

# Dancehouse

## Dancehouse Annual Report 2007

Dancehouse is Australia's premier centre for contemporary dance, combining research, training and performance.

Situated in the Melbourne suburb of North Carlton, Dancehouse supports and values choreographic research, the exchange of ideas and the development of individual artists.

Established in 1992, Dancehouse provides a home for independent contemporary dance artists and has built its reputation as a quality, affordable, and supportive environment for artists to develop their practice and collaborate across art forms.

In the interests of the environment, Dancehouse presents its annual reports online at [www.dancehouse.com.au](http://www.dancehouse.com.au)

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## A house for dance

Dancehouse has a number of dance spaces available for rehearsal and performance and presents a range of activities that include: artist residencies, space grants, mentoring programs, workshops and classes, curated performances, presentation partnerships, discussion forums and community development projects.

In 2007, Dancehouse has maintained a national perspective on the development of contemporary dance by partnering with other Australian dance organisations and opening its programs to artists from anywhere in Australia. It also welcomes international dance artists, and artists from other art forms to its program, making it a dynamic and thriving centre for cultural and creative diversity, critical thinking, networking and exchange.

Dancehouse seeks to reflect the cultural, economic and political diversity of our community, and is an accessible resource for anyone wishing to explore dance as an artist or observer.

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**Sylvia Staehli Theatre**

# Operational Structure

## Committee of Management 2007

### Office Bearers

|                         |                                 |
|-------------------------|---------------------------------|
| Luke Hockley            | <b>Chair</b> Jan to May,2007    |
| Shaun McLeod            | <b>Chair</b> from May 2007      |
| Jennifer Dick           | <b>Secretary</b> to June 2007   |
| Steven Rothfield        | <b>Secretary</b> from June 2007 |
| David Tyndall           | <b>Public Officer</b>           |
| Daniel Kaplon           | <b>Treasurer</b> to May 2007    |
| Steven Rothfield        | <b>Treasurer</b> from May 2007  |
| <u>Ordinary Members</u> |                                 |
| Natalie Cursio          |                                 |
| Shannon Bott            |                                 |
| Daniel Kaplon           | to May 2007                     |
| Jamieson McKinnon       | to May 2007                     |
| Rebecca Hilton          | from May 2007                   |
| Vanessa Pigrum          | from May 2007                   |
| Helen Simonson          | from May 2007                   |

### Sub-Committees

|                   |               |                   |
|-------------------|---------------|-------------------|
| Steven Rothfield  |               | Finance           |
| Daniel Kaplon     | to May 2007   | Finance           |
| Shannon Bott      | from May 2007 | Finance           |
| Jenny Dick        |               | Human Resources   |
| Jamieson McKinnon | to May 2007   | Human Resources   |
| Shaun McLeod      |               | Board Development |
| Shannon Bott      |               | Board Development |
| Luke Hockley      |               | Board Development |

### STAFF FOR 2007

|  |                                   |                    |
|--|-----------------------------------|--------------------|
| <b>Artistic Director</b>                           | David Tyndall                     | Full Time          |
| <b>Operations Manager</b>                          | Jo Irving Spray                   | Full Time          |
| <b>Administration &amp; Communications Officer</b> | Brett Houghton                    | Full Time          |
| <b>Financial Officer</b>                           | Stephen Magner                    | Under contract     |
| <b>Technical &amp; FOH Staff</b>                   |                                   | Casual contractors |
| <b>Publicity &amp; Promotion</b>                   | Magda Petkoff, Purple Media Group |                    |

## Dancehouse Statement of Profit & Loss from 2007 operations

|                                  |                     |
|----------------------------------|---------------------|
| <b>Income</b>                    |                     |
| <b>Grant/Funding</b>             |                     |
| Australia Council                | \$138,444.00        |
| Arts Victoria                    | \$120,000.00        |
| <b>Total Grant/Funding</b>       | <b>\$258,444.00</b> |
| <hr/>                            |                     |
| <b>Earned Income</b>             |                     |
| Venue Hire                       | \$10,219.69         |
| Rehearsal Hire                   | \$19,660.38         |
| Classes/workshops                | \$8,436.32          |
| Subscriptions                    | \$3,749.85          |
| Interest earned                  | \$6,149.62          |
| Ticket Sales - Outside Hirer     | \$172.00            |
| <b>Total Earned Income</b>       | <b>\$48,387.86</b>  |
| <hr/>                            |                     |
| <b>Program</b>                   |                     |
| Box Office                       | \$14,894.50         |
| Prog. W/shops&Classes            | \$9,669.40          |
| Booking Fee                      | \$9.52              |
| Other Income                     | \$8,684.35          |
| <b>Total Program</b>             | <b>\$33,257.77</b>  |
| <hr/>                            |                     |
| <b>Total Income</b>              | <b>\$340,089.63</b> |
| <hr/>                            |                     |
| <b>Expenses</b>                  |                     |
| <b>Core Administration</b>       |                     |
| General Administration           | \$63,635.50         |
| Utilities                        | \$3,255.35          |
| Salaries                         | \$153,879.94        |
| On costs                         | \$17,432.12         |
| Promotion/Marketing              | \$2,946.12          |
| <b>Total Core Administration</b> | <b>\$241,149.03</b> |
| <hr/>                            |                     |
| <b>Program Costs</b>             |                     |
| Program Artists                  | \$29,987.27         |
| Program Technical                | \$14,223.00         |
| Program Production               | \$4,741.65          |
| Program Promotion                | \$22,602.12         |
| Program fees                     | \$14,630.00         |
| Program - Other                  | \$466.34            |
| <b>Total Program Costs</b>       | <b>\$86,650.38</b>  |
| <hr/>                            |                     |
| <b>Total Expenses</b>            | <b>\$327,799.41</b> |
| <hr/>                            |                     |
| <b>Operating Profit</b>          | <b>\$12,290.22</b>  |
| <hr/>                            |                     |
| Other Income                     |                     |
| Other Expenses                   |                     |
| <b>Net Profit/(Loss)</b>         | <b>\$12,290.22</b>  |
| <hr/>                            |                     |

