A guide to Australian contemporary dance

In Repertoire
Introduction

Since the appearance of the first edition of this guide in 2000, Australian dance has consolidated and expanded its international presence, performing idiosyncratic and innovative works to appreciative audiences around the world.

In recent years the Australian Ballet, Sydney Dance Company, Australian Dance Theatre, Chunky Move, Bangarra Dance Theatre, Lucy Guerin and Ros Warby are just a few of the companies and artists who have enjoyed successful tours while others, like Rosalind Crisp, are developing significant collaborations with European partners.

This new edition is part of Australia Council initiatives for the long term marketing of the Australian arts, including dance, in North America, Europe and Asia with dance-specific ventures such as the Franco-Australian Contemporary Dance Exchange with Michel Caserta of la Biennale nationale de danse du Val-de-Marne. In 2002 Australian artists appeared in Caserta’s program, Novembre Australien, and in 2003 the Melbourne International Arts Festival hosted a number of visiting French dance companies. The value of this exchange was enhanced by the 2003 Melbourne Festival’s focus on dance, welcoming international presenters with a feast of Australian dance in the context of forums, conferences, a dedicated dance-on-film program and international masterclasses.

Diverse as it is in form and geographical distribution, the character of Australian dance reveals a continuing and deepening fascination with the body, with place, popular culture, the riches of multicultural society and the potential of new technologies. The engagement with popular culture has been invigorating, as it absorbs and reshapes the energies and dexterities of break dancing, hip hop and other forms. Readily available technology has facilitated the greater use of film and video onstage, allowing dancers to ‘perform with themselves’ and to inhabit magical virtual spaces. Choreographer-filmmakers are creating award-winning films for international distribution and other artists are producing multimedia dance installations, some with opportunities for audience interaction. For a form traditionally wary of anything beyond the primacy of the live dancing body, Australian dance is proving to be the most consistently adventurous of art forms.

Australian dance is also thematically rich, embracing issues of environmental deterioration, surveillance, sexuality, disability, media manipulation, racial discrimination and the plight of the refugees, and, importantly, the impact of science on the body. Equally serious and mature attention is given to formally abstract works and reflections on choreographer-dancers’ lives. In all of this you are likely to encounter, to some degree, a distinctive, ironic Australian sense of humour.

Much more detail about each of the works and artists in this guide can be found on the Australia Council website, <www.ozarts.com.au>, including specifications for touring as well as contact details. In Repertoire celebrates the breadth and excellence of Australian dance, its capacity for innovation and cultural engagement. Some of the works presented here already have strong touring credentials, some are new—all are ready to go.
...a seamless merging of projected, corporal and sound media.

**RealTime**

**Bonemap**

The Bridge Song

A unique new media performance for solo dancer, musicians and projection that leads the audience on a journey over bridges through the lens of urban and environmental ecology. The Bridge Song explores environmental sensitivity and the fragile relationship between a body and its surroundings.

50 mins, 3 performers

An intermedia arts partnership between Russell Millege and Rebecca Youdell, the Bonemap project is a hybrid mesh of live art, dance, visual art and new media framed by an overarching ecological philosophy. It has been awarded the first interdisciplinary Asialink award with a residency at The Substation, Singapore.

Fiona Cameron

Inhabited

Originally performed in public spaces including laneways, museums and nightclubs, this work explores human interaction with city environments. From self-consumed seeps to a claustrophobic game of train twister, two women navigate the suffocating metropolis with an accompanying sound artist. Highly mobile and adaptable street theatre designed to pop up where dance is least expected.

Well known for her performing career with Chunky Move and Alias Compagnie (Geneva), Fiona Cameron’s work displays a raw physicality and dramatic realism, dynamic in its extreme investigation of the body’s physical capabilities.

Australian Dance Theatre

The Age of Unbeauty

Garry Stewart’s extreme mix of combative and breathtaking choreography, using hapkido, gymnastics and fearless attitude, moves through an avalanche of potent images in which violence, torture and incarceration are interspersed with unanticipated moments of tenderness and shattering vulnerability.

Winner of three 2002 Australian Dance Awards and the Adelaide Critics Circle’s Group Award.

65 mins, 11 performers

In one of the most influential dance companies in the country, dancers train in a fusion of forms that results in a unique choreographic palette, producing fast, aggressive, technically demanding work fraught with risk and charged with an urgency that is riveting to watch.

The company has taken their acclaimed **Birdbrain** to the UK Tour. US and UK tours of **The Age of Unbeauty** are scheduled for 2004-5.

**dB Magazine**

...staggeringly brave, original choreography and an equally brave stand against this age of unbeauty.

...an amazing troupe...at home with the beautiful high extensions and whipping fouettes of ballet as they are with the alarming pops and rolls of breakdancing... [**Birdbrain** is] one of the most hazardous explosions of movement seen in London in years.

**The Times, London**

She is committed to creating new dance works that question social purpose, using non-traditional performance spaces and direct audience interaction.

...such elegance, poise and confidence...[the] merest physical inflection is eminently satisfying.

**RealTime**

"...a seamless merging of projected, corporal and sound media."
The Fondue Set

Blue Moves
A bumpy ride through the world of the female psyche, exploring the humour, pain and peril of a night on the town. With nods to David Lynch and Alfred Hitchcock, this work visits female archetypes from the worlds of film—the femme fatale, the damsel in distress and the paranoid wall flower. A short, sharp, accessible work.

50 mins, 3 performers

Bringing laughter and tragedy back to dance, The Fondue Set (Elizabeth Ryan, Emma Saunders, Jane McKernan) have performed at the Melbourne International Comedy Festival, the Adelaide Fringe Festival, the Artistic dance event, Sydney’s Performance Space and the 2003 Melbourne International Arts Festival.

An ode to...femme[s] fatale, the sadness underlying humour and the darker side of a girls’ night out...an engaging and riveting piece of dance.

Queensland Ballet

Double Take
Two strongly contrasting works showcase the creativity of artistic director and chief choreographer, François Klaus, and the physicality and musicality of the Queensland Ballet dancers. A joyful exploration of the strong rhythms and perpetual motion of four movements from Bach’s keyboard concerti followed by a powerful interpretation of Stravinsky’s monumental Rite of Spring.

75 minutes, 18 performers

With a reputation for freshness and energy, the company’s eclectic repertoire ranges from short works for children to new, full-length story ballets. Klaus, a Hamburg Ballet Principal for 19 years, has a strong commitment to nurturing emerging choreographers and to exposing dancers and audiences to the world’s most vital and creative dance, performing works by major contemporary European choreographers such as John Neumeier, William Forsythe, and Stephan Thoss.

