

Theatre and Internationalisation
and
Barrie Kosky: Past, Present, Future

CONFERENCE PROGRAM

**Friday 26th and Saturday 27th
April 2019**



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We would like to acknowledge the Cadigal People of the Eora Nation and the Wattamattagal clan of the Darug nation as the traditional custodians of the lands on which we gather on Friday and Saturday respectively, and pay our respects to their Elders both past and present. We would like to extend that respect to all Aboriginal and Torres Strait Islander people attending this conference.

Ulrike Garde and John Severn

Joint Conference on Theatre and Internationalisation, and Barrie Kosky – Past, Present, Future

Day One

Friday 26 April 2019 – Goethe-Institut Sydney, 90 Ocean Street, Woollahra, Sydney NSW 2025

10.30-11.00 Registration

11.00-11.15 Welcome and introduction: Associate Professor Ulrike Garde and Dr John Severn, Macquarie University

11.15-12.15 Theatre and Internationalisation: Chair – Dr John Severn, Macquarie University

'Internationalisation and Contemporary German-speaking Theatremakers and Playwrights' - Dr Johannes Birgfeld, Universität des Saarlandes

'Internationalisation and Spoken Theatre: Language Practices in German-Australian Contexts' - Associate Professor Ulrike Garde, Macquarie University

12.15-13.00 A Practitioner's Perspective: Chair – Dr Brangwen Stone, Macquarie University

Collaborative Auteurship: International Cross-disciplinary Collaborations and Situated Practice-based Research with Sasha Waltz & Guests and Sally Blackwood - Sally Blackwood, University of Sydney

13.00-14.00 Lunch

14.00-15.30 Barrie Kosky, form, genre: Chair – Associate Professor James Phillips, University of New South Wales

'Barrie Kosky's Post-operatic Music-Theatre' - Mara Davis, University of New South Wales

'Ereinov and Kosky's Theatre as Catharsis of Psychic Trauma' - Inga Romantsova, University of Newcastle

'Sex, Crime, and Music: Barrie Kosky's Poppea as Postdramatic Music Theatre' – Dr Ulrike Hartung, Universität Bayreuth

15.30-16.00 Tea break

16.00-17.00 Barrie Kosky in Bayreuth: Australian and German perspectives: Chair – Florian Hammerbacher, Wagner Society NSW

'Barrie Kosky and Wagner's Die Meistersinger von Nürnberg' - Associate Professor Michael Halliwell, University of Sydney

'The Most German Opera Opens Up to the Foreign: Barrie Kosky's Transcultural Staging of Richard Wagner's Die Meistersinger von Nürnberg' – Professor Günther Heeg, Universität Leipzig

17.00-17.30 Drinks and nibbles

17.30-18.20 Film screening: *Der Opernmagier Barrie Kosky: Monsieur Butterfly* (dir. Felix von Boehm) (German with English subtitles) (open to the public)

18.30-20.00 Discussion Panel on Theatre and Internationalisation and Barrie Kosky: Past, Present, Future (open to the public). Chair: Associate Professor Ulrike Garde, Macquarie University. *Panellists—Dr Johannes Birgfeld, Universität des Saarlandes; Sally Blackwood, Opera Director; Sonja Griegoschewski, Director, Goethe-Institut Australia; Professor Günther Heeg, Universität Leipzig; Associate Professor Michael Halliwell, University of Sydney; Elena Kats-Chernin, Composer; Dr John Severn, Macquarie University.*

Day Two

Saturday 27 April 2000 – Room AH3.202, 3rd Floor, The Australian Hearing Hub, 16 University Avenue, Macquarie University, Sydney

9.50-10.00 Welcome to Day 2 and administrative announcements

10.00-11.30 Barrie Kosky in overview: Chair – Associate Professor Ulrike Garde, Macquarie University

'Introducing the Barrie Kosky Collection' - Claudia Funder, Australian Performing Arts Collection, Arts Centre Melbourne

'Barrie Kosky as Administrator: Art, Community and Inclusion in Adelaide and Berlin' - Dr John Severn, Macquarie University

'Fugitive Realisations: Barrie Kosky and the Needs of the Playtext' - Associate Professor James Phillips, University of New South Wales

11.30-11.45 Coffee break

11.45-12.45 Festivals, Economics and Internationalisation: Chair – Dr Margaret Hamilton, University of Wollongong

'International Festivals, Economics and Soft Power', Distinguished Professor David Throsby, Macquarie University

'Young Artists - International Markets, European Festivals of Contemporary Theatre' - Benjamin Hoesch, Justus-Liebig-Universität Giessen

12.45-13.30 Lunch

13.30-15.00 Movement in Theatrical Internationalisation: Chair – Dr John Severn, Macquarie University

'Migration and Theatre in Berlin: the Maxim Gorki Theater and the Komische Oper' – Dr Brangwen Stone, Macquarie University

'Containing Diversity – National Distinction and International Style: Venue Design in Asia-Pacific Cities, 1957–1973' - Dr Jonathan Bollen, University of New South Wales

'The City on the Stage...in another City...on another Stage' – Professor Thea Brejzek, University of Technology, Sydney

15.00-15.15 Tea break

15.15-16.15 Theatre and Internationalisation – a spotlight on directors: Chair – Dr Alex Kurmann, Macquarie University

'Defining Spaces in Globalized Times: Problems of Demarcation in Falk Richter's and Anouk van Dijk's Safe Places (2016)' - Felix Lempp, Universität Hamburg

'Who's watching? German 'Neo(n)-realism' and Simon Stone's 'Zoological' Ibsen' - Dr Margaret Hamilton, University of Wollongong

16.15-17.15 Disability Theatre and Internationalisation: Chair – Dr Meg Mumford, University of New South Wales

'From Geelong to Zurich: International Percolations of Disability Aesthetics in Theatre and Dance' - Christiane Czymoch, Dr Kate Maguire-Rosier, Macquarie University & Dr Yvonne Schmidt, Zürcher Hochschule der Künste

17.15-17.30 Conference round-up and close – Associate Professor Ulrike Garde and Dr John Severn, Macquarie University

Abstracts and Biographies

Friday 26 April 2019

11.15-12.15 *Theatre and Internationalisation*

Internationalisation and Contemporary German-speaking Theatremakers and Playwrights - Dr Johannes Birgfeld, Universität des Saarlandes