## Dancehouse Balance Sheet 31/12/2007

|                              |               |                               |              |
|------------------------------|---------------|-------------------------------|--------------|
| <b>Assets</b>                |               | <b>Liabilities</b>            |              |
| Current Assets               |               | Current Liabilities           |              |
| General Cheque Account       | \$17,190.82   | VISA Card                     | \$1,003.75   |
| Maxi-Direct Westpac Account  | \$53,257.41   | BAS Liabilities               |              |
| Public Fund Acc.             | \$249.28      | GST collected on Sales        | \$15,915.43  |
| Office Float                 | \$200.00      | GST paid on purchases         | (\$4,955.35) |
| Front of House Float         | \$200.00      | Total BAS Liabilities         | \$10,960.08  |
| Debtors                      | \$148,979.30  |                               |              |
| Total Current Assets         | \$220,076.81  | Rotary Youth Arts Project     | \$11,816.74  |
|                              |               | Trade Creditors               | \$1,559.18   |
| Non Current Assets           |               | Journals on Consignment       | \$110.82     |
| Equipment                    |               | Accruals                      | \$18,226.92  |
| Equipment at Cost            | \$89,464.50   | Total Current Liabilities     | \$43,677.49  |
| Equipment accum. dep.        | (\$56,926.51) |                               |              |
| Total Equipment              | \$32,537.99   | Payroll Liabilities           |              |
| Furniture and Fixtures       |               | Just Super Payable            | \$513.97     |
| Furniture & Fixture at cost  | \$85,084.02   | Perpetual Super Payable       | \$1,102.50   |
| Furniture&fix Accum. Dep.    | (\$41,725.49) | Australian Super Payable      | \$249.23     |
| Total Furniture and Fixtures | \$43,358.53   | PAYGW Tax Payable             | \$8,530.56   |
| Total Non Current Assets     | \$75,896.52   | Total Payroll Liabilities     | \$10,396.26  |
|                              |               |                               |              |
| Total Assets                 | \$295,973.33  | Non Current Liabilities       |              |
|                              |               | Grant Received in Advance     | \$133,903.00 |
|                              |               | Total Non Current Liabilities | \$133,903.00 |
|                              |               |                               |              |
|                              |               | Total Liabilities             | \$187,976.75 |
|                              |               |                               |              |
|                              |               | Net Assets                    | \$107,996.58 |
|                              |               |                               |              |
|                              |               | Equity                        |              |
|                              |               | Prior Years' surplus          | \$95,706.36  |
|                              |               | Current Years' surplus        | \$12,290.22  |
|                              |               |                               |              |
|                              |               | Total Equity                  | \$107,996.58 |

## Chair's Report

This is an exciting period for Dancehouse with 2007 being a year of both consolidation and development for the organization. It has been a year in which David Tyndall, as the organization's first full-time Artistic Director, has clearly defined the parameters of his vision and has begun the initiatives to shape this. The newly defined pillars of *Research*, *Training* and *Performance*, have underpinned the range of activities that have been moving in and through the studios. The activities also reflect the core business for Dancehouse, which is to engage with people, both artists and audiences, in sharing the processes and experiences of contemporary dance.



Photo: Brian Lucas – Learning Curve II

The following highlights from the 2007 program reflect the range of activities:

- Emerging artist programs such as the recent-graduate performance *Coming Out* and the mentoring focus of *Learning Curve* (which saw young artists engage with the practices of Ros Warby and Brian Lucas).
- Mid-career development with the National Dance Laboratory (led by Ros Crisp and Isabelle Ginot).
- Performances from local, national and international perspectives. Highlights include respectively the independent showcase *We Like Short Shorts*, Adelaide's Leigh Warren and *Dancers in Wanderlust* and the Melbourne, Perth, Osaka nexus in *Dyuetto*.
- Collaborations with Strut (Perth) and Dance Box (Osaka) for *Dyuetto*, with the Melbourne Festival of the Arts for *Musicircus* and with Rotary International, Westside Circus, the Centre for Contemporary Photography and the City of Yarra for the Rotary Youth Arts Project
- A diverse offering of workshops and classes from artists such as Rebecca Hilton, Carlee Mellow, Dianne Reid, John Jasperse, Ros Crisp, Tess De Quincey, Mitsuko Tanaka, Olivia Millard, Jo Lloyd and others.
- A series of showings, forums and residencies.

All of the activity, and the level of engagement by dancers and audiences, describes an organization in good health. But this vibrancy has been also supported by some changes to the structure of the organization. In particular, the establishment of a full-time Artistic Director and the creation of the new positions of program producer and venue manager have led to a more efficient organization, better equipped to deal with the rigours facing a small arts organization. Other initiatives have seen the overhaul of Dancehouse's database, email and ticketing systems, a bold new approach to the marketing design and distribution, and ongoing commitment from our landlords the City of Yarra (as evidenced by the painting refurbishment of the building).

It has also been a period of change for the Dancehouse Board that has seen the departure of some long standing members. As Chair I would like to thank them for their commitment and acknowledge the excellent work of Jamieson McKinnon, Jennifer Dick, Daniel Kaplon, Natalie Cursio and previous Chair Luke Hockley, who have all resigned over the past twelve months. This has, in turn, led to renewal of the Board, who are currently overseeing a period of optimism, good communication and a sense of common purpose between members and staff. David Tyndall has worked hard to create lines of communication between the Board and the organization that are effective and productive. 2008 will, however, be a year in which the Board continues the process of adding new members, and their expertise, to strengthen its position and its supportive capacities.

The common purpose will also serve us well, in facing the challenges of the next year with David Tyndall currently writing the 2009 – 2011 Australia Council Business Plan in consideration for continued Triennial Funding. The organization remains financially lean, to some degree fragile, and has minimal resources. But the vision and strategies, and the energy to take these forward, are in place, and the next twelve months promise to be vibrant and busy. Dancehouse is well situated to passionately promote and effectively facilitate the growth and practice of Australian contemporary dance.