Lucy Guerin Inc.

Melt/The Ends of Things
In an intensely focused and dynamic duet amplified with motion graphics, Melt explores each degree of a rise from freezing to boiling point in the relationship between two women. The Ends of Things explores the resonance of endings. As one man’s life draws to a close, boundaries between reason and chaos collapse, unleashing wild and humorous fantasies.

85 mins, 4 performers

One of Australia’s leading choreographers, Lucy Guerin has been commissioned by Chunky Move, Dance Works, Tasdance, Ros Wiby, Woo Co (Denmark) and Mikhail Baryshnikov’s White Oak Dance Project, USA. She is the recipient of the Sidney Myer Performing Arts Award; several Green Room Awards; the Prix d’auteur from the Rencontres Choreographiques Internationales de Bagnolet (France); and a ‘Bessie’ New York Dance and Performance Award. Her work has toured the USA, Europe and Australia. Melt/The Ends of Things has toured to seven cities in the US and Canada.

Trevor Patrick’s portrayal...is a stunning performance, crammed with subtle nuances of affecting humility and daring.

The New York Times

...quintessential Guerin: deliciously detached and saturated with sophisticated optical illusions.

The Oregonian


Tony Yap, Yumi Umiumare

How could you even begin to understand?

A highly original ongoing 'devotional work' with versions 1 to 29 performed over 7 years in Australia, Japan and Malaysia in gallery, church, landscape and performance spaces. A synthesis of Asian shamanistic trance dance, Butoh and contemporary western traditions, this work investigates the principles of yin-yang as a sensibility in performance, as an expression of Asian identity and as a possibility for cultural harmony and transformation.

40 mins, 2 performers

Tony Yap is an accomplished dancer, director, choreographer and visual artist and has worked extensively in Australia and internationally. His dance theatre language is informed by psycho-physical research, Asian dance forms including Butoh, voice and visual design. For ‘Yumi Umiumare see Tokyo DasSHOKU Girl. Winner of a 2001 Victorian Green Room Award, How could you... received an outstanding response at JADE 2002 in Tokyo.

In a stunningly compelling performance, they shift from one meditative state to another, the dynamics changing from quiet composure to frenzied ecstasy.

The Age

Yumi Umiumare

Tokyo DasSHOKU Girl

A breathtaking torrent of choreographic, theatrical and musical ideas, this work explores the underbelly of contemporary Tokyo. DasSHOKU, which translates as 'bleaching', strips the color from the happy face of consumerism and challenges the myth of the polite and compliant Japanese woman. Winner of the 2000 Green Room Award for Most Innovative Use of Form.

70 mins, 3 performers

Yumi Umiumare came to Australia as part of the internationally acclaimed Butoh company Dai Rakudakan. Since migrating here she has focused on solo and collaborative dance projects. INORI-in-visible was presented at Traces 2003—a post-Butoh festival at Dansescenen, Copenhagen. Her collaborative work with Tony Yap has toured to Brisbane, Sydney, Tokyo and Kuala Lumpur.

...a most remarkable moment in the...evolution of Butoh history.

Cut In, Tokyo

This Australian modern dance company...brought blasts of choreographic excitement to the Harvey Theatre. New York Times

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In the summer of 1999 a Sentimental Reason

Branch Nebula

Sentimental Reason
In the summer of 1999 a newspaper reported that a man had stolen a horse, bound its legs, stripped off his clothes and had sex with it in broad daylight. A sense of ever-present danger and lurking threat was immediately present in the intensely visceral, fast, funny and sexy work drawing on dance, aesthetics and theatre.

23 mins, 2 performers

Branch Nebula, founded by Lee Wilson and Mirabella Wouters, combines sound, installation and physical theatre to create an idiosyncratic performance style informed by a critical engagement with contemporary culture. The company has toured internationally and nationally and undertaken a residency at La Bnach Connective, Brussels.

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Amplification
Researched at a hospital emergency ward and at the Melbourne morgue, Amplification magnifies the 1.6 seconds ‘dissociation’ freeze time which occurs at the moment of impact in a car accident. Skidding, sliding and crashing into a world of body bags, this work deconstructs and reconstructs the site of impact with a fascination for the body in chaos. A densely layered, highly technical and studied partnering of dance and installation.
60 mins, 5 performers

Established by artistic director Phillip Adams, BalletLab is one of Australia’s most experimental and challenging contemporary dance companies, criticizing contemporary culture and provoking dialogue between dance and hybrid arts practice. The company has toured nationally and to Germany, England for many years. His choreographic credits include numerous Australian productions and 3 independent works in New York. One Extra Company is a Sydney-based facilitator and producer with a long history of creating innovative dance.

Intimate Drowning
A pond of milk, suspended falling letters, a waterfall of salt and light globes frozen in blocks of ice dripping onto static performers. A promenade theatre where the audience peeps through slits in the installation’s walls, walks on stage and is seated for a reflective exploration on death, loss and the rituals of grieving.
40 mins, 3 performers

Clare Dyson is known for his powerful performances as a dancer, working in the US and Germany for many years. His choreographic credits include numerous Australian productions and 3 independent works in New York. One Extra Company is a Sydney-based facilitator and producer with a long history of creating innovative dance.

Bush
Bush is inspired by the Dreamtime creation stories of Arnhem Land in northern Australia. Between the last breath of sunset and the first light of dawn is a mysterious and secret space-spiritual creatures slither from dark caves, a moth emerges from its cocoon, the land erupts pushing up mountains and carving waterholes. The world is being born.

Bangarra Dance Theatre finds its spiritual energy and inspiration in the cultural values and traditions of Indigenous Australia, creating ground-breaking works that are artistically innovative and technically accomplished. Bangarra’s productions have toured nationally and internationally to critical and popular acclaim and have received the Matilda and numerous Helpmann awards. In 1997 the company and the Australian Ballet joined forces in Rite of Spring, choreographed by artistic director Stephen Page to Stravinsky’s Rite of Spring for the Melbourne Festival and in 1999 toured to the Sydney Opera House and New York’s City Center. In 2002 Corroboree was performed in Beijing, Hong Kong and Guangzhou and the Monaco Dance Forum.

An extraordinarily muscular production whose focused energy rarely lapses and whose surrealistic edge never compromises the integrity of the traditional stories being depicted.

