

Dance Massive 2019
Arts House program

Australia's biggest festival of contemporary dance

12 – 24 March



ARTS HOUSE

M CITY OF
MELBOURNE

Come closer and explode with dance possibilities

Welcome to Dance Massive 2019 at Arts House. There’s a lot to be proud of in this program, with fifteen extraordinary shows that deserve to be celebrated: for their thrilling premiere seasons, for the strong leadership of our Aboriginal and Torres Strait Islander artists, for the artists who have been creating dance in Australian for several decades now, and for the innovation and depth of craft evident in so many of these works.

It is the people named within these pages that create a festival as unique is this, and an Australian dance community recognised globally for its ingenuity, beauty and rigour. On behalf of all at Arts House and the City of Melbourne, thank you for your dedication to contemporary art, new ideas, and extraordinary dance.

Emily Sexton
Artistic Director, Arts House

Dance Massive is presented by Arts House, Dancehouse and Malthouse Theatre in association with Ausdance Victoria, Abbotsford Convent, Temperance Hall and The SUBSTATION.

Dance Massive 2019 – Arts House program
12 – 24 March 2019
North Melbourne Town Hall
Meat Market
Sofitel Melbourne on Collins

Acknowledgement of Country

Arts House acknowledges the traditional land upon which we are located, of the Wurundjeri and Boon Wurrung people of the Kulin nation; and we pay our respects to Elders both past and present, and, through them, to all Aboriginal and Torres Strait Islander people.

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Biladurang

Joel Bray

19 – 24 March

Location Sofitel Melbourne on Collins

Duration 75 minutes



At its heart, Biladurang is a yearning for home. Home in the broadest sense. I didn't plan to write it, it poured from my fingers late at night in sterile hotel rooms as I nomaded my way around Europe.

I found myself craving the olive green and terracotta earth of my home country, for my family, my Aboriginal cultural identity left dormant while I lived overseas, and for a lover to call my own. I think that's why Biladurang has resonated so powerfully with audiences across Australia, particularly those who know what it's like to be 'away'.

This desire for a place and a community to belong to is universal. I am enthralled by the way 20 or so people can connect to create an instant community when they gather for an hour of intimate performance and storytelling — even in an increasingly isolated digital world. To my delight, I have seen perfect strangers after Biladurang get a drink in the hotel bar together.

Created in 2017, Biladurang still feels powerfully urgent for me and continues to unlock threads and themes in my creative practice. I follow these threads to find what has been stolen from us through colonisation. To ask how we can all — black and white — reimagine our shared culture as one that holds the sophistication and beauty of Aboriginal cultures, the world's oldest living cultures, at its core.

Thank you and Acknowledgements

Kate Carr and Dan Koop. Olivia Anderson and the Arts House team, Clive Scott and the team at the Sofitel, Nat Smith and the Dance Massive team. Melbourne Fringe, Rachael Maza and Sofii McKenzie.

Creator & Performer Joel Bray

Dramaturge Daniel Santangeli

Music Kate Carr

Host Sofii McKenzie

Producer Josh Wright

Warnings

Nudity, adult concepts and coarse language. Ages 18+

Cella

Paul White and
Narelle Benjamin

12 –16 March

Location Meat Market

Duration 65 minutes



Cella (The cell from Latin cella, meaning "small room") evolved out of the Somatic research I undertook as part of my Australia Council Fellowship in 2014/15 with Alice Cummins (BMC practitioner) and Adrian Winkworth (physiotherapist). I began working on Cella with Paul White in Wuppertal, Germany in 2015 as part of my fellowship. Tanztheater Wuppertal Pina Bausch included excerpts of Cella as part of their choreographic season Underground in July 2016.

As part of our research Paul and I referenced drawings from the Renaissance. There are some absolutely magnificent and powerful drawings and images from this period, showing the dead as living embodiments of our form and fate, rather than the clinical pictures in anatomy books today, detaching the human being.

With this work I really wanted to come back to the body. The memory in the body, the imprints that inform us as recorded through our nervous systems and genealogy, especially in this age of technology. The experienced body in contrast to the objectified body. Revealing the other side of appearance where we all live.

