



Presented by Arts House and Phillip Adams BalletLab,
as part of Dance Massive 2015

Phillip Adams BalletLab **Kingdom**

Arts House, Meat Market

Wed 18 – Sun 22 March 2015

1hr 20min, no interval

Artistic Director Phillip Adams commissioned Matthew Day, Luke George and Rennie McDougall to create **Kingdom** with him. This work has been supported by the City of Melbourne through Arts House. Phillip Adams BalletLab and **Kingdom** have been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the Victorian Government through Creative Victoria; and the generous donation from KEN.

artshouse.com.au
balletlab.com

ARTS HOUSE



THEATRE WORKS:
St Kilda



3DEEP

YERING
Station



JEFF BUSBY
PHOTOGRAPHY

Credits

Concept & Curation **Phillip Adams BalletLab**
Choreographers, Designers, Performers

Phillip Adams, Matthew Day, Luke George, Rennie McDougall

Lighting Designers **Paul Jackson, Danny Pettingill**

Crown/Phallus Designers **Devon Ackermann, Paul Yore**

Wardrobe Consultant **Geoffrey Watson**
Production Manager **Ashlee Hughes**

Production Images **Jeff Busby**

Executive Producer **Amelia Bartak**

General Manager **Melissa (Mema) Edwards**

Kingdom

Four men – poof, queer, homo, fag – who also happen to be choreographers, come together to articulate how their individual and collective desires intersect with art, life and sexuality.

Phillip Adams, Matthew Day, Luke George and Rennie McDougall each make a work, perform in all works and work together on one work: **Kingdom**.

Penetrating each other's artistic territories, hierarchies contested, and maps continually redrawn towards an encounter with otherness. The work of art, the choreography of work, queer literatures dismantled, streams of unconsciousness rendered, a noise choir, entanglements of orgasmic breathing, ecstatic energy, radical intimacies, a manifestation of gold.



Artistic Notes

Phillip Adams

Kingdom brought about conversations with my colleagues that I imagined somewhat differently. It became about drawing on our differences, and acceptance as a way of uniting within the work. There are no walls or hierarchal system of social organisation among us. What upholds the kingdom, for me, is a willingness to participate. It's a meditation of what it means to be in the practice of others. My response to this notion (of kingdom) is a golden area of exchanges in the centre that is a form of "men's business". A queering of four individuals as I imagined it to be.

Matthew Day

Index of Actions for Undoing Kingdoms

Abandon / Bend Between Block Bottom
Bunch / Call Catch Colour / Deal Decide
Diagonal Disappear Drop / Endanger / Fall
Feed Feel Figure Float Fold Frame Fuck /
Give / Head Hide Hit Hold / Knee / Lay Line
Listen / Magic Materialise Mock / Object
Object / Peel Plank Pull / Relay Release
Rip Roll Rope / Scatter Shape Shift Show
Slapstick Slow Snap Sound Space Speed Split
Square Squeeze Stage Stand Stick Subject
Subject Surf Surface Suspend Swing / Tether
Tie Time Throw Together Tone Top Train /
Un-handle / Vibrate / Wait Walk Weight

Luke George

We breathe in radical intimacies.

Our bodies explode in fountains of creative energy and rupture.

Our entanglements summon new ways of being and of becoming Other together.

I am moved and inspired by the work of contemporary queer writers such as José Esteban Muñoz (*Cruising Utopia: The Then and There of Queer Futurity*, 2009). Muñoz speaks of "queer" itself as utopia – a performance of futurity that is both a negation of "what merely is" and a proposal to what could and should be. He calls for a collective temporal distortion; the ecstatic convergence of the past, present and future as a way to enact utopian criticism and imaginings. His work invites me to see my acts of intimate and erotic connection as modes of critique and political summoning.

I am also drawn to the notion of "queer failure" in relation to normative modes (e.g., to reproduce and be productive), in that the failure to function is actually the source of potentiality.

"...He's almost too gay to function"
(*Mean Girls*, 2004)

Rennie McDougall

I am connecting to histories of men who sat around discussing art and philosophy. I am participating in this now with three other men in **Kingdom**. I am looking for an alternative to the authoritative power of knowledge. I am obsessing over speech as an action. I am thinking "How does a thought dance?"

I am we. We are dancing our thinking. We are transitory, fluid, musical. We are choreographing literatures. We are not necessarily serious about any of this, but we are taking this very seriously.

I want to explain myself. Language fails me. My mouth makes a weird shape. I make a sound that means nothing in particular. Words pour out in the wrong order. I make nonsense.

