

WITH THEATRE WORKS

# CORPORARE

## EVAN TASK IN OUTER SPACE



THEATRE WORKS AND THE THURSDAY GROUP PRESENT

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## EVAN TASK IN OUTER SPACE

BY MATTHEW CROSBY

# ABOUT THEATRE WORKS

**Theatre Works is Australia's home of independent theatre:** a creative precinct where artists take risks, new stories are born, and audiences discover the bold voices shaping contemporary culture. For more than 45 years, Theatre Works has supported artists to develop, make, and share ambitious new Australian work. Today, our precinct is stronger and more interconnected than ever.

Located in the heart of St Kilda, the Theatre Works Precinct brings together four purpose-built venues: the Main Theatre, the Explosives Factory, the TWiSK Rehearsal Space, and the Black Box Café & Outdoor Stage. Each space plays a distinct role in the creative lifecycle, providing artists with everything they need to move from idea, to development, to premiere, to tour; all within a single, supportive ecosystem.

Our model is simple but rare: we share investment and risk with independent artists. Through co-producing, commissioning, and tailored producing support, we ensure artists are backed by real resources: free development space, professional equipment, rehearsal infrastructure, marketing, ticketing, and technical support. This gives artists the freedom to take creative risks while removing the financial and logistical pressures that so often limit independent work.

Every year, more than 600 artists pass through our precinct, developing and presenting work across 50+ productions.

Many go on to regional and national touring, VCE Playlist recognition, and major awards. Our audiences are equally diverse: from loyal locals to school groups, visiting families, and new theatre-goers who discover us through the café, bar, or festival partnerships.

The precinct allows us to operate at a scale unique in Victoria's independent sector. The Main Theatre offers a fully equipped black box for bold, ambitious work; the Explosives Factory provides a home for experimentation, residencies, and intimate performance; the TWiSK Rehearsal Space offers year-round free development space; and the Black Box Café & Outdoor Stage connect the precinct to the daily life of St Kilda, welcoming more than 20,000 visitors each year.

Together, these venues form a pipeline that supports artists at every stage of their practice while building community, diversifying income, and embedding independent theatre deeply into the cultural fabric of St Kilda. This integrated precinct model - development to presentation, bar to black box, artist to audience - is what makes Theatre Works unique.

This is the heart of Theatre Works: a place where artists are held, supported, and challenged; where audiences encounter work that surprises and moves them; and where community grows, one story at a time.

**Theatre Works and The Thursday Group respectfully acknowledge First People's sovereignty and recognise the continuing connection to lands, waters and storytelling by Traditional Custodians of Country throughout Australia.**

**We pay our respects to the many clans and language groups in Victoria, to their elders past and present, and acknowledge the strength and resilience of all Aboriginal peoples.**

**Always was, always will be Aboriginal land.**

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**CO-DIRECTOR, WRITER, DESIGNER,  
PERFORMER, CO-PRODUCER**

Matthew Crosby

**CO-DIRECTOR, PERFORMER, CO-  
PRODUCER**

Tessa Marie Luminati

**DRAMATURG**

Kasey Barratt

### TEAM THEATRE WORKS

**KRYSTALLA PEARCE** (she/her) Artistic Director / CEO

**DIANNE TOULSON** (she/her) Executive Director / Creative Producer

**ADAM GARDNER** (he/him) Marketing / Graphic Design / Box Office Manager

**JADE HIBBERT** (she/her) Company Producer

**CHRIS PATRICK HANSEN** (he/him) Marketing and Producing Associate

**BEK SCHILLING** (they/them) Front of House Co-Ordinator

**ANNE HENDERSON** (she/her) Finance Administrator

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**CORPORARE IS A WITH THEATRE WORKS PRODUCTION**

Shows in the **WITH THEATRE WORKS** stream align strongly our values and missions - these works we co-produce and co-present with independent artists and/or companies. Projects within this stream receive significant producing, marketing, PR and production support in addition to free use of the venue and a generous box office split.



