

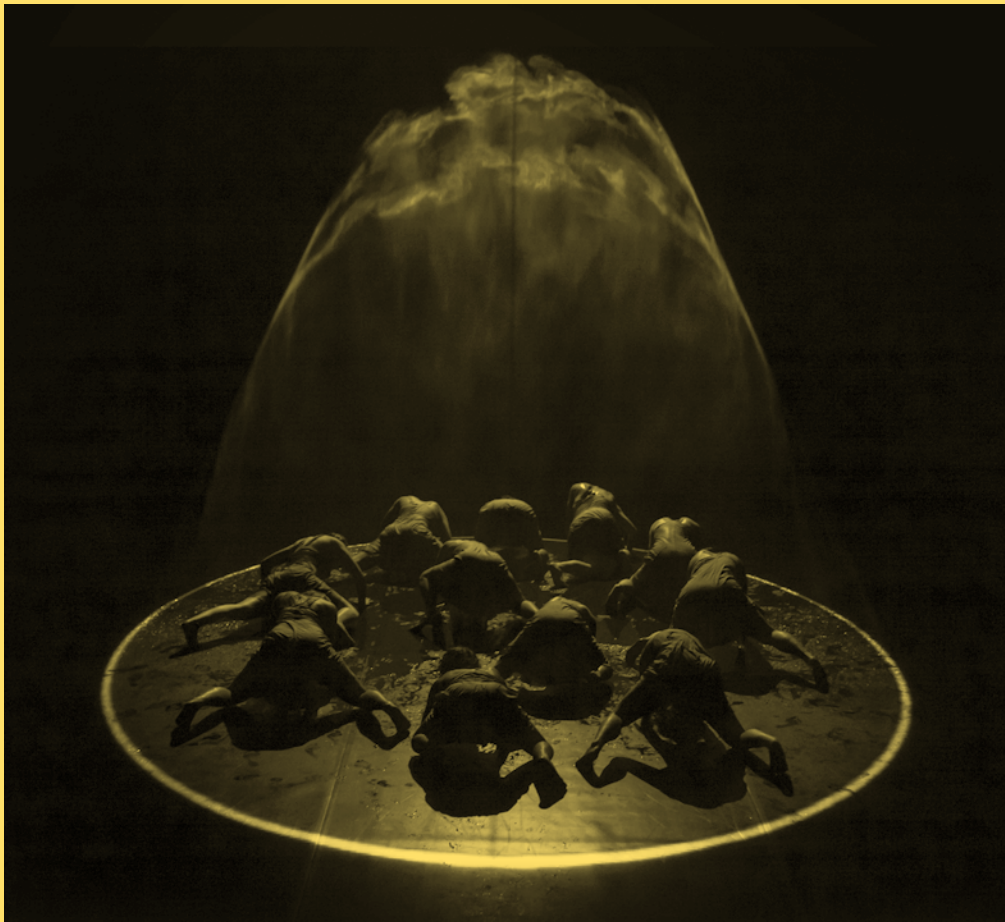
Presented by Arts House as
part of Dance Massive

Tangi Wai... the cry of water Victoria Hunt

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Image: Alex Davies

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Tue 14 – Sat 18 Mar, 7pm
60 mins

Warnings:

Nudity, strobe and laser lighting

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Creative Team

Victoria Hunt
Choreography/ Direction/
Performer
Kristina Chan
Performer
Fausto Brusamolino
Light & Mist Design
Boris Morris Bagattini
Video & Light Design
James Brown
Sound Design
Clare Britton,
Victoria Hunt
Object Design
Annemaree Dalziel,
Justine Shih Pearson,
Victoria Hunt
Costume Design
Charles Koroneho
Kia Whakamanawa
Linda Luke
Rehearsal Assistant
Skyla Love
Performance Intern
Mark Haslam
Production Manager
Rosalind Richards,
Artful Management
Producer

**Victoria Hunt, Kristina
Chan, Imogen Cranna,
Linda Luke and Melinda
Tyquin with Jacqueline
Aylward, Chelsea Byrne,
Isabella Whawhai Mason,
Amelia McQueen,
Emma Riches, Madeleine
Towler Lovell, Patricia
Wood McQueen**
Tangi Wai Company



Artist Statement

toward cosmological creation

TE KORE – THE VOID

Black is the black of all colours.
The void in which nothing is
possessed, the void in which nothing
is felt, nothing in union, space
without boundaries.

TE PO – THE NIGHT

From the void, the great night,
the long night, the deep night,
the intense night, the dark night,
the night in which nothing is seen,
the night of feeling, the night of
seeking passage to the world,
the night of restless turning towards
the revealed world, to the glimmer
of dawn, to the bright light of day.

