

ACKNOWLEDGEMENTS

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La Mama Theatre is on traditional land of the people of the Kulin Nation. We give our respect to the Elders of these traditional lands and to all First Nations people past, present and future. We acknowledge all events take place on stolen lands and that sovereignty was never ceded.

We are grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists and our entire community as we work towards the La Mama rebuild. Thank you!

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REHEARSAL FOR DEATH

6 - 9 FEB 2020



Image by Peter Baka

REHEARSAL FOR DEATH

Created, Directed, and performed by **Rebekah Stuart** and **Sophie Thompson**

Sound design by **Sophie Thompson**

Operating Stage Management & Lighting Design by **Jordan Carter**

Photography by **Rebekah Stuart** and **Peter Baka**

CREATOR'S NOTES

This is our memento mori...a reminder that you will die. Each one of us will eventually fall into the unpying clutches of nature, and we live amongst this gradual process: buildings crumble, food rots, our bodies age, our possessions disintegrate and fall apart. Death and decay are things we can be sure of, and Rehearsal for Death is a celebration of this.

Our original inspiration for Rehearsal for Death was the photography of Francesca Woodman, an extraordinary and prolific artist, who took her own life at 22 years of age. Francesca's self-portraits, usually in black and white and often featuring elements of decay, prompted us to think of a photograph as a way of preserving a moment in time. As we look at the self-portraits of a young woman crouching in a dilapidated room, or hanging from a door frame, or creating her own solid shadow on rotting floorboards, we are seeing into the past at what is now dead. From this we are reminded: I too will die one day. In this way, a photograph is a recognition of the temporariness of life, and an attempt to hold on to it. Dance is almost an opposite medium: it is fleeting, never truly still, and impossible to precisely replicate.

In creating this show we wanted to embrace the feeling of uncertainty and impermanence, while honouring the deep pain that comes from witnessing and living through the death of a loved one. In our rehearsals we found joy, laughter, ecstasy and absurdity existing alongside the pain of loss and the anxiety of inevitable decline. We hope to offer our audience the gift of being reminded that we are all living on a knife edge, and our bodies will eventually fail us. But for now we have them, and by dancing through this brilliant chaos we can come to understand what this means.

SOPHIE THOMPSON

is a contemporary dance artist and law student, whose dance practice centres on the joy of pushing the limits of the mind and body.

REBEKAH STUART

is a multi-disciplinary contemporary artist exploring an alternative aesthetic to the traditional and Romantic landscape, whilst also exploring the potentials for art and dance to coalesce. Training with Anne O 'Keeffe for over 23 years and working as an artist for 25, Rebekah has developed a practice through reconstructing fragments of nature and the subconscious via digital media and the body to recreate new worlds. The worlds Rebekah creates speak to a larger force where she believes that when we keep this tender conversation open, we may arrive at a place much like a resonant symphony.

JORDAN CARTER

is a freelance Stage Manager who graduated from The Victorian College of the Arts in 2018 (Bachelor of Fine Arts, Production: Stage Management) and Swinburne University in 2012 (Diploma of Theatre Arts) Jordan has previously worked on The Crucible (Adena Jacobs), The Production Company's Jesus Christ Superstar (Gale Edwards) The Book of Ducks (Glenn Saunders) Make Me A Houri (Stephanie Ghajar) and Thigh Gap (Alice Darling). Jordan loves the variety of work, people and the many new experiences of working in Stage Management. In her spare time, Jordan is teaching herself special effect hair and makeup.