

performed with Frontier Danceland in *22.5 Minutes – Subconscious Indulgence* (2010, 2011) and *Second Chance* (2010, 2011); choreographed a work for the *Edge* Exxon Mobil Campus Concert (2011); and has also toured with the company to Thailand, France and Taiwan.

#### Luke Smiles/motion laboratories Sound Designer

The introduction of a Commodore 64 computer into the family home in the early 1980s began Luke Smiles's fascination with computers and sound. Having had no formal musical training but instead yielding to a keen interest in how things work, he has developed a unique practice in the development of soundtracks for dance and theatre. His appreciation of cinema has inspired a diverse sound-making practice and led him to work in areas including sound design, Foley work, sound effects editing and music composition. Working under his business name, motion laboratories, he has composed and produced soundtracks for Australian and international artists and companies including Australian Dance Theatre, Byron Perry, Chunky Move, Dancenorth, Gabrielle Nankivell, Rambert Dance Company, Splintergroup and Windmill Theatre Company.

#### Benjamin Cisterne Lighting Designer

Benjamin Cisterne is renowned for creating bold designs, based in light, that are integral to a performance. Since completing his studies in 2002 at the WA Academy of Performing Arts he has been instrumental in developing new techniques in lighting design for the performing arts and exhibition industries. He runs a multidisciplinary business and has been honoured with awards from bodies including the Green Room Association and the Illuminating Engineers Society. In addition to his work creating show control technologies internationally, he is well known as a designer for contemporary dance and has been a driving creative force working for companies including The Australian Ballet, Chunky Move, Antony Hamilton Projects, BalletLab, Sydney Dance Company, Stompin, Force Majeure, Lucy Guerin Inc., Dancenorth, Splintergroup and many others.

#### ABOUT THE PROJECT

Initiated through the foresight of Singapore's National Arts Council, **One Show Only** grew from the idea of a collaborative partnership between Arts House and Singapore's Frontier Danceland. Arts House was keen to pursue projects that recognise our place within the Asian arts sphere, while Frontier Danceland, as one of just a few contemporary dance companies in Singapore, was eager to extend its creative output by working with international artists.

The benefit to the Australian artists is the opportunity to work with a large Singapore company for an extended period, and to have their work performed in both Singapore and Australia, with the possibility of additional touring. This would not usually be possible for an Australian independent artist, and we are greatly appreciative of the support of the National Arts Council Singapore in making it a reality. The Singapore artists benefit from working in new ways with an Australian choreographer and designer, considerably extending and developing their artistic practice. We thank the National Arts Council Singapore and congratulate the artists of **One Show Only**.

#### NATIONAL ARTS COUNCIL SINGAPORE

The National Arts Council (NAC) was founded in 1991 to spearhead the development of the arts in Singapore while advancing the country's aspiration to be a distinctive global city for the arts. NAC's mission is to nurture the arts and make Singapore's rich and diverse culture an integral part of people's lives. Anchored on the twin strategies of excellence and engagement in the arts, NAC aims to build a vibrant arts sector by creating a conducive environment where the arts is accessible to all; and where artistic talents have the necessary resources and capabilities to excel and achieve long-term sustainability.

The National Arts Council would like to thank Arts House, City of Melbourne, for its strong support and its belief in this collaboration. Discussions with Arts House began as early as 2005 to collaborate on a project that would bring Australian and Singaporean artists together. We are delighted to have facilitated the partnership between Frontier Danceland

and Arts House on this residency program, and we are glad to see this project come to fruition. It was our pleasure to host Byron Perry and Luke Smiles in Singapore, and we would like to thank them and all who have contributed to the success of this project.

