

BACK
TO
BACK
THEATRE

MULTIPLE BAD THINGS

New Major Work | Creative Development



March, 2023

Synopsis

This could be the end. Everything is broken, except imagination.

A small group of people – alone in a vast, unknowable void – are seeking refuge. Refuge from modern life, from the city, from war, from climate emergency, from displacement. They must construct shelter, safety and certainty in this uncertain physical and intellectual environment, but their need for security and ownership may be their downfall. This is a precarious world, with uncertain laws.

This work connects global borders, disputes and displacement with domestic and intimate boundaries, and the experiences of both belonging and exclusion. As the group struggle to be together in precarity, questions of inclusion, identity and intersectionality arise. Perhaps their biggest challenge is how to be together, how to belong with each other. Designed by Anna Cordingley, the gradual assembly of a sculptural shelter, part utilitarian, part phantasmagorical, unfolds across the work.

The maintenance and development of this shelter is the action of the actors throughout.



Creative Team

Devised by: Bron Batten, Natasha Jynel, Simon Laherty, Sarah Mainwaring, Scott Price, Tamara Searle, and Ingrid Voorendt, with participation from Ben Oakes, Mark Deans, Breanna Deleo, Francesca Neri, and Tamika Simpson

Directed by: Tamara Searle and Ingrid Voorendt

Set and Costume Design: Anna Cordingley



Key Creatives

Tamara Searle

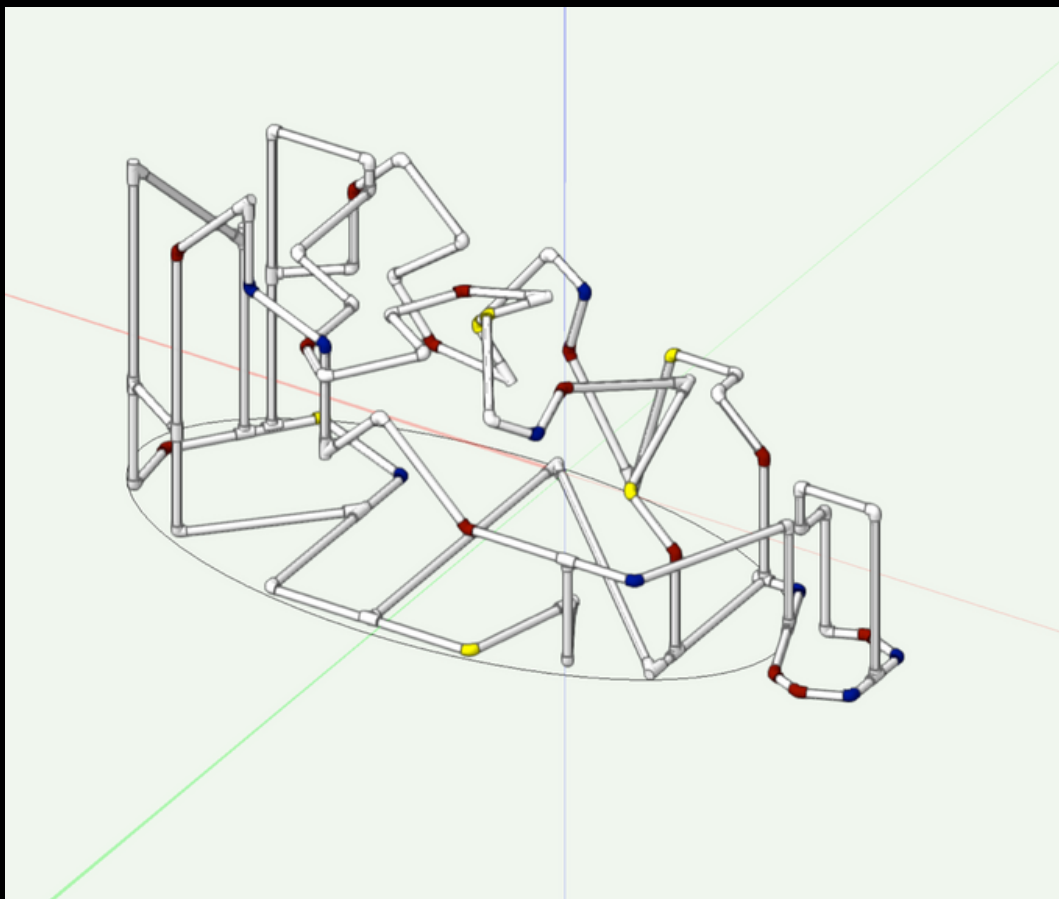
Tamara Searle is a writer and director. She makes theatre, live and digital performance with uncommon performers, and for uncommon sites, including shopping centres, rivers, mudflats, libraries, and forests. She is artistic associate with Back to Back Theatre and has collaborated to make work with international festivals Inbetween Time – Bristol, National Theatre Of Scotland, Theatre Thikwa Berlin, Festival Utrecht, and Milton Keynes International Festival. Tamara's writing practice includes writing for film — most recently she wrote and directed a documentary currently on SBS On Demand *Whatever Scares You*, which follows a neurodiverse young artist in her first professional role outside of school. She also writes for performance (*Under The Radar* — The Public Theatre, New York) and in autoethnographic and essay form (*Performance Studies Reader*). She has also recently collaborated with Jackson Castiglione (*Field Theory And Rising*), playwright and composer Christopher Harley (*Homegrown VCA*), and Katerina Kokkinos Kennedy (*Triage*). In 2018 she was a recipient of an Australia Council International residency in Helsinki to research new forms and aesthetics for sites and societies.