Oysterland
These idiosyncratic women—one overcome by inertia, one bound by her past and one finding her way through a storm whirlwind—move into a world of body bags, this work deconstructs and reconstructs the site of impact with a fascination for the body in chaos. A densely layered, highly technical and studied partnering of dance and installation.
60 mins, 5 performers

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...modern dance informed by a sense of mission seems almost miraculous. Los Angeles Times

...amazing. The Australian
**Company in Space**

**CO3** is a live virtual reality performance capturing the tensions between the human and augmented body, the organic and cybernetic, in a merging of live dance, animation and live cinema. Surrounded by 3D film environments and animated characters, a lone performer wearing a motion-capture suit embarks on a journey through abstract terrain in a remarkable exploration of body and identity. 45 mins, 1 performer

Kage Physical Theatre aims to discover new ways to integrate drama and theatrical illusion with dance, creating dance theatre which is rich and raw in its physicality and humour. Founded in 1996 by Kate Denborough and Gerard Van Dyck, Kage has toured internationally, winning the Grand Jury Prize at the 12th Saitama International Creative Dance Contest, Japan.

For originality, content, theatricality and sheer entertainment Kage was outstanding.

The Sydney Morning Herald

**Dean Walsh**

**Flesh: Memo**

A virtuosic solo dance/theatre work about memory that involves the gaps in familial relationships, performed in extraordinarily contrasting dance phrases. A culmination of 10 years of solo work exploring domestic violence, homophobia and male sexuality with humour, candour and fearlessness. 70 mins, 1 performer

Dean Walsh has devised and performed 16 short solos and one full-length work, touring nationally and in the UK. He has also collaborated and performed with many performance practitioners. In 2002 he won the Australian Dance Award for Outstanding Performance by a Male Dancer (in ADT’s The Age of Unbeauty) and the prestigious Robert Helpmann Scholarship which has allowed him to research and develop new work with Lloyd Newson of DV8 Physical Theatre in London and Paul Selwyn-Norton in Amsterdam.

...a sublime mover who is not afraid to open his mouth...beautifully articulated...a mesmerising body in motion...

The Guardian, UK

**Helen Herbertson & Ben Cobham**

**Morphia Series**

From Morpheus, son of Hypnos and the God of Dreams, a series of visual haikus, richly phantasmal and intimate. Audiences of 12 only are taken to a secret location and enter a pitch black silence; as light grows a figure moves in the gleaming darkness of a subterranean world. 45 mins, 1 performer

Helen Herbertson has been creating intense, confronting and highly detailed dance performance for over two decades winning Green Room Awards including Outstanding Creative Collaboration in 1999 for Delirium. Ben Cobham’s lighting and design work has been an influential contributor to dance and theatre in Melbourne, with yearly Green Room nominations and awards. Morphia Series has been presented at the Melbourne and Adelaide Festivals, New Moves (new territories), Glasgow and Asian Next Waves, Tokyo.

...a combination of powerfully simple stage mechanics and compelling, perfectly distilled visuals, this insinuatingly emotive piece tapers down to a point of touching human vulnerability...

The Guardian, UK
Two duets, Kelly-Ann and Sue, feature young female characters on voyages of sexual self-discovery. Abstract yet accessible and engaging many of Australia’s adolescents are pondered and Parker’s pleasure in the detailed voyages of sexual self-discovery. 

Feature young female characters on and and Kelly-Ann Sue, Marne, France and the Almada Biennale nationale danse du Val-de-Marne, including Les Plateaux 2000 de la international festivals and venues performed in major Australian and history, the company has as an outstanding performance development and research as well strong focus on choreographic works in its 20 year history. With a dancers, Dance Works has presented in Australia, Europe and South Africa and a founding member of the Perth-based id339 dance group who have performed in Europe, Australia and internationally. He was the inaugural recipient of a WA Performing Arts Exchange to Perth, presenting works both in Australia and internationally. He resides between Berlin and Paris, presenting works both in Australia and internationally. He was the inaugural recipient of a WA Performing Arts Exchange to South Africa and a founding member of the Perth-based id339 dance group who have performed in Europe, Australia and South Africa.

The transformation of self is ongoing—we are in a constant state of becoming other/another. Exposing the dancer’s life of expenditure, expenditure, expenditure, expenditure, expenditure, expenditure. The Bird Talk series has toured to festivals in Melbourne, Johannesburg, Sydney and Perths. 50 mins, 1 performer

Paul Gazzola’s diverse arts practice includes dance, performance, video, installation and set design. He resides between Berlin and Paris, presenting works both in Australia and internationally. He was the inaugural recipient of a WA Performing Arts Exchange to South Africa and a founding member of the Perth-based id339 dance group who have performed in Europe, Australia and South Africa. His work investigates the notion of the self and movement as expenditure, expenditure, expenditure, expenditure, expenditure, expenditure. He was the inaugural recipient of a WA Performing Arts Exchange to South Africa and a founding member of the Perth-based id339 dance group who have performed in Europe, Australia and South Africa. His work investigates the notion of the self and movement as expenditure, expenditure, expenditure, expenditure, expenditure, expenditure. He was the inaugural recipient of a WA Performing Arts Exchange to South Africa and a founding member of the Perth-based id339 dance group who have performed in Europe, Australia and South Africa. His work investigates the notion of the self and movement as expenditure, expenditure, expenditure, expenditure, expenditure, expenditure. He was the inaugural recipient of a WA Performing Arts Exchange to South Africa and a founding member of the Perth-based id339 dance group who have performed in Europe, Australia and South Africa. His work investigates the notion of the self and movement as...
Expressions Dance Company

Virtually Richard

Tracing the fortunes of Shakespeare’s Richard 3 as if he is on the slow, inexorable cycle of a wheel of fortune, this work focuses on the women in the play and their anguish, fury and terror as the attractive and wicked rogue goes about destroying their lives.

82 minutes, 8 performers

Under the direction of Maggi Sietsma, Expressions creates works in which speech, dance and visual media combine and confront each other. Radical yet accessible, Expressions has performed in 13 countries and in 1997 was the recipient of the prestigious Sidney Myer Award for Excellence in the Performing Arts. The company’s extensive touring includes international dance festivals in Taipei, Stuttgart, Linz, Beijing and Tokyo.

Explosive dance theatre.

