



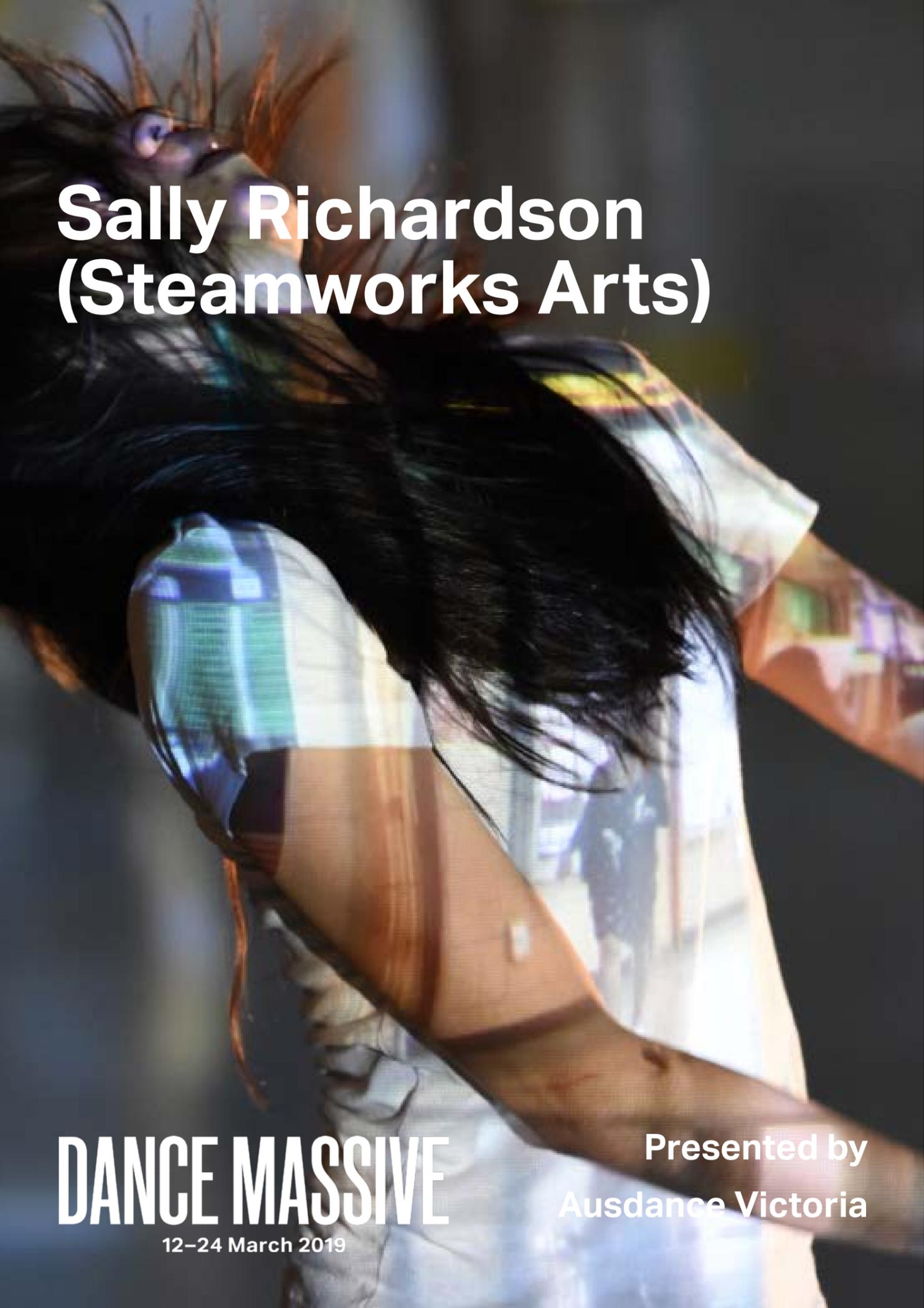
Open Studio

15 March 2019

DANCE MASSIVE

12-24 March 2019

auSDANCE
VIC



Sally Richardson (Steamworks Arts)

DANCE MASSIVE

12–24 March 2019

Presented by
Ausdance Victoria

ABOUT THE ARTIST Sally Richardson

Sally Richardson (Steamworks Arts) creates socially & politically charged performances. She is committed to creating new work & collaborations with artists in the region with a focus on contemporary theatre/ dance/ performance. Sally has created works for companies inc: Sydney Theatre Company, Black Swan Theatre Company, Perth Theatre Company, Yirra Yaakin Theatre Company, Spare Parts Puppet Theatre, Deckchair Theatre, The Flying Fruitfly Circus, Performing Lines, Sydney, Perth & Melbourne Festivals.

