



SEASON TWO

16 Aug — 16 Sept 2023

DANCEHOUSE DANCEHOUSE DANCEHOUSE

SENSE OF PLACE

JANICE FLORENCE & WEAVE
MOVEMENT THEATRE ENSEMBLE

7pm, Wed 16 — Sat 19 August 2023

3pm, Sat 19 August

Can our senses tell a story?

Places can become unfamiliar as people stray, as our cities are carelessly knocked down and rebuilt before our eyes. Even our home can be made inhospitable as we lose a sense of our place in it. Sense of Place is an exploration of the spaces and places in our hearts, minds, memories and everyday reality through physical theatre, soundscape, and visual projections.

Sense of Place is an invitation to our senses to discover untold stories. What place does this smell evoke, this sound, this sight? A comment offered through 3D sound, fragrance, images, and movement, Sense of Place is a surprising and witty new work, with a wonderful streak of absurd humour, which gently asks people to question their space and place in the world.

Co-Creators & Performers: Anthony Riddell, David Baker, Emma Norton, Greg Muir, Trevor Dunn

Co-Director & Choreographer: Janice Florence

Co-Director & Sensory Theatre: Zya Kane

Sound Design: Lisa Greenaway

Media & Projection design: TAN Kang Wei

Set & costume design: Sophia Burns

Lighting design: Brad Vaughan

Support Artist: Joshua Lynzaat

Creative Producer & Web, Graphic Design: Taka Takiguchi

Stage Manager: Anso Swann Biguet

Publicist: Eleanor Howlett (Sassy Red PR)

Photographer: Vikk Shayen

Videographer & Edit: Cobie Orger





MEMORIES FROM SUSPENDED PLACES

GEORGIA RUDD & RIYO TULUS
PERNANDO

6:30pm, Thu 31 August — Sat 2 September 2023
3pm, Sat 2 September

Memories from Suspended Places delves into the profound language of the body, unravelling the threads that bind us and bridging the gap between cultures.

Developed over two years in Solo, Indonesia and Melbourne, Australia by Georgia Rudd and Riyo Tulus Pernando, Memories from Suspended Places invites audiences on an intimate exploration of the things that have shaped them, revealed through the process of coming together to create.

Together they have forged a dance vocabulary that transcends the limitations of words.

Choreographers: Georgia Rudd and Riyo Tulus Pernando
Performers: Georgia Rudd and Riyo Tulus Pernando
Composer: Komang Rosie Clynes
Lighting Designer and Production Manager: Thomas Roach
Costume Designer: Andrew Treloar
Producer: Estelle Conley

'Memories from Suspended Places' was commissioned by LGI as part of the Naarm/Solo Dance Exchange 2022-23. The Naarm/Solo Dance Exchange is presented by Lucy Guerin Inc and EkosDance Company. The Naarm/Solo Dance Exchange is supported by Eirene Lucas Foundation.

THE REAL TIME IT TAKES...

ROSALIND CRISP

8pm, Thu 31 August – Fri 8 September

3pm, Sat 9 September

Voilà! Rosalind Crisp brings us her version of the retrospective.

The 'Mick Jagger' of Australian dance, is back. Still looking 'wiry, scrappy and dangerously unpredictable', this demon of contemporary dance has never stopped. One of Australia's most rigorous and significant dance artists, celebrates 40 years of relentlessly undoing dance.

'..devastating, intelligent and profoundly embodied... Crisp, at the height of her powers, proves that the most exciting Australian dancers are not the young and athletic, but dancers with decades of knowledge and experience, who are still discovering why embodiment is so vital today'.**

*Deborah Jones The Australian 1/6/2007

**Rennie McDougall The Monthly 02/2019

Choreographer/Dancer: Rosalind Crisp
Collaborator/Operator Light & Sound: Andrew Morrish
Collaborator/Choreographic Video Artist: Phoebe Robinson
Historical Companion/Memory Expert: Lizzie Thomson
Video Operator: Sam Mcgilp
+ Special guest performer(s)
Production: Omeo Dance Inc.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. It is generously supported by the School of Communication & Creative Arts, Faculty of Arts & Education, Deakin University and by the Centre National de la Danse, Paris. Developed at Orbest Studio for Dance Research, East Gippsland, Critical Path Sydney, and Dancehouse Melbourne. Special thanks to Olivia Millard and Ashley Dyer.



