

# artery

Fresh and inventive works exploring  
new territory by four emerging  
choreographic talents

ON THE ROAD  
Mar-Apr 2011



tasdance

## ARTISTIC DIRECTOR'S INTRODUCTION

Life is a journey as are creative ventures. Four directions, four choreographers and four dancers bring you a fresh and diverse experience of contemporary dance. Each was set the challenge of creating a work based on a particular compass point and what you see is the research, development and refinement of the ideas into movement, music, costume, light and in some instances vocalisation. These four emerging choreographers have discovered fascinating insights and new ways to explore ideas and work with the artistry of exceptional dancers who bring a myriad of moving images and physical expression.

I wish to thank all who have contributed to make this a rich and thought provoking season especially the huge commitment made by the dancers who give so much of themselves to each of the choreographers and now to you as they perform on stage.

I thank our Rehearsal Director Richie Longbottom for assisting in bringing the program to fruition and our Lighting Designer & Production Manager Darren Willmott for his tireless commitment to the company. To our administration staff Caroline Florance, Tracy Ogle, Jane Murfett and Hayley Crawford a big thank you and to Tracie Leslie who has worked with many of the choreographers to assist them in realising their costuming.

It is wonderful to be a part of Ten Days on the Island once again this year and I thank Elizabeth Walsh for her visionary direction of such a unique festival for our state. I wish her well in her next incarnation and look forward to working with the new director on exciting future ventures.

I acknowledge the ongoing support and commitment from the State and Federal Governments, our sponsors, philanthropic and presenting partners, Tasdance Friends, and donors of the company. Without your help we would not be able to bring the work to audiences around Tasmania and interstate.

My task is to bring it all together and it is now my pleasure to urge you to sit back and let the dancers weave their magic, and let you to engage with contemporary dance in ways you never imagined. This fresh new choreography is accessible, funny, profoundly beautiful and more.

*- Annie Greig*



# North

**Choreographer** Adam Wheeler

**Music** Kid Koala, *Fender Bender*; Milanese, *Barry Dub 2007*; Yazz and the Plastic People, *The Only Way Is Up*; Crystal Castles, *I Am Made of Chalk*; Cookie Monsta, *Ginger Pubes*

## CHOREOGRAPHERS NOTES

Meet Malcolm, Trish, Sarah and Sofie - they all had to leave home to follow their dream. Me? I had to head north.

My passion for the development of dance has allowed me to work within the youth sector internationally and across the country with many companies. In creating *North* for Tasdance, I am extending my choreographic experience by taking on this commission and working with the elite Tasdance ensemble. I worked in a highly collaborative environment with the cast. Their personal stories, experiences of fear, sadness, triumph and pure excitement transform into some hard hitting contemporary choreography.

It's time to look up and reach for the stars.

I would also like to thank Ellen and Quindell for their choreographic input in the work.



From elsewhere, we travel.  
Arriving to gather and pause  
and appreciate. We connect  
in community, celebrating  
alternative ways, expressed in  
rich if not always harmonious  
union. Connected to clear  
cycles of change, we emerge  
from hibernation. In peculiar  
bird like dances on the sands  
and banks, we reveal ourselves  
and plunge into breath taking  
beauty cleansed anew.

# South

## a choreography

### ▼ CHOREOGRAPHERS NOTES

In composing this choreography I wanted to acknowledge the contrast present in the directions of the compass. As we readily consider east in contrast to west on many levels, so south will be distinctive in form, subject, tone and treatment.

*South* is a contrasting performance practice. Although clearly structured choreography, the performance is unique each individual time it is performed. The dancers create spontaneous composition, engaged with the choreography in time and space.

