

AVIARY

A SUITE FOR THE BIRD

WORLD PREMIERE PRESENTED BY PHILLIP ADAMS BALLETLAB
IN ASSOCIATION WITH MELBOURNE FESTIVAL



ARTS HOUSE, NORTH MELBOURNE TOWN HALL
WED 19 – SUN 23 OCT 2011

AVIARY

A SUITE FOR THE BIRD

Les oiseaux en cage • Le dandy coq • Paradis

Direction and Choreography: Phillip Adams
Performed by: Phillip Adams, Luke George, Daniel Jaber, Rennie McDougall, Brooke Stamp, Joanne White, Peter A B Wilson
Costume Design: Toni Maticevski
Millinery Design: Richard Nylon
Composition: J David Franzke and Phillip Adams; Act 3
Percussion by Geoffrey Hales
Set Design: Phillip Adams
Nest Design: Matthew Bird, Architect
Curtain Design: Gavin Brown
Lighting Design: Benjamin Cisterne; Design Assistant: Matthew Adey
Production Management: Tom Webster for trafflight
Producer: Amelia Bartak

Aviary has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; The Victorian Government through Arts Victoria; The Helen Macpherson Smith Trust; The Oliver-Affleck Fund and the Norman H Johns Trust managed by Perpetual Trustees; and The Besen Family Foundation.

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Artistic Director: Phillip Adams
General Manager/Producer: Amelia Bartak
Finance Coordinator: Michelle Shergold
Intern: Ava Pham
Board: Darien Sticklen (Chair), Professor Gary Anderson and Karen Webster (Vice-Chairs), Andrew Neilson (Treasurer), Andrew Chalet LLB (Secretary), Jeff Busby, Tamara Jungwirth, Brett Phillips, Patrizia Torelli (Members)

PLAY A VITAL ROLE IN PHILLIP ADAMS BALLETLAB

Join a dynamic network of people who support the work of BalletLab and the artistic vision of choreographer and performance maker, Phillip Adams. Our patrons make all the difference to what we can achieve across new projects, education and touring, as earned income can never provide all the investment needed.

To support what we do and make a fully tax-deductible donation, go to www.givenow.com.au/balletlab or call us for a chat on (03) 9645 9937 about how you can play a pivotal role in Phillip Adams BalletLab and our unfolding future. We'd love to hear from you.

DIRECTOR'S NOTE

Aviary is a romantic, exotic and visual art-based contemporary dance performance that pays homage to the spectacle of the bird. It is a suite of experimental articulations based on French composer Olivier Messiaen's Catalogue d'oiseaux, written in the 1950s. These musical scores for the bird are interpreted through classical, modern and contemporary idioms, staged in a flamboyant rethink of paradise.

The suite arrangement implies a non-linking narrative structure. The scores are translated into different social, cultural and chronological locations: a contemporary experimental dance improvisation, a 1980s erotic disco floor, and a jungle in New Guinea.

Creative development of Aviary commenced in 2009 in a unique partnership with The Australian Ballet. I explored the dance languages of classical twentieth-century ballet and contemporary dance, developing hybrid techniques and common themes with dancers from both companies. Rather than playing Messiaen's Catalogue d'oiseaux, I removed it from the work altogether. Instead, I placed copies of the scores directly on the floor, thereby encouraging freedom of interpretation. When fully immersed in the creative process, I began to find commonalities between the exotic bird, the history of the figure of the English Dandy, and the art, fashion and music world of the 1980s. I also studied the natural dynamics of flock behaviours, and the specifics of PNG bower-bird nesting patterns. All of this research informs Aviary.

The scores remain the lynchpin of Aviary and Messiaen's own eccentricity is at the heart of the inspiration.

Phillip Adams

ABOUT PHILLIP ADAMS BALLETLAB

Established in 1998, Phillip Adams BalletLab creates unforgettable contemporary performance that defies expectation, through the vision of Artistic Director, Phillip Adams. With over 25 years experience as a dancer and choreographer both nationally and internationally, Adams's work defies neat and easy categorisation, scrutinising behaviour, sexuality and culture in a way that resonates with current societal concerns.

Phillip Adams BalletLab aims to create groundbreaking contemporary dance-based works that stimulate and engage audiences, that develop choreographic practice, that propose new national and international presentation models, and that also provide educational opportunities for the next generation of Australian dance artists. Phillip Adams BalletLab brings significant artistic partners to projects in order to create original works that are proudly made in Melbourne for a global market. Since its inception, BalletLab has toured nationally and internationally, performing at festivals and venues in the USA, China, Denmark, Scotland, Germany, England, Korea, Mongolia, Romania and Bulgaria.

