

ARTS HOUSE

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Arts House is a City of Melbourne contemporary arts initiative. Each year Arts House presents a curated program of contemporary art featuring performances, exhibitions, live art, installations and cultural events.

Arts House operates as a multi-dimensional resource hub for artists: producing, programming, devising, supporting and funding. Work is presented across two sites: Arts House, North Melbourne Town Hall and Arts House, Meat Market.

Arts House values arts and culture that help create a world where people are actively engaged, aware and empowered to participate, politically and culturally, to make positive change.

Arts House is proudly supported by:

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HOTEL

THANKS

The artists would like to thank Hamish Macindoe, Laura Levitus, Rennie McDougall, Chris Mercer, Hugh and Dave Robinavitch, Alison Currie, Kara Ward, Dancehouse, Benjamin Cisterne and Bluebottle, Performance Space, Simon Charles, Nat Cursio, Jeff Kahn and Next Wave, everyone at Arts House, City of Melbourne.

The artists would like to respectfully acknowledge the Traditional Owners of the land on which we'll be performing tonight, the Wurundjeri people of the Kulin Nation. Aboriginal Sovereignty was never ceded.

Images
Front Cover: Alisdair and Hamish Macindoe
Inside: Jay Robinson and Lee Serle by Heidrun Lohr

BROMANCE
ALISDAIR
MACINDOE



ARTS HOUSE
MEAT MARKET
WED 26 - SUN 30 MAY

BROMANCE

ALISDAIR MACINDOE

NOTES FROM THE DIRECTOR

Hello and welcome to the premier season of **Bromance**. I would like to dedicate this season to my older brother, Hamish Macindoe, who has been a major inspiration for this work.

Over the last few years I have come to the realisation that I am becoming a man. I find this process, as common as it is, fascinating. Throughout my pre-adult years I have always had a sense of reverence in the presence of older males, as if they were bearers of manhood waiting to pass it down to me. I am now approaching manhood and to be honest, it's a little daunting.

So, I am aware that I am a male and that I am a young adult, but other than the obvious differences, how does manhood set me apart from youthhood, teenagehood and even childhood? I read a book on family dynamics and personality development which inspired me to look back for some answers.

From childhood mischief through to adult relations, brotherhood is a lifelong negotiation of trust and honour laden with competition, comparison and responsibility. Based on a true interest in each other, the companionship offered by brotherhood has a huge impact on men's lives and their understanding of love.

Co-choreographed by myself and Adam Synnott, **Bromance** draws from our experiences as younger brothers growing up in Australia. It questions why the platonic love between brothers, which so powerfully defines a child's relationship to the world, is not often celebrated in art and literature. In Australia where men's relationships are generally depicted as romantic affairs or business interactions, **Bromance** asks what is at risk when opening up a discourse on love between brothers.

I'd like to thank my mentor Lucy Guerin, and also the producers at Lucy Guerin Inc: Michaela Coventry, Angharad Wynne-Jones and Sarah Rodigari. This work was made possible though their hard work and wise guidance.



CAST AND CREATIVE TEAM

Choreography: **Alisdair Macindoe, Adam Synnott**
Director: **Alisdair Macindoe**
Performers: **Alisdair Macindoe, Jay Robinson, Lee Serle, Adam Synnott**
Sound Design: **Alisdair Macindoe**
Video Effect Designer: **Adam Synnott**
Producer: **Lucy Guerin Inc**
Production Manager: **Berni Sweeney for Bluebottle**

Bromance was co-commissioned by Next Wave, Lucy Guerin Inc and Performance Space.

This project has been assisted by Arts Victoria and the Australian Government through the Australia Council for the Arts, its funding and advisory body.

45 minutes no interval

Warnings: Strobe lighting, on stage smoke effects



ABOUT THE ARTISTS

Alisdair Macindoe

In 1986 at the ripe old age of three years old Alisdair began his experience of dance training with Carl Orf music and movement for children. In 1988 he began studying classical ballet and ethnic dance at South Yarra Ballet School. By 1991 he had become serious about dance as a career and transferred to the Victorian Ballet School in preparation for auditioning for the Victorian Collage of the Arts Secondary School. During this time he completed the Royal Academy of Dance examination process to an Intermediate level, performed annually with the school and performed for the 1993 Australian Ballet season Don Quixote. He attended the six year Victorian Collage of the Arts Secondary School program and after graduating in 2001 he studied part time circus skills at the National Institute of Circus Arts and Break-dance with B-Boy Jay (Wicked Force, Australian Break Champion) at Space studios. He returned to full time dance study/training in 2004 at the Victorian Collage of the Arts only to leave again in 2005.

Since leaving the VCA Alisdair has performed in *Structure and Sadness* with Lucy Guerin Inc, *I Like This* and *Black Marrow* for Chunky Move, *Seven* for Leigh Warren and Dancers, *The Album Project* for Nat Cursio Inc, *Human Edit* for Cobie Orger, *No Words* for Differed Dance Co, *Sarah's Party* for Bare Bones Collective, and in his own works *Pay No Attention To The Man Behind The Curtain*, and *525600LOVE* Alisdair Macindoe as part of Lucy Guerin Inc's *Pieces For Small Spaces 2009*.

Alisdair began writing electronic music in 2001, he has compsed music for many dance works including works by Lina Limosani, Tracey Mitchell, Leigh Warren, Alison Currie, Cobie Orger, Adam Wheeler, Martin Hansen, Alexandra Mcdonald, Sarah Cartwright, Gala Moody and for his own work *525600LOVE*.

Alisdair is currently engaged with projects in development and on tour by Lucy Guerin Inc, Chunky Move and Antony Hamilton.

Adam Synnott

Adam began dance training at the age of 7 with Christine Whales and at 13 joined the Australian Youth Ballet Company, performing over five seasons with them. In 2002 he began professional dance training at AC Arts Adelaide. While in his third year at AC Arts he was asked to perform in *Nothing* by Australian Dance Theatre.

He graduated in 2004 with the Capezio best performer award for his year. Since then he has worked with Becky Hilton on *Tragic Mole*, Peter Sheedy on *Body Data 1* and Troy Mundy on *This is the only sound you ever need to hear*. Adam joined Leigh Warren and Dancers in 2005 for the tour of *Mixed Doubles*.

For the past 5 years Adam has designed video effects and computer generated video and images for his own choreographic work and for choreographers Australia wide including; Australian Dance Theatre, Alisdair Macindoe, Leigh Warren and Dancers and Sue Healy.

Lee Serle

Lee graduated from the Victorian College of the Arts in 2003. Since then he has performed in Aether with Lucy Guerin Inc. as part of the Australia Council's *Foot in the Door* program, *I Want to Dance Better at Parties*, *I Like This*, *Two Faced Bastard* and *Mortal Engine* for Chunky Move, *Corridor* and *Structure and Sadness* by Lucy Guerin Inc and performed in Neil Adams' research project *Incarna*.

Jay Robinson

Since graduating from Adelaide Center for the Arts, completing a double degree in drama and dance in 2006 Jay Robinson has created his own opportunities within the dance industry. He presented *Shelf Life* with Bare Bone Collective in the 2006 Adelaide Fringe and attended a two-month professional development at Dancenorth resulting in an invitation for Jay to perform in their double bill *Dis-Integration* – a dance theatre piece created by international choreographers Paolo Castro and Jo Stone.

Jay moved to Melbourne this year and recently performed his solo show *Four Faces* at Gasworks Theatre. *Four Faces* is a group of solos choreographed in collaboration with, Anton, Gerard Van Dyck and Troy Mundy.