

Presented by Arts House and Rosalind Crisp / Omeo Dance,
as part of Dance Massive 2015

Rosalind Crisp / Omeo Dance

The Boom Project

Arts House at Blueprint Showroom

Fri 13 – Sat 21 March 2015

40min, no interval

Post-Show Q&As

Sun 15 & Fri 20, 9.45pm

The Boom Project has been realised with the generous support of the City of Melbourne through Arts House and the Victorian Government through Creative Victoria. Initial research was supported by an Arts House CultureLAB residency at Meat Market; the Australian Government through the Australia Council, its arts funding and advisory body; East Gippsland Shire Council; and the Notafe Festival, Estonia. **The Boom Project** is auspiced by Auspicious Arts, Victoria.

Creative Team

Dancer/Choreographer **Rosalind Crisp**
Companion/Provocateur **Helen Herbertson**

Design **Bluebottle – Ben Cobham**
Design Delivery **Bluebottle – Frog Peck**
& **Alex Nguyen**
Management **Kara Ward**

Image **Heidrun Löhr**

artshouse.com.au
omeodance.com

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Artistic Notes

Dance has exhausted herself. Form is collapsing. Nature is rapidly being extinguished. Our house is burning, hors control.

In the wake of this collapse, the infinite potential of human attention is exposed. No longer the centre of a domesticated world, Dance has gone wild, unfastened herself – each moment a tear in time.

This project has emerged from my exchanges with Helen Herbertson over the past five years, in Paris where I have been based for over ten years and in rural and urban Victoria.

Helen's gaze thickens my awareness of feelings and fictions in my body. My years of deconstructing movement are underneath, enabling a complexity of compositional choices, but what is tearing at my attention now is more loaded than a simple direction of a bone in space or a separating of two surfaces. This shift in my ongoing research practice has been further inflamed by the shock of returning to Australia. The countryside I grew up in has been devastated: the forests I roamed stripped by clear felling, the river I swam in poisoned by a copper mine, feral deer wreck my family's conservation covenant, suburbia spreads like a cancer, summer tourists claim the beaches oblivious to rare nesting birds, government 'fuel reduction' incinerates thousands of hectares every year, half of all digging mammal species are extinct. Australia's biodiversity is collapsing.

This saddens me deeply. It is a force I feel when I'm dancing the complex and subtle cognitive processes inside the body.

Rosalind Crisp

Rosalind Crisp's fee is being donated to the Brookville conservation covenant. The artists support the work of Gippsland Environment Group (geg.org.au); Environment East Gippsland (eastgippsland.net.au); Environmental Justice Australia (envirojustice.org.au).

Biographies

Rosalind Crisp

Dancer/Choreographer

Rosalind Crisp trained at the Victorian Ballet School, Melbourne, and the European Dance Development Centre in the Netherlands. In 1995 she created her first major solo work, *The Cutting Room*, with director Nigel Jamieson at Performance Space, Sydney. In 1996 she established the Omeo Dance studio in the Newtown flour mill – the site of her choreographic research for over ten years and home for a community of dance artists in Sydney. She developed local and international exchanges there, often in partnership with Performance Space, receiving a New South Wales Women and Arts Fellowship (1996), a MO Award for best Australian female dancer of the year (1997), a Masters by research from the University of Western Sydney (1998), and a choreographic fellowship from the Australia Council (2000–01).

First invited to France in 2001 by Michel Caserta, director of the Biennale du Val-de-Marne, she settled in Paris in 2004, based at the Atelier de Paris – Carolyn Carlson, where she was Associate Artist until the end of 2012. The Atelier managed her company of French dancers, her productions and tours, facilitated her exchanges with other Australian and European artists and invited her to curate an Australian focus for its June Events festival (2012).

