

MELBOURNE
International Arts
FESTIVAL

2 → 20
October
2019



Chunky Move

Token Armies

Wed 16—Sun 20 October
Meat Market

Presented with Chunky
Move and Arts House
in association with
Creature Technology Co.

Presenting Partners **M I** | Commissioning **DA** **A F** | **DANCING**
Circle **ARCHITECTS**



Artistic Credits

**Concept, Direction
& Choreography**
Antony Hamilton

**Sculpture, Wearable
Sculpture Design &
Fabrication**

Creature
Technology Co.

**Assistant
Choreographer &
Rehearsal Director**
Melanie Lane

Performers
Jade Dickinson
Alice Dixon
Joshua Faleatua
Christina Guieb
Antony Hamilton
Samuel Hammat
Mitchell Harvey
Melanie Lane
Cody Lavery
Phillip Leitch
Gregory Lorenzutti
Kathleen Lott
Tiana Lung
Talitha Maslin
Amber McCartney
Damian Meredith
Callum Mooney
Josh Mu
Jessie Oshodi
Jack Riley
Harrison Ritchie-Jones
Kyll Shanks
Michaela Tancheff

Costume Design
Paula Levis
Costume Consultant
Andrew Treloar

Wardrobe Intern
Leah Mazzone-Brown
(Victorian College of
the Arts)

Lighting Design
Bosco Shaw

Sound Design
Aviva Endean

Sound Consultant
Madeleine Flynn

**Additional Object
Design & Fabrication**
Blair Hart
Antony Hamilton

Concept Art
Peter Gregory
Paula Levis
Antony Hamilton
Production Manager
Blair Hart

Stage Manager
Lyndie Li Wan Po

Mechanist
Michael Burnell

Production Interns
Lowana van Dorssen
& Chloe Newell
(Victorian College
of the Arts)

Chunky Move

**Artistic Director
& Co-CEO**
Antony Hamilton

**Executive Director
& Co-CEO**
Kristy Ayre

Senior Producer
Freya Waterson

**Marketing &
Communications
Manager**
Sarah Cooper

**Production &
Operations Manager**
Blair Hart

**Office & Program
Coordinator**
Maddy Dorevitch

Associate Producer
Kristina Arnott

**Marketing &
Communications
Coordinator**
Caroline Scales

**Social Media
Coordinator**
Yangyu Gan

**Finance
Administrator**
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Board
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(Deputy Chair)
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Sean Jameson
Sue Morgan
Wendy Martin
Chloe Weavers
(Board Observer 2019)

Commissioned by Melbourne International Arts Festival.

The creative development of *Token Armies* has been assisted by the Australian Government's Major Festivals Initiative, managed by the Australia Council for the Arts, in association with the Confederation of Australian International Arts Festivals.

Token Armies is supported by the City of Melbourne through Arts House.

Chunky Move is supported by the Victorian Government through Creative Victoria and by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Creator's Note

In making *Token Armies*, I sought to create a work that brings together varied lifeforms in a collective action. Informed by and in negotiation with a constructed world built around them, the work seeks a common language between forms, and a sense of unified, focussed cooperation. Through this symphony of action, I wanted to illustrate how important the idea of participation in a common endeavour is to the success of all life, and ask questions about our sense of individual freedom amongst the collective.

The scale of the built environment within *Token Armies* has been a key consideration, reflecting a phenomenon we see in the natural world where larger forms become functional hosts, refuges or modes of transportation for smaller forms. Think of a whale surrounded by tiny schools of fish, or an elephant with avian passengers on its back. These symbiotic relationships are a functional means for survival and a reflection of the complex relationship systems that exist across species. Humans and animals interact in countless ways, but we rarely credit other species as valued partners in the 'success' of humanity. This supposed idea of human primacy has advantages and disadvantages and is something I wanted to explore within the world of *Token Armies*. What is gained and lost in our thinking and attitudes toward inter-species relations? Or indeed between the living and inanimate world?

