

# Annual Report 2022

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Wet Hard by Jenni Large (KCA). Photo by Gregory Lorenzutti.





# IN SUMMARY

*Waacking Infero* Showcase Performance by Princess Madoki. Photo by Nam Chops (Nam Nguyen).

## CEO / Artistic Director's Report

Dancehouse was bursting in 2022. A fulfilling year for the Dancehouse team and community. I heard many artists, across forms and styles, say that Dancehouse feels like “home” — a gentle and welcome recognition of our work which has made us feel immensely proud.

The abundance of activity in 2022 is how we want Dancehouse to be all the time. It showed our capacity as a hub for many artists and audiences to experience dance. A frequented venue year-round, not just “on occasion”. Dancehouse’s full year was due, in part, to a confluence of factors: an explosive and quickly-produced KCA season as borders reopened after the pandemic; two seasons of works from 2021 transferred to a bumper Season 1, 2022; and the maturity of Dancehousing and events self-curated by these communities. Additionally, a one-off investment from Creative Victoria of \$70,000 from COVID support allowed Dancehouse to achieve a density of presentation outcomes evidencing a vision of Dancehouse’s true capacity, the efficiencies this density creates, and the impact this has on our artists, audiences and communities.

The first half of 2022 was not without challenges. The Omicron wave in Summer effectively inhibited venue hire revenue for two quarters. Dancehouse venue hire income in 2022 remains at 50–60% of our pre-pandemic potential. Audiences were hard-won. A trend that has continued into 2023. Despite this, and due to an explosion of activity, Dancehouse ticket sales reached record levels.

The 2022 Keir Choreographic Award (KCA) was momentous for Australian dance after lockdowns. It brought national artists, a touring program, and visiting international jury members to Melbourne and Sydney in late Autumn. The KCA was the largest attended to date with all 8 commissioned works presented in both Sydney and Melbourne as well as an on demand post-season. Dancehouse thanks the Keir Foundation, Australia Council for the Arts and Carriageworks for their trust, guidance and support of this important program.

Dancehouse Seasons were a highlight with 19 multi-night productions. Works spanned a range of dance forms and included interstate touring works and new works from established and emerging artists. Some groundbreaking achievements for Dancehouse included: a two-week, 7 show season of Angela Goh’s *Sky Blue Mythic*; family programming with a heralded 5-star season of *Saltbush*; and two works by First Nations artists: *Bridge* by Ngioka Bunda-Heath and *Yinnar* by Amelia Jean O’Leary.

Through our Artistic Development stream, the Emerging Choreographers Program (ECP) completed its third cohort in 2022 with investment from the Crown and Packer Foundation. Initiated by Ashley Dyer, this has been an incredible foundational program at Dancehouse to help choreographers develop the processes, skills, networks and confidence to support their artistic careers. With partner Insite Arts, ECP is on hiatus for 12 months as we fundraise and develop the next stage of this program from 2024

onwards.

In October, Dancehouse hosted our inaugural First House Forum in partnership with BlakDance. The Forum invited Aboriginal and Torres Strait Island artists to agree collectively and to direct Dancehouse on how to allocate funds across collective projects. Another innovative program unique to Dancehouse and years-in-the making.

Our Dancehousing program found confidence with community attendance on Monday nights doubling in 2022. Similarly, we hosted a huge range of events from communities shepherded by Dancehousing Community Producer Caro Ooi.

In 2023, we will experience the emergence of a new biennial festival of dance: Frame. Once again, Dancehouse has been a guide to the reestablishment of this much-needed festival for Australian dance. Dancehouse’s work behind the scenes is incalculable but the significant resources, diverse partnerships, and principled approach centering independent dance artists across forms is evidence of Dancehouse’s drive and influence.

Like many organisations post-lockdowns, Dancehouse experienced high staff turnover. We farewelled long-running staff: Olivia Hutchinson, Ashley Dyer, Jonathan Homsey, and Georgia Rann. Our thanks to these passionate Dancehouse staff and their excellent work. Dancehouse welcomed to our ranks Rebecca Etchell, Production and Venue Manager; Geoffrey Masters, Program Manager; and Jacqui Martin, Operations Manager. These full-time roles increased staff hours by reducing the number of roles.

Financially, Dancehouse has posted a very small deficit in 2022 due to diligent and careful budget management. An unexpectedly strong result. In the face of low venue hire, Dancehouse generated our highest box office and bar sales income to date due to our many events.

City of Yarra supported some welcome venue improvements to our beloved Carlton Hall bringing our important work to increasingly more comfortable and professional standards.

Lastly, we bid farewell to longstanding Dancehouse Chair Shelley Lasica, and Deputy Chair Nick Hays. I am personally indebted to their care, attention and stewardship of Dancehouse. Shelley and Nick are examples of the professionalism and expertise that established dance artists and artswomen can bring to governance. Dancehouse is grateful for their boundless generosity. Dancehouse excitedly welcomes a new leadership team of Melanie Lane, Chair and Viviana Sacchero, Deputy Chair in 2023.

— Josh Wright, CEO/ Artistic Director

## Chair's Report

2022 has seen Dancehouse move through significant shifts in both organisation and operations as we move into a post-Covid landscape. Whilst still negotiating a slow return of in person attendance in early 2022, Dancehouse has welcomed artists, audiences and communities back into its building, now operating at full capacity with sold out shows and events.

During this period, Josh and the team have maintained and developed relationships with the community through a distinct and rigorous program, celebrating a return to the art form through both live and online activities.

Josh's role as Artistic Director is one of leading a model that draws from artist-led, community consultation that supports diversity in real terms through outreach to many communities, engaging advisory committees, and his direct involvement in programming, communications and artistic direction.

This extraordinary vision can be felt and seen through the comprehensive program and successful outcomes that have been delivered across 2022. Particularly impressive was the extensive, well attended presentation seasons that saw ten accomplished, diverse works from local and interstate artists.

A keynote project of 2022 was the delivery of the Keir Choreographic Award, commissioning 8 new works that were presented for the first time across both Sydney and Melbourne, engaging an international jury of renowned established artists. Josh and the team were able to produce and deliver this improved and extensive iteration successfully, gaining both new audience and artist reach in both cities and supporting 8 original, experimental, contemporary works. This was a huge undertaking from Josh and the team who managed the program with incredible energy and care. Thank you to the Keir Foundation for the ongoing commitment to the KCA program, that continues to contribute invaluable, long lasting impact for the independent contemporary dance community.

Another major sector engaged project that Dancehouse has been a leading partner, is the resurrection of Melbourne's biennial of dance. In relationship with a network of Melbourne based presenting partners, Dancehouse has supported the facilitation of an artist led curatorium and co-design model to develop the inaugural 2023 'Frame' festival – a biennial of dance. At the time of writing, 'Frame' recently closed after a successful, month-long program of sold out shows, workshops, exhibitions and events. Dancehouse proudly hosted a rich and exciting program of shows, talks, workshops and celebratory events, confirming this vital platform for Melbourne's vibrant and committed dance communities and audiences.

Notably, throughout 2022, Dancehouse has worked with City of Yarra to develop a 10-year masterplan for Carlton Hall (to be endorsed and funded at each stage by City of Yarra). This welcome initiative secures safe and improved spaces into the future, which will make Dancehouse a flexible, accessible and fit for purpose dance theatre space.

In early projections, the Dancehouse board had approved a financial deficit in 2023 to support extensive delivery in 2023 with KCA and following 2 season postponements in 2022, as well as significant staffing turnover. The deficit improved by half mid-year, and then further reduced to an essentially break-even position by year end. Dancehouse retains a strong position moving into 2023/24 and has evidenced strong financial management and adaptability.

At the end of 2022 Dancehouse bid farewell to long standing Chair Shelley Lasica and Deputy Chair Nick Hays. As newly appointed Chair of the board, I would like to thank Shelley and Nick for their incredible tenure at Dancehouse. Their generous commitment, contribution and expertise has been invaluable to the organisation and to Artistic Directors Josh and Angela, particularly supporting Dancehouse through the challenging years of Covid.

Dancehouse has welcomed wonderful new creative workers to the team: Jacqui Martin, Geoffrey Masters and Rebecca Etchell. Dancehouse is thrilled to work with this inspired team that have brought a wealth of experience and knowledge to the organisation.

As the shifting landscape of live performance becomes more accessible, Josh has initiated a number of program streams that expand the reach of Dancehouse into 23/24, including international curation and on-touring relationships with interstate presentation partners. I congratulate Josh on his outstanding commitment, investment and vision that continues to drive Dancehouse into the future with the interests of artists and audiences at the fore.

I also thank the board for their support over the past year, and for welcoming myself and Viviana Sacchero into our new roles as Chair and Deputy Chair.

I'm thrilled to be part of the journey of this vital arts organisation and look forward to its vibrant future.

— **Melanie Lane, Dancehouse Chair**

## Key Statistics

<b>8,054</b>	Attendances (including in-person and digital)	→
<b>4,810</b>	Paid tickets	→
<b>2,370</b>	Complimentary tickets	→
<b>139</b>	Dancehouse Members	↓

<b>62%</b>	Venue Occupancy	↑
<b>653</b>	Total artists engaged by Dancehouse	↓
<b>440</b>	Artists paid directly	→

<b>153</b>	Number of works (performances, public programs, online)	→
<b>269</b>	Individual shows or sessions	↑
<b>1,952</b>	Hours of in-kind space provided for artists	↑

## Unsolicited Feedback

Congratulations to yourself and the team for a brilliant season 1. I thoroughly enjoyed working with you all and loved seeing every show on offer. The breadth and scope of the artists and their work was so brilliant to see. It is rare to see a program offered that includes an artist's first work alongside well-loved and accomplished makers, but it was excellent to see (as a first maker myself).

— **Season 1 artist**

I also want to congratulate and thank you for an amazing job yourself!! You have made Dancehouse feel like a wonderfully supportive and rich environment to work in. A real pleasure to come in and feel like our art and artists are truly respected and valued. I also appreciated so much your sensitivity and understanding around the particularity of this project.

— **Season 1 artist**

Just wanted to say a big thank you for the invite to Lemi's workshop. It was deeply insightful to me on a personal level and I have a few things to process from today!

— **Why Do We Dance? Lemi Ponifasio In Conversations KCA**

WOWZERS. Deepest thanks for all that you've each done to support the delivery of this epic program and specifically in helping me to realise and share the work ... There were so many intensely wonderful takeaways for me throughout this entire experience, right from application and now, on-going and into the future! Thank you for supporting me, my practice and my growth! I loved working with you all and I really hope we can connect again in the future.

— **KCA Commissioned Artist**

... I mentioned Dance (Lens) as the most significant platform for screendance in Australia since ReelDance. It had to be said. So yes, you can imagine how relieved I am to see Dance (Lens) back!!

— **Screendance artist**

At the start of the year, we wanted to stoke the glowing coals that remained of our dance practice after COVID, and we dreamed that by the end of the year we would be COOKING again! Well, with Dancehouse's support we are definitely BACK!

— **Dancehousing community leader after Finale: Altogether**



## Dancehouse & Abroad in 2022

### Supported, started or on tour from Dancehouse to Australia and the world 2022

*Bodylex*, Rhys Ryan | Season 1, March 2020

- Adelaide Fringe, 22-26 Feb, 2022

*Yinarr* by Amelia Jean O'Leary | Season 2, 2022

- Adelaide Fringe, 18 March 2022

*Beat Storm* by Chris Chua | Season 1, March 2022

- FORM Dance Projects, 11-13 August 2022
- Burrinja Cultural Centre, 19 November 2022

*CASTILLO* by Prue Lang | Season 1, March 2022

- INDance 19-20 August 2022

*Siren Dance* by Lilian Steiner | Season 1, March 2022

- INDance 19-20 August 2022

*Explicit Contents* by Rhiannon Newton | Season 2, September 2022

- INDance 26-27 August 2022

*Running Machine* by Yuiko Masukawa, Sam McGilp, Harrison Hall, Makoto Uemura & Kazuhiko Hiwa | On Residence 2021

- BLEED with Arts House & Campbelltown Arts Centre, 14-17 September 2022

*Pictures and Ghosts* by Arabella Frahn-Starkie | Season 2, September 2022

- Platform Arts, 6-7 October 2022

*Follies of God* by Raghav Handa | Keir Choreographic Award, June 2022

- Liveworks, Performance Space, 20-23 October 2022

*Sky Blue Mythic*, Angela Goh | Season 1, 2022

- Indonesian Dance Festival, Jakarta, Indonesia 23 October 2022

*Rinse* by Amrita Hepi | Keir Choreographic Award March 2020

- Liveworks, Performance Space, 27-30 October 2022

*Follies of God* by Raghav Handa (KCA 2022). Photo by Zan Wimberley.





## Awards & Nominations

### 2023 Green Room Awards (for 2022 productions)

#### Best Performer

- Lilian Steiner for *Siren Dance*
- Jana Castillo for *Castillo*
- Angela Goh for *Sky Blue Mythic*

#### Best Ensemble

- Deanne Butterworth, Tina Havelock Stevens, Jo Lloyd, Evelyn Ida Morris  
*Double Double*

#### Best Sound Design

- Marco Cher-Gibard for *Siren Dance*
- Corin lleto for *Sky Blue Mythic*

#### Best Choreography

- Sandra Parker for *Yield to Resistance*

#### Best Visual Design

- Geoffrey Watson (Costumes) for *Siren Dance*
- Govin Ruben (Lighting Design) for *Sky Blue Mythic*
- Andrew Treloar (Design) for *Double Double*

#### Outstanding Creation

- Deanne Butterworth, Tina Havelock Stevens, Jo Lloyd, Evelyn Ida Morris  
*Double Double*
- Angela Goh for *Sky Blue Mythic*



*Sky Blue Mythic* by Angela Goh. Photo by Prudence Upton.