Thank you and Acknowledgements

Cella is supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the City of Melbourne through Arts House; and Performing Lines. Supported during development by Tanztheater Wuppertal Pina Bausch and the New South Wales

Our constant emphasis on individuality and the 'self' ignores the beauty of our similarities. The most complex patterns imaginable in our biological systems can be found repeated in all of us. Beyond form, this evolutionary work, tells the tale of endless cycles and systems within systems. We recreate and metamorphose over time, bearing insight to the physiological world we inhabit and natural symmetry that surrounds us.

Paul and I have a long-standing creative relationship and Cella is the culmination of our shared history, practices and interests that connect us as dancers and choreographers.

Concept, Choreography

& Performer Narelle Benjamin

Choreography & Performer Paul White

Lighting Designer Karen Norris

Composer Huey Benjamin

Costumes Justine Shih Person

Producer Jen Leys

Warnings

Haze

Government of Australia through Create NSW. Original premiere supported by the Tanja Liedtke Foundation and co-produced with COLOURS International Dance Festival.

Karul Projects

19 – 24 March

Location Meat Market

Duration 60 minutes



CO_EX_EN is a response to a particular place on Bundjalung country (Bundjalung country is situated in South East Queensland and Northern New South Wales in Australia). This is where choreographer Thomas E.S. Kelly is from. It was a place of ceremony and gathering for clans far and wide. This particular site is one of the many sites where ceremony occurred as it's where the wall between the physical and spiritual was at its thinnest. This is where the ancestors handed over knowledge, lore and song lines. Ngajin Magpie, one of Thomas' elders, refers to these sites as being like telephones, where the cross-world dialogues occurred.

The last gathering of family groups to this site is said to have occurred around the early 1900s. In the late 1950s the local Tweed Shire council wanted to build a shopping centre on the site, meeting with resistance from the local community. Aunty Margaret Kay led the charge, beginning to restore the site whilst applying and partitioning to the local council. In 1961 the local Tweed Shire council granted the site, and an additional 125 hectares of surrounding bushland, to the indigenous locals for preservation. Since then the indigenous community has built a museum and constructed a fence around the site yet unfortunately a known gathering has still not occurred since the early 1900s.

Thank you and Acknowledgements

CO_EX_EN is supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; Dirty Feet; and the City of Melbourne through Arts House. It was developed through CultureLAB.

CO_EX_EN is a response as to why we have not reopened the conversation with our ancestors, especially given what happens on and around the land that is currently controlled by First Nation parties. Places like these are the fire and energy sources to our continuing and ever-evolving culture. This is where new lore and songlines will be passed to us from our ancestors to inform us how our culture thrives in today's world. If these sites aren't activated and conversations aren't being had then how do we adapt? How are we a living culture if we aren't living our culture?

Choreographer Thomas E.S. Kelly

Performers Thomas E.S. Kelly, Taree Sansbury, Amalie Obitz, Neville Williams Boney, Nadia Martich

Composer Alyx Dennison

Lighting Designer Cheryn Frost

Dramaturg Vicki Van Hout

Community Consultant Ngajin Magpie, Amarlee Kelly

Warnings

Smoke/Haze

Lady Example

Alice Will Caroline

19 – 24 March

Location Meat Market

Duration 75 minutes



An intentionally undefined, expansive horde of stimulus is ground down, knitted into a fine weave, over a slow process guided strongly by our intuition, and our personal baggage. We offer up a semiotic field for our audiences to wander through, undertaking your own journeys of recognition and confusion, completing the work with your own subconscious.

We describe Lady Example as 'a dance of bodies, words and women.' We choreograph the moving, interacting body, as well as language, theatre, reference and design. From within the broad theme of 'women,' we found patterns emerging around performativity, role playing, teaching and learning, inherited behaviour and expectations. Our 'libretto' is drawn from a bank of miscellaneous language artefacts, gathered over four years, then mashed up and merged with the dance. The resulting "denatured language" (Alison Croggon) toys with recognition, and what to make of it is ultimately up to you (Personal responsibility, honey).

As 'Alice Will Caroline' we are three people working in harmonious and disharmonious collaboration. The negotiation is intrinsic to our work, and aligns with a feminism that challenges assumptions about hierarchy and authority in favour of "multiplicity and complexity" (Tere O'Connor). As an ensemble, each performer's role was created in collaboration with them, and is inseparable from them.

