



# PORTFOLIO

2006 - 2018

**WENDY MARTIN**  
ARTISTIC DIRECTOR

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IMPELLED BY CURIOSITY about the world and the desire to be creatively involved in storytelling, I began my career in public broadcasting as an arts producer and documentary film maker.

In 1998 I researched, wrote and produced, *Artzone*, a ten part documentary series for young people exploring the creative process. An exciting professional and personal journey, I emerged wanting to produce performing arts and events.

As Artistic Director of Perth Festival and Head of Performance and Dance at the Southbank Centre, London and at the Sydney Opera House I have had exceptional platforms on which to produce and present great art, and also to explore ways in which art can be transformative.

For nearly two decades I have commissioned and produced an eclectic range of performance and dance works and unique outdoor public events.

This portfolio highlights some of them.

Some of the artists I have worked with:

Peter Brook • Sylvie Guillem • Robert Lepage • Aditi Mangaldas • Ian McKellen  
 William Kentridge • Akram Khan • Juliette Binoche • Hofesh Schecter • Kate Tempest • Complicité • Wim Wenders  
 Richard Nelson • Wynton Marsalis  
 Tim Minchin • Nigel Jamieson • Les Ballets C de la B • Sidi Larbi Cherkaoui  
 Simon Stone • Barrie Kosky • Bangarra Dance Theatre • Aurelien Bory • Philip Glass • Back to Back Theatre • Shobana Jeyasingh • Laurie Anderson • Lucy Guerin • Phelim McDermott • Ronnie Burkett • Yeung Fai • David Gulpillil  
 Savion Glover • Elevator Repair Service  
 Crystal Pite • Dmitry Krymov Lab • Inua Ellams • Gregory Maqoma • Lola Arias  
 Lia Rodrigues • Benedict Andrews  
 Dada Masilo • Elena Kats-Chernin • DV8  
 Meryl Tankard • Brodsky Quartet Ian Bostridge • Improbable Theatre Daniel Kitson • Bryony Kimmings • Kate Prince  
 Sasha Waltz • Damian Jalet • Pierre Rigal  
 Garry Stewart • Cirque Nouveau du Vietnam • Amy Sharrocks • Zimmerman & de Perrot • James Thierrée • Ursula Martinez • Compagnia Finzi Pasca  
 Patti Smith • Cloudgate Dance Theatre  
 Kaori Ito • Geoff Sobelle • Lemi Ponifasio  
 Gregory Maqoma • Meow Meow