A BOOK OF HOURS

GERARD VAN DYCK, SAL COOPER
& KATE NEAL

7pm, Thu 14 — Sat 16 September 2023

9pm, Sat 16 September

The bell tolled, the pages turned and time collapsed: days inverted and nights imploded. The Book of Hours is your entropic guide to an unfolding lifestyle. There are rhythms of movement, textures of sound and eyelids of pictures.

A Book of Hours is a revelatory screendance presentation. A world of projected movement, a digital stage choreographed by Gerard Van Dyck and accompanied by a live score from Rubiks Collective.

Tick tock, tick tock. Watch it all unwind...

Creative Directors: Gerard Van Dyck / Sal Cooper / Kate Neal

Choreography / Movement: Gerard Van Dyck

Animation / Visual Media: Sal Cooper

Music / Sound: Kate Neal (with Couperin and Rameau)

Sound Engineer: Tilman Robinson

Ensemble: Rubiks Collective (Jacob Abela – keyboards | Tamara Kohler – flutes | Gemma Kneale – cello | Kaylie Melville – percussion)



Biographies

Sense of Place – Janice Florence & Weave Movement Theatre

Weave Movement Theatre is a bold, diverse dance/theatre company made up of disabled and non-disabled performing artists. Since its formation in 1997 the company has helped pave the way for inclusive practices to become the norm – making the stage an area for dynamic and exploratory performance. A space to challenge power and celebrate movement.

Anthony Riddell is a performer, poet, novelist and visual artist. Anthony has performed with Weave Movement Theatre since 2000. He was involved in the punk and fringe music industry in Sydney and Melbourne playing with bands such as Nada and Volvox and performs regularly at spoken word nights across Melbourne. Anthony is a trained visual artist from the Sydney College of the Arts. He exhibited a solo exhibition at Blindsight Gallery in 2015 called Fingerprints on the Surface of the Brain, collaborating with Christopher LG Hill and Liquid Architecture to present a performance program for the exhibition. Anthony is a prolific writer and has self-published over 15 books. In 2018 he was awarded the Writeability Fellowship through Writers Victoria to develop his manuscript *The Sun Is Not Fun*. In 2019 he was highly commended for Writers Victoria's Publishability Fellowship. Anthony's absurdist characters from his writing are often used as the basis for scripts or dialog for Weave's performances.

David Baker completed Ignition theatre Training (2005, NMIT), VCAL Arts and Multimedia (2007, Swinburne TAFE) followed by a Diploma of Theatre Arts (2009, Swinburne TAFE). David performs as a stilt walker and balloon artist at various events across Melbourne. In 2011 David completed a two year Internship at Red Stitch Actors Theatre, in the role of ASM when this production was remounted at the Fairfax Studio, Melbourne Arts Centre in 2012. David is a founding member of Rollercoaster Theatre, and volunteer artist with FOG Theatre (City of Port Phillip), RAG Theatre and Dream Theatre. In 2013 he was a member of the cast of "Casa Del Crip," a pilot sit com about people with disabilities. He was selected for a Professional Development opportunity at the Unlimited UK Arts Festival in London in 2012 where David learned techniques for body mapping, which he shared in masterclasses in Melbourne in 2012/13. David is employed as an Usher at The Melbourne Arts Centre. David joined Weave in 2015.

Emma Norton is an emerging dancer and choreographer. Currently studying at NMIT (Ignition Theatre), Emma's passion is to become a performer and develop her own dances to be seen by wide audiences. Already, Emma has taken lead roles in various performances including as a member of BoilOver Inc. In 2009 /10 Emma performed at the Awakenings Festival and participated in Rawcus'Flashmobat Federation Square. In 2013 she was a street performer at Sunfest where she developed an improvised routine to engage local attendees. Emma is developing her public speaking skills and this year was a key speaker at the Have A Say Conference and is a committee member of BoilOver. Emma joined Weave in 2015.

