



Annie Greig Artistic Director

2007 marks the tenth anniversary of our educational performance projects, the first being *Fish Fingers* in 1998 choreographed by Jay Watson. These vitally important projects allow us to educate and inspire young dancers and contribute to the understanding of contemporary dance throughout Tasmania. To celebrate this milestone in the projects history, we are taking the professional company along to further inspire with their exceptionally accomplished performance of Fiona Reilly's *Ice Ocean*. 2007 is the International Polar Year and so Antarctica is the thematic material for this year's performance.

The choreographic talents of Emma Porteus and Jay Watson have come together to create *White Light* in conjunction with sixteen young dancers, who were chosen from all corners of Tasmania. Jay has done the full circle with these projects and I wanted to invite him back to complete the decade. Emma and Jay began the creative process by developing movement material which was taught at 31 workshops with 26 schools, expanded on in three auditions and concluded with a creative development during the Easter holidays.

The support from all our sponsors is greatly appreciated and in particular this year I wish to acknowledge the WD Booth Charitable Trust for their financial contribution towards this project. This double bill presents the commitment, innovation, physical expression and passion of the professional dancers, the choreographic team and student ensemble of dancers.



AUSTRALIAN EDUCATION, OUTREACH
AND COMMUNICATION COMMITTEE

International Polar Year

We live in a time of global environmental change – glaciers are melting, patterns of rainfall and snowfall are shifting, and climate is changing. Central to our understanding of these changes and their impacts are the polar regions – the Arctic and Antarctic.

Running against this backdrop of change is the International Polar Year (IPY), an international program of scientific research and observations in the Arctic and Antarctic. From 1 March 2007 to 1 March 2009 the IPY will involve over 200 projects, with thousands of scientists from over 60 nations examining a wide range of physical, biological and social research topics.

The IPY will explore new scientific frontiers, deepen our understanding of polar processes and their links to global processes, increase our ability to detect changes, attract and develop the next generation of polar scientists, and capture the imagination of the global community. Australia will lead eight scientific projects, co-lead three, and participate in 46 other international projects.

For a majority of participants, IPY stimulates a sense of discovery. What secrets, what clues to the planet's past, lie under the ice? How does life survive extreme cold and long dark? What subtle richness of behaviour, language and knowledge has allowed human communities to survive in the Arctic for thousands of years? Can ancient solid silent ice hold so much history and yet change so fast? IPY represents a unique opportunity to push collectively at these intellectual frontiers, to explore unseen places, to develop new concepts and theories, and to set the stage for predictions, assessments, recommendations, and future discovery through international collaboration and partnership. (www.ipy.org)

Premier Sponsor



Funding Bodies



Ice Ocean

Choreography

Fiona Reilly

Costumes

Frith Loone and Tracie Leslie

Lighting & Production

Darren Willmott

Dancers

Fleur Alder

Trisha Dunn

Malcolm McMillan

James Shannon

Tanya Voges

About Ice Ocean

Ice Ocean looks at the exquisite beauty of the land of ice. A continent forever destined to be at the mercy of the devastating winds and treacherous oceans.

As the sun returns to the frozen land it sheds light and warmth. All life becomes active and the ice itself shifts and reforms. Then the wind blows with such a terrible force that the very foundations shift.

The dancers represent people, creatures and ice being blown and buffeted by the elements. They are swept up and away from their tenuous grip on the icy terrain. It is time for the sun to leave and the dancers strain towards the last rays of light, desperate to hold on to the warmth and light it gives.

White Light

Choreography

Jay Watson and Emma Porteus

Costumes

Frith Loone

Lighting & Production

Darren Willmott

Sound and Video

Emma Porteus

Dancers

Leisa Barber

Ellie Breen

Emmah Burt-Stone

Lasca Dry

Shannyn Foon

Ali Gay

Nina Giblin

Justin Groves

Jarran Harris

Brianna Machen

Lisa McConnon

Morgan Meyers

Lauren Nevin

Rachel Parker

Brooke Saward

Cameron Sibby

About White Light

White Light is an impressionistic and emotional response to Antarctica. It does not follow a linear narrative, but instead uses the ice continent as an impulse for generating movement. The result is a collection of images woven together to create a journey that reflects the dramatic landscape.

As choreographers we are aware that there is a multitude of opinions on climate change and its effect, both on Antarctica and globally. In all our research we have not found a single, definitive answer to the problem of global warming or to the effect it will have on Antarctica and our lives.

We seek to inspire our audience with the ruthless beauty of Antarctica, whilst highlighting the fact that it holds the clues to every major climatic event that has taken place on this earth since time began.



Fiona Reilly Choreographer

Fiona has a Masters of Fine Arts (Dance Performance and Choreography) and a Bachelor of Education (Dance and English). She has choreographed, taught and performed extensively throughout Australia as well as the United States.

Fiona has been invited as guest teacher to some of Australia's leading dance companies including The Australian Ballet, Meryl Tankard's Australian Dance Theatre, Dance North, Tasdance and Chunky Move.