Ingrid Voorendt

Ingrid is a performance maker and director and has collaborated on more than 30 new works of performance across theatre, dance and emerging forms. Ingrid's practice encompasses devising, dramaturgy, choreography and writing; and she values long-term creative conversations and partnerships. She has a dance background and her work always begins with the body. Ingrid is an artistic associate at Back to Back Theatre, where she makes new work, curates community programs and projects, and facilitates art-making processes, most recently working with Back to Back ensemble member Sarah Mainwaring on Sarah's solo experiment, *Elephant*. Ingrid is a former artistic director of Adelaide's Restless Dance Theatre (directing 10 works), was a frequent collaborating artist with Kate Sulan and Rawcus over more than a decade, and has a long collaborative history with performance makers Astrid Pill, Zoë Barry and Gaele Mellis. She is currently in development on *Widow Weirdo*, Astrid's solo work; and *The Nervous Atmosphere*, Zoë's solo work.

Anna Cordingley

Anna Cordingley is an award-winning set, costume and exhibition designer whose work has been seen by audiences throughout Australia, Europe, Britain, and the United States. Stage credits include: for Sydney Opera House: *Amadeus*; for Opera Australia, *CARMEN*, *AIDA*; for Victorian Opera, *CASSANDRA ECHO & NARCISSIS*, *SALOME*, *SUNDAY IN THE PARK WITH GEORGE*, *THE THREEPENNY OPERA* (with Sydney Theatre Company and Malthouse); for Opera Queensland, *DON GIOVANNI*; for Melbourne Theatre Company, *STORM BOY* (with Queensland Theatre), *JASPER JONES*, *ABIGAIL'S PARTY*; for Bell Shakespeare, *ANTHONY AND CLEOPATRA*, *RICHARD III*; for Malthouse, *ANNA K*, *MEOW MEOW'S LITTLE MERMAID*, *TIS PITY SHE'S A WHORE*, *HAPPY DAYS* (with Belvoir), *KNIVES IN HENS* (with South Australian Theatre Company). Anna won the Helpmann Award for Best Set Design, has two Green Room Awards, is a Senior Lecturer in Design at The University of Melbourne, Faculty of Fine Arts and Music (VCA) and a visiting lecturer at SRH Hochschule für Kommunikation und Design, Berlin.



Natasha Jynel

Emigrating to Australia in 2005 Natasha Jynel has worked as a producer and arts educator with organisations such as the Multicultural Centre for Women's Health to create events, workshops and forums that engage the diverse communities of contemporary Australia.

