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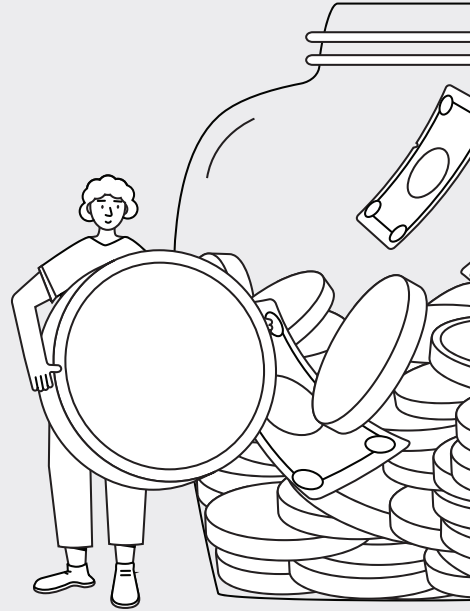
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# SPEED IS EMOTIONAL

Created & Performed by Jo Randerson

PRESENTED IN COLLABORATION WITH BARBARIAN PRODUCTIONS

## PERFORMANCE | TE TŪ

Jo Randerson

Elliot Vaughan

Geronimo LaHood

Thomas LaHood

Caspar Randerson

## PRODUCTION | TE TUARĀ

### Direction

Isobel MacKinnon

### Costume Design

Steven Junil Park 박준일

### Lighting Design & Operation

Bekky Boyce

### AV Design

Kaleb Maunder

### Musical Director

Elliot Vaughan

### Production Management

Jo Kilgour

### Stage Management

Jack Gittings

### Pre-Production Producer

Sally Barnett

### Barbarian Company Director

Thomas LaHood

### Access Writer

Pelanakeke Brown

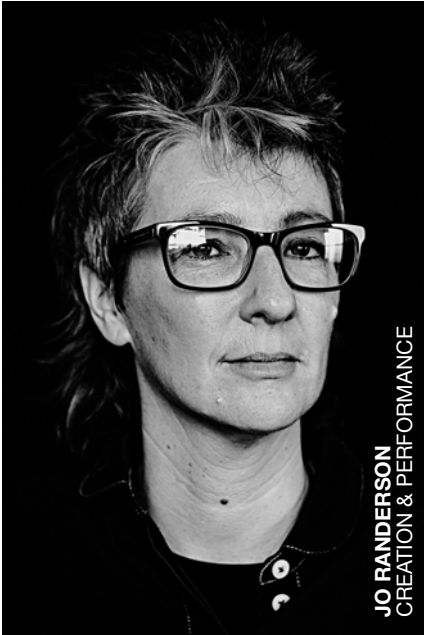
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Elephant Publicity

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Silo Theatre respectfully acknowledges Ngāti Whātua Ōrākei, mana whenua of Central Tāmaki Makaurau.



Jo Randerson ONZM (they/them) is an Arts Foundation New Generation Laureate, and the founder and Artistic Director of Barbarian Productions. They are an award-winning playwright and author and a graduate of the International Institute of Modern Letters at Victoria University. Jo has published four volumes of short fiction and poetry and a number of plays, and is about to launch a new non-fiction work (*Secret Art Powers*). As a writer they have been twice-nominated for the IIML prize, received the Bruce Mason award, completed a Burns Fellowship at Otago University, and won the NZIFF Patron's Choice Award for their first short screenplay *Hey Brainy Man!*

Jo is the creator of Barbarian's twenty-five year catalogue of works, from their seminal solo performance *Banging Cymbal, Clanging Gong* (2001) to large-scale outdoor immersive experiences *U R Here* (2023) & *U R Back* (2024). Jo completed their Masters in Theatre Arts (Directing) at Toi Whakaari: The NZ Drama School in 2012. Their theatre work has also attracted many accolades, including Absolutely Positively Most Original Production and Best Director - Wellington Theatre Awards 2019 and the 'Unf\*\*k the World' Award - Auckland Fringe Awards 2021 for *Cook Thinks Again*, and Winner: Excellence For Overall Production, Auckland Theatre Awards 2019 for *Sing it to My Face*. In 2023 they received the Topp Prize for Comedy.

Silo audiences will know Jo as Director of *A Slow Burlesque* (2024).



