

Presented by Arts House and Jo Lloyd

Jo Lloyd

CONFUSION FOR THREE



Wed 26 – Sun 30 August 2015

1hr, no interval

Post-Show Q&A: Thu 27, 8.40pm

A Collision of Thoughts on Jo Lloyd's *Confusion* for Three

Confusion starts with a question: how to make a dance out of varying ambitions, interpretations, distorted communication, diverse physical and emotional languages, difference, interaction and misunderstanding: *confusion*.

Confusion presents the peculiarities of the ever-racing mind made visible through the ever-moving body. *Confusion* wonders how to share impulses and the peculiarities of our experiences, knowledge and ideas through the body.

Confusion is a starting point from which to pay homage to the personal and the expressive. It is a conversation on the state of the body as a contemporary beast, one that ventures to challenge aesthetics.

Within the confines of the skin and set geometrical structures in space, Jo Lloyd's practice seeks to find a language that refuses the limits of history and culture, of form and aesthetic. As a Melbourne choreographer, Jo's work challenges academic formalism – the backbone of her historical practice and improvisational motifs – the counter-language of her peers. Her choreographic explorations attempt to communicate through movement that is real and unique to the experience of our times; but just as fastidiously pay homage to those symbols and gestures that make up our history, that have defined our means of communication and built our bodies.

As they build *Confusion*, Jo and her dancers make their way through the inscribed memory of movement to find a body language that does not hold onto any preconceptions or imitations of earlier forms. Instead they present a seductive charge of bodies that generate a sense of communicative harmony, or conversely, collapse into an abject mess from which they quickly recover. Jo explains, "we work on the body as a tool that knows, but one that also needs to be available to not knowing". Making their way into the unknown, the dancers work through the confusion of memory and history. The language discovered is faintly familiar, new and hectic. It appears but is then quickly discarded; moving through uncertainty and formlessness. *Confusion* is a physical language, a means of communication that will remain "as a process rather than as a static entity" (Roland Barthes). The process is continuing and the confusion never quite sorted.

As spectator I may make the work say what I want, shaping it to be a catalyst for my own concerns. Be that so, Jo's work situates the viewer in a state of possible readings. Of this I am sure: *Confusion* is an offering that Jo Lloyd passes from dancer to audience, a form of thinking, translated in doing – a dance.

Anny Mokotow
Research, University of Melbourne

Biographies

About Confusion for Three

In this new work by Melbourne choreographer Jo Lloyd (*Future Perfect*, 2013), hypnotic tension is generated by three dancers as they negotiate a progressively unravelling system of choreography.

Navigating their physical histories, both recent and distant – from traces of folk dance to idiosyncratic body rhythms – the performers reveal a series of desperate encounters, in a destabilising flood of movement.

The questions remain: can this confusion be sustained, and where does it lead us?

Creative Team

Choreographer **Jo Lloyd**

Performers **Rebecca Jensen, Shian Law, Jo Lloyd**

Composer **Duane Morrison**

Dramaturge **Nicola Gunn**

Lighting Designer **Jennifer Hector**

Producer **Kara Ward**

Auspiced by **Auspicious Arts Projects**

Image **Gregory Lorenzutti**

Jo Lloyd

Choreographer & Performer

Melbourne-based dance artist Jo Lloyd is a graduate of the VCA; and has presented her work in Japan and Hong Kong, and as part of Melbourne Festival, Melbourne Now and Dance Massive (*Future Perfect*, 2013). She has performed extensively, both throughout Australia and internationally, in the works of Shelley Lasica, Chunky Move (Gideon Obarzanek) and Sandra Parker, as well as Prue Lang, Ros Warby, Shian Law and Frances d'Ath. She has choreographed for Yellow Wheel, Back to Back Theatre, Ranters Theatre, Nicola Gunn, and visual artists Stephen Bram, David Rosetzky and Alicia Frankovich.

