



Presented by Arts House and Lucy Guerin Inc,  
as part of Dance Massive 2015

# Lucy Guerin Inc

# Motion Picture

**Arts House,  
North Melbourne Town Hall**

Tue 17 – Sun 22 March 2015

1hr 25min, no interval

**Motion Picture** 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 and Culture Triennial Arts Grants and Arts House.

[artshouse.com.au](http://artshouse.com.au)  
[lucyguerininc.com](http://lucyguerininc.com)

**ARTS HOUSE**



**CREATIVE  
VICTORIA**



**LUCY  
GUERIN  
INC.**

## Creative Team

Concept & Direction **Lucy Guerin**  
Choreographer **Lucy Guerin in collaboration with the dancers**  
Set & Costume Designer **Robert Cousins**  
Lighting Designer **Benjamin Cisterne**  
Sound Designer **Robin Fox**  
Dramaturge **Matthew Whittet**  
Video Consultant **Nick Roux**  
Performers **Stephanie Lake, Briarna Longville, Alisdair Macindoe, Jessie Oshodi, Kyle Page, Lilian Steiner**  
Production Manager **Glenn Dulihanty**  
Production Consultant **Emily O'Brien**  
Stage Manager **Alice Fleming**  
Costume Maker **Anna McFarlane**  
Producer **Annette Vieusseux**  
Assistant Producer **Claire Bradley**

## D.O.A. Film Credits

Director **Rudolph Maté**  
Producer **Leo C. Popkin**  
Actors **Edmond O'Brien, Pamela Britton, Luther Adler, Beverly Garland**  
Composer **Dimitri Tiomkin**  
Cinematographer **Ernest Laszlo**  
Distributor **United Artists**  
Release Date **30 April 1950**

*D.O.A. is available to view in its entirety on YouTube.*

Images **Jeff Busby** (cover),  
**Gregory Lorenzutti** (this page)

## Artistic Notes

**Motion Picture** started out for me as a transference of form: from film to dance. Rather than translate the film into a kind of danced story, I wanted to see what sort of dance would emerge using the different elements of film more like a musical score. It was an exhaustive research process. We danced the images, the sound, the focus, the shapes, the characters, the emotions, the mood, the edits, the camera angles, the narrative, the dialogue and many more aspects of this film. There is a great contribution from the dancers in this work.

In choosing the film I felt that it needed to be familiar to the audience in its style and genre. As it was projected behind them, I thought it was important to have a sense of the world from which it came. *D.O.A.* was directed by Rudolph Maté, and is a classic of the *film noir* genre. It was a small, independently produced film that has since been chosen for the United States National Film Registry. It traverses a range of locations and employs some of the tropes of *film noir* including point-of-view camera, back projection, dark shadowy cinematography, the post-war loss of traditional values and the lead character as a victim of circumstance.

What has emerged for me through this project is a tension between the power of film and the immediacy of live performance. We all know how seductive any screen image is. Having grown up with television as my friend and comforter, I have always been attuned to the pull of the 'moving picture': its zone-out and zoom-in allure. It sometimes feels like we are all morphing into another species, with our small and huge screens, constantly gazing at lit portals into another reality. I am fine with this. I think that change is survival. But

as a dance artist I do feel that 'real life' and physical activity and interaction have essential experiences to offer, so this play between screen engagement and real human situations is the navigation of our daily lives.

**Motion Picture** begins with a complete dependence by the dancers on the screen. Their eyes are glued to it and they take their timing, cues and movements from it. As the piece evolves, they drift away from this quite literal re-enactment and as the 'luminous toxin' takes hold of Frank Bigelow, the stage grows more autonomous, revealing space, rhythm and visceral sensation. By the end it has severed from the film altogether into its own fraught drama, somehow born from this process.

At the core of **Motion Picture** is light: the light and shadow that *film noir* uses with such compelling affect, the luminous toxin that is Frank Bigelow's death sentence, and the light that makes film possible.

It has been a fascinating project to work on and I really look forward to having an audience to complete this loop of watching.