## 2022 Program Overview

### SEASON ONE

- *Castillo* by Prue Lang
- *Judy and Me* by Rachael Wisby
- *Take 5 or More* by Andrew Morrish
- *Sky Blue Mythic* by Angela Goh
- *Beat Storm* by Chris Chua
- *Bridge* by Ngioka Bunda-Heath
- *We Are Here* by Jenn Ma
- *Passing* by Isabelle Beauverd
- *Siren Dance* by Lilian Steiner
- *Yield to Resistance* by Sandra Parker

### SEASON TWO

- *Explicit Contents* by Rhiannon Newton
- *Double Double* by Jo Lloyd, Deanne Butterworth, Tina Havelock Stevens, and Evelyn Ida Morris
- *Pictures and Ghosts* by Arabella Frahn-Starkie
- *Weathering* by Emily Bowman and Josef Lehrer

### SEASON THREE / Melbourne Fringe

- *Saltbush* by Insite Arts and Compagnie TPO
- *No Former Performer Has Performed This Performance Before* by Born in a Taxi
- *Withhold* by InPlay Projects

### SEASON FOUR

- *Take 5 or More* by Andrew Morrish

### TAKE 22 – Emerging Choreographers Program

*TOUCH* by Deepa Mani; *It's an improvised thing* by Jacqui Maida; *Patra Perspectives* by Shyama Sasidharan; *Plated* by Caitlin Mewett; *Echo* by Thomas Woodman; *My Navel is Bigger Than Yours* by Chelsea Byrne; *object-shun* by Erin O'Rourke; *Lekshmi to Lekshmi* by Lekshmi Sarath; *Feeding* by Gemma Sattler, Molly McKenzie, Derrick Duan; *Move Your Mouth* by Thomas Woodman; *The Lettuce, The Book and The Lighting Desk* by Jacqui Maida; and *Fickle in the Foyer Podcast*

### Finale

- 8x10: A Moment Shared by In the Moment
- Postcards from the Verge by In The Moment
- Finale: to the floor by Jam on Toast, Burn City Waack & House of Devine
- Now Pieces 2022 Retrospective

### NOW PIECES

Curated by: #1 Tony Yap; #2 Paea Leach; #3 Kevin Jeynes; #4 Kevin Jeynes and David Prakash; #5 Jo Lloyd; #6 Peter Trotman and Catherine Magill; #7 Amaara Raheem; #8 Alice, Will, Caroline; #9 Amaara Raheem

### DANCE (LENS) —Mini Program

### IN(CORPOREAL) ENCOUNTERS

### KEYNOTES

#### Keir Choreographic Award

- *Evaporative Body / Multiplying Body* by Alan Schacher & WeiZen Ho
- *What's Actually Happening* by Alice Will Caroline
- *Wet Hard* by Jenni Large
- *As Below, So Above* by Joshua Pether
- *Exoticism* by Lucky Lartey
- *Follies of God* by Raghav Handa
- *Slip* by Rebecca Jensen
- *The \_\_\_* by Tra Mi Dinh

#### Keir Choreographic Award Public Program

- Lucy, Bebe, Tere and Laurie: in Conversation with Laurie Uprichard
- Is This Working? A Dance Dramaturgy Longtable with Nanako Nakajima
- Leading New Artistic Directions with Daniel Riley
- Masterclass with Eko Supriyanto
- Why Do We Dance? With Lemi Ponifasio

#### KCAx APAM Digital Delegate Program

#### Frame: Biennial of dance

### ARTISTIC DEVELOPMENT

#### Emerging Choreographers Program

#### Dancehousing

Community Events; Winter Workshops

- *On the Verge* by In The Moment
- *Another Round, Again* by Sisters Sessions
- *Taurus Ball* by House of Devine
- *Almost On the Verge* by In the Moment
- *On the Verge #4* by In the Moment
- *LEO SZN* by House of Devine
- *Waacking Inferno Vol. 1* by Burn City Waack

#### On Residence & In Residence

#### Self-Made

The Green Bee; On The Table Community Skills for Climate Action

### SECTOR ENGAGEMENT

#### Industry Partners & Initiatives

First House Forum; Sangam; Housekeeping; Insite Arts; Union House Theatre; Hyperlocal

#### Independent Dance Classes & Workshops

## Dancehouse Program Streams

### Presenting ...

**Presenting...** is focussed on the public outcomes and interactions by dance artists. Predominantly, Presenting... is about productions, events, talks, screenings, exhibitions, and publications in both live, digital and hybrid modes. Presenting... is Dancehouse's main task. It creates opportunities and pathways for artists and audiences to meet, reflect, share and interact with dance.

#### Programs include

- Seasons
- Melbourne Fringe, Finalé
- Now Pieces
- Dance (Lens)
- Public Programs

### Artistic Development

**Artistic Development** is dedicated to strategic initiatives and programs to support artists throughout their careers including activities such as: peer support and network learning, professional development, community self-organising, training, exchange and collaboration.

#### Programs include

- Emerging Choreographers Program (ECP)
- Dancehousing
- On Residence & In Residence
- Self-Made
- In Development
- New Voices

### Keynotes

**Keynote** programs are high profile and heavily resourced programs involving multiple partners and stakeholders. Dancehouse proudly hosts two significant biennial programs (KCA and Dance Massive) which must evolve to a changed landscape over 2022 and 2023 but which are an essential part of the dance sector in Australia

#### Programs include

- KCA
- KCA Public Program
- Frame: Biennial of Dance

### Sector Engagement

Dancehouse has the unique capacity to serve multiple communities, voices and mechanisms to best serve our society and the artform. Sector engagement encompasses self-determination models, co-curation, community leadership and sovereignty, resources, and the services Dancehouse can and should provide to the sector.

#### Programs include

- First House
- Curation and Producing
- Independent Public Classes and Workshops
- Advocacy
- Online Resources





## ➤PRESENTING...

Presenting... is focussed on the public outcomes of dance artists. Predominantly, Presenting... is about productions, events, talks, screenings, exhibitions, and publications in both live, digital and hybrid modes. Presenting... is Dancehouse's main task. It creates opportunities and pathways for artists and audiences to meet, reflect, share and experience dance.



# Season One

27 Feb–2 Apr  
41 shows, 14 works, 3 events

**3–5 Mar**

*Castillo* by Prue Lang / Performance  
*Judy and Me* by Rachael Wisby / Performance

**11 Mar**

*Take 5 or More* by Andrew Morrish / Event

**11–19 Mar**

*Sky Blue Mythic* by Angela Goh / Performance

**12–19 Mar**

*Beat Storm* by Chris Chua / Performance

**16–19 Mar**

*Bridge* by Ngioka Bunda-Heath / Performance

**24–27 Mar**

*We Are Here* by Jenn Ma / Performance

**24–27 Mar**

*Passing* by Isabelle Beauverd / Performance

**24–27 Mar**

*Siren Dance* by Lilian Steiner / Performance

**2 Apr**

*Yield to Resistance* by Sandra Parker / Performance

\$22.57 Average Ticket Price

\$30,499  
Box Office

1,378 (67%) | 689 (33%)  
Paid / Comps

2,067 Tickets

9 Productions

40 Shows



*Siren Dance* by Lilian Steiner. Photo by Gregory Lorenzutti.

## Season One

### Castillo by Prue Lang

3–5 March 2022 | 4 Shows | Sylvia Staehli Theatre

*Danced and described via Pointe Shoes, Socks and Sneakers, Castillo explores friction and texture through the lens of choreography and neurodiversity.*

*Castillo* is a new dance performance sparked by an artistic synergy between Prue Lang and Jana Castillo. The work explores the taxonomy of touch and texture through the lens of choreography and neurodiversity.

*Castillo* is danced and described via Pointe Shoes, Socks & Sneakers, exploring friction and texture to generate diverse and nuanced choreographic modalities. Each choreographic investigation is framed by a film, giving the spectator further insight into the complex art of dance making and embodiment. The film and live elements are interwoven to a score by composer Chiara Costanza. *CASTILLO* is an innovative visual-musical journey that celebrates physical intelligence and difference and stimulates new perceptions of the dancing body.

*"Castillo absolutely captivated the eye with her virtuosity through the entire performance."*  
— Arts Hub



Castillo by Prue Lang. Photo by: Anne Moffat.

### Judy and Me by Rachael Wisby

3–6 March | 4 Shows | Upstairs Studio

*An experimental psychosexual meditation, birthed from the interface of the body with faux and real matrilineal histories.*

*Judy and Me* is an experimental psychosexual meditation. It was birthed from the interface of the body with faux and real matrilineal histories. It is an attempt to flood the body, liberating the individual from formal structures and systems. What remains is the unbridled unconscious, a bony ghost wandering the imagined space. This coexists with a skeletal framework of anti-theatre and optical illusions, deluding both audience and performer into a drama of humour, love, triumph and disaster.



Judy and Me by Rachael Wisby. Image by Rachael Wisby

## Season One

### ***Sky Blue Mythic* by Angela Goh** 11–19 March | 7 Shows | Sylvia Staehli Theatre

*Standing at a threshold of cascading horizons, an avatar is adrift in an unknowable but familiar setting. Worlds loom, times loop, gestures distill and meanings distort.*

Reality has always been augmented—by the limits of our human perception. *Sky Blue Mythic* stands at a threshold of cascading horizons. An avatar is adrift in an unknowable but familiar setting, where worlds loom, times loop, gestures distill and meanings distort. An interface of flesh searching for new ways of being, *Sky Blue Mythic* sees the body alienated, and the alien embodied. An ethereal thriller that highlights the presence and absence between worlds, *Sky Blue Mythic* is a recalibration of the ways we know dance, the body, and time. This haunting, mesmerising solo dance work is charged with time warping and viscerally impactful musical compositions performed live by Corin Ileo.

*"Sky Blue Mythic challenges us to shake off anthropocentric ways of being."*  
— The Saturday Paper



*Sky Blue Mythic* by Angela Goh. Photo by Prudence Upton.

### ***BeatStorm* by Chris Chua** 11–12 March | 2 Shows | Sylvia Staehli Theatre

*Part video game, part movement performance. Two players are thrown into a virtual space that they must navigate to survive.*

*BeatStorm* is a collision between a video game and a movement performance. Motion capture devices track and project two players into a virtual world in real-time as they travel along a fast-moving path set to high-energy electronic dance music evocative of video gaming. In each level, players must dodge a barrage of obstacles and collect items by physically moving; there is a one-to-one correspondence of movement between the real and the virtual.

Inspired by games like Dance Dance Revolution, *BeatStorm* is a rhythm game requiring rigorous, sequenced movement to survive and to achieve a high score. Yet the virtual world rarely demands any specific shape or form, it is up to the players to plan or react to the game's geometric offerings with movement that will lead to the players' success.

*BeatStorm* will be performed by Chris and Nasim, where they will attempt to reach the end of the game, preferably with a high score. The space will then be opened for eager audience members to have a turn at playing the game.



*BeatStorm* by Chris Chua. Photo by Gregory Lorenzutti.



## Season One

### **Bridge** by Ngioka Bunda-Heath

16–19 March | 4 Shows | Upstairs Studio

*With self-written personal letters addressed to their siblings, Ngioka Bunda-Heath explores the shared and divergent experiences of her dancers.*

"To bridge a gap is to connect things in a logical way; to have qualities of two different things; to fill in a space between two things"

**Bridge** extends on Ngioka Bunda-Heath's recent works *Blood Quantum* and *Birrpai*. This new contemporary dance work explores the dancer's shared and divergent experiences through self-written personal letters addressed to their siblings. Follow the series of solos that interweave, connect and oppose, giving voice to the often overlooked, silenced, and underrepresented in society. The quartet will move from displacement and longing to healing and acceptance. *Bridge* was made in collaboration with Theodore Cassady, Joshua Twee and Tammy Bouman.

"...a masterful work that expresses the ineffable, and has the guts to face up to the darker aspects of being young and feeling different..."  
— Arts Hub



Bridge by Ngioka Bunda-Heath. Photo by James Henry.

### **Passing** by Isabelle Beauverd

24–27 March | 4 show | Sylvia Staehli Theatre

*Performers are stuck inside a matrix of inertia as they begin to question the construct of time.*

A new contemporary dance work by Isabelle Beauverd, *Passing* explores the construct of time as a means of organisation and adherence. Within a multifaceted and complex framework, *Passing* reflects upon our subjective experience of time and our innate sensitivities to it, questioning its linearity and existence. *Passing* sees performers stuck inside a matrix of inertia; at times exploding through synchronised dynamic movement but in other instances fumbling through their own journey of existence. The work hopes to question our individual relationship to time passing and ponder whether our experience of time is personal, subjective and/or an illusion.

"*Passing*, like a beautiful weather event passing overhead, caught and held the attention in a touching way."  
— Arts Hub



Passing by Isabelle Beauverd. Photo by Gregory Lorenzutti.



## Season One

### ***Siren Dance* by Lilian Steiner**

24–27 March | 4 Shows | Sylvia Staehli Theatre

*Classicism collides with contemporary visions of truth, disguise, magnetism and destruction to question what manipulation looks like, and for how long it can endure.*

The Siren calls her onlooker into her alluring arms. Is this an innocent gesture born from desire for true connection, or a cunning tactic and peacockish display of power? Honesty is slippery and situations transform before they can be fully grasped. What might appear as truth can so easily reveal itself as fiction.

The Dance wants to seduce her audience. She wants them to fall deeply infatuated with details and her logic. The Dance will shape-shift for eternity, in an attempt to attain the power of The Siren. As new embodiments materialise, old skins dissolve into memory.

In *Siren Dance*, classicism collides with contemporary visions of truth, magnetism and deception to question what seduction looks like and for how long disguise can endure.

*"Siren Dance seems to provoke us to consciously consider our gaze and our relationship with desire."*

— Arts Hub



*Siren Dance* by Lilian Steiner. Photo by Gregory Lorenzutti.

### ***We Are Here* by Jenn Ma & Collaborators**

24–27 March | 4 shows | Upstairs Studio

*The resilience that is bred through the tension between self discovery and familial adversity of the contemporary Asian–Australian story.*

*We Are Here* by Jennifer Ma & Collaborators is an interdisciplinary dance work that aspires to actualise a fresh form by interweaving expressions of Krump, Contemporary Dance, Hip-Hop and Spoken Word. This work unfolds through a non linear narrative, piecing together a series of vignettes anchored in dance, placing empathy at the forefront of the Asian diasporic experience.

*We Are Here* bears witness to the resilience that is bred through the tension between self discovery and familial adversity of the contemporary Asian–Australian story. Diving into different narratives of being misunderstood, displaced or pressured to meet expectations that aren't one's own.

*"Jennifer Ma and collaborators have unflinchingly brought their own stories to the fore, in spaces where they need to be felt and heard."*

— Arts Hub



*We Are Here* by Jenn Ma. Photo by Gregory Lorenzutti.

## Season One

### ***Yield to Resistance* by Sandra Parker**

2 April | 1 durational show | Upstairs Studio

*Inspired by sit-ins and feminist activism, this durational performance is an examination of the relationships between bodies and subjects, regulation and control.*

Conceived as a series of one-off performance events, *Yield to Resistance* at Dancehouse is the second iteration of this new work by choreographer Sandra Parker.

Inspired by sit-ins and feminist activism, this durational performance event welcomes the post-lockdown audience out of isolation and back to live dance. The work references the industrious period of Parker's early practice as a young choreographer in 1980s/1990s Melbourne, where dance activated sites and spaces in disused halls, as well as the history of Dancehouse itself, having been claimed as a site for dance and established in 1992 by a group of independent dance practitioners.

Through organised, planned and staged choreographic movement, *Yield to Resistance* at Dancehouse extends Sandra Parker's examination of the relationships between bodies and subjects, regulation and control. The dancers inhabit the upstairs studio across the entire durational event, lending constancy and perseverance to their occupation of the space. As time presses on, they demonstrate their capacity for human persistence, will, endurance, and the potential for change.

*Yield to Resistance* at Dancehouse follows previous full-length choreographic works *Small Details* and *Adherence*, examining the strictures of choreographic form performed by a trio of dancers —Arabella Frahn-Starkie, Caroline Meaden and Oonagh Slater.



*Yield to Resistance* by Sandra Parker. Photo by Gregory Lorenzutti.



# Season Two

18 Aug–11 Sep  
32 shows, 9 works, 1 event

**20 Aug**

*Zodiacs Ball: LEO SZN* by House of Devine / Event

**31 Aug–4 Sep**

*Explicit Contents* by Rhiannon Newton / Performance

*Yinnar* by Amelia Jean O'Leary / Performance

**7 & 9 Sep**

*Double Double* by Jo Lloyd, Deanne Butterworth,  
Tina Havelock Stevens, and Evelyn Ida Morris / Performance

**8–10 Sep**

*Pictures and Ghosts* by Arabella Frahn–Starkie / Performance

*Weathering* by Emily Bowman and Joey Lehrer / Performance

1,180 Tickets

\$23.54  
Average Ticket Price

5 Productions

\$18,700  
Box Office

17 Shows

767 (65%) | 413 (35%)  
Paid / Comps

## Season Two

### *Yinarr* by Amelia Jean O'Leary

31 August–4 September | 4 shows / Upstairs Studio

*O'Leary shares a raw physical depiction of an internal identity vortex that ripples into the physical, digital and spiritual worlds.*

'Yinarr' means 'Aboriginal Woman' in Gamilaraay Language. In this iteration of *Yinarr*, Gamilaroi Woman Amelia O'Leary provides a glimpse into her discovery and exploration of identity. This is a raw physical depiction of her internal vortex of identity and sisterhood that ripples into the physical, digital and spiritual worlds.