Productions of her work have been presented nationally & internationally & been a winner/ finalist for Helpmann Awards, Green Room & Blue Room Awards & Ausdance Awards. She has presented over 30 original works through her production company Steamworks Arts & is Artistic Director of MAXIMA Circus. She is committed to championing the voice & creativity of women in the performing arts.

Performing Lines produces new and transformative performance, creating pathways for innovative artists whose work pushes boundaries and sparks new conversations. For more than 30 years, Performing Lines has collaborated with arts companies, producers, presenters and funders to bring about creative and strategic opportunities for some of this country's most exciting and diverse contemporary artists and performances.

COMPANY CONTACT

Sally Richardson
steamworks@iinet.net.au

Jen Leys, Producer
Performing Lines WA
jen@performinglineswa.org.au

歸屬 GUI SHU (BELONG)
(pictured) - Image by Ashley de Prazer

歸屬 GUI SHU is a new immersive performance experience with accompanying video installation that combines the artistry of sound, vision and dance artists from Taiwan and WA. From the laneways, malls & teeming streets of Taipei to the bushscapes & suburbia of WA, 歸屬 GUI SHU is a journey and insight to these people & places, to reveal how culture shapes us.

What is other, isolating and familiar is reframed and reconnected in a collective space to seek the shared moments where we can all belong.

Creative collaboration is at the core of 歸屬 GUI SHU, an inter-cultural project developed through a series of residencies in both countries over the last 3 years. In 2018 we had the final two stages of creative development; at ADAM in Taipei to bring together the key elements of sound, vision and choreography and reunite with the Taiwanese team; secondly during a PICA visual dramaturgy residency with Pilar Mata Dupont focusing on the video installation. Final rehearsals will commence in October 2019 to lead into the premiere of 歸屬 GUI SHU at the Perth Institute of Contemporary Arts (PICA) in November 2019.

The final staging and presentation of 歸屬 GUI SHU will be a visceral, multidisciplinary experience. The video installation will be staged as a gallery exhibition, concentrating on films from the 3 years of collaboration behind the making of 歸屬 GUI SHU. The immersive performance in the theatre will be the live, real time audience experience to meet the collaborators. There are multiple configurations for touring 歸屬 GUI SHU.

We would like to introduce members of the team, share excerpts of the work and ideas on formats for presentation, including the full production to premiere in November, as well as smaller scale touring versions of the project as video installation with interacting live performance elements (musician and dancer).

CREATIVE TEAM

Writer/Director – Sally Richardson
Choreographer/Performers – Laura Boynes, Yilin Kong, Yiching Liao & Hsiao Tzu Tien
Sound & Music / Performers – Tristen Parr & Yenting Hsu
Vision Design – Ashley de Prazer & Pilar Mata Dupont

Premiere

Preview Tues 12 Nov. Season Wed 13 – Sat 16 Nov 2019, Perth Institute of Contemporary Arts.

Funding partners

Performing Lines WA; Perth Institute of Contemporary Arts; Department of Local Government, Sport and Cultural Industries; Australia Council for the Arts

Links

[Website](#)
[Video](#)

Rebecca Jensen

DANCE MASSIVE

12–24 March 2019

Presented by
Ausdance Victoria

ABOUT THE ARTIST Rebecca Jensen

Rebecca Jensen is a Melbourne based, New Zealand born, dancer, choreographer and teacher. Notable works include Deep Sea Dances (Dance Massive 2017); Explorer (Kier Choreographic Award finalist 2016); Blue Illusion (Victorian College of the Arts 2018). Rebecca has an ongoing collaborative relationship with choreographer/performer Sarah Aiken, OVERWORLD (Next Wave Festival 2014/ Dance Massive 2015) and Underworld (Supercell Festival Brisbane/Northcote Town Hall 2017). Together they founded ongoing participatory project Deep Soulful Sweats, presented nationally and internationally (Dark MOFO, Brisbane Festival, Perth Fringe, Tempo Festival NZ, Castlemaine State Festival, Santarcangelo Festival Italy).