Thank you and Acknowledgements

Lady Example's creation was made possible with support of The Substation, Next Wave, Arts House, Besen Family Foundation, Creative Victoria, Australia Council for the Arts, Creative Partnerships Australia, The City of Melbourne, The City of Maribyrnong, Vitalstatix and many private donors.

To deal with negative or ambivalent emotion in our work, we often dive into things that are somehow off-putting, repellent, superficial or conventional. Instead of responding to unpleasant or difficult things with denial or rejection, we opt for prickly, slippery engagement. In this, we avoid rejecting the parts of ourselves and our shared histories that might be unpleasant. At its best, this can be an alchemical process, and a therapeutic acknowledgement of what exists, and of potential, within us and between us all.

We also freely embrace those things that spark joy.

Creator and performer Alice Dixon, Caroline Meaden, William McBride

Performer Jo White, Fleur Conlon, Hannah Monson, Patrick Durnan-Silva, Emma Riches, Scott Elstermann

Lighting designer Jenny Hector

Sound designer Emah Fox

Producer Erin Milne

(Premiere season) Set and costume designer Matilda Woodrooffe

Warnings

Occasional coarse language, haze effects.

Thank you to Ross Dixon, Margaret O'Donohue, Paul Cavezza, Mark Wilson, Sherwyn Spencer, Ben Hurley, Jason Crick, Brad Spolding, Bron Belcher, Tim Meaden, Angela Meaden, Luke Fryer and Pia Lauritz.

Le Dernier Appel / The Last Cry

Marrugeku

14 – 17 March

Location Meat Market
Duration 60 minutes



In 2018, after 30 years of debate since signing the Matignon Agreements in 1988, New Caledonia held the first of a series of referendums on independence from France. *Le Dernier Appel / The Last Cry* reflects on questions arising from the years of waiting for the referendum, while equally addressing Australia's decades of debates over recognition of First Nations Australians in the constitution and the repeated call for treaty.

In rehearsal in Nouméa in 2017 we each spoke of our family's stories and our own personal experience of colonisation's aftermaths. Behind us are histories of invasion, migration, war, displacement and also adaptation, transformation and transmission. In front of us governments replicate new systems of control. While they debate the conditions for us to vote on independence or recognition, we wait... we wait in states of inertia and frustration, facing the deterioration of our communities and constant change as a way of life. As artists and citizens we meet in shared states of frustration, resigned tolerance and the fatigue of telling and retelling truth to power.

We understand that colonisation has defined us. To undo the past is impossible, decolonisation is at once both a necessary goal and at the same time a false one. These states of inertia and reoccurring cycles of waiting remind us of *Waiting for Godot* written by Samuel Beckett in 1948–49 in the wake of the second world war. Whilst many interpretations of race, class, religion and politics

Thank you and Acknowledgements

Le Dernier Appel / The Last Cry is co-commissioned by Centre Culturel Tjibaou (New Caledonia), Carriageworks (Australia), Théâtre National de

have been attached to *Waiting for Godot*, Beckett himself resisted defining the work, stating only that it is about symbiosis. The possibility and challenge of living together for mutual benefit. A possibility that, in the ongoing aftermaths of colonisation, may only be achieved through processes of Makarrata, to use the Yolngu expression, coming together after a struggle.

These questions don't have definitive answers, but together they bring memories and experience, all this sit behind every movement in *Le Dernier Appel*.

Director Serge Aimé Coulibaly
Co-choreographers Dalisa Pigram and Serge Aimé Coulibaly
Dramaturg and Creative Producer Rachael Swain
Music composed and produced by Nick Wales & Bree Van Reyk
Co-composer and singer/songwriter Ngaiire
Set Designer and Video Artist Nicolas Molé
Lighting Designer Matt Marshall
Costume Designer Mirabelle Wouters
Dancers and Co-creators Amrita Hepi, Stanley Nalo, Krilin Nguyen, Yoan Ouchot, Dalisa Pigram, Miranda Wheen

Warnings

Aboriginal and Torres Strait Islander viewers are warned that the following production may contain images and voices of deceased persons. Haze, flashing lights and strobe.

Chaillot, Paris (France), Arts House, through the City of Melbourne (Australia) and Le Manège-Scène National Maubeuge (France).

Make Your Own World

Lucy Guerin Inc

12 – 16 March

Location North Melbourne Town Hall
Duration 55 minutes



Make Your Own World is inspired by groups, communities and societies in flux. I have tried to describe as a physical flow, the eternal human striving for a better world. The following of trends and political movements, and the power structures that form and split in this constant jostling for all of our needs and desires to be met take a dynamic form through timing and spatial formations.