Between 2001 and 2014 Rosalind Crisp / Omeo Dance created ten new works and toured to 86 festivals in 14 different countries (UK, Switzerland, France, Germany, Poland, Norway, Finland, Sweden, Croatia, Estonia, Luxembourg, Taiwan, the USA and Australia) with the support of grants from the Australia

Council, Arts NSW, Arts Victoria, DRAC Ile de France, the Choreographic Centres of Grenoble, Belfort and Roubaix, and Tanzfabrik Berlin; as well as numerous venues and festivals throughout Europe and Australia. She has been commissioned to make pieces for Laban Centre (London), HZT Inter-University of the Arts (Berlin), Two Fish (Berlin), Theatre Vorpommern (Germany), Art Stations Foundation (Poland), DOCH (Stockholm) and the VCA – University of Melbourne. She is sought after as a teacher and mentor. In recognition of her work, she was recently made an honorary fellow of the VCA – University of Melbourne.

The foundation of Rosalind Crisp's work is her consistent solo studio practice and her long-term collaborations, in particular with French dancers Céline Debyser and Max Fossati, Australian dancer Lizzie Thomson, performer Andrew Morrish, Swiss musician Hansueli Tischhauser, German lighting designer Marco Wehrspann, French writer Isabelle Ginot and Australian choreographer Helen Herbertson. She currently spends six months of the year touring in Europe. She is based at Marlo in East Gippsland.

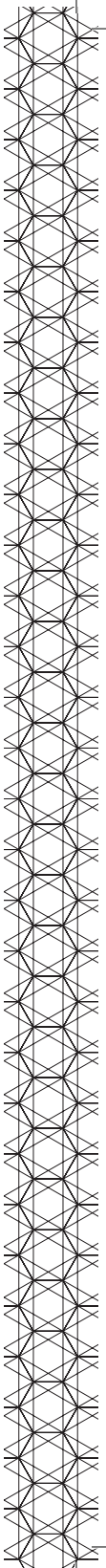
Helen Herbertson

Companion/Provocateur

Across an extensive career, Helen Herbertson has worked in many facets of the arts profession including significant periods as choreographer, artistic director, independent producer, project manager, teacher, mentor, board member and artistic adviser. In 2007 she was honoured with the Kenneth Myer Medallion for Distinguished Contribution to the Performing Arts. As a performer, choreographer and creative collaborator, she has been crafting performance for more

than three decades, regularly presenting in Australian and international festivals including those of Adelaide, Melbourne, Glasgow, Dublin, Paris, Singapore, Portland, Tokyo, New York and Zurich. Her work has been supported with grants from the Australia Council, Arts Victoria and the South Australian Department for the Arts; and has received numerous Green Room nominations, with Awards for Best Production, Original Choreography, Direction and Outstanding Creative Collaboration, and the inaugural 2003 Australian Dance Award for Independent Dance (with Ben Cobham).

Helen Herbertson has been active in the development of Australian dance, dancers and choreographers through a variety of leadership and advisory roles, including as Artistic Director of Danceworks (1989–97); Artistic Director of Dancehouse (2001–03); Board Member of Green Mill Dance Project; Foundation Member of Moriarty's Project Committee of Management (2003–present); Member (1997) and Deputy Chair (1998) of the Dance Fund, Australia Council; and member of course advisory groups and assessment panels, examiner of Bachelor, Masters and PhD (Dance) and currently Senior Lecturer, Graduate/Hons Coordinator VCA Dance, University of Melbourne.





Thank You

The artists would like to thank Kara Ward, Heidrun Löhr, Andrew Morrish, John Salisbury, Bluebottle, Moriarty's Project, Selene Bateman and Auspicious Arts, Wendy Smith at studio 202, the Faculty of VCA and MCM – University of Melbourne, and Orbest Mechanics Institute; and Angharad Wynne-Jones, David Membery, Olivia Anderson, Tom Howie and the Arts House team. A huge thank you to Charles Scott and Mary MacGrotty for generously making Blueprint available at all hours.

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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