

# TOUCHING THE VOID



**Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand. We pay our respects to all of Melbourne’s First Peoples, to their ancestors and Elders, and to our shared future.**

MTC is a department of the University of Melbourne.



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COVID-19 Arts Sustainability Fund – an Australian Government initiative



**Australian Government**  
Sustainability Fund

Melbourne Theatre Company presents

# TOUCHING THE VOID

BASED ON THE BOOK BY

**Joe Simpson**

ADAPTED BY

**David Greig**

DIRECTED BY

**Petra Kalive**

**17 January—19 February 2022**

Southbank Theatre, The Sumner

## **ABOUT THE PLAY**

Based on a true story, *Touching the Void* is an epic adventure in the Peruvian Andes that explores how far we will go to survive. Devastated by the loss of her brother Joe during an attempted summiting of Siula Grande in South America, Sarah wants answers. As Joe's climbing partner Simon and their base camp manager Richard try to explain the allure of the alps, they retrace every breathtaking, agonising step on the side of the mountain; every life-or-death decision leading to that fateful moment. But there's really only one question Sarah ultimately cares about: are you absolutely sure Joe's dead?

## CAST

**Sarah** Lucy Durack

**Simon** Kevin Hofbauer

**Joe** Joe Klocek

**Richard** Karl Richmond

## CREATIVE TEAM

**Director** Petra Kalive

**Set Designer** Andrew Bailey

**Costume Designer** Kat Chan

**Lighting Designer** Katie Sfetkidis

**Composer & Sound Designer** Darius Kedros

**Movement Director** Xanthe Beesley

**Assistant Director** Katie Cawthorne

**Climbing Consultants** Anna Bolmat and Allen Laverty

**Richard (Standby Cover)** Eddie Orton

**Stage Manager** Julia Smith

**Assistant Stage Manager** Brittany Coombs

**Production Photography** Jeff Busby

**Rehearsal Photography** Charlie Kinross

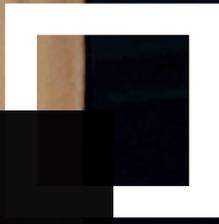
**This production contains coarse language and mature themes.**

The running time for this production is approximately  
1 hour and 40 minutes with no interval.

*Touching the Void*, based on the book by Joe Simpson and adapted by David Greig, was a Bristol Old Vic, Royal Lyceum Theatre, Edinburgh, Royal & Derngate, Northampton, and Fuel co-production. It was first performed at Bristol Old Vic on 8 September 2018.