BIOGRAPHIES

PHILLIP ADAMS ARTISTIC DIRECTOR

Having spent a decade performing and working in New York, Phillip Adams returned to Australia in 1997 and established BalletLab. He has been commissioned by leading national and international dance and theatre companies including The Australian Ballet, Chunky Move, Back to Back Theatre, Guangdong Modern Dance Company (China), Dance Works Rotterdam (Netherlands), City Contemporary Dance Company (Hong Kong), Tasdance and One Extra Co. Most recently Adams was commissioned through the Australia Latin America Foundation to work with Mexican dance company, Lux Boreal, creating Lamb, which premiered at the Festival of Mexico in 2011 and is currently touring the USA and Mexico.

LUKE GEORGE PERFORMER

Luke George is a Melbourne-based dance artist who grew up in Tasmania. His work as a performer, choreographer, teacher and curator has taken him throughout Australia, North America, Europe and Asia. He is best known for his work performing with Phillip Adams BalletLab, Jo Lloyd and Chunky Move. George's own choreographic highlights include LIFESIZE, NOWNOWNOW and HOME, all of which were presented by major Australian venues and programs, and have received Green Room and Australian Dance Award nominations.

George was artistic director of Tasmanian youth dance company Stompin from 2002 to 2008. He has received several commissions including with Sydney Opera House and Lucy Guerin Inc.; and has been recipient of a Melbourne Festival Choice Award (1999), an Asialink Performing Arts Residency to Tokyo (2005) and the Russell Page Fellowship for Contemporary Dance (2007). He is currently resident performance maker for a Melbourne gay club night called JOHN, and with Brooke Stamp co-facilitates First Run hosted by Lucy Guerin Inc. In 2011 he is collaborating on new work with Phillip Adams BalletLab, Jo Lloyd, and Miguel Gutierrez and the Powerful People (NYC).

DANIEL JABER PERFORMER

Daniel Jaber joined Australian Dance Theatre at the age of 18, performing in Gary Stewart's Birdbrain, Age of Unbeauty, Vocabulary, Devolution and HELD; and was costume designer and dancer in the 2008 Adelaide Festival production of G. In 2008 he transitioned to independent practice and has since worked throughout Australia, Germany, Asia, the Netherlands, France and Austria with choreographers Frances d'Ath, Joachim Schloemer, Clint Lutes, Philip Fabre, Alison Currie, Gabrielle Nankivell and Ross Ganf. As a choreographer, he has created works for Australian tertiary institutions and companies such as ADT and Expressions Dance Company.

He has presented work at MyDance Festival in Kuala Lumpur and the Lucky Trimmer Tanz Performance Serie in Berlin. Jaber's solo work Too far again, not far enough... won Best Dance Work and the Adelaide Festival Centre inSPACE:development Award at the 2010 Adelaide Fringe Awards. In 2012 Jaber will premiere his new solo, Reassessment; has been commissioned by ADT; and will continue development of Degradation.



RENNIE MCDOUGALL
PERFORMER

Rennie McDougall began working with Phillip Adams BalletLab while studying at the VCA in 2008, and has since collaborated with the company during developments and performances of *Aviary*, *Miracle*, *Above and Amplification*. He has also performed with *Chunky Move*, *Lucy Guerin Inc.*, *Luke George* and *Phantom Limbs*, touring both nationally and internationally.

McDougall is interested in engaging with an evolving contemporary dance language as a performer, choreographer and teacher. He has created short works for *Lucy Guerin Inc.* and *Next Wave festival's Sports Club Project*. He is currently developing a choreographic practice with *Next Wave's Kickstart* program for the 2012 festival, where he will premiere his first full-length work, *SUPERTONE*.

BROOKE STAMP
PERFORMER

Brooke Stamp maintains a rigorous practice as a performer, choreographer and teacher, while continuing the development of her own solo practice and interdisciplinary collaborations throughout Australia and overseas. She has been collaborating with Phillip Adams BalletLab since its inception. Her solo work includes *Orbit Score for Yoko* for *Lucy Guerin's Pieces for Small Spaces*; *Venus Devotional 2010* at the MCG as part of the 2010 *Next Wave Festival*; and most recently, *Metaverse Makeover*, curated by *Thea Baumann* for the *L'Oreal Melbourne Fashion Festival's* cultural program.