Greg Muir is a Yorta Yorta man, who is a visual artist and performer. Greg joined Weave in 2011 and has been involved in all Weave performances to date including the most recent performance of *Forbidden Laughter* in the *ButohOUT 2019 Showcase* at the Abbotsford Convent. Greg is an accomplished artist who was awarded the Creative Victoria Award for Excellence at the Koorie Art Show in 2016. In 2017 Greg won Best Achievements in Arts (Visual) at the Funds in Court Inspire Awards, by the Supreme Court of Victoria. Greg has been involved in the promotion of the Bunjilaka Aboriginal Cultural Centre at Melbourne Museum and the Aboriginal Heritage Trust at Federation Square. In his spare time he enjoys playing Balloon Football League.

Trevor Dunn graduated with a Bachelor of Dramatic Arts from the Victorian College of the Arts/Melbourne University in 1995. Trevor was a co-founder of Weave Movement Theatre, and has performed in all Weave productions since 1997. Trevor has taught drama and dance to young adults with disability at the Art Life program at Footscray Community Arts Centre and has worked alongside many well-known improvisation teachers such as Al Wunder and Nick Papas. Most recently Trevor performed in 'A Normal Child', directed by David Woods, performed at the Northcote Town Hall.

Janice Florence is the Artistic Director and Co-Founder of Weave Movement Theatre. She trained in dance in Australia and the USA. In 1983 she completed a Graduate Diploma of Movement and Dance at Melbourne University. For 10 years, she was a performer, teacher and researcher with State of Flux, one of the first Australian companies to include a dancer with a disability. Janice has worked and had residencies with Karen Nelson, exponent of 'diverse dance' in the USA and with Blue-Eyed Soul, Touchdown and CanDoCo in the UK. Janice is the recipient of the inaugural 2019 Disability Arts Award for an Established Artist from the Australia Council for the Arts.

Zya Kane is a performance maker driven by a passion for immersive, participatory experiences that challenge traditional boundaries. With a focus on sensory and immersive practices, she explores the intersection of contemporary performance, community engagement, and the power of play. Zya's work encompasses devising, directing, designing, and performing in unconventional spaces, blurring the lines between performer and audience. Committed to fostering collaboration and active involvement, she delves into intimate moments that awaken the senses and imagines new artistic frameworks for diverse participants. Through interdisciplinary training Zya aims to create sensory-rich performance experiences that engage and ignite transformative experiences.

Lisa Greenaway is a sound artist, broadcaster, DJ, and linguist. Her spatial sound work is created in collaboration with the culture, geography, and spirit of place, tapping into the rhythms of language and landscape, contributing an experiential creative expression of new ecologies of listening informed by folkloristics and deep listening research. As a sound designer Lisa has collaborated with video and projection artists, theatrical and installation artists, storytellers and poets. Recent sound design includes collaborative performance / installations DSA at Arts House, Weave Movement Theatre's Sense of Place, The Memory Go Round at Abbotsford Convent, WOVEN at Gasworks, a solo spatial sound installation for MPavilion, spatial sound design for White Night Melbourne projection installations at State Library Victoria, and a solo residency at the 4DSOUND Spatial Sound Institute, Budapest. As DJ LAPKAT, Lisa produces audio-cinematic storytelling and slow dance podcasts and mixes, performing live in Australia and Europe.

