

“... the ecstasy of hope, the despair of disillusionment”

★★★★★ THE AGE



About Finucane & Smith Unlimited

Finucane & Smith Unlimited are an Australian-based performance company globally acclaimed for their “salons of humanity”; provocative, entertaining, razor-sharp and visually intricate productions. From cabaret to drama, to richly detailed immersive carnivals, cross-artform collaborations and gallery installations, Finucane & Smith’s work mines an astonishing diversity of artforms to create indelible visions & provocations of humanity.

Finucane & Smith have won critical acclaim in 13 languages & 15 theatre awards, including The Patrick White Playwright Award, 7 Green Room Awards, & most recently, the International Theatre Institute’s International Presentation of the Year (Cuba). Finucane & Smith are the first Australian company to be invited to many influential & unique festivals worldwide from The Shanghai International Contemporary Theatre Festival where their Australian Gothic *The Flood* became the first Australian drama to be presented; The Havana International Theatre Festival (Cuba) to Mesto Zensk (Slovenia) to Festival Internacional de Buenos Aires (Argentina), and in 2016, Moira Finucane became the first ever Creative Fellow of the National Gallery of Victoria, working with the most significant visual art collection in the region.

The company is renowned for their voracious curiosity and extraordinary collaborations across cultures and forms: in 2014 Finucane starred in avant-garde director Meng Jinghuis’ *Good Person of Szechuan* (National Theatre of China/ Malthouse Melbourne) in Melbourne, Beijing & Shanghai; In 2015/2016 they worked in 10 countries from gallery immersions to drama and cabaret. In 2017-2018 they collaborate with exquisite artists & companies worldwide; in Chile creating a Spanish-language Latin-American gothic of their acclaimed work *The Flood*; in China the very first full Chinese production of *The Flood* premiered in Dec 2017 at Inside Out Theatre Beijing in partnership with Vertebra Theatre and some of China’s most respected stage actresses & designers. *The Flood* will Their most recent work *The Rapture* was received with immense critical acclaim and in 2018-19 will be presented in US, Germany, Latin America and China.

PREMIERE SEASON

Final development as part of Finucane’s appointment as Inaugural Creative Fellow National Gallery of Victoria, the largest, oldest gallery & most visited gallery in Australia.

Chapter I | Gotharama Mesto Zensk Festival, Slovenia 2015

Chapter II | Climakaze Festival Miami 2017

Chapter III World Premiere | fortyfivedownstairs Melbourne 2017

GLOBAL PERFORMANCE:

2017 Miami, Melbourne 2018-2019 Washington, Colombia, China

DURATION: 98 minutes (can also be durational installation)

VENUE: Proscenium arch, or black box theatre, gallery space or non-traditional performance site **VISUAL ARTWORK:** Rapture also manifests as a time-based installation visual artwork in galleries and non-traditional sites

TOURING PARTY: 4 performers, 2 technical



FINUCANE & SMITH UNLIMITED

★ www.finucaneandsmith.com ★ director@moirafinucane.com ★ mobile + 61402 156 929

RAPTURE rapt v.t. 1. carry away by force 2. Transport in spirit; enrapture [late 16th century] raptor n. 1. bird of prey. 2. a plunderer; a robber [late medieval] rapture n. & v. [late 16th century obsolete French, or medieval Latin raptura] 1. seizure, capture, the carrying off of prey or plunder b. the act or action of transporting a person from one place to another 2. Mental exaltation spec. as a result of religious feeling esp. joy, intense delight; a state of intense delight or enthusiasm [early 17th century] 3. Force of movement

The Rapture

“Finucane’s performance approaches the sublime, in the philosophical sense; tableaux which cannot be assimilated through any frame of reference except their own heightened hysterical brilliance” REALTIME

“I am speechless. I have just experienced something extraordinary. If you’ve never seen a Moira Finucane performance, you’ve probably never seen anything like it.”