Shaun McLeod  
21 May 2008

## Artistic Director's report

This year has been a privilege. Dancehouse is a precious resource that we all share. In the fifteen years since it began operation, it has become one of the most important centres in Australia, for the development and presentation of contemporary dance. It is an accessible and dynamic centre for choreographic research, creative development, dance training, artist development, networking, exchange and live performance. Its broad range of services and support place it at the centre of the growth and survival of contemporary dance in Australia.

The program in 2007 again offered a consistently broad range of opportunities for artists and audiences. With the *Coming Out!* season, Dancehouse showcased young and emerging graduating artists. Our *Learning Curve* mentoring program, matches young dancers in their first three years out of a tertiary degree program with established artists. Emerging artists also have the opportunity to apply for *Space Grants* for free use of rehearsal space at Dancehouse for specified period, and creative purpose and attend weekly and short intensive dance classes, instructed by experienced professionals.

Mid-career and established practitioners refreshed, challenged, and extended their practice in the *National Dance Laboratory 2007*, *The Dance Box* (Osaka), Dancehouse, STRUT Dance (Perth) partnership season *Dyuetto*, Leigh Warren and Dancers *Wanderlust* workshops and discussion forum, and through presenting their work in the popular *We Like Short Shorts* performance season.

Dancehouse took a leadership role in 2007 in the Rotary Youth Arts Project, acting as the host organization for the project that supported 40 young people in the City of Yarra developing life skills through contemporary arts experiences.

Another highlight of the year was my involvement as a co-creator of *John Cage's Musicircus*, which allowed 95 Victorian dance artists the opportunity to perform alongside musicians, actors, visual artists and performance installationists, in a one off 24-hour event for the Melbourne International Arts Festival.

As well as presenting a range of opportunities to generate, present, discuss, distort and absorb new ways of making dance, Dancehouse also helps sustain a range of independently generated activity by ensuring that its spaces remain available and affordable for individual and self-funded artists.

2007 was the first time Dancehouse engaged a full-time artistic director with both management and creative responsibilities. This has proved a great step for Dancehouse, and one that is already contributing to the creation of a more comprehensive approach to the overall development of the centre. The organization's program framework has been overhauled, and is now separated into three key areas; Research, Training and Performance. The Dancehouse website, database and ticketing systems have been developed into a more integrated customer relationship management system. And key partnerships have been engaged with STRUT dance and Critical Path for projects in 2008 that will improve our ability to support practicing artists and build stronger networks interstate and overseas.

2007 was a fast paced and rewarding year for me, with a steep learning curve taking on the leadership of Australia's most important contemporary dance space.

Dance communicates in a unique and visceral way. Whether in practice or in performance, dance causes people to communicate with each other. This is perhaps one of its strongest capabilities. It certainly is one of its most profound consequences. Dancehouse, in many and varied ways, provides some sustenance to this communication. Its reward is the inspired and insightful practices and performances of the artists who work here and the plethora of reactions of the people who visit upon them.

It is an enormous privilege to be the Artistic Director / CEO of Dancehouse. 2007 was a great start, but there is so much more to be done and I look forward getting it done with you.

David Tyndall  
Artistic Director/CEO

## PROGRAM

## RESEARCH

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### SPACE GRANTS

Each year, Dancehouse offers *Summer Space Grants* of thirty hours free use of rehearsal space for a specified creative purpose, and *Quick Response Space Grants* of fifteen hours to augment a project or respond to short-term needs of artists in the community.

### SUMMER SPACE GRANTS

- **Steph Hutchison**, who further explored the artistic and collaborative potential between contemporary dance and aerial circus techniques.
  - After showing her work in progress to a six selected invitees, Steph's work *Peggy Sue* subsequently featured in Dancehouse's 2007 short works season, *We Like Short Shorts*.
- **Joey Lehrer & Anne Maree Ellis**, who undertook a three-stage process to develop improvised duet performances of 30 – 40 minutes, based on contact improvisation.
  - Four performances took place in January 2007 to a total audience of 39.
- **Haiden Priest**, who undertook exploration of scenes of dance solo's based on rock bands and rock music genres.
  - Hayden's work was subsequently presented in Dancehouse's short works season *We Like Short Shorts*.
- **Grace Walpol**, who undertook the second stage development of *The Wunderkammer*.
  - Grace has since gone on to study outside of dance.
- **Emma Strapps**, who worked on the creation of a duet based on solo material from her previous work *Naked Insect*.
  - The duet work, *Automorph*, was subsequently featured in Dancehouse, Dance Box, *Strut* partnership season *Dyuetto*.

### QUICK RESPONSE SPACE GRANTS

- **Man in the Moon Project** – involved artists Tamara Searle, Barry Laing, Sarah Jane Chapman, Peter Fraser, Lighting Designer, Gina Gascoigne, Sound Consultant, Darren Steffen and Production Manager, Annabel Warmington.
  - The work-in-progress was presented in an industry peer showing at Dancehouse on May 25 to an audience of 25.
- **Lucy Farmer** – who created, taught and rehearsed a new dance film work *Bear Me : Me Bear*.
  - The film was subsequently screened at Federation Square as part of the Melbourne International Arts Festival's *John Cage's Musicircus*.
- **Soo-Yeun You** – created a work entitled *Reliquary*, drawing on traditional dance forms from Korea and Australian Aboriginal cultures.
  - After showing the work to 15 invited guests at Dancehouse, *Reliquary* was performed at 45 Downstairs in July 2007 to exceptional reviews.