ELLIOT VAUGHAN  
PERFORMANCE & MUSICAL DIRECTION

**Elliot Vaughan** (he/him) is a composer-performer based in Te Whanganui-a-Tara, Aotearoa. He was the 2024 CNZ/NZSM Composer-in-Residence. He makes exploratory concerts, composed theatre, pop songs, performance art, and contributes to collaborative projects. He holds composition degrees from SFU (Vancouver) and Te Kōkī—NZSM. He plays with Moth Quartet and Eigenface.



ISOBEL MACKINNON  
DIRECTION

**Isobel MacKinnon** (she/they) is a theatre maker, actor, and director based between Aotearoa and Amsterdam, where they are pursuing a Master's in research-based artistic practice at DAS Theatre.

They studied performance at Victoria University of Wellington and the John Bolton Theatre School. Isobel's directing credits include *Soft'n'Hard* (Barbarian Productions); *Forcefield*, *No Post on Sunday*, and *Wake Up Tomorrow* (Everybody Cool Lives Here); *My Best Dead Friend*, and *Actual Fact* (2018 STAB Commission, co-directed and designed with Meg Rollandi).

Isobel was recipient of the Michele Amas Accolade for Outstanding Performance (Wellington Theatre Awards 2023); Best Director (Auckland Fringe 2018); Best Director (New Zealand Fringe 2015); and the Chapman Tripp Award for Most Original Production (2014).



**Kaleb Maunder** (he/they) is a multidisciplinary designer. They were born and raised on Waiheke Island, and always found comfort in their local library, surrounded by small mountains of books. This act of slow exploration and deep reading continues to shape their practice.



**Bekky Boyce** (they/them) is a non-binary freelance Production Designer and Operator based in Tāmaki Makaurau. They have worked in theatre and dance since 2019, after graduating from Massey University. Recent lighting designs include *A Slow Burlesque* (Silo Theatre), *What Happened to Mary Anne?* (Pride Festival) and production designs for *No time to Dry* (Lucy Dawber). Bekky regularly operates for Te Pou Theatre and has worked on productions such as *Kōpū*, *He Huia Kaimanawa*, and *The Handlers*. Nominated for Best Lighting Design at the 2022 Wellington Theatre Awards, they have been Technical Manager for the Tahi Festival since 2021.



**Steven Junil Park** 박준일 (he/they) is a Korean-born multi-disciplinary artist based in Ōtautahi. He is known for his work under the name 6x4 where he produces all manner of functional objects from recycled, repurposed, or vintage materials, focusing on the medium of clothing to address questions of identity and place.



**Geronimo LaHood** (he/him) is a year 13 student at Wellington High School and an avid student of Suzuki violin. He is the student representative on the Board of Trustees and works part-time at Baron Hasselhoff's Chocolate Emporium in Berhampore. Geronimo is currently co-directing the WHS Shakespeare Society production of *Romeo & Juliet* (in the zombie apocalypse).



**Thomas LaHood** (he/him) is a graduate of the Bonts International Clown School (Ibiza) Autumn Academy 2006. He is an experienced clown with a history of performance including the touring children's shows *Tale of a Dog* (Capital E, 2008-9), and *Caterpillars* (2015 - 2017), as well as frequent commercial acting roles. He worked for 4 years as a Clown Doctor at Wellington Public Hospital and has taught clown at Whitireia, Toi Whakaari, Victoria University and independently. Auckland audiences would have seen him last on stage alongside wife Jo Randerson in *Soft n Hard*, Q Loft 2019. He has been playing the drums for about 6 months.



**Caspar Randerson** (he/him) is a year 10 student at Wellington High School with a Level 1 Award in Graded Examination in Music Performance for Grade 2 Piano from Trinity College. He's currently in rehearsal to play a zombie in the WHS Shakespeare Society production of *Romeo & Juliet*, and an ensemble member in the school production of *Guys & Dolls*. He has recently discovered that he loves playing sport, especially volleyball.

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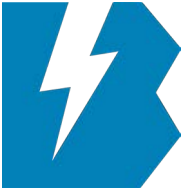
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**E ora ana tātou! We are Barbarian.** We live and work in Wellington, Pōneke, in Aotearoa New Zealand. We love people, music, trees, costumes, dancing and parades. We are makers of theatre, but not as you know it. We're about making magic happen in unexpected places, filling life with art and art with life.