# COLLABORATOR'S NOTES

## MATTHEW CROSBY WRITER + CO-DIRECTOR

Research led me to the economic concept known as 'the tragedy of the commons', which refers to the responsible use of finite resources. The 'tragedy' is that a selfish farmer will run more sheep than the common land can support. This led me to Jan Dejnozka's book, *Corporate Entity—A Legal and Ontological Study*: in terms of liability, a corporation is a fiction—if a corporate entity harms people or planet, no one is personally liable because the 'entity' is non-corporeal. As Evan asks, "Which one of us would you charge?". In legal circles, the concept is known as the 'veil of impunity'. I researched extreme cases of 'negative externality', BP Deepwater Horizon 2010 oil spill disaster, the Mariana Dam collapse (BHP Billiton currently in the UK courts) and many others in which, despite fatalities and catastrophic pollution, no person went to gaol. In this season, Tessa Marie Luminati has joined me as performer, co-director... we have worked together for many years in Thursday Group, most recently in Denmark with *Falling Heads*. During which time, the notion of 'founder' managers has arisen. These are 'genius' solo tech-bro managers... Musk, Thiel, Bezos, Karp, Zuckerberg are good examples where personality not accountability matters. In Musk, the bizarre developments of X, DOGE, his pursuit of a planet B and his no-guardrail AI Grock have ramped up the urgency of our play, and I think, intensified our attack on the 'broligarchy'. The question has become not whether or not the veil should be lifted, but in doing so, what punishment should be imposed.

## KASEY BARRATT DRAMATURG

Entering the world of *Corporare* I found a show that was ephemeral, textural and not afraid to challenge its audience and ask for their complete attention. With the introduction of Jo, the world of the play shifted and transformed, it became not just a stage for Evan to tell his story, or witness his retribution, but a world which contained all the complexity, humor, grief, grossness and absurdity of the tech bro, their relentless pursuit of 'progress' and the carnage they leave behind. What followed was a rediscovery of the text, the characters, the score and the nature of the wormhole itself. While the overall aesthetic of the work remained intact, these new discoveries brought greater clarity, detail, understanding and specificity to every aspect of the work. It's a reminder that theatre as a form is not stagnant and something that is alive and continually evolves.

## TESSA MARIE LUMINATI CO-DIRECTOR

When I first came on board with this project, I was solely directing the show. I was expecting it to be a pretty straightforward process - especially since *Corporare* has already been mounted and had a few seasons. I thought my job would be to find ways to lift the production: to find rhythm, climax, light, and shade. Rehearsals first began by exploring Matt's character, Evan Task. Using the techniques of Laban, we began to uncover Evan's hidden frailties, vulnerabilities, and motivations. That in itself was an interesting process, but the entire rehearsal process was thrown on its head as Matt invited me into the show to play the character Jo. She's the theatre light operator (she does a lot more than that, but... no spoilers :p). As soon as we began rehearsing as a duo, the whole play cracked open. Questions about the setting, the quantum world, relationships, and who is in control became exciting pathways to even more questions. It felt like we were back to the beginning, devising the play anew. We brought Kasey on board as dramaturg and outside eye, but it became this fantastic collaboration of ideas between the 3 of us. Nobody directed and didn't direct *Corporare*. This Season at Theatre Works, *Explosives Factory* is the product of our collective pool of knowledge, ideas, and offering to the show and its story. Ready for lift off!





## ABOUT THE THURSDAY GROUP

The Thursday Group is a Melbourne-based theatre ensemble investigating psychophysical theatre practice and co-devised performance-making. Directed by Tessa Marie Luminati, we explore Suzuki Method of Actor Training, Jerzi Grotowski and our own variations as a path to building edgy vital performances that pose questions about the way of things. We work in the beautiful Small Hall North Melbourne, Australia. We are interested in an open conversation with our peers, students, teachers, theatregoers and with our friends and collaborators nearby and around the world. Check out our Monday Session workshops in training and performance-making! Come join the conversation.