*"... a conversation with form, most notably the form of who we tell ourselves we are and the conflicting narratives we all hold within ourselves."*

— Dance Informa



*Yinarr* by Amelia Jean O'Leary, Photo by Alliah Nival

### *Explicit Contents* by Rhiannon Newton

31 August–4 September | 4 shows / Sylvia Staehli Theatre

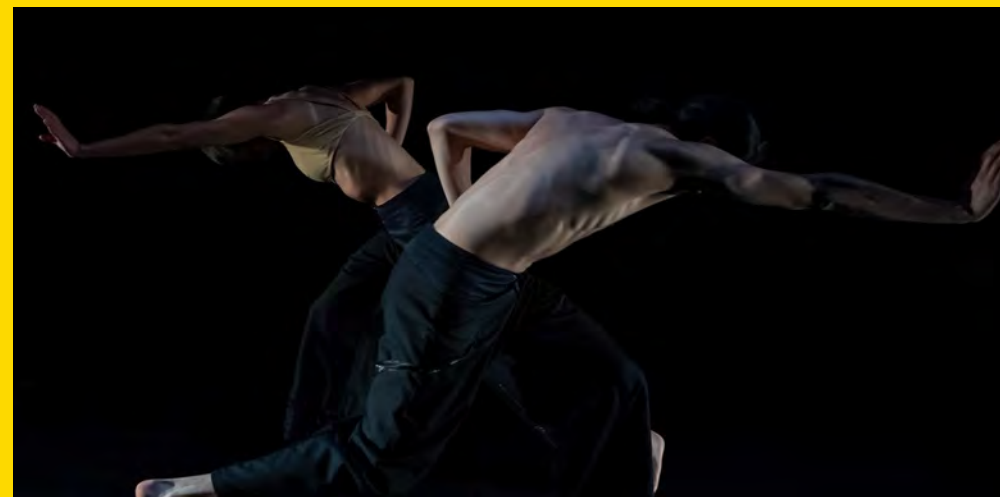
*The edge of the body has disappeared; the environment has seeped inside and come to live amongst body parts; the nervous system feels its way far beyond the skin.*

*Explicit Contents* is an evocative new work by Sydney-based choreographer Rhiannon Newton that premiered at Sydney Festival 2021. In a sensuous exploration of our inextricable human connection with the earth, the work follows two bodies as they are made and remade by the forces and materials of their earthly surroundings. Burning and cooling, hungering and satiating, incorporating and expelling, the body emerges as a hyper-real site of more-than-human action and exchange.

Featuring Sydney-based dancers Ivey Wawn and David Huggins and composition by Peter Lenaerts (Brussels/Sydney), *Explicit Contents* is a visceral journey through the body's enmeshment with the environment. Reimagining bodies as watery vessels, techno-chemical conglomerates and thermo-dynamic machines, the work questions how we can sense ourselves as a part of—and constituted by—the ecologies of the world.

*"Within its poetry, Explicit Contents gestures to the harrowing necessity of reflection; to the need to interrogate the gaps."*

— Tond



*Explicit Contents* by Rhiannon Newton, Photo by Gregory Lorenzutti



## Season Two

### ***Double Double* by Jo Lloyd and Deanne Butterworth**

7 & 9 September | 2 shows / Collingwood College Basketball Courts

In *Double Double*, celebrated dancers and choreographers Deanne Butterworth and Jo Lloyd are joined by interdisciplinary artists Evelyn Ida Morris and Tina Havelock Stevens, each on drums, in an epic meeting of four performers.

The performers lap through time and space as their personas merge, separate and collide. Spontaneous compositions and formations emerge out of a physical and sonic mania, that slap against each other, with cycles of escalating and subsiding tensions, as the prepared space is dismantled and re-established.

Deanne Butterworth, Jo Lloyd, Tina Havelock Stevens and Evelyn Ida Morris have established themselves as influential experimental, solo and collaborating practitioners, pursuing their artistic forms to create stimulating performances in response to a range of contexts, locally and internationally.

"... evolving the conventions of performing and spectating."  
— The Saturday Paper



*Double Double* by Jo Lloyd and Deanne Butterworth. Photo by: Heidrun Lohr.

### ***Pictures & Ghosts* by Arabella Frahn-Starkie**

8–10 September | 3 shows / Sylvia Staehli Theatre

*Pictures & Ghosts* gathers the recollections and traces of a dance.

*Pictures & Ghosts* gathers the recollections and traces of a dance. From stark photographic memory to a distant sense of nostalgia, performer Arabella Frahn-Starkie draws upon the relationship between dance, and the means of documenting and archiving performance through video, photography, and notation.

The documentation floods across multiple screens creating silhouettes and visual obstructions, layering the use of analog and digital technology. Arabella's marking, blurring and overwriting of the documentation, works to undercut the accuracy and solidity of the documentation, giving her tactile control of images of herself as she reasserts authorship over her visual reproduction.

In *Pictures & Ghosts*, Arabella invites audiences into her process of retracing a dance that may otherwise have sunk into her bodily memory, never to be seen again. The performance is a contemplation on the possibilities and pitfalls of archiving dance, and for Arabella, it is a reminder that no time spent dancing is inconsequential.



*Pictures and Ghosts* by Arabella Frahn-Starkie. Photo by: Trudi Treble.

## Season Two

***Weathering* by Emily Bowman and Joey Lehrer [TWO FOR NOW]**  
8–10 September | 3 shows / Upstairs Studio

*Weathering* delves into the interdependence of nature and human relationships in the emergent and continual process of becoming.

*Weathering* is a new real-time choreographic work presented by [ two for now ], a duo of Emily Bowman and Joey Lehrer. This work delves into the interdependence of nature and human relationships in the emergent and continual process of becoming. Just as the rivulet carves the rocks, the channels of the rock guide the rivulet, and on and on. So too are human relationships formed in their emergent interconnectedness. Our actions do not transform the world, but are part of the world transforming itself.

*Weathering* builds on the decade-long dance research practice of [ two for now ]. Their practice is improvisational and relational, and prioritises the physical sensations of the body—particularly in response to weight, gravity and physical contact. In performance, the dance is simultaneously discovered, negotiated and edited in real-time. With an appetite for 'not knowing' in the unfolding moment, *Weathering* seeks to bring the performers and the audience into their somatic bodies whilst considering our interconnectedness with one another, the natural world and the passage of time.

"Weathering wears away at the exposed surfaces of rocks and minerals on the Earth's surface over time. And in *Weathering*, Bowman and Lehrer became geoscience in action, time-worn by various agents from acid to water."

— Fjord Review



Image credit: Ian Ferguson.



# Season Three

Melbourne Fringe Festival

6–15 Oct

7 works, 29 shows

**5–7 Oct**

*Saltbush* produced by Insite Arts and Compagnia TPO /  
Performance

**12–15 Oct**

*No Former Performer Has Performed This Performance  
Before #7* by Born in a Taxi / Performance

*Withhold* by InPlay Projects / Performance

3 Productions

\$9,230  
Box Office Gross

13 Shows

\$18.91  
Average Ticket Price

541 Tickets

424 (78%) | 117 (22%)  
Paid / Comps



## Season Three / Melbourne Fringe

### **Saltbush**

Produced by Insite Arts and Compagnia TPO

5 – 8 October | 5 Shows (including schools show) | Sylvia Staehli Theatre

*Saltbush is an exquisite interactive journey that invites children (around 4–10 years old) to explore, play and dance through the culture and landscape of Aboriginal Australia in a unique and immersive storytelling experience.*

*Saltbush centres on the journey of two friends from different Aboriginal backgrounds as they cross Australia on foot. Their journey sees them travel across diverse Australian landscapes (countries)—river country, urban landscapes, the desert and the sea, all the while discovering the land and better understanding and acknowledging how it shapes and inspires personal journeys.*

Through its use of sensor and infrared cameras, children are invited to explore, play and dance with the performers as the landscape unfolds around them, providing a unique immersive experience where the audience becomes part of this visually beautiful journey.

*Saltbush* is a plant that can be found across Australia and so it represents a common thread between Indigenous nations and First Nations peoples. This shared idea acted as a point of inspiration for the narrative, contemporary painting, dance, and instrumental music created by First Nations artists.

An ensemble of First Nations artists have collaborated with Insite Arts and the internationally acclaimed Italian company Compagnia TPO to tour this celebrated work all over the world since 2009, from the Sydney Opera House to New Victory Theater in New York. TPO's award winning artistry in multi-media theatre for young people is combined with the work of acclaimed First Nations artists — Lou Bennett (music), Delwyn Mannix (visual art), Deon Hastie (choreography), Sasha Zahra (dramaturgy) with artistic direction of Insite Arts director Jason Cross and TPO director Davide Venturini.

*"Children's theatre doesn't get any better than this. This inspired array of Italian and Aboriginal artists is the perfect fusion of dance, art and breathtaking digital design."*  
— SUNDAY MAIL

*"A true joy to watch and learn for parents and kids over 4 years alike."*

— The Age



*Saltbush*, Photo by T J Garvie Photography



## Season Three / Melbourne Fringe

### ***Withhold* by InPlay Projects**

12–15 October | 4 Shows | Upstairs Studio

*A physical confession of intimate emotions, the ways we withhold them and the impact that has.*

*Withhold* is a high-energy dance-theatre work created and performed by InPlay Dance Collective. The show explores the effects of denying difficult emotions through visceral movement and the spoken word. It is a show for people from all walks of life and explores how the suppression of emotions can lead to false confidence across gendered lines, often with explosive results. This show draws on the lived experience of its cast, both trans and cis, to get a full view of the ways we hide from ourselves.



*Withhold* by InPlay Projects. Photo by Jeff Busby.

### **No Former Performer Has Performed This Performance Before #7 by Born In A Taxi**

12–15 October | 4 Shows / Sylvia Staehli Theatre

*Show up. Start anywhere. Make mistakes. Don't think. Trust. It's bigger than us.*

Nothing is something.

*Born in a Taxi* forges new frontiers into performance improvisation. A live 'study' into performance, risk, improvisation, and audience-performer reciprocity. Edgy and immediate, intuitive and responsive. Each show is completely different.

An annual practice-based performance investigating long-form improvisation and the intersections of the body-mind, voice, sound, music, and the skill of shaping the unconscious. Our commitment is to perform this work every year until one of us dies ... who will go first?



*No Former Performer ...* by Born in a Taxi. Photo by : Paul Dunn.

# Season Four

TAKE 22 2-3 Dec  
Finalé 18 Nov-Dec  
6+ events and 10+ sharings

2-3 Dec  
TAKE 22 / Event

5 Dec  
Dancehousing: Altogether / Community

7 Dec  
8x10: a Moment Shared / Event  
8 Dec Postcards from the Verge / Event

10 Dec  
Finalé: To The Floor / Event

11 Dec  
Now Pieces 2022 Retrospective / Event

5 Productions

529 Tickets

\$7,155  
Box Office

391 (74%) | 138 (26%)  
Paid | Comps

\$18.30  
Average Ticket Price



## Season Four — TAKE 22

### TAKE 22

by the 2022 Emerging Choreographers Program  
2–3 December | 1 Event | Sylvia Staehli Theatre

Held over two days at Dancehouse, TAKE 22 presents 16 dance projects in-progress by 19 talented artists participating in Dancehouse's Emerging Choreographers Program [ECP] 2022.

TAKE 22 is a chance to experience and engage with the fresh ideas from local choreographic talents across dance styles and practices.

The entire TAKE 22 program can be experienced in one visit to Dancehouse and includes short performances, installations, participation and digital offers:

- Take 1, 2 & 3 — comprising short performance works in three sessions (ticketed)
- Take It In — durational performance experiments in and around Dancehouse (free)
- Take Me There — workshops (free, please register)
- Take a Seat — a podcast (free)

#### Take 1

- *TOUCH* by Deepa Mani;
- *It's an improvised thing* by Jacqui Maida

#### Take 2

- *Patra Perspectives* by Shyama Sasidharan
- *Plated* by Caitlin Mewett
- *Echo* by Thomas Woodman

#### Take 3

- *My Navel is Bigger Than Yours* by Chelsea Byrne
- *object-shun* by Erin O'Rourke
- *Lekshmi to Leksmi* by Lekshmi Sarath

#### Take It In

- *Feeding* by Gemma Sattler, Molly McKenzie, Derrick Duan

#### Take Me There

- *Move Your Mouth* by Thomas Woodman
- *The Lettuce, The Book and The Lighting Desk* by Jacqui Maida

#### Take a Seat

- *Fickle in the Foyer Podcast* by Chelsea Byrne and Erin O'Rourke with Derrick Duan, Shyama Sasidharan and Hayley Does; *Fickle in the Foyer* podcast



*Patra Perspectives* by Shyama Sasidharan. Photo by Caitlin Dear.



## Season Four — Finalé

### 8×10 — A Moment Shared

By In The Moment

7 December | 1 Event | Sylvia Staehli Theatre

*Eight improvisors share 10-minute solos*

*8×10 — A Moment Shared* welcomes you to witness and experience the rich diversity of performances of the regular participants of In The Moment, a weekly Dancehousing event hosted every Monday for practising and developing improvisational performance in a supportive space.

Eight improvisors will share 10-minute solos with an open audience. Improvisation as a performance technique is the disciplined exploration of embodied practice that leads to crafted, spontaneous, and artful communication made on-the-go. It builds on the lineage of improvisation in contemporary dance practice in Melbourne, also extending to forms and methods of improvisation in other creative fields and cultural practices.



8×10 A Moment Shared by In The Moment. Photo by Nam Nguyen.

### Postcards from the Verge

By In The Moment

8 December | 1 Event | Sylvia Staehli Theatre

On The Verge participants perform Improvised Pieces of the Expanded Kind Tales from the year-that-was as we glide through the present and into the beyond. Glimpses, dreams, reflections, vignettes, worlds, and words that teeter on the edge of existence and the unknown.

During 2022, three events called On The Verge were hosted at Dancehouse to offer physically-based performers a sustained opportunity to practise their skills of improvisation. In Postcards from the Verge several of these participants will perform pieces of expanded duration.



Postcards From the Verge by In The Moment. Photo by Nam Nguyen.

## Season Four

### ***Finalé: To The Floor***

By Burn City Waack, House of Dévine, and Jam On Toast  
10 December | 1 Event | Sylvia Staehli Theatre

*A night of partying and spot performances from Burn City Waack, House of Dévine, and Jam On Toast.*

Burn City Waack, House of Dévine, and Jam On Toast invite you to their collective houseparty — *Finalé: To The Floor*. Join the Dancehousing housemates and DJ Mothafunk for a night of partying, performances, and dancing.

We're stripping away the idea of a "showcase night" where the party will be a constant. This will not be a quiet and seated performance. Audiences are welcome to roam the open space, chat as much as they like as they hang out with friends. We've got MC's from each community and DJ to keep the vibes going when performances aren't happening.



