SILVER STOCKS
By Alice Dixon

PERFORMED IN-SEASON 2026 DANCEHOUSE
19 - 21 August 2026
https://www.dancehouse.com.au/whats-on/silver-stocks/

PRODUCTION INFORMATION AND SPECIFICATIONS



Alice Dixon is a highly respected Melbourne based dancer, performer, choreographer and teacher, working across contemporary dance, theatre and experimental performance. Over the last two decades she has presented works across a range of contexts - in theatres, galleries, outdoors and on screen. As a dancer and performer, she has worked for leading Australian companies and independent artists.

ABOUT THE WORK

Silver Stocks by Alice Dixon is a duet that harnesses cinematic language and raw physicality to stage the human form as both witness and witnessed.

It draws the audience into the body's contradictions: its simultaneously fragility and resilience, its power to fracture and remake itself.

In 2017, Alice's ruptured eardrum led to severe tinnitus and debilitating anxiety. Again, in 2023, a concussion temporarily impaired her cognitive function. These two traumatic bodily events and violent interruptions profoundly shifted the perception of herself and her environment.

Silver Stocks dwells in the aftermath. Where disruption, disorientation, and disturbance dredge up subconscious memory. Exploiting cinematic image-making and raw corporeal feeling the protagonist is spectator as the body becomes a site of rupture, persistence, and transformation.

"It is masterful. Pure theatrical dance bliss. Every image is perfectly calibrated and pitched. Every moment felt alive. Sensual, dark, unsettling and dementedly funny. I did not want it to end. This show is so sophisticated, every moment felt like looking through the lens of a camera held by David lynch or Billy Wilder. Seriously excellent dance. Seriously excellent theatre."
- Stephen Nicolazzo (theatre director)

CREDITED PERFORMERS AND COLLABORATORS

Alice Dixon – Choreographer and Performer
Geoffrey Watson – Performer
Robert Downie – Sound Designer
Jenny Hector – Lighting Designer
Sam Martin - Lighting Associate and Operator

RESPONSES

Gracia Haby for Field Notes

"Let the imagination loose, Silver Stocks is a reflective portal."

https://www.dancehouse.com.au/wp-content/uploads/2026/09/FN_Silver-Stocks_Alice-Dixon.pdf

Demi Fanning for Post-Performance.

"Their relational movements are like attempts to self-regulate, then self-taunt; like forcing oneself back into structure and then disintegrating."

https://postperformance.substack.com/p/review-alice-dixons-silver-stocks?utm_campaign=post-expanded-share&utm_medium=web

“This work took me completely by surprise. I had seen pieces by both artists before - so came expecting elements of their humour and technical brilliance - but nothing prepared me for the layered complexity of Silver Stocks. With dance at the centre they referenced film, theatre, design and even domestic comedy to explore tangled relationships between themselves, themselves and their art, and us. Their humour drew us in, offered acknowledgement, even a moment’s pause, but no sooner did we settle then they took off. As audience we followed them into worlds once familiar, but here angled, askew, at times topsy turvy. It was funny and fascinating, dazzling, mad, utterly simple and beautiful. It’s a rare work. I came away excited and wholly fulfilled. “What art should be!” I thought.”
- Nancy Black (Theatre Maker and director)

“Episodic, courageous, witty, energetic, dipping into noir, farce and recognisable trauma, dance mastery”
- Julia White (visual artist)

DOCUMENTATION
• Full version (50 mins) - Link HERE
• Images (12 photos) - Link HERE

Credit for all images - Jeff Busby
Credit for Video - Takeshi Kondo

WARNINGS
Partial nudity

ARTIST / PRODUCER CONTACT
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TECHNICAL SPECIFICATIONS
Silver Stocks is a 50 minute dance-theatre work featuring 2 performers presented in a black-box theatre with a stage space of approximately 9500 x 9500 mm. The premiere season also made use of a raised proscenium stage at the back of the space with dimensions 9500 W x 4700 D. The work can be modified to fit a space that does not include a separate raised stage.

The preferred seating arrangement is end-on seating (one seating bank).

There is no audience participation.