In 2005 Stamp was awarded a Professional Skills and Development Award from the Australia Council for the Arts, and lived in New York from 2005 to 2007 working with artists *Sarah Rudner*, *Steven Petronio*, *Yvonne Meiers* and *Miguel Gutierrez*. In 2010 she spent two months in residency at the *Performing Arts Forum* in France. She will choreograph her own piece for BalletLab in 2012.

JOANNE WHITE
PERFORMER

Joanne White trained at the Graduate College of Dance in Perth, the John Neumeier Hamburg Ballet School and the Victorian College of the Arts. She was a member of the Hamburg Ballet for several years, where she performed in all the company's productions in Hamburg and abroad. For the past eight years she has been a member of BalletLab, performing and touring with the company.

White has also worked with the West Australian Ballet, *Buzz Dance Theatre*, *Tasdance*, *Opera Australia* and several other independent companies and artists in Melbourne, Perth, Adelaide and Tokyo. She is a regular teacher of contemporary dance and ballet at the Victorian College of the Arts and *Chunky Move*.

PETER A B WILSON
PERFORMER

Peter A B Wilson graduated from The Australian Ballet School in 2010. During his time there he performed lead roles in *Jiri Kylian's Songs of a Wayfarer* and *Petal Ashmole-Miller's Snow Queen*, among others. In 2010, he toured Western Australia with *The Dancers Company*, a sub-company of The Australian Ballet. Wilson began work with Phillip Adams BalletLab shortly before graduating from The Australian Ballet School.

This year, he has been involved in both *Aviary* and *Amplification*. In August, he performed the role of *James* in the *Young Dancers Company* of Central Queensland production of *La Sylphide*. More recently, he developed and performed *Proximate Edifice*, which premiered as part of the Melbourne Fringe Festival 2011.

TONI MATICEVSKI
COSTUME DESIGN

After completing a degree in fashion design with Honours at the Royal Melbourne Institute of Technology (RMIT), *Toni Maticovski* worked with *Donna Karan* early in his career before making his way to Paris where he took up a position at *Cerruti* for two seasons. He returned to Melbourne in 1998, and in the following year launched his own label. Much lauded, he presents collections regularly in Australia, the USA and Europe.

Exploring his garment construction abilities to the absolute limit, every Maticovski season is different while reflecting his unique and uncompromising style. Maticovski's work was included in *Together Alone: Australian and New Zealand Fashion (2009/2010)* at the Ian Potter Centre: NGV Australia. He also designed costumes for *Miracle* for Phillip Adams BalletLab.

RICHARD NYLON
MILLINERY DESIGN

Richard Nylon is a Melbourne-based milliner/artist, specialising in couture headwear utilising both traditional and non-traditional materials and methods. He has collaborated with fashion designer *Gwendolynne Burkin* for over a decade, creating headwear for her fashion ranges. Examples of their work are in the *Powerhouse Museum's* collection and in a recent exhibition at the *Powerhouse, Frock Stars*. The *National Gallery of Victoria* holds six of Nylon's works in its collections.

His work was included in the Queensland Art Gallery exhibition *Hats – An Anthology* by *Stephen Jones* (2010). In the same year he was one of fourteen milliners worldwide to be accepted as a contender for the *Hat Designer of the Year* award, in conjunction with the designer accessories show *Premiere Classe* in Paris. 2011 sees Nylon's work in the *Powerhouse Museum* again, as a finalist in the *Love Lace* international lace award. He teaches *Millinery Design and Construction* at RMIT University, and is President of the *Millinery Association of Australia*.

J DAVID FRANZKE
COMPOSER

David Franzke is one of Australia's most experienced composers for theatre. His credits include *Sydney Theatre Company* (*Venus and Adonis*, *The Wonderful World of Dissocia*); *Malthouse Theatre* (*Anna Tregloan's BLACK*, *The Odyssey*, *Drink Pepsi Bitch!*, *The Proscenium*); *Melbourne Theatre Company* (*The Joy of Text*, *The Grenade*, *August: Osage County*, *Don Juan in Soho*, *Birthrights*, *The Recruit*); *Ranters Theatre* (*Intimacy*, *Holiday*) and *Anna Tregloan's Skin Flick* and *The Dictionary of Imaginary Places*. Franzke has collaborated with visual artists including *David Rosetzky*, *Daniel Crooks*, *David Jolly* and *Andrew Hazewinkel*. Film credits include *X* (2011), *Acolytes* (2008), *Joyride* and *Designing Dreams* (2004).