*Finalé: To The Floor. Photo by Nam Nguyen.*

### **Now Pieces 2022 Retrospective**

11 December, 5—8pm | Sylvia Staehli Theatre, Upstairs Studio

*Kevin Jeynes curates a 2022 'Retrospective' Now Pieces—inviting all artists who participated throughout the year back into the space.*

Now Pieces tops off another remarkable year of curating dance-based improvised performance by inviting and showcasing 18 artists from the 2022 monthly events. Now Pieces at Finalé is an indulgent, energised two hour event spilling throughout the Dancehouse Studios. Improvised performances here, there and everywhere. Through the use of roaming cameras and performers combined with live feeds, Cobie Orger manipulates and projects her vision of the artists as they navigate their way throughout the venue, presenting a uniquely immersive audience experience.

Now Pieces continues to incite interest in improvised performance and is helping to breathe new life into this long standing practice. We actively invite and support the exploration of new forms, practices and methods and ensure ever-broadening interdisciplinary, intercultural, and intergeneration participation.

Now Pieces at Finalé will be a performative exclamation mark for the 2022 events and a springboard into the 2023 iteration.



*Now Pieces 2022 Retrospective. Photo by Nam Nguyen.*





## Fluid Programming 2022

### ***Take 5 or More* by Andrew Morrish**

**#15, Friday 11 March | Upstairs Studio**

**#52 & #53, 24 & 25 November | Upstairs Studio**

Since December 2 2021, Andrew has performed a weekly solo improvisation as a celebration of his 40 years engaged in performance improvisation. Andrew's improvisations are intentionally ephemeral, they are made in the moment, for that moment and for that audience. #s 52 and 53 are improvised, but supported and crafted by Andrew's decades of practice. Andrew works across movement and text as his tragi-comic moving is incessantly interrupted by diatribes of verbal association, absurd word play and poignant story telling. This series uses a pre-prepared sound score of various versions of Take Five, a classic jazz standard, written when Andrew was 5 years old.

*Take Five of More* #53 will be followed by a free Forum, hosted by Rea Dennis (Deakin University).

The conversation will start from Andrew's approach and then broadens into wider considerations of the nature, and relevance of Improvisation as a practice and as an art form. It will also be an improvisation!

*Co-produced by Dancehouse and Omeo Dance.*



## Fluid Programming 2022

### **Maloya Studio & Maloya Moshpit by Punctum** Workshop 30 Jan | Sylvia Staehli Theatre

Maloya expert Muriel Hillion Toulcanon alongside musicians (live from Perth) explore the essence of the 300-year old Réunion Island artform Maloya.

Maloya is a living cultural practice of Réunion cultures including Creole, African Malagasy, Tamil, and Indian influences. Maloya artists are often both dancers and musicians incorporating percussion and sung-vocals. Participants dance as a group but this rarely involves contact or partner work.

*The Maloya Studio* is an invitation to dancers of any form or discipline to learn more about the history and practice of Maloya and to meet the Maloya Moshpit experts and artists.

Artists Muriel Hillion Toulcanon and Justin Marshall with Punctum are in development for a new work: Maloya Moshpit; a new contemporary participative performance work inviting collective audience participation — connecting and colliding dance, music and song to produce hybrid forms that foster social and cultural resilience.

Facilitated by Dancehouse, Punctum selected three dance artists from an EOI to collaborate on the development of Maloya Moshpit supported by Dancehouse: Michaela Ottone, Deepa Mani, Joshinder Chaggar.

*Maloya Moshpit is developed by Punctum in partnership with Dancehouse, the Castlemaine State Festival, and The Substation.*



Still from a video by N'Krumah Lawson Daku for Ann O'Aro's 'Kap Kap'.

## Now Pieces

On the last Sunday of the month, Now Pieces offers an improvisational performance evening at Dancehouse dedicated to low-fi public performances curated by and featuring local dance luminaries.

Now Pieces builds on the lineage of Cecil St Studio, a dance studio in Melbourne for 21 years that is now earmarked for demolition. Now Pieces continues a long standing disciplined exploration of embodied performance practice that leads to crafted, spontaneous and artful communication made on-the-go. This monthly event invites a range of intergenerational practitioners who — in one way or another — prioritise movement to incorporate body, sound, vocalisation, memory, image and energy, responding to each passing moment in relation to the space where they are dancing in relation to the audience.

Each month a different curator or collective is invited to host and program Now Pieces.

### #1 / Sunday 27 February Curated by Tony Yap | Upstairs Studio

With Reuben Lewis, Adam Forbes, Kathleen Gonzalez, Lynne Santos, Helen Smith, Brendan O'Connor, Takashi Takiguchi & Tony Yap.  
Creative Correspondent: Domenico De Clario

### #2 / Sunday 27 March Curated by Paea Leach | Upstairs Studio

With Paea Leach, Jude Walton, Alice Cummins, Amber McCartney, Caroline Meaden  
Creative Correspondent: Naree Vachananda

### #3 / Sunday 1 May Curated by Kevin Jeynes | Upstairs Studio

With Born in a Taxi (Penny Baron, Carolyn Hanna and Michael Havir), Such n Such (Debra Batton and Catherine Magill), Urban Dream Capsule (Andrew Morrish, Nick Papas, Neil Thomas and David Wells)

### #4 / Sunday 29 May Curated by Kevin Jeynes and David Prakash | Upstairs Studio

With Janette Hoe and Sunny Kim (duet), Jennifer Ma and Jareen Wee (duet), David Prakash and Nak Assavatheptavee (duet), Kevin Jeynes, Lynne Santos and Gretel Taylor  
Creative Correspondent: Carolyn Conners

### #5 / Sunday 10 July | Curated by Jo Lloyd | Upstairs Studio

With Jo Lloyd, Deanne Butterworth, Rebecca Jensen, Shian Law and Thomas Woodman  
Creative Correspondent: Sandra Parker

### #6 / Sunday 31 July Curated by Peter Trotman and Catherine Magill | Sylvia Staehli Theatre

With Pauline Sherlock, Tony Osborne, Ashlee Barton, Marnie Newton, Shaun McLeod  
Creative Correspondent: Noelle Rees-Hatton

### #7 / Sunday 28 August Curated by Amaara Raheem | Sylvia Staehli Theatre

Prue Lang and Benjamin Hancock (duet), Kialea Nadine-Williams, Shinjita Roy, Benjamin Hurley, Emily Bowman and Joey Lehrer (duet), Jonathan Homsey  
Creative Correspondents: Angelita Biscotti (Astrologer) & VCA MA Dance students

### #8 / Sunday 18 September Curated by Alice, Will, Caroline | Sylvia Staehli Theatre

With Alice Dixon, William McBride, Caroline Meade, Helen Herbertson, Fleur Conlon, Michelle Heaven, Janelle Tan, Jeremy Meaden (musician)

### #9 / Sunday 23 October | Curated by Amaara Raheem | Sylvia Staehli Theatre & Upstairs Studio

With Peter Fraser and Dale Gorfinkel (duet); Jennifer Ma; Rosie Fayman; Molly McKenzie and Gemma Sattler (duet).  
Creative Correspondents: Martin Hughes, Fiona Cook & Cora Hughes



Now Pieces Finale. Photo by Nam Crooks



## Dance (Lens)

Dance (Lens) / 26–27 Nov 2022

— 4 workshops and 1 screening

Ahead of Dance (Lens) Festival's return to Dancehouse in the winter of 2023, a series of workshops and a screening were offered in November to pre-announce the festival and engage artists.

Dancehouse hosted a weekend taster of Dance (Lens) including: screendance workshops for all experience-levels, with Siobhan Murphy and Cobie Orger, and a special IN FOCUS screening with David Rosetzky.

10am–1pm, 26 November

WORKSHOP: Dancing with frames with Siobhan Murphy

2–4pm, 26 November

WORKSHOP: Camera handling and composition with Cobie Orger

4:30–5.30pm, 26 November

IN FOCUS SCREENING: David Rosetzky

10am–1pm, 27 November

WORKSHOP: Sequences and Rhythms with Siobhan Murphy

2–4pm, 27 November

WORKSHOP: Where Next? Strategies for after your shoot with Cobie Orger



Still from the screendance work *Jo with Ottoman* by Siobhan Murphy.

## (In)Corporeal Encounters

13 April–18 May  
— 5 talks, 5 podcasts

(In)Corporeal Encounters is a programme of free discussions hosted by VCA Dance at the Faculty of Fine Arts and Music, University of Melbourne, in partnership with Dancehouse.

In these critical conversations we divine possibilities for future dance(r)s through an interdisciplinary weave of voices from artists, scholars and activists working in the fields of art and related disciplines. (In)Corporeal Encounters encourages speculation, provocation and creative thinking.

Each talk was presented at VCA and filmed and edited into a podcast available on the Dancehouse website.

1 / Wednesday 13 April — *Mapping matriarchy in Ngioka Bunda-Heath's 'Blood Quantum'* with Rheannon Port, Ngioka Bunda-Heath and Professor Tracey Bunda

2 / Wednesday 27 April — *Localism and locatedness in the field of dance* with Philipa Rothfield, Victoria Chiu and Caroline Bowditch

3 / Wednesday 4 May — *Speculative Futures* with Shinjita Roy, Wendy Lasica, Amaara Raheem and Avni Sethi

4 / Wednesday 11 May — *Emergent disorders of the (kin)aesthetic* with Brooke Stamp, Amelia Wallin

5 / Wednesday 18 May — *Weathered bodies* with Carol Brown, Gregory Lorenzutti, Renae Shadler and Caitlin Dear

*This series is curated by Professor Carol Brown, Dr Philipa Rothfield and VCA Creative Researchers Shinjita Roy and Brooke Stamp.*



Caroline Bowditch and Philipa Rothfield in conversation. Photo by Tilly Parsons.

## ➤KEYNOTES

Dancehouse's Keynote programs are internationally recognised and nationally vital. They require significant resources and involve multiple partners and stakeholders. Dancehouse proudly hosts two significant biennial programs: the Keir Choreographic Award, and Frame: Biennial of Dance in Melbourne.

Strategically important to the dance sector, Dancehouse Keynotes provide well-resourced presentation opportunities and significant profiling and market development for artists. Each leverages significant resources and networks from multiple partners and stakeholders.



# Keir Choreographic Award

23 June–3 July

The fifth Keir Choreographic Award (KCA) was held 23 June – 2 July 2022 in Melbourne, Sydney and online.

An innovative commissioning partnership between Dancehouse, The Keir Foundation and the Australia Council for the Arts, with presenting partner Carriageworks, the KCA is a prestigious biennial program showcasing new, choreographic short works by eight Australian artists.

In 2022, the KCA unfolded with all eight works presented across two weeks at both Dancehouse, Melbourne, and Carriageworks, Sydney.

The full KCA program was recorded in-season and made available digitally On Demand Australia-wide on Sunday 3 July in line with the presentation of the KCA prizes: a \$50,000 cash prize awarded by the KCA Jury, and a \$10,000 peoples choice award.

The KCA is a premiere event for the Australian dance scene. It is an extraordinary fully paid opportunity for eight independent Australian artists to share works with audiences and an esteemed jury of dance luminaries.



# Keir Choreographic Award

*It was a fantastic program, my favourite of the three KCAs I have done.*

— James Brown, artist

*After Raghav Handa's piece 'Follies of God', I knew I wanted to write about it too, but I was too blown away, literally, to stop and take any notes, I had to get up and move. So the illusion of me writing this at the time of watching must break a little.*

— Megan Payne for Dance Is

5 jury members

14 Performances

23 KCA artists on tour

1,867 ticketed attendances

\$35,416 box office



*Slip by Rebecca Jensen (KCA 2022). Photo by Zan Wimberley.*

## Keir Choreographic Award

### Background

The Keir Choreographic Award (KCA) is a national biennial program, now in its fifth edition in 2022, dedicated to the commission, presentation, promotion, and circulation of new Australian choreography.

Choreography in the 21st Century is an increasingly expanded and international field, incorporating a multiplicity of practices and production modes, and a diversity of aesthetic, philosophical and social perspectives. The KCA looks to identify and illuminate the most urgent and experimental choreographic practices occurring in Australia today.

The KCA comprises the commission and presentation of eight new short works in Sydney, Melbourne and online. The KCA presentations are complemented by a public program involving international jury members and associated artists who contribute panels, workshops, small-scale presentations, and keynotes connecting the KCA with international discourse, reflection, and debate.

The KCA partnership leverages audiences, resources, and opportunities for Australian independent choreography locally and internationally.

### Changes to KCA for 2022

- **Timing.** In October 2021, with signs that Government responses to the pandemic were changing, the KCA partners expedited KCA for June–July 2022 with a shortened producing lead time.
- **Dancehouse as Lead Producer & set commission budget.** Dancehouse lead producing ensured all financial, contractual, and ‘global’ KCA activity was led and run through Dancehouse. A set commission budget for each work.
- **Two week Presentation: more shows, more tickets, 2 lighting designers.** All 8 KCA commissioned works presented in both Sydney and Melbourne increasing the shows, tickets and opportunity for artists.
- **Non-Jury Involvement in Commissioning.** A full Jury was not-appointed in time so local artists and producers were engaged in the Commissioning of the 8 works.
- **KCA On Demand & APAM Digital Delegate.** Dancehouse documented KCA works and made them available on demand nationally/ internationally. APAM partnered to present talks and documentation of the work to delegates in lieu of in-person attendance.

### Announcement and Artist Call Out

KCA Application Open: 9 November 2021  
KCA Applications Close: 5pm, 13 December 2021

To enter, applicants make a video (maximum 5 minutes) outlining a new choreographic idea. The 2022 KCA received 64 entries:

- Entrants from all states and territories in 2022
- 73% from NSW and Vic — equal number of entrants each state
- 13% were previous participants of KCA
- 52% were mid-career, 21% were senior artists, 27% were emerging (as determined by Dancehouse)
- 5% were First Nations artists (3 entrants)
- 32% were from BIPOC background (as determined by Dancehouse)

In previous editions of the KCA, the international Jury was mostly confirmed and able to commission the works following application. Dancehouse was only able to confirm 2 of 5 Jury members for the commissioning stage due to a shorter lead time, uncertainty of international travel, and the impact of the Omicron wave.

The KCA 2022 commissioning was a two-step process including shortlisting by Daniel Riley, and previous KCA winners, Angela Goh and Melanie Lane, followed by final commissioning meeting of Daniel Riley and Lemi Ponifasio (both confirmed Jury Members) with Angharad Wynne-Jones, Helen Herbertson, and Rosie Dennis.

### KCA Jury

The full 5-person KCA International Jury was confirmed by March 2022.

- Daniel Riley (Australia) — Artistic Director of ADT
- Eko Supriyanto (Indonesia) — Choreographer and independent dance artist
- Laurie Uprichard (Ireland) — International dance presenter and curator
- Lemi Ponifasio (NZ/ Samoa) — artist collaborating with communities and artists internationally
- Nanako Nakajima (Japan) — dance dramaturg, write, academic and researcher

All have committed to in-person travel to Australia for the KCA in 2022 and Dancehouse is currently working with each to offer a public program whilst in Australia.



## Keir Choreographic Award



*Evaporative Body / Multiplying Body by Alan Schacher & WeiZen Ho. Photo by Gregory Lorenzutti.*

### ***Evaporative Body / Multiplying Body by Alan Schacher & WeiZen Ho***

*Alan Schacher and WeiZen Ho explore adaptive methods for simulating ghosting, psychic projection and dimensional energetic shifts — seeking tremulous bodily states and liminal thresholds.*

ALAN SCHACHER (NSW) is a performance and installation artist who delves into diasporic identity and spatial experience, performing in unison with everyday materials to evoke unlikely conjunctions. WEIZEN HO (NSW) locates and coalesces relationships between body, voice, sound and site. In duet performance they reimagine cultural rituals, inheritances and lineages, rekindling them into dynamic imagery and embodied psycho-historical dialogues.