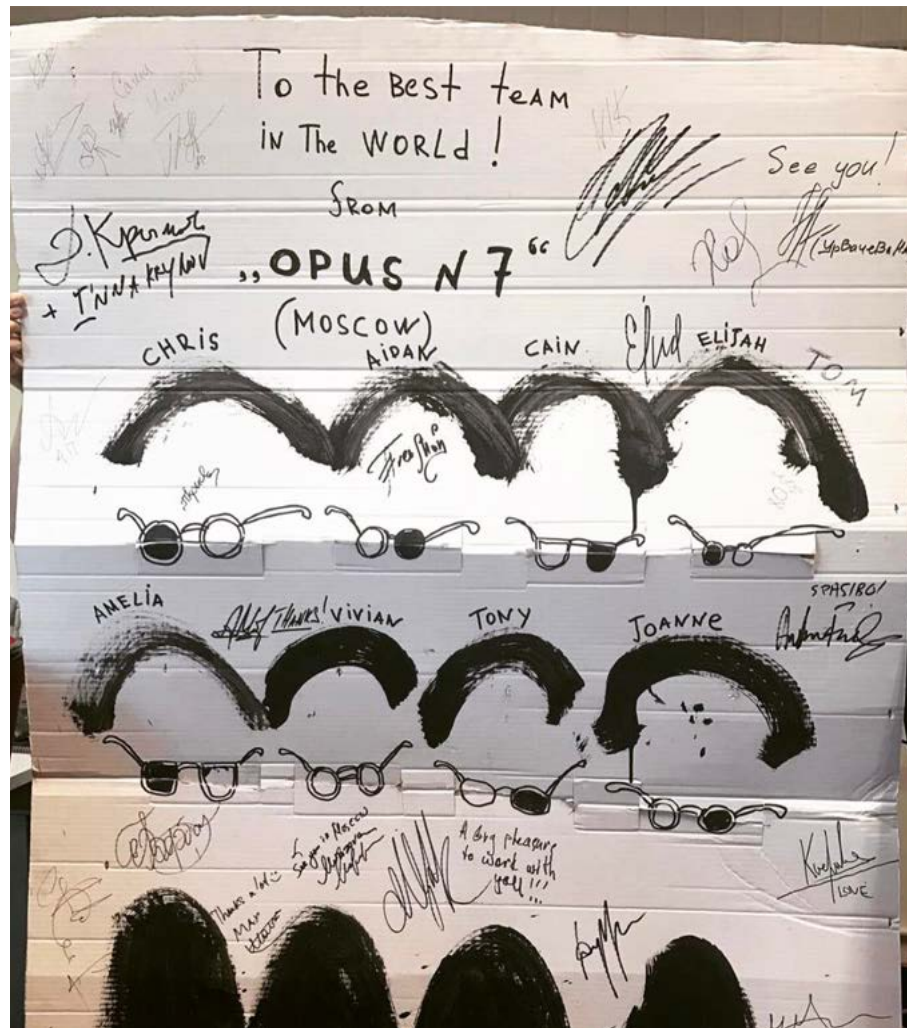
## PERTH FESTIVAL 2018

The 2018 Festival was experienced by 450,000 people. Hundreds of thousands of people were stopped in their tracks in the city by the extraordinary sound work *Siren Song* at dawn and dusk each day; 15,000 people visited the *Museum of Water* for the intimate experience of sharing stories; and nearly 1000 people became part of an instant community as they waited in line for hours to see the 24 hour durational performance *The Second Woman*.

The Festival's impact was felt not only in packed theatres but through the extensive *Festival Connect* program offering opportunities for audience participation and deep engagement, through skills and community development workshops and the Education programme attended by over 6,000 students.

“Under artistic director Wendy Martin, Australia’s longest-running arts festival has become a site of storytelling and exchange where the personal stories of locals are treated with as much reverence as a masterwork by theatre luminary Robert Lepage.”  
*ABC News Online*





## SCENT OF THE FESTIVAL

Scent creates life long memories. I introduced the idea of scent as a trigger for memories of Festival experiences and as marketing story-telling tool.

2018 DAMASK ROSE Inspired by a bottle of Rosewater given to our Museum of Water by Mahin Nowbakht, a refugee from Iran. The Festival commissioned it's own "Persian Love Cake" ice-cream as a way of sharing the story of the connection this ancient flower gives to to her homeland and culture.

2017 LEMON MYRTLE is a native Australian plant that has long been used in Indigenous cuisine and medicine. Its distinct lemon and lime aroma permeated our venues and flavoured especially created dishes and cocktails created by our partner restaurants.

2016 SANDALWOOD. Western Australia is the Sandalwood capital of the world so it seemed fitting it should be the first scent wafting through venues across Perth.

## PERTH FESTIVAL 2017

"24 days of beauty, whimsy, fun, entertainment and thought-provoking works"

*Perth Now*

"Martin offers both subtle and more overt perspectives on our need to stay grounded and focused on what is the essence of our humanity. Fine festival curation only becomes apparent as you become immersed in the works on offer. The signs are that Martin may be something of an alchemist."

*Barry Strickland, artsblog*

"Wendy Martin has programmed a festival with a passionate sense of social and moral purpose, celebrating the land shared with the Noongar people of Western Australia, addressing environmental and asylum concerns and nurturing artists with disability."

*RealTime Arts*

## 2017 FESTIVAL TRAILER



And a 2017 Festival hit... Chi Cho Gelato's Perth Festival flavour 'lemon myrtle and roasted macadamia nut'



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## BOORNA WAANGINY: THE TREES SPEAK | DIR. NIGEL JAMIESON | 2017

Free opening event 2017 Perth Festival, Kings Park. Budget \$1.1m Attendance 110,000 over three nights.

“In the open-air spectacular Boorna Waanginy, scientists, botanists and school children came together with Noongar elders to deliver a powerful message. The stories play out above and around us: vast, full-colour 3D projections that dance across towering gum trees as we walk among them.” *The Guardian*

“Boorna Waanginy certainly shows how public arts events can engage with local communities. Its effects look set to make a real difference in the years ahead. If only every cultural project could be so effectively interventionist.” *Limelight Magazine*

Developed concept with lead artists • built creative team • liaised with Indigenous elders to seek their approval of approach • invited participation of scientists • negotiated with stakeholders across the city to enable delivery • developed environmental project in schools statewide • raised \$400K from government and philanthropy.

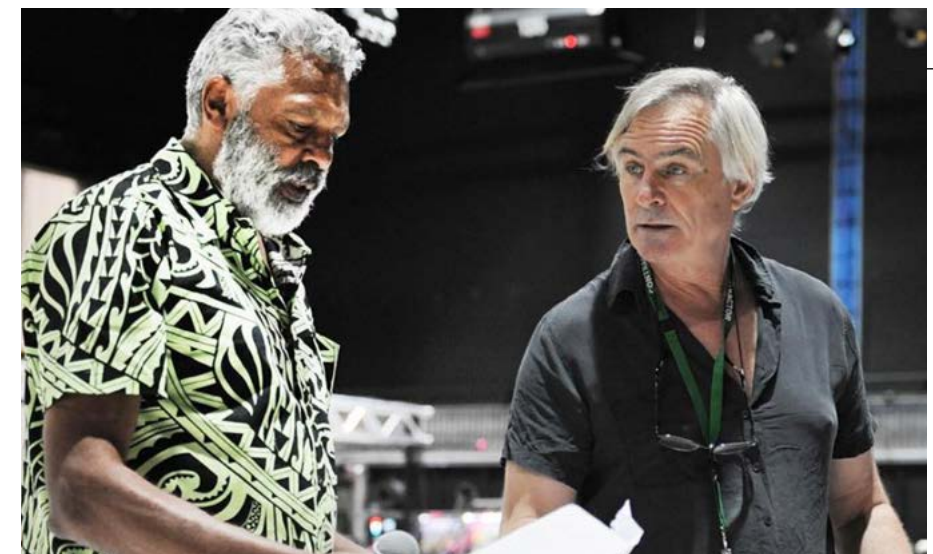
[BOORNA WAANGINY VIDEO HIGHLIGHTS](#)



