

Seymour Centre and the University of Sydney's
Discipline of Theatre & Performance Studies present

ART + INFORMATION:

EXPLODING STARS, SMALL PLEASURES,
AND THE HUMBLE OYSTER

A new performance lecture series

The logo for the Seymour Centre, featuring the word "SEYMOUR" in a bold, white, sans-serif font. The letter "O" is replaced by a yellow circle. The text is enclosed within two concentric white circles.

SEYMOUR



KATE GAUL

Director

Kate Gaul has established herself as a distinctive and inventive director, with directing credits including plays, opera, physical theatre, devised works, and classics for theatre companies and schools across Australia. Kate's most recent directing credits include an acclaimed interpretation of *H.M.S Pinafore*, which toured extensively and last played Sydney Festival 2021; *The End of Winter* (2022) by Noëlle Janaczewska, which will have a national tour in 2023; and *It's Still Her Voice* (2022), an opera/drama mash-up based on the Jenet/Poulenc text, *La Voix Humaine*, and presented as part of The Flying Nun program. Kate also completed a play, *Girl Running, Boy Falling*, which is shortlisted for the Stoddard Playwright Award. In the opera world Kate was resident director on Opera Australia's *Lohengrin*, which starred Jonas Kauffman, and revival director on *Attilla*. To kick off 2023 Kate will direct *CAMP* by Elias Jamieson Brown as part of Sydney WorldPride at Seymour Centre. **Find out more about Kate's work.**



MITCHELL GIBBS

Scholar/ Performer

Mitchell Gibbs is a postdoctoral researcher in the School of Geosciences at the University of Sydney. Mitchell is creating space for research that draws on the experiences and epistemologies of First Nations people, asking how we can learn from thousands of years of knowledge to help our aquatic environments into the future. He holds a PhD degree in Marine Biology/Biochemistry and is a Thunghutti man through kinship of the Dunghutti nation. **Find out more about Mitchell's research.**



TARA MURPHY

Scholar/ Performer

Tara Murphy is a Professor of Astrophysics at the University of Sydney, and a member of the OzGrav Centre of Excellence for Gravitational Wave Discovery. She is a world expert on radio transients – astronomical objects that change rapidly with time. Since 2015 she has led the Australian effort in radio follow-up of gravitational wave events, culminating in the first detection of radio emission from a binary neutron star merger GW170817 in collaboration with international colleagues. She has published 150 scientific publications on topics ranging from gamma-ray bursts, to flaring stars, to pulsars. Tara loves sharing her passion for astronomy, and has been featured on national television and radio, in newspapers, and on social media. Her writing has featured in The Sydney Morning Herald, The Conversation, and Cosmos Magazine. She has spoken at public events including VIVID Sydney, Sydney Astrofest, and the Sydney Science Forum.

Find out more about Tara's research.



BETH YAHP

Scholar/ Performer

Beth Yahp lectures in Creative Writing in the Discipline of English at the University of Sydney. Beth's fiction and creative non-fiction include *The Red Pearl and Other Stories*; a memoir *Eat First, Talk Later*, shortlisted for the 2018 Adelaide Festival Award for Literature (Non-Fiction); and a prize-winning novel, *The Crocodile Fury*. Beth wrote the libretto for composer Liza Lim's opera *Moon Spirit Feasting*, which won the APRA Award for Best Classical Composition in 2003. Her current projects include 'Living Archives: Life Writing with Personal Objects' in collaboration with Malaysia Design Archive, a series of essays on life in Reformasi Malaysia, and a book of *Small Pleasures* set in Sydney, Kuala Lumpur and Honolulu. **Find out more about Beth's research.**



