

Spring 2007

From the Artistic Director

Hello again, it's that time of year. Time to shake off the winter woollies and get moving into Spring and Summer.

This newsletter is a bit of a review of the past few months and a little look into Summer 2007 and ...maybe a sneak peak into 2008.

Winter was full of activity, starting in early June with **National Dance Lab 2007**. Some reflections and writing by some of the artists are shared in this newsletter. Look out for the next issue of **Proximity Magazine**, (available at Dancehouse) which will also feature some of the writing from NDL07.

The **Winter Training Intensive** this year, finished off with a special Bonus week of Improvisation classes with Carlee Mellow, a very popular week. The Spring Intensive starts soon. Check the website for details.

In July, **WE LIKE SHORT SHORTS** was a season of short works by artists from Victoria, New South Wales, South Australia and Western Australia. 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. Stephanie Glickman, in *The Herald Sun*, wrote, **'the format is great and provides a much needed platform for independent artists'**. I tend to agree. We'll be presenting a similar season in 2008, with a new twist.

In August, Brisbane based choreographer and performer **Brian Lucas** facilitated **Learning Curve II**. *Learning Curve* is a creative development and mentoring residency that gives recent tertiary dance graduates the opportunity to work with an established choreographer.

Nine participants came from New South Wales, Western Australia, Queensland and Victoria. Some of Brian's reflections are shared in this newsletter also.

It was also wonderful to have **Tess de Quincey** here in late June for her Body Weather & Butoh weekend intensive, **Born in a Taxi** here in July presenting *Catapult*, **Balletlab** rehearsing in the space for their current US tour and **Weave Movement Theatre** in September presenting their latest work *Capsule*. Thank you all for being here at Dancehouse.

So, let's look forward now. This coming week, I am truly pleased to be presenting a series of workshops and a performance/discussion with **Leigh Warren & Dancers**.

A seminal Australian artist, Leigh Warren will bring some of his dancers and Australian and Japanese collaborative team for the work *Wanderlust*, and present

a series of workshops and a presentation of and about the companies latest work. More details are in the newsletter so please read on.

Directed by Kylie Skinner & Kylie Shepherd, **Exhibit A** shows at Dancehouse from October 11 – 14 as part of this year's Melbourne Fringe Festival.

Our **Spring Training Intensive** starts very soon with classes by Jo Lloyd, Olivia Millard and former Dancehouse Artistic Director, and well-known teacher/choreographer/film maker, Dianne Reid.

Don't forget to come along to **John Cage's Musicircus**, which Dancehouse has helped put together, as part of this year's **Melbourne International Arts Festival**. It includes 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 Fed Square.

Later in the year, Dancehouse presents **Coming Out**, a graduate showcase of artists "coming out" of university dance courses around the country (and maybe a few from NZ). This year will feature a special night just for **LINK**, Western Australia's pre-professional company giving graduating dancers the opportunity to make the transition from student to professional dancer. As one of only two Australian seasons this year, **LINK** will present work by **Twyla Tharp** as part of this year's **Coming Out**.

Lastly, I want to announce the recipients of Dancehouse's **2007/8 Summer Space Grants**. Congratulations to Emily Amisano, Fiona Bryant, Lucy Farmer and ROGUE, who will all receive 30 hours of studio space from December to March to undertake their work and practice.

That's enough from me. More on developments for 2008 later. Check the website for updates and I'll see you at Dancehouse.

David Tyndall
Artistic Director

Dancehouse Artistic Program

- | | |
|-----|----------------------------------------------------------------------------------------|
| Oct | Wanderlust - Leigh Warren & Dancers
Workshops and showing |
| Oct | Spring Training Intensive
Jo Lloyd, Olivia Millard and Dianne Reid |
| Nov | Coming Out
A graduate showcase of students 'coming out' of our universities. |

National Dance Lab 2007 (Reflections)

Rosalind Crisp

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.

Jane McKernan (NSW)

New ways to watch and view dance/dancing. Like just being given a pair of 3D glasses. Its magic. Everything has become new. I have fantasies to become a sculptor with all these fantasy blobs, creatures animals inhabiting/supporting the space with the dance. I begin to understand the Matthew Barney film I saw in Berlin. Its shape and narrative and memory and history and texture. Narrative not being a story but a trail. Isabelle hands over this magic so easily, as if its nothing and yet now I've got these frames. Almost by looking around the body, either this dancing body's imprint in space or by just going close, the body itself seems to reappear much clearer. It really does feel like a watching magic. At first, I get drawn into the writing. I want to watch and write and write and write, but later I realise it's the watching that's changed. The writing a concentration to precipitate the change. With my dancing it feels more difficult...the changes less as if by magic, but my frame has shifted and I feel somehow liberated or given permission to go anywhere...both in my body and imaginatively. And then particularly in the last days this permission somehow allows a less searching/thoughtful dance to one that can just be where it is.