## PERTH FESTIVAL 2016

“With her first festival done and dusted, Wendy Martin has put her stamp on Australia’s oldest annual cultural celebration, not just with major international acts, but also putting the focus back on the city, the state and its talent. It has been a Festival of high quality and deep connections.” *The West Australian*

“There was a warm, deep connection between artists and audience as ideas of great seriousness and moment were put forward in an open-hearted spirit of inquiry. The feeling of something being generously shared, not just seen, was paramount and even in the darkest of subjects — depression, violence against women — there was the strongest affirmation of life.” *The Australian*





## HOME | DIR. NIGEL JAMIESON | 2016

Free opening event 2016 Perth Festival. Langley Park. Budget \$1.3m Attendance 50,000

Featuring over 500 performers, 300 indigenous artists and lanterns made by 5000 schoolchildren, HOME celebrated the history of Western Australia and the depth of extraordinary West Australian musical and artistic talent.

“A joyous, honest account of how this place once was, how it was settled, and what has been made of it since then... a complex, political, courageous and very beautiful shadow play offered to Western Australians about what we are made of in this corner of a tremendous continent.” *Terri-ann White Perth: a guide for the curious*

“Home was bold and big-hearted, with a strong political message of recognising past wrongs and promoting an inclusive future told through music, words and dazzling visual projections.” *Sydney Morning Herald*

HOME VIDEO HIGHLIGHTS



## THE SNAKE RUN PROJECT | DIR. ANNETTE CARMICHAEL | 2016

Albany's Snake Run is the world's oldest community funded skate park, a pilgrimage site for skateboarders from around the world. February 2016 was the 40th anniversary of its opening, where American skating legend Russ Howell first rode its winding curves.

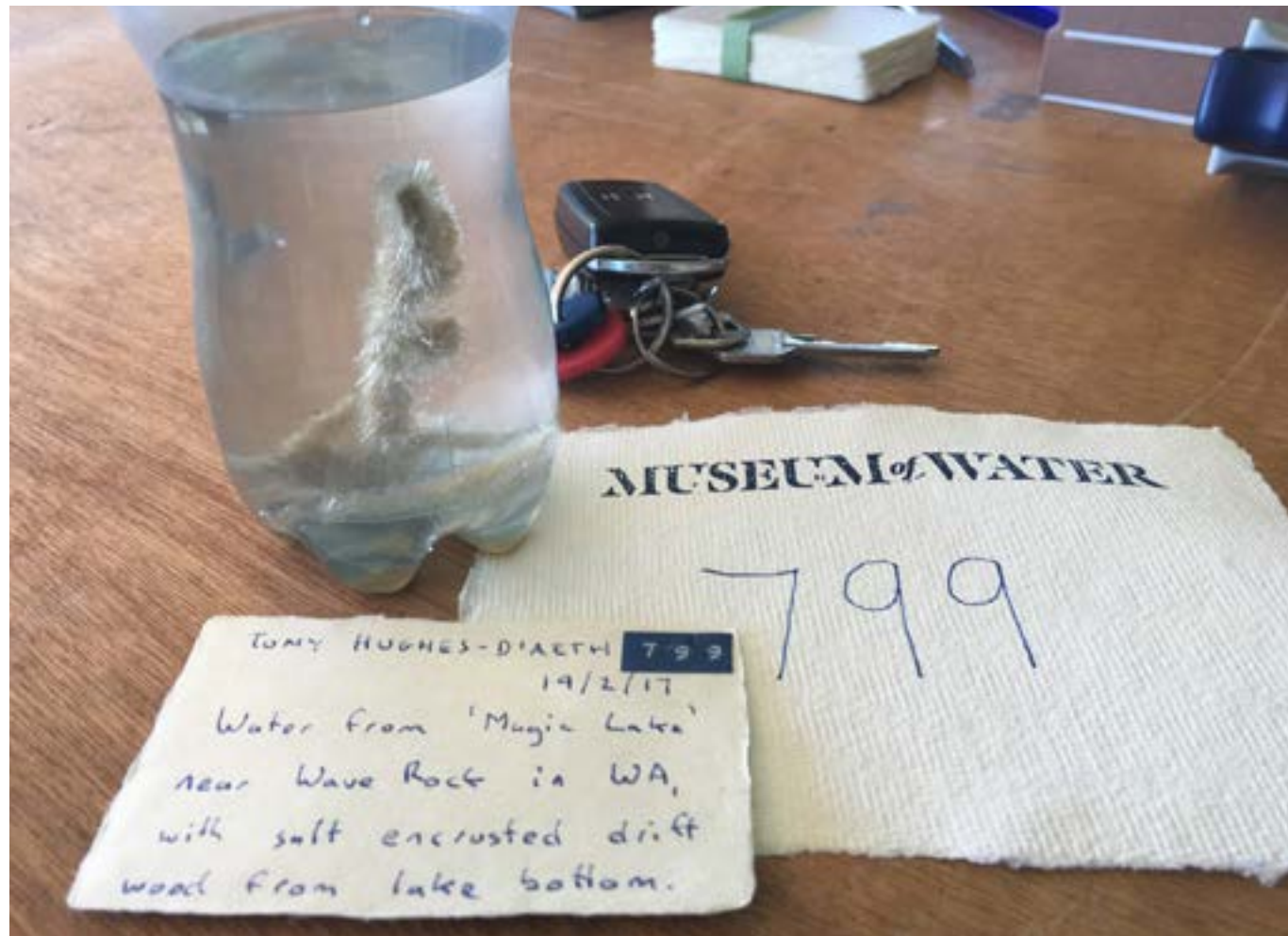
To celebrate this community milestone we invited Russ to ride again and created a thrilling collision of skateboarding, dance, parkour and street art.