*Lucy Guerin*



## Biographies

### Lucy Guerin Inc

Lucy Guerin Inc is an Australian dance company established in Melbourne in 2002 to create and tour new dance works. The company is dedicated to challenging and extending the art of contemporary dance. New productions are generated through an experimental approach that may involve voice, video, sound, text and industrial design as well as Lucy Guerin's lucid physical structures. Lucy Guerin Inc has been a major influence on the identity of Australian dance, stemming from the company's programmatic research into choreographic practice, supported through several initiatives including Pieces for Small Spaces, First Run, Hotbed, Space Residencies, an annual Director in Residence program, and secondments.

Artistic Director **Lucy Guerin**  
Executive Producer **Annette Vieu**  
Company Manager **Claire Bradley**  
Resident Director 2015 **Melanie Lane**  
Board **Chloe Munro** (Chair), **Elly Bloom**,  
**Lucy Guerin**, **Robin Fox**, **Ian McDougall**

### Lucy Guerin

Concept/Choreographer & Director

Lucy Guerin graduated from the Centre for Performing Arts in Adelaide in 1982 before joining Dance Exchange and Danceworks. She moved to New York in 1989 for seven years, working with Tere O'Connor Dance, the Bebe Miller Company and Sara Rudner. In 2002 she established Lucy Guerin Inc in Melbourne to support the development, creation and touring of new works. She has toured her work to Europe, Asia and North America as well as to many of Australia's major festivals and venues. She has been commissioned by Chunky Move, Dance Works Rotterdam, Ricochet (UK), Mikhail Baryshnikov's White Oak Dance Project (USA) and Lyon Opera Ballet (France). In 2014 she choreographed *Medea*, a new work directed

by Carrie Cracknell, which premiered at the National Theatre in London.

In 2015 Lucy Guerin's projects include a new collaboration with Finnish dance company, Routa, premiering in June in Kajaani, Finland. In October, she will co-direct a new version of *Macbeth* with Carrie Cracknell at the Young Vic London. *Macbeth* will later tour to Birmingham and Manchester (UK).

### Robert Cousins

Set & Costume Designer

Robert Cousins designed sets for Lucy Guerin's *Weather* and set and costumes for *Conversation Piece*. Other dance credits include *Complexity of Belonging* for Chunky Move, *Shades of Gray* for Sydney Dance Company and *This Show is About People* for Shaun Parker. For theatre he most recently designed sets for *Medea* for Toneelgroep Amsterdam. He has also designed sets for *Cloudstreet*, *Page 8*, *As You Like It*, *Twelfth Night*, *Aliwa*, *Waiting for Godot*, *The Threepenny Opera*, *Gulpilil*, *A Midsummer Night's Dream*, *Who's Afraid of Virginia Woolf*, *Babyteeth*, *Strange Interlude*, *Miss Julie*, *Peter Pan*, *Cat on a Hot Tin Roof* and *Oedipus Schmoedipus* for Belvoir St Theatre; *Julius Caesar*, *The Season at Sarsaparilla*, *Art of War*, *The Serpent's Teeth*, *War of the Roses*, *Pygmalion* and *Under Milk Wood* for Sydney Theatre Company; *Night Letters* for the State Theatre Company of South Australia; *The Suitors* for Easily Distracted; and set and costumes for *Kafka's Metamorphosis* and *Fat Pig* for Sydney Theatre Company. For opera he has designed sets for *The Eternity Man* for Almeida Theatre, London; and Wagner's *Der Ring des Nibelungen* for Opera Australia. In 2011 he was awarded a Sidney Myer Creative Fellowship in recognition of his career achievements.

### Benjamin Cisterne

Lighting Designer

Benjamin Cisterne's reputation is for finesse, excellence and a gutsy approach to design, based in light. He is known for creating bold designs that are integral to a project. He works collaboratively on all projects and has been involved in all forms of museum, exhibition and performing arts projects over the past 15 years. He is passionate about the capability of light in design and performance, and its role in art. He is a team leader and has an in-depth, personal understanding of artistic practice and collaboration. He splits his time between exhibition/museum specification and performing arts design, where he is especially well known for work in dance. As a designer and design manager he leads by example and his work has been recognised with awards by organisations including the Sydney Theatre Awards, Green Room Awards and Illuminating Engineers Society, on multiple occasions.

