



MELISSA MADDEN GRAY

From mainstage theatre and film to contemporary opera, “kamikaze cabaret” and solo multimedia performance, Melissa has performed at venues as diverse as Berlin’s Philharmonic, the Hebbel Theater Berlin, Paris Theatre de la Ville, New York Lincoln Centre, Joe’s Pub, La Mama NY, Sydney Opera House, The Glamour Room Shanghai, the Famous Spiegeltent, Zurich Theater Spektakel, Tokyo Saitama, and numerous international arts festivals. She has premiered various music and dance-theatre pieces worldwide, and worked with Opera Factory and David Freeman (London), Robyn Orlin Dance Theatre (Berlin/Johannesburg/Paris), Liza Lim, Elision Contemporary Music Ensemble (Australia/Europe), Michael Kantor, Rodney Fisher, Max Lyandvert, David Pledger, David Chesworth, Simon Phillips, Marion Potts and Andree Greenwell, (Australia), and The John Cage Trust, John Jesurun, and Mikel Rouse (NYC). Since 2008 she has been a guest artist with Pina Bausch Tanztheater (Wuppertal).

Major performances include the Berlin, Moscow and Wuppertal seasons of Pina Bausch’s Brecht/Weill **Sieben Todsünden/Seven Deadly Sins/Fürchtet Euch Nicht** (Opernhaus Wuppertal, Checkov Festival Moscow, Haus der Berliner Festspiele Berlin), and a two-woman music-theatre adaptation of Shakespeare’s **Venus and Adonis** for Bell Shakespeare Company, Malthouse Theatre and Sydney Theatre Company (Melbourne, Sydney, Auckland Festival) (dir Marion Potts).

Major new work includes with the Olivier award-winning Robyn Orlin Dance Theatre: **When I Take Off My Skin...** (Paris Theatre de la Ville, Europe Tour/ Market Theatre S.Africa) and **Babysitting Caspar** (Alte National Galerie, Berlin), Mikel Rouse’s original talk-show opera **Dennis Cleveland** (New York Lincoln Centre), Jesurun’s cult ‘avant soap serial’ **Change In A Void Moon** series (New York La Mama) and Liza Lim’s Chinese ritual opera **Moon Spirit Feasting/Yue Ling Jie** (Australia, Europe, Japan Festival). Other theatre includes **Design For Living** (Melbourne Theatre Company), the Australian tour of Terence McNally’s **Master Class** (Sophie da Palma, dir Rodney Fisher), the Production Company’s **Camelot** (Morgan le Fay), **Hello, Dolly!** (Minnie Faye) and **How To Succeed In Business** (Hedy la Rue) at the State Theatre, Melbourne. MTC’s production of the Tom Lehrer/Cameron Mackintosh **Tomfoolery**, (dir Simon Phillips.), David Chesworth’s opera **Cosmonaut** (dir David Pledger for Melbourne International Arts Festival), the Australian premiere of Richard Foreman’s **My Head Was A Sledgehammer** (Kitchen Sink/B# at Belvoir), and the world premiere of Max Lyandvert’s **Close Your Little Eyes** with string quartet Fourplay and the Sydney Children’s Choir for the Sydney Festival. Other credits include the entire first season of the **Big Bite** sketch comedy TV series for Network Seven, the feature films **The Honourable Wally Norman** (dir Ted Emery) and **Risk** (dir Alan White).

The graduate composers of Princeton University have written six “Not Opera’s” for Melissa’s voice, and she’s recorded for Wolfgang Schmidtke and Cologne’s WDR 3, and performed two seasons of the dance theatre piece **Tango Westfalica** – with Bernd Uwe Marszan (Pina Bausch) in Wuppertal, Germany. She has sung and danced the tango with Paco Liana at the Berlin Philharmonic, and made solo multimedia works for the U.S Time Based Arts Festival, the Holland Festival, Melbourne Museum and the Adelaide Festival (including **My Mouth Is A Wonder/ Mein Mund Ist Eine Offene Wunde(r)**, **Sing Song Girl At The Ends Of The Earth**, and **Shanghai Song Palace** (with composer Iain Grandage).

She has given masterclasses on extended vocal technique and performance for David Moss’s Institute of Living Voice (Berlin/Belgium/Melbourne International Arts Festival), and her solo voice work features on the recently released UK “Sonic Arts” label experimental music compilation cd: **Blood, Muscle & Air: The Intimate Voice**. She features in Mikel Rouse’s multimedia work **Music For Minorities**, and on various of his albums, and his new work **The Demo** (Stanford) and recorded in NY as the voice of Vocoder for the world premiere of The John Cage Trust’s **An Alphabet** (featuring Merce Cunningham).

Melbourne

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Most recently Meow has performed Dame Edith Sitwell/Sir William Walton's **Façade** and Brecht/Weill's **Die Sieben Todsunden** at the Konzerthaus Berlin with United Ensemble (cond Jurovski), filmed **Cats** (musical director Tom Hooper, December release), and joined Ute Lemper and Blixa Bargeld in **Brecht for 2019** concerts at the National Concert Hall Dublin. Her show **Apocalypse Meow** played Malthouse Theatre Melbourne throughout November, then played the beautiful Harvey Theatre at BAM in NYC for December as part of the Next Wave Festival. She joined Seattle Symphony for New Year's Eve with her **Pandemonium** orchestral concert and collaborates further with Iain Grandage and Dan Witton.

Melissa holds an Honours degree in Law and Arts from the University of Melbourne (B.A(Hons)/LLB (Hons), (and the Freie University Berlin) with first-class honours in German and Fine Arts, and is also a graduate of the Western Australian Academy of Performing Arts W.A.A.P.A (music theatre). She was a soloist with the Young Dancer's Theatre Vic for six years (dir Laurel Martyn), and has choreographed for Michael Kantor and Company B Belvoir (Ubu, Caucasian Chalk Circle, Ham Funeral), and Performing Lines (Ur/Faust, dir Benedict Andrews (Adelaide, Weimar, Munich) She has received the Bruce Munro Scholarship at Trinity College, two DAAD fellowships for theatre in Berlin, The Australia Council Paris Residency, an Asialink residency to create a work with China's most controversial dancer, and first acknowledged transsexual Jin Xing. She is the recipient of the New York Franklin Furnace Performance Art award (2005), Green Room Awards, Helpmann awards and the prestigious Sidney Myer Creative Fellowship 2014/15. She most recently performed in Germany with the orchestra in a programme of Brecht /Weill for the forty years festival of the Pina Bausch company.

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