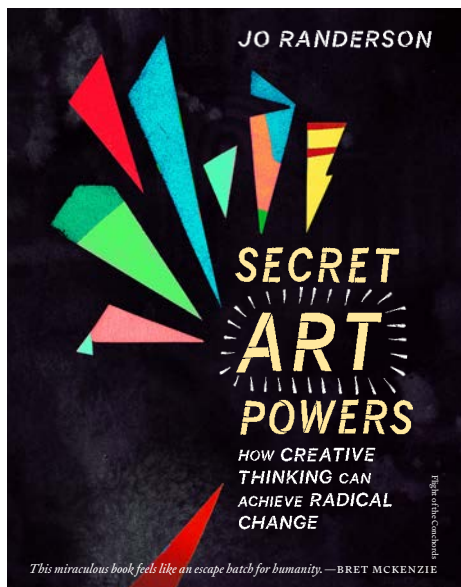
For Barbarian, art is the work we do every day to bring people together. We make live performance because we love what happens in the air between us when we meet face to face.

Founded by Jo Randerson in 2001, Barbarian has evolved as a powerful creative force, with partner Thomas LaHood, a small team of dedicated staff and a large horde of independent artists, performers, designers, makers, and technicians.

We are driven by our belief in **radical fun, courageous expression, fluidity, generosity** and **participation** – that's what keeps our play real for us and our audience.

**Barbarian works out** of the Vogelmorn Bowling Club, now a revitalised community space with a bar, a café, a ginger beer brewery, and a toy library. It's our turangawaewae – our place to stand. It's both a physical and a spiritual home for us and all are welcome. Come visit us! – [barbarian.co.nz](http://barbarian.co.nz)





# SECRET ART POWERS

By Jo Randerson

Does your career need to pivot? Talk to a dancer. Are resources scarce? Ask painters how they make something from nothing.

What secret powers do artists use daily? How might they help us navigate these complex, changing times? Celebrated artist Jo Randerson (ONZM) explores six creative mindsets which can help us dissolve unhealthy power

relationships, communicate across difference and to sing while we do it.

Designed by Sarah Maxey and illustrated throughout by Jo's friends and family.

*Secret Art Powers is a wonderful gift: it feels like exactly what we all need right now and probably forever. It's joyful and generous and affirming, by which I mean it makes you feel more real, which is such a relief. No one but Jo could do it.—freya daly sadgrove*

*Inspiring, funny, profound, timely, challenging, nourishing... I loved it! A brilliant and important book by one of New Zealand's greatest creative minds. The technocentric world is closing in around us. The future is creativity. The future is in this book. Read it! —bret mckenzie, flight of the conchords*

Preorder now! SAP is literally at the printers right now, and we're offering our audiences for *Speed is Emotional* an exclusive presale opportunity to purchase the book before its official launch later this year.



Here's an exclusive extract from *Secret Art Powers*:

First off, I was wondering, do artists kill people? Google didn't know.

I mean, there's some asshole artists out there, who uphold dangerous narratives, who might say or do horrible things. But I was wondering, on the whole, *if psychopaths and narcissists do well in business, and corporate structures hold the same personality profile as sociopaths, then what about artists?*

Do people who craft and create for a living inflict harm on those around them? Or do they enact some kind of.... healing?

\*

For me, Art is a way of holding oneself—it's not a product but an approach. It's a philosophical stance based on generosity, bravery, balance and healing. Creative practice has allowed me to stay *alive* (not always financially but always spiritually). In this book, I describe six Powers – sometimes I think there should be five, or seven, maybe there are ten, and this constant fluctuation is one of the powers itself, because as novelist **Octavia Butler** writes so soothingly (in *The Parable of the Sower*):

Change is the only constant there is.

As my thinking deepened, I realised these six ways of being are directly opposite to the patriarchy.

The patriarchy is about  
power over, security, elitism, dominance and control;

whereas art is about submitting, accepting, responding;  
art requires chaos and mess.

Art requires letting go instead of controlling; art exists in the space between the creator and the receiver, art resists easy summary, like an octopus it will squirt ink to confuse you and make a hasty getaway before it can be defined.