*'The Space grant provided by Dancehouse was integral to the work developed and produced. Without the Dancehouse Space grant, the project would have been compromised to the point where the development may not have been able to proceed.'*

*The creative team is aware that a great deal of support was requested from Dancehouse. We endeavoured to have a positive presence in the space, commit to 'development' over outcome, simultaneously producing a showing of work that satisfied funding bodies as well as contributed to Dancehouse values. We hope that this development and future outcomes will profile Dancehouse as a crucible for contemporary performance.'*

Tamara Searle and Barry Laing

*'...we are extremely grateful to Dancehouse for our space grant. It really has been a highly productive and insightful time for us in many ways. Firstly, it was great to have our commitment to our development as dancers in our chosen form, acknowledged with the space grant.'*

*In terms of the immediate process in which we engaged, it was quite startling to see the cumulative effect of the performance-discussion-reflection cycle over the 4 evenings. By the last showing we really hit our stride, and were able to experience the integration of what we have been establishing as a duo over the past 18 months, with the task we set to extend ourselves into new territory and range. It has given us a great deal to continue our work from.'*

Joey Lehrer and Ann- Maree Ellis

## GALLERY RESIDENCY



Michaela Pegum

In 2006, Dancehouse offered the opportunity for an artist to have access to our gallery space for a period of six months.

Dancer and choreographer Michaela Pegum was offered the opportunity to take on a six month Gallery Residency, providing her the opportunity to explore a new work, which she eventually entitled *Liminal Drift*. Dancehouse presented a showing of the work on July 14, to an invited audience of 23.

*'Having such a long period of time in which to develop the movement for this work has meant, that the way I move has actually changed, and my physical habits are shifted. Not just when I inhabit the scores of the work, but when I move in general. Consequently I feel that the capacity for me to direct my body, and the field within which it can move has been widened.'*

Michaela Pegum

## LEARNING CURVE

Formerly known as Gradlab, *Learning Curve* is a creative development and mentoring residency that gives recent tertiary dance graduates, in their 1st or 2nd year out of the tertiary system, the opportunity to work with an established choreographer. The new name recognises the relationship between experience and efficiency, and is expressed to encourage graduates to consider the essential nature of a career in dance as a continual learning process. In 2007 there were two *Learning Curve* intakes.

### **LEARNING CURVE I**

**with Ros Warby**

**Dates:** April 23 – May 10

**Participants:** Penny Chivas, Lucy Farmer, Chimene Steele-Prior (NSW), Michele Brady, Robert McCredie, Fiona Bryant, Anna Kingston, Jay Bailey (QLD), Adam Jackson, Daniel Newell, Gulsen Ozer, Lily Paskas and Atlanta Eke

In April and May, 13 graduates had the opportunity to work with the inimitable Australian artist, Ros Warby in *Learning Curve I*. In the three-week program, Ros guided the participating artists through the creative process, and the practice that is the bedrock of one of the solos from her award winning work, Monumental.

*This project has helped me to build my stamina for performing and has given me a realistic expectation as to what my body is capable of, according to how much work I put in before hand ('rehearsing' or 'practicing' the performance). This Learning Curve was a fantastic opportunity and I'm very grateful to have been a part of it.'*

Lucy Farmer

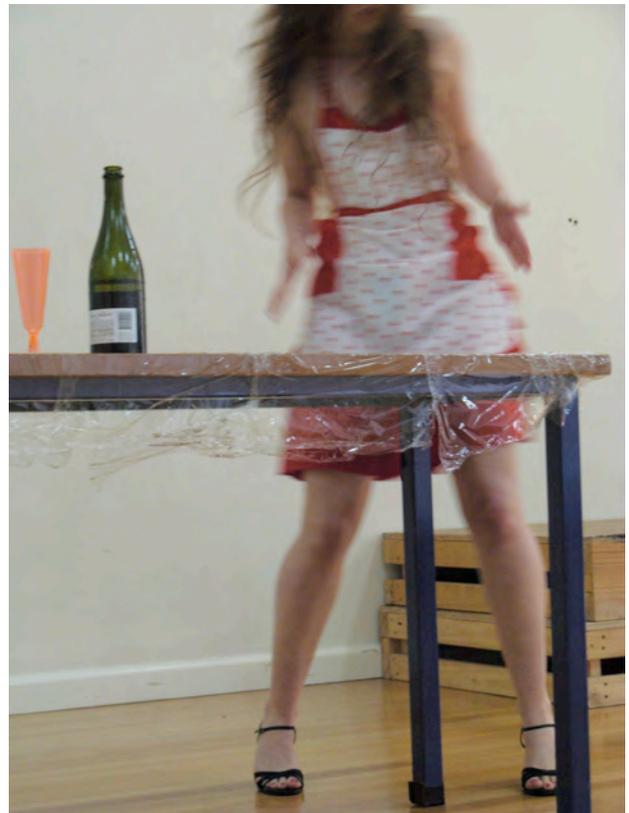
### **LEARNING CURVE II**

**with Brian Lucas (QLD)**

**Dates:** Aug 27 – Sep 7

**Participants:** Alice Dixon, Danielle Lee, Dani-Ela Kayler, Gulsen Ozer, Hannah Kelly (QLD), Lucy Farmer, Paul Morrison (NSW), Sarah Fitzgerald and Shannon Riggs (WA).

In August and September, nine participants came from New South Wales, Western Australia, Queensland and Victoria to work with Queensland artist, Brian Lucas. Brian has trained in both acting and dance, he has worked with many of Australia's most well-known performance companies, including Chunky Move, Rock'n'Roll Circus, Chamber Made Opera, QUT Creative Industries, Dance North, Extensions Youth Dance Company, Queensland Ballet, Queensland Theatre Company, La Boite Theatre, The Lyric Opera, and for almost 8 years with Expressions Dance Company (4 of those as Assistant Artistic Director). Since 2001, Brian has held the position of Artist-in-Residence at Brisbane Powerhouse, where many of his highly acclaimed solo performance pieces - including *Monster* and *The Book of Revelations* - have premiered. He is currently the recipient of a two-year fellowship from the Dance Board of the Australia Council.