During the last three decades, German theatre has experienced significant changes: after lamentations of repertoires being too international and negligent of new blood in German speaking drama, the last twenty years have seen a surge of young German playwrights and of debut performances of their plays in many theatres across the country. On the other hand, budget cuts at state theatres, a growing success of the free theatre scene and of international theatre festivals have led to a remarkable internationalisation of German theatre by way of international co-productions and international touring schedules. Furthermore, societal changes led to a growing internationalisation of the actors and theatre workers in general – ranging from the programmatically international cast of the post-migrant Maxim Gorki Theatre, Berlin, – to the regular employment of non-German directors, dancers, actors, costume and stage designers, choreographers etc. Finally, there is also a growing number of German theatre makers like Roland Schimmelpfennig, and Falk Richter, Rimini Protokoll, Milo Rau, or She She Pop, whose productions tour the globe or are staged internationally on a regular basis. This presentation will detail some of the structural as well as conceptual forms of internationalisation – the latter with a specific focus on Milo Rau, the most acclaimed and discussed current European theatre maker, as on his internationally engaged productions, his radical idea of global realism, and his Ghent Manifesto (2018), demanding that ‘[a]t least two different languages must be spoken on stage in each production’ and that ‘[e]ach production must be shown in at least ten locations in at least three countries’.

Johannes Birgfeld teaches modern German literature at the University of the Saarland. His main research interests are the history of theatre and drama in German(y) from 1500 to today and literature of the 18th, 20th and 21st century. He has published on a wide spectrum of writers and issues from Andreas Gryphius, Lessing, Gellert, Kotzebue to Kafka, Christian Kracht and contemporary German drama. In 2012 he initiated the Lectureship in Theatre Studies at the University of the Saarland in Germany (Saarbrücker Poetikdozentur für Dramatik). Since then, he has organised annual lectures that aim to put the work of theatre practitioners in conversation with the concerns of theatre academics. These practitioners include renowned theatre makers, playwrights and performance collectives such as Rimini Protokoll, Roland Schimmelpfennig, Kathrin Röggla, Albert Ostermaier, Falk Richter, Milo Rau and She She Pop. Johannes Birgfeld has also interviewed all of these guest practitioner-lecturers and has edited and published critical editions of their lectures with renowned German publishers (Theater der Zeit, Alexander Verlag).

Internationalisation and Spoken Theatre: Language Practices in German-Australian Contexts – Associate Professor Ulrike Garde, Macquarie University

Internationalisation of spoken theatre is ever increasing, and the German-Australian context is no exception. This paper provides a brief historical overview of German-Australian theatrical encounters to contextualise an analysis of language use in spoken word productions. Keeping in mind language as a key component of the theatrical sign system, I ask:

What role does language play in productions that are shown to audiences in unfamiliar linguistic and cultural contexts? What artistic opportunities do ‘domesticating’ surtitles, and an explicit engagement with the disruption of smooth communication processes offer? How does the use of foreign languages influence encounters with ‘others’ in a theatrical context?

The analysis focuses on theatre productions since the turn of the millennium that have premiered in Australia or Germany, and subsequently travelled to the other hemisphere to be shown on the Berlin, Melbourne or Sydney stage.

The paper is part of my current research project ‘Multilingualism on the Berlin Stage’ which contributes to the research cluster ‘Staging Migration in Berlin: Opera, Theatre, Film, Performance’ (Department of International Studies: Languages and Cultures), Macquarie University.

Ulrike Garde is Associate Professor in German Studies and Head of the Department of International Studies: Languages and Cultures at Macquarie University. Her research interests span Intercultural German Studies, German literature and the performing arts. She analyses how we create and perceive identities in theatre, literature and film. Her current research project investigates ‘Multilingualism on the Berlin Stage’. Her publications include *Theatre of Real People: Diverse Encounters at Berlin’s Hebbel am Ufer and Beyond* (with M. Mumford) and *Brecht & Co: German-speaking Playwrights on the Australian Stage*.

12.15-13.00 *A Practitioner’s Perspective*

Collaborative Auteurship: international cross disciplinary collaborations and situated practice-based research with Sasha Waltz & Guests and Sally Blackwood – Sally Blackwood, University of Sydney

Collaborative Auteurship explores two case studies: *Monteverdi’s Orfeo* by Sasha Waltz & Guests Berlin (2014) and *Project Faust après Gounod* by Sally Blackwood Louisville Kentucky USA (2018). Both pieces were world première dance driven opera/ballet works which reclaim the operatic form, challenge and engage audiences through visceral storytelling with the view to elicit Deleuzian affective response, and consequently dramatically shift the operatic lens. Employing Dwight Conquergood’s theory of practice-as-research, a comparative analysis is made from inside of the two creative developments situating the practice in Germany and the USA. Both works are developed by international ensembles over extended periods of artistic creative development, and while each unique gesamtkunstwerk is guided by a strong auteur vision, both are created collaboratively by ensembles of cross-artform practitioners. *Orfeo* was created by Sasha Waltz & Guests dance company in partnership with the Vocalconsort Berlin and the Freiburger Barockorchester, and premiered at the Dutch National Opera. Director in Residence with Sasha Waltz & Guests Berlin for the creation of *Orfeo* – Australian director Sally Blackwood – shares her insider view of the artistic process which radically and permanently shifted her own creative practice. Subsequently between 2016-2018, Sally Blackwood took the auteur baton and led an ensemble of opera and ballet artists and a creative team from across the US, UK and Australia in the creation of *Project Faust*, a new opera fusion work for Louisville Ballet and Kentucky Opera USA. This 2018 world premiere production developed a unique performance language and storytelling aesthetic, infused with the Australian-German-American contemporary experience, that stepped outside the bounds of both opera and ballet for the creation of a new and innovative hybrid art form with a strong political voice.