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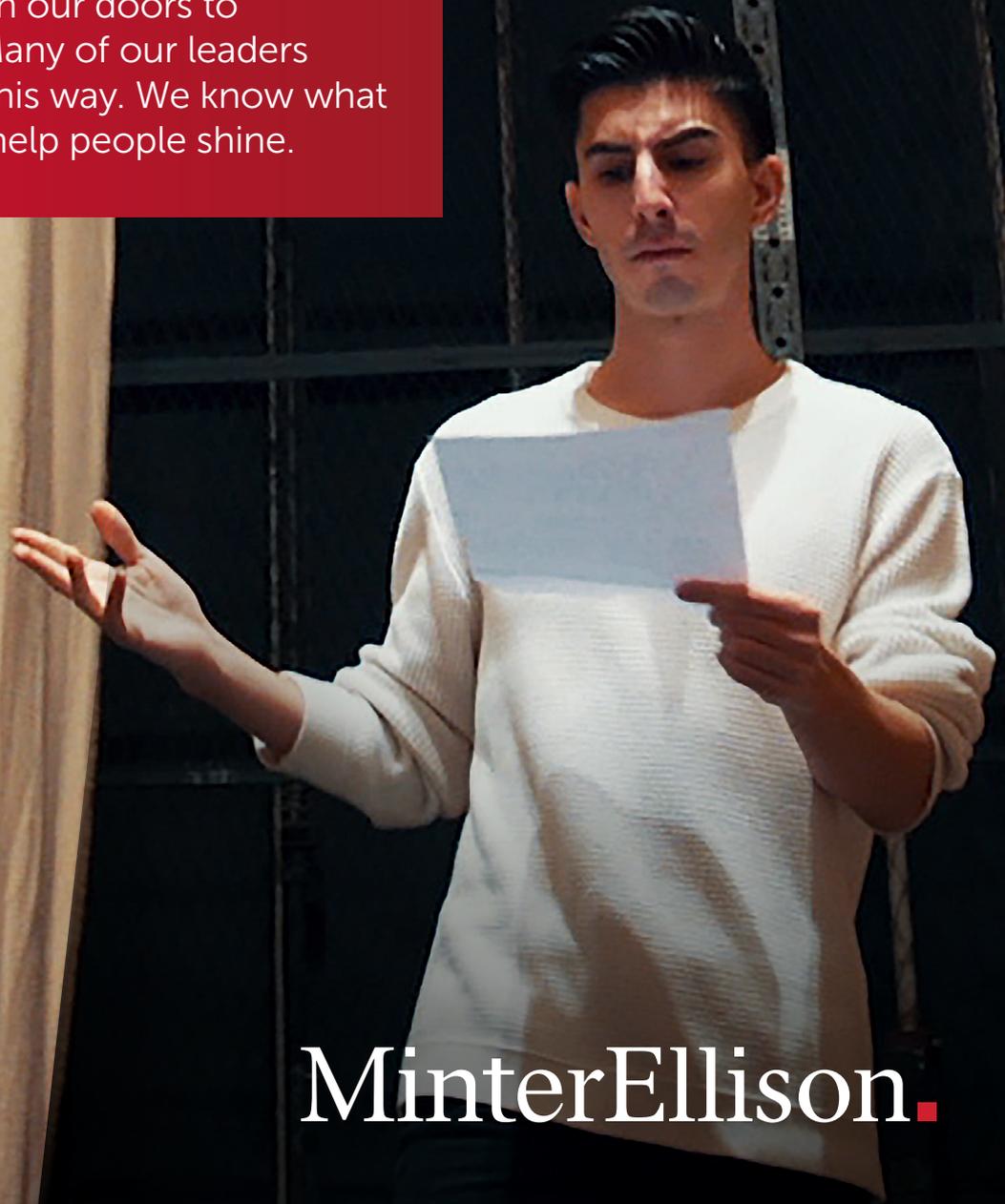


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DIRECTOR'S NOTE

# Achieving the impossible



Joe Klocek and Kevin Hofbauer

*Touching the Void* is a play that asks its audience to participate in the storytelling. It's an invitation to move, climb and struggle with the characters as they search for answers and fight for survival atop the ominous peak of Siula Grande.

By Petra Kalive

David Greig has created something very special with his play *Touching the Void*. It is a visceral and theatrical survival-thriller about our capacity to endure. It seems a fitting story as we return, after months of what felt like our own never-ending 'void', to live performance. Returning to the theatre, I was keen to create a work that celebrates the human body and voice, to see actors exist in a non-literal space and to explore a journey through perilous terrain investigating the human experience in extremis.

*Touching the Void* is a true story, based on the book of the same name by Joe Simpson. It was made into a docudrama survival film in 2003 and had its world premiere as a stage show in the UK at the Bristol Old Vic in 2018.

Simpson is a reluctant poet. The mountains and his odyssey have opened deeply contemplative meditations. In *The Beckoning Silence*, one of his other memoirs, he states:

One must have a purpose in life. And that purpose is to understand human reality in the face of death. Death only exists because there is life. That is the great poetry of the world. That is its reality.



