

Vicki Van Hout

9 – 12 May

YIRRAMBOI Festival and Arts House

With First Nations arts festival YIRRAMBOI, Arts House brings two deadly shows from artists at pointedly different moments in their careers. *plenty serious TALK TALK* is the darkly irreverent dissection of Indigenous art making by veteran choreographer Vicki Van Hout, while emerging dancemaker Joel Bray confirms his must-follow status with the all-you-can-eat dance confessional *Daddy*.

Presented by Arts House and YIRRAMBOI Festival 2019



Vicki Van Hout

Artist

Biography

Vicki Van Hout is a Wirradjerri woman born in Wollongong on the NSW south coast - and a senior interdisciplinary indigenous performer/performance maker who uses dance as an entry point to explore other fields including spoken word and song. Van Hout trained at the National Aboriginal Islander Skills Development Association (NAISDA) and the prestigious The Martha Graham School of Contemporary Dance in New York. She has performed with and choreographed for major Australian Indigenous dance companies - Bangarra Dance Theatre and the Aboriginal Islander Dance Theatre - and independent artists, including

Credits

Choreographer, Director and Performer

Vicki Van Hout

Lighting Design Karen Norris

Sound Design and Operation Phil Downing

Movement Dramaturge Martin del Amo

Videographer Martin Abboud, Dominic O'Donnell

Tess de Quincey, Martin del Amo and Hans Van den Broeck (Belgium).

She has created seven full-length works, including *Long Grass*, *Briwyant* and *My Right Foot Your Right Food*. Directed *Stolen* (Jane Harrison) for National Theatre of Parramatta (2016), created *Les Festivities Lubrifier* for Performance Space's Liveworks program (2015) and has been awarded several international residencies including Cite des Arts residency (Paris, 2015). Most recently she was awarded the Australia Council Award for Dance in 2019.

Performer Cloé Fournier, Glen Thomas

Vocals Claire Drew, Henrietta Baird, Marian Abboud

Lighting Operator Kate Taylor

Producer for Tandem Fenn Gordon



Artist Statement

Parramatta, Western Sydney is my area, where I generate work. I find it very fertile ground. I am walking along the street, I sit in the mall and I see the world. It is this social context that I want to place on stage. Even if I am on stage by myself, as an artist I am never truly alone; I am bound to bring my family, my community, my peers and mentors to work with me. In *plenty serious TALK TALK* I decided to place the usually behind-the-scenes action of Indigenous arts making front and centre.

I am exploring the nuances of the relationship between work developed within its community and the obligations an artistic work has to that community.

Within my practice, I am interested in the unexpected and realise the great achievement, in making the smallest of inroads, toward charting new territory. I am inspired by the human imagination and those who wield it deftly. To grasp a sense of the ridiculous and recognise the need to make time for play and to watch it and

be involved is important. To be given the opportunity to access, articulate and share the pleasure derived from cultural expression is a bonus.

It is not always easy to introduce concepts outside of the prevalent euro-centric model, but this is what I am hell bent on introducing. This means my work should demonstrate for others that there are endless possibilities for cultural expression to thrive within the western theatrical paradigms without blindly trying to make the work fit.

My work operates on another level - as an event, whereby other Indigenous people and I can affirm our identity. I provide an animated space for people to actively contribute to culture, by getting together to talk about the big agenda items that are affecting Aboriginal and Torres Strait Islander people. My community vote with their voices and applause during the performance and more importantly though through ongoing communication after the performance.

Karen Norris
Lighting Design

Karen Norris has extensive experience as a lighting designer for theatre, dance and music and film throughout Australia and Europe. Based in London and Nice (1998 – 2008), she designed for artists including Will Tuckett, Liz Lea, Marie Gabrielle Rottie, Sheron Wray and Mavin Khoo. Her designs have been displayed at Covent Garden, The Place, Queen Elizabeth Hall, Sadlers Wells, The Royal Court, Glastonbury, and the Royal Festival

Hall. Since returning to Australia, Karen has designed for Sydney Theatre Company, State Theatre Company, Melbourne Theatre Company, Belvoir Street and Sydney Opera House to name a few. Outside of designing, Karen teaches technical and lighting design at University of Wollongong, TAFE NSW Design Centre Enmore (DCE) and NAISDA Dance College.

Phil Downing
Sound Design and Operation

Phil Downing has been performing and recording music for over 20 years, being first engaged to produce soundtracks for theatre through experimentation with original musical inventions.

He currently composes using various music recording and editing tools, creating sounds from found objects or manipulation of surroundings and the natural environment.

Career highlights have included *High Performance Packing Tape*, *STOP-GO* and *Artwork* with Branch Nebula, *plenty serious TALK TALK*, *Stolen*, *Long Grass* with choreographer Vicky Van Hoot, *The Irresistible* (Side Pony Productions), *Winyanboga Yurringa*, *This Fella My Memory* (Moogahlin Performing Arts), *Posts in the Paddock*, *The Piper* (My Darling Patricia), *Falling* (Alice Osbourne/ Performance Space), *Murder* (Erth Visual & Physical Inc.).

Martin del Amo
Movement Dramaturge

Originally from Germany, Martin del Amo is a Sydney-based dancer and choreographer. Best known for his full-length solos, fusing idiosyncratic movement and intimate storytelling, including *It's a Jungle Out There* (2009), *Never Been This Far Away From Home* (2007) and *Under Attack* (2005), all received significant critical acclaim. In recent years, del Amo has choreographed group and solo works for others including *Anatomy of an Afternoon* (2012), *Mountains Never Meet* (2011) and various solo dance pieces for his ongoing multi-part choreographic project, *Slow Dances For Fast Times*.

del Amo regularly teaches for a range of arts organisations and companies and has extensively worked as mentor and consultant on projects initiated by young and emerging artists. del Amo has been nominated for two Australian Dance Awards – Outstanding Achievement in Independent Dance (2010) and Best Male Dancer (2005). His work has toured nationally and internationally including to United Kingdom, Japan and Brazil.

Coming up at Arts House

Melbourne Knowledge Week 21 – 25 May

In a new partnership with Melbourne Knowledge Week, Arts House introduces fresh dangers to our building.

Featuring

Return to Escape from Woomera by Applespiel 21 – 25 May

The Believers Are But Brothers by Javaad Alipoor & Kirsty Housley 22 – 25 May

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 from 2019, Makeshift: professional development and critical discussion by artists, for artists.

Thank You

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Acknowledgment of Country

Arts House respectfully acknowledges the Traditional Owners of the land, the Boon Wurrung and Woiwurrung (Wurundjeri) peoples of the Kulin Nation and pays respect to their Elders, past and present.

For the Kulin Nation, Melbourne has always been an important meeting place for events of social, educational, sporting and cultural significance.

Today we are proud to say that Melbourne is a significant gathering place for all Aboriginal and Torres Strait Islander peoples.

Information

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

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