#### ARTS HOUSE

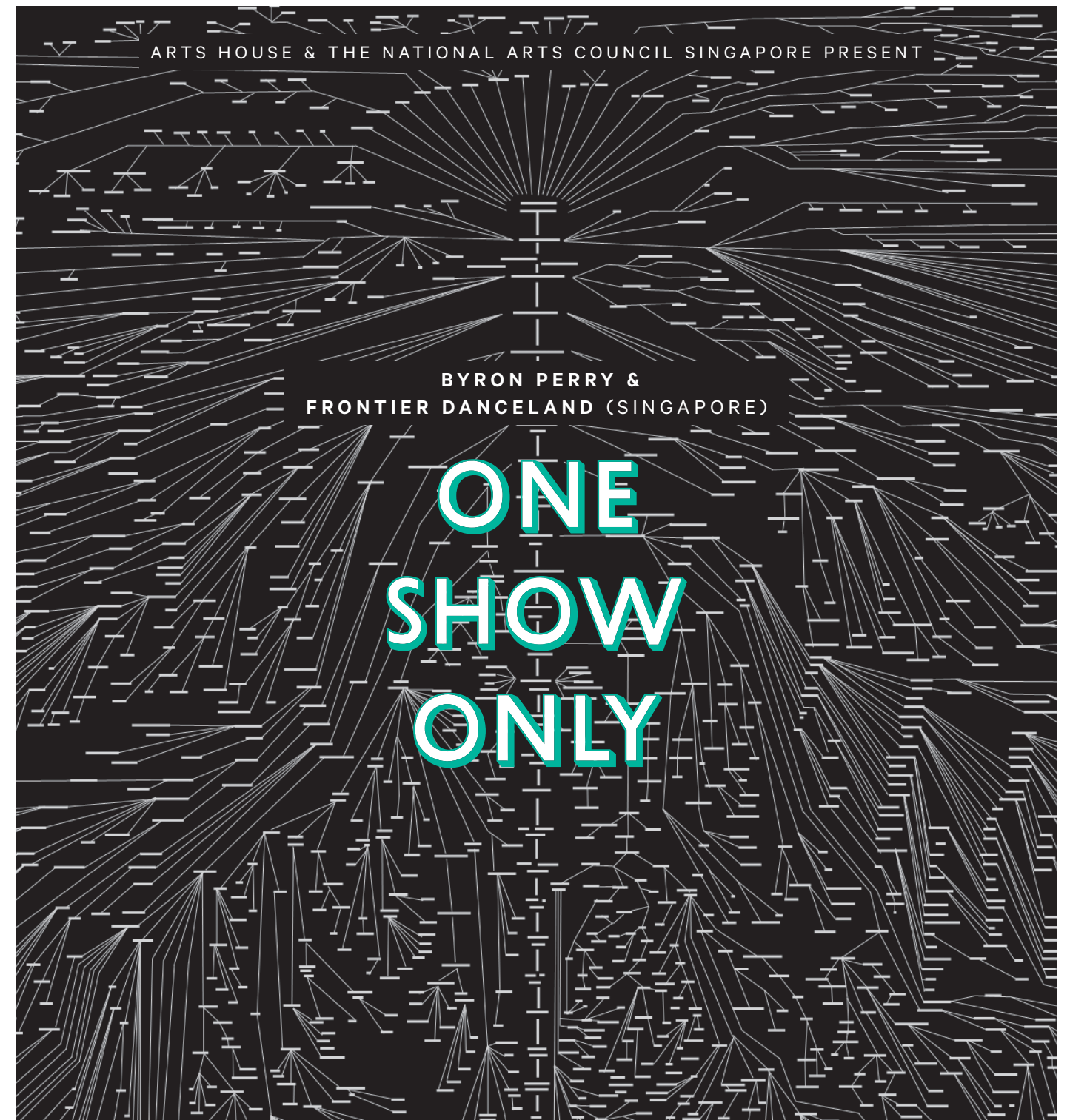
artshouse.com.au  
artshouse@melbourne.vic.gov.au  
(03) 9322 3719  
521 Queensberry Street  
North Melbourne VIC 3051

Arts House presents contemporary arts in programs encompassing performance, exhibitions, 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. From 2013, approximately half of this work will be selected through a new 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 (03) 9322 3720 or visit artshouse.com.au.

