrogating the contemporary role of the performance designer.



VERONIQUE BENETT
COSTUME DESIGNER

Veronique is a lighting, set and costume designer. Veronique completed a Master of Fine Art (Design for Performance) majoring in lighting in 2019; and holds a Bachelor of Fine Art (Technical Theatre and Stage Management) from NIDA. As a lighting designer, Veronique's credits include: *Happy Days* (Red Line Productions); *Sacre* (Circa); *Banging Denmark* (Sydney Theatre Company); *The Wolves* (Belvoir); *The Smallest Hour* (Griffin); *John* (Outhouse Theatre Co) for which she was nominated for a Sydney Theatre Award; *The Life of Us* (Hayes Theatre Co); *Nosferatu* (Old 505); *Stupid Fucking Bird* (New Theatre); *Chorus*, *Anatomy of A Suicide*, *Permission to Spin*, *Howie the Rookie* (Old Fitz); *A Girl Is a Half-formed Thing* (KXT). Veronique designed set and lighting design for *Ulster American* (Outhouse Theatre Co); set and costume design for *Our Blood Runs in the Street* (Red Line Productions); set and lighting for *Venus in Fur*, costume and lighting design for *Women on the Verge of a Nervous Breakdown* (NIDA); and costume design for *As You Like It* (Sport for Jove).



DAVID BERGMAN VIDEO
AND SOUND DESIGNER

David is a leading video, music and sound designer for theatre, dance, opera, installation, and film. For Sydney Theatre Company, David was video designer for *Julius Caesar* and *The Picture of Dorian Gray*, sound designer for *Playing Beatie Bow*, video and sound designer for *A Cheery Soul* and *The Wharf Revue* (from 2009-2018), and video designer for *Muriel's Wedding: The Musical*, *The Hanging*, *The Effect*, and *The Long Way Home*. He was video designer for the award-winning *Breaking Glass* with Sydney Chamber Opera. For Griffin, David was sound designer for *Green Park*, composer and sound designer for *Superheroes*, and composer, video and sound designer for *First Love is the Revolution*. For Belvoir, David was co-sound designer for *Packer and Sons*, and is sound designer for *At What Cost?*. For Monkey Baa Theatre, David was video designer for *Possum Magic* and *The Peasant Prince* and sound designer for *Josephine Wants to Dance*. Other credits include: as video designer, *Knowledge Ground*, *Spirited* (Bangarra), as composer and sound designer, *Made to Measure* (Seymour Centre), *Maggie Stone* (DTC), *Salem* and *Another Country* (NIDA), as sound designer, *Merrily We Roll Along* (and video designer), *The Rise and Disguise of Elizabeth R.*, *Catch Me If You Can* (Hayes Theatre Co), and *Spring Awakening* (ATYP). David is a NIDA graduate. He teaches NIDA's graduate and post graduate courses.



ALEXANDER BERLAGE
LIGHTING DESIGNER

Alexander Berlage is an award-winning director and lighting designer. He is co-artistic director of the Old Fitz Theatre. As a lighting designer, Alexander has worked

for companies such as Sydney Theatre Company, Birmingham Royal Ballet, Sadler's Wells, Opera Queensland, Circa, Sydney Chamber Opera, State Theatre Company of South Australia, Belvoir, Sydney Dance Company, Griffin Theatre, Pinchgut, Ensemble, ATYP, Hayes Theatre Co and Red Line Productions. Lighting designs include: for Pinchgut Opera, *Platé*; for Sydney Theatre Company, *Lord of the Flies*, *Cloud Nine*, *Lethal Indifference*; for Birmingham Royal Ballet/Sadler's Wells, *A Brief Nostalgia*; for Opera Queensland/Circa, *Orpheus and Eurydice*; for STCSA/ Belvoir, *Dance Nation*; for Griffin, *Dead Cat Bounce*, *Good cook*, *Friendly*, *Clean*.; for Sydney Chamber Opera, *Future Remains*, *Diary of One Who Disappeared*, *La Passion de Simone*, *Resonant Bodies*; for Sydney Dance Company, *New Breed*; at Hayes Theatre Co, *Young Frankenstein*, *Caroline or Change*, *American Psycho*, *Cry-baby*; for Critical Stages, *Songs for the Fallen*. Awards include four Sydney Theatre Awards including two for Best Direction of a Musical and two for Best Lighting Design of an Independent Production, and the Mike Walsh Fellowship. His production of *American Psycho* won a total of nine Sydney Theatre Awards. Alexander is a NIDA graduate.