Sally Blackwood is an exceptional opera director producing new work internationally. A regular guest director at Opera Australia and Sydney Conservatorium of Music, and lecturer at the National Institute of Dramatic Art (NIDA), Blackwood is an opera architect specialising in the creation of new

operatic form. Blackwood is a directing graduate of the National Institute of Dramatic Art (NIDA), holds a Bachelor of Arts (Hons) from the University of New South Wales and is a current Doctor of Musical Arts candidate at the Sydney Conservatorium of Music, and recipient of the George Henderson Scholarship of Merit (2017). Her most recent creation Project Faust with Kentucky Opera & Louisville Ballet, described as ‘an antidote for our age of entitlement’ premiered in the USA March 2018. Blackwood is a passionate creator of new operatic work and her DMA research at Sydney Conservatorium of Music explores the resonance of opera in contemporary society.
<http://sallyblackwood.com>

14.00-15.30 *Barrie Kosky, form, genre*

Barrie Kosky's Post-operatic Music-Theatre – Mara Davis, University of New South Wales

In a 2009 interview, when asked if he had ever staged a production without music, Barrie Kosky's response was a definitive ‘no’ (Kosky in Ford 2009). He went on to remark that he sees no marked difference between directing opera and directing theatre; that in his practice, these distinctions are arbitrary. Despite his strong engagement with the musico-dramatic tradition, discussion of Kosky's productions has tended to neglect the central importance of music to his work. Through an analysis of *The Women of Troy* (2006), this paper addresses the identifies Kosky's work as an example of post-operatic music theatre, a theory developed by Nicholas Till to describe a praxis that is engaged with the ‘central problematics of opera’ (2004, p. 15). Michael Halliwell's observation that ‘music forms the backbone of the production’ led him to ask if Kosky has ‘[turned] Greek tragedy into opera’ (2011). This paper considers an alternative proposition. It argues that Kosky's musical additions to Tom Wright's terse, libretto-like adaptation of the Euripides play, result in a work that sits in the liminal space between drama and opera. *The Women of Troy* disturbs conventions associated with the use of music in both forms, configuring a new hierarchy of elements that can be understood as post-operatic.

Mara Davis is a theatre-maker, musician, voice coach, and academic. She holds a Bachelor degree in Theatre and Performance Studies from the University of Wollongong, awarded in 2011 with First Class Honours and the University Medal. She also holds a degree in music from Sydney Conservatorium of Music where she majored as a flautist. She is currently a PhD candidate at the University of New South Wales, where she is writing about national identity in contemporary Australian musical theatre.

Evreinov and Kosky's Theatre as Catharsis of Psychic Trauma – Inga Romantsova, University of Newcastle

Nikolai Evreinov, a Russian born theatre practitioner of the 20th Century, claimed through his theoretical work that theatre is an organic urge as basic as hunger or sex. Referring to this urge as ‘Theatricality’ or the ‘Instinct of Transformation’, he brought the theatre into life.

The paper examines the singularity of Evreinov's influence on contemporary international theatre practitioners, such as Grotowski, Artaud and Kosky, and the latter's approach to adapting classical tragedies, as well as both artists' awareness of the impact these had on audiences. Particularly relevant is the audience's energetic, impulsive and mimetic relationship with the stage action by drawing nonrepresentational and representational performance troupes into shared experience and dynamic relationship. Through this relationship, the boundaries between performance and audience collapse, becoming what the writer calls ‘own drama’ and, consequently, mobilising an effective dimension called ‘post-tragic affect’ (Farrell, 2017). The effects of touching on the human Instinct of Theatricality leads to a cathartic experience of the contemporary audience. Kosky's

exploration of juxtapositions of the classical and the popular, the banal and transcendental, ugliness and beauty as equal aesthetic measurements is similar to Evreinov's and Artaudian catharsis of psychic trauma.

Exploring Evreinov's Theatricality informs expression in modern drama. Under his influence, Kosky, within the contemporary Australian theatre context, does not approach the theatre audience as a group to be entertained; rather, he positions the spectator as an active collaborator within a viewing context that is thought-provoking, stimulating, gruelling, and affectively demanding. Following Evreinov's Theatricality Kosky aims to establish contact between the performer and the audience on the subconscious level.

Inga Romantsova received a Bachelor of Arts (Hons) – as an Actor for Theatre and Film at Russian States Institute of Performing Arts, (St. Petersburg) and a Master's Degree in Theatre and Film from the UNSW. She has just been awarded Master of Philosophy in Drama Degree by the University of Newcastle with her Thesis on Evreinov and Questions of Theatricality and she is interested in Theatre as therapy. She is a Sessional Academic at the University of Newcastle, and tutoring at her own studio Acting with Inga.

Inga has performed for companies in Russia, Europe and Australia including Bell Shakespeare Company, Sydney Art Theatre Company, Griffin Theatre Company and NIDA. Some of her acting credits include: *Merchant of Venice* directed by legendary Richard Wherret, for television: *GP, The Children's Hospital, All Saints*. Films credits include *Lillian's Story, The Clinic, Happy Feet* and *The Mystery of Natalie Wood*.

Inga's teaching career includes tutoring at the Australian Theatre for Young People (ATYP) where in 2002 in co-operation with Berlin Youth Theatre, Carousel she was involved in the Australian-German theatre project. Her latest teaching appointments are at Australian Institute of Music and lecturing Drama and Acting techniques at the University of Newcastle. Inga presented her research papers at such prestigious conferences as the annual Conference of Australasian Association of Drama and Performance Studies, Sydney University 2016, Victorian College for the Arts Melbourne, Australia, 2018. Inga just returned from World Symposium S-word, Stanislavski in Context, 4-7 April 2019, University of Malta, Valletta.

Sex, Crime, and Music: Barrie Kosky's *Poppea* as Postdramatic Music Theatre – Dr Ulrike Hartung, Universität Bayreuth

The theatrical landscape in the German-speaking countries is unique. Funded directly by the state or by individual municipalities, opera houses receive most of their subsidization. On the basis of this financial situation, one might assume that opera producers dispose of a certain artistic freedom, however, these opera houses are dominated by a certain homogeneous aesthetic called Regietheater (Director's theatre). This aesthetic, developed in the early 1970s, focuses on hermeneutic interpretation of opera *sujets* that are constituent components of the repertoire. Giving it a new contemporary look Regietheater intends to make these *sujets* relevant for its contemporary audience.

As I stated in my dissertation *Postdramatisches Musiktheater*, alternative concepts of staging opera emerged approximately 20 years ago. These concepts were developed far from the large stages of opera houses, and follow theatrical strategies derived from what German theatre scholar Hans-Thies Lehmann called 'postdramatic theatre'. Similar to the way Regietheater originated in drama, postdramatic theatre is an umbrella term for aesthetic tendencies which Lehmann observed in spoken theatre. Since the early 2000s these tendencies can also be found in opera productions.

This paper will attempt to point out the aesthetic differences between these two concepts of opera stagings. It considers Barrie Kosky's *Poppea* (Schauspielhaus Vienna, 2003) that combines baroque opera (*L'incoronazione di Poppea* by Claudio Monteverdi) with songs by Cole Porter as a vivid example for postdramatic music theatre.