Lucy Farmer – Learning Curve II

*'The project was an opportunity for me (as both a creator and performer) to parallel my own creative processes with those of young mentorees of varying levels of experience and skill. Using the development*

*of my new solo work, Performance Anxiety, as a template, I was able to lead these young artists through a process of reflection, learning and development in relation to their own practice.*

*This process was unique in that it removed me from the position of teacher, and allowed me, instead, to enjoy the roles of both mentor and peer. I was able to gain the benefits of a two-way interaction, with the perspectives, opinions and insights of these young artists feeding into, and informing, my practice as much as (hopefully!) mine were able to illuminate and enhance theirs.*

*As an established mid-career artist working outside a formal company context, it can sometimes be easy to lose touch with developments in practice outside of ones own sphere. Due to financial or practical restrictions, and particularly because of the intensely focused nature of the solo process, it is sometimes the case that I am only exposed to a fairly narrow scope of contemporary performance practice and philosophy.*

*I came away from LCII with a fresh sense of my place within the Australian Dance community, and with a renewed understanding of my role with the national arts ecology.'*

Brian Lucas

## NATIONAL DANCE LABORATORY 2007

### **WITH ROSALIND CRISP AND ISABELLE GINOT**

**Dates:** June 4 to 13

**Successful Applicants:** Jane McKernan (NSW), Olivia Millard, Paul Romano, Phoebe Robinson and Emma Strapps



Rosalind Crisp

National Dance Laboratory 2007 was an intensive research period that enabled mid-career artists. (choreographers / performers) with a minimum of five-years professional experience to refresh their practice. Participants engage with the studio processes of other independent practitioners, whilst integrating the knowledge and learning of two highly experienced facilitating artists and collaborators. A \$1000 stipend enabled the successful applicants to take part in the project. Melbourne dancers, not participating in the full program, had the opportunity to join the group in open classes throughout the Lab, every day, including the weekend.

National Dance Laboratory 2007 was hosted Rosalind Crisp (Sydney / Paris), and Isabelle Ginot (Paris). Rosalind and Isabelle have been collaborating together on *The Danse Project*, a practice of a dynamic set of principles, developed by Rosalind, which guide the production of movement, and which focus the dance artist's attention on the continual process of creating movement. Isabelle has accompanied this research, as writer and 'inside eye', since the beginning of 2005. The guidance provided by these artists for the Laboratory in 2007, focused on the process of creating movement and generating, rather than setting, material.

*"The lab structure was a journey from directed movement, writing and watching skills - giving to a more open structure where these skills were interchanged, expanded, questioned and, ultimately profoundly effected our seeing-doing-dancing."*

Rosalind Crisp

## TALKS & FORUMS

### **LEIGH WARREN DANCERS**

**Date:** Oct 9

Directly following the Australian premiere season, Leigh Warren, Uno Man and a selection of Australian and Japanese cast members presented workshops, technique classes and a unique showing and discussion forum, delving into the inner workings of their remarkable collaboration, *Wanderlust*. The showing and discussion were Melbourne's only chance to see some of the work and hear from the artists in discussion.

### **GRAEME MURPHY FORUM AUSDANCE FORUM**

Presented by Dancehouse and Ausdance Graeme Murphy discussed his work included in the VCE curriculum to an audience of over 120.

### **DYUETTO POST SHOW FORUM**

Following the March 29 performance of Dyuetto and attended by 53.

### **DANSE (2) DANSE AVEC WORD POST SHOW FORUM**

Following the June 9 performance of Danse (2) danse avec word and attended by 37

### **COMING OUT! POST SHOW DISCUSSION FORUM**

Following the November 29 performance of Coming Out! and attended by 47.

### **ARTISTIC DIRECTOR TALKS AND Q&A'S**

- VCA Post Graduate discussion and Q&A - April 26
- Artistic Director Q&A with graduating students of Learning Curve I - May 9
- Artistic Director Q&A with graduating students of Learning Curve II - September 7
- SPARK Mentoring program discussion with the Artistic Director - October 12

# TRAINING

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Dancehouse offers a dynamic program of training that runs throughout the year. The program offers the perspectives of some of the best teachers of contemporary dance techniques in Australia.

## TRAINING INTENSIVES

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### SUMMER INTENSIVE

**Dates:** February 5 – 16

**Teachers:** Rebecca Hilton and Sela Kiek

### WINTER INTENSIVES

**Dates:** June 18 – 29

**Teachers:** Rebecca Hilton, Emily Amisano and Jo Lloyd

### SPRING INTENSIVE

**Dates:** Oct 15 – 26

**Teachers:** Dianne Reid, Jo Lloyd and Olivia Millard

## WORKSHOPS

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### CARLEE MELLOW – WINTER INTENSIVE BONUS WEEK

**Dates:** July 2 – 6

The Winter Intensive program in 2007 offered a bonus week - a full week of consistent training with Carlee Mellow, one of Melbourne's most sought after dance practitioners. Using Rudolf von Laban's imaginary Kinesphere (a system of twenty seven points, that marks a three-dimensional cube around the body), she explored new ways to approach movement, whilst improvising and building towards a collective awareness in relation to spontaneous composition.

### JOHN JASPERSE (NY, USA)

**Dates:** February 20 – 23

John Jasperse is a gifted choreographer whose work has been awarded several prestigious awards both in the United States and abroad including a ("Bessie") Award in 2001. He graduated from Sarah Lawrence College in 1985, and then moved to New York City to live and work and is currently Artistic Director / Choreographer of the John Jasperse Company. In 1998, Jasperse created Thin Man Dance, Inc., a New York-based not-for-profit organization, and in 2003, he created Association Chapitre II in Lyon, France.

### DYUETTO WORKSHOPS

The Dyuetto Workshops were presented at Dancehouse as a part of the international exchange between STRUT Dance (Perth) and Dance Box (Osaka) and Dancehouse. A fulfilling week of dance technique and choreographic workshops were offered with international and interstate guest artists.

- **Jareo Osamu & Terada Misako**

**Dates:** March 19 – 21

This workshop revealed the process behind the intriguing and quirky work of Japanese duo Jareo Osamu & Terada Misako. Though based on techniques of classical ballet, and those of Jose-Limon and Alexander, Jareo Osamu and Terada Misako are also keen to the Japanese sensitivity. They use a subtle sense of understanding the body, to develop a choreographic vocabulary, with a touch of improvisation.

Terada Misako learnt classical ballet from the age of four. In 1987, she began dancing at the Ishii Academie de Ballet, where she still performs. In 2006, she joined Setsuko Yamada in creating a dance duo series, and in June 2007, she will be performing as a soloist for the first time at Setagaya Theatre Tram and Biwako Hall. In April 2007 she will begin as assistant lecturer at Kyoto University of Art and Design.