THE YEARNING

A bound space, a loosening process
to become bound to something else

THE REALMS

Papatūānuku - omnipotent essence
of female energy, becoming earth
Hine-ahuone - fertile soil of Papa,
earth formed woman
Hine-tītama - transference of the
gaze, first born, she begins
Hine-nui-te-pō – guardian of the
dead, portal between the spiritual
and temporal worlds

THE BETRAYAL

Wharekura - house of women,
interstitial beings whispering
cautionary thresholds, negotiating
sacred realms, portent
transgressions – the catalyst and
creation of death as a principle
energy and force in the cosmos.

TE ARAI – THRESHOLDS OF DEATH

Journey of the departing spirits, a
world beyond ours.

Light - at the precipice of existence
Sound - at the precipice of existence

THE PROGENY

Lifting out of the bones, flesh and
skin like thin streams of mist,
floating into the atmosphere.
The terrifying and merciful portal
of *Hine-nui-te-pō*.

NUMINOUS AGITATION

Earth violations accelerate towards
an abyssal destruction. Shuddering
towards her uncontainable potency.
She waits for us... embodied spiritual
energy of women.

— *Victoria Hunt, 2017*

Victoria Hunt

Choreography/ Direction/ Performer

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Victoria Hunt is a director, dancer, choreographer and image maker. Her tribal affiliations are to Te Arawa, Rongowhakaata, Ngāti Kahungunu Maori, English, Finnish and Irish. Victoria is a founding member of De Quincey Co since 1999, performing in over 40 productions. She has toured with De Quincey Co, MAU, Legs On The Wall, Marrugeku and is co-curator of The Weather Exchange since 2007.

Since 2003, Victoria has created performance work in collaboration with other interdisciplinary/intercultural artists. Her major solo *Copper Promises: Hinemihī Haka* premiered at Performance Space in 2012, was nominated for a Helpmann Award for Best Female Performer in Dance and toured to the UK and Canada. Victoria's most recent work *Tangi Wai...the cry of water* premiered at Performance Space, Liveworks Festival, Carriageworks in 2015 and was nominated for Australian Dance Award, Helpmann Award and FBISMAC award.

Alongside her choreographic practice Victoria has taught extensively since 2001 and currently supports a number of emerging artists to develop their body-based hybrid performance practices. Victoria was awarded the Arts NSW Rex Cramphorn Theatre Fellowship for 2016-17

Jacquelin Aylward

Ensemble

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Jacquelin Aylward is a Melbourne-based dancer and choreographer. She has a Bachelor of Fine Arts (Contemporary Dance) from the Victorian College of the Arts (V.C.A.) (2016), a Bachelor of Arts (History and English) from the University of Melbourne (2013) and an Advanced Diploma of Classical Ballet from the Australian Conservatoire of Ballet (2013). During her time at The V.C.A. she worked with Sandra Parker, Lee Searle, Mariaa Randall, Stephanie Lake and Prue Lang.

She has performed the work of Leah Landau *Romancer* (2016) and *The Sequel 2* (2016); Lee Searle, *Multimodal* (2016); and Yellowwheel, *I Came Here to Dance Once* (2016). In 2016 Jacqueline created and performed: a solo work, *Becoming Barbara*; a duet with Hilary Goldsmith, *Post-truth*; co-authored *See Again* (2016); co-produced *Student WorkWorkWorkWorks* (2016) and most recently worked on *Size Doesn't Matter* (2017).

Boris Morris Bagattiniis

Video & Light Design

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Boris Morris Bagattini is a founder and director of Soma-CG film, motion graphics and visual effects company. He has studied Design at UNSW, Digital Cinematography at AFTRS and Advanced Character Animation with Disney Feature Animator Murray Debus. He has directed and led visual effects teams on a multitude of film and broadcast projects.

Since 2011 Boris has been working primarily in large and small scale theatre, projection mapping, event video, live television and interactive artworks. His films have been shown at Sundance, Toronto Film Festival and Sydney Film Festival. He has collaborated with Stalker, Legs on the Wall, Strings Attached, De Quincey Co, Synergy Percussion, Victoria Hunt, The Chaser and SCO, and has had major work commissioned by Sydney Festival, Vivid Festival, Nike and Apple.

In 2016-2017 he has been engaged as Screen Graphics and In-Camera Interactives Programmer for Ridley Scott's *Alien Covenant* and Guillermo Del Toro's *Pacific Rim Uprising*.