Kang Wei Tan is a cinematographer of Singapore heritage based in Melbourne. His cinematography practice centres around the poetic and the sensory, with a focus on the way our cultural narratives shape and mould the personal relationships we have with the worlds around us. He has worked with a range of film directors from Singapore and internationally, and the films he has worked on *Wanton Mee* (2016), *Under the Same Pink Sky* (2020) and *Still is Time* (2017) have premiered in Berlin Film Festival, San Sebastian Film Festival, and Uppsala Short Film Festival. He also worked with WEAVE Movement Theatre in 2020-2022, *Wanna be a Rabbit?* (2020) and *Still Wanna be a Rabbit?* (2021) & *Sense of Place – 1st Development* (2022)

Sophia Burns is a Melbourne based designer specialising in set and costume design for live performance. She graduated from The Victorian College of the Arts (VCA) in 2016, obtaining a Masters in Design for Performance. Sophia likes to work closely and collaboratively with those involved in the making of a performative work. She is interested in creating unique

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Brad Vaughan is a sound and light designer, and cinematographer in Naarm, Australia. Predominantly working alongside individuals with disabilities, Brad is passionate about the facilitation of ideas and storytelling both on stage and behind the camera. Starting his career in the UK, Brad has notably worked with the BBC and on multiple Melbourne International Comedy Shows. In 2023, Brad started his own production company, Synthesis Productions, expanding into cinematography.

Joshua Lynzaat is a performer and theatre maker who also collaborates on live art works. He grew up in Geelong and Bendigo, and moved to Melbourne in 2007 where he got involved in student theatre. Now, Joshua has a focus on devising and ensemble practice, working with Rawcus (and having previously been a member of the Dig Collective). Joshua is also an audio describer with Vitae Veritas.

Taka Takiguchi (田中 隆) is an independent practicing artist and producer of Japanese heritage based in Naarm (Melbourne) with over 10 years of experience in the arts sector. His unique background as a social worker and an inclusive art practitioner have greatly informed his artistic aesthetics and producing practice. He founded his production company, ImPermanence Productions in 2015 and has achieved to produced 25 community-led performing arts festivals in 4 countries (Australia, Indonesia, Malaysia, and India) and programmed several hundred artists from all around the world since 2015. He is a recipient of Victorian Independent Producers Initiatives 2020-21 (Creative Victoria). As a performance member and a production support, he have been working and collaborating with Weave Movement Theatre since 2018 through the works: Forbidden Laughter (ButohOUT! 2019), Wanna Be A Rabbit (2021 & 2022) & Sense of Place 1st Development (2022).

Anso Swann (they/them) has worked in the performing arts, mainly as a performer and a trainer, for the past 20 years. They have performed and taught in multiple settings, including street theatre, site specific performance, immersive theatre and community circus. They are now expanding their skills to production work and are very excited to collaborate with Weave Movement Theatre as a stage manager.

Memories from Suspended Places – Georgia Rudd & Riyo Tulus Pernando

Born in Bangkinang, Kampar, Riau in Indonesia, Riyo Tulus Pernando (he/him) has been exploring traditional Malay dances since 2006. From 2008 to 2011, Riyo completed his Diploma at the Riau Malay Arts Academy (AKMR). In 2012, he continued his undergraduate and postgraduate studies at the Indonesian Institute of the Arts in Solo/Surakarta, majoring in the Dance Creation program. Whilst in Surakarta, Riyo has worked with well-known choreographers both from within the country and abroad including Eko Supriyanto, Prof. Sardono W Kusumo, Jan Linkes (Het International Dansteater), and Hiroshi Khoike (Japan). In addition to establishing the Malaydansstudio community in 2015, Riyo teaches choreography at ISI Surakarta, and works with EkosDance Company. Riyo is Eko Supriyanto's assistant on the works "BalaBala" and "IBUIBU Belu".

Georgia Rudd (she/her) is a Naarm/Melbourne-based independent contemporary dancer, performer and teacher originating from New Zealand. As a Company Dancer with Dancenorth Australia, Georgia was part of the creation of many works with various artists including Melanie Lane, Lucy Guerin, Stephanie Lake, Alisdair MacIndoe, Gideon Obarzanek, Lee Serle, Jo Lloyd and Ross McCormack—performing and touring nationally and internationally. As part of Dancenorth's annual Tomorrow Makers series, Georgia choreographed three short works, "sifting through all the forgets", "Construction and Contemplation" and "Together Indecision". Currently, Georgia continues to refine her practice where the body is the basis for questioning, processing, transformation and joy. Her embodiment practices honour the complexity and intelligence of the body and its ability to reflect the world in which it is in.