**ARTS HOUSE**  CITY OF MELBOURNE

Arts House is a City of Melbourne  
contemporary arts initiative



## ARTS HOUSE

ARTS HOUSE,  
NORTH MELBOURNE TOWN HALL  
WED 9 – SUN 13 MAY 2012  
DURATION: 40 minutes

#### CAST/CREATIVE

Choreographer: **Byron Perry**

Performers: **Christina Chan Jia Ai, Foo Yun Ying, Bernice Lee Yixun, Rachel Lum Ruixia, Seow Yi Qing, Keryn Ng, Zhang Xuesong**

Sound Designer: **Luke Smiles/motion laboratories**

Lighting Designer: **Benjamin Cisterne**

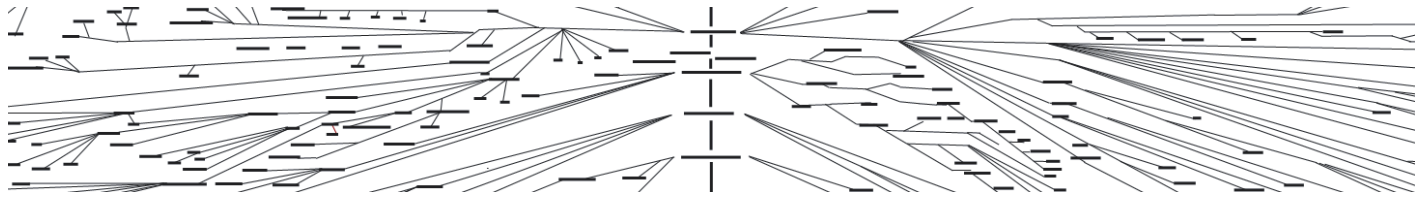
Production Manager: **Richard Dinnen/Megafun**

[byronperry.net](mailto:byronperry.net)  
[frontierdanceland.com](http://frontierdanceland.com)

**One Show Only** has been supported by the National Arts Council Singapore, Frontier Danceland, Arts Victoria, and the City of Melbourne through Arts House

Image: **Byron Perry**





## THE CONTINUOUS SEQUENCE

Urszula Dawkins speaks with Byron Perry about **One Show Only**

There's a beauty in patterns. In watching things fall into place. Even in watching things evolve away from an ordered state, into something else. We tend to think of the natural world as a realm of patterns and chaos, and ourselves as separate. But we're all part of the ever-unfolding 'One Show Only' of nature – an unrepeatable performance with no beginning and no end.

What might a continuously evolving *choreographic* performance look like, then? This was the starting point for choreographer Byron Perry and members of Singapore's Frontier Danceland, challenging their own habitual patterns by working together to create **One Show Only**, premiering at Arts House on 9 May before heading to Singapore for its opening there the following week. The conscious aim, says Perry, was to move away from the notion of 'scenes' or 'sections' towards the idea of a constant process. "In essence a choreographic study," he says – a logical starting point "given the relentless and ongoing nature of cosmic and biological systems."

Perry admits an enduring fascination with the processes of the natural world: "whether on a cosmic scale, that of animals and insects, entomology and zoology, or on a cellular level – in fact anything to do with biology and evolution."

He describes seeing a video animation that showed the functions of a living cell: computer-rendered as though viewed from inside the cell itself.

"I was blown away by the machinations of this wild-looking environment, its rhythms and what looked like oceans of sophisticated coordination. A building-sized shimmering water-balloon with tiny chameleon feet makes his way along an ectoplasmic tightrope, while sucking down selections from protein-chain fly-bys. The mechanics looked somehow so rudimentary...but when viewed at this level and all at once the overall effect was of this incredible symphony of precision and elegance."

By choosing to strip back the notion of 'theatricality' to focus on movement and continuity, Perry created a performance environment where the 'precision and elegance' of the dancers evolved through an alternative logic of structures and rules: "for instance, by letting one group of actions, sounds or rhythms be templates for other groups of actions".

"We generated material by giving the dancers each a number of small objects with rules and objectives about how these objects can or can't be passed from one person to the next. Once we had a long-enough, repeatable section as a collective, I removed the objects and began to pull apart the structure and then recombine it based on new rules – for example where similarities occurred in timing or shape."