— Stuttgarter Zeitung

Julie–Anne Long

MissXL

A 3-part solo which slips between dance, theatre and contemporary burlesque. With grand theatrical manners and unnerving intimacy MissXL cavorts, recites and serenades as she transforms from terrifying ice-cream vendor to tantalising femme fatale and fading dance star.

90 mins, 1 performer

Formerly associate director of One Extra Company, Julie-Anne Long is a freelance performer/choreographer who creates her own idiosyncratic and provocative solo works as well as choreographing extensively for...a haunting, beautifully inspired episodic movement piece...one of our most extraordinary companies.

Sunday Art, ABC Radio

Chapel of Change

Tearoom

In an experiment with depth of field, spatial consciousness and illusion, the audience peers down into a mysterious tearoom, witnessing the fantasies of the proprietor and his female clients. Tearoom is a world of unconscious wanderings, magic and metaphor where erotica is a vehicle for metaphysical speculation.

85 mins, 3 performers

Chapel of Change is an innovative company working in physical theatre and dance forms. Touring has included Jordan, Lebanon and Syria and opening the 9th Cairo International Festival at the Cairo Opera House. Tearoom was awarded 2 Green Room Awards including Most Innovative New Form Theatre.

Explosive dance theatre.

— Stuttgarter Zeitung

MissXL was presented as part of November Austraiti produced by la Biennale nationale de danse du Val-de-Marne, Paris in 2002.

...dangerous...rife with irony, erotica, fear and loneliness.

Revolver

Tess de Quincey

Nerve 9

Weaving between the work of three acclaimed Australian artists, poet Amanda Stewart, digital sequencer Debra Petrovitch and new media artist Francesca da Rimini, and in response to writings by Julia Kristeva, dancer Tess de Quincey invites the audience into a feminine space where body and word coexist. A raw and edgy layering of visual and sonic poetry interwoven with a choreography drawn from Eastern and Western dance traditions.

60 mins, 1 performer

Choreographer and dancer Tess de Quincey has worked extensively in Europe, Japan and Australia as performer, teacher and director. Her company De Quincey Co has its base in Body Weather—a synthesis of eastern and western performance traditions with an emphasis on site-specific and durational works. Nerve 9 was presented as part of November Austraiti produced by la Biennale nationale de danse du Val-de-Marne, Paris in 2002.

...intense, many-layered, intricately worked creations where the body, decentred and edgy, negotiates the mutated, arcane landscape of contemporary culture. De Quincey and her collaborators have created an epitaph for our time.

Saturday Age

Tussie Zilung

Julie–Anne Long

MissXL

A 3-part solo which slips between dance, theatre and contemporary burlesque. With grand theatrical manners and unnerving intimacy MissXL cavorts, recites and serenades as she transforms from terrifying ice-cream vendor to tantalising femme fatale and fading dance star.

90 mins, 1 performer

Formerly associate director of One Extra Company, Julie-Anne Long is a freelance performer/choreographer who creates her own idiosyncratic and provocative solo works as well as choreographing extensively for...a haunting, beautifully inspired episodic movement piece...one of our most extraordinary companies.

Sunday Art, ABC Radio

Chapel of Change

Tearoom

In an experiment with depth of field, spatial consciousness and illusion, the audience peers down into a mysterious tearoom, witnessing the fantasies of the proprietor and his female clients. Tearoom is a world of unconscious wanderings, magic and metaphor where erotica is a vehicle for metaphysical speculation.

85 mins, 3 performers

Chapel of Change is an innovative company working in physical theatre and dance forms. Touring has included Jordan, Lebanon and Syria and opening the 9th Cairo International Festival at the Cairo Opera House. Tearoom was awarded 2 Green Room Awards including Most Innovative New Form Theatre.

Explosive dance theatre.

— Stuttgarter Zeitung

MissXL was presented as part of November Austraiti produced by la Biennale nationale de danse du Val-de-Marne, Paris in 2002.

...dangerous...rife with irony, erotica, fear and loneliness.

Revolver

Tess de Quincey

Nerve 9

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Saturday Age
Fine Line Terrain

Fine Line Terrain explores the fragile spaces we inhabit—the fine lines separating order from chaos, gravity from levity—with emotionally charged dance that maps the precariousness of our relationship to the world and to each other.

60 mins, 5 performers

Choreographer Sue Healey is a recipient of an Australia Council Dance Board Fellowship and has a reputation for creating dance of sensual, physical and imaginative complexity, traversing film, installation, performance and international collaboration. Her recent starring role in the IMZ Dance Screen (Monaco Dance Forum 2002) and her ongoing relationship with The Aichi Arts Centre in Nagoya, Japan, creating 4 major performance events with Japanese and Australian performers (1997-2003).

...a dynamic mix of natural and highly stylised movement, sharp and creamy phrasing...a memorable performance.

The Sydney Morning Herald.

Sue Healey Company

Christos Linou

Amphibitos: a militant dance ritual

In a sinister, comical investigation of corporeality and militancy, a man responds to meeting a frog with trance and apocalyptic utterances. Amphibitos examines the fragility of boundaries between self and environment and how the human inability to metamorphose leads us instead to alter that environment. The work incorporates ritual acts, vaudeville comedy, voice, film and text from The Book of Job, The Koran and the Dead Sea Scrolls.

40 mins, 1 performer

Christos Linou is a choreographer and performer integrating dance, performance, narrative, visual imagery and voice with new and traditional technologies.

SHOTT dance theatre

The Morning After, the Night Before

A flirtatious, farcical, sassy solo show that carries across the spectrum of love, lust and indifference. Laying bare the search for Mr or Ms Right, the work is driven by athletic dance, humour and monologues that leave the audience blushing.

40 mins, 1 performer

SHOTT dance theatre generates challenging and engaging performances that shift expectations of physical and dance theatre. Shannon Bott is a choreographer, performer, workshop facilitator and teacher of dance and physical theatre. She received the Dancer to Watch, Dance Australia Award in 2000. A compelling performer, dancing with strength and elasticity and prepared to take risks.

...a dancer of spellbinding presence who has that rarest quality of giving the impression that every part of her body has a unique intelligence and expressiveness, and yet the whole always shines.

The Australian.

Delia Silvan

Night Vision

Four musicians and one dancer inhabit a world of hidden impulses, alienation and compelling beauty, interacting in the parallel languages of dance and music. The boundaries separating dreamer and dreamed dissolve. Perspectives between musicians and dancer shift, kaleidoscope and emerge re-formed.