She spent many years as a senior lecturer in dance at Utah State University and four years as a lecturer in dance at both The Victorian College of the Arts and Deakin University in Melbourne. Here she trained many of Australia's emerging professional performers and choreographers.

Fiona spent a year as rehearsal director for Chunky Move and became rehearsal director for Tasdance in 1991. During that time and over her seven year association as guest teacher with the company, she has choreographed several works for the company's major seasons. These include: *Skin Deep* in collaboration with Garry Greenwood, *Deep Seated* for Tasdance's *Obsession* season, *Nursery Mimes* for the *HYPER_mobile* season, *Tribute* for a dancers season and *Hard YAKKA* for the company's highly successful regional tour. Fiona is currently a teacher at Deloraine High and artistic director and choreographer for Women of Whimsy.



Floeur Alder Dancer

Floeur Alder graduated from WAAPA in 1998 with an Advanced Diploma in Dance. In 2000 she received a Creative Development Fellowship from ArtsWA to undertake a study tour of several contemporary dance companies in Europe and in 2003 she completed her Bachelor in Performing Arts. In 2004 Floeur choreographed *Rare Earth*, which went on to win a WA Ausdance Award for Outstanding Achievement in Choreography. Floeur was voted Dancer to Watch in the 2003 and 2004 critic's survey of Dance Australia. In 2005 Floeur was a Foot in the Door recipient allowing her to perform with Leigh Warren and Dancers and Tasdance on the regional tour of *Hard YAKKA*. Floeur re-joined Tasdance for the 2006 season *The Earth Beneath our Feet* and *Mercy: A dance for the forgotten* in 2007.



Trisha Dunn Dancer

Originally from South Australia, Trisha studied at the Queensland Dance School of Excellence later gaining a Bachelor in Dance at the VCA. Trisha has worked with Tasdance for the past seven years in various capacities. She has performed in *Passion fruit*, *HYPER_mobile*, *Ripple Effect*, *Obsession*, *Treasured Island*, *Fair Game*, *Hard YAKKA*, *The Earth Beneath our Feet* and *Mercy: A dance for the forgotten* and as a choreographer for *Storylines*, *Extinct*, *Generations*, *Fresh* and most recently for the large

scale community project *Illuminations3*. During this time Trisha has performed internationally in Korea and India for the 4th and 5th Asia Pacific Performing Arts Network festivals, and in China last year. Trisha has also worked with Chunky Move and Sue Healey and Dancers. Trisha enjoys the versatility required from Tasdance having so far worked with over twenty choreographers throughout her time with the company.



Malcolm McMillan Dancer

Malcolm started dancing at the Queensland Dance School of Excellence at aged sixteen. He furthered his studies at the Victorian College of the Arts. Malcolm has worked in New Zealand with Footnote Dance Company and Michael Parmenter's Commotion Company. In Australia he has performed with Opera Australia, Australian Dance Theatre on the company members' choreographic season *Ignition* and *Ignition 2*. Malcolm came to Tasdance in 2001 for the *Treasured Island* season as featured in the first Ten Days on the Island festival. He has since performed with the company in *Light & Shade*, *Divine Harmonies* and *Mercy: A dance for the forgotten*. Last year Malcolm performed in *Illuminations3*, choreographed two works for the inaugural Amalgamation Arts festival, and taught at the Tasdance Summer School.



James Shannon Dancer

James began dancing in Canberra with Quantum Leap youth dance company in 2001 under the direction of Ruth Osborne and Mark Gordon. He went on to graduate from the Victorian College of the Arts in 2006. During this time he worked with choreographers Becky Hilton, Neil Adams, Anna Smith, Stephanie Lake and Garry Stewart. In 2006 James joined Tasdance to begin a creative development with Raweyn Hill. In January 2007 he travelled to New Zealand to further work with Raewyn and returned to Tasdance to perform *Mercy: A dance for the forgotten*.



Tanya Voges Dancer

Tanya joined Tasdance in 2005 to perform in *Divine Harmonies* and *Hard YAKKA* and to teach. She continued in 2006 performing in *The Earth Beneath our Feet* and touring to China and Korea with *Divine Harmonies* and in 2007 *Mercy: A dance for the forgotten*. Tanya graduated from the Victorian College of the Arts in 2004, where she performed the works of some great Australian choreographers including Rebecca Hilton, Anna Smith, Gideon Obarzanek, Helen Herbertson and Sandra Parker. Before graduating she performed on an Italian Cruise Ship performing contemporary dance in Portugal, Germany, Austria and Italy. She was recently nominated as Dancer to Watch in Dance Australia.



Jay Watson Choreographer

2007 celebrates a ten year anniversary for local teacher, dancer and choreographer Jay Watson and his time with Tasdance. In 1997 he created the first annual education project *Fish Fingers*, and has continued to work with Tasdance in various capacities.