I'm also curious about what drives humans to seek better versions of themselves through technological augmentation. In exploring the relationships between lifeforms, the question arises of what we even mean when we speak of lifeforms in such a technologically complex world. This question becomes more challenging with each passing year, as robots, avatars and online entities gain prominence in the collective consciousness. Machines are made to serve our needs, but they also produce systems that control our actions. So much of our world now demands cooperation between biological and technological systems in order for humans to survive. Our relentless

drive to progress, manifested in the pursuit of accumulative technological knowledge and industrial development, is a kind of metaphoric armour that protects a belief in human distinction and primacy, above and beyond the dominion of 'nature'. I often ask myself what it would mean to shed this armour as a species, rejecting the idea of a technologically dependant world that gives us such a deep sense of purpose, meaning and a belief in progress.

Token Armies is an artwork that brings together many themes that have resonated in my previous works; ideas that continue to stimulate curiosity. The work explores the complicated connection between humans

and the worlds we make, and underscores the cooperation and negotiation required to make these worlds function. It examines the conditions we place on living things, in a world largely defined by the troubled association between humans and technology. It looks at what is gained and lost in the pursuit of the body's material augmentation, and questions the potentiality of our species' use of tools and technology.

Through a perpetual and turbulent negotiation of thought and action, sentience and automata, *Token Armies* gestures to the fundamental shifts in the passing of time, the carriage of culture, and the labour of continuing the work of living.

The creation of *Token Armies* was achieved in a way that mirrors some of the themes of the work itself. Many talented and passionate people have contributed so much to this project over a number of years. It has required immense ambition, dedication and trust to produce, and I thank each individual who has played a part in bringing it to life. I would like to especially thank Freya Waterson for sticking with this project through thick and thin over the years, Kristy Ayre for her unparalleled overseeing of the big picture, the Chunky Move team, and the Board of Chunky Move for championing this moment.

— Antony Hamilton

Upon entry its world might
seem dystopian or warlike,
but the work is really about
cooperation and refuge.

Vital organs of collaboration

One of the essential skills a maturing artist develops is the ability to recognise what a work wants to be. The idea that would become *Token Armies* has been on choreographer Antony Hamilton's mind for many years, but it's not the work he originally conceived. It's better for it.

"I planned to make a long-duration work in which audiences were able to freely come and go," he says. "So they wouldn't get a narrative arc, they wouldn't get a feeling of resolution, a feeling of change, or an arc in any way."

The work as he conceived it was closer to a living painting; bodies in motion, but also in a perpetual cycle from which there's no real escape, no beginning, no end.

The work itself had other ideas, though, and Hamilton heard them. "I've gotten better at listening to the work and not dictating. With this one it took a lot of me pushing myself to let go of that original vision... It pushed me to make what's probably a more interesting piece. In the end it's done a service to the piece in digging deeper and asking bigger questions."

Hamilton has also been eager to listen to the ideas of others, and it's immediately apparent that *Token Armies* couldn't exist without the deep engagement of a range of artists from different fields. The evocative costumes of Paula Levis and the animated sculptures of Creature Technology Co. are more than complements to Hamilton's choreography—they're vital organs that keep it alive.

The result of so much collaboration is a feat of world-building that is breathtaking in its

completeness, conveying the sense of a living community whose rituals, motivations and relationships may be alien to us but are still uncannily familiar.

That apparent paradox, between the unrecognisable and the intimately known, is echoed throughout *Token Armies*. Upon entry its world might seem dystopian or warlike, but the work is really about cooperation and refuge. It's about "the feeling of a shared endeavour of some sort," says Hamilton. "And what's required of each other within that endeavour. What's gained by those relationships and what's lost. That's what's interesting to me."

Indeed, one of the most unexpected outcomes of viewing the work is the sense of hopefulness or even ecstasy that somehow bubbles up from beneath the dark, ritualistic veneer. Audiences will interpret the work in vastly different ways, but few would deny that it ends a long way from the place it starts.