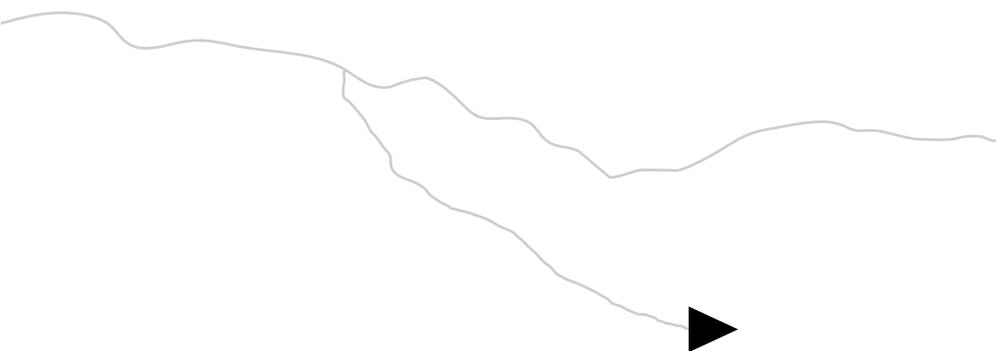
As the influential choreographer Deborah Hay commented it's not what the dancers are doing that is important, but that every single one of the dancers is processing where they are in relationship to their bodies in the space, at any given moment, in relationship to the other dancers and the audience.

The dancers seek to undo their perception of the dance, thus creating a connection with the full potential of the present moment. The dance remains an active and ongoing engagement with their personal relationship to the cultural position of south. You as the audience member are a vital part of that consideration. Feel free to consider your position as completely valid, whether your experience is challenging or potentially humorous.

My main inspiration for the work was derived from my experiences of Tasmania, nestled in the south. A place that is separate, subtle and striking simultaneously. Flinders Island, Hawley Beach, the Meander, Lady Lake. This place will take your breath, strip you bare, leaving you cleansed to feel other possibilities. This south requires an attentive appreciation, a listening.

**Choreographer** Solon Ulbrich

**Music** Ross Bandt, *Paeon*



# East

**Choreographer** Trisha Dunn

**Music** Christopher Bissonnette, *Measuring Flutter*; Lusine LCL, *A Day Apart*; Tool, *Aenima*; Minima Moralia, *Bonfire on the Field*

## CHOREOGRAPHERS NOTES

*This existence of ours is as transient as autumn clouds. To watch the birth and death of beings is like looking at the movements of a dance. A lifetime is like a flash of lightning in the sky, rushing by, like a torrent down a steep mountain.* Buddha

Inspired by memories from travels through Asia I have drawn on my fascination with Eastern cultures and belief systems. I am intrigued by people's apparent fatalistic ways of living and strong beliefs in the cycles of nature, karma and reincarnation and used these philosophies as starting points for the work.

This work was made in collaboration with the dancers, and I thank them for their sincere contributions.

# West



## ever ending

**Choreographer** Alice Lee Holland

**Music** Bonobo, *Prelude*; John Butler Trio, *Damned to Hell*; Mimetic Mute, *Feig*; Clark, *Absence*; Mimetic Mute, *Filter Me*; Julian Day, *Beginning to Collapse*

### CHOREOGRAPHERS NOTES

The initial inspiration for this work was the sunset, which is both personal and universal in that the sun always sets in the west. I connected with this idea in a number of different ways. Obviously there is the beauty; sunsets over the ocean are easily the most inspiring and beautiful moments of living in Western Australia. These are also the only times when we are likely to stop, observe and absorb something very beautiful. Also, there is a sense of honesty in the swiftness of a sunset. From the time that the sun hits the horizon it takes just 70 seconds before it has completely disappeared. Even though the build up and the residue last much longer, the ending (like any other) is swift and direct.

This connection between sunsets and endings is the most compelling inspiration for *ever ending*. Despite their beauty and uniqueness, any particular sunset is also one of many. One sunset marks the end of one day, but there will be another tomorrow, and so on... And although there can be a sense of sadness in an ending – that this moment is gone and will never be again – there is also an important reminder of living, to live. This is the idea behind the second section of *ever ending* – to practice living in the face of endless endings, and the related ideas of discipline, practice and faith.



# Momentary

## A Dance Video by Anna Smith will be shown during the program

Created in 2005 for special screenings as part of Ten Days on the Island, Tasdance revisits this distinct and evocative work to share with audiences as part of our *Artery* program.

This video reflects one moment in time. Employing Judith Wright's poem "Gum Trees Stripping" as a point of departure *Momentary* makes reference to the wisdom of age and utilises the analogy of bark on a eucalyptus tree, a skin that reveals a history that often outlives our own.