Biographies

About Phillip Adams BalletLab

Phillip Adams BalletLab (PABL) creates unforgettable contemporary performance that defies expectation, through the vision of Artistic Director, Phillip Adams. Rooted within its founding notion of a laboratory, 16 years later PABL continues to experiment with choreographic form and collaborative artists; creating powerful interdisciplinary works both in Australia and around the world.

Since its inception in 1998, PABL has performed in the USA, China, the UK, Denmark, Germany, Korea, Luxembourg, Mongolia, Romania and Bulgaria, at key festivals and venues. Phillip Adams has been commissioned to make works by The Australian Ballet, Chunky Move, Guangdong Modern Dance Company (China), Dance Works Rotterdam, City Contemporary Dance Company (Hong Kong), the Festival of Mexico and Melbourne Recital Centre, among others.

Artistic Director **Phillip Adams**
Executive Producer **Amelia Bartak**
General Manager **Melissa (Mema) Edwards**
Accounts Management **FAME Group**
Board **Professor Gary Anderson** (Chair),
Andrew Neilson (Treasurer), **Caroline Dever**, **Phoebe Dunn**, **Dr Shireen Huda**, **Neil Masterton** (Members)

Phillip Adams

Choreographer, Designer, Performer

Phillip Adams is one of Australia's seminal interdisciplinary dance artists. He proposes projects that exist between two established cultural frameworks: performance/venue and museum/gallery. He is responsively attuned to audiences, critical engagement and the insatiable appetite for the new – to produce bold artistic statements that experientially resonate and inspire.

His process into the world of collaboration is an investigation through mediums of design, fashion, architecture, cinema, queer culture, the unorthodox, visual arts, science and sociology; and more recently, community-based live arts performance.

In addition to his work with PABL, Phillip Adams is in demand as an educator and serves on many arts boards throughout Australia.

Matthew Day

Choreographer, Designer, Performer

Matthew Day is interested in the potential of choreography to negotiate unorthodox relationships and propose new ways of being human. Utilising a minimalist approach, he often works with duration and repetition, approaching the body as a site of infinite potential, and choreography as a field of energetic intensity and exchange. Following an early career as a teenage ballroom dancing champion, he studied dance and performance in Sydney and Melbourne before collaborating with students at the School for New Dance Development in Amsterdam. He has both been an artist-in-residence and presented his work extensively in Australia and Europe. Based in Melbourne and Amsterdam, he is currently undertaking the Amsterdam Masters of Choreography.

Luke George

Choreographer, Designer, Performer

Award-winning choreographer and performer, Luke George, creates new performance work born out of experimental creative processes and collaborations. His works have been presented extensively in Australia, Japan, the USA and Europe: his most recent presentations were in Paris at Festival Artdanthé and in New York City at The Chocolate Factory Theatre. He has received Melbourne Fringe Awards (1999, 2013), an Asialink Residency (2005), a Russell Page Fellowship (2007), the Green Room Award for Best Male Dancer (2011) and commissions from Sydney Opera House (2006), the Keir Foundation (2008), Lucy Guerin Inc (2010), Phantom Limbs (2013) and Phillip Adams BalletLab (2015). He has collaborated with artists and companies including Phillip Adams BalletLab, Chunky Move, Jo Lloyd, Malthouse, Arena Theatre, Back to Back Theatre, Miguel Gutierrez and the Powerful People, and Swedish band The Knife. He also teaches workshops, provides dramaturgy and co-curates the dance discourse night, *First Run*.

Rennie McDougall

Choreographer, Designer, Performer

Rennie McDougall is invested in how choreography can frame the body's potential to engage with the personal and unpredictable. He has presented *SUPERTONE* for Next Wave (2012) and *yes dance* for Melbourne Fringe (2013) and Sydney Fringe (2014). He has worked and performed extensively with Phillip Adams BalletLab, as well as Chunky Move, Lucy Guerin Inc, Belvoir, Luke George and collaborators, Stephanie Lake, Lee Serle and Brooke Stamp; and has performed in the USA, Scotland, Germany, France, Denmark, the Czech Republic, Croatia, Hong Kong and Taiwan. He is also a critical writer and currently a Dance Massive writers' workshop participant.

Paul Jackson

Lighting Designer

Paul Jackson has designed lighting for The Australian Ballet, Royal NZ Ballet, MTC, WA Ballet, Victorian Opera, WA Opera, STC, Bell Shakespeare, Playbox, Malthouse, Belvoir, Phillip Adams BalletLab, Lucy Guerin, World of Wearable Art New Zealand, La Mama, Not Yet It's Difficult and Chamber Made Opera, among others. He has lectured in design at the University of Melbourne, RMIT University and the VCA, and his work has been seen in the USA, Asia, Europe and the UK. He was listed in *The Bulletin's* Smart 100 for 2004, was the Gilbert Spottiswood Churchill Fellow for 2007 and an Artistic Associate at Malthouse from 2007–13. He has received several Green Room Awards and nominations and won the 2012 Helpmann Award for Lighting Design.