"Visually it does come across as quite threatening to begin with, but as you settle in you do get a sense of cooperation which I think is really the main function of what everyone's doing," says Hamilton.

"Ultimately everyone's helping each other progress forward. There are people making plans and then devising schemes in order to do that. There's a lot of stopping and starting, a lot of reorganising, hooking on in different ways, so they can better push forward."

— John Bailey

John Bailey is a freelance writer based in Melbourne.





Hamilton's most ambitiously
scaled work to date.

— BEAT MAGAZINE

A shadowy parade of figures
where the human, animal and
technological blur together.

- THE AGE

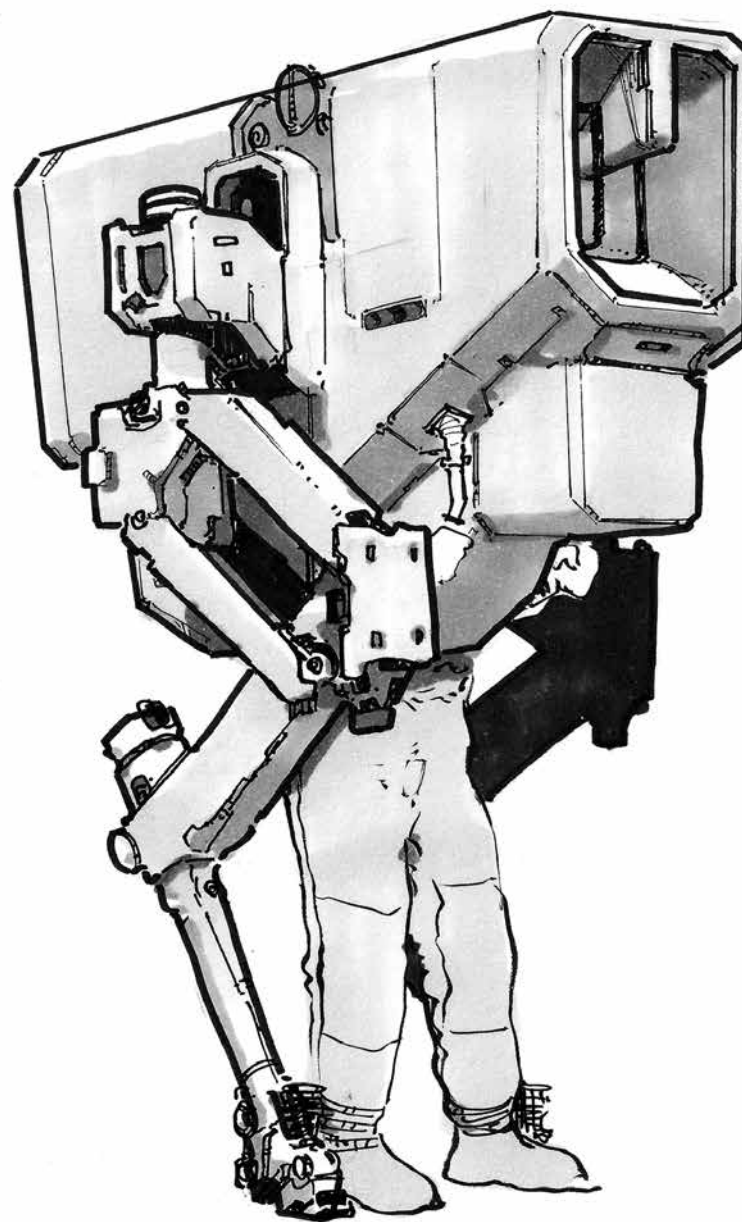




Photo: James Wright (NON Studio)