Jareo Osamu has a background in Modern Dance, entering Doshisha University in 1984. In 1989, he learned classical ballet under Jun and Yuko Ishii, and in 1990/91, he studied in the US. In 2002/03, he worked in creative residency with Mugiyono Kasido from Indonesia, in Kyoto through Japan Arts and Dance exchange. Together, in 1991, they formed the company, Jareo Osamu and Terada Misako.

- **Sete Tele**

**Date:** March 22

In his class, Sete promoted the ability to lose one's sense of balance and travel without prejudice or pre-conception. In this workshop the movement and the choreographic response underpinned the viscera.

- **Olivia Millard**

**Date:** March 23

Olivia, presented a class focussed on economy in movement and incorporated many of the improvisation and score techniques that go into making her performance work.



Olivia Millard, Jareo Osamu, Terada Misako, Sete Tele

## **BUTOH INTENSIVE WITH INTERNATIONAL GUEST MITSUKO TANAKA**

**Dates:** March 24 & 25

Dancehouse presented a workshop intensive by one of Japan's most important Butoh masters, Mutsuko Tanaka. A noted Butoh Master, Mutsuko Tanaka is an original member of DaiRakudakan, one of the oldest Butoh companies in Japan. She is one of the most experienced female Butoh dancers working in Japan today and, over the last ten years, has toured America, Europe and Japan. *"She is a dancer with superb skills and fierce concentration and has painfully repressed passion matched by her focus and slow-motion mastery"* The Chicago Tribune.

## **BODY WEATHER TRAINING**

**Dates:** June 29 – July 1

Tess de Quincey travelled from Sydney to facilitate Dancehouse's Body Weather and Butoh Intensive. Tess began dancing in 1985 with Min Tanaka and the Mai-Juka Performance Co. She introduced the Body Weather philosophy and methodology to Australia, in 1988 and has continued to develop the training further, through her work in Europe, India and Australia. Body Weather is the basis of her performance practice and underlies the work of De Quincey Co.

The workshop provided an immersion in Body Weather principles, alongside elements of Butoh training. It introduced participants to three different areas of the practice.

- **MB (Muscles<>Bones/Mind<>Body):** a dynamic and rhythmic workout to develop strength, co-ordination and a vibrant physical grounding.
- **Manipulations:** a series of precise forms, concerned with stretching and alignment, on the basis of breath and weight.
- **Ground Work:** a wide variety of exercises, to sharpen sensorial focus and to develop sensitivity, awareness and the scope of expressions through the body.

## **ROSALIND CRISP OPEN WORKSHOPS**

**Dates:** June 4 – 13

Rosalind is currently based in Paris, as Choreographic Associate of the Atelier de Paris - Carolyn Carlson. The opportunity to take her classes, is as rare and beautiful as her solo work. This class traversed some of the links between bodywork and improvisation.

## **WANDERLUST WORKSHOPS**

**Dates:** Oct 8 & 9

Run in conjunction with a forum and performance presentation, these workshops sought to expose Leigh Warren and Dancers' unique supporting practice and its strong connection to the choreography, as well as each artist's own unique style and movement quality.

The technique class by Artistic Director and Choreographer, Leigh Warren explored the training methodology he adopts which is widely recognised for progressing dancers from young fledglings through to polished professionals.

## **ROTARY YOUTH ARTS PROJECT**

Once a week for five months, between July and December, Dancehouse presented free workshops for 15 – 20 year olds in the City or Yarra. This was a special collaboration between Dancehouse, Westside Circus, Rotary International, City of Yarra and the Centre for Contemporary Photography in which Dancehouse took on the role of lead organisation.

- Circus – acrobalance, aerials, juggling and hula-hooping.
- Photography – photography, Photoshop and photo history
- Dance – hip hop, physical theatre and contemporary dance

As the 182 participating young people undertook the program and built their skills in Dance, Circus & Photography, they developed their fitness and ability to work in teams, improved their inter-communications skills and grew in confidence. They also progressively bonded with their facilitators and the youth worker this developed into a trusting relationship and helped foster relationships with fellow students from different cultures and schools. Preparing for and participating in public performances and an exhibition was a major challenge that strengthened their confidence as they danced or performed or explained the meaning of their photographic artwork before strangers and older generations.

This collective experience has for most young people developed a sense of purpose resulting in a desire to continue in the program in 2008 and for a few the crystallization of a dream to create a career.

Overall a total of 40 young people completed the program. We achieved 80% of our target. The average age is 14 years with the range around 10 – 17 years. Many are new to Australia and come from a variety of countries for example Somalia, Vietnam, Ivory Coast and Jamaica. We have identified 3 young people who have a clear sense of purpose and seek to develop their future careers.

## REGULAR WEEKLY INDEPENDENCE CLASSES

**Dance Conditioning Class** - with Emma Strapps and Sophia Cowen

Classes = 34

**Dance & Body / Mind Centering** - with Alice Cummins

Classes = 7

**Body Weather Groundwork** – Open practice with Peter Fraser

Classes = 8

**Intermediate / Advanced Contemporary** - with Sela Kiek

Classes = 33

**Contemporary for Beginners** - Sophia Cowen

Classes = 37

**Alchemy: from Impulse to Expression** - with Anne O'Keeffe

Classes = 32

**Bollywood Dancing** - with Pushpa Velyavettill and Sonika Priya

Classes = 32

**Belly Dance** - Nyree & Bianca

Classes = 7

**Economy in Movement** - with Olivia Millard

Classes = 4

**Open Contemporary Dance** - with Dianne Reid

Classes = 13

**Yoga/Suriashi with a Swedish twist** – with Ami Skanberg Dahlstedt

Classes = 9

## INDEPENDENT WORKSHOPS

- **Body Mind Centering / Contact Improvisation** with Llewellyn Wishart  
Workshops = 5
- **Performance Workshop - Physical Practice/Imaginal Play** with Barry Laing  
Workshops = 1
- **Art of Burlesque** with Lola the Vamp  
Workshops = 7
- **Chakra Dance** with Shari Nye  
Workshops = 2
- **Improvisation Fundamentals** with Tony Osbourne  
Workshops = 1
- **Heartbeats** with Vicky Basdeo, Murray Goodchild, Emilie Alciato  
Workshops = 1