*What's Actually Happening by Alice Will Caroline. Photo by Gregory Lorenzutti.*

### ***What's Actually Happening by Alice Will Caroline***

*Alice Will Caroline are going through a global pandemic. Their collaboration is in a semi-permanent state of emergency. In this baffling collage they bicker, cackle, rage and embrace as they navigate a chaotic terrain.*

ALICE WILL CAROLINE (VIC) Alice Dixon, Caroline Meaden, William McBride have been working together in Melbourne since 2013 and have made 7 original works of dance and theatre, carving out a distinctive aesthetic and formal contribution to the local dance ecology. They blend forms and references to create highly local and specific Gesamtkunstwerks. They wilfully embrace and subvert 'genre' and slyly 'perform performance'.

## Keir Choreographic Award



### Wet Hard by Jenni Large

*Atop a pedestal stands a domineering surreal-human sculpture. Movement and sound disrupt the hierarchy of the ICON in a proposition for a less self-centered future.*

JENNI LARGE (TAS) is a contemporary dance artist based on the lands of the palawa people in lutruwita/Tasmania. Her practice spans collaboration, performance, choreography, teaching and rehearsal directing. Grounded in her experiences and passion for working in regional settings, Jenni is driven by the personal and political potency of embodiment, locating the body as a site for transformation, play and connection.



### As Below, So Above by Joshua Pether

*Joshua Pether's new work will investigate the concept of reality and the manifestation of ritual with five collaborators, playing within the context of a competition space.*

JOSHUA PETHER (WA) is of Kalkadoon heritage but lives and works on Noongar country in Western Australia. He is an experimental performance artist, dancer and choreographer of movement, temporary ritual and imagined realities. His practice is influenced by his two cultural histories — indigeneity and disability. As a ritual practitioner he is interested in the hidden knowledge the body has that can unlock the past history of the self and all its manifestations.



## Keir Choreographic Award



Exoticism by Lucky Lartey. Photo by Zan Wimberley.

### Exoticism by Lucky Lartey

*Lucky Lartey's work explores exotification and contemporary masculinity, delving deeply into collective CaLD experience beyond 80s multiculturalism.*

LUCKY LARTEY (NSW) is a Sydney-based dancer and choreographer, originally from Ghana, West Africa. Lucky's current investigations include the exotification of non-Western bodies and subjectivities, the relationship between hip hop culture and African oral traditions, and environmental issues such as plastic consumption and waste.



Follies of God by Raghav Handa. Photo by Zan Wimberley.

### Follies of God by Raghav Handa

*Raghav Handa delves into the seduction of violence and power inspired by the Sanskrit verse of 'Bhagavad Gita' to ask the question: Does the end justify the means?*

RAGHAV HANDA (NSW) is trained in modern and Indigenous contemporary dance, and draws on the principles of Indian kathak to create multifaceted explorations of modern Australian identity. His works challenge cultural and contemporary norms by navigating the "preciousness" and complexities that surround traditional hierarchies — utilising his Indian heritage to create spaces for robust discussion and risk taking.



## Keir Choreographic Award



SLIP by Rebecca Jensen. Photo by Zan Wimberley.

### SLIP by Rebecca Jensen

*Through choreography and sound, Rebecca Jensen will look at delay and disembodiment. These themes bleed out into larger ideas of the Anthropocene, apathy and destruction.*

REBECCA JENSEN (VIC) creates performance for gallery spaces, theatres and site-specific contexts alongside teaching dance, and performing for others, notably dancing with choreographer Jo Lloyd since 2010. In 2012 she formed the ongoing participatory project Deep Soulful Sweats with Sarah Aiken, creating immersive theatre works and inclusive dance events. She is continually inspired by the equally speculative and practical forces of dance.



The \_\_\_ by Tra Mi Dinh. Photo by Gregory Lorenzutti.

### The \_\_\_ by Tra Mi Dinh

*Tra Mi Dinh will investigate the notion of 'endings' and what it means for something to come to a close. This new work questions and ridicules the idea that some scenarios constitute a finale while others are 'to be continued'.*

TRA MI DINH (VIC & NSW) is a dance artist and emerging choreographer interested in movement that is surprising, absurd, rhythmic and presentational. Her current choreographic curiosities lie at the 'edge' of things — blurring the lines between dichotomies such as the random and deliberate, significance and insignificance.

**WINNER**  
Keir Choreographic Award

## KCA Resources

Alongside On Demand screenings, KCA produced video interviews and online resources including a partnerships with Performance Review commissioning 8 writers to interview the 8 commissioned KCA artists.

Tra Mi Dinh interviewed by Ari Tampubolon

***"What I've discovered looking at "endings" is that they're a circular situation. Where something ends is also where something else begins."***

Joshua Pether interviewed by Ainslie Templeton

***"One thing I remember growing up was thinking I had a gift to see the sky behind the clouds and I wonder if my practice is now an extension of this gift. It definitely feels like I am uncovering lost or unknown knowledge."***

Rebecca Jensen interviewed by Sofia Sid Akhmed

***"Movement can express unnameable things that you can't articulate in any other way. It's an extension of some inner place – sensory, expressive and cathartic."***

Jenni Large interviewed by Chelsea Hopper

***"I see the heels like a personal pedestal and the work seeks to comment on the duality of power and instability that they offer the body."***

Lucky Lartey interviewed by Jon Tjhia

***"In Ghana there's music everywhere. There are artists everywhere. It's how we do things. You go to church, you dance. Someone passes away, you dance. A new baby is born, you dance. You dance for everything. It's part of everyday life."***

Alice Will Caroline interviewed by Claire Summers

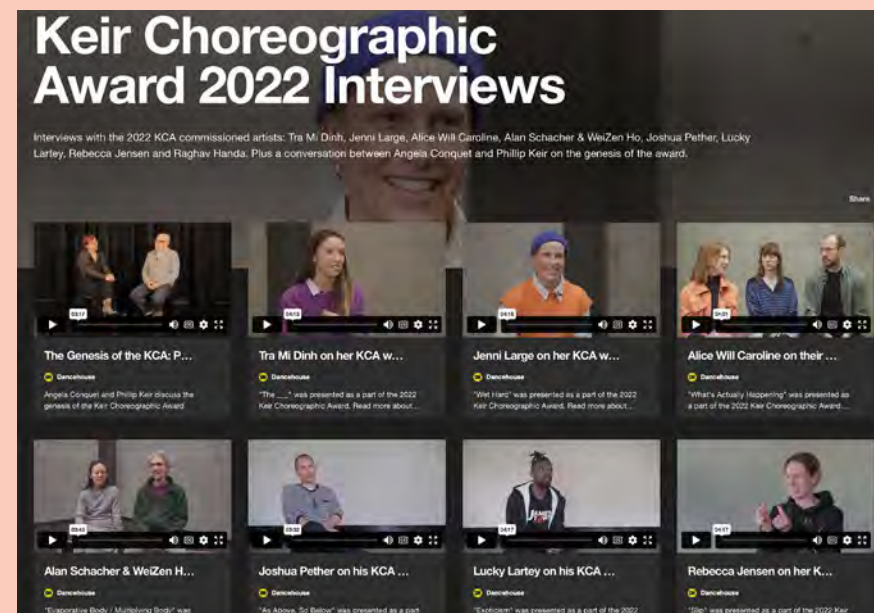
***"you tell me that you use dance to undermine language or to highlight its gaps. You say that dance is dance, language is language."***

Raghav Handa interviewed by Soo-Min Shim

***"I found myself turning to the Bhagavad Gita and its setting of the battlefield... The nature of conflict, the weaponisation of language, the damage of polar interpretations and the consequences of just standing still."***

Alan Schacher and WeiZen Ho interviewed by Hannah Wu

***"You cannot escape your body. In our combined explorations of different, hybridised, devotional body practices, I cannot think of the body as separate from the spirit."***



<p>Below, So Above, Joshua Pether Ainslie Templeton 15.06.22</p> <p><b>new</b></p>	<p>Title: WET HARD, Jenni Large Author: Chelsea Hopper Date: 01.06.22</p> <p><b>new</b></p>	<p>Title: What's Actually Happening, Alice Will Caroline Author: Claire Summers Date: 15.06.22</p> <p><b>new</b></p>	<p>Title: Slip, Rebecca Jensen Author: Sofia Sid Akhmed Date: 01.06.22</p> <p><b>new</b></p>
<p>Evaporative Body / Multiplying Body, Alan Schacher &amp; WeiZen Ho Hannah Wu 15.06.22</p> <p><b>new</b></p>	<p>Title: Follies of God, Raghav Handa Author: Soo-Min Shim Date: 01.06.22</p> <p><b>new</b></p>	<p>Title: The ____, Tra Mi Dinh Author: Ari Tampubolon Date: 15.06.22</p> <p><b>new</b></p>	

## KCA Public Program

The Keir Choreographic Award "Public Program" includes the presentation of seminal international artists — often the international Jury members of the KCA.

Each edition, Dancehouse's Keir Choreographic Award (KCA) Public Program accompanies the KCA performance season and is an integral part of this initiative and of Dancehouse's ongoing commitment to promote dialogue, reflection, accessibility and criticality for the art form, its makers and its audiences.

### ***Lucy, Bebe, Tere and Laurie: In Conversation***

**Laurie Uprichard in conversation with Lucy Guerin, Tere O'Connor and Bebe Miller**  
**Tuesday 28 June, DIGITAL**

Local dance luminary, Lucy Guerin moved to New York in 1989 and for seven years danced with Tere O'Connor Dance, and Bebe Miller Company whilst also beginning to create her first choreographic works.

To celebrate the fifth Keir Choreographic Award, KCA Jury Member Laurie Uprichard — also a producer, curator and programmer in New York at the time — invites a conversation with Lucy, Tere and Bebe to reflect on the transition from dancing to choreography.

Three prominent and celebrated international choreographers share their history, influences, and enduring embodied relationships to investigate the kinds of chemistry needed for successful collaborations between creators and performers.

### ***Is this working? A dance dramaturgy longtable***

**Nanako Nakajime in conversation with Rachael Fensham, LIM How Ngean and Priya Srinivasan**  
**Wednesday 29 June, Chunky Move**

Join academic, artist, writer and KCA Jury member Nanako Nakajima in a long table discussion about dance and dramaturgy.

A dance dramaturgy expert, Nanako launched a bilingual website on the subject [dancedramaturgy.org](http://dancedramaturgy.org) and has received the Special Commendation of the Elliott Hayes Award in 2017 for Outstanding Achievement in Dramaturgy from the Literary Manager and Dramaturgs of the Americas.

For this long table, Nanako has invited a handful of dance artists, thinkers, makers, and dramaturgs from divergent disciplines, practices and contexts to discuss and share methods and contemporary approaches and practices of dance dramaturgy. Long table guests include: Antony Hamilton, Rachael Fensham, LIM How Ngean and Priya Srinivasan.

### ***Leading New Artistic Directions***

**Daniel Riley in conversation with Danielle Micich and Eamon Flack**  
**Saturday 2 July, Carriageworks**

Join Australian Dance Theatre Artistic Director Daniel Riley in a conversation about the role of the artistic director and artistic direction. What is it? Who does it? Who should do it? What does it mean now? Where is it going? Daniel will be joined in conversation with Danielle Micich, Artistic Director, Force Majeure, and Eamonn Flack, Artistic Director, Belvoir.

The conversation will reflect on what leadership in the arts sector at this moment, and what we ask of art and artists in the pursuit of storytelling and audience engagement. The discussion will also explore the role of artists in institutions and the opportunities and complications this creates.



## KCA Public Program & APAM Digital Delegate Program

### Masterclass

With Eko Supriyanto

Tuesday 28 and Wednesday 29 June, LGI/ WXYZ Studios

Join acclaimed performer, choreographer and KCA Jury member Eko Supriyanto in a two-day dance masterclass for professionals.

Trained in Javanese court dances and the Indonesian martial arts of Pencak Silat since the age of seven, Eko's performance career spans major works and tours throughout Indonesia, Europe, America and the Asia Pacific. Eko holds a PhD in Performance Studies (2014) from Gadjah Mada University and Master of Fine Arts (MFA) in Dance and Choreography from the UCLA Department of World Arts and Cultures (2001).

Eko's career stretches between major commercial productions to contemporary experimental work and dance research projects. Eko has worked with Garin Nugroho, Peter Sellars, John Adams, Arco Renz, Lemi Ponifasio, and Madonna.

Eko will also co-lead, with Lucy Guerin, the Naarm/Solo Dance Exchange, a long-term reciprocal choreographic exchange between Australian and Indonesian dance artists across 2022-23.

### Why Do We Dance?

A conversation for artists with Lemi Ponifasio

Monday 29 June, Abbotsford Convent

Join international acclaimed artist and KCA Jury member Lemi Ponifasio in a conversation about dance as a space for developing human consciousness.

Lemi Ponifasio is a prolific theatre director, choreographer and artist and the founder and director of MAU, which focuses on arts and culture, avant-garde, and philosophy. MAU seeks to transform the theatre's power source, challenge the authority of theatre, and re-examine and question our current concept of what is human. It organizes the creation of new art, workshops, symposia, and community meetings; activities to build new systems of knowledge and new cultures to confront the economic-political-cultural-scientific and the ecological crisis of our time.

Artists interested in these ideas, practices and principles will join Lemi in a live conversation-come-workshop informed by Lemi's body of practice.

### KCA x APAM Digital Delegate Program

4-7 July

An online exchange program for artists, producers and presenters of contemporary dance. The three-day online program of live conversation and screenings of commissioned work was held alongside and in partnership with the Keir Choreographic Award (KCA), a national biennial award dedicated to the commissioning, presentation and promotion of new Australian choreography.

The online delegate program took place on APAM's virtual conferencing platform, Swapcard, and included a specially-targeted series of online networking events and artist meetings designed to deepen understanding of international contemporary dance practice.

The program was designed to accommodate Australian and international time zones with a daily commitment of between 60-120 minutes.

#### Key Findings and Engagement

- 63 international participants from 26 countries
- 68 national participants
- 240 attendances at individual sessions with KCA screenings being the most popular

#### Sessions included:

- Welcome to Country & Introduction to APM Program
- Screenings by Program of all KCA works (x4)
- In Conversations with KCA artists (x4) hosted by Eko Supriyanto, Laurie Uprichard, Adrian Burnett, Nanako Nakajima
- In Conversation: the KCA Legacy and recent works by past artists with Josh Wright, Angela Goh and James Batchelor



Evaporative Body / Multiplying Body by Alan Schacher & WeiZen Ho. Photo by Gregory Lorenzutti.

## Frame: Biennial of Dance 2023

### Co-Design: a dance festival in Melbourne

In 2022, Dancehouse continued the work of the dance festival Co-Design (2020–21) to re-establish a biennial festival for dance centered in Melbourne.

The co-design was initiated by Arts House and Dancehouse after the collapse of Dance Massive. It invited the dance sector (independent artists, organisations, stakeholders) to re-imagine what a festival could be for dance in Melbourne.

The first phase of this co-design engaged four independent dance artists and leaders — Mariaa Randall, Luke George, Priya Srinivasan and Tam Nguyen — to begin a co-design. These leaders engaged with 373 people. Their individual papers highlighted many opportunities to change and re-establish a festival and a strong desire for a dance festival in Melbourne from artists, companies, producers and presenters.