Biographies

Danny Pettingill

Lighting Designer

Danny Pettingill has worked with companies including MTC, Belvoir/Company B, Griffin and Ilbjerri Theatre Company. He is Design Director of candlestick design, providing conceptual lighting for commercial projects. He has been nominated for many awards, and received Green Room Awards for The Hayloft Project's *Platonov* (2008), Fraught Outfit's *Persona* (2012) and MTC's *Other Desert Cities* (2013).

Devon Ackermann

Crown/Phallus Designer

Born in South Africa, Devon Ackermann attained a Master of Fine Arts by research at Monash University in 2010. A Melbourne-based artist and curator, he has exhibited in and curated shows at spaces including Seventh Gallery, Trocadero Art Space, Linden Centre for Contemporary Arts, Monash University Postgraduate Gallery and Kings ARI.

Paul Yore

Crown/Phallus Designer

Interdisciplinary artist, Paul Yore, studied painting, ancient history, archaeology and anthropology before becoming a full-time art practitioner. He works in large-scale installation, sound, video, drawing and textiles; and has exhibited at Heide Museum of Modern Art, the National Gallery of Victoria, Gertrude Contemporary, Federation Square and Seoul Artspace Geumcheon.

Geoffrey Watson

Wardrobe Consultant

Geoffrey Watson works with an interdisciplinary focus in dance and design. He has received ongoing training and mentorship from Melbourne-based couturier, Maximilian, since 2011. In 2013 he completed a course in experimental draping at Central St Martins School of Design (London) with the assistance of an Artstart grant. Since then, he has designed for dance artists including Brooke Stamp (*Tearaway Part 1*), Chloe Chignall and Timothy Walsh (*POST PHASE: The Summit is Blue*) and Phillip Adams BalletLab (*Performance Intervention for Saint Sebastian*), as well as his own performance work. He designs under the label Alroy and Jam.

Ashlee Hughes

Production Manager

Ashlee Hughes can be found backstage on various dance, theatre or music pieces, building sets, making props, designing or stage managing. A VCA production graduate, she recently returned from an internship in New York making puppets with Phantom Limb. She has created sets for MONA FOMA and The Garden of Unearthly Delights (Adelaide). Her next project is creating installation and work for *Tall Trees and Tributaries*, to be held at Federation Square in April.

Amelia Bartak

Executive Producer

In 2015, Amelia Bartak returned to work with PABL as Executive Producer, to take the company into a new period of dynamic growth and strategic consolidation. She has over 20 years experience in arts management including producing live performance, large-scale public and visual arts events, and teaching at Deakin and RMIT Universities. She was General Manager and Producer for PABL from 2009 to 2013. Other recent roles include Executive Director for Experimenta Media Arts, producing *Experimenta Recharge: 6th International Biennial of Media Art*, which will tour nationally in 2015–16. She was inaugural Program Manager for Victoria for AFL SportsReady, establishing ArtsReady, a national youth employment and training initiative for the arts including an Indigenous Employment program.

Melissa (Mema) Edwards

General Manager

Mema Edwards has almost a decade of arts management, programming and engagement experience. She holds a BA in Creative Industries and a Diploma in Visual Art, and has completed study in arts marketing. She is the recipient of a 2012 Commonwealth Youth Award for Excellence in Development Work. Previous roles include Founding Director of community arts and cultural development inter-arts project, Heyday Festival; Engagement/Project Officer with Education Queensland's Regional Excellence in Arts and Cultural Hubs Arts Strategy; and Creative Partnerships Project Officer with Cairns Regional Council. Previously she worked on arts projects and events including 22 Australian festivals, was Co-Director of artist-run initiative Cell Art Space, and Membership/Administration Coordinator with arts development body, Arts Nexus.





Thank You

Phillip Adams BalletLab, Matthew Day, Luke George and Rennie McDougall wish to thank visual artist Andrew Hazewinkel for his inspiration and creative contributions in the early stages of the project; both at the first Melbourne creative development and at the Queer Zagreb residency in Croatia, 2014. These contributions helped shape the form and content of these works. Thank you also to Queer Zagreb and Artistic Director Zvonimir Dobrović for hosting this residency. Finally, thank you to visual artist Mikala Dwyer for her input into the crown designs, alongside Devon Ackermann and Paul Yore.

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Phillip Adams BalletLab thanks company volunteers including Tom Gittings (Archivist).

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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