PHOTO: RIC POTTER

Joe Simpson

He speaks of climbing in the mountains to immerse himself in the ‘incomprehensible immensity’ to better comprehend humility and patience. But ultimately, Simpson always circles back to death:

It sometimes seems that we are beyond the grasp of our consciousness, mute witnesses to something we cannot comprehend until death, at last, snuffs out the dilemma. We strive to make death a stranger, to live safe lives, to hope against our reason for immortality, and yet death, is the other thing that defines us all. It is never far distant from life and the dead are never far from the living.

Greig has profoundly tapped into Simpson’s dance with death. The stage play of *Touching the Void* is a study of one man’s desire not to die alone. If he does die, that death must

be witnessed, because if it is not, what does it all mean? This idea of witnessing death will deeply resonate with audiences at this point in time. So many families and friends around the world have been unable to connect with loved ones at their time of passing. So many people have died alone. This experience evokes something primal in our psychology and we carry that collective grief of not bearing witness. We are hard-wired to connect, to be seen – to see – even (or especially) as we die.

**‘It is an incredibly physical work, set on a mountain, in a pub, at base camp – but ultimately it is an exploration of the psychology of a man struggling to survive.’**

— Petra Kalive

It is a miracle that Simpson survived the journey down the mountain given all his injuries, infection, level of dehydration and muscle atrophy. But perhaps the true miracle is that Simon Yates did not let him die in the first place. He may have cut the rope – but by doing so he saved himself and Simpson. Yates then waited at base camp for longer than was necessary, perhaps in the vain hope that Simpson had survived. Then, Yates ensured his climbing partner made it safely back to medical help. Yates is the other, perhaps forgotten, hero of this story.



(above) Director Petra Kalive and Assistant Director Katie Cawthorne with members of the cast; (below) Joe Klocek and Kevin Hofbauer





*Touching the Void* is full of the impossible – impossible decisions, impossible survival – and Set Designer Andrew Bailey and I had the impossible task to design it. Early in the process I was intuitively emphatic that the design be able to inspire the elegance, wonder and size of the west face of Suila Grande, which stands at 6,344 m high. Andrew delivered; not only does the set evoke that ‘incomprehensible immensity’, but it is also a playground of theatrical problem-solving to stage the conundrums posed by Greig’s script.

Additionally, in my early research for this production, I was struck by a line from Simpson where he describes climbing as a ‘delicate balance between gymnastic dance and thuggish strength.’ Elegance and strength are what we appreciate when we go to see dance or gymnastics and I was keen to find a way to theatrically evoke this quality on stage to serve this story. I knew I couldn’t do this without the help of a Movement Director and Xanthe Beesley has been

invaluable in this role. Her insights and ability to translate climbing moves into a gestural vocabulary has allowed us to create a dance of strength on stage.

*Touching the Void* is a nail-biting, gruelling odyssey about the endurance of the human spirit and our desire not to die alone. It is an incredibly physical work, set on a mountain, in a pub, at base camp – but ultimately it is an exploration of the psychology of a man struggling to survive. This incarnation of the play asks the audience to participate in the storytelling. To move with us and imagine the expedition of Joe Simpson and Simon Yates. To dream and hope with us. To exist for a moment in the blinking of an eye between two eternities. ■



(above) Kevin Hofbauer, Lucy Durack and Karl Richmond; (below) Joe Klocek





Lucy Durack

# Championing creative pathways

MTC's Women in Theatre Program has grown from strength to strength since it began eight years ago, always staying true to its core intention of supporting women in their pursuit of careers in the creative industries.

Director Petra Kalive



To date, 85 women have been part of the program across a broad range of disciplines from production management to artistic direction, design, education and executive management. This unique career development opportunity provides insight into the processes, considerations and operations of a mainstage company and a chance to learn from experienced professionals.

Alumnae of the Women in Theatre Program have gone on to work with arts organisations around the country and we are thrilled that past and current participants feature prominently in the creative teams of our 2022 productions – including three on *Touching the Void*. Director Petra Kalive, Movement Director Xanthe Beesley and Costume Designer Kat Chan are all Women in Theatre alumnae.