Anna has created detailed and beautiful movement vocabulary that harnesses the very physical and athletic Tasdance ensemble. An additional performer in her work is octogenarian Marjorie Deeth. A well-known Launcestonian, Marjorie thoroughly enjoyed the rigorous rehearsal and videoing schedule and makes a significant addition to the dance video work as she presents the wisdom of years that the poem refers to.

Anna Smith is an innovative and celebrated choreographer. In 1999 she was awarded the Betty Ponder Green Room Award (Victoria) for original choreography for *Red Rain*.

In 2001 Anna was invited as artist in residence at "Bundanon", the late Arthur Boyd property where she worked on *Spun by a thread* (created for VCA 2001) which with *Quiescence* (created for co.motion 2001) was awarded the 2001 Green Room Award. She has been a research associate, investigating choreographic processes with the Unspoken Knowledges (1999-2001) and Conceiving Connections (2002) research projects.

This talented established artist is no stranger to Tasdance. Dancing for the company under the directorship of Jenny Kinder, she returned to create *Momentary* in 2005 for *Divine Harmonies, Incandescence* for the 2002 *Ripple Effect* season and *Mad Sky* as part of *HYPER\_mobile*.

Anna continues to work as choreographer and lecturer in composition & technique at The Victorian College of the Arts.

## Annie Greig

ARTISTIC DIRECTOR



Annie began her dance training in Launceston, before studying contemporary dance in Adelaide with the Australian Dance Theatre. She received a Fulbright Scholarship in 1979, enabling her to complete a Master of Arts Degree in Dance at New York University. Annie has been Artistic Director of Tasdance for the past fourteen years, during which time the company has received national recognition and awards as a leading Australian dance company especially for its work taking contemporary dance to regional Australia, in dance education and working with communities. Annie has worked in many other capacities to enrich the lives of those in dance. She served on the Tasmanian Cultural Industries Council, the Advisory Committee for the Australian Choreographic Centre in Canberra and on the Australian Dance Awards Selection Panel. She was President of Ausdance, NSW and a former National Vice-President of Ausdance, the Australian Dance Council. Annie received a Centenary Medal in 2003 for her services to Australian society and dance and also received an Honorary Life Membership to Ausdance in recognition of her services and in 2010 was included in the Tasmanian Honour Roll of Women.

## Trisha Dunn

CHOREOGRAPHER  
AND DANCER



Trisha has worked with Tasdance for 11 years in various roles as performer, rehearsal director and choreographer. During this time she has worked with over 30 Australian and international choreographers including Tanja Liedtke, Leigh Warren, Graeme Murphy, Sue Healey, Lucy Guerin and Natalie Weir. Trisha has performed extensively throughout Tasmania and Australia and has had the opportunity to tour with Tasdance to New Zealand, India, China and Korea. She recently completed a second creative development on a new solo work funded by Arts Tasmania and looks forward to continuing this in the near future. Trisha has also worked with Raewyn Hill and Dancers performing at the Wanaka and Christchurch festivals, with Melbourne based Chunky Move on their *Arcade* season and with Sue Healey and dancers. She was awarded a 3 month residency in Italy in 2008 through the Claudio Alcorso Foundation working with renowned dance theatre company Deja Donne and collaborating with festival Es.Terni. Trisha holds a Bachelor of Dance from the Victorian College of the Arts and attended the Queensland Dance School of Excellence.

## Alice Lee Holland

CHOREOGRAPHER



Alice is an independent choreographer based in Perth, as well as the Artistic Director of STEPS Youth Dance Company and sessional lecturer in contemporary dance at the West Australian Academy of Performing Arts (WAAPA). As an independent choreographer, Alice is currently making her second full-length work, titled *Tiny Little Tragedies*, which will premiere in Perth in 2012. This follows *Preparing to be Beautiful*, which premiered with a sell-out season at the Moores Building in Fremantle in 2008, as part of the *Silver Artrage* Festival. Alice has made works for Strut Dance, Buzz Dance Theatre, STEPS Youth Dance Company, Quantum Leap, WAAPA and Tasdance. She has also travelled to the USA on invitation to make original works for The Yard Artists' Colony in Massachusetts (2005) and Labor Force Dance in New York (2008). Alice maintains a strong professional network in the USA having completed her Master of Fine Arts in Choreography and Performance at the University of North Carolina in 2004. Alice also has a keen interest in theatre, where she has worked as movement consultant for the Thin Ice and Perth Theatre Company. Alice is the Secretary on the Committee of Management for Strut Dance.

