

Presented by Arts House and Tim Darbyshire,
as part of Dance Massive 2015

Tim Darbyshire

Stampede the

Stampede

Arts House, Meat Market

Wed 18 – Sun 22 March 2015

50min, no interval

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

artshouse.com.au
timdarbyshirestudio.com

Creative Team

Choreography, Performance, Voice & Art Work

Tim Darbyshire

Sound Design & Choreographic Collaboration

Madeleine Flynn & Tim Humphrey

Set Design, Lighting Design & Choreographic

Collaboration **Jenny Hector, Bosco Shaw**

Set Builders **Adrian Aderhold, Jim Stenson**

Sound & Lighting Operator **Nick Wallan**

Producing **Kara Ward**

Image **Gregory Lorenzutti**



Artistic Notes

Stampede the Stampede is a nolo (not a solo), performed within a turbulent yet controlling choreographic apparatus.

It is a nolo in the sense that the work attempts to expand choreography by means of machinery, object, lighting and sound configurations, created in collaboration with the core artistic team.

Following on from sustained and meditative qualities explored in my recent project *More or Less Concrete*, I'm now interested in choreographic dynamics of rupture, turbulence, suspense and attack. In collaboration with the team, I have been experimenting with these dynamics through all elements in the work. I am specifically interested in these elements as extensions of choreography. The body itself moves in relationship to their affect.

A raging installation
A corrosion of posture
A rupture disrupted
A controlled struggle
A predictable scribble
A violent fragility
A suspended rush
A mechanical falling
A splintering of individual
A lyrical hoard
A chaser being chased
A turbulent ballet
Surrounds the surrounded
Stampedes the stampede

Tim Darbyshire

Biographies

Tim Darbyshire

Choreography, Performance, Voice & Art Work

Tim Darbyshire's works employ physicality, choreography, sound, set and lighting design, visual installations and text, exploring ambiguities and paradox between performative states.

Tim Darbyshire studied dance at Queensland University of Technology (2003). His education has continued through programs including DanceWEB (scholarship recipient, 2006 and 2009), Formation d'artiste chorégraphique at the Centre national de danse contemporaine (France, 2006–07) and Victoria University's Solo Residency program (2008). He has worked with choreographers including Vera Mantero, Emmanuelle Huyhn, Nuno Bizarro, Meg Stuart, David Wampach, Marianne Baillet, Antonio Julio, Christine de Schmedt, Eszter Salamon, Shelley Lasica and Matthew Day.

In 2012 Tim Darbyshire presented *More or Less Concrete* at Arts House, followed by a remount for Dance Massive in 2013 and a European premiere at Noorderzon Festival in the Netherlands. In 2014 he was commissioned to develop a short work for the inaugural Keir Choreographic Awards; and undertook an IETM residency program in Europe and an exchange project between Campbelltown Arts Centre and Zodiac Centre for New Dance in Helsinki. In 2015 he will undertake an Australia Council residency at Cité des Arts in Paris, and will research his next work, *Entitled TITLE*.

Madeleine Flynn & Tim Humphrey

Sound Design & Choreographic Collaboration

Audio artists Madeleine Flynn and Tim Humphrey work with the human experience of listening, their collaborations intersecting with industry, communities and sites across public art, film, radio, theatre, dance and installation.

Commissioned and presented widely, they have received a Green Room Award (2014), the APRA-AMC National Award for Excellence in Experimental Music (2012) and the Melbourne Festival Award (2007). Current works include *5 Short Blasts*, for electric boats and marine radio (PQ, Prague, 2015); *Gauge*, a large-scale sound-of-the-weather installation (Brighton Festival, UK, 2015); *the megaphone project*, an interactive public sound sculpture (Ansan Street Arts Festival, South Korea, 2015); *Kekkai*, with Korean theatre company Nettle Theatre, which will premiere at the Castlemaine State Festival; and *Acoustic Life of Sheds* (Big Hart, Tasmanian International Arts Festival, 2015). Their radio series, *I feel it in the back of my head: choreographies for radio*, commissioned by ABC Radio National, is currently airing on the *SoundProof* program. Recent creative development includes the new work, *Kesupen*, in Indonesia, with Tony Yap, Naomi Ota, and the Surya Kencana dancers from Yogyakarta.