Jo Lloyd has undertaken two Asialink Performing Arts Residencies in Japan (2004/05) and the Dancehouse Residency (Dance Massive, 2009). In 2010 she curated *24 HRS* at Dancehouse, which was featured by the ABC. She has taught for the Akram Khan Company, Jacob's Pillow, Bangarra Dance Theatre, and regularly at Chunky Move, Lucy Guerin Inc. and the VCA. She is co-presenter of 3RRR's *Dancing on the Radio* with Richard Watts and Gerard Van Dyck; and is currently working with Nicola Gunn on her new solo, *Piece for Person and Ghetto Blaster*. She recently performed in Shelley Lasica's *Solos for Other People* (Dance Massive, 2015), and is creating a solo with Deanne Butterworth for Shelley Lasica as part of the exhibition, *How Choreography Works*, at West Space (October 2015).

Rebecca Jensen

Performer

Born in New Zealand, Melbourne-based choreographer, performer and teacher Rebecca Jensen studied dance at the VCA, graduating in 2009. Her choreography has been presented at Next Wave and Dance Massive (*OVERWORLD*, with Sarah Aiken, 2014/2015); Lucy Guerin Inc.'s Pieces for Small Spaces (*Within an Inner*, 2011); Food Court Gallery (*Running backward and forward with sticks*, 2012); Conduit Arts Gallery (*Still Life*, 2014); and Mo Faux festival club, Ponderosa Tanzland (Germany) and Texas Woman's University, Dallas (*Head Back*, 2012). She is a founding member of *Deep Soulful Sweats: Fantasy Light Yoga* (Festival of Live Art, Dark MOFO, Tiny Stadiums, Chunky Move, Next Wave). The Australia Council's ArtStart program, the Ian Potter Cultural Trust and the Motherboard Australia–Korea International Cultural Exchange have enabled her to expand her practice in Korea, New York, Europe (DanceWEB, ImpulstanZ, 2015) and Istanbul.

Notable performances and collaborations include work with Jo Lloyd, Sandra Parker, Natalie Abbott, Phillip Adams BalletLab, Phantom Limbs and Luke George, Shian Law, Sarah Aiken, Janine Proost, Aphids, Ben Speth, Public Movement, Mårten Spångberg, Zoe Scoglio and Liz Dunn, Melbourne Symphony Orchestra, Luke George, Brooke Stamp, and musicians World's End Press, Andras Fox and Marcos Villalta.

Shian Law

Performer

Melbourne-based performer Shian Law has worked closely with choreographer and mentor Jo Lloyd for the past five years. He trained in dance at the VCA and regularly works as a performer, collaborator and choreographer in the areas of dance, interdisciplinary collaboration and live art intervention. He has worked with artists including Phillip Adams, Deanne Butterworth, Brooke Stamp, Mikala Dwyer, Lara Thom and Thea Baumann; and has performed and presented works at Melbourne Festival, ISEA, Shanghai Jue Festival, Dance Massive, Melbourne Now, MONA FOMA, Next Wave, Melbourne Fringe, Lucy Guerin Inc.'s Pieces for Small Spaces and Critical Path.

Shian Law's performance works have received the Melbourne Fringe Best Dance Award (2011), the Award for Innovation in Dance by the Judith Wright Centre (2012) and a Green Room Award nomination for Outstanding Work in Contemporary Performance (2014). He was also named 'Dancer to Watch' by *Dance Australia*. He is currently developing two new works, *Psycho* and *Vanishing Point*, as well as a collaborative work with Elizabeth Dunn, titled *Aeon*. He is also scheduled to undertake three international residencies, at Movement Research (New York), ada Studio (Berlin) and Filmakademie Baden-Württemberg, supported by the Tanja Liedtke Foundation.