You might call these art values 'alternative', but to me, they are my main stream, the strongest flow within me. In political and corporate circles, I hear art talked about as if it is a decoration, an afterthought, something nice which we will do if we have time after we've achieved the important tasks. As in, 'sometimes on a Saturday morning once I have done the washing I might do a bit of poetry'. For me, art is an actual lifeline, whether listening to music or reading or dancing, it's my go-to human survival tool; it is literally the activity which has got me through the roughest and darkest times of my life.

THE MILFORD ASSET MANAGEMENT SEASON OF

# MOTHER PLAY

BY PAULA VOGEL

Directed by Sophie Roberts  
Starring Jennifer Ludlam,  
Amanda Tito & Leon Wadham

4 – 20 September  
Q Theatre, Rangitira

Principal Partner



"Mother Play" is presented by arrangement with Concord Theatricals  
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**Silo Theatre is a registered charity: CC24374**

**All donations are tax-deductible and go directly to supporting our work on stage and new shows in development.**

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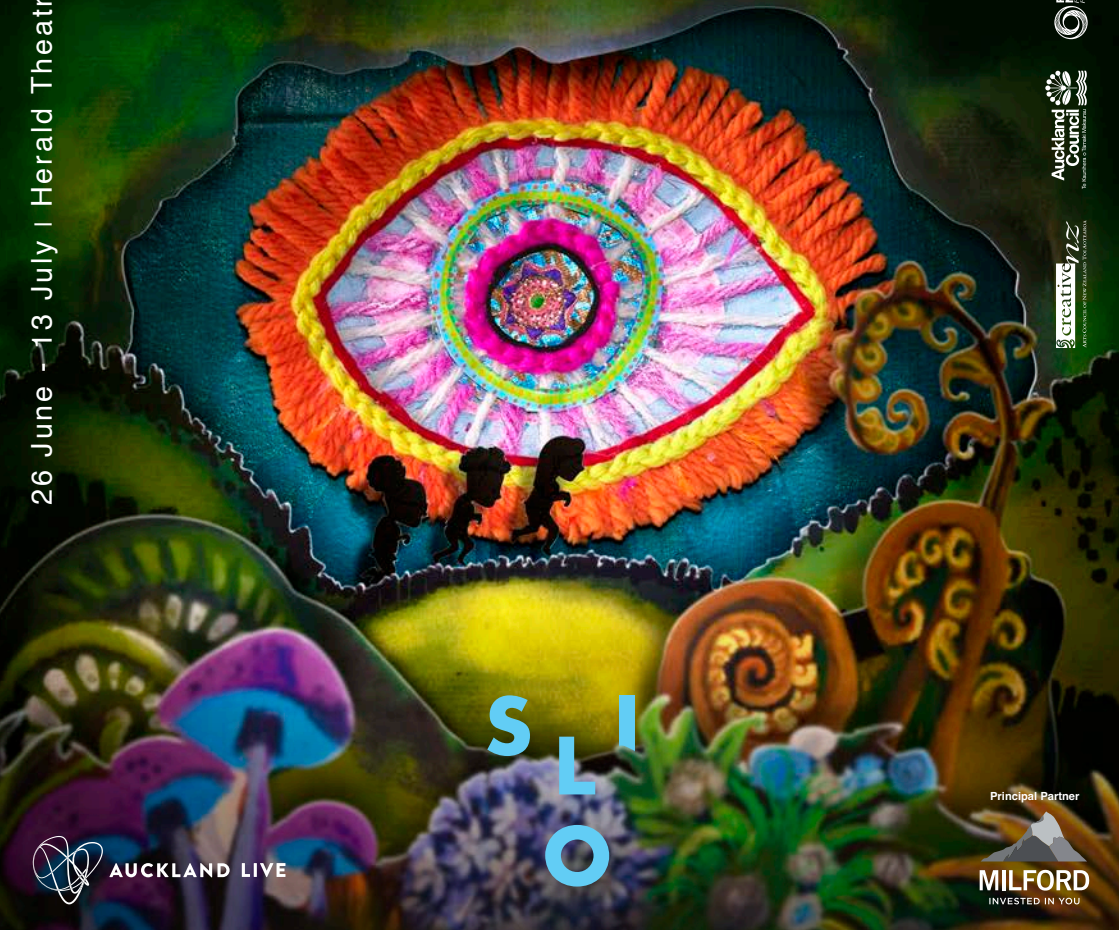
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