The industry-leading program has evolved over the years in order to best support needs of the sector and create practical pathways into paid employment. Currently, the program is focused on development opportunities in the field of creative technical design, offering participants the chance to gain experience via placements on MTC productions. ■

MTC's Women in Theatre Program is made possible thanks to the generosity of the Women in Theatre Giving Circle.



Movement Director Xanthe Beesley with the cast

# Reaching new heights

*Touching the Void* is possibly the show where Xanthe Beesley's role as Movement Director is more important than ever. She talks to us about researching the world of climbing and working with the cast to evoke the physicality of mountaineering across the rugged, icy terrain of the Peruvian Andes on stage.

Movement Director Xanthe Beesley



## Can you tell us a bit about your background and your role as Movement Director on *Touching the Void*?

I grew up in Brisbane studying dance as well as theatre before moving to London, eventually landing in Melbourne to study postgraduate theatre making at the Victorian College of the Arts. I've been working as a theatre maker, movement director, teacher and artistic director since then. I've

always been interested in finding ways to bring movement into theatrical processes, whether that's working with actors or non-performers, staging processes for new works, or developing the physical dramaturgy of a performance.

It's my job to support the actors and the director to realise the physical world of the performance. For *Touching the Void*, that includes how the actors move safely and imaginatively on stage and the way they interact with the set to activate different terrains and embody experiences of climbing.

## Is it common for movement directors to have a background in dance?

For certain companies or approaches, dance and movement direction go hand-in-hand. But that's not the case for everyone. Movement directors come from really different backgrounds. As a movement director, you're most useful to a company or director when you have a broad suite of skills.



Joe Klocek and Karl Richmond

The more you know about different types of movement, the more you have in your 'kitbag' to offer to a production or to the actors.

Not every actor works the same way, even those in the same production. So you need to be ready and responsive to their needs with different styles and forms of movement. A range of insights into different styles also applies when working on different types of shows; the movement approach to a period piece would differ to a contemporary mountain-climbing survival story!

In terms of your own professional development, are you always on the lookout for new approaches to movement? Or will the productions you work on determine that? For example, in this case you are working on a show that requires climbing, so that will ultimately lead you to researching that type of movement.

I think it's both. As a movement person, you always want to make sure that your own body is working as well as it can. There's a need to continue with daily practice, in the forms that work for you. And by our nature movement directors are curious about all different types of movements. There are times when I might need to learn a new skill and to seek something out, specifically with the intention of applying it to a production. Sometimes you have less firsthand knowledge about a show's context and that's when research becomes even more important.

I'm new to the world of climbing, especially ice climbing! It's been such a great opportunity to research climbing culture, movement, body awareness and the psychology of climbers, training regimes, equipment and more. There are so many great films, books and people to talk to about climbing which help to build an understanding of what drives people to risk their lives in these unforgiving landscapes under such dramatic conditions – and for fun! As I started researching for the work, I was surprised by the number of people around me who love climbing who were keen to share their experience and stories.

**Did preparing to work on this play differ from your usual process?**

I followed a similar process to what I normally do – reading, gathering images, thinking about the metaphors of the work, script analysis, talking with the Director, Petra Kalive, about

what sort of movement style she was imagining. An important part of my process is developing a movement language with the cast and this always starts with the actors' offerings and their imaginative response to provocations derived from the play. This piece is no different in that respect. But whereas my more recent projects have been more focused on a movement language which represents the internal landscape of a character and is reflective of more domestic settings, *Touching the Void* presents us with very different requirements.

A lot of research has gone into understanding different mountain locations and terrains, climbing movements and skills, how equipment and clothing impacts movement and how a climber's body is affected by fatigue and altitude.

Working with the set design to understand the possibilities of the set has been central to the preparation. I've spent lots of time studying the set drawings and the model to understand the placement of parts of the story on the different locations of the set, and the different pathways throughout it.