The real time it takes... – Rosalind Crisp

Rosalind Crisp has maintained a solo and collaborative, studio research practice for 40 years, at Omeo Dance Studio, Sydney, which she founded in 1996, at Atelier de Paris, Paris where she was Associate Artist for ten years, and now at the Orbost Studio for Dance Research which she founded in 2021 with partner Andrew Morrish. Since the late '90's her works are developed with a multi-disciplinary team of long term artist-colleagues (dance, sound, light, scenic framing, writing). Guest artists from around the world join the core team for specific projects. Since 2017, her solo and collaborative works have engaged with the environmental devastation occurring across her home country of East Gippsland, interacting with science & local knowledge to develop complex aesthetic responses. Performative outcomes are contextual, from low tech in-the-bush or studio sharings with local communities, to large scale theatrical works for urban audiences.

In 2015 France made her a Chevalier de l'Ordre des Arts et Lettres (Knight/dame of the Arts).

Phoebe Robinson has danced in works by Sandra Parker, Rosalind Crisp, Lucy Guerin, Judith Walton, Joanna Pollitt, Frances D'Ath, Neil Adams and Kota Yamazaki. As inaugural Housemate Resident at Dancehouse in 2008, her solo work *Only Leone* was nominated for an Australian Dance Award. She has presented her works in Australia and internationally since 2000. Her current interest is in applying choreographic strategies within digital film-making. As research toward her PhD in Choreography at the VCA, University of Melbourne, Phoebe filmed, directed and edited a multi-channel screendance titled *Mimeisthai*. This work featured in *Dance (Lens)* at Dancehouse in 2021, and at Kings Artist Run Initiative in 2020. Phoebe has published essays on dance, including '45 Degrees', co-written by Judith Walton for *Flow: Interior, Landscape and Architecture in the Era of Liquid Modernity* and 'Learn to Unlearn' for *Runway Experimental Art Magazine Issue #36 DANCE*, edited by Lizzie Thomson.

Andrew Morrish is one of Australia's legendary improvisation masters. He began improvising with Al Wunder's "Theatre of the Ordinary" in Melbourne in 1981. In 1987, he formed "Trotman and Morrish" with Peter Trotman. They performed their unique improvisational duets throughout Australia and the US for 17 years. Between 2000 and 2020 he performed solo improvisations extensively in Europe and Australia and taught thousands of students. He is also sought after as a facilitator (Australian Youth Dance Festivals, Aust National Dance Forum..). From 2008 – 2013 he was Visiting Research Fellow at the University of Huddersfield, U.K. In 2016 he was awarded the Australia Council for the Arts Dance Fellowship. In 2022, from Orbost, he performed "take Five or More", a series of 53 weekly solo improvisations (on zoom and live) as a celebration of his 40 years of improvising.

Lizzie Thomson is a choreographer, performer and writer living on unceded Gadigal and Wangal lands. Over the past 20 years, Lizzie has performed throughout Australia and Europe with numerous artists including Rosalind Crisp, Mette Edvardsen, Agatha Gothe-Snape and Jane McKernan. Lizzie started dancing with Ros in Omeo Dance

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Dr Sam Mcgilp is a new media artist based on Wurundjeri country in Naarm. He creates collaborative modes of making with performers through playful experiments in new media that expand the potential dramaturgies of live performance. Sam's body of work includes performance (*Running Machine* – Arts House – 2022), hybrid digital/performance works (*Body Crysis* – The Substation – 2022), films (*Body Pipelines* – Sydney Opera House – 2023, *Bonanza!* – Chunky Move – MIFF 2021), and contributions to discourse (Taipei Performing Arts Center's *Adam Lab* – 2021, ANAT Multiplicity Conference – 2022).