"One of the happiest days of my life!" *Russ Howell*

"It's a monument to what can be created through community effort." *The Australian*

[SNAKE RUN VIDEO HIGHLIGHTS](#)





## MUSEUM OF WATER | AMY SHARROCKS | 2016 - 2018

Festival Artist-in-Residence Amy Sharrocks made the invitation for people to consider their relationship with the world's most indispensable liquid.

“Collecting the water, bringing it along, and explaining why it mattered to me was a surprisingly powerful experience. In a place where water is so precious, there was a quiet solemnity to the Museum of Water that seemed to perfectly capture the way that water is both an everyday banality and a sacred element.” *The Conversation Feb 2017*

This two-year collection with over 1500 public contributions was experienced by over 20,000 people and has now been acquired by the West Australian Museum.

“The Museum of Water is one of those exhibitions that combines art and science in an intriguing exercise of empathy and imagination. Along the way it teaches us plenty, about the importance of water to the environment, to biology, to history and, via memory and symbolism, to our deepest psychological selves.” *The Monthly*

MUSEUM OF WATER TRAILER



## ARTIST IN RESIDENCE 2018 | YEUNG FAI

***Hand Stories*** traces the family story of Chinese master puppeteer Yeung Fai through the tumults of the Cultural Revolution and the democracy protests of Tiananmen Square. His projects in Perth, which included workshops and free performances, created the opportunity for meaningful engagement with local artists and with diverse sectors of the community:

Fai led a week-long workshop hosted by Spare Parts Puppet Theatre:

“It felt like a once in a lifetime opportunity to learn from someone with such depth of skill, humour and insight.”

*Michael Barlow Assoc Director, Spare Parts Puppet Theatre*

Fai presented 8 free performances of the Perth Festival commission, ***The Puppet Show Man***, in hospitals, old people’s homes, refugee and community centers and at our 3 partner schools. 600 people who had never before engaged with the Festival saw the show:

“It’s a privilege for ASeTTS to be conduits for refugees to get access to cultural aspects of Perth life. ***The Puppet Show Man*** went beautifully, clients loved it and the interaction afterwards with the Festival and ASeTTS staff, the artist and the clients, was wonderful.”

*Samira Husic, Community Co-ordinator, Assoc for Services to Torture & Trauma Survivors*



## ARTIST IN RESIDENCE 2017 | INUA ELLAMS

A charismatic and engaging performer, Nigerian-born Inua Ellams ran poetry workshops with schools, engaged in talks and discussions at the Perth Writers Festival and collaborated with young local artists.

Ellams fled with his family to England at age 12. ***An Evening with an Immigrant*** is his ridiculous, fantastic, poignant story – escaping fundamentalist Islam, experiencing prejudice and friendship in Dublin, performing solo at the National Theatre and drinking wine with the Queen of England – all the while without a country to belong to or place to call home.

***Midnight Run*** is a six hour interactive arts-filled tour of discovery. First created in London, this event was a collaboration with emerging artists to curate a unique way of looking at urban night-time Perth. Over the course of one night, 40 strangers became friends. They walked together, danced together, ate together and lay under the stars listening to music and stories of the Dreamtime.



## ARTIST IN RESIDENCE 2016 | CLAIRE CUNNINGHAM

The initiative to have a resident artist whose body of work puts a focus on disability was an overwhelming success. Claire's solo performances, **Guide Gods** (which I commissioned on behalf of the Southbank Centre with the 2014 Glasgow Commonwealth Games) and **Give me a reason to live**, sold out and garnered an extraordinary amount of media interest, challenging perceptions of disability.