Rebecca has also presented work with experimental sound organisation Liquid Architecture (Sinkhole RMIT DesignHub/Free Fall MPavilion), in Venice Biennale 2018, MPavillion 2018, Spring 1883 2016, Lucy Guerin Inc 2011. She has worked with a range of artists including Jo Lloyd, Shelley Lasica, Lucy Guerin, Atlanta Eke, Sandra Parker, Natalie Abbott, Nathan Gray, Balletlab, Rennie McDougall, Public Movement (Israel), Mårten Spångberg (Sweden) and Lee Serle. Rebecca was a recipient of DanceWEB Europe scholarship in 2015.

COMPANY CONTACT

Rebecca Jensen
Bec.jensen@gmail.com

S.P.A.W.N

(pictured) - Image by Shae Rooke

S.p.a.w.n is a dance that operates between being and becoming: a morphing system of embodiment and organisation. Dancers search through a swamp of hazy body memories: the learned, the inherited, the implanted, and the absorbed. Images with dislocated origins surface briefly and disappear. The flesh-bound body is both a host and vessel, it holds and reroutes energy and information, encompassing cross-sections of history and environments.

Everything is in the swamp: genes, jeans, microbes, birds, tourists, chat bots, coke cans. A tribe of lions morphs into pond scum and line dancers become a constellation of stars.

S.p.a.w.n deflects, duplicates and nests into successive sense realms, each apparition colouring and birthing the next.

‘The Edge Effect’ is a term used in permaculture that describes the occurrence of greater diversity of life in regions where the edges of two adjacent ecosystems overlap; where unique species adapt and thrive in the transition zone. Hanging in the blurry edges between disciplines, S.p.a.w.n draws on this phenomenon to explore how modes of thinking and doing co-inhabit and contradict each other, and how slippages at the edges of different states of knowledge can lead to the creation of new physical modalities.

S.p.a.w.n germinated at the Venice Biennale Dance College 2018. This work builds on my interests in using dancing, performing and choreography to generate detailed improvisational scores; to examine social and ecological systems that combine human and non-human perspectives (POSE BAND 2015, Deep Sea Dances 2017, Sinkhole 2018).

I am dedicated to devising new methods to generate movement vocabulary that is virtuosic in its specificity and remains alive and nuanced in performance.

Links
[Website](#)
[Video](#)

Laura Boynes

DANCE MASSIVE

12–24 March 2019

Presented by
Ausdance Victoria

ABOUT THE ARTIST

Laura Boynes

Laura Boynes is a WA based independent artist working with dance and choreography in an expanded field. She is fascinated with the moving image and this is the fundamental reason that she performs, creates movement and makes film. To date Laura's work explores social, political and environmental concepts for theatre, gallery and site-specific spaces, she uses performance as a tool to inspire critical thought and reflection on the contemporary world. As a dancer Laura has performed nationally and internationally in dance, theatre, experimental music, site-specific and opera works since graduating from LINK Dance Company in 2007. From 2009-2013 Laura performed for Buzz Dance Theatre.

In 2013 she acted as Artistic Associate alongside Artistic Director Cadi McCarthy choreographing and co-directing Look the Other Way (Winner - Australian Dance Award for Outstanding Achievement in Youth and Community Dance) Laura has choreographed multiple short and full-length works and co-directed large commissions for dance companies such as LINK Dance Company, CO;3 Youth Ensemble, Buzz Dance Theatre and the WA Academy of Performing Arts. As a Movement Director Laura has work for Black Swan State Theatre Company, Lost and Found Opera and Sally Richardson.

COMPANY CONTACT

Laura Boynes
laura_boynes@hotmail.com

WONDER WOMAN

(pictured) - Image by Emma Fishwick

A double bill of works choreographed by NSW artists Adelina Larsson and Julie-Anne Long in collaboration with performer Laura Boynes (WA) Wonder Woman responds to contemporary female gender issues past and present, a physical provocation that doesn't adhere to a single feminist ideology or movement language, but presents a platform for multiple voices to be heard. In a world where #metoo and Times Up are empowering women, and with international focus on women's rights, Wonder Woman is an urgent and timely work that proposes feminism as a superhero, time is up.

Long's, To Be Honest: a girl's own collection of

unconfirmed tales, explores the heroine in a talking dancing story. It deals directly with the everyday, incorporating stories and text in multiple forms through the use of live and pre-recorded sound. Humorous and exposing, To Be Honest: unearths the everyday superhero and the subconscious feminist.