Ulrike Hartung is a research fellow at the Research Institute for Music Theatre Thurnau, University of Bayreuth. Her research project ‘Persistence and Movement: Institutional Changes of Music Theatre between Museumisation and New Formats’ is part of the nationwide research network ‘Crisis and Institutional Transformation in Performing Arts’, funded by the German Research Society (DFG). She studied theatre studies majoring in music theatre, English literature and contemporary German literature in Leipzig and Bayreuth and earned her doctoral degree with a thesis on ‘Postdramatic Music Theatre’ for which she received a fellowship by the Bavarian Elite Support Act (BayEFG).

16.00-17.00 *Barrie Kosky in Bayreuth: Australian and German perspectives*

Barry Kosky and Wagner’s *Die Meistersinger von Nürnberg* – Associate Professor Michael Halliwell, University of Sydney

Wagner’s *Die Meistersinger von Nürnberg* has been, and remains one of the most controversial works in the operatic canon. The 20th century saw endless debates on its anti-Semitic overtones and its perceived xenophobic and excessive glorification of German culture, elements exploited by the Nazis; members of Wagner’s family at Bayreuth were also heavily implicated. Many post-war directors sought to purge this opera, as well as Wagner’s other work, from their Nazi accretions, while others attempted to ignore, or at least minimize the more confronting aspects of the opera. Bayreuth itself has been careful, some might say timid, in assigning directors to productions of the opera; until 2017 there had never been a non-German director, and certainly not one of Jewish background. Now a new production by Barrie Kosky, Jewish-Australian enfant terrible of the operatic world and director of the Berlin Komische Oper, was premiered to great acclaim in 2017 and repeated in 2018. This paper investigates how Kosky has confronted the dark legacy of this monumental work. He has interrogated many of the deeply disturbing elements and found a way to strikingly dramatize these fault lines in the opera. His vision of the opera sees it as fundamentally about Wagner himself as reflected both in Hans Sachs and Walther von Stolzing; his production achieves a profound vision of the role of art in a deeply politicized society; one distrustful of the ‘other’, and constantly seeking scapegoats. While the Nazi past looms large over this production - some of it set in a Nürnberg courtroom - it also unflinchingly, and often darkly comically, addresses contemporary political and social issues.

Michael Halliwell studied literature and music at the University of the Witwatersrand in Johannesburg, at the London Opera Centre, and with Tito Gobbi in Florence. He has sung in Europe, North America, South Africa and Australia and was principal baritone for many years with the Netherlands Opera, the Nürnberg Municipal Opera, and the Hamburg State Opera, appearing in many European cities including London, Munich, Berlin, Frankfurt, Brussels, Paris and Moscow. He took part in several world premieres and appeared frequently at major European festivals in opera, oratorio and song recitals. He has sung over fifty major operatic roles, including Don Giovanni, Papageno, Count Almaviva, Guglielmo, Posa, Germont, Gianni Schicci, Ford and Escamillo. He completed a PhD on the operatic adaptation of literature. His publications include the monographs, *Opera and the Novel; the case of Henry James* (Rodopi: 2005); and *National Identity in Contemporary Australian Opera: myths reconsidered* (Routledge, 2018), as well as many chapters and articles. He has served as Chair of Vocal Studies and Opera, Pro-Dean and Head of School, and Associate Dean (Research) at the Sydney Conservatorium. He is Vice President of the International Association for Word and Music Studies, and series co-editor for the Word and Music Studies Series. He still performs regularly, and recent CDs include *When the Empire Calls* (ABC Classics, 2005); *O for a Muse of Fire: Australian Shakespeare Settings* (Vox Australis, 2013); *Amy*

Woodforde-Finden: The Oriental Song-Cycles (Toccatà Classics, 2014); *That Bloody Game; Australian WWI Songs* (Wirripang, 2015).

The Most German Opera Opens Up to the Foreign: Barrie Kosky's Transcultural Staging of Richard Wagner's *Die Meistersinger von Nürnberg* – Professor Günther Heeg, Universität Leipzig

In 2017 and 2018 Barrie Kosky directed Richard Wagner's opera *Die Meistersinger von Nürnberg* at the Bayreuth Festival. This is the first time that a Jewish director has staged this so-called 'most German opera' in Bayreuth. My paper will focus on the iteration and construction of history in relation to phantasm in Kosky's production. Therefore I will analyze the development of the stage design as well as the general idea of doubling the private persons of Wagner's familiar environment with the dramatis personae of *Die Meistersinger*. I propose that the particular way of historicizing in Kosky's mise-en-scène makes it possible to transgress the borders of the German fundamentalist heartland, 'Nuremberg' and open it up to alien worlds.

Günther Heeg is director of the Centre of Competence for Theatre (CCT) and a professor of theatre studies at Leipzig University, Germany. He has published widely about body, image and language in eighteenth century theatre as well as on Bertolt Brecht, Heiner Müller, the international contemporary theatre and the transmediality of the arts. The current focus of his work is on the concept of a theatre of repetition as a precondition for the idea of transcultural theatre, for which he leads the research projects 'Das Theater der Wiederholung und transkulturellen Überschreitung' (DFG) and 'Fremde spielen. Amateurtheater als Medium transkultureller Bildung' (BMBF). In the context of the Transcultural Academy of the CCT he cooperates with theatres engaged in projects with refugees and locals. His recent publications are *Reenacting History. Theater & Geschichte* (2015), *Das transkulturelle Theater* (2017), *Willkommen anderswo. Sich spielend begegnen. Theaterarbeit mit Einheimischen und Geflüchteten* (2017) and *Recycling Brecht. Materialwert, Nachleben, Überleben* (2018). Günther Heeg is vice president of the International Brecht Society (IBS) and co-director of the German-Japanese research team 'Tradition and Transculturality in Japanese and German Contemporary Theatre'. In June 2019 he will manage the international scientific-artistic conference 'Brecht unter Fremden' [Brecht among Strangers] in Leipzig.