# PERFORMANCE

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## DANCEHOUSE PRESENTS

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### DYUETTO

**Dates:** March 28 – April 1

**5 Performances**

*“a powerful evening of dance, where the works engage the audience in a duet between art and observers... Ideas, moments and emotions move seamlessly between each other. The choreography and dancers compound depth, clarity and intelligence... abundance of humour, discomfort, but ultimately optimism...”*

Adam Gray, The Program



Jareo Osamu & Terada Misako

Dyuetto was a presentation of three wonderfully different dance duets performed and choreographed by artists from Melbourne, Perth and Japan. The duets explore more than the notion of a dance for two people. They explore the body, energy, space, relationships, self and others. In some ways, it is not the objects of a duet that are interesting; it is the space in between that is rich with intensity, tension, consequence and life. The audience engages in a duet also, between themselves and these works of art.

STRUT Dance (Perth) and Dance Box (Osaka) brought together these artists with Dancehouse for an inaugural performance season at Dancehouse in an international exchange that, we all hope, will be a series of performances in each of our three cities. This has been assisted by a partnership with Global Japan Network. As part of this international exchange, acclaimed Melbourne dance artist, Yumi Umiumare, performed at the Contemporary Dance Festival at the Dance Box in Osaka in February 6-12, 2007.

The Duetto program at Dancehouse featured three works;

- **It Might be Sunny Tomorrow** by Japanese artists, Jareo Osamu & Terada Misako.
- **N\_TN\_GLD** by Perth duo Sete Tele & Rachel Arianne Ogle.
- **AUTOMORPH** by local Melbourne talents, Emma Strapps and Dean Linguey.

## THE JOLLY GOOD SHOW

Date: May 26

1 Performance

It was huge. It was sprawling. It was a special opportunity for audiences to see some of Melbourne's best improvisers: dancers, physical theatre artists and musicians. The Jolly Good Show was a benefit concert to support the continuance of Cecil Street Studio, as a thriving centre of improvisation, dance, physical theatre and movement arts.

- **Al Wunder** with Alice Cummins
- **Andrew Gray**
- **Anne O'Keeffe and Karen Berger**
- **Born in a Taxi and Friends**
- **David Wells and Neil Thomas**, directed by Merophie Carr and Thalia Thomas
- **Ian David, Dani Cresp, Sarah Cathcart and Noelle Rees-Hatton**
- **Joey Lehrer and Ann-Maree Ellis**
- **Madeleine Flynn and Tim Humphrey** with Samples for Toy Piano and Pocket Trumpet
- **Peter Trotman**
- Guest MC's **Maureen O'Dear and Rovern P Nudd**

## DANSE (2) DANSE AVEC WORD

Date: June 9

5 Performances

Danse (2) - Danse Avec Word brings into focus the dialogue between, through and about the dance (Rosalind Crisp) and text (Isabelle Ginot). Rosalind and Isabelle have been engaged in this practice since March 2005 - a practice that is not about defining what dance is, but rather about negotiating the creative process. The artists presented this work in an evening at Dancehouse.

Danse (2) - Danse Avec Word, was presented as a performance-conversation in three parts :

1. First part - Isabelle and Rosalind work from their own 'rules' of production of text and movement, one of these 'rules' is the possibility of speaking to reflect publicly on the process in progress and to invite the public to ask questions or share their responses.
2. A second part where they work from shared foci or scores, for example "constantly change the part of the body that you're attention is engaged with".
3. A third part which is about producing their movement and text in response to what has transpired in the first two parts.

The French Consulate, Australia, has supported Isabelle Ginot's involvement in National Dance Lab 2007 and danse (2) – danse avec word.

## WE LIKE SHORT SHORTS

Dates: July 18 to 29

10 Performances

*"surprisingly compelling with a distinctive movement language and inventive phrases, performed with conviction."*

Hilary Crampton, The Age, of *Where I've got so Far*

*"a witty reverie on memory and reality."*

Hilary Crampton, The Age, of *Indentation*

We Like it Shorts was a season of short works by artists from Victoria, New South Wales, South Australia and Western Australia. The annual ten-night performance season showcased works of less than ten minutes, in any format (live, screen, dance, physical theatre etc). The program featured artists at various stages of choreographic and performing career development and, as Hilary Crampton noted in one of two reviews in *The Age*, the season was the perfect opportunity for an *audience “to extend their tolerance, allowing them to relax and discover new ways of viewing and enjoying dance.”* This is exactly what the season was all about, and it was a great success for all involved.

*“the format is great and provides a much needed platform for independent artists.*  
Stephanie Glickman, *The Herald Sun*

#### WE LIKE SHORT SHORTS WEEK ONE

**Dates:** July 18 - 22

- **Dirty Feet Dance Collective** - Form
- **Jade Blair** - Indentation
- **Fiona Bryant** - I am here on my
- **Sela Keik & Brigid Burke** - Mesh
- **Matt Cornell** - Part 1 (Video)
- **Rakini Devi** - Mindimi Final Trek
- **Luke George** - LIFESIZE
- **Steph Hutchison** - Peggy-Sue
- **Olivia Millard** - Sliding Towards
- **Cobie Orger** - Standing Unempty (Video)

#### WE LIKE SHORT SHORTS WEEK TWO

**Dates:** July 25 - 29

- **Sarah Cartwright** - Where I've got so far
- **Matt Cornell** - Part 1 (Video)
- **Luke Hickmott & Chimene Steele-Prior** - Icemilk
- **Gareth Hart** - Silence eat your heart out
- **Cobie Orger** - Standing Unempty (Video)
- **Hayden Priest** - Rock n Roll Solo
- **Phoebe Robinson** - Only Leone
- **Emma Saunders** - Pavlov's Dog
- **Delia Silvan** - Running not Looking