With these reports, dance-interested organisations were invited to run a workshop with their dance community to imagine business models for the festival and bring their findings to a Roundtable of 40 artists and organisations. The Roundtable established common ground and initiated Working Groups in early 2022 to develop a Principles and Framework for the pilot Festival in March 2023.

### Dancehouse's Role in Developing Frame

In 2022, Dancehouse hosted and actively participated in the development and communication of the new biennial of dance. This included drafting the Principles and Framework document for the new festival, partnerships and stakeholder briefings, convening and participating in Working Groups, secretariat roles, and active delivery.

After establishing the Principles and Framework document, Dancehouse worked with Arts House to recruit and engage festival partners. Festival Artist Curatorium and Partner meetings began in May 2022.

To support Festival engagement and delivery in 2022, Dancehouse lead:

- Principles and Framework drafting and enrolment of partners
- Initial Partner meetings
- Secretariat for the Artist Curatorium
- Coordinated the Frame national EOI and appraisal by the Curatorium
- Marketing & Communications working group
- First Nations engagement working group
- Marketing Delivery: Phase 2 Festival set-up, announcements, asset distribution, campaign design, website wireframe and build, coordination

### About Frame: biennial of dance 2023

FRAME: biennial of dance is a new pilot festival in Melbourne and surrounds occurring throughout March 2023.

FRAME has been created following three years of consultation and co-design and exists through the collective will, desire and need of the dance sector comprising artists, organisations, arts workers, presenters and advocates.

FRAME is a festival shaped through collaboration and collective agreement between a diverse range of artists, organisations and partners.

Each biennial edition, FRAME is co-led and co-curated by presenting partner organisations and a curatorium of independent dance artists.

Partner organisations agree to the principles of FRAME and contribute resources to both collectively organise the festival as well as presenting their own projects and programs for the festival.

Partner organisations appoint independent artists who become the festival curatorium. This advisory group of dance-makers offer a festival-wide view and appraise festival projects and programs.

#### 2023 FRAME Presenting Partners

Arts House, Ausdance VIC, Bunjil Place, Centre for Projection Art, Chunky Move, Dancehouse, Darebin Arts, Lucy Guerin Inc, Punctum, Temperance Hall, The Australian Ballet, The Substation

#### 2023 FRAME Associate Partners

Arts Centre Melbourne, Abbotsford Convent, APAM, BlakDance, Next Wave, The Arts Wellbeing Collective

#### 2023 FRAME Artist Curatorium

Alisdair MacIndoe, Amos Gebhardt, Antony Hamilton, Deanne Butterworth, Feras Shaheen, Jennifer Ma, Jo Lloyd, Jonathan Homsey, Lilian Steiner, Lucy Guerin, Lz Dunn, Ngioka Bunda-Heath, Olivia Adams, Phillip Adams, Priya Srinivasan, Rachel Coulson, Raina Peterson, Raka Maitra, and Victoria Chiu.



# ➤ARTISTIC DEVELOPMENT

Artistic Development is dedicated to strategic initiatives and programs that support artists throughout their careers including activities such as: peer support and network learning, professional development, community self-coordination, training, exchange and collaboration.



## Emerging Choreographers Program



### *Supporting independent choreographic enquiry*

Dancehouse's Emerging Choreographers Program (ECP) is a year-long capacity building and professional development initiative. It gave 20 young choreographers from diverse cultural and training backgrounds support to develop the skills required for ongoing self-sustaining artistic inquiry, including the concrete tools needed for creating and administering their work. 2022 was the third cohort of ECP participants.

ECP encouraged a dynamic and critically reflective environment by nurturing both the practice and the thinking of the practice in resonance with contemporary society. It encouraged them to better articulate their distinctive interests. It focused on practice over product.

### **2022 Participating artists**

Carolyn Ooi, Chelsea Byrne, David Prakash, Deepa Mani, Derrick Duan, Erin O'Rourke, Gabriella Imrichova, Gemma Sattler, Hayley Does, Jacqui Maida, Jayden Lewis Wall, Kaitlin Malone, Lekshmi Sarath, Molly McKenzie, Shyama Sasidharan, Theodore Cassady, Thomas Woodman, Vuong Oliver Le.

### **Workshop Artists**

Raghav Handa, Vicki Van Hout, Muriel Hillion Tukanon, Geoffrey Masters, Bec Etchell, Ethan Hunter Kevin Jeynes, Madfox, Speak Percussion & Jessie Marino.

### **2022 Mentors**

Stephanie Lake, Dr. Priya Srinivasan, Efren Pamilacan, Amrita Hepi and Insite Arts.

The program was coordinated by Insite Arts Emerging Producer Beth Cross with Dancehouse.

*This program is funded by the Packer Family and Crown Resorts Foundations.*

*Feeding by Derrick Duan, Gemma Sattler, Molly McKenzie (TAKE-22). Photo by Caitlin Dear.*

## Dancehousing

*Dancehouse welcomed deeper long-term partnerships with local, self-organising dance communities through Dancehousing.*

Every Monday night, Dancehousing takes over all spaces and studios of Dancehouse. Dancehousing welcomes a number of self-organising local dance communities: street dancers, voguers, krumpers, waackers and lockers, hip hop dancers; contact improvisation practitioners and dance and physical theatre improvisers, to come to Dancehouse to practice, share and build community.

Foundationally, Dancehousing is a long-form residency, but it also connects each group to Dancehouse as a producing and presenting house. Dancehousing groups also host individual events curated and performed by their participating artists through Dancehousing Community Events and Finalé. Each Dancehousing community is offered:

- Weekly practice session on Monday nights at Dancehouse
- Housekeeping and/or Altogether with other community members 4 times annually with community leaders to direct the program
- Access to the Dancehousing Community Producer Carolyn Ooi (1 day per week)
- 1 self-curated and Dancehouse-supported event mid-year (event, workshop, conference)
- 1 self-curated and Dancehouse-supported event as part of Finale — Dancehouse's end of year celebration

### Community Groups in 2022

- In The Moment
- Contact Improvisation Melbourne
- Sisters Sessions
- Burn City Waack
- Jam on Toast
- House of Dévine

### Community Leaders in 2022

Kianna Edisane, Andy On, Jonathan Homsey, Marnie Newton, Peter Trotman, Bronwen Kasmaz, Caroline Ellis, Martin Hughes, David Prakash, Oliver Le.

*In 2023, Dancehousing has been funded City of Yarra and Department of Equality.*



Altogether with the Dancehousing Communities. Photo by Nam Nguyen.



# Dancehousing Community Events

673 Tickets

16 sessions

\$12,360 Box Office

570 (85%) vs. 103 (15%)  
Paid vs. Comps



12-13 Feb

*On the Verge* by In The Moment

14 May

*Another Round, Again* by Sister Sessions

14 May

*Taurus Ball* by House of Dévine

15 May

*Almost on the Verge* by In The Moment

30-31 Jul

*On The Verge #4* by In The Moment

11 Aug

Contact Improvisation Class by Contact Improvisation

20 Aug

*Zodiacs Ball: LEO SZN* by House of Dévine

25 Sep

*Waacking Inferno Vol.1* by Burn City Waack



## Dancehousing Community Events

### ***On the Verge* by In The Moment**

12-13 February | 1 Event | Sylvia Staehli Theatre & Upstairs Studio

A performance improvisation peer practice event in 3 parts. 1) 20 minute performances 2) Peer Practice 3) Public-facing performance.

### ***Another Round, Again* by Sister Sessions**

14 May | 1 Event | Sylvia Staehli Theatre

This volume will take the form of a round robin battle prelim across 3 circles, with each dancer getting the chance to exchange and express multiple times with multiple ladies.

### ***Taurus Ball* by House of Dévine**

14 May | 1 Event | Sylvia Staehli Theatre

The Taureans of House of Dévine, Mother Kianna and her children Nicolita, Brie and Mike have teamed up to bring you a Ball that will shake the stars from the heavens

### ***Almost On the Verge* by In The Moment**

15 May | 1 Event | Sylvia Staehli Theatre & Upstairs Studio

Participants will have the opportunity to create multiple short pieces that explore across movement, dance, sound and spoken word.

### ***On the Verge #4* by In The Moment**

30-31 July | 1 Event | Sylvia Staehli Theatre & Upstairs Studio

A 3-piece performance, each distinctive in their approach to improvisation and for the punctilious puncturing and punctuation of the boundaries of performative practice.

### **Contact Improvisation Class – Contact Improvisation Melbourne**

11 August | 1 Event | Upstairs Studio

A day of workshops to celebrate the breadth of Contact Improvisation talent in Melbourne, showcasing different approaches and ideas.

### ***Zodiacs Ball: LEO SZN* by House of Dévine**

20 August | 1 Event | Sylvia Staehli Theatre

The second installation of this series will take you into the world of LEO, showcasing hot and fiery essence across six categories.

### ***Waacking Inferno Vol.1* by Burn City Waack**

25 September | 1 Event | Sylvia Staehli Theatre

Waacking Inferno brings together Waackers and disco lovers from all over Australia and more to share a stage, exchange and showcase their creative talents through this art form.



Magz in Waacking Inferno. Photo by Nam Nguyen.

## On Residence

*Dancehouse's unique pilot program of residencies connecting dance artists to regional and outer-metropolitan dance-friendly organisations, hubs and communities.*

On Residence invests in the research and creative development of new works by dance artists whilst encouraging a collegiate network of co-producing and co-presenting organisations. Strategically encouraging mobility and circulation, Dancehouse invests in artists and projects away from North Carlton, but hosted by friends.

Disrupted heavily by lockdowns, some On Residence projects continued in 2022 including:

- Bundanon | Illaroo, NSW: Nithya Nagarajan and Samara Hersch with Vishakanyas: *Poison Maidens*
- FLING Physical Theatre | Bega, NSW: Rebecca Jensen with *The Effect*
- Garambi Baan / Laughing Waters | Eltham, Vic: Harrison Hall, Yuiko Masukawa, Sam McGilp, Makoto Uemura and Kazuhiko Hiwa with *Running Machine*

*On Residence has been supported by the PlayKing Foundation.*

## In Residence

*In Residence invites artists and projects from Dancehouse's sister organisations — nationally and interstate — to be hosted by Dancehouse in North Carlton.*

### **The Mill, Adelaide — Thomas Fonua with FAFA**

In a partnership with The Mill in Adelaide, Thomas Fonua will travel to Melbourne to develop his new work FAFA at Dancehouse.

FAFA is a new physical-theatre work which examines gender, identity and Patriarchy from a Pacific lens. Drawing from the origin stories of the Samoan Fafafine and Tongan Fakaleiti, 'FAFA' is commentary from this generational perspective of the labour division which validated the act of pre-colonial gender fluidity in accordance to a patriarchal society. It also examines the differences in the rite of passage of a boy becoming a man from the past traditional landscape to a present western/urban environment.

### **Dance Nucleus Singapore's [CP]3 — Shriraam Theiventhiran**

In 2022, Dancehouse funded Shriraam Theiventhiran's participation as an Australian artist in [CP]3.

[CP]3 is an intensive distance learning (digital delivery) program for the development of critical praxes in contemporary choreography and performance making. The main aim of the 4-month programme is to help emerging artists from across Asia and Australia articulate and develop their own artistic practices. Each module is led by 8 established artists across the region (Padmini Chettur, Pichet Klunchun, Arco Renz, Melati Suryodarmo, Xiao Ke x Zi Han, Choy Ka Fai, Eisa Jocson, Luke George) who takes on the role of guest mentor. The mentors host modules from the different Asian and international milieux that they are based in, bringing with them a spectrum of perspectives and experience.

### **Critical Path's Articulating Practice — Zoe Bastin**

Travel costs contributions towards Zoe Bastin's Articulating Practice, Sapphire Coast residency with Critical Path November 2022.

## Self-Made

*Self-Made is a program of events and activities conceived and convened by local dance artists, curators and thinkers and hosted by Dancehouse.*

*Self-Made invites dance artists to leverage Dancehouse resources and to participate and discover, share and evolve their own practices, solutions, networks and ideas.*

### The Green Bee

*Working for the climate in art and action. Led by Caitlin Dear and Rebecca Jensen.*

Open to all, the Green Bee is a series of free workshops facilitated by local artists, activists, scientists, environmentalists and community groups, to connect like-minded people to take climate action.

Join this series of working sessions to create and take climate action through a mix of art, advocacy, action, discussion, and practical support of local campaigns. Through this collaborative work, The Green Bee aims to build meaningful connections, future collaborations, support networks, and friendships. There are four Green Bee Workshops scheduled for Summer/ Autumn 2022.

#### GREEN BEE #1 / 10am–12pm, Saturday 12 Feb 2022

Collingwood Children's Farm, 18 St Heliers Street, Abbotsford

Art: Caitlin Dear | Action: Land care with Collingwood Children's Farm

#### GREEN BEE #2 / 10am–12pm, Saturday 5 March 2022

Dancehouse, 150 Princes Street North Carlton

Art: Rebecca Jensen | Action: Advocacy and campaigns with Yarra Climate Action Now (YCAN) | Partner: Dancehouse

#### GREEN BEE #3 / 10am–12pm, Saturday 2 April 2022

Collingwood Children's Farm, 18 St Heliers Street, Abbotsford

Art: GEOFADE (Devika Bilimoria and Luna Mrozik Gawler)

#### GREEN BEE #4 / 10am–12pm, Saturday 30 April 2022

Dancehouse, 150 Princes Street North Carlton

Art: Fast Fashun | Action: Friends of the Earth



The Green Bee. Photo by Matt Krummins.



## Self-Made

### On The Table

On The Table is a weekly event for artistic exchange and collaboration run by Caitlin Dear and Rebecca Jensen. Dancers of any training background, as well as people curious about movement though new to dance, are welcome.

Each week's session is hosted by a different artist or collective who are invited to put something 'on the table' for everyone to examine together. The program features artists working with different styles of dance, approaches to choreography, methods of bodily practice and relationships to movement. On The Table particularly aims to highlight artists who work with dance in combination with other fields (for example gaming, science, therapy and visual art). Anyone from these intersecting fields are encouraged to come along!

- 21 March — Billy Soy/Piaera Lauritz
- 28 March — Catherine Magill
- 4 April — Joshinder Chaggar
- 11 April — Kristen Cafari and Tenae Smith (CoExist Collective)
- 25 April — James Marples
- 2 May — Gemma Sattler & Molly McKenzie
- 9 May — Environmental Performance Authority (EPA)
- 23 May — Gabriella Jozefina Imrichova
- 6 June — Alec Katsourakis
- 13 June — Thandi Bethune
- 20 June — Zoë Bastin
- 27 June — Derrick Duan
- 5 September — Chris Chua
- 12 September — Inplay Projects
- 19 September — Jonathan Sinatra
- 26 September — Louella May Hogan
- 3 October — Abigail Benham-Bannon
- 10 October — Patricia Wood
- 17 October — Jessica Tanto
- 24 October — Michaela Bear and Caitlin Dear

### Winter Workshops

Dancehouse clusters together a series of dance workshops, talks, masterclasses, tutorials, and labs featuring local, national and even internationally based artists and arts workers. It's a consolidated opportunity for experienced and emerging dance artists to gather, share practice, expand their skills and thinking, learn from elders and debate potential futures.