### Robin Fox

Sound Designer

Robin Fox is an artist working in sound and light across performance, installation, interactive systems and contemporary dance. His audiovisual works with lasers (*Monochroma*, *RGB*) have been performed in over 50 cities worldwide, to critical acclaim. In dance he has collaborated with Stephanie Lake, Antony Hamilton, Gideon Obarzanek, Lee Serle and Lucy Guerin, among others.

### Matthew Whittet

Dramaturge

Matthew Whittet is an actor, writer and dramaturge who has worked extensively in theatre, film and television for the past 16 years. As an actor he has worked with some of Australia's leading directors: Lucy Guerin, Rosemary Myers, Barrie Kosky, Neil Armfield, Benedict Andrews, Michael Kantor, Marion Potts, Rachel Perkins and Baz Luhrmann. His writing includes *Seventeen*, *Cinderella*, *Girl Asleep*, *School Dance*, *Fugitive*, *Big Bad Wolf*, *Harbinger*, *Old Man*, *Silver* and *12*. He also recently finished shooting his debut feature film, *Girl Asleep*. He was recently dramaturge on productions of *The Maids* and *King Lear* with Benedict Andrews, and *The Secret River* by Andrew Bovell. He received the 2010 Philip Parsons Young Playwright's Award and was also a 2013-14 Sidney Myer Creative Fellow.

### Nick Roux

Video Consultant

Nick Roux is an artist who prefers to remain unhindered by the constraints of a medium or toolset. His works manifest themselves through a wide range of formats. As a composer and system designer for live performance he has worked with Luke George, Tristan Meecham, Chunky Move, Aphids, Nicola Gunn, Sisters Grimm, Dario Vacirca, Ashley Dyer, Torque Show, Tamara Saulwick, Arts House and Kristy Ayre. Together with real-time motion graphics developer Frieder Weiss, he recently designed and programmed the large-scale real-time video graphics system for *King Kong*, the musical. He has also created video works for gallery installations, and for organisations including Global Creatures, Chunky Move, Not Yet It's Difficult and Next Wave. His short film, *Homemade*, was selected for Flickerfest International Short Film Festival in 2009; and *The Palindromist*, a short dance film, was selected for the Cinedans dance film festival in the Netherlands in 2011.

## Biographies

### Stephanie Lake

Performer

Stephanie Lake is a Melbourne-based choreographer and dancer. After graduating from the VCA she began dancing with companies including Lucy Guerin Inc, Gideon Obarzanek's Chunky Move and BalletLab, and has performed and toured worldwide for over 14 years. She has been nominated for Green Room and Australian Dance Awards for her performances in Lucy Guerin's works. As a choreographer her works – including *Aorta*, *A Small Prometheus*, *DUAL*, *Dream Lucid* and *Mix Tape* – have been presented by Melbourne Festival, Dance Massive, Sydney Opera House, Dublin Dance Festival and Tramway Glasgow, and in Singapore and Aarhus, Denmark; with upcoming touring to Theatre Chaillot (Paris) and Germany. She has been commissioned by Chunky Move, Sydney Dance Company, Frontier Danceland Singapore, Tasdance and Stompin. In 2014 she won both the Helpmann Award and Australian Dance Award for Outstanding Choreography; and in 2011 received a Green Room Award. She was inaugural recipient of the Dame Peggy Van Praagh Choreographic Fellowship in 2012, and was appointed inaugural Resident Director of Lucy Guerin Inc in 2013. She is currently a Sidney Myer Fellow.

### Briarna Longville

Performer

Briarna Longville began her dance training in Sydney. Relocating to Melbourne, she graduated from the VCA in 2011; after which she received the VCA's Professional Pathways scholarship, which gave her a mentorship and placement with Lucy Guerin Inc during 2013. During this year, she was involved in all of the company's projects. She has performed and collaborated in recent years on projects including Faure Experiments' *Together as One* (2013); Timothy Walsh's *De-mystifying the Out of Body Experience* for Pieces for Small Spaces (2013); *Remind me again in 24 hours* (a part of Menagerie Collective's Fractious season); and Lilian Steiner's *Noise Quartet Meditation*, as part of the 2014 Melbourne Fringe, for which she was recently nominated for a 2014 Green Room Award in the category of Best Female Dancer. **Motion Picture** is Briarna Longville's first work with Lucy Guerin Inc.