Saturday 27 April 2009

10.00-11.30 Barrie Kosky in Overview

Introducing the Barrie Kosky Collection - Claudia Funder, Research Co-ordinator, Australian Performing Arts Collection, Arts Centre Melbourne

In 2010 Arts Centre Melbourne's Australian Performing Arts Collection received a large collection of material relating to Barrie Kosky, covering Kosky's Australian work dating back to the earliest stages of his career at the University of Melbourne. This material includes personal and working papers, correspondence, marked up scripts, librettos and music, theatre programs, stage design plans, photographs, newspaper reviews and magazine interviews. More recently another deposit was made in 2016, comprising mostly newspaper clippings and reviews from Kosky's overseas projects. This is an invaluable resource for researchers working on Barrie Kosky. This presentation will introduce the Barrie Kosky Collection, and place it in the context of other material on Kosky (including costumes from his *King Lear*) held by the Australian Performing Arts Collection at Arts Centre Melbourne.

Claudia Funder has cared for a range of museum collections, having worked at Museums Victoria, The Old Treasury Building, the Grainger Museum, University of Melbourne, and The Monash University Art Gallery. Claudia has had a long association with the Australian Performing Arts Collection, having implemented the original Computer Cataloguing and Digitisation project in 1996. After running her own dance company for twenty years, Claudia returned to the sector and currently manages the Research Service for the Australian performing Arts Collection at Arts Centre Melbourne.

Barrie Kosky as Administrator: Art, Community and Inclusion in Adelaide and Berlin - Dr John Severn, Macquarie University

Although Barrie Kosky is probably best known as a director, he has also had a long career as a successful administrator and manager. This paper examines his work as Artistic Director of the 1996 Adelaide Festival – where his appointment met with vocal resistance – and as *Intendant* of the Komische Oper Berlin. The paper argues that much of the resistance to Kosky in Adelaide came from divergent understandings of the connections between art, community and inclusion, which also diverge from understandings as expressed in the recent Australian National Opera Review. The paper traces connections between Kosky’s approach to season programming in Adelaide and his wider programme of community inclusion in Berlin. In contrast to management practices that put significant resources into identifying and catering to existing tastes, or that assume correlations between taste and demographic groupings based on age, ethnicity, education, wealth, etc., Kosky treats people as open to the new: rather than catering to pre-existing communities he has sought to set up works of art around which new communities of taste might congeal. His work as *Intendant* in Berlin towards minimising barriers to participation in the Komische Oper’s programme can thus be understood not only as widening access to art, but as facilitating ways of rethinking the relationship between art and community.

John Severn is a Macquarie University Research Fellow in the Department of International Studies: Languages and Cultures. His research focuses on adaptation, theatre, opera and musical theatre, and community. He is the author of *Shakespeare as Jukebox Musical* (Routledge, 2019), and his journal articles explore the ways operatic and musical adaptations of Shakespeare’s plays have engaged with community inclusion from the eighteenth to the twenty-first centuries. His current research project centres on Barrie Kosky, especially in his approach to community. He is part of the Macquarie University research cluster, Staging Migration in Berlin: Opera, Theatre, Film, Performance.

Fugitive Realisations: Barrie Kosky and the Needs of the Playtext – Associate Professor James Phillips, University of New South Wales

Kosky often realises the texts with which he works by spectacularising them. He stages them as stagey, bringing them to a life that is too self-consciously lurid in its visual display for it to be imagined disavowing its own make-believe and irreality. Unlike what is held against much Regietheater and Regieoper, the theatrical grotesque of productions such as *King Lear*, *Poppea*, *The Lost Echo* and *Kiss Me Kate* is arguably not a matter of irony, of appropriating canonical works while also holding them at a distance. Kosky does not treat his texts as pretexts; instead, he discloses new dimensions and elements in these works by reconstituting them in the space of spectacle. Playtexts, inasmuch as they can be recognised as such by the performances for which they lie in wait and for which they call out, do not wish to speak on their own, preferring to communicate by the dialogue that actors’ bodies and vocal inflections, costumes, lighting, directorial flights of fancy, etc. initiate with them. In Kosky’s productions, the playtext is given the chance to interrogate itself – to question what it has to say about gender relations, about the inscrutability of the divine and the

squalor of power – and this chance is not alien to it, but immanent to it as a work that invites being performed.

James Phillips is Associate Professor in Philosophy at the University of New South Wales in Sydney. He is the author of *Heidegger's Volk: Between National Socialism and Poetry* (Stanford UP, 2005), *The Equivocation of Reason: Kleist Reading Kant* (Stanford UP, 2007) and *Sternberg and Dietrich: The Phenomenology of Spectacle* (Oxford UP, 2019) and the editor of *Cinematic Thinking: Philosophical Approaches to the New Cinema* (Stanford UP, 2008).

11.45-12.45 Festivals, Economics and Internationalisation

International Festivals, Economics and Soft Power – Distinguished Professor David Throsby, Macquarie University

Although the motivation for international arts festivals is likely to be artistic rather than economic, the financial ramifications of a festival cannot be avoided. For a town or city where an international festival is held, the capacity of the festival to generate economic activity (incomes, employment, city branding etc.) may be a primary concern for the local administration. This presentation looks at deconstructing the range of economic impacts that a festival can have, and briefly outlines how they can be validly estimated. The economic value created is contrasted with a festival's cultural value, a multi-faceted concept that has no obvious unit of account. The presentation goes on to discuss festivals as an element of cultural diplomacy – in particular when they are co-opted as agents in the geopolitical phenomenon of soft power. Although in this context there may be underlying economic motives related, for example, to the promotion of trade, the international impacts of a festival may be felt much more pointedly in the cultural arena, such as when a festival can play a significant role in facilitating intercultural dialogue and conflict resolution.

David Throsby is Distinguished Professor of Economics at Macquarie University in Sydney. He is internationally known for his research and his many publications on the economics of art and culture. His interests include the economics of the performing arts, the cultural and creative industries, the role of artists as economic agents, heritage economics, the role of culture in sustainable development, and the relationships between economic and cultural policy. His book *Economics and Culture* (Cambridge University Press, 2001) has been translated into eight languages.

Young Artists - International Markets, European Festivals of Contemporary Theatre - Benjamin Hoesch, Justus-Liebig-Universität Giessen

In theatre artists' biographies, the concept of the market has become widely accepted: not romanticized genius, but the productive balancing of demands, resources, personal branding and risk define the artist and his/her market value in relation to others as competitors. In this light, the history of art can be seen as a constantly renewing exchange of symbolic capital (Bourdieu) and a trend in market conditions towards dynamism and flexibility becomes apparent: Until recently, most theatre directors in Europe emerged from long-term assistant work within a stably structured theatre system – defined, not least, by national or language borders. Now, the expectation towards emerging artists has shifted: Being educated in specialized academic programs, they can gain leading positions and public interest at a much younger age – made possible by the spread of festivals for young artists over Europe since the 1990s. But for that, they have to prove creative skill publicly, without any certainty of ever earning a living from art – and they increasingly compete with fellow artists on an international scale, following the example of all-round talents and global players like Barrie Kosky.