Dance is a social art form and dancers are highly empathetic and co-operative beings. In this group there are six very individual people and they form a close community for the duration of the making and presenting of the show. We have been working with improvised scores and set tasks that the dancers have interpreted, along with dance steps choreographed by me. Watching the dancers execute movement that I have created is very satisfying and gives me, and them, a sense of crafting and structuring the work. I can create a controlled, repeatable experience for the audience and the dancers can commit to that. But watching them improvise creates a strong sense of agency in their performances. I can see decisions being made in the moment, their unique, individual qualities and their thoughts firing their movements. This will shift each time they do it creating a sense of the present and that anything could happen.

Make Your Own World is a dialogue between these two ways of making dance: the known, in discussion with the unknown, the past with the present, the imposed with the spontaneous, freedom inside constraint. Is there a possibility of living together and for the inner, personal worlds of each unique dancer to co-exist with the collective formations of the whole?

The dancers have all made extremely generous contributions to this work. It is about them and for them, and my gratitude and admiration for their work is immense. My collaborators on this show have been a true inspiration and I thank them for their rich ideas and support of this work.

Lucy Guerin

Choreographer Lucy Guerin
Composer Daniel Jenatsch
Lighting Designer Paul Lim
Costume Designer Andrew Treloar
Dancers Tra Mi Dinh, Benjamin Hancock, Rebecca Jensen, Alisdair Macindoe, Jessie Oshodi and Lilian Steiner
Production Manager Emily O'Brien
Producer Michaela Coventry

Thank you and Acknowledgements

Lucy Guerin is supported by the Australian Government through the Australia Council, its arts funding and advisory body; the Victorian Government through Creative Victoria; the City

of Melbourne; Ian Potter Foundation; Sidney Myer Fund, Angior Family Foundation and Dr Terry Wu. Special thanks to Melanie Lane and Gideon Obarzanek

NIGHTDANCE

Melanie Lane

21 – 24 March

Location Meat Market

Duration 50 minutes



NIGHTDANCE is a work that emerged from both personal experience and a desire to bring together the spaces of theatre and club culture, both being spaces that exist primarily at night. I am interested in the constructed social spaces that exist in our nocturnal realm, and the complex states and relationships that can be experienced through the body.

As gathering spaces, there is a collective experience of flow, public intimacy and transcendence. Within these constructed spaces are a variety of performers and so I was interested in learning/experiencing the spectrum of possible physical languages that are utilised for modes of entertainment, human connection and community.

Working closely with local entertainers and performers from the night/club environment, such as exotic dancers, burlesque performers, drag performers and club musicians, together we have developed a realm that both challenges and celebrates the convergence of theatre and club.

The work acknowledges the potential for transformation, self expression and an exploration of identity while submitting to the constructed elements of sound, light, space and audience.

Thank you and Acknowledgements

Melanie would like to thank Lucy Guerin Inc, The SUBSTATION, Chris Clark, Robin Fox, Additive Lighting, Auspicious Arts, Arts House and the Dance Massive consortia.

Choreographer and Director Melanie Lane

Co-Creators Lilian Steiner, Gregory Lorenzutti, Christopher Clark, Benjamin Hancock

Performers Lilian Steiner, Melanie Lane, Gregory Lorenzutti

Guest Performers Benjamin Hancock, Sidney Saayman, Ryan Ritchie

Sound Designer and Composition Chris Clark

Lighting Designer Bosco Shaw

Producer Freya Waterson

Producer for Development Jessica Morris Payne

Production Manager and Operator Robert Larsen

Warnings

This performance contains smoke effects or haze, strobe lighting, loud music

OVERTURE : FULL EDIT

Jo Lloyd

19 – 24 March

Location North Melbourne Town Hall

Duration 60 minutes



After wowing audiences and critics alike with the sell-out performance of **OVERTURE** in August 2018 (nominated for six Green Room Awards), Lloyd returns to Arts House bringing this dance show to life onscreen, exquisitely documented by Videographer James Wright (NON Studio). Join her as she introduces these special screenings.

OVERTURE : FULL EDIT started out as an idea for a movie night and a social gathering, and has become a work in itself. The documentation of the live performance emphasises the material that is removed from view and concepts in the work itself; permission and recognition.