MORGAN MORONEY

Lighting and
Video Designer

Morgan Moroney (he/him) is a lighting and video designer working across theatre, opera, dance and installation. Growing up on Kurna land, he currently lives and works primarily on Bidjigal and Gadigal land. He brings a distinct multidisciplinary approach to his practice, with a particular fascination for integrated-media live performance. Morgan received the APDG Emerging Designer for Live Performance Award for his design on *Ghosts*, directed by Priscilla Jackman (NIDA, 2020). He was nominated for a Sydney Theatre Award in Best Independent Lighting Design for *Significant Other*, directed by Hayden Tonazzi (New Theatre, 2021), and was awarded an inaugural NIDA X grant to support the development of *Collapsible* – a new work exploring XR technologies in a live performance space. In 2022, Morgan's collaborations include *The Barber of Seville* (Opera Australia), *Anatomy of a Suicide* (Sugary Rum), *Shack* (ATYP) and *Jali* (Jubilee Street) as lighting designer; *A Letter for Molly* and *Still Unqualified* (Ensemble) as video designer; *Cleansed* (Maximillian Brown & Red Line) as co-lighting designer; and *A Practical Guide to Self-Defence* (Merrigong & NToFP) as lighting and video designer. In March, he joined Nick Schlieper as assistant lighting designer for *The Phantom of the Opera on Sydney Harbour* (Opera Australia).

Find out more about Morgan's work.



EMMA VAN VEEN

Stage Manager

Emma is a Sydney-based theatre practitioner who graduated from Charles Sturt University in 2019 with a Bachelor of Communication (Theatre/Media). With vast experience working behind the scenes, ranging from prop design to stage management and directing, Emma is passionate about creating spaces for stories to thrive.



ZAC SARIC

Sound Designer,
Composer

Zac Saric is a Sydney-based sound designer and composer. A graduate of NIDA's BFA in Technical Theatre and Stage Management, Zac works with sound in a variety of forms and mediums, including theatre, musical theatre, podcasting and post-production film and TV. Coming from a background in music, Zac quickly found a talent for composing for the stage and is continually expanding his skillset using new technologies while developing works with other artists. Zac also works as a freelance audio engineer, working across theatre, musicals and live events. Zac's recent sound design and composer credits include *!One !Hour, !!No !!Oil* (KWENTO), *A Practical Guide to Self-Defence* (National Theatre of Parramatta), *netARChive* (UNSW, iCinema & Powerhouse Museum), *Lady Grey* (JollyGood Theatre), and *Love & Information* and *ANTIGONICK* (NIDA). As sound designer, Zac's credits include *Yong* (Monkey Baa), *Horses* (kunst), *iFire* (UNSW, iCinema), *Not Today* (Rogue Projects), *Twinemies* [Podcast], *Amélie* (NIDA), *Mamma Mia* (Furey Theatre Company), and *The Princess Party* and *Nothing to Fear* (Old 505). As associate sound designer, Zac's credits include *Tell Me Before the Sun Explodes* (Rockbottom Productions), *Edward the Emu* (Monkey Baa), and *44 Sex Acts in One Week* (Clubhouse Productions).

Find out more about Zac's work.

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ART + INFORMATION: EXPLODING STARS, SMALL PLEASURES, AND THE HUMBLE OYSTER

SEYMOUR CENTRE | 17 – 26 NOVEMBER

Director **Kate Gaul**

Scholar/ Performers **Mitchell Gibbs, Tara Murphy, and Beth Yahp**

Lighting and Video Designer **Morgan Moroney**

Sound Designer, Composer **Zac Saric**

Stage Manager **Emma Van Veen**

Production Manager **Daniel Potter, Paperjam Productions**

Curators **Paul Dwyer and Barbara Campbell (Theatre & Performance Studies, University of Sydney), and Timothy Jones (Artistic Director, Seymour Centre)**

Run time: 90 minutes, no interval.

Run order: Small Pleasures (Beth Yahp), Exploding Stars (Tara Murphy), The Humble Oyster (Mitchell Gibbs).

Art + Information is presented as part of the 2022 Seymour Season. Seymour Centre's work champions new voices, questions the status quo and inspires wide-ranging audiences through the creative expression of big ideas. The Seymour Season program presents major works from Australian and international artists, and proudly supports local artists and emerging and established independent arts companies.

The Discipline of Theatre & Performance Studies (TaPS) at the University of Sydney is a vital meeting point for students, scholars, and artists. TaPS graduates are working with Australia's leading theatre companies, in drama classrooms, and in arts administration. In collaboration with industry partners, TaPS staff are developing new works that drive artist, artform, and audience development. TaPS is part of the University's new School of Art, Communication and English.

SEYMOUR



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This event is supported by the Australian Government through the Office for the Arts and by the Chancellor's Committee of the University of Sydney.

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