Just as the raw computational logic of fractals and Fibonacci numbers translates to the alluring aesthetics of nature – from sea-shells to snowflakes – Perry's application of rules results in movement sequences that both resonate and fascinate; and the allure of their ever-changing logic is amplified by Luke Smiles's stripped-back and seductive soundtrack.

The use of what Perry calls "counting structures", which simultaneously allowed space for improvisation, also contributes to what Perry describes as a 'plastic' sense of time, which shifts "between the geological, electro-chemical, the celestial, and also something very much like our own."

Without synchronisation there is no form, but without room for error, there is no evolution. "Glitches, pauses and mistakes" encountered during the work's development became essential elements in the final shape of **One Show Only**, says Perry.

"I asked the dancers to pair these [glitches] together in their own way and insert them anywhere they wanted between specific points in time. This was so that within long sequences of movement the timing could shift in a very random way."

"Certain sections have remained improvised in order to create the immediacy and dynamics necessary, and others have through repetition crystallised

into something much more concrete. Sometimes the timing is the only set thing, sometimes the style or texture is, and sometimes the only thing set will be the individual rules each dancer has been given to respond with."

A characteristic of Perry's previous work has been his ability to replicate filmic impressions such as the close-up or zoom through the use of performer-operated lighting – as in his 2011 work *Double Think*. While **One Show Only** employs only minimal use of this technique, the idea of the close-up/zoom continues to resonate.

"On stage you can't really zoom in and out...but you have other filters to apply to movement in an overall or global fashion, which can very quickly change the way it is being read."

"I've tried to play with this idea to get an onstage – albeit still very abstract – idea of the feeling you get when you see something like the movements of a huge crowd of people from a great height; or when you have seen footage of a city sped up, and it begins to resemble something else entirely."

Simplicity and complexity in the end co-define **One Show Only**, along with the qualities of a cross-cultural collaboration between a choreographer and dancers with very different training and aesthetics.

"My main concern with the work was 'emergence'...I was trying to allow the repetition and accumulation of simple actions to give rise to something more sophisticated than the original input might have indicated. This idea of simple rules that en masse can create something altogether more complex seemed very practical to me."

## BIOGRAPHIES

### Byron Perry

#### Choreographer

A graduate of the Victorian College of the Arts, Byron Perry has toured extensively, developing and performing roles with Douglas Wright, Leigh Warren, Chunky Move, Paul Selwyn Norton, Lucy Guerin Inc., BalletLab, DV8 Physical Theatre, Force Majeure, Antony Hamilton and Kate Denborough. In 2006 he received an Australian Dance Award for outstanding performance by a male dancer, and won Best Male Dancer at the Green Room Awards. He recently received the inaugural Harold Mitchell Fellowship for professional development in direction and choreography. In 2010 and 2011 he worked as associate director with both Force Majeure and Lucy Guerin Inc.

Byron Perry's choreographic work includes *Punctuated Equilibrium* and *The Hayflick Limit* for Chunky Move, *hest<sup>2</sup>* for the Victorian College of the Arts, *Breaks of Asia* for the Sydney Opera House Studio, *A Volume Problem* for Tasdance, and *Goggle Box* – for which he was nominated for a Green Room Award for best original choreography. Recently he was commissioned by Chunky Move to create *I Like This* for the Next Move program with co-director Antony Hamilton, which toured nationally and internationally in 2011. In October 2011 he premiered *Double Think* as part of Melbourne International Arts Festival.

#### Frontier Danceland

Frontier Danceland is a non-profit contemporary dance company that combines dynamic Western dance technique with the strength and beauty of Asian expression. Inspired by the energy and vibrancy of contemporary life in Singapore, the company challenges itself to create and perform innovative and evocative works that push beyond choreographic and performance boundaries.

Founded in July 1991 by present Artistic Director, Low Mei Yoke, and Tan Chong Poh, Frontier Danceland has earned local and international recognition for its dedication to original works and makes continuous efforts to drive new content for contemporary dance. The company has represented Singapore at international dance festivals in Cambodia, France, Indonesia, Malaysia, the Philippines, South Korea, Taiwan, Thailand and the USA.