Sam has worked extensively in collaborative contexts including with NAXS Future (Taiwan), Lu Yang (China), and Kazuhiko Hiwa and Makoto Uemura (Japan), as well as with celebrated contemporary Australian artists. He completed his PhD at RMIT University working with Chamber Made, investigating digital artworks that share an artistic inquiry with live performance works. This research was awarded the Vice Chancellor's PhD Scholarship and the Emerging Scholar Award (Arts in Society Conference).

A Book of Hours – Gerard Van Dyck, Sal Cooper & Kate Neal

Gerard Van Dyck is an artist based in Melbourne/Naarm. His dance/choreography career saw him create and perform in dozens of original works touring most of Australia's theatrical stages. He co-founded KAGE, a leading dance theatre company with Kate Denborough in 1997, which spanned 21 years. Gerard's solo work *THE COLLAPSIBLE MAN* (2001) toured extensively across Australia and won multiple awards. He has worked with BalletLab, Polyglot, Nat Cursio, Sandra Parker, Danielle Micich, Clare Dyson, Eleventh Hour Theatre, Wits' End, Legs on the Wall, Kate Neal, Sal Cooper, and desoxy Theatre. Gerard has taught dance, movement, partnering, and choreography at numerous dance institutions, studios, festivals and high schools across Australia. As a sculptor he designs and builds geometric tensile paper structures.

Sal Cooper is an interdisciplinary artist who has been practising for fifteen years with a focus on screen-based works. Her wide ranging cross-platform practice covers independent filmmaking, hand drawn and stop motion animation, installation and performative events.

The integration of music within the context of moving image is a central part of her practice as can be seen in her ongoing collaboration with composer Kate Neal under the title *Flight Risk*. This collaboration has given rise to a body of commissioned material including major theatrical/performance works, concert pieces and music videos as well as work for cinematic settings.

Sal was co-artistic director of *While You Sleep* (2018, 2022). Further works include *The Commuter Variations* (2019) a work for solo piano and animation that was commissioned by The Melbourne Recital Centre, and numerous short films and experimental videos that continue to be screened around the world.

Kate Neal is an artist with over 20 years' experience as a composer, arranger, teacher, artistic director and collaborator. In 2020/21 Neal premiered *Sentiment Logistics* with Sal Cooper, a TURA No Borders commission, as well as new works for Golden Gate Brass, Muses Trio and sound design for the RISING featured theatre work *The Dispute*. A new solo cello work *Old Silences* (with animation by Sal Cooper) also premiered in Brisbane and was to feature at the 2021 Art Music Awards. In 2018 Neal premiered, and in 2022 toured, *'While You Sleep'*, a 50min work for string quartet and visual media in collaboration with Sal Cooper. Neal currently (2023) teaches Interactive Composition at the MCM, Faculty of Fine Arts and Music.

Rubiks Collective is one of Melbourne's most dynamic contemporary art music ensembles, bringing together Australia's most exciting and versatile young performers. Since debuting in 2015, the ensemble has been hailed as "a formidable contribution to Australia's growing community of contemporary music makers" (*Partial Durations*) and commended for "incredibly personal, strangely spiritual and ultimately deeply touching" performances (*Limelight Magazine*). With a particular interest in storytelling and cross-art collaboration, Rubiks has quickly established a reputation for excellence, delighting audiences with their unique programming and dazzling virtuosity.

Photos in order of appearance:

Front: *'Shh!'* (2022). Rosalind Crisp & Anja Füsti. Photo by Frank Post/Saalfrei Labor Festival Stuttgart'.

'Sense of Place' (2023). Photo by Paul Dunn.

'Memories from Suspended Places' (2023). Photo by David Gesuri..

'DIRt (Dance In Regional disaster zones)' (2020). Rosalind Crisp. Photo by Lisa Roberts.

'A Book of Hours' (2023), Gerard Van Dyck. Image by Sal Cooper.

Back: *'Sense of Place'* (2023). Photo by Paul Dunn.

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