

KCA

KEIR CHOREOGRAPHIC AWARD

An innovative commissioning partnership between Dancehouse, The Keir Foundation and the Australia Council for the Arts, with presenting partner Carriageworks, the KCA is Australia's largest contemporary dance award showcasing new, choreographic short works by eight Australian artists. The KCA is an extraordinary fully paid opportunity for independent Australian artists to develop and share works with audiences and an esteemed jury of dance luminaries.

Held over two weeks, all eight commissioned works by Alan Schacher & WeiZen Ho (NSW), Alice Will Caroline (VIC), Jenni Large (TAS), Joshua Pether (WA), Lucky Lartey (NSW), Raghav Handa (NSW), Rebecca Jensen (VIC) and Tra Mi Dinh (VIC) are presented at both Dancehouse, Melbourne and Carriageworks, Sydney in a rotating program of two bills (four works each).

The jury of international dance leaders tasked with selecting the recipient of the 2022 Keir Choreographic Award and the \$50,000 jury prize include Daniel Riley (Wiradjuri/Australia), Eko Supriyanto (Indonesia), Laurie Uprichard (Ireland), Lemi Ponifasio (Aotearoa/New Zealand), and Nanako Nakajima (Japan).

Audiences are invited to vote in the \$10,000 Audience Choice Award after each live show.

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The Keir Choreographic Award is a partnership between Dancehouse, The Keir Foundation and the Australia Council for the Arts, with presenting partner Carriageworks.

DANCEHOUSE DV THE KEIR FOUNDATION AUSTRALIA COUNCIL FOR THE ARTS CARRIAGEWORKS

SUPPORTERS

APAM
Blacktown Arts Centre
Centre for Projection Art
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Create NSW
Lucy Guerin Inc
Old Customs House in Fremantle (Artsource)
Strut Dance
University of Sydney, Department of Theatre and Performance Studies
Vitalstatistix

23 June — 2 July 2022

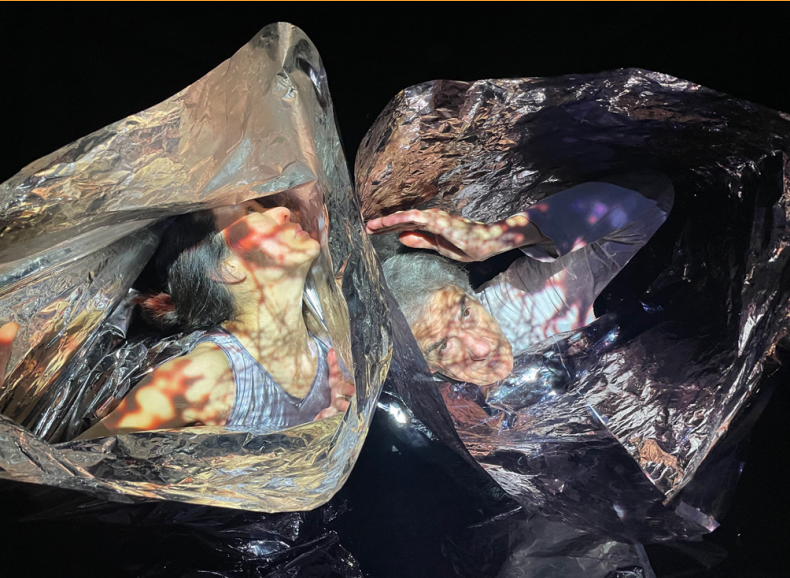
Keir

Alan Schacher
& WeiZen Ho
Alice Will Caroline
Jenni Large
Joshua Pether
Lucky Lartey
Raghav Handa
Rebecca Jensen
Tra Mi Dinh

Choreographic Award 2022

ALAN SCHACHER AND WEIZEN HO, TRA MI DINH, ALICE WILL CAROLINE AND JENNI LARGE

Dancehouse 23—25 June Carriageworks 30 June—2 July



An exploration of tremulous bodily states, liminal thresholds and shimmering auras which asks “What will happen if the things we are pretending to do actually manifest?”



Two dancers oscillate through shifting scenes that challenge the finality of “endings” and what it means for something to come to a close.