When Jo Lloyd was young, she would pretend to interview famous people she'd like to meet. This work is an extension of that, a dance that considers the unrequited, the unattainable and our attempts to connect with particular beings of obsession

The original stimulus for creating OVERTURE came from Felix Mendelssohn's Concert Overture for Shakespeare's A Midsummer Night's Dream. It brought to light Fanny Mendelssohn, the sister, the genius, the one who was only permitted to shimmer a fraction of what she could. It bought out stories that were never shared, things never said and desires never fulfilled. The music was the departure point for a larger investigation into ideas of permission, being audible, pilgrimages, shared

Thank you and Acknowledgements

All the marvellous Artists involved in creating the work, Michaela Coventry, Arts House, Selene Bateman (Auspicious), Madeleine Flynn, Tim Humphrey, Peter Brundle, Alistair Shepherd,

fictions, history making, overdue and redundant conversations, glorification, and a desire to penetrate.

Lloyd's choreography moves gloriously on the precipices of the possible and unthinkable. Her performers shake, run, halt, throw limbs and memories out through the ends of their fingers, as they invoke lost heroes to play out impossible scenarios.

Director & Choreographer Jo Lloyd

Performers Deanne Butterworth, Rebecca Jensen, Shian Law, Jo Lloyd

Videography James Wright (NON Studio)

Composer Duane Morrison

Lighting Designer Jenny Hector

Set Designers Jenny Hector in collaboration with Andrew Treloar and Jo Lloyd

Costume Designer Andrew Treloar

Backdrop Image Peter Rosetzky

Dramaturge Anny Mokotow

Producer Michaela Coventry Sage Arts

Warnings

Nudity on screen

Ada Shepherd, Spencer Shepherd, Jan Lloyd, Ted Lloyd, Sam Lloyd, Belinda O'Farrell, David Lloyd, Fanny and Felix.

Luke George and Collaborators

12 – 16 March

Location North Melbourne Town Hall
Duration 90 minutes



What would it take to mobilise a group of people? Everyone in this room, in this theatre, in this town hall

Activated both as individual agents and a collective body

An unstoppable force

A radical shift

Displacement.

Relocation.

What if this happens through immense softness?

What action do we take?

Action

Taking action

Being in action

Group actions

Listening to one another and breathing together.

Negotiating the theatre as an unfamiliar terrain.

Looking for ways to cooperate and coexist

Our united and splintered collectivity highlights simultaneously our individuality and our provisional relationships with each other

How can we cultivate together a community that allows for risk?

Art as an avalanche in an unstable landscape. Provoked by the debilitating culture of individualism today, Public Actions rallies the audience as mobilised citizens. When the lines between observation and participation become blurred, artist and audience may enter into a

collaborative relationship and work together to reconsider the question of art as a force for social cohesion.

Public Actions involves a compelling and diverse group of artists in a series of ruptures in the theatre. Parts 1 and 2, Public Action and Group Action are performative 'happenings', that terraforms the theatre and instigates a mass displacement and relocation. Part 3, A Call To Actions, is an exhibition of recorded documents of happenings in public spaces, enacted by public participants.

The three-part work highlights situations where bodies and objects, the artist and the public negotiate the social codes behind their collective actions.

Lead artist, Concept & Choreography, Performer

Luke George

Sound and Video artist, Performer Nick Roux

Performers Brooke Powers, Latai Taumoepeau, Leah Landau, Melanie Lane, Russell Walsh, Timothy Harvey

Lighting design Matthew Adey for Beizj Studio

Dramaturgy Daniel Kok and Nicola Gunn

Producer Alison Halit

Production Manager Emily O'Brien

Photography Gregory Lorenzutti

Financial Administration Auspicious Arts Projects

Thank you and Acknowledgements

In addition to our project commissioners and supporters, we would like to thank:

Angharad Wynne-Jones, Joshua Wright, Andrew Treloar, Mount Tremper Arts (New York), Jason Hood, David Peterson and Prism Imaging. Performers involved in the early workshoping

of the project: Amaara Raheem, Rebecca Jensen, Shian Law, Laura Susanna Burgener, Leon Maric, Simon Fleury, Sepideh Madah, Rebecca Weingartner. Everyone who participated in A Call To Actions over 2018. And everyone who generously gave their time witnessing our developments and talking with us.