As I want to show, festivals for young artists are both an early reaction to and influential promoters of the internationalisation of theatre: In contrast to many nationally oriented study programs, they prepare artists for an increasingly international market; at the same time, they establish their own markets with competitive relations among artists who would never have met, had they stayed inside national theatre systems. As a result, young artists take a leading role in the trend towards internationalisation – while being concerned the most with its consequences of flexibility demands and toughening competition.

Based on my field research at ‘Fast Forward – European Festival for young directors’ (Dresden) and at ‘World Stage Design 2017’ (Taipei), interviews on the festival ‘Premières’ (Strasbourg) as well as archive research on ‘Plateaux’ (Frankfurt), I want to discuss the interrelations between increasing public interest in young artists and the internationalisation of markets.

Benjamin Hoesch, M.A., studied Theatre and Comparative Literature in Valencia, Tel Aviv and Mainz, Germany, where he became a Teaching Assistant until 2018. Simultaneously, he studied Applied Theatre Studies in Giessen, co-curated and organized festivals and presented his own stage work both nationally and internationally. He was commissioned to teach workshops at the Taiwan National University and the Hogeschool voor de Kunsten Utrecht. Since March 2018 he has been a Research Assistant in Giessen and member of the Giessen Centre for the Study of Culture (GCSC), working on his PhD on ‘Festivals for Young Artists’; this research project is part of the nationwide scholar network ‘Crisis and Institutional Transformation in Performing Arts 2734’, funded by the German Research Assembly DFG. Upcoming publications will contribute to developing an organizational theory and methodology for the study of theatre as an institution.

13.30-15.00 *Movement in Theatrical Internationalisation*

Migration and Theatre in Berlin: the Maxim Gorki Theater and the Komische Oper – Dr Brangwen Stone, Macquarie University

This paper will focus on two theatres in East Berlin: the Maxim Gorki Theater and the Komische Oper. The Maxim Gorki, which is one of the five main state-subsidized stages in Berlin, has become well known for its focus on themes related to migration since Shermin Langhoff became its artistic director in 2013. Since November 2016, the Maxim Gorki has also been the home of the Exil Ensemble, an ensemble composed of professional actors in exile from Afghanistan, Syria and Palestine. The theatre has also begun to expand into the realm of visual and performance art with the Herbstsalon, a biennial event that started in 2013. The Komische Oper, one of three opera houses in Berlin, has tried to engage and reflect the large German-Turkish population of Berlin since Barrie Kosky became artistic director in 2012. Since then, Turkish subtitles have been available for all productions, and the theatre has produced children’s opera in German and Turkish. The paper will begin by examining the context of both theatres’ engagement with migrants and post-migrants, and their attempts to reflect their lives on stage. It will then focus on some productions, including the Gorki’s Herbstsalon and *Skelett eines Elefanten in der Wüste*, and Komische Oper’s *Die Bremer Stadtmusikanten* / *Bremen Mızıkacıları*, drawing on Michael Rothberg’s notion of multidirectional memory.

Brangwen Stone is a lecturer in German Studies at Macquarie University, and is the author of *Heimkehr? Narratives of Return to Germany's Former Eastern Territories 1965-2001* (Hannover: Wehrhahn Verlag, 2016). She is currently working on a second monograph, which will explore refugees, displacement and multidirectional memory in contemporary German-language theatre and literature. She has also published articles on GDR literature, Eastern Europe in German literature and film, the interaction of Australian and German theatre, and contemporary Swiss literature. She is part

of the Macquarie University research cluster Staging Migration in Berlin; Opera, Theatre, Film, Performance.

Containing Diversity – National Distinction and International Style: Venue Design in Asia-Pacific Cities, 1957–1973 – Dr Jonathan Bollen, University of New South Wales

Conceptions of culture as belonging to a place informed efforts to distinguish national cultures in the Asia-Pacific region during the Cold War. Yet, as the de-colonising formation of nation states was compelling folkloric articulations of national distinction, developments in travel, communications and trade between nations were providing technological platforms for international mediation. When governments built theatres of national distinction – in Hong Kong (1962), Singapore (1963), Tokyo (1966), Manila (1969) and Sydney (1973) – the machinery of staging was designed in compliance with international standards. Whatever architectural distinction was expressed in the building, operational requirements were set by the benchmarks of functional design. Whatever cultural distinction was expressed in performance, the requirements of its presentation were conditioned by the functionality of the stage.

These regional developments in venue infrastructure partook in the principle of containerisation: whatever the content to be shipped – however diverse in form, however culturally distinct – the container's compliance with international standards would facilitate its transportation. Crucially, this principle was already expressed in the design of the region's 'super' nightclubs which formed the commercial counterpart to government-sponsored theatres in the international style. Touring between the New Latin Quarter in Tokyo (1959), the Silver Spade Room at Sydney's Chevron Hotel (1960), the Eagle's Nest at the Hong Kong Hilton (1963), the Hoover Theatre Restaurant in Taipei (1966), and the Tropicana nightclub in Singapore (1968), this illustrated presentation explores unexpected continuities in architectural design, entrepreneurial endeavour and arts programming across the region's commercial nightclubs and state theatres.

Jonathan Bollen is Senior Lecturer in Theatre and Performance Studies at the University of New South Wales. His current project traces the careers of artists touring the Asia-Pacific region in the 1950s and 1960s, drawing on archival research in Brisbane, Hong Kong, Manila, Melbourne, Singapore, Sydney, Tokyo and Taipei. He is the co-author of two books: *A Global Doll's House: Ibsen and Distant Visions* (Palgrave, 2016) and *Men at Play: Masculinities in Australian Theatre since the 1950s* (Rodopi, 2008). He also has experience in the digital humanities, developing collaborative methodologies for theatre research and techniques for visualising artistic networks and tours. He coordinated research for AusStage, the database of Australian live performance, from 2006 to 2013. He contributed to the development of IbsenStage at the University of Oslo and the Philippine Performance Archive, and is currently an advisor to the international AHRC-funded project, 'Dunham's Data: Katherine Dunham and Digital Methods for Dance Historical Inquiry' (UK/USA). His next project, undertaken in collaboration with Joanne Tompkins, Julie Holledge and Liyang Xia, explores virtual reality technologies and three-dimensional architectural models for historical research on theatre venues.