We had a bad dream. We did a bad thing. A number of states of emergency have been declared, with a few more in the pipeline. We'll have to do something about it.



Balancing instability and innuendo atop 8-inch heels, two women smear across an other-worldly landscape in a melting and solidifying display of strength and focus.

EVAPORATIVE BODY / MULTIPLYING BODY	
Alan Schacher and WeiZen Ho	
Performer and Choreographer	Alan Schacher
Performer and Choreographer	WeiZen Ho
Collaborator, Sound Artist, Performer	Hirofumi Uchino
Collaborator, Video Artist, Lighting Designer	Fausto Brusamolino
Live Visuals Operation	Alex Torney

In *Evaporative Body / Multiplying Body*, Alan Schacher and WeiZen Ho inhabit shifting spaces through refracted and dissolving visual fields. Traversing flickering boundaries of tremulous bodily states, their arena is one of suspended belief, where pretense and manifestation collide. Fausto Brusamolino's generative visuals and the sonic depths created by noise artist Hirofumi Uchino's audioscapes invoke the improbable to manifest.

Alan Schacher is a performance artist and creator concerned with the body's engagement with inhabited space, material form and the diasporic condition. He devises and enacts rituals for place and situation. Founder of Gravity Feed and Gravity Research Institute, his dance influences have included Russell Dumas, Katie Duck and Min Tanaka.

WeiZen Ho devises performances and participatory works that occupy spaces of uncertainty between performance, ritual and installation. Perceiving spirit possession as socially transformative and empowering, she employs accoutrements and imagery that locate and coalesce relationships between body, voice, sound and site. She was music director of TUFA music-visual ensemble.

This project was initiated through a brief Critical Path / UNSW residency with the additional collaboration of video artist Mike Leggett. This development has been supported by Blacktown Arts Centre, Centre for Projection Art, and Pillar Products.

Image credits:
Evaporative Body / Multiplying Body (2022), Alan Schacher and WeiZen Ho. Photo by Fausto Brusamolino and Hirofumi Uchino.

THE ____	
Tra Mi Dinh	
Performer and Choreographer	Tra Mi Dinh
Performer	Claire Leske
Sound Design	Robert Downie

The ____ explores the duality and complexity of endings in a duet caught between harsh and slippery edges. Two dancers oscillate through shifting scenes that challenge the finality of “endings” and what it means for something to come to a close. In their attempts to navigate the interchanging framework that shapes each experience against the next, multiple timelines converge to show that while some endings are final, others linger.

Tra Mi Dinh is a dance artist and emerging choreographer interested in movement that is surprising, absurd, rhythmic and presentational. As a dancer she's worked with artists and companies including Lucy Guerin Inc., Chunky Move, Victoria Chiu and Michelle Heaven. Her choreography has been supported through residencies at Tasdance's On the Island Program, Sydney Fringe's Art in Isolation, Critical Path and March Dance. Her current choreographic curiosities lie at the “edge” of things — blurring the lines between random and deliberate, significance and insignificance. Dinh graduated from the Victorian College of the Arts in 2014 with a Bachelor of Fine Arts (Dance).

Tra Mi would like to thank her family and friends for their generous love and support

Image credits:
The ____ (2022), Tra Mi Dinh. Photo By Gregory Lorenzutti.

WHAT'S ACTUALLY HAPPENING	
Alice Will Caroline	
Performer and Choreographer	Alice Dixon
Performer and Choreographer	Caroline Meaden
Performer and Choreographer	Will McBride
Composer	Jeremy Meaden

Hey... We had a bad dream, we did a bad thing, and when we woke up da-da-de da-de da-da-da-da-dum... A number of states of emergency have been declared, with a few more in the pipeline. We'll have to do something about it. So we'll raise our right hands and we'll raise the other hands and our hands will come together in front of our faces then the palms will turn together and we'll bend at our knees and we'll hinge our backs back and we'll keep going down and our backs will hit the ground and our heads will be on the floor and our feet will be so sore.