## Solon Ulbrich

CHOREOGRAPHER



Solon is an Australian independent director, choreographer, teacher and arts producer. A graduate of the Victorian College of the Arts, Sol's performance career features engagements with Australian Dance Theatre and Ricochet Dance Productions (UK). Sol's choreographic career has been recognised by a Choreographic Fellowship from the Australian Choreographic Centre and commissions from AC Arts, Quantum Leap, Taipei National University of Arts, METIS Science and Arts Festival and State Theatre SA. The film *Restoration*, which he co-choreographed and performed with Narelle Benjamin, won the National Dance Award for best dance on film in 1999. Sol has worked as Rehearsal Director for Australian Dance Theatre and Tasdance and Artistic Associate in a long-term partnership with choreographer Tanja Liedtke. Sol is an Associate Director at QL2 Centre for Youth Dance in Canberra and Director of the Soft Landing career development programme since 2006. His extensive teaching and lecturing experience includes contemporary and yoga techniques for companies including Australian Dance Theatre, Bangarra Dance Theatre, Dance North, Sydney Dance Company and Power Living Australia.

## Adam Wheeler

CHOREOGRAPHER



Adam currently holds two key positions within the contemporary dance industry. He is the Artistic Associate of Stompin and the Artistic Director of 2ndToe Dance Collective. Adam is Stompin alumni and a graduate of the Victorian College of the Arts (2004). In his final year of study he joined Chunky Move. From 2004-2009 he performed and taught for the company nationally, across the USA, Canada and New Zealand. He has also danced for Circa Nica (2008), Jo Lloyd (2008) and for 2ndToe (2010). Adam's passion for the development of dance with young people has seen him work with Steps Youth Dance Company, *Phoenix* (Perth, 2010), Quantum Leap, *Night. Time & Toes on the Edge* (Canberra 2010 & 2011), Australian Ballet on their *Out There* program (2006), choreograph for the AC Arts Graduation Showcase Season (Adelaide, 2008). In 2011 Adam will make work with QL2, Stompin, Fling Physical Theatre and Chunky Move. Adam regularly teaches for Chunky Move, Ballet Theatre Australia, Dance World, National Theatre Ballet School and schools across Victoria and Tasmania. For more information check out: [www.stompin.net](http://www.stompin.net) & [www.2ndtoe.com](http://www.2ndtoe.com)

## Richard Longbottom

REHEARSAL DIRECTOR



Richard returns to Tasdance as Rehearsal Director following his time with the company for the *Identity* season in 2009. Since then, Richard has worked in Australia and abroad, with highlights including repetiteur for Raewyn Hill's *Vespers* with students at the Bolshoi Ballet Academy in Moscow, and as Choreographic Assistant at Dancenorth in Townsville, assisting the development of two new works, *the cry*, and *Black Crows* which was presented at the Baryshnikov Arts Centre in New York in September 2010. A graduate of the New Zealand School of Dance in 1999, Richard went on to dance with the Royal New Zealand Ballet. Moving off-stage, Richard worked in the capacity of Rehearsal Director and Associate Director of Raewyn Hill and Dancers after joining the company for its 2004 production of *Angels with Dirty Feet*. Richard has had extensive experience in dance education. In 2007 he worked for the Queensland Ballet presenting their Inschool's performance of *Romeo and Juliet* throughout northern Queensland. In addition to dance, Richard has pursued study at the University of Canterbury, graduating with Honours in Sociology in 2007 and was awarded a University of Canterbury Masters Scholarship and University Prize for Academic Achievement. Currently Richard is completing his Graduate Diploma in Teaching and Learning (Primary).

