



## Thankyou

Paula Levis for the tireless work, love and creative magic in all elements of the work and in my life. My family, Mum, Dad and Julian for all the love, encouragement and support in everything I've ever done and continue to do. Luke Smiles and Byron Perry (valued friends as well as being extraordinary performers and creative collaborators) Ben Cobham, Ben Cisterne, Berni Sweeney, Frog, Adam Hardy, Dave Murray (Schultzzy), Andy Livingston and Paul Summers @ Bluebottle (the production/lighting mafia!) You are all incredible. The lights are devastatingly good! Lydia Teychenne for getting yourself into this mess and excelling at it!! Stuart Shugg (very very impressive!) The Levis family, Jude Gun, Steven Richardson and the great team at Arts House. Mary and Zoe for the ripper publicity. Mr Howie and Funky (remote control madness). Byron Scullin for the bass. Gideon Obarzanek, Rachel Azzopardi, Jo Dyer, Stephen Page, Lucy Guerin, Michaela Coventry, Donna Aston, Elly for the quiche! Trutrack for the toasties! My man Adam Steven for the Wiley instrumental. Luke Smiles gets the double thanks for the killer musical composition and editing. Clearlight Shows, Keep Breathing, Ben Hall at Solver Paints, VCA School of Dance, Bluebottle Shop, Kristina Chan, Anton, Lina Limosani, Solon Ulbrich. Jennifer Mclachlan, The Australia Council for the Arts, Arts Victoria, Russell Page Fellowship, Chunky Move.

## For Tanja and Russell

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**ARTS HOUSE**



Living  
the Arts

**ARTS  
VICTORIA**



**CHUNKY  
MOVE**



Presented by Antony Hamilton

Arts House, Meat Market 30 April – 4 May 2008

Performers: Antony Hamilton, Byron Perry and Luke Smiles

Concept/Choreography/Design: Antony Hamilton

Costume Design/Realisation: Paula Levis

Lighting Design/Set Realisation: Bluebottle

Understudy: Stuart Shugg

Additional Composition and Editing: Luke Smiles

Sound Design: Byron Scullin

Scenic Work: Paula Levis, Berni Sweeney, Lydia Teychenne

Production Manager: Berni Sweeney

Stage Manager: Lydia Teychenne



Due to unforeseen circumstances, Byron Perry will not be performing in this season and is being replaced by understudy Stuart Shugg.

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### CONCEPT NOTES Antony Hamilton

For a long time I have been connected to both dance and visual art. For me, the two have always been somewhat interwoven. I have always responded strongly to the visual nature of choreography. It is like moving sculpture. Although it can come from a physical impetus, the result is always observed from the exterior, and so the visual outcome tends to be the most carefully considered aspect. But sometimes the physical impetus is of paramount importance and the visual outcome may be secondary. This is also true of traditional forms of visual art; painting, drawing and sculpture. It can be both driven by the action without consideration for the outcome, or it can be driven only by the desired outcome and visual result with no consideration for the action.

With this in mind, the physical act of painting was the conception for Blazeblue Oneline. I wanted to create paintings from choreography, and choreography from paintings. With this as a simple basis for generating choreography and visual art in tandem, various cultural references have informed the work from that point. With a personal involvement in graffiti, I was deeply invested in exploring the physical side of this virulent and brash artform. However, slowly these initial concepts faded and became aspects of the overall feeling and tempo of the work. They remain as textural elements in a larger, more abstract piece. For me, this is the exciting time in the creative process. It is when you let go of what you know about the work, and what you think it is, was or can be. It is when you start to let it take on a life of its own. It seems to be when you start to explore more unfamiliar territory. The work becomes more sub-conscious, and unknown. I see the piece as being a kind of abstract self portrait. A snapshot of everything I love to see, hear and feel.

