

MIND'S EYE



More than any writer, Shakespeare has inspired artists to imagine and to create other worlds. There is a philosophical debate in almost every speech and a new piece of theatre in every image.

Mind's Eye, Bell Shakespeare's development arm under the artistic direction of Marion Potts, provides an avenue for artists throughout Australia to develop their ideas, pushing the boundaries of their form and enriching their body of work with ambitious ideas; ideas that reflect the scale that Shakespeare and his contemporaries modeled.

Marion Potts says: "Mind's Eye allows us to develop new work that can extend the repertoire of the Company. It is a place of experimentation, development and daring."

Venus & Adonis, co-produced in 2008 with Malthouse Melbourne, was initially developed through Mind's Eye and to date has enjoyed seasons in Melbourne, Sydney and Auckland.

Work currently in development includes:

Lear or *The Shadow King*

A creative development bringing together directors **Michael Kantor** (Malthouse Melbourne) and **Marion Potts**, this work aims to re-envision Shakespeare's *King Lear*, performed in Indigenous languages with simultaneous translation, combined with pigeon English and some original Elizabethan text. Accounts of Indigenous experience lived or presented to us daily are the inspiration for this work – the questions they force upon our unsteady definition of ourselves as a contemporary Australia. Drawing on its existing work with Aboriginal communities, Bell Shakespeare will conduct initial exploratory sessions for this project through its learning programmes in remote areas of Australia.

The Rest Is Silence

An idea brought to Mind's Eye by Perth-based company ThinIce (director **Matt Lutton**), this is a non-verbal response to *Hamlet* using music and movement. It aims to create an exploration and explosion of the characters in the play, their journeys and inner worlds. By shattering the play and watching the individual shards from different points of view, this work seeks to use a variety of theatrical languages to create the world of Elsinore and communicate the larger narrative of the play. After an inspiring initial creative development period, Matt Lutton, in collaboration with **Tom Holloway** and **Eamon Flack**, will continue the further development of this project into 2010.

Arden

A hip hop version of Shakespeare's *As You Like It*, *Arden* is currently in creative development with a team comprising **Candy and Kim Bowers (from Sista She)** and **Laura Scrivano**. This piece aims to reach young and marginalised people and communities using the culture of hip hop as a means of communicating the story. Using hooks, beats and clips from known pop and hip hop music, hip hop and funk dance styles, projection and video, they will seek to create an inter-textual language familiar to today's MTV generation. A formal two week workshop will be held in December 2009 in Western Sydney.

Richard III

Melbourne designer and installation artist **Anna Tregloan** will explore the possibilities of creating a live installation work that uses *Richard III* as its point of inspiration. Embracing complexity, this work will offer up information as a collage of visuals, physical dynamics and sound along with spoken and written text. Working with actors **Dan Spielman** and **Paul Lum**, Fight Director **Nigel Poulton** and Composer **Max Lyandvert**, the initial creative

development will be held in Melbourne in November 2009 followed by further exploration in Sydney.

Night Songs

Green Room Music through Mind's Eye is developing a new music theatre piece aimed at family audiences, bringing together an outstanding team of creative artists: poet/critic and librettist **Alison Croggon**, dramatist/librettist **Daniel Keene**, and composer/performer/music educator and artistic director of Green Room Music, **Andrée Greenwell**. This work is in its formative development stage.

A 3rd Sect

In this new play **Rick Viede** conducts a modern investigation of the battlefield that is sex and gender during the Restoration period. Elizabethan and Restoration comedies often feature a heroine donning male garb in order to obtain their desires. Viede asks the question: must a girl always run back to doe-eyed feminine subjugation at play's end? Rick Viede is a writer and performer, and winner of the 2008 Griffin Award for his debut play *Whore*, which was recently performed as part of the New York Summer Play Festival.

Love and Violence

Romeo And Juliet is a play about a love that society cannot accept. It is sudden, powerful and ultimately destructive. In *Love and Violence*, playwright **Tom Holloway** takes this sense of powerful and destructive love and uses it to explore a controversial taboo in contemporary society. Through two companion works, Holloway writes about society's response to a female teacher who has begun a sexual relationship with a male student, and how we react if those genders are reversed. Sometimes our need for love drives us to look for it where it should never be, and our desire to keep love pure can lead us to react in violent and passionate ways if that purity is threatened.

Forever Seven and *The Wreath*

Two works commissioned by Mind's Eye in 2008, **Ian Wilding's** *Forever Seven* and **Kate Mulvany's** *The Wreath*, will be given a public airing in rehearsed readings to be held at Sydney Opera House in November 2009. These readings will be directed by **Marion Potts** and **Shannon Murphy**.

For more information, images and interviews:

Tatia Sloley, TS Publicity
03 9419 8837 or 0403 305 395
tatia@tspublicity.com.au