Emma Strapps (VIC)

I discovered that I am always watching in the context of myself (ego, health, relationship to others/world, time of day, etc) however, by placing specific watching tasks over this (self), like tinted coloured glasses, I begin to see other perspectives, other things that were not visible before. Ways of seeing the extraordinary through otherwise ordinary eyes. Extending the watching into writing, less as a process of description, it becomes a tool for finding the impossible or imaginary in the movement. The relationship between words and movement create choices that take the dance beyond its known limitations. The dance becomes an inter-play between what is real and fictional, always emerging, sometimes totally weird. It is this place between the real and imagined and the multiplicities of every layer in between them that interest me most. NDL07 with Rosalind and Isabelle has put me into a state of emergent-see-ing!



Rosalind Crisp

Photo: Patrick Berger

Learning Curve II (Reflections)

Brian Lucas (QLD)

The 2-week *Learning Curve* project was an opportunity for me (as both a creator and performer) to parallel my own creative processes with those of 9 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.



Brian Lucas throws himself into Learning Curve II at Dancehouse

Over the 2-week period, I sought to address, discuss and explore a wide variety of themes and areas that are central to my own practice. This was achieved through my setting of a variety of tasks during the 2 weeks. These tasks were presented to provide a range of starting points for the exploration of these themes, and also to facilitate a variety of experiences. Some were presented as 5-minute tasks, with other more lengthy (1hr, 3hr etc) time frames culminating in a 2-day task at the end of the second week. I paralleled this process within my own work, using them to help develop my own material, and showing this within the same context as the mentorees.

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.

In point form below is a list of the main areas of benefit that I experienced through my participation in this project,

Benefits:

1. Sense of community and ecology

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. I felt as if I had been able to impart my knowledge to a new generation of creators and performers, and that I was able to give them an insight into my (and their own) place within the broader spectrum of choreographic practice within Australia.

2. Articulation of process and practice

The opportunity to talk about my work (beyond the specifics of a tangible outcome ie. a performance program) is invaluable. Seeking to articulate and communicate my practice to others allows me the opportunity to find a clarity for myself, and gives me the resources to better explain, describe and promote my work in a wide variety of contexts.

3. Renewed sense of trust in my process and practice

It was fascinating to watch the mentorees take on-board and apply some of my choreographic tools and resources, and to see the outcomes of the tasks that they undertook. It was fantastic to witness the value of these tools to their practice, and to see their direct worth through the showing, discussion and critique of task outcomes.

4. Network development

LCII gave me the opportunity to extend and enhance my individual networks within the national arts sector. I was exposed to range of young artists from a variety of geographical bases, as well as from a range of art-form backgrounds. I feel as if I now have 9 new 'points of contact' within the arts sector, and that this will be beneficial to both myself and each of the mentorees.

I was particularly keen to ensure that each of the mentorees understood the worth of the networks that we each established during this program, and encouraged them to utilize these new contacts in future.

5. Maintenance of currency in relation to contemporary arts practice

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 certainly don't often get to interact with (and benefit from) artists with other philosophies and perspectives, and in particular to renew my understanding of the views of younger artists who are experiencing the world in a different generational way.

LCII gave me this opportunity, allowing me to broaden my individual perspective, and gave me the chance to refresh my overview of contemporary practice.

Brian Lucas is a freelance performer and choreographer based in Brisbane, Australia with a track record for producing provocative, powerful and intelligent solo works with a particular interest in masculinity.

Wanderlust**Oct 8/9**

Directly following the Australian premiere season of *Wanderlust*, **Leigh Warren, Uno Man and a selection of Australian and Japanese cast members** will present workshops, technique classes and a unique showing and discussion forum, delving into the inner workings of this remarkable collaboration.

Workshops & Showing

Monday October 8, 2007	Workshop 1 10am – 11.30am Japanese Artists: Choreographic Practice	Workshop 2 12pm – 1.30pm Australian Artists: Choreographic Practice
Tuesday October 9, 2007	Technique Class 10am – 11.30am Contemporary Dance Technique Leigh Warren	Workshop 3 12pm – 1.30pm The Wanderlust Collaborators
Tuesday October 9, 2007	Evening Showing 7pm – 8.30pm Wanderlust Showing & Discussion with Collaborators	

Where: Dancehouse 150 Princes St Carlton North 3054

Workshops: \$15 /\$12 for Concessions and Dancehouse members

Showing: \$5 / free if you who have attended two or more workshops

Bookings: 9347 2860 or E: info@dancehouse.com.au

Spring Intensive**Oct 15 - 26**

Some of the best contemporary dance classes you'll find are right here.