The City on the Stage...in another City...on another Stage – Professor Thea Brejzek, University of Technology, Sydney

This paper will investigate urban representation on the theatre stage from a scenographic perspective and seek to identify reoccurring themes in the history of theatre, amongst them 'The Ideal City', 'The Virtual City', 'The Dystopian City', 'The Psychological City', 'The Fragmented City', 'The Migrated City' and 'The Digital City'. I will present as a case study the various iterations of composer and director Heiner Goebbels and scenographer Klaus Gruenberg's production of *Surrogate Cities* (from 1994 onwards) that speaks not of the individual characteristics of a specific city but that

rather looks at structural similarities of the contemporary metropolis and the visualisation of urban experiences. This paper is part of my current research and book project 'The City on the Stage' (together with Lawrence Wallen) that explores how and why scenographers continue to portray, interpret, and represent the urban condition through set design, media, and light with particular focus on the 20th and 21st century scenography.

Dr Thea Brejzek is Professor for Spatial Theory at the University of Technology Sydney (UTS), and a Director in the IKEA X UTS FUTURE LIVING LAB. Thea is the Co-Director of the Joint PhD program 'Critical Spatial Thinking: Performative Practices and Narrative Spaces in Design' in collaboration with the Architecture Faculty at Technical University Berlin (TU). From 2007 to 2012 she was a Professor of Scenography at Zurich University of the Arts (ZHdK), Switzerland. In 2011, Thea was the inaugural Curator for Theory at PQ.

Thea Brejzek is a member of the scientific advisory board of the Bauhaus Dessau and Associate Editor of the Routledge Journal, Theatre and Performance Design. She has been Visiting Professor at Bartlett School of Architecture, London, is a Research Fellow at TU Berlin and in 2017 has been awarded a Bogliasco Foundation Research Fellowship. Thea publishes and lectures widely on the history and theory of scenography and performative environments with a particular interest in atmospheric spatial conditions and transdisciplinary practices. As well as numerous articles and chapters on these topics, recent publications include *The Model as Performance. Staging Space in Theatre and Architecture* (Bloomsbury Methuen, 2018, with L.P. Wallen) and 'On Models', a special double issue of *Theatre and Performance Design*, guest edited with L.P. Wallen.

15.15-16.15 *Theatre and Internationalisation – a spotlight on directors*

Defining Spaces in Globalized Times: Problems of Demarcation in Falk Richter's and Anouk van Dijk's *Safe Places* (2016) – Felix Lempp, Universität Hamburg

The process of globalization has fundamentally changed the way of our perception of space: In times of massive acceleration of communications, travelling, but also migration, every one of us must deal with increased worldwide interconnection. This way, the space we live in is not only defined by our immediate environment but also by a very dense digital and infrastructural network of international relations – a network which is not immediately perceptible or even comprehensible. The reformulation of (to a large extent) spatial concepts such as 'home' and 'culture', which provide sources of both security and identity, becomes an urgent task for societies within our globalized world.

Looking at German-speaking stages since 2000, it becomes evident that theatre as an art form has opened up aesthetically to issues of space perception and the accompanied difficulties of stable social and individual identity formations. A prime example of this can be found in the texts and stage productions of the German playwright and director Falk Richter, in which the protagonists lose their relatedness to their surrounding space as well as to the globalized world in which they try to establish their 'own space'. My conference paper, which focuses on Falk Richter's and Anouk van Dijk's work *Safe Places*, deals with the specifics of Richter's and van Dijk's theatrical spaces as well as the strategies developed by the protagonist to define their own spaces: How does internationalisation change not only the ways we perceive space, but also the way theatre depicts it? And: Are the strategies employed by Richter's protagonists helpful for the urging social redetermination of concepts such as 'home'?

Felix Lempp currently works as a pre-doctoral fellow with Prof. Dr. Ortrud Gutjahr in the German Department at the University of Hamburg. He holds an M.A. degree in German Literature from the Albert-Ludwigs-University Freiburg (2016) and passed the first state examination for German and

History at the Catholic University Eichstätt-Ingolstadt (2013). His research interests include the theory and practice of contemporary drama and theatre, spatial theory in literary studies, making-of narratives in various media and intercultural literature. His PhD project focuses on the spatial depiction of globalization in post-millennial German-speaking plays and performances.

Who's watching? German 'Neo(n)-realism' and Simon Stone's 'Zoological' Ibsen – Dr Margaret Hamilton, University of Wollongong

At a time when British dramatists and directors are abandoning realism in order to resist neoliberal capitalism (Rebellato 2017), Peter Boenisch and Frode Helland have positioned Thomas Ostermeier's 'neo(n)-realistic' productions of Henrik Ibsen's plays as theatre intended to counter capitalist realism. Helland identifies Ostermeier as the leading contemporary director of the Norwegian playwright's work and in doing so, exemplifies his influence through reference to the marked increase of professional Ibsen productions in Australia following the presentation of the Schaubühne's *Nora* by the Adelaide Festival of the Arts in 2006. This paper will consider the question of the transnational reach of Ostermeier's work through a focus on a production of *The Wild Duck* billed as 'after Ibsen' by Simon Stone with Chris Ryan, first performed in 2011 in Australia and refer to Australian theatre director, Simon Stone's subsequent work in the German-speaking arena. It will specifically interrogate the concept of capitalist realism in an Australian and German theatrical context and the significance recently attributed to performances that foreground the act of spectatorship. For Boenisch such performances attest to theatre's 'central political force as a public art' (2014) in a digital and global economy. In considering Boenisch's point, this paper will examine the capacity of performance to impact on different cultural and public spheres and redress the pressing political and social issues specific to 'living in the end times', to refer to the title of one of Slavoj Žižek's books.

Margaret Hamilton is Senior Lecturer in theatre studies at the University of Wollongong, Australia. Her research has encompassed the emergence of postdramatic theatre in Australia and currently focuses on main stage theatre as part of a project that analyses the prospect of artistic critique in the context of neoliberal capitalism. She is the author of *Transfigured Stages: Major Practitioners and Theatre Aesthetics in Australia* (2011). Her writing has appeared in journals such as *Theatre Journal*, *Contemporary Theatre Review*, *Sexualities* and *Australasian Drama Studies*, as well as several edited collections, including *Rimini Protokoll Close-Up: Lektüren* (2015). She is a Chief Investigator on the Australian Research Council funded AusStage project.