Paea Leach and Alexandra Harrison

12 – 16 March

Location Meat Market
Duration 60 minutes



We begin where we are: We are difficult but not for each other: We accept we exchange: We push we carry we bear: We remember: We work.

We mark we make we insist we sustain we regard: We are serious: We are not.

We are wilful: We dwell in an epoch: We are doing in gravity: We go down to go up.

We bring back the body. We breathe it. Age it. Expand it. Injure it. A titanium hip grafted on Māori bones. We grow bodies inside us. Then we hold them for years.

We are low-tech amplifiers and serious sensors: We change. We existentially refuse.

Our transformation is slow, not quite deep time but close.

We do all this: to see what this can do.

We need you here

To sun this work

We need your light and heat

To regenerate movement.

Co-creator and performer Alexandra Harrison

Co-creator and performer Paea Leach

Lighting design Ben Bosco Shaw

Costume design Anna Tregloan

Sound design Marco Cher-Gibard

Dramaturge Cynthia Troup

Producer Erin Milne

Costume Construction Mel Liertz

Sculptor, Vocals Neil Taylor

Vocals Marisa Stirpe

Thank you and Acknowledgements

Chunky Move through its Maximised program, Hillary Coyne, Kirri Buchler, Heidrun Löhr, Gregory Lorenzutti, Iain Woxvold, and our small and patient boys: Rainer Harrison Woxvold and Lhasa Shaw.

DubaiKungkaMiyalk

13 – 23 March

Location Meat Market
Duration 60 minutes



Four First Nation female artists, each from a different Country within Australia, invite you to share in a conversation that they have been yarning about for years.

DubaiKungkaMiyalk brings together Mariaa Randall, Henrietta Baird, Carly Sheppard and Ngioka Bunda-Heath, four contemporary choreographers who tell stories through dance. Each of the women have created a work that draws on their individual dance practice – and no two works are the same. While each artists’ style of moving may be different, the women are unified by their common desire to move. *Same but Different* places the women and their work side by side to challenge any notion that all Indigenous dance is the same.

Thank you and Acknowledgements

We acknowledge the Country on whose land we perform upon, Wurundjeri and Boonwurrung.

We acknowledge their elders, leaders, trailblazers and cultural revitalizers.

We acknowledge our elders, who have lived history and continue to fight it.

We acknowledge our parents for continuing to protest, insisting on equality and never giving up.

Curator Mariaa Randall

Choreographers and Performers Mariaa Randall, Henrietta Baird, Carly Sheppard, Ngioka Bunda-Heath

Video and Projection Jody Haines

Sound design and mastering Deline Briscoe & Airileke

Lighting Designer and Operator Siobhain Geaney
Producer Deline Briscoe

We acknowledge our staunch women who have shown the way and what to strive for.

We acknowledge the importance of cultural knowledge and the aspirations for it tomorrow. And the ease and heaviness that comes with that realization.

We acknowledge 80,000 years of Aboriginal existence and know we are still here.

Same but Different DubaiKungkaMiyalk

Blood Quantum Ngioka Bunda-Heath

“The politics of pigmentation, is a foul vapour that would come to lie on my skin in these moments, to remind me that I was less than Aboriginal, less than white, something in between – possibly a freak.”
Dr. Tracey Bunda

Blood Quantum is a Performance Lecture depicting the inter-generational and institutionalisation impact of The Stolen Generations, through three generations.

Blak One’s Carly Sheppard

Blak ones shifting shape
Blak ones wedded to their work
Blak ones mobilising
Blak ones webbed together
Blak ones protecting and distilling
Blak ones casting and manifesting their bodies across space and through time
Blak ones labour, subverting commodification
Blak ones impossible to objectify
Blak ones unowned
Blak ones sovereign bodies
Blak ones hunting, skinning, feeding and clothing
Blak ones crone, mother, succubus, sprite and witch
Blak ones pedestrian, portal, changeling, stoic
Blak ones foot print, bones, breath and vision
Blak ones blood, saliva, sweat and skin

Stories Henrietta Baird

Stories are important, Stories from home tell your history of who you are and where come from, they will tell you where your country is and how far it goes.

This installation places you in a secluded space with multi layering of sounds of the Rainforest with an interweaving of Language of stories from Far North Queensland.

