

# SET PIECE

Sydney  
Festival  
2022



Anna Breckon and Nat Randall  
Co-presented by Performance Space  
World Premiere



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Bay 20, Carriageworks

6 - 9 Jan, 70 Mins

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## CAST AND CREDITS

Co-creators: Anna Breckon and Nat Randall

Director: Anna Breckon

Writers: Anna Breckon and Nat Randall in collaboration with Andrew Brophy

Performers: Anni Finsterer, Dina Panozzo, Nat Randall and Carly Sheppard

Set Design: Genevieve Murray (Future Method Studio)

Choreographer: Victoria Hunt

Lighting Design: Karen Norris

Music Composition: Nina Buchanan

Sound Design: Daniel Herten

Cinematographer: Ross Turley

Lead Camera Operator: EO Gill

Light Sculpture: Megan Hanson

Video work on TV: Matthew Griffin

Camera Operators: Lucy Parakhina, Jenny Atherton

Vision Mixer: Rowena Crowe

Hair and Makeup Design: Sophie Roberts

Costume Designer: Emma Louise Price  
(Lucky Break Creative)

Intimacy Choreographer: Danielle Micich

Intimacy Consultant: Michela Carattini

Dramaturg: Miranda Harcourt

Production Manager: Dominic Hamra

Stage Manager: Ella Griffin

Producer and tour manager: Fenn Gordon for Tandem

Sections of script devised by Paul Blenheim,  
Genevieve Giuffre, Sapidah Kian, Peter Paltos,  
Mick Klepner Roe and Carly Sheppard

Image Credit: Robert Catto

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council, its arts funding and advisory body, in association with the Confederation of Australian International Arts Festivals Inc. Commissioned by Adelaide Festival, Rising, Perth Festival, Sydney Festival and Performance Space. Original Co-commissioners Vitalstatistix and Arts House.

Thanks to: Critical Path for development support; Seymour Centre; Sydney Theatre Company; and PACT

Our sincere thanks to the private supporters who help to make Sydney Festival possible. Want to know more? Contact us on [philanthropy@sydneyfestival.org.au](mailto:philanthropy@sydneyfestival.org.au)

## ABOUT THE SHOW

Nat Randall and Anna Breckon, co-creators of the remarkable marathon performance *The Second Woman*, join forces once more to explode the conventions of the couple drama and explore the ordinary and extraordinary facets of queer relationships. With a script crafted from steamy 1950s pulp fiction, snatches of real-life dinner party conversations and improv, *Set Piece* is a powerfully intimate theatre-film experiment in which lesbian fantasy meets the queer ordinary. Nuanced camera work crushes the distance between observer and observed, theatre and film, and fantasy and reality.

Absorbing, intimate and quick-witted, *Set Piece* is a unique study of erotic and emotional dynamics between women, a synaesthetic experience for theatre and film buffs alike.

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## ABOUT NAT RANDALL AND ANNA BRECKON

Nat Randall and Anna Breckon's collaborative practice is at the intersection of theatre, visual arts & video. Randall has extensive experience in contemporary theatre & durational models of performance. Breckon has a PhD in queer and feminist film theory. Her scholarship is core to her performance making practice.

Their work *The Second Woman* (TSW) has had national & international seasons, including Harbourfront (Toronto), Weiwuying (Taiwan) & BAM (NYC). TSW is translated into German, Cantonese & Japanese for 2022 seasons. They have directed esteemed actors including Alia Shawkat (Arrested Development), Zhi-Ying Zhu (Lust Caution) & will work with Ruth Wilson (The Affair) for Young Vic/LIFT (London) & Weibke Puls for Münchner Kammerspiele in 2022.

Randall and Breckon bring together film and theatre in a way that transforms the nature of both. Their main areas of concern are the fields of emotion, performance, liveness and gaze theory.

## A NOTE FROM THE CREATORS

We began *Set Piece* with a desire to capture the quality of being in relation without the conditions of plot, objectives and dramatic stakes. We worked to find a form that could hold relations as the priority. While still paying tribute to the classical narrative play, we sought alternative temporal structures. We looked to structures connected to the erotic--compulsion, repetition, fumbling, hovering, edging--and to structures in choreography, considering the ways in which emotions and relations are spatialised. In this work, sexuality registers as a set of moves, a spatial orientation, a rhythm.

Core to the making of this work is our interest in the ways in which technologies of magnification can make room for alternative performance styles. While distance is marked on the body in theatrical performance--as the actor extends their performance spatially--performances in the minor give access to closeness. The camera in the theatre allows us to maximise intimacy. The theatre intensifies intimacy through presence, the camera through magnification.

The core and very difficult part of developing this work was the process of de-hierarchisation. We attempted to equalise elements: an ordinary action as significant as a dramatic event, a small gesture as potent as a move across the stage; listening as meaningful as dialogue; the end as important as any other moment.

