

Artistic Notes

Alisdair and I have been working on a particular physical grammar for a number of years now. **MEETING** is a study showcasing this grammar. The technique is based on the dividing of space and time into measured components. The body travels through spatial pathways, at times segmented and at times as a whole. The time component affects scale and speed of movement. An extra consideration is that the movements must generally follow a single plane or trajectory, which is interrupted by the next. This is best achieved with sustained speeds only interrupted with a new temporal and/or spatial instruction. For example: arm diagonal 8 beats medium speed, head side 2 beats fast speed, torso rotation 3 beats slow speed. This technique allows for improvisation, leaving the accurately timed changes in instructions, and interpretation thereof, creating the sense of order.

Over time we have used sparse beats or a metronome to measure the timing of each individual physical action. In **MEETING** we sought a sonic equivalent to the fractal-like possibility of the choreographic system. Alisdair's robots offer a similar sense of limitation/possibility, in that they are a body in space and they are limited by their simple ability to strike the floor. Creative potential is exploited through the space between hits and the intensity of hits, very much in keeping with the choreographic vocabulary. The pairing of the sound and choreography has been catalytic in pushing both elements beyond their previously explored possibilities.

Antony Hamilton

Thank You

Alisdair: A massive thank you to assistant robot builders Julie Macindoe, Xanya Mamunya, Lisa Gork, Simon Charles and Misha Doe.

Antony: Thank you to Paula, Bosco and Freya – I couldn't have done it without you. My boys, Felix, Ren and Cassius – you make my world go round! Deepest thanks to Angharad and the entire team at Arts House for the continued support of my work. Most of all to my collaborator Alisdair – you are a man of rare talent. Thanks for everything you've conjured on this project. Cheers!

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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ARTS HOUSE  **CITY OF MELBOURNE**

Presented by Arts House, Antony Hamilton Projects and Insite Arts,
as part of Dance Massive 2015

Antony Hamilton & Alisdair Macindoe **MEETING**

**Arts House,
North Melbourne Town Hall**

Tue 10 – Sat 14 March 2015

50min, no interval

MEETING has been supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; Creative Victoria; and the City of Melbourne through Arts House.


artshouse.com.au
antonyhamiltonprojects.com


Creative Team

Director, Choreographer & Performer
Antony Hamilton
Instrument Design & Construction/Composer
& Performer **Alisdair Macindoe**
Lighting Designer & Production Manager
Bosco Shaw
Costume Designer **Paula Levis**
Producer **Freya Waterson (Insite Arts)**

Image **Simon Obarzanek**

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ARTS HOUSE

 **CITY OF MELBOURNE**

CREATIVE VICTORIA 

Biographies

Antony Hamilton

Director, Choreographer
& Performer

Antony Hamilton is an award-winning Australian choreographer. He has created works for the Lyon Opera Ballet, Chunky Move, Australian Dance Theatre, Dancenorth, Expressions, STRUT, Stompin and Rogue; as well as for tertiary institutions. His major independent works include *Blazeblue Oonline* (2008), *Drift* (2010), *Black Project 1* (2012) and *Black Project 2* (2013). Commissions include *I Like This* (Chunky Move, 2008), *RGB* (Australian Dance Theatre, 2010), *Black Project 3* (Lyon Opera Ballet, 2010) and *Keep Everything* (Chunky Move, 2012). For *Black Project 1* & 2 he received a number of awards, including the prestigious Helpmann Award for Best Choreography in a Dance or Physical Theatre Work. These works continue to tour internationally.

Antony Hamilton was inaugural recipient of the Russell Page Fellowship in 2004, the Tanja Liedtke Fellowship in 2009 and a Creative Australia Fellowship in 2012. He was recently dance curator at the National Gallery of Victoria and was the 2014 Honorary Resident Director for Lucy Guerin Inc. He is the current recipient of a Sidney Myer Creative Fellowship.

In 2008 Antony Hamilton formed Antony Hamilton Projects to create contemporary dance informed by an interest in multidisciplinary practices. Combining experimental movement and visual, sound and video art, his original and unpredictable choreographic voice is a driving catalyst for bold experimentation. He will premiere two new works in 2015.