LINDA NICHOLS-GIDLEY
VOICE COACH

Linda is a freelance voice, accents and dialect coach based in Sydney, Australia. Theatre coaching includes international and national tours of

Jagged Little Pill, *Girl from the North Country*, *A Chorus Line*, *Once*, *Ulster American*, *Yellow Face*, *Counting and Cracking*, *How to Train Your Dragon*, *Shrek*, *Saturday Night Fever*, *The Bodyguard*, *Rocky Horror*, *Dirty Dancing* and more. Film and television include *Shantaram* (working in Hausa language), *Gorgon* (working in Greek language), *Mary: The Making of a Princess* (working in Danish language), *The Chase Australia*, *Jungle*, *The Hollow*, and *Vincent*. Linda can be heard discussing accents on her podcast *Say You Say Me* and on *In A Manner of Speaking*, *Brady's Hunch* and *Don't Be So Dramatic*. Linda is a certified Knight Thompson Speechwork teacher and is the founder of Accent Olympics.



MICHELLE SVERDLOFF
STAGE MANAGER

Michelle is an experienced stage manager, company manager and administrator with a background in new work and touring. She holds a Bachelor of Communication (Theatre/

Media) from Charles Sturt University and is currently undertaking a Masters of Business (Arts and Cultural Management) through Deakin University. Michelle has worked for a variety of companies including Opera Australia, Bell Shakespeare, Griffin Theatre Company, CDP Theatre Producers and Punchdrunk Theatre. She has also worked in the Sydney independent sector as a producer, collaborating with a variety of artists.



JUSTIN AMANKWAH
VARIOUS CHARACTERS

Justin graduated Excelsia College with a BDA (acting) in 2019. Roles he performed during his time there include the title role in *Hamlet*, Talthylbius in *The Women of Troy*,

and various characters in Tom Holloway's *100 Reasons for War*. Justin's theatre debut saw him play Avery in Outhouse Theatre Co's production of *The Flick*, earning him two Sydney Theatre Awards for best newcomer and best actor. Following this, Justin performed in *Kiss of The Gallery Guard*, *Alice In Slasherland* (Red Line Productions), *Merchant of Venice* (Sport For Jove), *Gloria* (Outhouse Theatre Co), *Lord of the Flies* (STC), and most recently *Good Dog* (Green Door Theatre Company), which earned Justin a third Sydney Theatre Award. For screen Justin has recently finished filming *Shantaram* for Apple TV, for ABC *The Aftertaste* series, *Fat Pizza Vs Housos* (Stolen Productions), *Your Number is Up* and *Deadly Women* (Beyond Productions). Justin is also an accomplished puppeteer.



JULIAN GARNER ARKY

Julian is a National Institute of Dramatic Arts (NIDA) graduate. His theatre credits include *The Turquoise Elephant* for Griffin Theatre Company; *Inner Voices* for Red Line Productions; *Arcadia* and *Storm Boy* for Sydney Theatre Company; *The Crucible*, *A Midsummer Night's Dream*, *Much Ado About Nothing* and *Cyrano de Bergerac* for Sport for Jove; and *Romeo and Juliet*, *Hamlet*, *As You Like It*, *The Wars of the Roses*, *Measure for Measure* and *Twelfth Night* for Bell Shakespeare. His television credits include *Top of the Lake: China Girl*, *Reckoning*, *Pulse*, *Janet King*, *McLeod's Daughters*, *Blackjack*, *Home and Away* and more recently the Peter Duncan-directed mini-series *Operation Buffalo*. His film credits include *Top End Wedding*, *Killing Ground*, *Problem Play*, *Head On*, *The Children of the Corn* and *I Am Woman*. He is currently filming on Network Ten's series two of *The Secret She Keeps*.