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### Artist Biographies

**Antony Hamilton:** Antony trained in dance in Sydney, Perth and New York. Since 1999 he has performed with the Australian Dance Theatre (Garry Stewart), Kage Physical Theatre (Kate Denborough), Chunky Move (Gideon Obarzanek) and Lucy Guerin Inc. (Lucy Guerin) performing extensively throughout Australia and overseas. As a choreographer, he has been commissioned to make works for Dancenorth, The Victorian College of the Arts, Stompin and Rogue. He has also made numerous short works for ADT's Ignition seasons and Lucy Guerin Inc's Pieces for Small Spaces seasons. He was the inaugural recipient of the Russell Page Fellowship in 2004, and winner of the Greenroom Award for Best Male Dancer in 2005. He was also nominated for the prestigious 'Rolex Mentor and Protégé Arts Initiative' in 2007. Recently, he was nominated for a Greenroom award for Best Original Choreography for his short work 'The Counting'. Other notable work includes collaborations with film director Kris Moyes for choreography in music video and television. Antony has also explored his interest in visual artist, exhibiting in both Adelaide and Melbourne. Projects in 2008 include a new full length work in collaboration with Byron Perry, and commissioned by Chunky Move.

**Paula Levis:** Paula studied fashion design at RMIT and completed a Graduate Diploma in Theatre Design at VCA in 2001. She has worked with numerous production companies including Victorian Opera, Melbourne Theatre Company, Red Stitch Actor's Theatre, La Mama, Danceworks, Dancehouse and Dancenorth. Recently Paula has designed costumes for Chunky Move ('Mortal Engine', 'Glow', 'Singularity', 'I Want to Dance Better at Parties'), Lucy Guerin ('Structure & Sadness', 'Aether', 'Lost Air'), Rebecca Hilton ('Historia'), and KAGE ('Headlock', 'Nowhere Man', Costume/Concept Design for Australian Resident Company- World Expo, Japan). She was Design Assistant and Illustrator on the film 'Tom White' and teaches design at RMIT.

**Byron Perry:** A graduate of the Victorian College of the Arts, Byron has toured throughout Australia, Europe and America developing and performing roles with Douglas Wright, Leigh Warren, Nannette Hassall, Gideon Obarzanek (Chunky Move), Paul Selwyn Norton, Lucy Guerin Inc, Phillip Adams (Ballet Lab), Lloyd Newson (DV8 Physical Theatre), Kate Champion (Force Majeure), Antony Hamilton and Kate Denborough (Kage Physical Theatre). He is a multiple nominee for both the Greenroom and Australian Dance Awards and in 2005 he was nominated for the Rolex Mentor and Protégé Arts Initiative. In 2006 he received an Australian Dance Award for 'outstanding performance by a male dancer' and won Best Male Dancer at the Greenroom Awards for his years work. His choreographic work includes 'punctuated equilibrium' and 'the hayflick limit' for Chunky Move, 'hest2' for the Victorian College of the Arts, 'breaks of asia' for The Studio at the Sydney Opera House, 'a volume problem' for Tasdance and 'goggle box' for which he was nominated for a Greenroom Award for best original choreography. He has also choreographed and performed in various projects for television and music videos.

**Luke Smiles:** Luke started dance training at the Miranda Kalgovas Ballet School, later completing a Bachelor of Dance at the Victorian College of the Arts. Apart from being a founding member of Chunky Move, he has also performed with Vis-a-Vis Dance Canberra, The One Extra Dance Company, Meryl Tankard's Australian Dance Theatre, Thwack, ADT, Lucy Guerin Inc., and Balletlab. Working under the name motion laboratories Luke's music work includes composition/sound design for Nederlands Dans Theatre, Rambert Dance Company, and some of Australia's best dance companies including; Australian Dance Theatre, Chunky Move, West Australian Ballet, Stompin, Tasdance, Dancenorth, and Splintergroup.

**Bluebottle:** Bluebottle was established in 1991 as a means to support like minded individuals. Years of investigation, research and contribution within the realm of live theatre forms the foundation upon which Bluebottle continues to build. This mischievous association deploys an extensive range of knowledge and skills to influence the medium of theatre and beyond. A recent project titled 'National Sports Museum' is located under the MCG. This collaboration with Cunningham Martyn Design blends theatrical and architectural sensibilities, involving a detailed, integrated lighting design. The interchange between various fields informs Bluebottle's ongoing research and capacity to deliver new concepts and outcomes.