Alisdair Macindoe

Instrument Design & Construction/Composer
& Performer

Dancer and choreographer Alisdair Macindoe has performed in Lucy Guerin Inc's *Human Interest Story*, *Untrained*, *Structure and Sadness*, *Weather* and *Conversation Piece*; Chunky Move's *Connected*, *Assembly*, *I Like This* and *Keep Everything*; Antony Hamilton's *Drift*, *I Like This*, *Blood and Bone* and *Keep Everything*; and Leigh Warren and Dancers's *Seven*. He has also performed works by Katrina Lazarof, Lina Limosani, Nat Cursio, Jo Lloyd, Gerard Van Dyke, Underpass and Bare Bones Collective. Other performance highlights include his own works, *Bromance* (2010), *525600LOVE* (2009) and *Pay No Attention to the Man Behind the Curtain* (2008).

Alisdair Macindoe was the recipient of the 2013 Helpmann Award for Best Male Dancer in a Dance or Physical Theatre Work, the 2012 Green Room Award for Best Male Dancer, and the 2004 Friends of the VCA Scholarship; and was nominated for the 2008 and 2013 Green Room Awards for Best Male Dancer. He is a self-taught sound designer, composer and instrument builder. As a sound designer for dance, his credits include work for Antony Hamilton, Chunky Move's Next Move Program, Lucy Guerin Inc's Pieces for Small Spaces, Australian Dance Theatre's Ignition Tour, Stompin, Yellow Wheel, Next Wave, the VCA and Second Toe; and his own work *Bromance*. He has composed and produced three albums of music for the Australian Teachers of Dancing Contemporary/Modern syllabus, for use in dance training and examination. In 2014 he received a Green Room Award for Composition in a Dance Work for Antony Hamilton's *Black Project 2*.

Bosco Shaw

Lighting Designer & Production Manager

Primarily a lighting and set designer, Bosco Shaw has worked for companies and festivals both nationally and around the world. His projects have varied from independent works to major festival installations, for companies including Australian Dance Theatre, Adelaide Festival of Arts, Windmill Performing Arts, Arts Projects Australia, Dancenorth, Chunky Move and Bluebottle. Projects he has worked on include Womadelaide (2010, 2011, 2012), The Australian Ballet's *Halcyon*, Lyon Opera Ballet and Antony Hamilton's *Black Project 3*, Tim Darbyshire's *More or Less Concrete*, Missy Higgins's *Unashamed Desire* film clip, ANAM and Paul Kelly's *Conversations with Ghosts*, Larissa McGowan's *Skeleton*, the City of Melbourne New Year's Eve 2012 – *Nests Live Sites*, Dancenorth's *Fugue* and *Abandon*, Queensland Music Festival's *Boomtown*, ADT and Daniel Jaber's *Nought*, Hydrapoesis's *Prompter*, Tristan Meecham and Aphids's *Game Show*, Chunky Move's *It Cannot Be Stopped*, Tim Darbyshire's and Atlanta Eke's works for the Keir Choreographic Awards (2014) and the Woodford Folk Festival Opening and Fire Ceremonies (2014, 2015).

Paula Levis

Costume Designer

Paula Levis studied fashion design at RMIT and obtained a Graduate Diploma in Theatre Design at the VCA. She has designed for Melbourne Theatre Company, Lyon Opera Ballet, Victorian Opera, Australian Dance Theatre, Danceworks, Dancehouse, TasDance, Dancenorth, Red Stitch Actors Theatre and La Mama. She has designed costumes for Chunky Move's *Two Faced Bastard*, *Mortal Engine*, *Glow*, *Singularity* and *I Want to Dance Better at Parties*; Lucy Guerin Inc's *Human Interest Story*, *Corridor*, *Structure and Sadness* and *Aether*; Antony Hamilton Projects's *Black Project 2* & 3, *Drift*, *RGB*, *I Like This* and *Blazeblue Oonline*; and KAGE's *Sundowner*, *Headlock* and *Nowhere Man*, plus costume/ concept design for the company's residency as Australian Resident Company for World Expo, Japan.

Insite Arts

Insite Arts works with artists to initiate ideas, develop and create art, and take art to audiences. As a producer, Insite Arts provides key artistic support and management to artists' projects and practice, collaborating with them from concept through to realisation.