James Brown

Sound Design

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James Brown is a Sydney based composer and sound designer. He has worked collaboratively with companies both locally and internationally to produce soundtracks for performance, film, animation and games. He holds a Visual Arts degree from Sydney College of the Arts, and a Masters Degree in Acoustic Physics from Sydney University.

James has extensive experience working in collaborative, multi-artform processes and has formed ongoing artistic relationships collaborations with artists and companies including: Bethesda, Victoria Hunt, Jane Champion, Australian Ballet, Sydney Dance Company, William Yang, George Khut, Matthew Day, Hans Van Den Broeck (SOIT), POST, and Urban Theatre Projects. His process often involves creating music in synchronicity with the development of the project, creating a strong connection between the material and sound.

Fausto Brusamolino

Light & Mist Design

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Fausto Brusamolino is a lighting designer based in Sydney, Australia. He has been working and touring with performing arts productions for nearly 20 years across Italy, Portugal, France, Iran, Australia, and New Zealand. His roles have spanned lighting design, set design, lighting board operator, venue and production management. As a freelancer, Fausto has worked and collaborated with: MAU, Bangarra Dance Theatre, Opera Australia, Australian Ballet, Sydney Opera House, New Zealand International Arts Festival, Performance Space, MCA, Biennale of Sydney, Post, Ruckus, Urban Theatre Projects and many more.

Fausto spends his spare time working on hardware/software prototypes and visual/interactive projects, playing bass guitar, recording and producing his own music.

Chelsea Byrne

Ensemble

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Chelsea Byrne is currently studying Master of Dance at VCA, having previously completed a Bachelor of Arts (Dance) / Bachelor of Education at UNSW in 2007 and a Postgraduate Diploma in Performance Creation (Choreography) at VCA in 2012. She was a member of Austinmer Dance Theatre in 2011, performing in works by Michelle Forte and Paul Selwyn Norton throughout their inaugural year.

Chelsea has collaborated on and performed *Kleenex*, presented at Short, Sweet + Dance Sydney in 2008 and more recently produced and performed Amanda Lever's work *Hypnagogia*, presented at Conduit Arts 2016. Committed to arts education, she has worked with Wollongong High School of the Performing Arts, Dance Fever UK, The Arts Unit NSW and the SEDA Arts Development Program.

Kristina Chan

Performer

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Kristina Chan has an extensive performance career with companies and independent choreographers including: Force Majeure, Australian Dance Theatre (Garry Stewart), Chunky Move, Australian Ballet, Gideon Obarzanek, Lucy Guerin Inc, Stephanie Lake, Lisa Wilson, Sydney Theatre Company, Legs On The Wall, Tasdance, Narelle Benjamin, Anton, Tanja Liedtke, Victoria Chiu, Victoria Hunt and Martin del Amo.

Kristina premiered her first major solo *A Faint Existence* produced by Force Majeure for Performance Space's 2016 Liveworks Festival. Kristina's *Conform* for Sydney Dance Company premiered in Ludwigshafen Germany, followed by a season at Carriageworks Sydney in 2015. She has created for NAISDA, Adelaide College of the Arts, Expressions Dance Company's Solo Festival of Dance and for iOU Dance, a choreographic platform for NSW independent choreographers for which Kristina is also project manager.

Kristina was awarded a Helpmann Award for her performance in Narelle Benjamin's *In Glass* (2011) and two Australian Dance Awards for Tanja Liedtke's *Twelfth Floor* (2006) and *construct* (2009).

Imogen Cranna

Ensemble

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Imogen Cranna is a cross disciplinary artist. In 2009 she joined youMove Company and has worked with Australian choreographers such as Vicki Van Hout and Tony Osborne. Imogen's artistic practice incorporates movement, media and music and her work has featured in the Sydney Fringe Festival (2010), Manly Art Gallery (2011), AIOP/Australia (2013) and the Joan Sutherland Performing Arts Centre (2016).

Currently, she is collaborating as a digital media artist with Murmuration. After performing in the ensemble for Victoria Hunt's *Tangi Wai...the cry of water* in 2015, she continued to work with Victoria during *PLATFORM 2016* (De Quincey Co) and *Wallflowers*, (107 Projects).

Mark Haslam

Production Manager

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Mark Haslam is a well-established designer, director and production manager who has worked with many leading Australian and international contemporary arts companies across performance, dance, music and visual arts practice. He has toured work to 4 continents and 18 countries. He has built and toured major projects with Marrugeku, erth Visual and Physical, Societas Raffaello Sanzio, Force Majeure, Performing Lines, Stalker Theatre, Animal Farm Collective, Legs on the Wall, Malthouse, Belvoir and the Sydney Theatre Company as well as unique festival performances with artists such as Wesley Enoch, Nigel Jamieson and Shaun Gladwell.