Feedback from the 15 disabled and non-disabled artists who participated in Claire's week long workshop at disability arts organisation DADAA said it was a 'transformative experience.'

Claire and the artists created a blog as a record of the workshop and continue to post news, keeping the conversation alive and staying in touch with each other. This now sits on the website of both organisations as a dynamic record of the project.

"We have seen Perth Festival become nationally relevant to Australian artists with a disability, who now travel to Perth each February to participate in masterclasses and experience a program in which inclusion is deeply embedded."

*David Doyle, Executive Director, DADAA*

[CLAIRE'S ONLINE JOURNAL](#)



## MUSEUM OF EMPATHY | CLARE PATEY & ROMAN KRZNNARIC

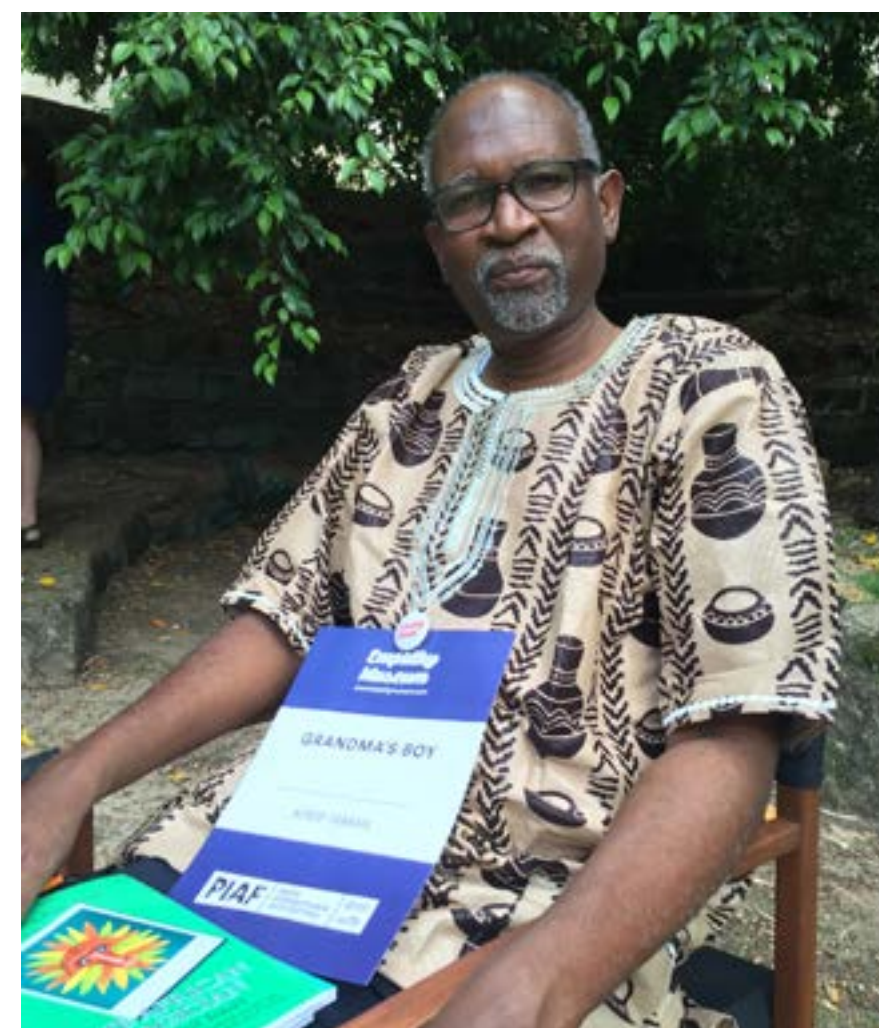
The exploration of Empathy was one of the key narrative threads running through the 2016 program and a festival highlight was the **MUSEUM OF EMPATHY**.