Through natural movement taken from motifs of basket weaving and outlines of country, Henrietta embodies and instills the importance of why Stories of culture must remain important. It is these stories that keep our practice going for the next generation.

Painting the dance Mariaa Randall

She creates her world with one step, one gesture, one movement. Linking country to stories and stories to country, she creates a world that reflects her, that she can be seen in. A place where her image is controlled by her.

Through sKIN, we breathe Jody Haines

Aboriginal Australia is bound up in a multitude of Settler generated myths and mis-perceptions about who we are as a people. This projection and sound work stems from two myths - who is Aboriginal and all Aboriginal peoples are the same. Exploring images of land, faces, skin colour and movement, from the anthropological to the poetic, the images focus upon the bodies of four female First Nations contemporary choreographers and dancers, each from a different country/bloodline within Australia.

The Perception Experiment

Madeleine Krenek and Frankie Snowdon GUTS Dance // Central Australia

12 – 16 March

Location North Melbourne Town Hall
Duration 60 minutes



The Perception Experiment is a work born from preoccupations with the intangible, disappearing, particle theory, and remnants of ephemeral actions. We have examined these fascinations by sharing physical space with multiple bodies, whilst offering ways these ideas, and our form of dance, might be experienced via multiple sensory pathways.

From opposite sides of the planet, our individual musings and experiments surrounding these concepts collided and brought together an amazing team of brains and bodies in the vast expanses of the Central Australian desert; a place which caused us to look at time, space, the environment and our individual physical identities with a specific, challenging and unique perspective. What has come of this time is a collection of experiments in experience and representation, and an attempt to capture, through the creation of spaces, sound and moving bodies, the essence of our endless and unrelenting obsessions with what can and cannot be seen, heard and felt in the physical world as we think we know it.

Thank you and Acknowledgements

We would like to thank the funding bodies, peers, partnering organisations, festivals and private sponsors whose support has made this work and season possible; our families for their ongoing support and love, and all the brave dance makers who continue to defy convention and unsettle the status quo - we are forever indebted to your contributions to our practices and the world at large.

With deep gratitude to our collaborators, then and now, whose generous contributions in mind, movement and design, and patience whilst wading into the unknown make risk and creation possible; and to you, the audience, for sharing this with us.

Concept, Direction and Choreography Frankie Snowdon and Madeleine Krenek
Original choreographic collaborators/performers Kelly Beneforti, Tara Samaya
Dance Massive performers Frankie Snowdon, Madeleine Krenek, Kelly Beneforti, Ashleigh Musk
Sound Designer Darcy Davis
Lighting Designer Jen Hector
Costume Design Frankie Snowdon and Liz Verstappen
Project Producer Adam Wheeler
Tour Manager Liz Rogers

Warnings

Prolonged periods of darkness, loud score, smoke effects

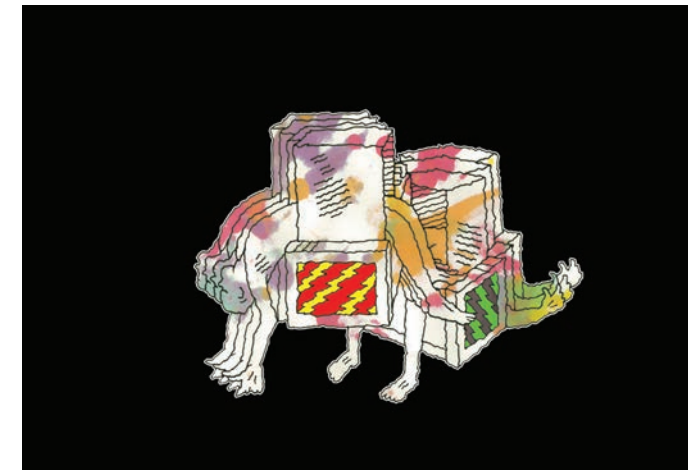
We would also like to acknowledge and pay respect to the Arrernte people of Central Australia, a place that has been instrumental in shaping this work and our practice, on whose land we live, work and dance.