Jay has been involved in 12 seasons, including three educational projects, various festivals throughout the state and professional performances both locally and nationally. During this time Jay has worked with several leading Australian choreographers including Graeme Murphy, Paul Mercurio and Chrissie Parrott. He also choreographed *Story Lines*, *Passion fruit* and the Poetry and Dance Festival and most recently for the Amalgamation Arts Festival.

2004 saw Jay venture into the Department of Education where he had positions at several schools. 2004 dance and drama teacher at Kings Meadows High School; 2005 special aid and dance teacher at West Launceston Primary School; and dance and drama teacher for Scotch Oakburn College, 2006. Jay runs six classes at the Tasdance School of Performing Arts.

Jay has enjoyed every minute of working on *White Light* and is heartened and inspired by the level of talent and enthusiasm for contemporary dance with the state's youth.



Emma Porteus Choreographer

Emma is an independent dancer, choreographer and teacher currently based in Launceston. Emma began her contemporary dance career in 2001 with Stompin Youth Dance where she performed in *Placement* as part of the first Ten Days on the Island Festival.

After completing her degree in Contemporary Dance at Deakin University, graduating with distinction, she undertook and completed her Honours research into the collaborative process. This is a continuing interest of Emma's, and she constantly is drawn to new experiences that help her further her research.

In 2004 Emma created and performed in the Melbourne Fringe Festival show *Lamplight verses the Moon*, which was selected for the Graduate Showcase at Dancehouse.

In 2005 Emma was asked to co-choreograph Tasdance's education project *Microscope*. Later that year she was assistant director on *Dance Path*, held at Dancehouse in Melbourne.

In 2006 Emma choreographed for Stompin as part of the Outback Fringe Festival in Roxby Downs and choreographed the 2006 annual education project *Dry as a Bone* for Tasdance. In November she performed and choreographed in Tasdance's *Illuminations3*, and is has been thrilled to be choreographing *White Light* with Jay.



Leisa Barber Ulverstone High School

Antarctica would have to be the most isolated and lonely place on earth. It has such extreme weather.



Ellie Breen St Brendan-Shaw College

I feel as if Antarctica is so distant. It's a place that seems so barren, yet it is abundant with life and beauty. So amazingly wild!



Emmah Burtt-Stone Elizabeth College

Bit by bit Antarctica is disappearing, melting away, and it is our fault. If we don't act now people in the future may never get to see how amazing this place really is.



Lasca Dry The Don College

Alone, white, lost, windy and cold are the first feelings that come to mind about Antarctica. Antarctica is a beautiful place and I believe we are trying to represent its beauty but also its huge isolation to the world.



Shannyn Foon Kings Meadows High School

Antarctica is a very delicate and fragile place. It holds so much life. It grows and shrinks during the year as though taking slow deep breaths. As if it is alive.



**Ali
Gay**
Newstead
College

Antarctica is necessary to our world; it's responsible for Tassie's cold climate and houses many species. I abstract these images for inspiration to create the movement and use these ideas to affect the dynamics of the choreography.



**Nina
Giblin**
Hobart College

Antarctica is a beautiful, individual land mass that is slowly being destroyed by the changing temperatures of our world. Melting movements, movements that look like you're pushed by the wind and slow sad movements are just a few ways we are portraying this place.



**Justin
Groves**
Launceston
College

I believe by highlighting global warming through dance we can reach out to an audience and alert their emotions.



**Jarran
Harris**
Rose Bay High
School

Antarctica a freezing continent.
Cold for ever.
Contrast.
White smooth and isolated.
My environment, warm.
Work stations.
People and scientists.
Lots of colour.
Spectacular.



**Brianna
Machen**
Huonville High
School

Antarctica to me is cold, windy and ever changing. It is a continent of new, wonderful and undiscovered things. The world I feel is taking advantage of the ice land and will only realise the damage once it has gone.



**Lisa
McConnon**
Reece High
School

I feel that Antarctica is a cold isolated and lonely place, but even though it is alone and away from the rest of the world its impact is great.



**Morgan
Meyer**
Scotch Oakburn
College

Antarctica maybe a cold, dull and dreary place, but it is a place of growth and history. Expressing Antarctica through movement requires dynamics, to show the heights of change and the effects of global warming on the Antarctic environment.



**Lauren
Nevin**
Devonport High
School

We can express the physical environment of Antarctica through dance; whether it's the wind, wild waters, waddling wildlife, freezing temperatures or majestic icebergs.



**Rachel
Parker**
St Patrick's
College

We have dehumanized the global effects on Antarctica. Our own bodies, like the Antarctic region have been pushed to the limits.



**Brooke
Saward**
Prospect High
School

Antarctica is so isolated it's almost like another world. The climate, culture and atmosphere are so different that it's beautiful and pure. Even though all the ice cracks, it appears flawless.



**Cameron
Sibly**
Taroona High
School

I feel that Antarctica would be an amazing place to visit. I feel that it is a very valuable resource for humans because of the history that can be found in the ice

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The Tasdance Friends is coordinated by a group of dedicated volunteers who support the work of the company by providing an extra pair of hands when needed or to raise funds when additional money is required. Your membership directly supports the continuation of this work.

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