#### LEIGH WARREN DANCERS AND WANDERLUST

**Date:** October 9

**1 Performance**

After a decade of dialogue between Adelaide director / choreographer, Leigh Warren and Japanese director / choreographer, Uno Man, the two have finally joined forces to create a cross-cultural dance work enriched by both experience and innovation. Inspired by haiku poet Basho's classic text, *The Narrow Road to a Far Province*, their work, *Wanderlust* imbues an ancient journey with modern attitude. *Wanderlust* is a fusion of dance genres and contemporary screen media, drawing upon the cultural traditions of Japan and Australia, to forge a new work relevant to today's audiences. Crystalline and meticulously observed, *Wanderlust* combines Uno Man's unique style of expressing pathos and humour with Leigh Warren's poetic imagery and technical virtuosity. Premiering to critical acclaim in Japan in 2006, *Wanderlust* made its Australian debut in 2007. For Dancehouse, the Company presented a performance of *Wanderlust* followed by a discussion.

## COMING OUT!

**Dates:** November 29 – Dec 2

**4 Performances**

*"...the next generation has something to dance about."*

Hilary Crampton, *The Age*,



This 5-night season, in November, presented works of final year, and postgraduate students from the numerous tertiary dance courses in Australia and New Zealand. Its objective is to give graduating dancers the opportunity to receive exposure and create professional networks, in order to help facilitate the transition from student to professional dancer. As one of only two Australian seasons this year, LINK, Western Australia's pre-professional company, also presented work by Twyla Tharp, Stephen Brinkmann and Michael Whaites.

Each work in the 2007 program had its own distinct quality and had been approached with a kind of rigour and belief that will see these artists develop well through their professional careers.

- **Heavens Above** by Michael Whaites  
**Performers:** Laura Boynes, Sofie Bourgoyne, Jade Dibblee, Helen Duncan, Luke Hickmott, Russell Leonard, Rhiannon Newton, Chimene Steele-Prior and Elanor Webber
- **Jo-ha-kyu** by Heidi Barrett  
**Performers:** Melissa Jones, Rob McCredie, Eleah Waters and Jacob Brown
- **Atoms** by Anna Kingston  
**Performers:** Anna Kingston
- **Leaving the Left** by Caley O'Neil  
**Performers:** Caley O'Neill, Bec Jenson, Rennie McDougal and Jess Wong
- **Pastel Playground** by Alex O'Neil-King and Natalie Abbott  
**Performers:** Alex O'Neil-King and Natalie Abbott
- **A Second Country** by Eleah Waters
- **The Fugue** by Twyla Tharp staged by Charlie Hodges  
**Performers:** Rhiannon Newton, Laura Boynes and Elanor Webber
- **Torelli** by Twyla Tharp, staged by Michael Whaites  
**Performers:** Helen Duncan, Russell Leonard, Jade Dibblee, Sofie Burgoyne, Luke Hickmott and Chimeme Steele-Prior
- **Glade** by Stephan Brinkmann  
**Performers:** Sofie Burgoyne, Luke Hickmott, Chimene Stelle-Prior, Helen Duncan, Russell Leonard, Jade Dibblee, Rhiannon Newton, Laura Boynes and Elanaor Webber
- **Supernovas and Myself** by James Welsby

## **PLAY IN A ROOM – Shelley Lasica**

**Dates:** December 13 & 14

**2 Performances**

Shelley Lasica presented a new version of, her work involving fragments of past work; *History Situation* (2002), *The History of it* (2006), *Set Up* (2006) and *Forget Me Not* (2006).

## **SHOWINGS AND SHARINGS**

- **Open Rehearsal with Ros Crisp**
- **Joey Lehrer and Ann-Maree Ellis** - Space Grant Showing
  - **Steph Hutchison** - Space Grant Showing
- **Man in the Moon** - Space Grant showing
- **Michael Pigrum** - Gallery Residency showing
- **Sui Yen You** - Space Grant showing
- **Balletlab** - 3 showings in the space for their US tour
  
- **Alice Cummins** - showing of work and process
- **RYAP showing** - a presentation of achievements

## **DANCEHOUSE ACCESS**

Co-presentation partnerships and access to Dancehouse through venue hire

- **Born in a Taxi** presented **Catapult**  
Performances = 2
- **Weave Movement Theatre** presented their latest work, **Capsule**  
Performances = 4
- **Holmesglen College of Tafe** presented **Emotions**  
Performances = 5
- **Lola the Vamp Show** presented a night of pure Burlesque  
Performances = 1
- **Exhibit A** - Directed by Kylie Skinner & Kylie Shepherd, Exhibit A showed at Dancehouse from October 11 – 14 as part of the Melbourne Fringe Festival.  
Performances = 5
- **Alchemy: From Impulse to Expression**  
4 showings of soulful solos and daring duets.  
Performances = 4

## **SPECIAL EVENT**

### **MUSICIRCUS**

Dancehouse Artistic Director, David Tyndall, was a creative partner in Madeleine Flynn and Tim Humphrey's staging of *John Cage's Musicircus*, for the Melbourne International Arts Festival. It included 195 acts and over 520 performers from music, dance, theatre, circus, performance and visual art...in a simultaneous performance, spanning nearly 12 hours from sunset on October 26th to sunrise on the 27th at BMW Edge in Federation Square.

Dancehouse's role was to seek, support and coordinate the involvement of approximately 95 Melbourne independent dancers, choreographers and dance filmmakers. Approximately 5000 audience members attended the 12-hour, all night event.

## THANK YOU

2007 was a remarkable year for Dancehouse as it gained momentum from the support of triennial funding from Arts Victoria and The Australia Council for the Arts and the superb level of support from the City of Yarra.

Of course Dancehouse would not be what it is without the support of a community of exceptional artists, co-producing partners, Board, staff, volunteers and of course our loyal and brave audience.

Thank you all for supporting Dancehouse in 2007.



**STRUT Dance**



**dB**  
Dance BOX



Thanks to:

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