Information about how the work is being technically realised has been very helpful too. For example, how does the rigging element impact on actor movement as they're learning and performing the work?

**Can you tell us how you work with the rest of the team on this show?**

When rehearsing with the cast we start with warmups to physically prepare. They can be geared toward movements in a specific scene, as well as general physical conditioning. But we also use this time to work abstractly, connecting the body and imagination to concepts within the work – in this case, trust, determination, human fragility or feats of strength.

Joe Klocek



Kevin Hofbauer, Karl Richmond and Lucy Durack

There's also a lot of theatre making in this show, so part of my job is to work with the actors, playing and offering ideas as the starting point for interpreting a scene, and then helping to shape that towards Petra's vision for the overall work. Petra and I often talk about how the world of a play moves; as part of my role, in various points in rehearsals, I'm taking in the movement of the sound, lighting and set – thinking about how it all surges and breathes together with the actors. As a movement director, I love thinking about how the world of the play moves. So not just how the actors move, not just the movement style of the work, but the interplay between all the different elements.

### **What do you hope audiences take away from this show?**

Perhaps what we need from our theatre right now is a sense of hope and some affirmation that things are going to be ok. The tale of Joe Simpson is pretty amazing, I hope it stokes the fierce determination inside of all of us. ■

Xanthe Beesley was a participant in the 2019 Women in Theatre Program at MTC.



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interviews with the cast at  
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# Cast & creative team



## LUCY DURACK — SARAH

Last seen at Melbourne Theatre Company in *Private Lives*, Lucy Durack is one of Australia's most well-known leading ladies with major stage roles to her credit including Glinda in *Wicked*, Princess Fiona in *Shrek The Musical* and Elle Woods in *Legally Blonde*. A WAAPA graduate, TV credits include *Sisters*, *The Letdown*, *Doctor Doctor*, *Upper Middle Bogan*, *How To Stay Married*, *Here Come The Habibs*, *The Moodys*, *Neighbours*, *Get Krack!n'*, *Home Alone Together*, *The Masked Singer* and as a judge on *Australia's Got Talent*. Film credits include *Lost and Found*, *Now Add Honey*, *Goddess*, *Dripping in Chocolate* and *Daisy Quokka: World's Scariest Animal*. Screenwriting credits include *Lift* (10 Peach) and *Love in Lockdown* (Gristmill). Lucy won both the Helpmann and Sydney Theatre Award for Best Lead Actress in a Musical for *Legally Blonde*, Best Screenplay Asia Web Award for *Lift* and an AACTA Award for Best Online Drama or Comedy Series for *Love in Lockdown*.



## KEVIN HOFBAUER — SIMON

Kevin Hofbauer is an Australian actor who has worked consistently in TV and theatre since graduating from the Victorian College of the Arts, debuting with the role of Constable Christian Tapu in the hit police drama *Rush*. Kevin's theatre credits include Melbourne Theatre Company's production of *Macbeth*, directed by Simon Phillips. He has also been involved in *Menagerie* (MTC NEON Festival of Independent Theatre); *Trevor*, *The Flick* and *The Way Out* (Red Stitch); and *Tame* (Malthouse Theatre). His most recent on-screen performances were in *Spreadsheet* (Paramount) and *Clickbait* (Netflix). He has also appeared in *Informer 3838*, *Sisters*, *Offspring*, *Neighbours*, *Mr & Mrs Murder* and *Small Time Gangster*.