“So if you’re someone who can approach theatre with an open mind, please buy your tickets now; in seeing this show you will feel like you’re making history.” WEEKEND NOTES

Moira FINUCANE, one of the world’s greatest performance chameleons, literary genius and apocalyptic rock goddess, brings her major new work. A transcendent synesthetic emporium of gothic-erotic dreams, rock’n’roll angels, soul searing music, skin shedding tales and total art gesamtkunstwerk.

Art vs Extinction; a wild dream at the edge of the abyss.

PHOTO: SIMON SCHLUTER COURTESY OF THE AGE

“Finucane is ‘the original’ of our time. The Rapture challenges ignorance, caresses the innocent foreheads of all children and ignites the healing of humanity.”

★★★★★ THEATRE PEOPLE

“It is sublime. It is divine. It is dangerous”

★★★★★ PLANET ART

Moira Finucane has been hailed as ‘transcendent’ by audiences across 5 continents and described by critics as ‘exquisite’, ‘the volcanic physical presence’, ‘mesmerizing’, and as a ‘national treasure’.

Her new production *The Rapture* sets fire to a decade of performance practice, reincarnating Finucane as a transformer, a snake always shedding her skin, writhing through a visual feast of prophecy, Gothic dreams, birds of prey, soaring wings, apocalyptic fairy tales.

A Wunderkammer, a Human Illuminated Manuscript of the Sacred and Ruined Heart. To explore the taxonomy of hope, transgression and the treasured. Art vs Extinction. Some of the earliest manuscripts were written on skin, and *The Rapture* takes all that has been written on the skin of Moira Finucane and brings it together with some of Australia’s most distinctive sculptors, a community of highly gifted intellectually disabled artists, extraordinary singers and vocal artists, composers, and haute couture creators.

Immersed in a visual and aural landscape created by internationally renowned sculptors William Eicholtz & Catherine Lane; visual artists from Arts Projects Australia; sonic & red centre genius Shinjuku Thief and Eleanor Jo’ngarli Nalyirrima Dixon and a catacomb choir of beyond-genre voices: from heavenly voiced counter-tenor diva Mama Alto, smoky chanteuse Clare St Clare and 82-year-old heartbreaking songbird Shirley Cattunar.

The Rapture is the result of several years of international exploration and presentation by Finucane, including her time as the inaugural Creative Fellow of the National Gallery of Victoria (NGV), which saw Finucane immerse herself in galleries and collections around the world and deliver the runaway hit, *The Intimate 8*, at NGV this past January. In her pursuit of this work, Finucane has performed on the sides of a mountain in South America, in abandoned power-houses in Slovenia, reduced the Cuban literati to tears, and for the first time ever, alchemised her training in science, her decade’s work in gender-in-development, taxonomy, extinction, fine art, wildness and the philosophy of treasuring into an immersive storm.



“I also know now, because here we are in a grungy Fitzroy bar, resting with tea after a head-spinning visit to a studio nearby where two of several designers are collaborating on costumes for her new production, *The Rapture*, and I’m being educated by her majestic self at full hair-tossing, fingers-raking, eyes-flashing throttle, that I had the wrong end of the feather boa all along.” THE AGE

“Her performance is more honest (sometimes brutally), evocative and inspiring than it ever has been before ... Moira Finucane is considered a national treasure in Australia and this sublime show perfectly explains why. *The Rapture* is here, there’s no denying it. The question is: what are we going to do about it?” MY ABOUT TOWN



“A fabulous, overflowing, disturbing uncanny cult ... Finucane feels completely uninhibited letting the power of her words and her purpose transform her body in each moment of her performance”

ARTSHUB

“Moira Finucane is one of the wildest, most exotic, seductive, terrifying performers you’ll ever see.”

BOOKS AND ARTS RADIO NATIONAL

“The show seamlessly transforms from one sequence to another in a manner which elicits a stream of consciousness and encourages a more visceral response to the material. Finucane’s ideas are provocative and she is never apologetic for the forcefulness with which they are delivered.”

AUSTRALIAN STAGE



“Extraordinary, visceral, unique, exciting”

LONDON CALLING, UK