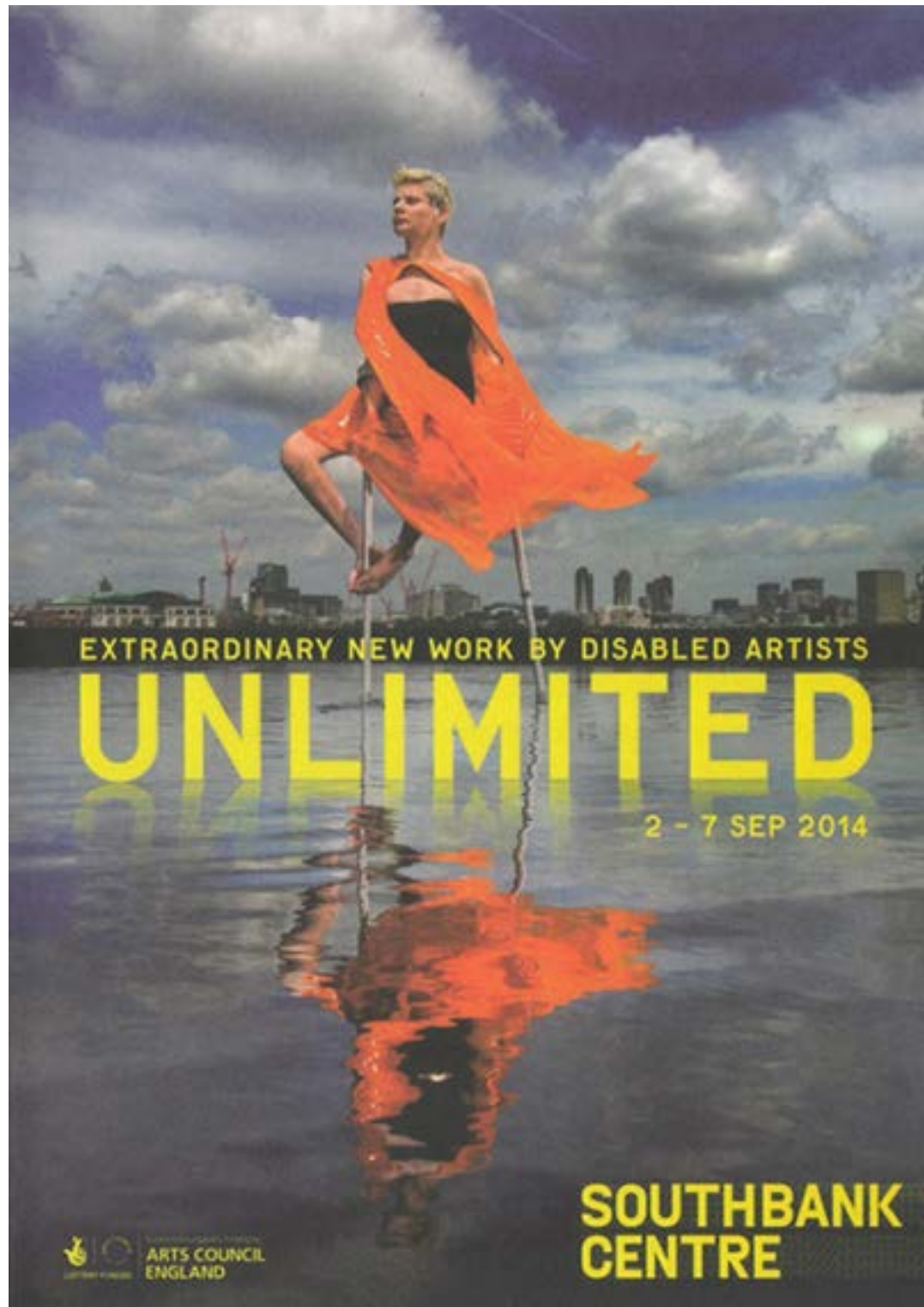
We made Perth versions of two projects created in the UK:

**THE HUMAN LIBRARY** invited people to choose a book cover and meet the storyteller.

**A MILE IN MY SHOES** asked people to walk in the shoes of others. I invited Patey and Krznnaric to collaborate with Perth's Centre for Stories to create a Western Australian version. 35 people donated shoes and stories. Presented in a shipping container transformed into a giant shoe box, the audience entered, borrowed a set of headphones and a pair of shoes, and went for a walk.

"My festival highlight is ***A Mile In My Shoes***... The first pair I put on, too-big fireman's boots, pull down on my ankles and change my gait. I clomp down pathways feeling the heaviness of the work of this man and, through his voice, feeling the levity and brightness with which he lives his life. *The Guardian*





“Unlimited was the best festival experience and fun for me, ever. It worked on so many levels - people, planning, programming, work, setting, context - but there was more than that, which seemed to come from the ethos you generated, of getting everyone talking, meeting each other, feeling relaxed and included. It was a blast of fresh air that won't ever disappear”.

*Bobby Baker, Artist 2012*

## UNLIMITED | 2012 & 2014

I created the Festival framework and curated a showcase of extraordinary new work by deaf and disabled artists. Major commissions spanning dance, visual art, music, theatre and international collaborations, plus a programme of talks, workshops and events for all ages.

Unlimited created myriad opportunities for Southbank Centre to evaluate and address key aspects of its operation, namely the training of staff, the physical access of its site, the accessibility of events, its printed and marketing materials, and the suitability of its welcome to disabled visitors. Unlimited continues as a biennial event, the world's pre-eminent showcase for disability arts and the benchmark for international best practice.

[UNLIMITED FESTIVAL TRAILER](#)



## FESTIVAL OF NEIGHBOURHOOD | SOUTHBANQUET | 2013

I created a series of events around ethically sourced and locally produced food to celebrate the end of Summer including:

- wood-fired bread baking along the Thames using south London-grown heritage wheat threshed and winnowed on site;
- a 2,000 portion cake baked by a local master baker and decorated by visitors;
- a giant fruit salad chop and toss.