Dianne Reid - gives an emphasis on cross-rhythmic patterning and musicality in the material as well as a reflection of Dianne's background in Graham-derived techniques and her ongoing yoga practice.

Jo Lloyd - An energetic class that progresses from simple warming exercises, to more detailed choreographed phrases focusing on moving with efficiency and exploring different levels of energy and movement qualities.

Olivia Millard - Through both improvisation and set phrase material, these classes will explore economy in movement, releasing the whole weight to the floor through connected body parts, and allowing specified body parts to inform and interrupt movement.

The classes fill fast so it is a good idea to call Brett, at the office and make your booking.

For biographies, prices and a complete schedule, visit www.dancehouse.com.au/training/intensives.php

Coming Out**Nov 29 – Dec 2**

This year's graduate showcase, *Coming Out*, will feature a special night of **LINK** Dance Company. **Applications for other works in the program close on October 15**, so there's still time to get your work into the program.

The season runs from November 29 to December 2. Check the website for more details as they "come out".

Regular Weekly Classes at Dancehouse

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9.30 - 11.30am Dance Conditioning Class April 23 - Dec 10 Emma Strapps & Sophia Cowen & Gretel Taylor		9.30 - 11.00am Swedish Mix of Yoga & Traditional Japanese Dance Oct. 17 – Dec 12 Ami Skanberg Dahlstedt	10.00 - 11.30 Economy in Movement Nov 1, 8, 15, 22. Olivia Millard		10.00 - 11.30am Open Contemporary Dance Aug 4 – Nov 24 Dianne Reid
6.30 - 8pm Contemporary for Beginners April 23 - Dec 10 Sophia Cowen	6.30 - 9.30pm Alchemy – from impulse to expression Oct 16 – Dec 4 Anne O'Keeffe (Term bookings Only)	6.15 - 7.45pm Intermediate/Advanced Contemporary April 18 - Dec. 12 Sela Kiek & Guests	6.30 - 7.30pm Bollywood Dancing July 12 – Nov 22 Pushpa Velyavettill & Sonika Priya		

For detailed class descriptions and teacher biographies please visit: www.dancehouse.com.au/independent/classes.php or call the office on 9347 2860 for further information.

If you are interested in teaching weekly classes or short term workshops, at Dancehouse in 2007/08, please visit our website at www.dancehouse.com.au and download an application form. Applications can be received at any time.

New Classes:

Wed 9.30 – 11.00 am Yoga warm up with traditional Japanese Dance in a Swedish mix.

Wake up your body with powerful yoga stretches, then focus your mind practising suriashi. Suriashi is the slow walk that forms the ground in all traditional Japanese performing arts. The class will end with Japanese movements, either as a given composition or your own. The class will make you strong, balanced and calm.

Dates: Oct 17, 24, 31 Nov 7, 14, 21 (NA Nov 28), Dec 5 and 12.

Cost: \$12/\$10 Dancehouse Members/Conc. and all classes are casual.

Enquiries: Directly to the teacher, Ami Skanberg Dahlstedt at E: ami@dansar.nu

Thu 10.00 - 11.30 am Economy in Movement

Through both improvisation and set phrase material, these classes will explore economy in movement, releasing the whole weight to the floor through connected body parts, and allowing specified body parts to inform and interrupt movement.

Dates: Nov 1, 8, 15 & 22.

Cost: \$13/\$11 Dancehouse Members/Conc. and all classes are casual.

Enquiries: Directly to the teacher, Olivia Millard at E: oliviamillard@westnet.com.au

Most classes are casual so if you would like to try this, or any class, simply come along.

Become a member or join the Dancehouse mailing list.

To join the email list, visit our website at www.dancehouse.com.au and enter your name and email address into the subscribe box on the front page. Alternatively, next time you are at Dancehouse, advise us of your email address and interests and we will add you to our lists.

To become a Member, simply drop into the office any time between 9.30 and 5.30, Monday to Friday or call, 9347 2860. As a member of the email list, you will be kept informed of all of Dancehouse's activities and performances.

Plus, as a Member, you will enjoy discounts on space bookings, classes, workshops and performances, information and special members only offers.

For more information about Dancehouse, contact us:

150 Princes St, North Carlton 3054

t 03 9347 2860

f 03 9347 9381

info@dancehouse.com.au

www.dancehouse.com.au

**ARTS
VICTORIA**



Dancehouse is assisted by the Commonwealth Government through the Australia Council, its arts funding advisory body, and is supported by the Victorian Government through Arts Victoria, Department of Premier and Cabinet and by the City of Yarra, through the use of the Dancehouse facility.