16.15-17.15 Disability Theatre and Internationalisation

From Geelong to Zurich: International Percolations of Disability Aesthetics in Theatre and Dance – Christiane Czymoch, Dr Kate Maguire-Rosier, Macquarie University & Dr Yvonne Schmidt, Zürcher Hochschule der Künste

As scholars working in Berlin, Zurich and Sydney, we discuss the internationalization of 'disability aesthetics' (Siebers 2008, 2010) in theatre and dance from our respective vantage points. Specifically, this joint paper focuses on two aesthetic innovations to illustrate this globalising process: theatre's increasingly destabilised authorship, and dance's ongoing ontological redress. First, the instability of the director's role as demonstrated by Australia's Back to Back's *Ganesh Versus the Third Reich* (2011) has been extended, appropriated and interrogated by a sweep of European learning disabled theatre companies including Swiss-German Theater HORA in their production with Jérôme Bel of *Disabled Theater* (2012), English company Mind the Gap's work

Contained (2015) and Welsh group Hijinx's production *Meet Fred* (2016). Second, the international aesthetic conversation undoing the (predominantly Western) dance canon is epitomised by the work of disabled practitioners. For example, Serbian company Per.Art's 2018 reincarnation of Mary Wigman, Pina Bausch and Xavier Le Roy's centerpieces of German dance history in *Dis_Sylphide*, Berlin-based Michael Turinsky's 2017 work *Ravemachine* and UK-based Australian artist Dan Daw's 2017 revival of the freakshow in *Beast* are all works which reconstitute the formal makeup of contemporary dance theatre. Dance's turn to disabled sensibilities is pronounced also in the 'mainstream' theatre context where, for instance, Alain Platel's *C(H)EOURS* adopts palsied movement. In theatre and dance, there is thus a rising sense of a globalised aestheticisation of disability which is on the one hand, at risk of self-ghettoizing and on the other, at risk of passing as a fad, the richness and nuanced complexity of a disability inflection elided.

Christiane Czymoch graduated in Theatre Studies, German Philology and British Studies from Johannes Gutenberg University Mainz, Germany, in 2012. In her Master's thesis, which was published in 2014, she searches for the subversive potential in the performative reflection of images of femininity and their transgression in three British live artists' work, based on Judith Butler's and Victor Turner's theories of performativity of identity and culture. She lives in Berlin where she works at a broadcasting station as an editor for subtitles for people with hearing disabilities. This work and her general interest in matters of accessibility in media, theatre and performance led to a greater involvement with learning about Deaf culture and German sign language. Her current academic work is concerned with the intertwining of politics and aesthetics in dance, theatre and performance created by artists with disabilities.

Kate Maguire-Rosier recently obtained her PhD from Macquarie University in dance theatre performance by Australian artists with disability. Currently, she teaches Media Studies at Macquarie University and Performance Studies at the University of Sydney. As co-convenor of the International Federation for Theatre Research's 'Performance and Disability' Working Group, Kate is involved in a number of ongoing, exciting collaborations.

Yvonne Schmidt is a Senior Researcher, Lecturer, and head of the 3rd cycle (postgraduate studies) at the Institute for the Performing Arts and Film, Zurich University of the Arts, Switzerland. Currently she is head of the interdisciplinary SNSF-research project 'DisAbility on Stage' in cooperation with three Swiss universities, theatre/dance companies, and festivals in the different Swiss language regions. She is also the co-convenor and founder of the International Federation for Theater Research (IFTR) Working Group 'Performance & Disability' and the co-president of the Swiss Association for Theatre Studies.

Additional information

Free car parking for the conference is available on Saturday 27 April at Macquarie University in the **West 3 car park only** (please follow signs). This is close to the Australian Hearing Hub, where the conference will be held that day. Other Macquarie University car parks will charge a parking fee. For those familiar with the Australian Hearing Hub, the basement carpark will be open on the morning of Saturday 27 April. Please do **not** park there, as the basement carpark will be closed and locked from lunchtime onwards.

Public transport in Sydney

An Opal Card is required for all forms of public transport in Sydney (buses, trains, light rail, public ferries). The Opal Card itself is free and can be obtained at the airport, and at most newsagents – but **not** at most train stations or on board buses. You can add funds to your Opal Card in cash or by card at most newsagents and the airport, and by card only at train stations. German students, please note that the concession Opal Card is only available to students at Australian Universities with the appropriate identification card, so you will need to use the standard adult Opal Card.

To use the Opal Card, tap it against the Opal sign on the machines at station turnstiles or on board buses, and tap off again as you leave. More information at: <https://transportnsw.info/tickets-opal>

To plan your transport, see <https://transportnsw.info/trip#/>

Transport to Macquarie University Station

Macquarie University Station is closed to trains until May. Replacement buses to Macquarie University Station run from Chatswood Station on the T1 North Shore Line – follow the pink signs and pink footprints at the station, and look for the SL1 bus, final destination Epping. SL1 buses leave Chatswood Station every 10 minutes on a Saturday, and take approximately 20 minutes to Macquarie University Station depending on traffic. The Australian Hearing Hub is 5-10 minutes' walk from the bus stop. (Please note that the SL4 replacement bus from St Leonards does not run on a Saturday). More information at: <https://transportnsw.info/plan/station-link>

Outing to Watsons Bay on Sunday 28 April (at own cost, and weather permitting)

We will meet at **11am** outside Circular Quay Ferry **Wharf 2** for the 11.17 ferry to Watsons Bay, which sails past the Sydney Opera House. At Watsons Bay we will have a fish-and-chips picnic lunch by the beach from the famous Doyles fish and chips shops. Doyles also offers vegetarian options (salads), and gluten-free diets can be catered for (alternatively, you are free to bring your own food). We will follow this with a bush walk around South Head, from where we will have views of the Pacific Ocean, Sydney Harbour and the cliffs at the Gap, returning to Circular Quay via the Opera House by ferry mid-afternoon.

You will need: a charged Opal Card, lunch money, sun cream (and possibly a hat), sunglasses, water, and comfortable footwear for walking. The walking route is not strenuous, but the paths are uneven – walking boots are not necessary, but thongs (flip-flops) or high heels are not suitable.

Transport NSW charges a maximum of \$2.70 for your combined trips on all forms of transport on a Sunday.

As this outing depends on the weather, we will make an announcement at the conference on the Saturday to confirm whether it is going ahead.