55 mins, 5 performers

Delia Silvan has worked with the Australian Dance Theatre, Lucy Guerin, Neil Adams and Dance Works and was a founding member of Leigh Warren + Dancers. She appears in the Paul Cox film The Diaries of Vaslav Nijinsky. She was awarded Outstanding Performance by an Individual at the Australian Dance Awards in 1999. In 2001 she launched her career as an independent dancer and choreographer.

...a dancer of spellbinding presence who has that rarest quality of giving the impression that every part of her body has a unique intelligence and expressiveness, and yet the whole always shines.

The Australian.
Sydney Dance Company

Ellipse

is a mesmerising work that combines bold physicality with subtle artistry. Abstract and non-narrative, it was created by Graeme Murphy in response to the powerful and eclectic music of Australian composer Matthew Hindson. Nine scores form small chapters that take the dancers through moments of introspective beauty and dazzling virtuosity.

85 mins, 17 performers

This premiere contemporary dance company has been led since 1976 by artistic director Graeme Murphy who is widely recognised for his uncanny ability to illuminate music in a definitive choreographic language.

His repertoire includes works for The Australian Ballet, Nederlands Dans Theater, the Royal New Zealand Ballet, Mikhail Baryshnikov and The Metropolitan Opera, New York. He has led Sydney Dance Company on more than 20 international tours to Asia, Europe, North and South America, and has numerous Australian Dance awards and a Helpmann Award for Best Choreography.

Shelley Lasica

History Situation

Five characters in an unidentified, enclosed interior. Something happens. The drama unfolds. Set in a particular time and place without ever describing or limiting its possibilities for the audience, History Situation explores narrative as architecture in its structuring of character and identity.

50 mins, 5 performers

Shelley Lasica makes and performs dance work in Australia and abroad, generally locating her work in non-theatre spaces. She works solo and with small ensembles of visual artists, video makers and composers.

Unlike Lasica’s earlier more emotionally austere dances, this is a compassionate piece. While the choreographic language is as complex, it seems to mark a departure... blessed with dancers who give beautifully defined performances.

The Age

skadada

Electronic Big Top

An innovative multimedia multi-artform performance combining breathtaking circus, virtuoso dance, martial arts, aerial dance, cutting edge visuals, original live music, acrobatics, illusion and electronic soundscapes. Electronic Big Top has been performed in major festivals including the 4th Shanghai International Arts Festival in 2002. 70 mins, 12-18 performers

skadada is an innovative multi-artform company featuring performances that are exciting, enthralling and entertaining. skadada has toured extensively throughout Australia and Asia to public and critical acclaim.

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Shelley Lasica

...a miracle of daring, dance technique, athleticism and intelligence.

The Financial Review

...a new style performance of multi-media dream acrobatics... an intense and excellent experience.

Shanghai Xinmin Evening Post

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Graeme Murphy gives us a space, music, light, forms and movements that flow and animates them with his typically generous spirit.

The Australian
The Australian imagination and the power of movement to stir the emotions. Restless confirms the dynamic dance theatre which can be powerful, expressive and can be designed for the use of dancers with and without disabilities, to achieve their goals. 50 mins, 11 performers

Restless Dance Company works with young people aged 15-26, with and without disabilities, to create inspiring dance theatre and workshops. The company believes that people with disabilities can be powerful, expressive and distinctive performers and create dynamic dance theatre which redefines the nature of dance. Do most of the Restless dancers have the kinds of bodies usually associated with dance? No, they don’t. Restless confirms the power of movement to stir the imagination and the emotions. The Australian

Helen Omand and Co.
Up Front and Naked

What do we allow and what do we keep hidden? Pushing the boundaries of the utopian consensus underlying social behaviour Up Front and Naked is an investigation of new media, sound, text and dance, testing our borders as both performers and viewers in public spaces. 30 mins, 4 performers

Viewing live performance as a ‘temporary autonomous zone’ where difference, mutability and the non-homogenised can be acknowledged and celebrated, Omand creates challenging yet accessible works. She has worked with companies in Europe and Australia including the Rose Street Theatre (NY), Danawin, Platts, Metropoart Theatre, the Liminal Institute (Netherlands), Perch Institute of Contemporary Arts, Performance Space and the Australian Dance Theatre.

Omand...pushes the boundaries of conventional theatre and dance...a compelling performer. Dance Australia

Fiona Malone
The Obcell

Disturbingly beautiful interactive dance theatre, multimedia performance using sensors and surveillance cameras, reflecting the relationship between humans, movement and technology. A human experimental subject is placed in isolation and regulated by an interactive behaviour modification cell. The performer wears sensor-based technology designed for the use of dancers and composers at the Danish Institute of Electro-acoustic Music. 65 mins, 1 performer

Fiona Malone’s extensive work with dance companies and independent experimental artists has included the CH-Tanztheater in Zurich, Opera Australia, The Australian Dance Theatre and the Belgian multimedia, dance and technology company, Charleroi Dansers. Malone was awarded a 2003 Fellowship by the Australian Choreographic Centre.

Ros Warby
Swift

An elegant and humorous interweaving of dynamic vignettes that traverse the many physical, physiological and emotional states of a female character, Swift centres on the complex, often unrecognisable qualities that prompt transformations. Ros Warby continues her explorations with film, composition and solo dance, appearing with long time collaborators, cellist Helen Mountfort and designer/filmmaker Marja McKinn.

50 mins, 2 performers

A highly respected performer and dancer for 15 years, Warby’s choreographic work stems from her ongoing commitment to the development of improvisation and solo performance practice. Her three Green Room Awards include Best Solo Performance (2002). She has toured her work to the Adelaide Festival and to Europe and the USA, 2002-03.

Warby has turned out to be one of Australia’s leading dancer-choreographers. The Australian

Herald Sun

Swift’s synergy between artforms reaches a rarely obtained balance... Warby’s harmony is spectacular. Fair Game

TasDance

Fair Game is inspired by imagery from contemporary Australian author Carmel Bird and an 1832 lithograph by Alfred Ducote in which women are depicted as butterflies. The work explores themes of entrapment and release, physical and intellectual, as interpreted by choreographers Philp Adams and Natalie Weir. 80 mins, 8 performers

TasDance is a dynamic, regionally-based dance company which develops challenging and accessible, innovative contemporary dance. Natalie Weir has created work for most of the nation’s major dance companies as well as the American Ballet Theatre and the Houston Ballet. Phillip Adams worked in New York for over a decade before returning to establish BalletLab and has been widely commissioned by national dance companies and the Guangdong Modern Dance Company in China.