Thank you

The company wish to thank the creative team, production team and performers of *Token Armies*, Leigh O'Neill, Rose Hiscock and the Chunky Move Board, the staff of Chunky Move, Sonny Tilders, Sarah Wong, Ben Forster, Andrew Thilby, Wayne Starkey, Paul Irving, Sarah Hall, Moya O'Brien, Savannah Mojidi and the team at Creature Technology Co., Jonathan Holloway, Kath Mainland, Mark Burlace and the team at the Melbourne International Arts Festival, Emily Sexton, Sophie Travers, Olivia Anderson and the team at Arts House, the Dancing Architects, Cameron Lewis, Caroline Farmer, David Geoffrey Hall, Ian and Gill McDougall, Ken Hamilton, Michael Agar, Min Li Chong, Philip Rounsevell and Nelson Estrella, Rosemary Forbes and Ian Hocking, Rosemary Walls, Sue Morgan, Sue Westwood and all of Chunky Move's individual donors, Mr. Clive Scott, Shirley Lin and Sofitel Melbourne On Collins, Blackhearts & Sparrows, Bodriggy, Lazer Pig, Alpha60, Creative Framing, MinterEllison, Emily O'Brien and Leo Gester, Nick and Rohan at ResolutionX, Kieran and Jason at Optical Audio, David, Goff and Bec at Malthouse Theatre, Tony, Luke and Richard at Arts House, Jy and Kieran at Meat Market, Mattea from Ditto Ditto Florals, Paula Levis, Felix, Ren and Cassius Levis-Hamilton, Maria Hamilton, Elly and Helen Levis and Nick and Loie Roux.

Biographies



Antony Hamilton

Concept, Direction
& Choreography

Antony Hamilton is an Australian choreographer. His acclaimed works involve a sophisticated melding of movement, sound and visual design, and are philosophically underpinned by an examination of the body, at once primitive, contemporary and future bound. Hamilton has been the recipient of prestigious fellowships from Bangarra Dance Theatre (the Russell Page Fellowship), the Tanja Liedtke Foundation, the Australia Council for the Arts and the Sidney Myer Foundation. In 2013 he was Resident Director of Lucy Guerin Inc and was guest dance curator at The National Gallery of Victoria in 2014. He was also the inaugural International Resident Artist at Dancemakers Toronto from 2016 to 2018. Hamilton has received four Helpmann Award nominations, winning for *Black Project 1 & 2* and *Forever and Ever* (for Sydney Dance Company). He has

won numerous Green Room Awards and received a New York Performing Arts Award 'Bessie' for Outstanding Production for *MEETING*. Hamilton commenced as Artistic Director and Co-CEO of Chunky Move in early 2019 and his connection to the company goes back more than 17 years. As a dancer he performed in numerous works under Gideon Obarzanek's Artistic Directorship and created the works *I Like This* (co-directed with Byron Perry, 2008) and *Keep Everything* (2012) for the company's Next Move program.

Creature Technology Co.

Sculpture, Wearable Sculpture
Design & Fabrication

Founded in Melbourne in 2006, Creature Technology Co. is part manufacturer, part software designer, puppet-maker, engineering company, artist's studio and entertainment creator all rolled into one. Creature Technology Co. are making the world's best, large-scale animatronic creatures in the heart of Melbourne. Led by Creative Director and CEO Sonny Tilders, an exceptionally talented team—including Ben Forster, Andrew Thilby, Wayne Starkey, Paul Irving, Sarah Hall, Isabella Ebdon, Moya O'Brien, Savannah Mojidi, Chip Wardale, Timothy Wells and Sarah Wong—have brought the *Token Armies* creatures to life.

creaturetechnology.com



Melanie Lane

Assistant Choreographer
& Rehearsal Director

Melanie Lane is a choreographer and performer who has worked with various companies and artists such as Kobalt Works | Arco Renz, Tino Seghal, Antony Hamilton and Lucy Guerin, performing worldwide. In 2015, she was appointed resident director at Lucy Guerin Inc and has created new works for Chunky Move and Sydney Dance Company. Lane was awarded the 2018 Keir Choreographic Award and received nominations for the 2017 Helpmann award and Green Room Award for Best Female Dancer.