Through her work she has developed meaningful relationships with artists across a range of disciplines in Melbourne. These connections allow her to explore new ways that fashion, art, music, dance and poetry can be sewn together to create a more inclusive visual narrative. Working with ethical designers such as Diva Headwraps, SZN and The Social Studio Natasha Jynel has produced socially conscious fashion editorials for publications including Stella and Archer Magazine.

In 2016 Natasha Jynel took her creative energy from the page to the stage producing a self reflective cabaret show, Auto Bio Queen starring Karen From Finance, Zelia Rose, Frankie Valentine, Mojo Juju and more. Shortly afterwards she debuted her second stage show Threadbare which was presented in five languages, including Auslan, and featured costumes by Tamara Leacock of Remuse Designs.

When she is not behind the scenes producing, directing or writing Natasha Jynel can be found on stage as Bio Queen Beni Lola in James Welsby's Yummy, or touring with Finucane & Smith Cabaret Company.

Bron Batten

Bron Batten is a multi award-winning Australian performer, theatre-maker and producer who creates contemporary performance in collaboration with non-artists and audience members.

Her work is based in live art practices of participation, improvisation and direct address in order to create a live, vibrant and unique energetic exchange with the audience.

Simon Laherty

Simon's involvement with Back to Back Theatre started in 1999 with his participation in its community performance-making group, THEATRE OF SPEED. Apart from his incredible performances with Back to Back Theatre, he is recognised for his work in film and television including Matthew Saville's feature film Noise.

Since joining the ensemble in 2003, Simon has made an enormous contribution to the company's major works catalogue, particularly in the role of Steve in small metal objects (2005), which has travelled to 36 cities around the world. Simon is also a co-devisor and performer in the critically acclaimed GANESH VERSUS THE THIRD REICH (2011) and LADY EATS APPLE (2016), co-starred in Back to Back's first foray into film ODDLANDS (2017) which won the Audience Award for Best Short Film at Adelaide Film Festival in 2017 and co-wrote & performed in THE SHADOW WHOSE PREY THE HUNTER BECOMES (2019) and in the company's first feature length screen adaptation SHADOW (2020) which premiered at South by South West 2022 and was awarded the Audience Choice.

Sarah Mainwaring

Sarah has a Bachelor of Arts (Performing Arts) from Victoria University, and has a particular interest in avant-garde and physical theatre. She has developed a number of original solo performances including FOREIGN BODY (directed by John Bolton) and I'M ME AND I'M OK and OUT ON A LIMB (directed by Lloyd Jones).

Sarah joined the Back to Back Theatre ensemble in 2007, played the lead role of Lesley in Back to Back Theatre's FOOD COURT (2008) and has toured both nationally and internationally with the DEMOCRATIC SET RESIDENCY and LADY EATS APPLE (2016). Sarah has played a collaborative role in the creative development of GANESH VERSUS THE THIRD REICH (2011), SUPER DISCOUNT (2013) and as creator and performer in the company's most recent major work, THE SHADOW WHOSE PREY THE HUNTER BECOMES (2019), and in the company's first feature length screen adaptation SHADOW (2020) which premiered at South by South West 2022 and was awarded the Audience Choice. Sarah has also toured her ensemble led creative development, ELEPHANT in 2021/22, inviting audiences in to experience her creative process.

Scott Price

Scott began working with Back to Back's community performance—making group THEATRE OF SPEED in 2005 and joined the Back to Back ensemble in 2007.

In 2015 Scott created PRICE a video blog whereby Scott interviews nine Australian and international artists, performers, political leaders and activists, PRICE was a finalist in the 2016 Australian Multicultural Marketing Awards.

Scott's forte is in devised performance, improvising text and creating characters such as the young man in FOOD COURT (2008) and God in LADY EATS APPLE (2016). Since joining the professional Ensemble, Scott has co-devised and performed in TOUR GUIDE (2009), which premiered in Linz, Austria, GANESH VERSUS THE THIRD REICH (2011) which has toured to 31 cities internationally, SUPER DISCOUNT (2013), LADY EATS APPLE (2016), THE SHADOW WHOSE PREY THE HUNTER BECOMES (2019) and in the company's first feature length screen adaptation SHADOW (2020) which premiered at South by South West 2022 and was awarded the Audience Choice.

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