GEOFFREY HALES
COMPOSER

Geoffrey Hales started playing music in the early 1960s, playing percussion on many albums and soundtracks including *Stone*, and both of the *Barry McKenzie* films. He travelled through Morocco and India collecting and studying tribal percussion; played with the *White Company*, then with *Captain Matchbox* recording *Wangaratta Wahine*.

Hales decided to specialise in hand percussion, moved to Los Angeles in 1975, where he worked as a session musician, performed and recorded for 12 years with *Dr Osamu Kitajima*, played on the soundtracks for *Shogun* with composer *Maurice Jarre*, and on *The Year of Living Dangerously* and *The Truman Show* for *Peter Weir*. After returning to Australia in 1988 he recorded with *Crowded House*, *The Cruel Sea*, *Tiddas*, *Powderfinger* and *Third Eye*; and composed, recorded and released five CDs as *Rip Van Hippy*, touring extensively in Australia, Japan, Greece and the USA.

MATTHEW BIRD
NEST DESIGN

Matthew Bird is a practising architect based in Melbourne. Over the past seven years he has helped realise a range of award-winning projects within Australia's premier architectural firms and is now focussing on developing and sustaining his own design practice, *Studiobird*. *Studiobird* is a boutique design practice conceiving and implementing a range of innovative and at times experimental architectural, interior design and art-based installation projects.

Current projects include new-build homes, a rooftop bar and the upgrade of a major Melbourne hotel. Bird also has strong interests within architectural academia, tutoring in architecture and interior architecture, and is also a part-time PhD architecture candidate within *Professor Leon van Schaik's* practice-based program (by-invitation candidature, RMIT University).

GAVIN BROWN CURTAIN DESIGN

Gavin Brown started his career in fashion in the 1980s before committing to a career as a painter. He has presented in over 30 solo and group exhibitions, both locally and internationally, including at the Gallery of New South Wales, Nellie Castan Gallery, 5 OPT Gallery, Hong Kong, and V&A Museum, London. Recent examples of his scenic work can be seen in the award-winning film *Mary and Max* by Adam Elliot, for which he painted all the scenic backdrops

BENJAMIN CISTERNE LIGHTING DESIGN

Benjamin Cisterne is renowned for creating bold designs, based in light, that are integral to a performance. He is passionate about the capability of light in performance design and its role in art, and works collaboratively on projects across all art forms. Since completing his studies in 2002 at the WA Academy of Performing Arts, Cisterne has been involved in the creation of lighting designs for exhibitions at venues including the Australian War Memorial and the National Sports Museum; architecture, including the Darwin Entertainment Centre; and performance projects including Tim Harbour's *Halcyon* for The Australian Ballet, Stephanie Lake's *Mix Tape* and Gideon Obarzanek's *Connected* for *Chunky Move*.

He has toured extensively as both designer and master electrician and completed artistic and technical residencies in Australia and Europe. He has worked with many choreographers including Gavin Webber (*Dancenorth/independent*), Phillip Adams (*BalletLab*), Luke George and Gabrielle Nankivell. Cisterne's work has been recognised by the Green Room Awards on multiple occasions.

MATTHEW ADEY ASSISTANT

Matthew Adey is in his final year of study at the Victorian College of the Arts, majoring in theatre design and making. Adey's endeavours in punk and experimental music and furniture design inspired him to discover new ground in the art of 'form' with the aid of stage craft and light. Both being unknown to his inquisitive nature, these interests have turned from discovery to passion. Collaborations include *Bespoke* with Helen Herbertson and his role as assistant to Ben Cisterne on *Chunky Move's Connected* and Byron Perry's *DOUBLE THINK*.

TOM WEBSTER PRODUCTION MANAGER

After graduating from WAAPA in 2005, Tom Webster moved to Melbourne, where he has been working as a production/stage manager for the past six years. Currently Webster is production manager for the iconic Athenaeum Theatre. He also works freelance for companies including The Australian Shakespeare Company, Melbourne Opera, trafficlight and Fox in the Snow. His career highlights include *Slava's Snow Show*, *Carrie Fisher's Wishful Drinking*, *Token's Good Evening* and *Jennifer Coolidge's For Tonight Only*. This is Webster's first time working with Phillip Adams *BalletLab* and he is thoroughly enjoying the experience of working with so many talented and creative people. For more information on artists and to subscribe to our latest news, please go to www.balletlab.com

BALLETLAB WISHES TO THANK

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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.

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