### Alisdair Macindoe

Performer

Alisdair Macindoe is a Melbourne-based dancer and choreographer who trained in dance at the VCA's tertiary and secondary institutions. He 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*, *Keep Everything* and *Two Faced Bastard*; Antony Hamilton's *Drift*, *I Like This*, *Blood and Bone* and *Keep Everything*; Stephanie Lake's *DUAL*; 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).

### Jessie Oshodi

Performer

Jessie Oshodi trained in contemporary dance, graduating from Adelaide College of the Arts in 2010 with a Bachelor of Dance Performance. She collaborates and performs in projects across film, music, photography and dance. In 2011 she worked for Dancenorth, touring and performing extensively across Australia. Now based in Melbourne, she has worked with Antony Hamilton (*Black Project 2*), Shaun Parker (*Am I*), Michael Kantor, Garry Stewart and Larissa McGowan (*The Boy Castaways*), and Alison Currie (*Concrete Impermanence*). **Motion Picture** is her first work with Lucy Guerin Inc.

### Kyle Page

Performer

Kyle Page began his professional career at Dancenorth in 2004 and in 2014 was appointed Artistic Executive of the company. He studied dance full-time with Barbara Everson at the Australian Dance Performance Institute, and in 2012 attained a Bachelor's Degree through the Adelaide College of the Arts. Over the last ten years he has performed in 17 countries throughout the world. He has collaborated with internationally renowned choreographers including Meryl Tankard (*Seulle*, *Kaidan*), Lucy Guerin (**Motion Picture**, *Weather*), Gavin Webber (*Underneath*, *Night Café*, *Underground*, *Remember Me*), Ikuyo Kuroda (*Underneath*), Astad Deboo (*Rishdey*), Antony Hamilton (*2 4 1, RGB*), Jo Stone and Paulo Castro (*Dis-integration*), Larissa McGowan (*Slack*) and Garry Stewart (*G*, *Be Your Self*, *Worldhood*, *Proximity*). In 2013–14 he was awarded an Asialink residency and spent three months in Varanasi, India, creating a new work, *Syncing Feeling*, with his partner Amber Haines. He was recently selected as a finalist for the inaugural Australian Arts in Asia Award for his work, *Spectra*. In 2015 Kyle Page and Amber Haines will attend the prestigious Arctic Circle residency in Svalbard.

### Lilian Steiner

Performer

Lilian Steiner is a Melbourne-based performer and choreographer. Since graduating from the VCA in 2010, she has performed with Lucy Guerin Inc (*Structure and Sadness*, *Weather*), Phillip Adams BalletLab (*Above*, MONA FOMA 2011) and Rennie McDougall's *SUPERTONE* (Next Wave, 2012), for which she was nominated for the Green Room Award for a female dancer. Her choreographic projects include *The Call to Connect – Voyager Recordings* (Lucy Guerin Inc's Pieces for Small Spaces, 2012), *Ballroom Again* (City of Melbourne Contemporary Site Investigations, 2012), *Pivot* (K77 Studio, Berlin, 2012), *Meditation* (Melbourne Now, NGV, 2014) and *Noise Quartet Meditation* (The Substation, Melbourne Fringe, 2014). *Noise Quartet Meditation* has been nominated for the 2014 Green Room Award for Concept and Realisation, and the Shirley McKechnie Award for Choreography. Lilian Steiner has also been awarded funding from the Australia Council's Artstart program (2011) and the Ian Potter Cultural Trust (2013).

## Thank You

Lucy Guerin Inc would like to thank Angharad Wynne-Jones and all at Arts House/City of Melbourne; and Harrison Hall, Benjamin Hancock, Melanie Lane, Mark Nicholls, Adrian Danks, Andrew Taylor (Twilight Cinemas) and all the performers for their talented and generous contribution to this work.

The development of this production was made possible by generous individual donors.

Lucy Guerin Inc is supported by triennial funding from the Australia Council for the Arts, Creative Victoria and the City of Melbourne, alongside project grants from Perpetual Trustees, the Angior Family Foundation, the Lord Mayor's Charitable Foundation and the Besen Family Foundation.

## 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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