On the Riverside Terrace the Festival of Neighbourhood culminated in a spectacular feast. Over two nights more than a thousand people shared a meal of 'nose-to-tail' dining, with salad and herbs grown on Southbank Centre's Rooftop Garden and vegetables from community gardens across the city.

Strangers conversed, ate together and danced to music played by family bands.



## COMMISSIONS

Over the course of my career I have nurtured relationships with artists and worked with partners to commission award-winning new theatre and dance works that have toured the world. Amongst them are:

2018 YOU KNOW WE BELONG TOGETHER | JULIA HALES & CLARE WATSON commissioned and produced by Perth Festival in partnership with DADAA and Black Swan State Theatre Company.

2016 FLIT | MARTIN GREEN Commissioned by Perth Festival, Barbican, London, Edinburgh International Festival, Sage Gateshead.

2015 THE SPALDING SUITE | INUA ELLAMS Commissioned by the Southbank Centre, Fuel and Contact

2015 FREE ADMISSION | URSULA MARTINEZ Commissioned by the Southbank Centre and Fierce Festival

2014 GUIDE GODS | CLAIRE CUNNINGHAM Commissioned by the Southbank Centre, Belfast Festival, Glasgow 2014

2010 WRONG SKIN | NIGEL JAMIESON Sydney Opera House, Malthouse, Melbourne, Adelaide Festival, Darwin Festival





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## YOU KNOW WE BELONG TOGETHER | JULIA HALES & CLARE WATSON | 2018

Perth Festival initiated and commissioned this work and invited Black Swan State Theatre Company to join our pioneering initiative with DADAA to break down barriers in disability arts and to introduce exciting new voices to the Festival stage.

Julia Hales became the 2018 Festival 'media star' powerfully articulating her story which celebrates the lives of people with Down syndrome. Julia garnered enormous attention and the show was a sell out.

"A joyous experience of the rarest kind... It overflows with happiness and real charm."

*The West Australian*

"This show was disarming and charming, political and professional, entertaining and educative — and, most of all, moving. Supported by excellence in stagecraft and production personnel, the festival could not have hoped for a better result of their commission."

*The Conversation*



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## FAKE IT 'TIL YOU MAKE IT | BRYONNY KIMMINGS & TIM GRAYBURN | 2015

Co-commission Southbank Centre & Theatreworks with Soho Theatre

Funny and wickedly heartwarming play about clinical depression and men. Bryony Kimmings is a fearless performance artist from London. Tim Grayburn is a fearless account manager at a top advertising firm. These two humans happen to be in a couple. Six months into their relationship Bryony found out that Tim has severe clinical depression. Through music, dancing, arguments and real life stories, ***Fake It 'Til You Make It*** celebrates the wonders and pitfalls of the human brain and seeks to unpick what it takes to be a “real man”.

Edinburgh Fringe First 2015 | Best Theatre Award, Fringe World, Perth 2015 | Best Theatre Award, Adelaide Fringe Festival 2015

‘Artfully crafted, tightrope walkingly fragile and really rather beautiful’ *Herald Scotland*



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## GROOVE ON DOWN THE ROAD | DIR. KATE PRINCE | 2013

Comissioned by Southbank Centre

ZooNation Youth Dance Company, aged 10 to 19, perform this hip hop twist to the story of The Wizard of Oz.

“Prince uses the Oz framework and a young cast brimming with talent to make a heartfelt plea for the value of creativity in society. In between the riot of backflips and electric ensemble dance routines, Prince takes aim at a government seemingly intent on driving creative expression out of the classroom. Making full use of a Yellow Brick Road that snakes around the auditorium, the audience is thrown into the action as young Dorothy and her ramshackle gang (Tinman, Toto, Scarecrow and Lion) drop out of school and embark on a defiantly upbeat journey of self-discovery, packed with vibrant characters and young street dancers surely headed for stellar careers.” *The Metro*

- Two smash hit sell-out seasons in 2013 and 2014 in the 900 seat Queen Elizabeth Hall
- 21,000 tickets sold, 53% new patrons to Southbank Centre



## SPRING DANCE | SYDNEY OPERA HOUSE

Established in 2009, Australia's first international dance festival. At a time when every television network was presenting high rating competitive dance shows, this was a key strategy to build audiences for contemporary dance.

A platform for the presentation of new Australian work, I commissioned a range of successful productions that went on to tour nationally and internationally including

### **The Oracle | Meryl Tankard (2009)**

Set to Stravinsky's seminal composition for the infamous 1913 ballet, The Rite of Spring, this sensual and intense dance work explores the conflicting forces of nature and man, masculinity and femininity, violence and nurturing, strength and vulnerability.