9-10 July	Winter Workshop Masterclass with Raghav Handa
22-24 July	Winter Workshop #2 – Next Stages
22 July	Budgets for Beginners — Geoffrey Masters
22 July	Production Skills — Bec Etchell
23 July	Admin Basics for Artists — Insite Arts
24 July	Producing Fundamentals for Artists — Insite Arts
22-24 July	Winter Workshop #3
22 July	Contact Improvisation with Live Music with Ethan Hunter
23 July	The Emergent Edge – Developing an Improvisational Performance Practice based on Whimsy, Strategy and Skill with Kevin Jeynes
23 July	Hustle Workshop with Madfox
24 July	How to Participate in Street Dance Culture with Jam on Toast
4-5 August	Performative Rituals with Speak Percussion & Jessie Marino

### In Development

In Development is Dancehouse's way to support artists and projects with free space at Dancehouse.

- *After Party* by Yuiko Masukawa
- *Conquest in the Garden* by Nebahat Erpoplat
- *Maloya Moshpit* by Muriel Hillier Toulcanon, Justin Marshall and Punctum Inc.
- Weave Movement Theatre
- *The Chameleon Who Forgot It's Colour* by Julie Minaai
- Maura Garcia & Jacki Sheppard creative development
- *Trish & Trisha* by Patricia Wood
- Maggie Fox creative development
- *It's Going to Get Dark* by Samara Hersch for the Hyperlocal initiative



## ➤ SECTOR ENGAGEMENT

As a hub for independent dance artists, Dancehouse has the unique capacity to support multiple communities, voices and mechanisms to best serve our society and the artform. Sector engagement encompasses advocacy, self-determination models, cocuration, community leadership and sovereignty, online resources, industry discussions, and services Dancehouse can and should provide to the sector.

## Industry Partners & Initiatives

### First House Forum — First Nations Dance

On 7 October 2022, in partnership with BlakDance, Dancehouse hosted the inaugural First House Forum of Aboriginal and/or Torres Strait Island dance artists. The Forum invited artists to agree collectively and to direct Dancehouse on how to allocate funds across collective projects and practices: new works, commissions, residencies specifically for First Nations dance artists.

The Forum identified a need for artists to learn, work and return to country with existing and developing projects.

The Forum agreed to support each artist, under the guidance of a Project Elder, to develop new work on Country or present existing works to communities on their homelands for the first time. Dancehouse was directed to assist in the producing of these projects and to reconvene artists at the end of the year, at Dancehouse, to reflect on their experience.

*On country residencies are an initiative of Dancehouse & BlakDance via the First House Forum with support from the Sidney Myer Fund.*

### Sangam — South Asia and Diaspora Dance

Dancehouse has been proudly working with Sangam co-curated by Priya Srinivasan, Hari Sivanesan and Uthra Vijay since 2019. The Sangam and Dancehouse relationship has grown and evolved year-round to further our shared ambitions to celebrate, build and expand the opportunities and contexts for South Asian and diaspora dance artists and works at Dancehouse.

Dancehouse works with Sangam to offer 3–4 places for emerging artists in Dancehouse's annual Emerging Choreographers Program (ECP). Dancehouse offered Sangam a unique commission in 2023 as part of the New Voices program with support of the Sidney Myer Fund.

### Union House Theatre, University of Melbourne

An ongoing collaboration with Union House Theatre, to engage with both dance-loving students and their extracurricular activities at University of Melbourne. Dancehouse offers an annual Award and also collaborates with the Union to connect emerging artists and teachers to the abundance of dancing students on campus.

### Housekeeping

Housekeeping is the self-governing mechanism for Dancehousing comprising 1–2 leaders from each community. Housekeeping serves cultural and administrative functions for Dancehousing. It is a way for groups to collaborate, contribute and discuss resources available for the program at Dancehouse. It gives each community a platform to offer suggestions to Dancehouse's broader mission.

*Housekeeping's quarterly meetings are managed by Dancehouse's Community Producer engaged through funds from the City of Yarra's Engage Yarra grant (2022–23).*

### Insite Arts—Emerging Choreographers Program [ECP]

Insite Arts partnered with Dancehouse as producing partners of the Emerging Choreographers Program (ECP). In 2022, Insite supported emerging producer — Beth Cross — to work one day a week with Dancehouse to coordinate their Emerging Choreographers Program (ECP).

As a leading producer for Australian arts locally and internationally, Insite offers incredible access to producing knowledge, networks and skills for ECP participants. For ECP, Insite Arts contributes mentoring, online discussions and workshops for the participants in the basics of producing, pitching and arts management.

### Hyperlocal — Touring, Co-Commission and Co-Presentation

HYPERLOCAL is a collaborative program between an artist or collective and four presenting partners across Melbourne — Abbotsford Convent (Abbotsford), Dancehouse (Carlton North), Darebin Arts (Northcote) and The Substation (Newport) — coordinated and produced by Performing Lines.

Hyperlocal invites artists to respond to the opportunity to work “hyperlocally” with the presenting partners. The successful Hyperlocal artist, Samara Hersch will develop *It's Going to Get Dark* in 2022.

*Hyperlocal is supported by the Besen Family Foundation, and Creative Victoria.*



## Independent Public Classes & Workshops

### Affordable Space Hire

Dancehouse understands that, more than any other performing artform, access to space is a fundamental condition needed for work as a dance artist. As such, when not being used for our presentations and programs, Dancehouse is committed to offering the best and most affordable dance studio space for hire in Melbourne. Our three studio spaces offer a range of facilities that best support diverse dance activities.

Whether leading a class, facilitating a workshop, or rehearsing for a new performance, Dancehouse has a number of offerings that minimise financial barriers to participation and maximise dance artists' ability to earn income for themselves.

### Public Classes and Workshops

When offering Dancehouse spaces for hire, priority is given to dance or dance related activity. Annually, as part of our Public Classes and Workshops program, more than 50 distinct dance classes — micro-businesses — operate out of Dancehouse. These include but are not limited to: Odissi Indian Classical Dance, Self Thai Massage, Fine Lines Contemporary Movement Practice for Mature Dancers, Clowning at 1.5m, Body Weather, Afro Cuban & Graham Contemporary, Alchemy Dance Improvisation, Action Theatre, Body Mind Centring, Ballet for Beginners and many others  
Nick Papas

### Weekly & Term-Based Classes 2022

Ballet for the Contemporary Dancer / Angelina Nicole  
Body Weather / Gretel Taylor  
Afro Latin Groove / Irina de Loche  
Graham Contemporary / Irina de Loche  
Fine Lines / Katrina Rank  
Captivate Action / Lyndall Grant  
Odissi Indian Classical / Monica Singh  
Improvisation / Nick Papas  
Beginners Ballet (Adults) / Shay Reeves

### Workshops 2022

Getting Out Of Your Head / Akimera Burckhardt-Bedeau  
Winter Lab / Antipodes Theatre Company  
Acro Workshop / Damian Meredith  
Hoop Class / Donna Sparx  
Contact Improvisation Workshop / Emily Bowman, Josef Lehrer  
Afro Festival / Gracieuse Amah  
Workshop / Joel Bray  
Tai Chi / Lily Sun  
Captivate Action — Stage Fighting / Lyndall Grant  
MIECAT Movement Class / Mark Cooper  
Music Theatre Workshop / Salty Theatre  
Embodied Anatomy / Wendy Smith  
Casual Class / Zoe Bastin





## Management and Staffing Structure

ONGOING STAFF	ROLE	DATES	EFT
Josh Wright	Artistic Director/CEO		Full-time   1.0 EFT
Ashley Dyer	Program Manager	Jan-Apr	Part-time   0.8 EFT
Geoffrey Masters	Program Manager	Apr >	Full-time   1.0 EFT
Olivia Hutchinson	Operations Manager	Jan > Apr	Full-time   1.0 EFT
Jacqui Martin	Operations Manager	Apr >	Full-time   1.0 EFT
Audrey Schmidt	Marketing and Communications Manager		Part-time   0.6 EFT
Georgia Rann	Production Manager	Jan > Feb	Part-time   0.8 EFT
Rebecca Etchell	Venue & Production Manager	Jan >	Full-time   1.0 EFT
Jonathan Homsey	Partnerships Manager	Jan-Feb	Part-time   0.4 EFT
Caro Ooi	Dancehousing Community Producer		Part-time   0.2 EFT

NON-ONGOING STAFF	ROLE	DATES	EFT
James O'Donoghue	Venue Supervisor		
Philipa Rothfield	Artistic advisor		
Beth Raywood Cross	ECP Producer		

BOARD	ROLE	DATES
Shelley Lasica	Chair / Artistic Member	
Nick Hays	Deputy Chair	
Josef Lehrer	Treasurer / Artist Member	
Tiffany Lucas	Secretary	
Sandra Parker	Artist Member	
Veronica Bolzon	Ordinary Member	
Dean Hampel	Ordinary Member	
Melanie Lane	Artist Member	Feb >
Ngioka Bunda-Heath	Artist Member	Apr >
Viviana Sacchero	Ordinary Member	Apr >



CONTRACT STAFF	ROLE
Pia Lauritz, Molly McKenzie, Gemma Sattler, Jackie Morgan, Alec Katsourakis, Blair Tosh, Carolyn Ooi, Christine, Jasper Vaughan, Luke Fryer, Luke Macaronas, Takashi Takiguchi	Front of House
Alison Graham, Canada White, Edward Farrar, Gabriel Bethune, Hayley Fox, Jack Wilkinson, Jacquie Glen, James O'Donoghue, Jill Chrisp, Katie Williams, Lachlan Murdoch, Millie Levakis-Lucas, Min Kingham, Monique Orton, Paul Reisenberger, Taran Ablitt, Theresa O'Connor, Thomas Baker, Virginia Proud	Technical & Production staff
Leora Hester, Elaine Soo	Bookkeepers

Photos from left to right: Joshua Wright, Jacqui Martin, Geoffrey Masters, Audrey Schmidt, Bec Etchell, Jonathan Homsey, Caro Ooi, Beth Raywood Cross, Ashley Dyer, Olivia Hutchinson, Georgia Rann, James O'Donoghue, and Philipa Rothfield.



## Venue & Operations

### Venue Upgrades

In July, Dancehouse received solar panels through a Victorian Government grant awarded to City of Yarra. This greatly increasing our green credentials and will decrease our mains power energy us, and costs, significantly.

Dancehouse repainted the Sylvia Staehli Theatre, foyer bathrooms, back of house and the common areas.

### Venue Hire & Membership re-modelling

In August 2022, Dancehouse increased venue hire rates slightly — the first increase in over 5 years.

Dancehouse's membership program was re-developed to prioritise discounts and savings to members of the dance community and to prioritise and discount their use of Dancehouse into the future.

### A 10-year Masterplan

Dancehouse is steward of Carlton Hall for peppercorn from City of Yarra.

Throughout 2022, Dancehouse worked with City of Yarra to develop a 10-year masterplan for Carlton Hall. The masterplan incorporates a four stage development of the site which would make Dancehouse a flexible, accessible, and fit for purpose dance theatre space.

Dancehouse is actively researching spaces and partnerships to extend our capacity to run additional spaces for the benefit of the community. The priorities of Carlton Hall would be as an artist-driven public presentation, rehearsals and events.



*Finalé.* Photo by Nam Nguyen.

## Marketing Report

Across most channels, Dancehouse marketing and engagement increased its reach and effectiveness. These increases were due to the diversity of offerings, density of programming, and Dancehouse's tactical marketing and communications strategies on social media to increase organic reach.

The Dancehouse website, e-news and Instagram channels were the most productive channels. Unsurprisingly, and in line with global trends, Twitter and Facebook engagement continues to plummet.

Some advertising strategies were employed for Keir Choreographic Award and for Season 1 with negligible effects considering Dancehouse's small budget. Engaging artists and partnerships in content creation — such as with Performance Review — generated strong useable content in time and with respect to the forms and artists.

### Dancehouse Website

After seeing a 40% improvement in 2021 from 2020 (a drop from 54.61% to 32.64%), we have now surpassed the desired range of 25–40% and achieved an incredible bounce rate. This shows that the website is easily navigable and guides people to spend time exploring and taking actions on our pages. A very small percentage of website visitors exit without navigating to another page or taking an action (such as purchasing a ticket).

Direct website referrals increased by 33.61% since 2021, organic searches are up by 52.26%, social referrals are up by 32.94%.

**37,721 unique visitors**  
38% increase

**225,632 page views**  
65% increase

**2.7% bounce rate**  
92% improvement



We've seen a 78% decrease in twitter impressions and a 47% decrease in engagement. Reviews are popular content and, similar to Facebook, artist opportunities and resources. Twitter saw a -36.26 decrease in website referrals since 2021.

**2,089 Followers**



With 4,400 followers by the close of 2022 programming, we saw a 21% increase in Instagram followers. We continue to see a 20–30% increase in followers per year. This is almost double the industry standard. Reels were by far the most popular form of content (aside from announcement posts which always get more reach). Stories saw a decrease in engagement. Instagram saw a 439.66% increase in website referrals since 2021. From 2020–2021 we saw a 362.37% increase in Instagram referrals showing that this growth is incredibly sustained and continuing to improve. However, we saw a 42.48% decrease in Instagram Story referrals since 2021. Regardless, stories have seen a massive increase of 251.35% since 2019 and remain an important tool for CTAs.

**4,400 Followers ↑**



Our average open rate was 30.02% (52.23% increase) above the Arts and Artists average of 26.27%. Dancehouse click rate increased (18%) to 4% which is also above the industry average of 2.95%. Overall we see above average engagement and opens. In 2022 we sent out:

- 15 EDMs
- 1 development (EOFY campaign)
- 19 Invitations
- 1 survey
- 7 media releases
- 1 Special offer

**60,863 Deliveries in 2021**  
20% increase

## Marketing Report



Facebook has changed their analytics and we are no longer able to download data. This means we cannot continue to report in the way that we have (via our own data analysis) and rely instead on their pre-prepared reporting. The most popular posts (aside from announcements) were links to educational resources (such as podcasts and video content) and practitioner opportunities (such as workshops and talks). For general season promo, native video content remains the most effective. Video engagement is up by 15.5% and 1-minute video views are up by 18%. However, overall minutes viewed is down by 86%. Although our top website referrer remains Facebook (4,096 users), we've seen a 2% decrease since 2021.

**251,588**  
**250% increase**

**Page Visits**  
**7.4% increase**

**105 New Likes**  
**33.5% decrease**



*Finale: To the Floor with Jam on Toast. Photo by Nam Chops (Nam Nguyen).*



## Media Highlights

42  
Reviews and articles



Performance  
"Castillo" by Prue Lang

Place  
Sylvia Staehli Theatre, Dancehouse,  
Melbourne, Victoria, March 3, 2022

Words  
Gracia Haby



The sole is stamped with the maker's mark, the size, and the width of the shoe. The sole is attached to the last with a staple gun, then using the relevant sized upper, the shoe is pulled over the last, the toe is pinned, and the upper is stapled to the seat of the last. This is followed by a combination of paste, hessians and cards to build up the block, depending upon the dancer's specifications. This is how Freed of London make their bespoke pointe shoes, and this behind-the-scenes process is how Prue Lang's "Castillo" begins.

ARTS hub\*

Menu

News > [Performing Arts](#) > [Reviews](#)



PERFORMING ARTS

"The common thread in the stories was the level of devotion and connection each of the dancers felt through dance..." Photo supplied.

SHARE



## Dance review: Bridge, Dancehouse

A performance that parlays the many benefits of dance: escapism, connection, seeking a greater purpose.

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Culture Dance Arts

## These bright stars are pushing dance beyond the 'boys club'

By Leila Lois

March 21, 2022 – 12.36pm

Save Share

The dance world is re-emerging from a "massive dark period", says Deborah Brown, former choreographer for Bangarra Dance Theatre.