Universal Estate World Premiere

Antony Hamilton Projects

12 – 24 March

Location North Melbourne Town Hall
Duration 4 hours – You may enter this work at any time and stay as long as you want



Visual and sonic electrical signals have a mystical, god-like quality, unknowable and all powerful in commanding our attention and actions. In Spielberg's Poltergeist (1982), the white noise of the television is an intermediary to a dimension beyond our physical plane and tactile world. When Carol touches the screen in search of connection, she is facing an inter-dimensional frontier. Humans are cognisant of the inescapable biological limit of the body. The body and intellect are thrust into a communion with technology, and a mythology is constructed around this. Screens stand as totems for the force of electricity itself. Smart devices immortalise our faith in technology as liberators from the boundary of our three-dimensional existence. Mobile phone calls in the early days seemed transcendental. Despite this black magic, the body's physical dimensional boundary remains, regardless of what phones can do.

Humans, like many other organisms, are motivated by a need to organise their environment. Most of our daily life is dominated by contact between our hands and our tools. We have built a world to facilitate this. Buttons and levers ensure physical action remains central to daily life. The body, despite predictions of techno-prophets, remains crucial. Technology might motivate both spiritual nourishment and deep dread in its users, but most technology still has a demand on the body. Superseded technology stays with us in material

Thank you and Acknowledgements

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form, and the labour of organising it remains with us also. The narrative of a technological tomorrow that will do away with the need for a body is science fiction in the face of this physical reality.

For me, most technology causes bewilderment and wonder in equal measure. I'm fascinated by the collision between smoothly machined, insentient technology, and our hairy, primitive, sentient biology, and what it is to produce meaning from this strange coupling.

Director, Choreographer, Concept and Object Design Antony Hamilton
Sound Designer, Video Synthesiser Design and Fabrication Alisdair Macindoe
Lighting Designer Matthew Adey
Costume Consultant Paula Levis
CAD and Object Construction / Facilitation Bosco Shaw
Performers Cody Lavery, Kyall Shanks
Producer Freya Waterson
Production Assistant Leo Gester

Warning

Possible coarse language

Spolding, The SUBSTATION, Australia Council for the Arts, the Dance Massive Consortium and the tireless and outstanding team at Arts House. You are all amazing!

Force Majeure

19 – 24 March

Location North Melbourne Town Hall

Duration 60 minutes



You Animal, You is a warning, or perhaps a wake-up call. Part game, part voyeuristic experience, it examines how the animal instincts of the pack override individual human responses – some get shamed, some learn to adapt, others quietly stand by as witness.

In the making of this work, we dared to ask hard questions about how we form moral judgments based on visceral responses to our animal behavior and senses. Each character weaves personal stories into a compelling exploration of our drives, attitudes and desires.

You Animal, You is about the tough love we endure, the pecking order in which we sit and the time it takes for us to call ‘game over’. Set within a competitive environment, the work reveals individual actions that break down the chain of command, looking for a way to break free from behaviours and expectations handed down from generation to generation.

Thank you and Acknowledgements

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Text Danielle Micich & Heather Mitchell in collaboration with the cast

Director Danielle Micich

Music Kelly Ryall

Set & Costume designer Michael Hankin

Lighting designer Damien Cooper

Associate Lighting Designer James Lipari

Dramaturge Sarah Goodes

Director’s assistant Ella Hetherington

Voice & Text coach Charmian Gradwell

Creative producer Colm O’Callaghan

Performers Ghenoa Gela, Raghav Handa, Lauren Langlois, Hayley McElhinney, Jack Riley

Production manager Jason Thelwell

Stage manager Brooke Kiss

Artistic Director Danielle Micich

Executive Producer Colm O’Callaghan

Accounts Manager Randa Mansour

Marketing Manager Thom Smyth

Business Manager Emma Murphy

Images Brett Boardman

Warning

Suitable for 16+. Performance contains nudity, adult concepts, coarse language, smoke effects or haze, strobe, loud music, violence

Emily Sexton, Olivia Anderson and the Arts House team.

Project supporters

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About Arts House

Based at North Melbourne Town Hall and on the land of the Kulin Nations, Arts House is where artists and audiences gather to find new frontiers in contemporary performance.

Hyperlocal and intergalactic, our development and presentation programs create new live experiences across artforms.

A key program of the City of Melbourne, Arts House presents Dance Massive, the Festival of Live Art and Refuge as well as presenting art in partnership with festivals in Melbourne and nationwide. Our development programs include CultureLAB, Time_Place_Space and new for 2019, Makeshift: professional development and critical discussion by artists, for artists.

Information

For more information, please contact us on the details below.

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