Larsson's, Super Self explores a mythical persona of inhibited transparency, hysterical strength, shame, sexuality and care. Super Self is provocative and physical, delivering a solid punch to the guts. 50 mins in length, an electric sound design by Shoeb Ahmed (NSW), sculptural costume design by Matthew Stegh (NSW), Wonder Woman is a force to be reckoned with.

In development since 2017, Wonder Woman is seeking presenting partners.

CREATIVE TEAM

Collaborators – Adelina Larsson, Julie-Anne Long, Shoeb Ahmed, Matthew Stegh

Links

[Website](#)

[Video](#)

Natalie Allen



DANCE MASSIVE

12–24 March 2019

Presented by
Ausdance Victoria

ABOUT THE ARTIST Natalie Allen

Natalie Allen has worked with an array of leading Australian dance companies and choreographers; Leigh Warren and Dancers, Sydney Dance Company (SDC)- Rafael Bonachela and SDC Guest Artists: Adam Linder, Emanuel Gat, Jacopo Godani, Larrisa McGowan and Alexander Ekman. Australian Dance Theatre: Garry Stewart's G and Birdbrain, Expressions Dance Company: Natalie Weir's The Red Shoes, Daniel Jaber's Nought and Shades, Alexander Whitley and Gwyn Emberton in the United Kingdom, and William Forysthe's One Flat Thing Re-produced. In 2013, she received a Green Room Award, for 'Best Female Dancer' in Sydney Dance Company's, 2 One Another. 2017 she was nominated for an Australian Dance Award for Outstanding Performance by a Female Dancer, for her performance in Ohad Naharin's Decadance, 2016 MoveMe Festival, Perth. Recent choreographic works Sublime for the Perth FRINGE WORLD Festival 2017, Climacteric, a solo performed in Strut Dance's In Situ Season 2017 and Micromove 2018.

In 2017 Natalie was a Strut Dance Seed Residency recipient with Richard Cilli. She collaborated with Sam Chester to create a new work on LINK Dance Company, IM Spiegel. This year she created Panthea on the graduating class of the Western Australian Academy of Performing Arts (WAAPA) Dance students for their May season which toured to Taiwan in October 2018. Her solo #thatwomanjulia c-created with Sally Richardson featured at NEXT as a part of the 2018 MoveMe Festival. Natalie will perform in 2019 Perth Festival in Maxine Doyle's new work Sunset & is a successful recipient with Samuel Harnet-Welk of the STRUT Dance's International Seed Residency at Silhara Arts Centre, South Jakarta for 2019.

COMPANY CONTACT

Sally Richardson, Steamworks Arts
steamworks@iinet.net.au

#THATWOMANJULIA
(pictured) - Image by Emma Fishwick

#thatwomanjulia is a dance theatre solo work created from the parliamentary record, media reportage & public commentary around the political leadership of Australia's first female Prime Minister, Julia Gillard.

"... And I say to the Leader of the Opposition I will not be lectured about sexism and misogyny by this man. I will not. And the Government will not be lectured about sexism and misogyny by this man. Not now, not ever...and if he wants to know what misogyny looks like in modern Australia, he doesn't need a motion in the House of Representatives, he needs a mirror. That's what he needs..."

#thatwomanjulia is structured in stylistically diverse sections to reflect upon selected aspects of Gillard's story. It is designed to be performed in/on/around a large board room style table with audience either in a traverse or in-the-round configuration. Positioned as a form of 'public' gallery, visible & yet also voyeuristic, the mood is one of exposure. Lighting & sound (a blend of sampled voice, news bite & original composition) re-create both the world of Gillard & the media circus she was a part of, providing a sense of both isolation & high stakes drama. Allen moves in & around the audience, every move she makes, every gesture is visible, this is a compelling portrait that reflects on leadership, personality, power & the body politic.

.. an extremely clever piece...choreography had the exact right amalgamation and blending of subtle nuances and tongue in cheek squirm in your seat sudden blasts of shock tactics. (Fourth Wall Media)

Performer Natalie Allen transforms, she's no longer Julia Gillard, she's not 'that woman', she's every woman. Powerful and defiant (Out In Perth)

CREATIVE TEAM

Co-created by Natalie Allen and Sally Richardson
Co-presented with Steamworks Arts
Director – Sally Richardson
Performer – Natalie Allen
Lighting and sound – Joe Lui

Funding partners

The work has to date been supported by STRUT National Choreographic Centre & State Theatre Centre WA

Links

[Website](#)
[Video](#)