## Sofie Burgoyne

DANCER



Graduating from WAAPA in 2007, Sofie worked with Buzz Dance Theatre in 2008 and joined Tasdance in 2009. Sofie has also performed in projects with Anton, Alice Lee Holland, Danielle Micich, Aimee Smith, Ong Yong Lock, Solon Ulbrich, Claudia Alessi and assisted with choreography for Steps Youth Dance Company and the Nickelodeon Choice Awards. In 2008, Sofie received the Steps Youth Dance Company Scholarship and was selected to participate in a choreolab with international choreographers Boi Sakti and Lloyd Newson. The following year she was short-listed for the West Australian Dance Awards for Emerging Artist and named a 'dancer to watch' in Dance Australia's 2010 dance critics' survey. Concurrently, Sofie is working on Anton's second development of *Supermodern* and Alice Lee Holland's *Tiny Little Tragedies*.

## Sarah Fiddaman

DANCER



Sarah first joined Tasdance for the *Identity* season in 2009 and returned for *Heart Matters* and the education program *Pulse* in 2010. Originally a ballet dancer, Sarah graduated from the Heinz Bosl Stiftung in Munich in 2002 and joined the company Theatre Krefeld Moenchengladbach for 2 seasons. Upon her return to Australia she delved deeper into the contemporary dance realm, helping to create DirtyFeet and since becoming a major part of the company's infrastructure, both as a dancer and director. During this time she worked with choreographers including Vicki Van Hout, Kay Armstrong, Dean Walsh, Paul Cordeiro, Annalouise Paul, Michael Whaites and Anton. Sarah's experience also includes collaborations with musicians and video artists as well as dance teaching.

## Malcolm McMillan

DANCER



Malcolm started dancing at the Queensland Dance School of Excellence at 16. 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. He has since performed with the company in *Ripple Effect*, *Fair Game*, *Light & Shade*, *Divine Harmonies*, *Mercy: A dance for the forgotten* and *Illuminations*<sup>3</sup>. Malcolm has choreographed two works for the Amalgamation Arts Festival and more recently one for Tasdance - *Three for a Girl* within the production *One for Sorrow, Two for Joy*. Malcolm also performed in Tasdance's latest productions *Identity* and *Heart Matters*, and co-choreographed *Pulse* and worked on *Young at Heart*, a cross generational project in Burnie.

## Darren Willmott

LIGHTING DESIGNER AND  
PRODUCTION MANAGER



A graduate with a Bachelor of Performing Arts from The University of Tasmania (UTAS), Darren has worked extensively in theatre production as stage manager and operator, production and operations management, lighting, set and sound design. Darren is currently the Production Manager and Lighting Designer for Tasdance, recent productions including *Heart Matters*, *Identity*, *One for Sorrow, Two for Joy*, *Parenthesis*, and *Mercy: a dance for the forgotten* which premiered for Ten Days on the Island 2007, and has toured to Melbourne, Sydney, Regional Tasmania, (including Bass Strait Islands), Victoria and New Zealand. Darren toured the Mudlark production *Cross* for Tasmania Performs, directed *Action* by Sam Shepard, and a new work *Dancing Back Home* in 2010. Previous roles include, Scotch Oakburn College's Performing Arts Centre Coordinator, Production Manager (UTAS School of Visual and Performing Arts), Head Technician/Operations Manager (Devonport Entertainment and Convention Centre), Production/Company Manager (Ten Days on the Island), Lighting Designer and Technical Direction (Slipstream Circus, Circus Risque, Three River Theatre, Second Storey, Mudlark).

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## Creative Team

**Artistic Director** Annie Greig  
**Choreographers** Trisha Dunn, Alice Lee Holland, Solon Ulbrich and Adam Wheeler  
**Dancers** Sofie Burgoyne, Trisha Dunn, Sarah Fiddaman and Malcolm McMillan  
**Costumes** Tracie Leslie  
**Rehearsal Director** Richard Longbottom  
**Lighting Designer and Production Manager** Darren Willmott  
**Graphic Designer** Kieran Bradley and Tracy Ogle  
**Photographer** Jen Brown

**TASDANCE PATRON**  
 Graeme Murphy AM

**TASDANCE STAFF**  
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**Admin Manager** Caroline Florance  
**Philanthropy Manager** Jane Deeth  
**Production Manager** Darren Willmott  
**Front of House** Hayley Crawford  
**Admin Assistant** Tracy Ogle  
**Accounts** Jane Murfett

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## Tasdance thanks and acknowledges the support from our generous partners

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### Presenting partners



Artery is presented by Tasdance as part of Ten Days on the Island



### Philanthropic partner



### Sponsoring partners