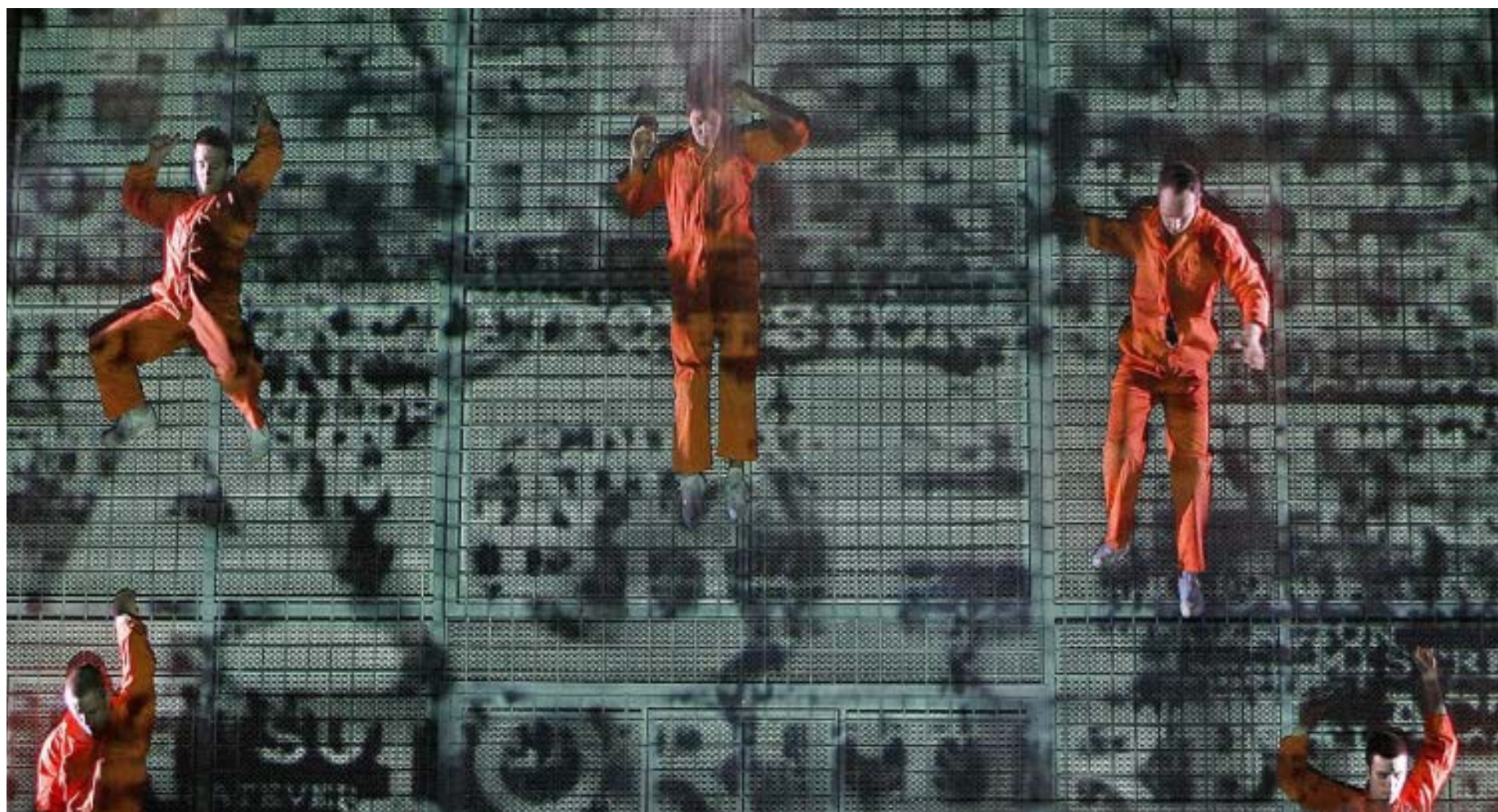
2010 Ausdance Awards: Best New Australian Work, Best Choreography, Best Male Dancer

2013 UK Dance Critics Circle Award: Best Male Performer

Lyon Dance Biennale 2012, Holland Dance Festival 2012, toured the USA and UK in 2013

### **MyMuttion | Digital Initiative**

A global online dance competition delivered in partnership with Google / YouTube. Reached 285,000 people in Year One.



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HONOUR BOUND | DIR. NIGEL JAMIESON, CHOR. GARRY STEWART | 2006

Co-production Sydney Opera House & Malthouse, Melbourne

Beautiful and harrowing physical theatre work about the Australian Guantanamo detainee David Hicks.

“An explosion of movement puts the six performers into dizzying spins as they hang in space; heart-stopping drops from the height of the stage; disorienting situations in which we seem to be observing them from above. Savage emotions of despair are counteracted by the poignancy of glimpses of compassion.” Sydney Morning Herald

“Exemplary political theatre-making of a rare intelligence and power: neither didactic nor exploitative, appealing neither to sentiment nor special pleading, it reveals its argument with a devastating visceral impact which left the first night audience stunned into silence.”

2007 Helpmann Award for Best Physical/Visual Theatre Production

2007 Sydney Theatre Critics Award for Best Mainstage Production; Best New Australian Work and Best Sound Design

2007 Vienna Festival, Holland Festival, Barbican, London. 2008 New Zealand International Festival.