### Christina Chan Jia Ai

#### Performer

Christina Chan joined Frontier Danceland in 2011. Originally from Singapore, she trained at the Singapore Ballet Academy and then at the New Zealand School of Dance before graduating *summa cum laude* with a BFA in Dance from the Boston Conservatory (2010), where she was awarded the prestigious Arthur B Whitney Medal for highest scholastic achievement. Since her return home she has choreographed for Singapore Dance Theatre's *Passages* and also won the national choreographic competition, Sprouts 2011. She was featured as the year's "upcoming dance artist to watch" in 2012 by Singapore newspaper *Lianhe Zaobao*.

#### Foo Yun Ying

#### Performer

Foo Yun Ying completed her MA in Contemporary Dance at the London Contemporary Dance School (2009) while on a Shell–NAC Arts Scholarship. She has since performed and toured with Frontier Danceland in *22.5 Minutes – Subconscious Indulgence* (2010), and performed in the *Edge Exxon Mobil Campus Concert* (2011). She has also performed and toured with T.H.E Dance Company in *Silence*, *VOID* and *O Sounds*; choreographed *Just another piece* and *Equilibria* for the T.H.E Second Dance Company; and presented *or so it seems...* at the Singapore Arts Festival (2011). She is a guest performer for **One Show Only**.

#### Bernice Lee Yixun

#### Performer

Bernice Lee joined Frontier Danceland in 2011. A National Arts Council Bursary recipient, she received her BFA in Dance with Honours from the Ohio State University (OSU) (2010), where she performed the works of Bebe Miller, Gu Ming-shen and Meghan Durham; and *Sololos* by Trisha Brown, directed by Abigail Yager. While at OSU she co-founded the Performance Improvisation Ensemble; and was also research assistant for William Forsythe and OSU's award-winning web-based project *Synchronous Objects*. Her work has been presented as part of *Fireball* (ECNAD/Substation) and *White Space.Dark Matter* (Li Yong Wei/NParks).

### Rachel Lum Ruixia

#### Performer

Rachel Lum received her Diploma in Dance from the Nanyang Academy of Fine Arts (NAFA) (2011). After graduating she performed with Frontier Danceland in *Let's Go Kendra*, *Butterfly Effect*, and *Smile*. *Really* as part of the *Edge Exxon Mobil Campus Concert* (2011). While at NAFA she performed in productions including *The Third Space Series* (2010) and *Crossings* (2010, 2011). She also performed at the World Dance Alliance conference (2010) in New York City. She is a guest performer for **One Show Only**.

#### Seow Yi Qing

#### Performer

Seow Yi Qing graduated with a Diploma in Dance from the Nanyang Academy of Fine Arts (2006). She has choreographed, performed and toured with Frontier Danceland in productions including *22.5 Minutes – Subconscious Indulgence* (2010, 2011) and *Second Chance* (2010, 2011), and was the training master for Frontier Danceland's PULSE Programme (2011). Other credits include performances in *Moment* and *Icon* by the John Mead Moving Image Arts Dance Company; *Dance of the Orient* by Theatre Arts Troupe; and the opening ceremony of 21st Century International Arts Festival (2007). She is a guest performer for **One Show Only**.

#### Keryn Ng

#### Performer

Keryn Ng graduated from Frontier Danceland's PULSE Programme, an intensive one-year scholarship program in contemporary dance and dance improvisation. Having excelled in her training, she joined Frontier Danceland in 2012. Previously an active member with the Ngee Ann Polytechnic Contemporary Dance Club, she is experienced in choreographing and performing in a range of dance genres. She has also undertaken formal training in ballet, lyrical jazz and hip-hop.

#### Zhang Xuesong

#### Performer

Zhang Xuesong joined Frontier Danceland in 2008. She received an annual scholarship to pursue a degree at the Central University of Nationalities Dance College, graduating in 2006. Previously she attained her Middle Vocational School certificate with a double major in Ballet and Traditional Chinese Dance from Liaoning Province Dance School. She has