HARRIET GORDON- ANDERSON ALICE

Harriet graduated from WAAPA in 2015. Her theatre credits include the titular role in *Hamlet* (Bell Shakespeare) which she will be reprising in 2022, *The Miser* (Bell Shakespeare), *Ulster American* (Outhouse), *Picnic at Hanging Rock* (Malthouse/ Black Swan STC, The Royal Lyceum Edinburgh, The Barbican London), *Kindertransport* (Darlinghurst Theatre Co), *Blue Christmas*, *You Got Older*, and *Leaves* (KXT), *Lifestyle of the Richard and Family* (Next Wave), *Moving On Inc.* (The Blue Room), and *The Merchant of Venice* (The Genesisian). Her feature film debut was in *The Greenhouse* (Everyone We Know Films), and on television she has appeared in *Amazing Grace* (Nine Network), *Mr Inbetween* (Fox Showcase), *Love Child* (Nine Network), *The Secret Daughter* (Seven Network), and *Mikki Vs The World* (ABC). Harriet is a Sydney Theatre Award, Green Room Award, and Performing Arts WA Award nominee, and is represented by Lisa Mann Creative Management. She has been a proud member of MEAA since 2015.



SOPHIE GREGG JANE

Sophie Gregg has appeared in many theatre productions, television series and films. Her TV and film credits include *The PM's Daughter*, Captain Beard in the Foxtel series *Fighting Season*, *The Commons* for Stan, Mrs Van der Sluys in *Friday on my Mind*, *Peter Allen: Not the Boy Next Door* (Ch 7), *Around the Block* (2013 Toronto Film Festival), *The Code*, *Devil's Dust*, *Rake* and *Crownies*, all for the ABC, and the much loved series *Love My Way*. Sophie was last seen on stage in *The Hypochondriac* for Darlinghurst Theatre Company. Other theatre credits include *Miss Julie*, also for the Darlinghurst Theatre, *The Village Bike* for Red Line Productions at The Old Fitz, *Scenes from a Separation* for Sydney Theatre Company, *Blind City* for Sydney Festival, *Noir*, *School Of Night* and *Rope* for Cabin Crew, and *Woman in the Window* for Melbourne Theatre Company. Sophie has been a proud member of MEAA (Actors Equity) since 1998.



GLENN HAZELDINE ARNOLD

Glenn graduated from NIDA in 1994. He began his professional career in the national tour of David Williamson's *Dead White Males* for STC, and, 27 years later, holds the record for performing in more productions of that writer's work than any other actor. He has appeared in dozens of plays for STC since his debut, more recently *After Dinner*, *Love and Information*, *Disgraced*, *The Father*, *Arcadia*, *Away*, *Cosi* and *No Pay? No Way!*. Glenn has regularly worked for the Ensemble, Griffin, Company B Belvoir, Darlinghurst Theatre, Old Fitz, Merrigong Theatre, Bell Shakespeare, La Boite, Malthouse and MTC, and appeared in Suzie Miller's *Transparency*, directed by Tim Jones at Seymour Centre, in 2011. He is the President of the NSW branch of Actors Equity and Deputy Chair of the Actors Benevolent Fund of NSW.



**AILEEN HUYNH
BRITTIKA**

Aileen is an acting graduate from WAAPA and The University of Wollongong. You will regularly find her treading the boards on Australian stages. Recently she has appeared in David Williamson's world premiere of *The Big Time* at Ensemble Theatre, played the ambitious and feisty Kendra in Branden Jacob-Jenkins' Pulitzer nominated *Gloria* for Melbourne Theatre Company, and starred in Julian Larnach's *Flight Paths* for The National Theatre of Parramatta. She has done national tours of Critical Stages', 4000 Miles' and Performing Lines' *Hello Goodbye & Happy Birthday*, which received a Helpmann nomination. Aileen made her screen debut in the critically acclaimed SBS mini-series, *Better Man*, and since then her screen credits have included *Neighbours*, *Black Comedy 3*, *The Commons* and as mad scientist Everick in series one and two of *Cleverman*. As a content creator she has worked independently on short comedy skit videos and was nominated in 2014 for an Australian Online Video Award. Shortly after she worked with comedy legends, Tim Ferguson and Marc Gracie, on their feature film, *Spin Out*. Her current content work can be seen on YouTube under *The Mad Doctor Show*. In 2019 she made her directorial debut with Sam Wang's comedy stage show, *Skyduck: A Chinese Spy Comedy* with Belvoir 25A. It received two honourable mentions for "Best of 2019 on Stage in Sydney" in Time Out and Audrey Journal, and has its international premiere coming up at the Auckland Arts Festival for 2022.