But as the lights come back on they are revealing a long-overdue change: a new wave of female choreographers of diverse heritage going solo.

22

MARCH 19 – 25, 2022

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# Dance

Angela Goh's dance work *Sky Blue Mythic* challenges us to shake off anthropocentric ways of being.



## Beyond human

Anador Walsh is a curator and writer.

Both times I've seen Angela Goh's *Sky Blue Mythic*, it's been in eerily appropriate contexts. The first, Goh was performing at the Sydney Opera House. It was May last year, the eve of the blood moon. Maybe the Covid-related lockdowns caused me to look for some sort of greater meaning, or maybe I was under the influence of the intrinsic connection that folks with menstrual cycles have to the moon. But I left feeling strongly that *Sky Blue Mythic* was touching on something significant.

The second time, on the opening night of *Sky Blue Mythic*'s current season at Dancehouse in Melbourne, I sat in the dark of the theatre as images of the northern New South Wales floods flashed through my mind. It was as if the two were inextricably intertwined: Goh's performing body and the decimation of a region in the throes of a "once-in-100-years" climate disaster. I could not separate the two.

Originally commissioned by Carriageworks, Dancehouse and the Keir Foundation as a short work for the 2010 Keir Choreographic Award, *Sky Blue Mythic* was expanded in 2021 as a Sydney Opera House New Work Now commission. In her artist statement, Goh writes: "*Sky Blue Mythic* approaches dance as a non-human entity" and says that it employs non-human-centric ways of sensing as an embodied strategy. This is clearly evident throughout but is showcased in a particular scene in the final third of the work.

Kneeling on the ground, Goh transforms her hands in a startlingly childlike way into a butterfly. Extending her limbs in front of her body and interlocking her thumbs, Goh flaps the butterfly's wings – her hands – and floats the insect over her head. Soon afterwards, Goh pulls herself with one hand by the teeth

to the front of the stage, before creating an optical illusion with her hands that seemingly separates her lips from her face. Her fingers crossed in front of her face to form a second mouth, Goh slowly extends her arms out towards the audience, transporting her new lips with them, so that they appear to hover almost a metre out from her face. In this moment, the possibility of separating ways of being from the historically entrenched restraints of the human mind and body seems close to being realised.

To say that *Sky Blue Mythic* is referentially dense is a gross understatement. Goh's stated influences include, but are not limited to, the Romantic ballet *Giselle*, Jorge Luis Borges' *The Garden of Forking Paths*, Sadie Plant, Xenofeminism and the song "Dreams" by The Cranberries. In a recent conversation, Goh told me that this doesn't even begin to scratch the surface of the "rabbit hole and thinking loop-de-loop" that has informed this work.

Beyond Goh's referential framing, it's hard as an audience member not to bring your own lexicon of experience and culture to *Sky Blue Mythic*. As I watched Goh compost, recalibrate and regurgitate her cultural touchpoints, I found myself doing the same. When Goh reached into her pocket to pull out a blue geonstone, I thought of Salter Moon harnessing the powers of the cosmos to fight forces of evil. When Goh blinked or winked for uncomfortably long periods of time or repeated the same phrases of movement twice or more, I thought of the potential for computational glitches to act as catalysts for sociopolitical change, as proposed in Legacy Russell's 2020 manifesto *Glitch Feminism*. And when Goh repeatedly opened her mouth to utter a protracted howl or performed a sequence of balletic movements, I found myself thinking of her entire choreographic catalogue, particularly *Body Loss* (2017-22) and *Scum Ballet* (2017).

Goh inspires these wormholes of

thought in two key ways. She is a technically brilliant dancer. The control she holds over her body while it is in motion attests to this. In *Sky Blue Mythic* she moves in ways that oscillate between being so mechanically precise and so seemingly physically impossible that it's best described as being inhuman.

In one scene, she rotates her kneeling body so slowly I find my gaze moving out from her towards the stage's edge to check she isn't on some sort of moving platform. In another, she orientates the lower two-thirds of her body over her arms, neck and head in a series of movements so complex I keep half-expecting her spine to snap.

Goh is also adept at amassing the right team to realise her vision. *Sky Blue Mythic*'s stage design is minimal, populated only by a sundial and the occasional appearance of other objects – a papaya milk can and a gem. The costuming is casual and almost normcore in nature. Corin Iltis's electronic score is at times sparse and haunting and at others jarring. Gavin Ruben's brilliant white lighting design is broken up in moments by a strobe-like procession of RGB – red, green, blue – colours. All these staging elements coalesce into an experience that captures the zeitgeist and draws you in to the work's conceptual underpinning, while leaving enough space to bring your own understandings to the work.

Lately I find myself regularly in conversation with peers and friends about post-pandemic life and the cultural vibe shift we're currently experiencing. Discussions on the adaptation of urban areas to deal with climate change, the threat of nuclear war and the future of labour with increasing automation and the growing integration of artificial intelligence into everyday life are mingled with musings on the future of art, music and fashion.

Disappointment that the "hot vaxxed girl summer" didn't really eventuate, the changing nature of desire and the idea

that culture today is deeply shaped by an impending sense of doom are all real, valid concerns but are ultimately futile in the face of war and large-scale climate collapse. There it is, after all, no culture without life. Angela Goh's choreographic practice at large is grounded in exploring these concerns, but *Sky Blue Mythic* particularly brings them into focus.

In exploring alternative ways of being and doing outside anthropocentrism, *Sky Blue Mythic* asks us to tap into our social, technological and ecological surroundings, to consider how we could do things differently. What we've been doing to date clearly isn't working; we need something more than human. ■

*Sky Blue Mythic* is showing at Dancehouse, Melbourne, until March 19.



## REVIEW

## The Saturday Paper



In a game of basketball, a player scores a double-double when they get 10 or more points across two of the following categories: points, rebounds, assists, steals and blocked shots. Similarly, Deanne Butterworth, Jo Lloyd, Evelyn Ida Morris and Tina Havelock Stevens' performance of the same name, *Double Double*, has five core tenets that participants must navigate: music, movement, costuming, context and audience.

*Double Double* is a durational performance for four performers. It merges the choreography and dancing of Butterworth and Lloyd with the drumming of interdisciplinary artists Morris and Havelock Stevens. Over the course of two hours, the four performers work through a series of established musical and choreographic phrases, generated through group conversation and feedback.

These phrases are set, and stem from the premise "I am not you – you are not me". However, they are not static. They evolve in response to the context in which the work is presented and the decisions that are made by the performers and audience during the performance. The level of agency this work affords its performers and spectators ensures that no two iterations of *Double Double* are the same.

*Double Double* premiered in 2019 at the Ian Potter Museum of Art, Naarm (Melbourne), and has since been shown at Liveworks in 2019 on Eora Country (Sydney) and Mona Foma, Nipaluna (Hobart) in 2020. Most recently, Dancehouse presented *Double Double* on September 7 and 9, 2022, at Collingwood Basketball Stadium, Naarm.

I saw the premiere of *Double Double* and attended the September 7 performance. This was the first time this work had been shown outside an art gallery context and it was a markedly different experience. Not only was the work removed from the conventions of performing and spectating dictated by the gallery, but it also became subject to a whole set of new conventions, inherent of a basketball setting.

After we were told we were free to roam and position ourselves as we pleased and that photography was encouraged, the audience was invited into the stadium. Upon entering, the dynamics of being in a coded sporting arena began to play out. Some audience members made a beeline for the bleachers, others stood around the periphery or sat on the metal seats that divided the stadium's two courts. I watched as people navigated the borders of these courts, wondering if they would break with convention and cross them at some point, wondering if I would, too.

Morris and Havelock Stevens began drumming beneath the fluorescent-yellow floral sheets that have appeared in every iteration of *Double Double*. They were situated at opposite ends of opposite courts, beneath the basketball hoops. Butterworth began dancing on the same court as Morris, and Lloyd started in front of Havelock Stevens. A shared drum roll kicked things off, building a sense of anticipation.

This initial synchronicity between drummers was brief. There were times Havelock Stevens played a consistent beat, while Morris drummed something more erratic and discordant. There were moments of sparsity, as one drummer kicked their sticks along a court or both moved away from their kits to join the audience or change costumes.

Lloyd or Butterworth at times played with Morris and Havelock Stevens on the drums, and sometimes Morris, Havelock Stevens, Butterworth and Lloyd performed choreography together as an ensemble. The only recurrent musical phrase was the drum roll, which re-entered the work a few times, usually signalling that something was about to happen. Depending on where you were situated, the volume of these drum rolls reverberated through your seat, mimicking the feeling of being courtside at a basketball game.

The choreographic content of *Double Double* intertwined the distinct yet historically enmeshed practices of Butterworth and Lloyd, who have been performing together for decades. When they danced separately, in different planes of vision, Butterworth's iconic, rolling hand gestures and Lloyd's decisive, jagged movements showcased their individual practices as choreographers. Yet when they moved together, in close physical proximity, their dancing bled to form a series of responsive duets.



JANE DEMPSTER

Dancer/choreographer finalists in the Keir Choreographic Award Joshua Pether, left, Raghav Handa, Lucky Lartey and Vishnu Arunasalam

## Dance award a stepping stage to recognition

MATTHEW WESTWOOD  
ARTS CORRESPONDENT

A decade ago, Sydney businessman Phillip Keir noticed a lot of activity in contemporary dance was artists spending time in the studio, forever workshoping and developing ideas.

He decided to help push more of those ideas towards an audience by introducing the Keir Choreographic Award, which commissions eight choreographers to produce a performance of their work and gives a

prize to the one judged the best.

The biennial award was first held in 2014 and, including this year's competition starting on Wednesday, has given a leg up to 40 original dance works.

"The great thing about competitions is that you have a result – it comes to a point," Mr Keir said.

"Sometimes there is a sense with contemporary dance that you are always developing it – there's a development period and another development period, and it never draws to a conclusion."

"The idea of having a prize is that you have a deadline."

Eight dance artists or teams were selected from 64 proposals this year and offered paid commissions to present their work at Carriageworks in Sydney and Dancehouse in Melbourne.

The finalists are Alice Will Caroline (Alice Dixon, William McBride and Caroline Meaden), Tra Mi Dinh, Raghav Handa, Rebecca Jensen, Jenni Large, Lucky Lartey, Joshua Pether, and Alan Schacher and WeiZen Ho.

Lartey, from Sydney, has made a piece called *Exoticism* in which he explores some of the expectations people have about him being

a dancer from Ghana. He performs the work with a dancer with Sri Lankan heritage, Vishnu Arunasalam. "This concept is quite important for me – I have been having this conversation for a very long time," Lartey said.

"I feel I always have to explain myself, or educate people."

A first-time finalist in the Keir award, Lartey said it was an important platform for dance-makers to express their ideas.

Mr Keir's interest in dance was sparked when he was in his early 20s and spent a year at the studio of contemporary dance pioneer

Merce Cunningham in New York. He later worked as a theatre director and magazine publisher, but the formative experience of being in a collaborative artistic environment, as at Cunningham's studio in the 1970s, eventually led to him establishing the dance award.

For the first time this year, all eight dance-makers will present their short works in alternate seasons in both Sydney and Melbourne. The winners of the \$50,000 jury prize and \$10,000 audience choice award will be announced on Sunday.



## Media Highlights

THE  AGE

Culture Dance Performing arts

### Choreography works are engrossing, but there's barely a dance step in sight

By Jill Sykes

June 24, 2022 – 1:11pm

Keir Choreographic Award ★★½  
Carriageworks, June 23

If you go to this program of four new works expecting to see dance, you will be surprised. There is barely a dance step in sight. But the combination of imagination with movement and musical skills add up to an engrossing couple of hours.



Lucky Lartey and Vishnu Arunasalam. SHANE ROZARIO

Each of the choreographers has written a thoughtful and complex program note about their concept of the work. While it is not always easy to match what we see to what is written, each inspires and holds the mind of the viewer in its own way.

Rebecca Jensen opens the program with *Slip*, in which she plays with time, with the help of a colleague contributing live sound. Starting in a graceful long dress from years gone by, Jensen sits centre stage to delve into a modern backpack, pull out a packet of crisps and chomp them noisily – a sound amplified through film's Foley technique by her colleague, Aviva Endean.

The elegant gown is slipped off with the assistance of an audience member in the front row, who unzips it, and in current practice gear, Jensen demonstrates a graceful gesture towards choreography and her approach to time and space before the two of them slip into luminous gloves and continue in darkness that gives us only their hands to look at – and enjoy.

Lucky Lartey's *Exoticism*, performed with Vishnu Arunasalam, doesn't live up to the promise of the title or the nice idea of taping a vision of a body on a board and posing to match it.

Two finely tuned male dancers moving arms and torsos as they stand in silhouette make a promising start, but the development doesn't happen.

★★★★★

### Dance review: Siren Dance

Seductive and transformative, the siren's call is strong in this production.

29 Mar 2022

Leila Lois



'Siren Dance seems to provoke us to consciously consider our gaze and our relationship with desire.' Photo by Gregory Lorenzutti.

SHARE

Menu



*Siren Dance* was an absolute maelstrom of a performance: it sucked you in, helplessly. Developed by Lilian Steiner over the past few years in Europe, *Siren Dance* has undergone a stunning remounting at Dancehouse and is a shining example of how cutting edge and exciting their program is. Steiner has used classical references and symbolism, the siren luring sailors, to give audiences a fresh and provocative look at magnetism and disguise in performance.

For the first section of the choreography, Steiner entered, Giselle-like, floating *en pointe* in lines across the stage, with occasional hand movements, like flicking water. She wore a ghostly gossamer creation by Geoffrey Watson and had her back to the audience. We were left hankering to see her face as she tantalisingly turned towards us with her hands in front of her eyes. There was a strong sense of play with the gaze, as she lured us further into her pelagic world. Latent in the piece was a sense of dread at being ensnared, being consumed by desire and all the pitfalls that come with it. As Steiner sat with her legs out to the side in a mermaid posture, batting her eyelashes rapidly at the spectators. Steiner mentioned in her program 'a peacockish play of power', something that she expertly embodied in her Helen of Troy-like stare.

The serenity of this first movement developed into frantic dancing with a tambourine, the pointe shoes became percussive and took over her body, reminiscent of *The Red Shoes*. UV light was used to enhance the eeriness, via lighting designer, Giovanna Yate Gonzalez. The piece played even further with voyeurism, as we watched Steiner undressing and changing from a railing behind the curtain. Her second costume resembled kelp and seaweed, as she swished across the stage, legs bound and body rippling like a mermaid. Her skin was iridescent with glitter and her wig bedraggled.

## PARTNERS

Dancehouse wishes to gratefully acknowledge the generous support of our partners for 2021

## GOVERNMENT



## PROJECT



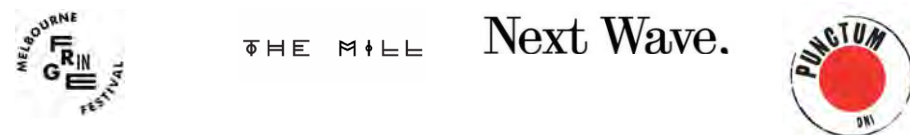
## MEDIA



## PARTNERSHIPS, BUSINESS



## PROGRAM





# DANCEHOUSE

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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.

Dancehouse stands on what always was and always will be Aboriginal land. We pay our respects to the traditional owners of this land, the Wurundjeri peoples of the Kulin Nation, to their elders past, present and emerging, and acknowledge that sovereignty was never ceded.

*Slip* by Rebecca Jensen (KCA). Photo by Zan Wimberley.