## JOE KLOCEK — JOE

Joe Klocek received critical acclaim for his most recent stage appearance as Eli Bell in the adaptation of Trent Dalton's *Boy Swallows Universe* for Queensland Theatre. In 2016 he played Liam in Melbourne Theatre Company's production of *The Distance*. Other theatre credits include

Queensland Theatre's *Oedipus Doesn't Live Here Anymore* and *This Hollow Crown*. Joe's recent film credits include *The Dry* in which he played a young version of Eric Bana's character, the 2020 remake of *Children of the Corn* and *Pirates of the Caribbean: Dead Men Tell No Tales*. His television credits include *Nowhere Boys* (which won the 2018 British Academy Children's Award for Best International Live Action Series), *Harrow*, *Glitch*, *Please Like Me*, *Barracuda*, *Neighbours* and the online series *Patricia Moore* and *Life of Jess*. In 2019, Joe was awarded a Rising Star by the Casting Guild of Australia.



## KARL RICHMOND — RICHARD

Ko Hongoeka te marae, Ko Ngāti Toa Rangatira te Iwi, Ko Karl Orlando Richmond tōku ingoa. Karl trained at the Victorian College of the Arts (VCA), graduating in 2018. His recent stage credits include *The Lifespan of a Fact* (Melbourne Theatre Company); *Punk Rock* (Patalog

Theatre); *Truly Madly Britney* (Theatre Works); *Peter Pan* and *The Cherry Orchard* (VCA). Karl's recent TV/film credits include *Clickbait* (Netflix) and *Heaven* (Sydney Indie Film Festival, Setting Sun Film Festival). Karl was a directing assistant on *Moulin Rouge! The Musical*. Kāore te kumara e kōrero mō tōna ake reka.



(above) Kevin Hofbauer  
(below) Karl Richmond, Kevin Hofbauer and Lucy Durack





## JOE SIMPSON — AUTHOR

Joe Simpson wrote *Touching the Void* to exonerate his climbing partner Simon Yates from blame for cutting the rope. It proved to be much more than a record of the event, revealing Joe's talent as an author. Escaping the confined marketplace for mountaineering literature,

*Touching the Void* won many awards and became a bestseller, selling two million copies in over 20 languages. Since 1997, Joe has inspired conference audiences worldwide with *Touching the Void*, while in 2003 the BAFTA Award winning film based on his book became the highest-grossing drama documentary in cinema history. Joe published several more mountaineering genre bestsellers and turned to novels, culminating in the absolute epic, an ebook *Walking the Wrong Side of the Grass*. 2019 brought yet another evolution of *Touching the Void* with the brilliantly creative theatre production, while COVID saw the introduction of an innovative virtual conference talk. In 2009 Joe finished climbing with a new solo route on Mera in Nepal.



## DAVID GREIG — ADAPTOR

David Greig is a multi award-winning playwright who became the Artistic Director of the Royal Lyceum Edinburgh in 2015. David's most notable plays include *The Events*, *The Strange Undoing of Prudencia Hart*, *Midsummer*, *Dunsinane* and *Europe*. More recently,

David's new stage adaptation of *Solaris*, based on Stanislaw Lem's 1961 soviet science fiction novel, was co-produced by The Lyceum, Malthouse Theatre in Melbourne, Australia, and The Lyric Hammersmith. In 2019 David teamed up with original creators Bill Forsyth and Mark Knopfler to adapt the international hit film *Local Hero* for the stage, which premiered in Edinburgh. David's new stage adaptation of Joe Simpson's bestselling 1988 memoir *Touching the Void*, which was co-produced by The Lyceum and Bristol Old Vic, enjoyed a run at The Duke of York in London's West End in 2019–20. His other adaptations include Dr Suess's *The Lorax* (2015), Aeschylus's *The Suppliant Women* (2016) and Strindberg's *Creditors* (2018). David wrote the book for *Charlie and the Chocolate Factory*, which opened in the West End in 2013 and then transferred to Broadway in 2017.