**JENNIFER RANI
HEALAYAS**

Jennifer Rani is an actor, director, and creative producer of Anglo-Indian heritage. A series regular on ABC's *Rosehaven*, she has appeared in *The Gloaming* (Stan) and on stage in *Extinction of the Learned Response* at Belvoir 25A and Patricia Cornelius' *SHIT* at the Theatre Royal Backspace. Jennifer was Assistant Director to Jessica Arthur on *Mosquitoes* and is currently Director of *Window*, *Cricket Bat* by Hilary Bell at the Australian Design Centre, also for Sydney Festival. Selected for the Sydney Theatre Company / Contemporary Asian Australian Performance Director's Initiative 2019-2021, Jennifer has delivered seminal events and programs for visionary Australian arts houses MONA and Carriageworks, was the Artistic Associate for WITS Festival Fatale in Sydney and is the recipient of an Australia Council grant for Emerging Cultural Leadership.



**TARA MORICE
LYDIA**

A graduate of the National Institute of Dramatic Art, Tara has worked extensively in theatre, film and television. Her first film out of NIDA was Baz Luhrmann's *Strictly Ballroom* for which she was nominated for a British Academy of Film and Television Award (BAFTA), an Australian Film Institute Award (AFI) and a Film Critics Circle award. Tara also sang *Time After Time* for the soundtrack. Her other film credits include *Peter Rabbit 2: The Runaway*, *Reaching Distance*, *Dance Academy: The Movie*, *Hotel Sorrento*, *Metalskin*, *Moulin Rouge*, *Hildegarde*, *Razzle Dazzle: A Journey into Dance*, *Candy*, *Oranges and Sunshine* and the Oscar-nominated short, *Miracle Fish*. Tara will next be seen in Benjamin Millepied's *Carmen* and short film, *The Home Team*. Her television credits include the award-winning *Dance Academy*, *Answered by Fire*, *McLeod's Daughters*, *Salem's Lot*, *After the Deluge*, *Grass Roots*, *Loot*, *My Husband My Killer*, *Dogwoman*, *A Difficult Woman*, *Water Rats*, *Winter* and *Play School*. Tara has also narrated documentaries for the ABC, SBS and National Geographic. On stage Tara has performed for the Sydney Theatre Company, Belvoir St Theatre, Bell Shakespeare Company, Griffin Theatre Company, the Ensemble Theatre, State Theatre South Australia, the Queensland Theatre Company and the Malthouse Theatre. She has been nominated for a Victorian Green Room Award and a Helpmann Award for her work in musical theatre. Tara also wrote and directed the documentary *My Biggest Fan*, which premiered at the Fort Lauderdale International Film Festival and screened on SBS.

Seymour Centre in association with Sydney Festival presents

The Museum of Modern Love

A new theatre work, adapted for the stage by Tom Holloway, based on the Stella Prize-winning novel by Heather Rose, inspired by Marina Abramović

SEYMOUR CENTRE | 22 – 30 JANUARY

Playwright **Tom Holloway**

Play based on the novel by **Heather Rose**

Director **Timothy Jones**

Dramaturg & Assistant Director **Erin Taylor**

Designer **Stephen Curtis**

Lighting Designer **Alexander Berlage**

Video & Sound Designer **David Bergman**

Costume Designer **Veronique Benett**

Voice Coach **Linda Nichols-Gidley**

Stage Manager **Michelle Sverdlhoff**

Production Manager **Barry Searle**

Cast **Justin Amankwah, Julian Garner, Harriet Gordon-Anderson, Sophie Gregg, Glenn Hazeldine, Aileen Huynh, Tara Morice, Jennifer Rani**

The Museum of Modern Love is presented at Seymour Centre as part of Sydney Festival and the 2022 Seymour Season. Seymour Centre's work champions new voices, questions the status quo and inspires audiences with big, bold ideas. The Seymour Season program presents major works from Australian and international artists, and proudly supports local artists and independent arts companies.

This production is recommended for ages 15+. It contains coarse language, haze smoke and references to self-injury. For further advice please speak to Front of House staff. Photography and filming are not permitted.

SEYMOUR

S Sydney
Festival
2022



Australian Government
RISE Fund

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