Skyla Love

Performance Intern

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Skyla Love was born and raised in Aotearoa, New Zealand. Her tribal affiliations are Te Atiawa ki Ngāti Te Whiti, Te Arawa ki Ngāti Tarāwhai, Ngāti Pikiao me Tūhourangi, Tūhoe, Te Whānau Apanui, Ngai Tahu iwi (tribes) and hapu (sub-tribes) with Rangitāne, Ngāti Kuia and Ngāti Kahungunu iwi influences, as well as Scottish, Irish and South African whakapapa (genealogy). Skyla has studied a Diploma at Whitireia and Bachelor of Arts Te Kura Toi Whakaari O Aotearoa New Zealand Drama School in New Zealand. Her international experience in voice and movement has journeyed through Australasia, UK, Europe, USA and Africa.

Skyla's most recent stage works were with Ngā Hine for *HINE*. Alongside that she was part of Hawaiki TŪ's *TE MANAWA* amongst the newest wave of haka (māori postural ceremonial dance) theatre. She is currently creating a solo for the Commonwealth Games 2018.

Linda Luke

Rehearsal Assistant & Ensemble

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Linda Luke is a dancer and performance maker. Her practice aims to deepen sensitivity and excavate the subtle undercurrents we experience in relationship to self, each other and our external environment. Her solo performances include *Borderlines* (2008), *Thirteen* (2010) and *Still Point Turning* (2014) which premiered at Dancehouse for Melbourne International Arts Festival. She has been a core ensemble member of De Quincey Co (Sydney) since 2004.

Linda currently directs productions and teaches movement for actors at Wollongong University; is the Associate Artist for ReadyMade Works rehearsal studio and is developing a series of live and film works, *The Dance Diaries Project*, with a number of community groups across Sydney.

Isabella Whawhai Mason

Ensemble

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Isabella Whawhai Mason is an Australian-Maori, emerging dance and performance artist and vocalist of Ngāti Tukorehe and Te Atiawa lineage. Currently in her second year of a Bachelor of Fine Arts in Dance at the VCA, Isabella's dance practice combines contemporary dance techniques with the movement philosophies of Middle Eastern Bellydance and various Pacific Island cultural dance forms which she began training in at age 10.

Isabella has performed in the works of Carl Sciberras (2015) and Rebecca Hilton (2016), and has been invited to numerous Middle Eastern and multicultural festivals to perform the works of Jill Coogan. In 2015, Isabella was offered a secondment by Sue Healey during her Carriageworks season of *On View: Live Portraits*, inspiring her further choreographic endeavours. Isabella's work has been shown in Sydney's Sharp Short Choreographic Festival and recently in a local independent music/dance/visual art collaborative exhibition, *The Line*.

Amelia McQueen

Ensemble

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Amelia McQueen completed a Bachelor of Dance Performance at the Adelaide College of the Arts in 2000. She has been an ensemble member for companies such as Tanz Atelier Wien (Vienna), Tasdance (Launceston), and Stalker Theatre Company (Sydney). She has toured internationally with physical theatre company Strange Fruit since 2004 and in 2011/12 was a member of its Board of Directors. From 2006- 2009 she performed Tanja Liedtke's Australian Dance Award winning production *Twelfth Floor* in Australia, UK and Germany.

More recently Amelia has worked with independent choreographers including Victoria Chiu Cox, Adelina Larrson and Janine Proost. Amelia has presented her own work in Sydney, Adelaide, Melbourne, Canberra, Launceston and Amsterdam, most recently *This Town Is Loud Now* supported by Arts House (Melbourne). She has mentored and choreographed in the youth dance sector for Ausdance ACT, QL2 Dance and Tasdance. Amelia is also a Power Yoga teacher.

Emma Riches

Ensemble

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Emma Riches is a Melbourne based dance artist and Victorian College of the Arts graduate. At the VCA Emma worked with Rebecca Hilton, Prue Lang, Phillip Adams, Helen Herbertson, Lina Limosani and Rochelle Charmichael. In 2014, she also worked with Jo Lloyd and Amber McCartney as part of YellowWheel's season *I Came Here to Dance Once*. Emma's *Half Glass* premiered in the VCA DanceOn 2015 season before touring to Singapore as part of the M1 Contact Contemporary Dance Festival.