Jenny Hector

Set Design, Lighting Design & Choreographic Collaboration

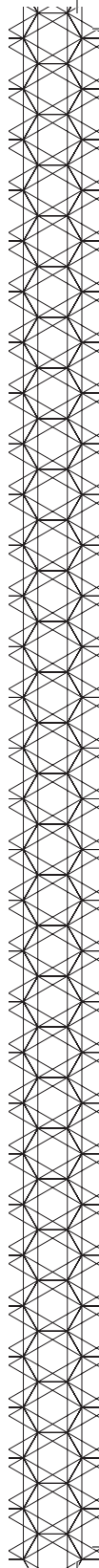
Jenny Hector's interest in design is informed by her collaborations and the space they find themselves in. In 2014 she designed lights for Yellow Wheel's *I Came Here to Dance Once*, the Centenary Commemoration of the ANZACS' departure at Princes Pier; continued working with Rimini Protokol, facilitating set and lighting design for Darwin Festival's *100 per cent Darwin*; developed a residential lighting installation, *How Are You?*, using light and colour to express the emotions of her collaborating neighbours; took part in Hannah Bertram's ninth *24 Hour Drawing Project*, counting 14,330 grains of salt at Blindside Gallery; and performed in Shian Law's *Personal Mythologies*. She has previously worked with Back to Back Theatre, Paul Kelly and Paul

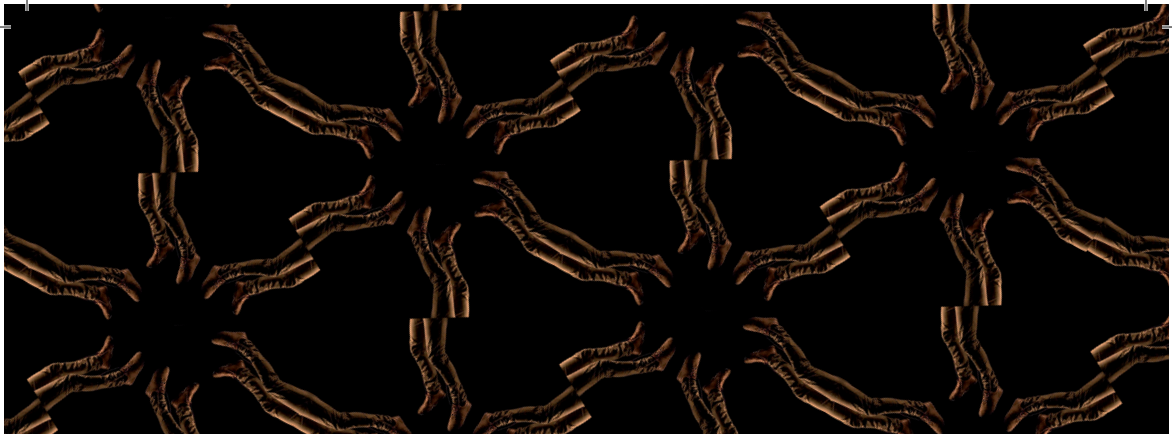
Grabowsky, The Light in Winter, BalletLab, Stephanie Lake and Robin Fox, Big West Festival and The Black Arm Band. Currently she is working with Madeleine Flynn and Tim Humphrey on *Gauge* for Brighton Festival (UK), and collaborating on new works with Jodee Mundy, Jo Lloyd and Sandra Parker. She has received two Green Room Awards and is a current member of the Green Room Awards Dance Panel.

Bosco Shaw

Set Design, Lighting Design & Choreographic Collaboration

Primarily a lighting and set designer, Bosco Shaw has worked 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, Windmill Performing Arts, Arts Projects Australia, Dancenorth, Chunky Move and Bluebottle. Projects 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's 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's 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).





Thank You

The **Stampede the Stampede** team would like to acknowledge the following people for their support and participation in the stampede:

Suspension Training **Geoff Dunstan**
Martial Arts Consultant **Brijesh Parmar**
Body Double Assistants **Sophia Cowen, Jake Kuzma**
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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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