Alice Dixon, Will McBride and Caroline Meaden have been working together in Melbourne/Naarm since 2013. They have made and performed seven original works of dance and theatre, carving out a distinctive aesthetic and formal contribution to the local dance ecology. Blending forms and references to create highly local and specific “Gesamtkunstwerks”, they wilfully embrace and subvert “genre”, and slyly “perform performance”, allowing intuitive and subconscious logics to impose their desires on the process. Alice Will Caroline have presented work in festivals and venues including Dance Massive, Next Wave, FOLA, the Substation, Temperance Hall, Arts House, Abbotsford Convent and NGV.

The artists would like to thank Ross Dixon, Margaret O'Donohue, Paul Cavezza, Shian Law, Angela Meaden, Tim Meaden, Gemma Sattler, Sherwyn Spencer, Terry McBride, Trish McBride and Phillip Adams.

Image Credits:
What's Actually Happening (2022), Alice Will Caroline. Photo by Amelia Dowd.

WET HARD	
Jenni Large	
Performer and Choreographer	Jenni Large
Performer	Amber McCartney
Composer	Anna Whitaker

Balancing atop 8 inch heels, two women smear across an other-worldly landscape in nuanced union. They slyly navigate the instability and innuendo of the pedestals underfoot, subverting expectation and toying with the viewer in a display of strength and focus. Their bodies melt and solidify, referencing the sculptural virtuosity of erotic dance forms and aerobics exploring the effort required to disrupt the limits and expectations placed upon female bodies.

Jenni Large is a contemporary dancer, performer, choreographer, teacher and rehearsal director working across Australia, based on the lands of the palawa people in lutruwita/ Tasmania. Large has performed extensively both nationally and internationally across independent and company environments, including as a formative member of Dancenorth with Kyle Page and Amber Haines, Leigh Warren and Dancers, Legs on the Wall and GUTS Dance. Currently a creative associate at Tasdance, Large's practice is driven by the personal and political potency of embodiment, locating the body as a site for play and transformation, her recent works premiered in Ten Days On The Island and Mona Foma.

The artists would like to warmly thank Richard and Christine Large for their generous contributions to the development of this work, as well as Georgia Rudd, Erin O'Rourke, Ashleigh Musk and Andrew Treloar for their guidance and support.

Image credits:
Wet Hard (2022), Jenni Large. Photo by Erin O'Rourke.

REBECCA JENSEN, LUCKY LARTEY, JOSHUA PETHER AND RAGHAV HANDA

Carriageworks 23—25 June Dancehouse 30 June—2 July



Slip entangles choreography and sound considering the effects of delay and disembodiment as the present gives way to an anticipated future. Everywhere there is noise.



An exploration of exotification and contemporary masculinity which delves deeply into the collective lived experience of people with diverse backgrounds.



A 20 minute ritual that exists as a portal to personal histories and deliverance. A journey from end to beginning.



An emotionally charged landscape; a battlefield as an allegory for inner conflict. Raghav Handa explores the seduction of violence and how language can be weaponised to inspire or subjugate.

SLIP	
Rebecca Jensen	
Performer and Choreographer	Rebecca Jensen
Performer and Composer	Aviva Endean
Visual Design	Romanie Harper

Foley is a sound-effect technique used in film to construct a sense of reality. Using assorted objects and body movements, sounds are recreated in post-production to synchronise with and amplify a scene. In our present reality almost everything around us appears processed, it is easy to find ourselves entangled in acts of delay, deferral, and doubt. We are once, twice, three times removed: forgetting which memories we have experienced with our bodies in time and space, and what we have seen on the screen. Temporalities intersect, obsolete objects fall out of time and everywhere there is noise.

Rebecca Jensen grew up in Aotearoa and moved to Naarm to study dance at the Victorian College of the Arts in 2007. She 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 Soulfur Sweats with collaborator Sarah Aiken, creating immersive theatre works and inclusive dance events. Jensen was a 2015 DanceWEB scholar at Impulstanz Vienna and has spent time working in Aotearoa, Korea, Indonesia, Germany and Italy. She is continually inspired by the equally speculative and practical forces of dance practice.

Rebecca would like to thank her friends who have supported her through this project's development.

Image credits:
Slip (2022), Rebecca Jensen. Photo by Gregory Lorenzutti.