## SPECIAL THANKS

David Blom

Joe Calleri

Jack Crosby

Diego Fajardo

Amy Oakes

Shane Grant

Kate Hunter

The Theatre Works Team

Naree Vachanda

Angelique Zhou

# MATTHEW CROSBY

CO-DIRECTOR, WRITER, DESIGNER, PERFORMER, CO-PRODUCER



Matt (he/him) has written and directed many plays, in the 90's, two at Theatre Works. Recently in the co-devised format of performance-making with The Thursday Group: The Intriguing Case of the Silent Forest, 2019, TUNA 2021, Orpheo Machine 2022, Corporare—Evan Task in Outer Space 2023 and Falling Heads (Melbourne/Denmark). He has been an actor 50 years+ and a writer, director, designer, producer for thirty... NIDA grad 1981 and MFA First Class Honours, VCA UniMelb on group power dynamics, 2024. Extensive work throughout Asia, especially in Japan speaking Japanese and did the SCOT/Playbox (Malthouse) Chronicles of Macbeth, 1991-2 local/international tour. From 2000 to date, he has toured ten plays with award-winning Tokyo troupe, Shinjuku Ryozanpaku. He performed mainstage festivals locally and internationally (Asia/Europe) and has been influenced by directors such as Suzanne Chaundy, Renato Cuaccolo, Michael Kantor, Kim Sujin, Barrie Kosky, Lech Mackiewicz, Aubrey Mellor, Ong Keng Sen, Suzuki Tadashi, Yumi Umiumare and Yoji Sakate. Matt will publish the third and final novel in the trilogy The Curse of the Mastsumoto Cherywood later this year.

# KASEY BARRATT

DRAMATURG



Kasey (she/her) is a queer theatre maker and emerging director based in Melbourne (Naarm), and a graduate of Federation University's Bachelor of Performing Arts (2023). Post-graduating Kasey was selected to take part in Theatre Works' Early Career Artists' Program (2023). As part of the program Kasey developed and performed in a new devised work entitled, VOLITION: The Volition Project (Explosives Factory, 2024). Most recently Kasey made directorial debut, presenting her own original work entitled Nihilistic Optimism on Trampolines as part of Theatre Works' Fresh Works Program (Theatre Works Mainstage 2025). As a theatre maker Kasey is passionate about creating work that embraces absurdity, confusion and the grotesque.

# TESSA MARIE LUMINATI

CO-DIRECTOR, PERFORMER, CO-PRODUCER



Tessa (she/her) is an actor/theatre-maker and physical theatre performer who trained at Patrick Studios Australia, (Diploma of Music Theatre) in 2015 and then at Federation University (Bachelor of Acting for Stage and Screen) in 2018. In 2020, she dived into theatre-making, by joining The Thursday Group, as well as training under Tony Yap (focusing on levels of trance in performance), and 5 Angry Men 5AM (training and performing/understudying in public activations such as The Bells and The March). Notably, she co-developed the children's theatre show I'm a Raindrop, Get me Outta Here! as a core member of SpudPuppy Productions, Feminist Trash as part of her Comedy trio Sugarbits. Waves (MAP Festival, Malaysia), and The March (5AM for MICF, in partnership with Malthouse Theatre)." She recently toured with The Thursday Group to Denmark to perform Falling Heads as well as performing in a sold-out season in Melbourne. Currently, she's the Artistic Director of The Thursday Group and has begun teaching and directing within the company..She has also recently been nominated for a Greenroom Award for outstanding ensemble in her 2025 season of Feminist Trash.



WITH THEATRE WORKS

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# THE BALLAD OF DAN O'MALLEY

A FOOTBALL TRAGEDY



THEATRE WORKS AND MONSTROUS THEATRE PRESENT

## THE BALLAD OF DAN O'MALLEY: A FOOTBALL TRAGEDY

BY PAUL MITCHELL | DIRECTED BY THERESA BORG



PHOTO CREDIT: DAN RASIN

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explosives factory, rear laneway, 67 inkerman street, st kilda



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