Makes sharp points about objectification, brutalised women and rape culture. Herald Sun

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Trevor Patrick

Cinnabar Field
A contemplation on the transformations of self that disguise the boundaries between our internal and external worlds. In the first chapter, body movement seems to unlock real and imagined memories embedded in the surface of a wall. In the second, projected images (such as the performer as a boy, and bodies caught between action and stillness) blur with the live action. The highly textured sound and movement vocabulary is based on the sensation of collapse in the body—falling down and falling up.

40 mins, 1 performer

Dancer and choreographer Trevor Patrick has received Green Room Awards for Direction, Outstanding Creative Collaboration and Best Male dancer. His dance films have been shown in Videodanza, Italy, Le Biennale Internationale du film sur l’art, Paris and the Dance on Screen Festival, London. He has taught and danced in Australia and internationally.

Lisa O’Neill

Fugu San
A solo work in which a series of dramatic shifts in focus draw the audience into the performer’s emotional world. A cycle of entrenches and sets, strange stage traversals and transformations plus shifting soundcape from DJ Emma Pursey create an hypnotic dance novel.

25 mins, 2 performers

Lisa O’Neill is a performer and choreographer whose practice is informed by the focus, clarity and power of the Suzuki actor training method and philosophy, creating and performing work that is transcendent in its intensity. O’Neill has received a Matilda Award and her solo works have toured nationally and to New Moves (new territories) Glasgow, 2000, 2002 and Asia Contemporary Dance Festival, Osaka, 2002.

...a host of moods through gesture and gaze—astounding, brilliant, utterly captivating.

The Herald, Scotland

Walton et al

No hope no reason
Originally performed in a disused pool hall, this blend of dance, projections, song and text is based on dreams and the dichotomies of reason and feeling, love and terror. 50 mins, 7 performers.

Walton et al brings together artists from different disciplines to collaborate on a project-by-project basis in intensive multimedia creations. Directed by dancer/choreographer Jude Walton, the company makes work for a variety of spaces: art galleries and theatres as well as specific sites.

...beautiful and intriguing.
Eveline

Sue Peacock

Tempting Fate
In an attempt to change the course of a fatal shooting, 4 dancers and 2 actors play out alternate scenarios. As the plot unravels, the flaws in their relationships are set against technicolour iconic images from the golden age of Hollywood.

30 mins, 6 performers

This project company, led by respected Perth choreographer Sue Peacock, showcases six Australian artists of significant national experience and reputation. Peacock has been a member of the innovative u339 Dancegroup and an instigator of STFUT, the support organisation for independent dance artists in Western Australia. Her latest work, Give Up the Ghost, premiered at the Perth International Arts Festival in 2004.

[A] consummate dance artist...[Patrick] transcends dancing to suggest that he inhabits a different time and place. The Bulletin

She is funny, confrontational, erotic. She left her audience cheering for more.

The Observer Review, UK

This is an ambitious and subtle idea, constantly surprising with its juxtapositions of suspense and humour, sudden pauses and transitions from close connection to cool separation.

West Australian

Paul O’Sullivan

Shopping Fashion Travel...and Genocide!
This solo work explores our duplicity in the state of the world and explodes buzzwords like globalisation, terrorism and weapons of mass destruction in a combination of frenetic movement, stand-up comedy, slapstick, argument, theatre, dance and the low tech world of camcorders.

40 mins, 1 performer

Paul O’Sullivan has worked with significant Australian dance companies for the past 13 years and collaborated on diverse projects in dance, theatre and film. He has created solo shows exploring the use of voice as well as body to layer meaning.

...he flings himself into his attacks with ferocious abandon...O’Sullivan has the rare gift of being able to meld pure dance and verbal theatre.

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West Australian
RealTime

by their work is still palpable. skillfully [that] the spirit generated use and delight in their bodies so
...encourages young people to
action in dance.

reputation for relentless fast paced
spaces, Stompin Youth has built a
extraordinary landscapes and public
commitment to taking the arts into
George and Bec Reid and with a
Led by artistic directors Luke

What goes on when young people
get together and hang out pool-
side? Performed in a swimming
pool, breathtaking choreography
reminiscent of Esther Williams
movie combines with intense
youth energy straight from mosh pit
thrashes, carving up the water with
synchronised precision.

STEPS Youth Dance Company
Edge Test
Playing off the competitive tension
fundamental to reality TV and quiz
shows and bringing it into a dance
context, Edge Test pushes to the
limit 16 curiously compelling
contestants in a ‘dream home’
setting that is destined to come
crashing down.

Sync
Stompin Youth Dance Co.

STEPS is a vibrant and energetic
dance company of young people,
aiming to empower them to create
their own culture through
movement territories, shifting
response. In three distinct
movement territories, shifting
dynamics are complex, and unexpected dynamic.

Nalina Wait has a history of
improved performance and was a
founding member of Rosalind
Crisp’s stella b. She has toured
nationally and internationally and
is currently working as part of the
performance group Devastation
Menu with dancer Lizze Thomson
and musician Clayton Thomas who
also join her in sole.

[Wait’s] limbs are articulate and
neat, the lines of her body are
sharp and clear, sometimes
expressing mere quivers of
sensibility...The rhythms of her
movement are complex, unexpected and pleasingly
uneven.

Buzz Dance Theatre
Fracture
Inspired by the charming and
alarming versatility of the living
skeleton, this work looks at bones
and their wondrous capacity to
grow, move, break and heal.

Teacups and plates, x-rays and
other images feature in Paige
Gordon’s choreography.

Buzz Dance Theatre is a company
for children and young people,
nationally and internationally
recognised for its contribution to
the inseparable fields of arts and
education. Buzz creates exhilarating
performances and workshops that
increase the awareness and
experience of contemporary dance
and movement.

...visually and audibly
compelling...

The West Australian

West Australian Ballet
Scorched
A dynamic program from three
Australian choreographers: Stephen
Page’s Munaldjali, a work of
enormous power drawing on the
choreographer’s Indigenous
heritage; Simone Clifford’s dramatic
and inventive, hauntingly poetic
performance group Devastation
Menu with dancer Lizze Thomson
and musician Clayton Thomas who
also join her in sole.

[Walt’s] limbs are articulate and
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The West Australian

The Collapsible Man
In a surreal, vaudeville setting a
hapless preacher lacking humility
accept the principles of uncertainty.