TOURING PARTY
Alice Dixon (Melbourne)
Geoffrey Watson (Melbourne)
Robert Downie (Melbourne) - sound designer and tech operator

STAGING

- Minimum stage dimensions: 9000 x 9000
- Height clearance: 4000
- Black Tarkett or painted wood flooring over sprung or wooden floor
- End-on /single seating bank
- Black curtains or walls on sides (1 curtain on rails required to conceal a performer at the end of the performance)
- Wings / side stage space not required
- Total blackout required
- Props supplied by artist: 2 x grey perspex screens in frames - 1200 W x 2000 H; Silver standing lamp, black standing lamp, small upright piano (if the presenter has access to a piano that is great), windchimes, stool, 230mm fresnel lens, 1000 x 1880 perspex sheet (lays flat on the stage. Fashioned to look like a pool. Has a small raised lip so that it can hold a small amount of water); 5 large black pieces of fabric to cover various props.

LIGHTING

- See attached document - Link HERE

AUDIO

- 4.1 sound system (front L&R + rear L&R + subs)
- QLab file supplied by artist
- Mostly original soundtrack. Two tracks requiring licensing: *Deep Inside you* and *World That's Not Real.* Both tracks by Gloria Ann Taylor.

CREATIVE TEAM BIOS

Alice Dixon

Alice Dixon is a highly respected dancer, performer, choreographer and teacher, working across contemporary dance, theatre and experimental performance. Over the last two decades she has presented works across a range of contexts - in theatres, galleries, outdoors and on screen.

Her choreographic practice has been supported through national and international residencies, commissions and major arts funding bodies. She has been commissioned to create works for platforms including; Escalator (Stephanie Lake Company), Pieces (Lucy Guerin Inc.), ASTRA, and Dancehouse's curated seasons program.

She has extensive performance credits with leading companies and artists, including Lucy Guerin Inc., Chunky Move (Antony Hamilton), Opera Australia, Reckless Sleepers (UK), Natalie Cursio, APHIDS, Deanne Butterworth, Aphids, Samara Hersch, Philip Adams (BalletLab), Victoria Chui, Caroline Meaden, Nebahat Urpolat and Monica Bill Barnes & Co. (NYC). Recent performance highlights include Lucy Guerin's retrospectives *NEWRETRO* (ACCA, 2023) and *NEWRETRO REDUX* (2024), international tours of *Pendulum*, and performing alongside Mish Grigor in *Class Act* at the Sydney Opera House.

Her works with collective *alicewillcaroline* have been presented at Dance Massive, Next Wave, FOLA, Dancehouse, Carriageworks, the NGV, and for the Keir Choreographic Award. These works have received critical recognition through numerous awards and nominations. They received the 2020 Green Room Award for Best Ensemble (Dance) and a Fellowship in 2022 from the late Chloe Munro. In 2024, they were Directors in Residence at Lucy Guerin Inc. and recipients of a bespoke residency at The Australian Ballet Centre.

Alice is a regular class teacher at Chunky Move and Lucy Guerin Inc. She has taught contemporary dance, ballet, movement and yoga to a broad range of participants through organisations and institutions including the Victorian College of the Arts, Transit Dance, Inclusion Foundation, the National Institute of Circus Arts (NICA), and The Australian Ballet.

Alice currently sits on the Dance Panel for the Green Room Awards.

Geoffrey Watson

Geoffrey Watson is a multidisciplinary artist working across the fields of dance, choreography, set/costume design, visual art and writing.

Geoffrey has worked with dance choreographers and companies within and beyond Australia including longstanding relationships with Nana Biluš Abaffy, Lucy Guerin Inc. and Alisdair Macindoe, as well as performances for Gekidan Kaitaisha (Japan), Hermann Nitsch (Austria) and The Australian Ballet. Geoffrey's collaborations as costume/set designer include Chambermade, BalletLab, Lilian Steiner, Tra Mi Dinh, Lucy Guerin Inc. Benjamin Hurley and Amber McCartney.

Geoffrey's choreographic works include "Camel" (Next Wave Festival), "Geoffrey's Corpse" (Uferstudios, Berlin) and "Rachael Wisby" (The Substation, Pieces programme). His work in this area has merited significant fellowships including the Tanja Liedtke Fellowship (2019), the Chloe Monroe Fellowship (2023) and residencies at Temperance Hall, Lucy Guerin Inc. and Chunky Move. Current works in progress include "the Story Of The Hare", "Tap Dance" and "Don Quixote"
His work as a performer and costume/set designer has been recognised by the Greenroom awards, receiving "Best Performer" in dance in 2023 and a total of 10 nominations in visual design, technical achievement and performance. His visual art work has been exhibited at Liverpool Powerhouse, Melbourne Fashion Week, Virgin Australian Fashion Festival and Temperance Hall. Other significant accolades and residencies include the Chunky Move's Solitude and Maximised residencies (2020, 2015), the Chloe Monroe Fellowship (2022), the Tanja Liedtke Fellowship (2019) and Temperance Hall Artist in Residence (2019, 2025).