## PETRA KALIVE — DIRECTOR

Petra Kalive is Associate Director at Melbourne Theatre Company and has previously directed *The Lifespan of a Fact*, *Sexual Misconduct of the Middle Classes*, *Hungry Ghosts*, *Melbourne Talam* (Green Room Award-nominated Best Director) and *Beached* for the Company, as well as *Pandora* for MTC NOW. She has also worked for Sydney Theatre Company, Arena Theatre Company, Complete Works Theatre Company, St Martins Youth Arts Centre, Monash University Centre for Theatre and Performance, La Trobe Performing Arts Department and the Victorian College of the Arts. Independent directorial credits include: *Taxithi* (fortyfivedownstairs – Green Room Award-nominated Best Director); *Oil Babies*, which she also wrote (Lab Kelpie – shortlisted for the NSW Premier Literary Awards); and *My Brilliant Career*, a musical adaptation by Dean Bryant and Matthew Frank of the Miles Franklin novel (Monash University). Petra was Artistic Director of Union House Theatre from 2014–19.



## ANDREW BAILEY — SET DESIGNER

Andrew Bailey is a Melbourne-based set and costume designer. Some of his recent designs include Melbourne Opera's *Das Rheingold* (Wagner's *Ring Cycle*) and *The Flying Dutchman*; *The Curtain* for fortyfivedownstairs; Melbourne Theatre Company's *The Lifespan of a Fact*, *Wild*, *Melbourne Talam*, *Double Indemnity*, *Lungs*, *The Boy at the Edge of Everything* (2015 Green Room Award nomination), *What Rhymes with Cars and Girls*, *The Effect* (2014 Green Room Award nomination), *Beached*, *Happy Ending*, *The Golden Dragon*, *On the Production of Monsters* (2012 Green Room Award nomination), *The Joy of Text*, *Songs for Nobodies*, *Ruby Moon* and, for MTC Education, *Explorations: A Streetcar Named Desire*. Some of his other independent/site-specific designs include *Oil Babies* (Darebin Arts Speakeasy Festival); *Grief and the Lullaby* (Theatre Works Flight Festival); *The Stream/The Shore/The Boat/The Bridge* (Next Wave Festival; 2012 Green Room Award); *Southern Crossings* (Green Room Award) and *Pillow Talk*. Andrew currently holds the position of Spatial Design Manager at Museums Victoria.



## KAT CHAN — COSTUME DESIGNER

Kat Chan is a set and costume designer for theatre, dance, video and installation. Originally trained as an architect, Kat worked in practices in Adelaide and Tokyo before moving to Melbourne to study Master of Production Design at the Victorian College of the Arts. Recent credits

include *The Lifespan of a Fact* (Costume Designer), *Torch the Place* (Costume Designer), *Golden Shield* (Associate Designer), *Beached* (Costume Designer) for Melbourne Theatre Company; *Because the Night* (Costume Designer) for Malthouse; *From Silence* (Set & Costume Designer), *From Something, To Nothing* (Costume Designer); *The Sleeping Beauty* (Design Associate) for The Australian Ballet; *Mother* (Set & Costume Designer) for IF Theatre and Belvoir St Theatre; *The Australian Ugliness* (Costume Designer/Art Direction) for Open House Melbourne; and *The People's Currency* (Set & Costume Designer) for Asia TOPA Fed Square and 4A Centre for Contemporary Asian Art.



## KATIE SFETKIDIS — LIGHTING DESIGNER

Katie Sfetkidis is a lighting designer and contemporary artist based in Naarm. She has worked extensively in theatre, dance and experimental performance for almost 15 years in Australia and abroad. Credits include *Abigail's Party*, *Happy Ending* (Melbourne Theatre Company);

*S.S. Metaphor*, *Loaded*, *Meme Girls* (Malthouse Theatre), *Calpurnia Descending* (Malthouse Theatre/Sydney Theatre Company); *Kill the Messenger* (Belvoir); *Romeo & Juliet*, *Lysa and the Free Born Dames* (La Boite); *Merciless Gods*, *The Happy Prince*, *The Nightingale and the Rose* (Little Ones Theatre); Monty Python's *Spamalot* (One Eyed Man Productions); *Easy Riders*, *Exit Strategies*, *The Director*, *A Singular Phenomenon* (Aphids); *Oh Mensch!*, *Exil* (Sydney Chamber Opera). Katie has received a Green Room Award (2015) for *Meme Girls* and has several nominations. In 2020, she was appointed the Feminist Emissary for the Queen Victoria Women's Centre where she has been compiling the Women's COVID-19 archive.