Influenced by the silent films of the
1920s and utilising dance, drama
and puppetry, this solo performance
is about a man who learns to
accept the principles of uncertainty.

Gerard Van Dijk

Gerard Van Dijk is a dancer, actor,
choreographer and co-founder of
Kage Physical Theatre. The
Collapsible Man won two
Melbourne Fringe Festival awards
in 2002.

...an immediate hit at this year’s
Melbourne Fringe Festival...Van
Dijk uses all his dancerly skills
in a very understated fashion, the
result is an endearing
presentation.

RealTime
Leigh Warren + Dancers

Australian contemporary dance: an introduction

Australian contemporary dance enjoys an almost embarrassing abundance of artists for a population of near 20 million and a professional cohort that is barely 40 years old. Sydney Dance Company leads the 15 companies which form the spine of this profession, celebrating a record 28 years under one artistic director, Graeme Murphy. Others, like his sinuous, quirky and often irreverent choreography, are now a household name.

Adelaide’s tempestuous history found Australian Dance Theatre (ADT), established in Adelaide by Elizabeth Cameron Dalman in 1965, welcoming its sixth director Garry Stewart in 2003, while in 2003, Queensland’s Expressions Dance Company celebrated nineteen years under its founding director Maggi Sitaram. Since 1997, under artistic director Gideon Obarzanek, Chunky Move’s feisty popular culture stamp has firmly coughed a younger club and design-savvy audience both here and overseas.

In smaller companies such as Queensland’s Dance North (founded 1985) and Tasmania’s Tasdance (founded 1981), Jane Pirie and Arria Gepp respectively balance mainstage, education, development and extensive touring to survive while continuing to attract significant choreographers and designers to work with their companies.

Dozens of small project groups and independent artists, many of them represented on these pages, provide the crucial and dynamic counterpart to the more established companies. The combined platform of company, project and independent sectors offers audiences anything from an unadorned movement process to high-end technology and real-time linkups across the globe, from glossy, full-dance to hip-hop, from fusions of Aboriginal and new forms for old.

Origins

To many, the very multiplicity of dance is the term ‘contemporary dance’ redundant, suggesting a muddling field where anything seems possible and orthodoxes, even recent ones, no longer constrain creativity. The influences shaping today’s contemporary dance differ markedly from those of its initiators such as Merce Cunningham, and Bodenweiser whose expansive, circular Central European Dance offered a liberating non-ballet aesthete to Australian dance from the 1940s onward. Nederlands Dans Theater’s intellectual seriousness and visceral movement built on Graham technique was introduced by Jaap Floris at the Australian Dance Theatre and Dance Company NSW (subsequently Sydney Dance Company), a dance theatre which would inform most of the companies which followed in the 1970s. Other American influences such as Merce Cunningham, Yvonne Rainer and Trixie Brown and the advent of release technique, quickly replaced Graham and Horton bases.

Yet all this, like early cinema, seems like ancient history wiped out by the weight of change wrought by computer technology, changing technology, contact improvisation, popular culture and fusions of style and genres. All this plus the new wave of influential European dance, from Wim Vandekeybus and Anne Teresa de Keersmaeker in Belgium to Maguy Marin and Mathilde Monier in France, have guaranteed a new look for Australian dance since the early 1990s. What characterises this look is an organic collaboration between choreographers, visual and installation artists, contemporary DJs, lighting designers and dramaturgs.

Recent developments

This new look takes two broad loops. Helen Herbertson’s quiet but potent Sufi (1998), her Deorum (1999) and Mephisto (2002) reveal movement scaled down to portentous fragments with space and light manipulated to conjure the disorienting imagery of performers floating from one plane to another. Ros Wardy’s interventions with callo, scoapuri or found sound sources (original home, 1998 and projections (Swift, 2003), like Rosalind Crisp’s performances with sound artists (softfodd, 2003) achieve a striking architectural quality by creating immense visual and aural tensions moving between line, shape and weight.

At the other end of this new look spectrum, Phillip Adams, Gideon Obarzanek, Lucy Guerin, Garry Stewart and several emerging artists explore sexuality, popular culture and sub-incremental anarchy with DJs mixing sound in situ, explosive, robotic and rapaful, redefined movement in designer gear, and a deeply questioning and ironic tone.

These developments suggest a liberating non-ballet aesthetic, seemingly more interior processes and an Everest-like gesture. While working from the early 1980s with Nanette Hassall at Dance Works, Russell Dumas at Dance Exchange, Kai Tai Chui (with his distinctive dance theatre approach) and Graeme Watson at One Extra, all enjoyed by an earlier generation and seemingly more interior processes, these are important works for the contemporary moves in cultural richness and the crucial question of Indigenous identity and the crucial freedom to fuse contemporary ideas with traditional dance have been seen Stephen Page lead this part of the field for over a decade. The surprising co-location of Page’s Bangarra Dance Theatre, dancers performing his Rites (1998) to Stravinsky’s Rite of Spring with the Australian Ballet, proved a critical New York success in 1998.

What distinguishes Page’s choreography from his peers’ is the transformation of authentic Aboriginal material by a gutsy urban aesthetic. The tautness of a grounded tribal solo by his late brother Russell in Fush (1996) combined anthropomorphism with esthetically lapsing rap moves. Bernadette Wabinga’s quarter work shaped the women’s subtle nurturing movements in Orients (1997), developed with Page and Dikapama Mupunyanjira, Bangarra’s then cultural adviser and totemic performer. The advent of Bangarra dancer Frances Rings as a new choreographic voice was warmly welcomed in 2002 when she unveiled an unpretentious and judicious use of metaphor with narrative, traditional and contemporary moves in Raraba, her first major work.

In the vast area of the Northern Territory, Tracks Inc., directed by David McEwan and Tim Newsham, engaging and performing with Aboriginal communities to shape new work in traditional homelands. These are important works for the Territory of contemporary Indigenous arts scene elsewhere in the country. Torres Strait Islander and sometime Bangarra performer Albert David is making works that celebrate the distinctive culture of his people (The Giz, 2003). Athletics relationship with Asia has been reflected in the taking up of butoh, Min Tanaka’s Body Weather (swellformed in the work of Texas de

softcore inc

Private Dancer

Bringing the flesh back into dance, the animal back into the act, the devil into the light, Private Dancer journeys closest to this, consummate in a confronting and dandy comic work that plays with notions of public and private sexual desire. This is a siren woman comic in 13 parts, moving between karaoke bar, sex shop, garage show, bingo hall and stand-up comedy, and requiring active audience participation. 55 mins, 1 performer

Wendy McPhee performs entertaining and provocative work that blends popular forms and media, and has worked with several of Australia’s and internationally. McPhee is acclaimed as edgy by one-woman show that investigates female sexuality.