In 2016, Emma worked with independent artist Nebahat Erpolat to create *Emptying the Bucket* which received the Best Dance award in Melbourne Fringe. Emma also presented new work *Nothing is Everything is Permitted* for which she was mentored by Freya Waterson through the Compass Professional Development program, and performed in Lucy Guerin Inc's *The Dark Chorus* in the 2016 Melbourne International Festival. Emma is a current member of the YW2 collective.

Madeleine Towler Lovell

Ensemble

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Madeleine Towler Lovell is a third-year dance and sociology/anthropology student at the University of New South Wales where she has worked with independent choreographers including Carlee Mellow, James Batchelor, Chloe Fournier, Lisa Griffiths, Matt Cornell, Thomas E.S. Kelly, Alison Plevy, Lizzie Thomson, Raghav Handa, and Dean Cross.

In 2014 as a member of Quantum Leap Youth Dance Company, Madeleine toured with James Batchelor's *Cinders* to Thailand, Scotland and South Australia. Since 2015, she has been working with the UNSW Dance Company, under the direction of Carlee Mellow. Madeleine will perform a solo by Lisa Griffiths in September as part of her major Honours project. Madeleine has also made several short works for QL2's choreographic programs.

Melinda Tyquin

Ensemble

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Melinda Tyquin graduated from UNSW (2006) with a Bachelor of Arts (Dance/English)/BEd. She is currently a CAPTIVATE Dance Program Facilitator for the Parramatta Catholic Education Office and DirtyFeet Board Member (2014-2017). Her credits include: *Briwyant* (Van Hout 2011/2012), *Game of Seven* (Chester and Champion 2013/14), *Cultivate/Culminate* (Force Majeure 2013/14), *In Transit* (Vassallo 2014), *Winds of Woerr* (Gela 2014-2016), *The Likes of Me* (Shilcock/Walsh 2015), *Catalyst* (Accessible Arts 2015/2016), *Tangi Wai...the cry of water* (Hunt 2015), *Mura Buai* (Gela and Micich 2015), *Fragments of Malungoka* (Gela 2016).

Melinda is actively engaged with DirtyFeet programs, taking on the role of Project Manager and Artist Support Worker for The Right Foot. Melinda is a 2017 Artist in Residence with Murmuration, fulfilling roles of Artist/Deviser and Rehearsal Assistant.

Biographies

Patricia Wood

Ensemble

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Patricia Wood is a dancer and choreographer. She recently completed a Master of Research (Dance) at Macquarie University. In response to André Lepecki's *body as archive*, Patricia made three choreographic studies that experimented with creating an emergent relationship to histories embedded in her body. Patricia has received support through the Australia Council's Artstart and SCOPE programs and residencies from Critical Path, Frontyard and Ausdance. As a performer Patricia has worked with dance companies and independent artists performing in Australia and internationally. These include Stan's Café (UK), Les Commandos Percu (FR), Tasdance and with artists Mette Edvardsen (NOR/BE), Ros Crisp (FR/AU), Nick Cave (US), Natalie Cursio, Ivey Wawn, Martin del Amo, Dean Walsh, Clare Dyson, Jo Pollitt and Paea Leach. Patricia's writing has been published in *Un Magazine* and *Critical Dialogues*. She is a teaching artist with Sydney Dance Company and manages ReadyMade Works rehearsal studio.



Victoria Hunt



Jacqueline Aylward



Boris Morris Bagattini



James Brown



Fausto Brusamolino



Chelsea Byrne



Kristina Chan



Imogen Cranna



Mark Haslam



Skyla Love



Linda Luke



Isabella Whawhai Mason



Amelia McQueen



Emma Riches



Madeleine Towler Lovell



Melinda Tyquin



Patricia Wood



Thank You



University of NSW (School of the Arts & Media), Kelly Eedy/Trees Company, ReadyMade Works Studio, erth Visual & Physical Inc, Tess de Quincey, Charles Koroneho, Jessica Firouz Abadi, Tanja Farman, Angharad Wynne Jones and Josh Wright/Arts House.

Tangi Wai the cry of water was originally commissioned by Performance Space (Sydney). The Dance Massive season is supported by the Australian Government through the Australia Council, its arts funding and advisory body, Artful Management and the City of Melbourne through Arts House.

Arts House, as a key program of the City of Melbourne, is Melbourne's contemporary centre for performance and interactive artforms. We support new and diverse ways to make and experience art which is participatory and experiential, interdisciplinary and trans-disciplinary, curated through a balance of provocation, responsiveness and collaboration with artists and audiences.

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

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**DANCE
MASSIVE**



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