



Long Sentences, by Rhiannon Newton

Upstairs Studio / 6:30pm, Thu 31 July — Sat 2 Aug 2025

Choreographer & Performer: Rhiannon Newton

Composer: Peter Lenaerts

Lighting Designer: Karen Norris

Writer: Rhiannon Newton

Outside Eye: Martin del Amo

Costume Designer: Aleisa Jelbart

Understudy: Emma Riches

Photography: Lucy Parakhina.

Presented at **DANCEHOUSE DA**

Long Sentences has been supported by Dancehouse, Creative Australia, Create NSW, Performance Space, Critical Path, The Unconformity, Helsinki International Artist Programme, ArtScience Lab, Western Sydney University, Robert Salzer Foundation, Dance Nucleus, and Theatre and Performance Studies, the University of Sydney. In addition to credited collaborators, Long Sentences has been enabled by the creative contributions of Nikki Heywood, Vidha Saumya and Simo Kellokumpu.

THE **UNCONFORMITY**



Long Sentences is a dance about a sentence — and a sentence that realises it is dancing.

As a sentence senses its own body as a sentence, it begins to sense the impacts of its actions and asks: what kind of futures do these actions in the present sentence?

Long Sentences plays with the double meaning of a sentence as something that both sets a particular future in motion and order thoughts and feelings with words. While time travelling in the choreography of a long sentence, I trace the other beings and times my live actions are entangled with. As the Earth lives out sentences of deadly human-making, *Long Sentences* suggests that thinking and feeling in longer threads of connection could help us sense the sentences we are in the midst of writing with our bodies and our actions.

Long Sentences began as a way describing how my focus moves as I dance. Both danced and uttered, the live sentence attempts to pay attention to the many presences that propel its action. In the process, the sentence realises its actions carry consequences which have already shaped the direction of the performance.

Long Sentences is comprised of three sentences. The first and second sentences evolved in remote residencies in Finland and Tasmania — the first in the former prisoner lodgings of Helsinki International Artist Programme (HIAP) on Suomenlinna Island, and the second between the pristine and devastated landscapes surrounding The Unconformity, Queenstown. The third sentence is written in live conversation with those more-than-humanly present. Together the sentences consider how sensing our immediate present and its entanglement with longer timeframes, might affect how we feel ourselves as involved with more planetary-scaled stories.

Note: The first sentence of *Long Sentences* includes a quote from Donna Haraway's *A Cyborg Manifesto* (1991, p.164) and segments of transcribed conversations with artists Vidha Saumya and Simo Kellokumpu (2019).



Rhiannon Newton is an Australian dancer and choreographer who grew up on Dunghutti Land in regional NSW. Her creative work draws attention to the interconnectivity of the body and the more-than-human world, experimenting with the ways embodiment and performance strengthen sensations connection between people and their environments. Working from Wangal and Gadigal Land (Sydney), Rhiannon makes contributions to community and culture through practices of choreography, performance, education, research, and curation.

Her choreographic works are presented nationally and internationally in contexts such as the Art Gallery of NSW, Campbelltown Arts Centre, Dance Nucleus (Singapore), Sydney Festival, Performance Space, Sydney Dance Company (INDance & New Breed), Baltic Circle International Theatre Festival (Helsinki), Trois C-L (Luxembourg), Dance Massive and Dancehouse (Melbourne), Nagib On Stage (Ljubljana), and Movement Research at The Judson Church (New York City). Rhiannon works as a dancer and collaborator with artists such as Mette Edvardsen (Belgium), Martin del Amo, Rosalind Crisp, Amrita Hepi, Brooke Stamp, Mala Kline (Slovenia) and Ivey Wawn (among others). She directed ReadyMade Works (2018–2021), co-curates the performance-lecture series Talking Bodies, is a member of Dance Research Australasia (DRA), and teaches professional and tertiary dance technique and creative practice.

Peter Lenaerts is a Belgian sound artist active in the fields of performance, contemporary dance, radio & film. Lenaerts is fascinated by empty spaces and invisible or acousmatic sound. Sound that doesn't scream for attention but sneaks into the listener's ear unnoticed. Sound without ego, pure sound, with a focus on the medium rather than the maker.

Karen Norris is a lighting designer of Moriori Māori and Australian decent. Her recent designs include The Visitors directed by Wesley Enoch, Sydney Theatre Company & Mooghalin Performing Arts; Winyanboga Yurringa and Sunshine Supergirl by Andrea James; Set Piece, Anna Breckon Nat Randal; Sleeplessness, Kaz Therese, The Dreaming, Skin, Terrain, LORE, Dance Clan 2023, Yuldea and Horizon, Bangarra Dance Theatre; Songs Not To Dance To and Champions, Martin del Amo,; plenty serious TALK TALK, Vicky van Hout; SILENCE, Karul Dance Projects with Blak Dance; TWO, Raghav Handa; Explicit Contents, Rhiannon Newton, The Complication of Lyrebirds, Jasmin Sheppard, Preparing Ground, Marilyn Miller, Jasmin Sheppard and Katina Olsen Katina with Blak Dance.

Martin del Amo is a choreographer and dancer with 30 years of professional experience, known for his full-length solos blending idiosyncratic movement and intimate storytelling. He has also gained acclaim for creating group works and solos for others. His work has toured nationally and internationally, presented by major festivals and venues. A respected teacher, dramaturg, mentor and dance writer, Martin's significant contribution to the Australian arts sector has been recognised with the Creative Australia Award for Dance (2024), the Australian Dance Award for Outstanding Achievement in Independent Dance (2018) and a Sidney Myer Creative Fellowship (2015).

Aleisa Jelbart is an award-winning Costume and Stage Designer based on Gadigal land/Sydney. Specialising in design for movement and cross-disciplinary performance, her work has been presented across Australia and internationally. Aleisa has worked with The Australian Ballet, The Royal New Zealand Ballet, Sydney Dance Company, The West Australian Ballet, Bangarra Dance Theatre, Legs on the Wall, BlackDance and The Komische Oper Berlin. Her designs have been featured in works presented at the National Portrait Gallery, The Biennale of Sydney, The Gertrude Contemporary, Perth Institute of Contemporary Arts and The TarraWarra Biennial. Aleisa is the recipient of the Hephzibah Tintner Fellowship and the Berlin New Music Opera Award.

Emma Riches is an artist whose practice spans performance, choreography, writing, teaching and producing. A graduate of the VCA, she has worked with notable artists and companies including Jill Crovisier, Jo Lloyd, Tra Mi Dinh, Victoria Hunt, Louella May Hogan, Dance Makers Collective and Tasdance. Her work has been presented by DirtyFeet, The University of Melbourne, M1 CONTACT Singapore, MPavilion and West Projections Festival amongst others. She is the initiator of 'The Not New Project', an online choreographic writing platform. Emma recently premiered her first solo work 'never are' as part of The Flying Nun season 9 at Brand X.