EXOTICISM	
Lucky Lartey	
Performer and Choreographer	Lucky Lartey
Performer	Vishnu Arunasalam
Dramaturg	Martin del Amo

An exploration of exotification and contemporary masculinity which delves deeply into the collective lived experience of people with diverse backgrounds. A journey beyond 80s multiculturalism and box ticking. This resistance work reclaims identity in the context of contemporary Australia through deconstructing and reconstructing the notion of what diverse contemporary work should look like in a post-colonial landscape. *Exoticism* features dance and tape installation by Lartey with video and animation design by Nathaniel Nelson (Ghana).

Lucky Lartey is a Sydney-based dancer and choreographer, originally from Ghana, West Africa. Lartey's most recent achievements include: A solo exhibition *In Transit* (2022) at Edenandthewillow Gallery, Sydney Opera House season of his collaborative work with Jamestown Collective: *INFUSION: No Movement, No Sound* (2021), and the debut of his solo work *Full Circle* as part of FORM Dance Dance Bites Program (2019) at Riverside Theatres. Lartey was invited as part of Critical Path's Facilitated Program to participate in the 2015 FACETS program at Attakkalari Centre for Movement Arts in Bangalore, culminating in a performance of the work at the Attakkalari India Biennial (2015). Lartey has also been part of Australia Council Delegations to Portugal (2018) and Singapore. Lartey'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.

This work has been created based on lived experience interviews. Lartey would like to thank Jiva Parthian and Kaiya Aboagye for their candid, honest responses.

Image credits:
Exoticism (2022), Lucky Lartey and Vishnu Arunasalam. Photo by Shane Rozario.

AS BELOW, SO ABOVE	
Joshua Pether	
Performer and Choreographer	Joshua Pether
Performer	Daisy Sanders
Performer	Josten Myburgh
Performer	Sage Pbbbt
Costume Design	Helah Milroy

We stand at the interface of a new beginning; four connected through histories past and futures. But we begin at the end and arrive at the beginning, with one eye to the sky and one ear to the ground. “The Call to Prayer” pulls us deep into the depth of the earth, histories and lineages vibrate and shimmer as they rise to take their place in “Gods” clouds. We arrive at a junction between the thresholds of light and dark — four connected in the shape of the cross. *As Below, So Above* is a 20 minute ritual for personal deliverance and atonement, and a choreographic investigation into the concepts of reversal and inversion. Ritual after ritual *As Below, So Above* repetitively allows the performer to enter into a space that seeks familiarity whilst asking to uncover the hidden spaces that exist in the known.

Joshua Pether 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 and the hybridization of the two with particular interest in the aesthetics of the disabled body and also that of the colonised body. 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.

This project has been supported by Strut Dance and Old Customs House in Fremantle. We would like to thank the guidance and contribution of Humphrey Bower and Rachel Arianne Ogle as both witness and outside eye and Helah Milroy for costume design.

Image credits:
As Below, So Above (2022), Joshua Pether. Photo by Josh Wells.

FOLLIES OF GOD	
Raghav Handa	
Performer and Choreographer	Raghav Handa
Collaborator and Sound Artist	James Brown
Design	Justine Shih Pearson
Cultural Consultant	Shashi Handa
Dramaturg	Vicki Van Hout

In the eye of a maelstrom where violence rages at the edges of perception, Krishna shouts: “Fight for the sake of duty. What you can destroy deserves to perish. Don't get involved”. Set on a battlefield, the sacred text of Bhagavad Gita has inspired both Gandhi's non-violence movement and the Third Reich's program of genocide. *Follies of God* is an embodied exploration of the seduction of violence — where we confront our own struggle for self-mastery amidst the seduction of violence and the lure of power over others.

Raghav Handa is trained in modern and Indigenous contemporary dance and draws on the principles of Indian Kathak to create multifaceted, engaging explorations of modern Australian identity. His works challenge cultural and contemporary norms by navigating the “preciousness” and complexities that surround traditional hierarchies. By utilising his Indian heritage to create spaces that foster robust discussion and risk taking, he encourages his audience to come to their own conclusions rather than imposing his own. His creations are novel, engaging and often playful, but he also likes to play with fire!

Raghav Handa would like to thank Vitalstatistix Adelaide and the Department of Theatre and Performance Studies — The University of Sydney.

Image credits:
Follies of God (2022), Raghav Handa. Photo by Lucy Parakhina.