Duane Morrison

Composer

Duane Morrison graduated from the University of Melbourne, majoring in composition. He now works as a sound designer for contemporary performance, and in the field of electronic music production. Active in the composition of scores for contemporary dance artists in Melbourne, he has collaborated closely with choreographer Jo Lloyd for the past ten years, composing scores for the majority of her works in that time, including *Apparently That's What Happened* (with David Franzke, 2008) and *Future Perfect* (2011; Dance Massive, 2013), both of which attracted Green Room Award nominations for Music Composition for Performance. He also composed the electronic scores for Shian Law's *Body Obscure Object* and *Personal Mythologies*, and Yellow Wheel's *I Came Here To Dance Once*. Other recent collaborations include Nicola Gunn's *Green Screen* for MTC's Neon Festival, as well as her Melbourne Festival debut, *In Spite of Myself*. He is currently working on Shian Law's works-in-development, *Psycho* and *Vanishing Point*.

Nicola Gunn

Dramaturge

Nicola Gunn makes contemporary performance, and is a writer, director, performer and dramaturge. As an artist she finds parallels between personal experiences and larger social realities: her work uses subversive humour to reflect on and respond to contemporary culture, people and places. She uses a multidisciplinary approach to explore modes of performance, and often makes work consistent with autobiographical fiction. Her works include *A Social Service*, *Green Screen*, *In Spite of Myself* and *Hello my name is*. As a dramaturge or collaborator, she has worked with Jo Lloyd,

Tamara Saulwick, David Woods, Luke George, Shian Law, Ian Pidd and Jessica Wilson, Melinda Hetzel and Emilie Collyer. In 2016 she will again work with Jo Lloyd, developing a new work titled *Reverie*; and with Nat Cursio on a live art work that will premiere at the Festival of Live Art, titled *BOTH AND*.

Jennifer Hector

Lighting Designer

Jennifer Hector has received two Green Room Awards, is a current member of the Green Room Awards Dance Panel, and has been collaborating with Jo Lloyd since 2006. This year she travelled with Madeleine Flynn and Tim Humphrey to light their work, *Gauge*, at Brighton Festival (UK); co-designed the set and lighting for Tim Darbyshire's *Stampede the Stampede* for Dance Massive; and continued working with Jodee Mundy developing *Museum of Imagined Touch*. Previously, she has developed the residential lighting installation, *How Are you?*; performed in Shian Law's *Personal Mythologies*; and designed lighting for artists and companies including Back to Back Theatre, Rimini Protokoll, Paul Kelly and Paul Grabowsky, The Light in Winter, Phillip Adams BalletLab, Stephanie Lake and Robin Fox, Big West Festival and Yellow Wheel.

ARTS HOUSE

Thank You from Jo Lloyd

To Shian, Bec, Duane, Nicola, Jen: this work exists and functions because of all you bring to it – thank you!

Thank you also to Angharad Wynne-Jones, Alistair Shepherd, Ted Lloyd, Sam Lloyd, Belinda Lloyd, David Lloyd, Jan Lloyd, Ada and Spencer, Kara Ward, Tim Jomartz, Josh Wright, Selene Bateman, Michael Carr, Shio Otani, Shelley Lasica, Anny Mokotow, Maximilian, Rennie McDougall, Lucy Guerin, Gregory Lorenzutti, Alison Finn, Philipa Rothfield, Sandra Parker, Becky Hilton, Andrew Treloar, Antony Hamilton, Deanne Butterworth, Harrison Hall and Tessa Broadby.

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jollloyd.com

Arts House

Arts House presents contemporary arts in programs encompassing performance, festivals, live art, residencies and other activities that nurture, support and stimulate cultural engagement. We value work in which artists at different stages of their careers, as well as our diverse audiences and communities, are actively involved in creating an imaginative, just and environmentally sustainable global society.

Arts House's programs include two curated public seasons of multidisciplinary work each year. Approximately half of this work is selected through an Expression of Interest process. We seek artists who are responding to the urgent issues of our time in imaginative and surprising ways, taking artistic risks and offering multiple ways for audiences to engage with or co-author their work.

For more information, please contact us on the details below.

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