Paula Levis

Costume Design

Paula Levis studied fashion design at the RMIT and the VCA. She has designed for Melbourne Theatre Company, Victorian Opera, Australian Dance Theatre, Kage, TasDance, Dance North, Red Stitch Actor's Theatre, Lucy Guerin Inc and Stephanie Lake Company amongst many others. Her work for Antony Hamilton include *MEETING*, *Nyx* (2015 Melbourne International Arts Festival) and *Black Project 2 & 3* and for Chunky Move, she designed costumes for *Universal Estate*, *Two Faced Bastard*, *Mortal Engine*, *GLOW*, *Singularity* and *I Want to Dance Better at Parties*.

Andrew Treloar

Costume Consultant

Andrew Treloar is an artist working between contemporary art, dance and fashion design. From 2016 to 2019 he inaugurated and ran Treloarland, his own dance-specific development and small performance studio. Recent works include the design, production and choreography of *Insufficient Therapy Dance* at Kings Artist Run Flashnight in 2018 and *Splintering* at Treloarland in 2017. Treloar has worked extensively in costume and set design with leading choreographers, such as Jo Lloyd, Lucy Guerin and Dancenorth.

Bosco Shaw

Lighting Design

Bosco Shaw works primarily as a lighting and set designer. His interest is in work that involves bodies and movement, how light feeds and influences the performing space and collaborations that propose alternate light sources and means. He works with Paul Lim and Tom Wright as ADDITIVE, a collaborative lighting design company. He has previously worked with Antony Hamilton on *MEETING* and with Chunky Move on *It Cannot Be Stopped*.

Aviva Endean

Sound Design

Aviva Endean is a sound artist, clarinetist, improviser, curator and collaborator on interdisciplinary projects. Her practice is dedicated to fostering a deep engagement with (and care for) sound and music, with the hope that attentive listening can connect people with each other and their environment. Endean curates new experiences with sound by creating unusual, spatially engaged and participatory contexts for listening. Her work has been shown at Dark MOFO, MONA FOMA, Darwin Festival, BIFEM, Sydney Contemporary Art Fair and Liquid Architecture.

Madeleine Flynn

Sound Consultant

Madeleine Flynn is an Australian artist who creates unexpected situations for listening. Her work is presented and awarded widely, recently including Setouchi Triennale, Japan, Theater Der Welt, Germany, Brighton Festival, UK, Sonica Festival, Glasgow, Asian Arts Theater, Gwangju, AsiaTOPA, Melbourne, Perth Festival, MONA FOMA and ANTI Festival, Finland.

Chunky Move

Chunky Move has been at the forefront of Australian contemporary dance for nearly 25 years. Founded by Artistic Director, Gideon Obarzanek in 1995, Chunky Move established itself as one of the country's most innovative, awarded and internationally recognised performing arts companies. Chunky Move exists to champion contemporary dance in a performance context, and to enable broader public engagement through meaningful and robust public program elements. In 2019, following the Artistic Directorship of internationally acclaimed Dutch Choreographer Anouk van Dijk (2012–18), the company entered a third chapter transitioning to a vibrant new leadership team of Artistic Director/Co-CEO Antony Hamilton, Executive Director/Co-CEO Kristy Ayre and Senior Producer Freya Waterson.

chunkymove.com.au

CHUNKY MOVE



To purchase *Token Armies* merchandise, visit our website by scanning the QR code with your mobile camera.

Arts House

Arts House is where artists and audiences gather to find new frontiers in contemporary performance. Hyperlocal and intergalactic, Arts House's development and presentation programs create new live experiences across artforms. A key program of the City of Melbourne, Arts House drives major curatorial projects such as Dance Massive, BLEED and Refuge as well as presenting art in partnership with festivals in Melbourne and nationwide.

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ARTS HOUSE



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At the heart of Melbourne's culture of creativity, we curate unique experiences that bring people together and break new ground in culture and the arts.

ARTISTIC DIRECTOR Jonathan Holloway
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Melbourne International Arts Festival acknowledges the Traditional Custodians of the lands on which we live, learn and work. We pay our respects to the Kulin Elders and all Aboriginal and Torres Strait Islander Peoples.

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