...her particular blend of cabaret, dance, burlesque and strip tease generates a unique experience.

RealTime

Leigh Warren + Dancers

Quicks Brown Fox

Elagant, quirky and visually stunning, this collaboration between Will Finneran and Leigh Warren creates a unique movement vocabulary, a 26 letter alphabet that follows the grammar. Quick brown fox jumps over the lazy dog. 62 mins, 7 performers

Leigh Warren + Dances has toured nationally and internationally with its unique style of presentation. With serious dance, technical virtuosity and choreography that reveals an exquisite attention to poetic, detail and subtlety, the company has won the Adelaide Critics Circle Award, three Australian Dance Awards and the Sidney Myer Performing Arts 2000 Group Award. Quick Brown Fox win three 2001 Swan Room awards. Since its formation in 1993 the company has performed in 3 Adelaide Festivals and tours of Europe and Asia. Leigh Warren danced with the Australian Ballet, Ballet Rambert, Nunevo and Friends and the Nederlandse Dans Theater and directed the Australian Dance Theaters.
Nurturing dance
If Victoria seems to dominate the scene, that is because its five tertiary dance courses graduate large numbers of new artists each year as well as offering supported opportunities for emerging and mid-career artists. Their number and visibility have exploded, mirrored in more than 40 nominations in the new independent category of the 2003 Australian Dance Awards. Dancehouse, under its artistic director Helen Herbertson is stimulating new activity such as performing Australia Victoria in choreographic development workshops. Setting up shop as a hub for the dance community, Chunky Move has initiated creative mentoring and professional exchanges for emerging artists.

New South Wales has seen a major shift with the launching of studio practice and improvisation at Studio Mode where Rosalind Crisp leads Sydney’s most creative and entrepreneurial which have resulted in her being invited to Paris’ Biennale nationale de danse du Val-de-Marne (with other Sydney artists, Gravity Feed and a few others) and several European centres. Her involvement has generated valuable exchange and has demonstrated that Sydney Dance Company, established by former Randwick College director Douglas Robertson, has the potential to be a major player on the world dance scene.

Emerging and independent choreographers are being mentored by Sydney Dance Company. Indeed, Sydney-born butoh artist Yumi Umiumare in the ongoing work, Boughen and others. New cross-continental collectives including, most recently, the Emergency Project, cofounded by Melbourne’s Illinois O’Neill, Lisa O’Neill, Jean Tally, Shaaron Milledge) in Cairns in Northern Australia.chunky move has initiated creative mentoring and professional exchanges for emerging artists.

Go to international!

International opportunities for Australian dance are growing. There is an increasing interest in African dance and theatre. A visiting dance presenters, the Australian Academy of the Arts, The Arts of the 21st Century, and the Australian Alliance for Cultural Exchange support smaller companies and emerging artists while assisting better known companies secure greater overseas exposure. The Australian Council’s Performing Arts Australia Market tours with a handful of artists from Australia and Asia, boosting Australia’s profile in a context of cultural exchange. This small scale promotion is not crucial to the global dance industry but it is crucial in the wider dance industry.

Australian artists at Glasgow’s New Move (new territory) festival several have been invited back as guest artists. The contemporary dance sector does mean however that some of our most adventurous artists must leave Australia to travel.

Regular overseas touring involves the Australian Ballet and the company’s Danseur D’Etoile, Odile Omand, Astrid Pill and director-Dancers. Internationally, several Australian choreographers have been invited to teach workshops hosted by Dance projects and Dance companies in Australia and Asia. The Antistatic 2002 dance event for dance schools and an emerging choreographers’ network of invaluable contacts.

The Antistatic 2002 dance event for dance schools and four major dance festivals hosted by Sydney Dance Company.

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In recent years, dance on the screen has gained momentum internationally. This is not the documentation of dance but as the basis for danced images and as a result of presentation of installation, performance and film.

Dance film and video has raised its profile locally but also internationally. With filmmakers Berlin, Richelle Blkt, Napier, Brighton (UK), Barcelona, Thessaloniki (Greece), Amsterdam, Krakow, San Francisco, New York, Manchester and Anchorage (Alaska), Given the geographic distance between Australia and the rest of the world, dance film and video enable the vision of choreographers to travel in new ways.

Explorations of contemporary choreographers collaborating with film and video artists emerged in the 1970s and 80s with works by Margaret Beer and Geanne Wadison among others. The Australian Broadcasting Corporation produced two series for television in the 1990s, Seven Deadly Sins and Microdance, with many of the artists involved since then expanding their investigations. Directors such as Stephen Curran and Annah Middelstom created distinctive experimental works. Most recently, a major commission came from the ABC for a long-form film project. In 2003, Wet, choreographed by Gideon O’Brian and directed by Stephen Bouston, was a finalist at the New York Film Academy.

Australian dance screen festivals have been developing along with dance film and video and stimulate activity in the field. Dance in Melbourne ran Dance Works – the Heart of the Eye (Mirror, ReelDance Award 2002) and in Aparnpura-a has a continuity of style that is elegant and intimate cinematic. Many have created documentaries for both Bangarra Dance Theatre and Chunky Move and their most recent film, Dance of Ecstasy, looks at trance dancing around the globe.

Kunst has worked with Martin del Arno and Julie-Anne Long to create films and engaging movement studies. Kunst has a long-standing collaboration with Seattle’s Kike and her latest work with Michaela Heaven, Transport, is a delicate Super-8 film. O’Brien has made an award-winning, exquisite black-and-white short film with dancers Yumi Umiumare and Tony Wet, titled One Small Room 1-7. Dieter Hartwig.

In the mid-nineties to 1999 and Melbourne ran Dance Lumiere from 1990s, with works by dancers such as Shaun Parker, Sue Healey, Louise Mitchell, Jude Walton, Tracie Mitchell, Myriam Robin, Koichiro Takagi, David Kelly, Suzanne Brown, David Wilson, Kristy Edmunds, Nat Cursio, Methuselah Stott, Paul Scambler, Mauritius, Fred Williams and Sarita Field.

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A guide to Australian contemporary dance

In Repertoire