Robert Downie (Robbie Divine)

Robbie Divine is a Melbourne/Naarm-based artist and performer working along the slippery edges of pop music. Drawn to tensions between the ugly and beautiful, organic and digital, and realism and artifice, his work explores how opposing forces can strengthen and undermine one another. Recently completing a practice-based Masters of Research, Robbie examined how digitally manipulated voices and animated sonic environments can express forms of selfhood beyond naturalism. This research has culminated in "POP PLUS", a night of genre-bending performance (Now Or Never 2023); an A/V

performance tour of Java, Indonesia (2024); an album Snakes & Ladders released via .jpeg Artefacts (2025); & a show at Dark Mofo (2025).

Jenny Hector

A graduate of the Victorian College of the Arts, Jenny Hector's designs have been experienced nationally and internationally.

Most recent credits include Guts Dance *Desert Hot House,* Melanie Lanes I*nto the Woods* for Rising Festival, Jada Alberts *Black Light* for Malthouse Theatre, The Australian Ballet *Storytime: Nutcracker*, Chawati Sugiarto, Aviva Endean and Matthais Schack-Arnott *Lung Swara,* TasDance *Beacon*, Stompin Youth Dance Company *Strangers Make the World Together*, and Ilbijerri Theatre Company's *Big Name, No Blankets*. Other highlights include Hersch and Thoms *Please Stand*, Aphids *Class Act*, Chunky Move's *Rewards for the Tribe*, Kamila Andini's *The Seen and The Unseen* for Asia TOPA (Jakarta, Singapore and Melbourne), Sydney Chamber Opera's *The Howling Girls* for Tokyo Festival World Competition 2019, and *X-Risk*, Kuopio Finland, collaborating with Madeleine Flynn, Tim Humphrey, Pekka Mäkinen, and Johanna Tuukkanen.

Her lighting for Wilks, Dee and Cornelius's *RUNT,* Fraught Outfit's *Exodus II*, Prue Lang's *Stellar*, Sandra Parker's *Out of Light* received Green Room nominations for best lighting and Jo Lloyd's *Overture*, Jacob Boehme's *Blood on the Dance Floor* and Jodee Mundy's *Imagined Touch* received Green Room Awards for Best Production, and Monica Lim and Monday Meng Wang's *Opera for the Dead* Best Experimental Design which Jenny realised both the lighting and set designs for.

Currently, Jenny is designing for Na Djinang Circus *Scarecrow & Waa,* Born in a Taxi *Prime Time* and Roslyn Oades and Bob Scott *Enormous Radio.*

Jenny is the recipient of two Green Room Awards and the 2016 Green Room Award for Technical Achievement.

Sam Martin

Sam is an emerging lighting designer and programmer based in Narrm/Melbourne, working across theatre, dance, musical theatre. She completed a Bachelor of Fine Arts (Production) at the Victorian College of the Arts (VCA) in 2025. Her design credits at the VCA include *Into the Woods*; *Marry Me a Little;* and a three-piece contemporary dance collaboration *Pluriverse* which featured works by Melanie Lane, Jill Crovisier, Wirastuti Susilaningtyas, and Rheannan Port. Her recent theatre credits include Lighting Designer of *Never Closer* (Patalog Theatre Co. and fortyfivedownstairs) and *Silence* (Subverse Theatre), and Lighting Associate of *Year of the Rooster* (Spinning Plates Co.) and *The Doll Trilogy* (Red Stitch Actors' Theatre), assisting awarding winning lighting designer Rachel Burke.

She was the recipient of the 2025 Orloff Family Charitable Trust Award and the 2025 APDG Outstanding Student Award for her lighting design work at the VCA. In 2025, Sam undertook lighting design secondments on *Hadestown* (Opera Australia); *In the Heights* (Joshua Robson Productions); and *Much Ado About Nothing* (Melbourne Theatre Company).