## **DARIUS KEDROS — COMPOSER & SOUND DESIGNER**

Darius Kedros is a sound designer, composer and music producer working across theatre, screen, immersive installation, virtual reality and audio works. Darius's interest lies in the role of sound and music in transformative, immersive storytelling. Theatre works include *Sexual Misconduct of the Middle Classes*, *Hungry Ghosts* and *Melbourne Talam* (Melbourne Theatre Company); *Big Heart* (Dee & Cornelius); and the Helpmann award-winning *Mother* (If Theatre). Other works include scoring *The 51st State* (Momentum/Alliance Atlantis) and various documentaries and shorts; *Bathing Beauties* and *Memorandum* (ABC RN); Virtual Reality/Extended Reality experiences for Oculus, Arena Theatre and Melbourne International Film Festival; installations *Batmania* with sculptor Kathy Holowko (Fed Square); and work in progress *Introduced Species* (Creative Victoria, City of Melbourne). Darius has a background as a recording artist and producer for major and independent record labels before moving to Australia from the UK in 2013, and now runs Sonic State Design and The Garden Studio.



## **XANTHE BEESLEY — MOVEMENT DIRECTOR**

Xanthe Beesley is a movement director and performance maker with a background in theatre and dance. Her recent movement direction and theatre making credits include *Sexual Misconduct of the Middle Classes* (Melbourne Theatre Company); *My Brilliant Career* (Monash University); *things we should talk about*, *The Lonely Crowd*, *Ida* (Union House Theatre); *Oil Babies* (Lab Kelpie/Darebin Speakeasy); *Ricercar* (Present Tense/Theatre Works); *Body Move Space* (Footscray Community Arts Centre) and as performer/collaborator *In Plan* (Michelle Heaven/Castlemaine State Festival). She is the Artistic Director at Union House Theatre and has worked with and taught for some of Australia's leading arts and cultural organisations including the Victorian College of the Arts (VCA), La Mama Theatre, Melbourne Fringe, Footscray Community Arts Centre, Queensland Performing Arts Centre and KITE Theatre – where she was resident movement artist. Xanthe holds a Master of Theatre Practice from the VCA and was a participant in the 2019 Women in Theatre Program at MTC.



## **KATIE CAWTHORNE — ASSISTANT DIRECTOR**

Katie Cawthorne is a director, theatre maker and teaching artist. She is co-founder of The Anchor Theatre Company and since moving back to Melbourne in 2019, Katie has collaborated with playwright Laura Lethlean, directing *HONEY* (National Theatre Drama School); *Circuit* (Art, Not Apart); *The Three Graces* (Theatre Works) and *Two Hearts* (The Butterfly Club) with the company. She has also directed work of Melbourne playwrights Madelaine Nunn – *Cactus* (La Mama Theatre) – and Emily Sheehan – *Hell's Canyon* (Regional Arts Victoria). Katie was the Artistic Director of Canberra Youth Theatre from 2015 to 2018, directing *SKIN*, *The 24 Hour Butoh Project*, *The Verbatim Project*, *The Greek Project – Antigone*, *poem every day*, *Filtered* and *Fading* with the company. Katie studied at the National Institute of Dramatic Arts completing a Masters of Fine Arts in Directing.

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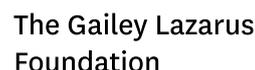
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**Rebecca Belmore** *Fountain* 2005  
Single-channel video with sound projected  
onto falling water, 2m25s  
274 × 488 cm (overall dimension variable)  
Collection: Art Gallery of Ontario, Toronto  
Image courtesy the artist



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