

Echo Mapping A sound~body duet

Jack Prest & Azzam Mohamed
produced by Intimate Spectacle

**Intimate
SPECTACLE**

Documentation

Showreel, full length video & images from Art Gallery of NSW premiere season, November 2024:
www.intimatespectacle.com.au/production/echo-mapping/



Creative Team

Co-creator, choreographer, dancer	Azzam Mohamed
Co-creator, composer, musician	Jack Prest
Dramaturg	Anna Tregloan
Lighting, production	Neil Simpson
Producer	Intimate Spectacle (Harley Stumm)

About the work

Echo Mapping is a thrilling, joyful sound/movement duet performed by longtime collaborators, electronic musician/composer Jack Prest & street dancer/choreographer Azzam Mohamed.

Echo Mapping is about knowing when to listen, when to respond; when to lead, when to follow; when to claim space, when to yield it; and most importantly, when to share it.

Jack's live score moves from transcendent textures to thundering beats to ethereal trumpet, while Azzam performs both voice & body: from commanding stillness to fluid yet intense choreography, singing Sudanese melodies recorded, looped & manipulated by Jack.

Raw creativity and unpretentious process are the backbone of *Echo Mapping*, stripped back to the simplest elements, no sets, no costumes and minimal production; the sole focus is on the sound and movement.

You're up close to the action, performed in the round, every tiny moment magnified, and immersed in the visceral sonic atmosphere they create, in a shared experience leaving you feeling transformed, exhilarated, refreshed.

"I had seen this impressive movement/sound work in a shorter version earlier this year in Redfern. This longer 60-minute version at AGNSW is even better and confirms that producer Harley Stumm has an eye and ear for what contemporary performances can achieve. Contemplation, concentration and reflection are evident throughout as the movement and accompanying music unfolds in changing tempos, stillness and energy." – Robert Love

Contact

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Jack Prest, Composer & Co-creator
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Staging and technical requirements

Staging: Ideally presented in the round/non frontal, can be adapted to end-on if necessary, in a wide range of venues, including studio/black box theatres; proscenium theatres with audience & performers on stage together; flat floor town halls, rehearsal rooms, spigeltents, and other spaces. Minimum space approx 10x10m.

The musician needs to be present within the performance space, not in a biobox or typical operating position.

There are no design or staging elements beside the musician's platform and audio system.

Audio: Modern high end PA system providing powerful full-range stereo system with stereo monitor foldback for both performers, eg

- Meyer Leopard x 8 (2x4 Line Array);
- Meyer 900LFC Sub x 4;
- Meyer UPM-1p x 4 (Monitor Fill);
- Meyer System Processor,
- 2 x Shure SM58 mic and stands (or similar wired dynamic vocal mic), cabling
- Stereo DI
- 120x60x90 Mega deck performance platform

Lighting: In most venues, the work can be lit utilising existing lighting bars and lighting stock available. If a standard rig is permanently in place it would need minor refocusing to suit the needs of the work. The work can be performed in one simple state of open warm white light. If staged in a more conventional theatre, it may be preferable to add a few gentle lighting state shifts, but still with a relatively simple lighting rig.

Bump in, Crewing & Operation: In most cases for a one-off presentation, the work could be bumped in with a tech/dress on the first night, and open on the second. In a multi-venue tour, subsequent seasons after the first one could bump in and open same day, assuming pre-rig.

Presenter to supply sound and lighting crew for bump in and out. A sound engineer is required downstream of the musician for all rehearsals and performances.



Lead artist biographies

[Azzam Mohamed](#) is a dancer, performer, and educator. He has been dancing for more than 13 years, and has trained in an array of different dance styles, from Afro-House and Kuduro to HipHop, Popping and House. In 2019 he was champion of Destructive Steps, Australia's premiere street dance competition. He performed in Nick Power's contemporary and street dance crossover production produced by Intimate Spectacle, commissioned by Sydney and Adelaide Festivals in 2020, **Two Crews**. He was a key collaborator in Jack Prest's **The Risk of Hyperbole**, (2021) his first full-length work as solo performer and choreographer, and continues to collaborate with Jack, including in Intimate Spectacle's co-production with Art Gallery of NSW & Sydney Festival, **MONUMENTAL (working title)**, in 2022 and returning in 2023 for Sydney Festival. He curated and directed **Sculptured Riddims** for Sydney Festival 2024, three club nights of street dancers responding to Michael Shaw's inflatable sculpture **Hi-Vis** in the Thirsty Mile festival club space, celebrating diverse communities, cultures, and music genres with various dance styles—from street to club to Afro dance. Azzam's full length work **Katma**, produced by PYT Fairfield, was commissioned through the Major Festivals Initiative and premiered at Sydney Festival 2025. He is a member of the Board of Critical Path. [Read the Katma reviews here.](#)

[Jack Prest](#) is a mid-career arts professional working as composer, mix/master/recording engineer and interdisciplinary artist. His practice incorporates electronic, avant-garde and ambient music, sound art, new media, video and performance. He is a senior engineer at Studios 301, Australia's most prestigious recording facility, with engineering credits including: Sony, Future Classic, Bruce Springsteen, The Preatures, Sampa the Great, Kool Keith, Flume, Urthboy, David Campbell, Delta Goodrum, Jonti, Santpoort, Anatole, Donatachi and Godtett. **The Risk of Hyperbole** was his debut full-length performance work as lead artist and director, having created scores for numerous dance and theatre works previously. These include Branch Nebula's 2013 Helpmann Award winning **Whelping Box** and Nick Power's Australian Dance Award nominated **Between Tiny Cities**, and MFI commission **Two Crews**. Works for which he has composed have featured at: Sydney, Darwin, Bleach, Adelaide, Brisbane & Junction Festivals, Sydney Opera House, Dance Massive, APAM, Carriageworks, Next Wave, Festival, Queenstown Arts Festival, La Place & Compagnie par Terre (France), Freespace (Hong Kong), and over 20 venues in 10 countries visited by **Between Tiny Cities**. Jack also collaborated with Azzam on his full length work **Katma**, which premiered at Sydney Festival 2025.

[Intimate Spectacle](#) is an independent producing company founded by Harley Stumm in 2012. It works across genres, from contemporary theatre, dance & dance theatre, to live art and music, collaborating with some of Australia's most exciting performance makers, including Latai Taumoepeau, Brian Fuata, Jack Prest, re:group performance collective, Rakini Devi, Jade Dewi Tyas Tunggal, Nick Power, Branch Nebula, post, Vicki Van Hout, Sam Routledge, Cambodian Space Project, Erth, Team MESS and Lenine Bourke. It has produced over 25 new works, and over 130 seasons, in every Australian state and territory, as well as Hong Kong, Malaysia, Cambodia, UK, Germany, Spain, Netherlands, Hungary, Austria, Finland, and Chile. Previously Harley was Senior Producer at Performing Lines 2005-11 managing the Mobile States touring network; and Executive Producer at Urban Theatre Projects 1995-2003, when UTP won the Sidney Myer Performing Arts Award.



Production set-up images 1, Art Gallery of NSW



Production set-up images 2, earlier lo-fi WIP presentation at 107 Redfern

