

Annual Report 2025



DANCEHOUSE D/

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CEO / Artistic Director's Report

Dancehouse was blessed by a big year of new initiatives, exciting presentations, and the culmination of excellent international partnerships and audience development.

I want to celebrate and acknowledge the quality of artists' works at Dancehouse in 2025. A whopping 16 Green Room Award nominations across nine separate works — *Agitato*, *POESIS*, *Shadow Text*, *Scenarios*, *Sad Eyes*, *The Bastard Dance*, *Creature*, *Sissy*, *Natural Basic* — speaks to the strength and talent of the local dance sector, the breadth of appreciation for their work, and the important role Dancehouse plays as a producer and presenter for independent dance.

We were blessed to start the year with Melati Suryodarmo as part of Asia TOPA acknowledging the body of work of a significant Indonesian artist. Melati's two performance lectures were a feat of exciting storytelling, reflection, critique and inspiration. It will also likely be the last time we see her iconic "Butter Dance" — a work still discussed almost a year on.

The Dance (Lens) Festival mid-year grew again, with our largest audiences and attendances to date. It's taken a few years to refine our Dance (Lens) programming, build audiences for screendance, and create a national platform and this continues to advance. The Festival in 2025 included guest artists and curators including Erin Brannigan and Joshua Faleatua, with programs from dedicated programs including international shorts from Cinedans, and a retrospective of works from the ReelDance archive. Our workshops were full to bursting and many of the screening sessions were at capacity with audiences. It was a lovely Festival and a highlight of the year.

One of the key performance indicators Dancehouse has set ourselves is that we support artists at all stages of their careers. It is exciting to see that both emerging, established and iconic artists in dance have a home in our spaces and our stages. And that we can celebrate both new ideas and forms like Gabriella Imrichova's *The Bastard Dance*, whilst also celebrating the body of work of Melati Suryodarmo, Jo Lloyd, or the re-digitised films of Melbourne artists in ReelDance Retrospective from the late 1990s to early 2000s.

Dancehouse partnered with Lucy Guerin Inc on the Out of Bounds program for the first time in 2025, helping fill the founding role of Temperance Hall in this program. Dancehouse is delighted to support Out of Bounds and we proudly hosted an epic weekend of 24 short works in the Sylvia Staehli Theatre. Out of Bounds is vital to the local sector; a chance to test ideas and to give and receive facilitated feedback and we look forward to our continued involvement.

Some exciting existing initiatives came to fruition in 2025 including the first Compositions Commission of *Fade* by Michelle Heaven, Madeleine Flynn and Tim Humphrey which began development mid-year and will continue into 2026. Our first participants in the Trans-Tasman Dance Exchange between Dancehouse and Wellesley Studios, Auckland kicked-off with both Amber McCartney (Aus) and Joshua Faleatua (NZ) was a huge success with both artists connecting strongly with communities in Tamaki-Makauru/

Auckland and Naarm/ Melbourne. Our very active and nimble Asia-Pacific "Soft Network" of small dance producing and presenting organisations allowed our local artist Sarah Aiken time to work and develop networks through residencies at Thinkers' Studio (Taiwan), and through participation in activities hosted by Dance Nucleus (Singapore). In turn, Dancehouse hosted Norhaizad Adam in residence from Singapore as both he, and Sarah, work towards the exciting #DANCELESS Complex festival in Hong Kong in June 2026. Dancehouse also continued our partnership with Anador Walsh and Performance Review Online commissioning and investing in writing and criticality for independent dance.

Strategically, Dancehouse invested in some critical equipment upgrades in 2025 including new sound desks, speakers, mirrors, and microphones. This basic equipment is essential to the continued operation of our theatres and performance spaces and is part of the vital services we provide to artists and communities.

In 2025, Dancehouse again posted a small surplus after a strong year of fiscal management. Dancehouse's financial result was buoyed by strong box office results in Season 2 and Melbourne Fringe, steady venue hire, and some significant savings from reduced staffing hours and capacity. In 2025, Dancehouse's EFT was closer to 4-4.2 across 6 roles (up to 0.5 EFT less than forecast).

Dancehouse farewelled Marketing Manager, Reuben Lewis after three years. And, after two years, Efren Pamilacan will transition from the Program Manager role to a new role as Creative Producer (Dancehousing and Street Dance). My thanks to Caro Ooi who, after 4-years, has stepped down as the Dancehousing Community Producer. Caro has been integral in the development and shepherding of Dancehousing since 2021.

As you will note in this Annual Report, we are finally on the path to achieving an important aspect of our Strategic and Business Plan: the acquiring of additional studio space. For many years, we have been scoping, searching, budgeting and planning to find more space to extend our reach, services and capacity to the dance sector. In 2026, this will become a reality but it has been a long journey. On top of their tireless enthusiasm, I want to extend my thanks to the Dancehouse team and the Board who have worked diligently and patiently to make this happen and to constantly test our ambitions, risks, and opportunities to meet our purpose.

My thanks and congratulations to Dancehouse – our teams, board, artists, communities and audiences – a wonderful year both on and off stage.

— Josh Wright, CEO/ Artistic Director

Chair's Report

2025 has been another bumper year for Dancehouse, delivered by the brilliant leadership of Josh and team. I have had the pleasure of attending many of the events during 2026 that have carved some extraordinary memories. The sold out opening of Dance (Lens) Festival saw a packed to the rafters theatre presenting a beautifully curated selection of films, standing ovations for Jo Lloyd's *Agitato* and Melbourne Fringe's Dancehouse program bursting with life were some highlights.

Observing how Dancehouse continues to reach beyond its limits is truly inspiring, from regional to international engagement, presentations of early career and established artists, diverse dance communities thriving and artform development across a spectrum of forms including film and design. Congrats to Josh and the team for the immense work they contribute daily, to realise these incredible achievements.

As a board, we farewelled the extraordinary Joey Lehrer who served as treasurer to Dancehouse for the last 4 years. Joey's unique combination of skills as both contemporary dance artist and treasurer has been an invaluable voice at our table. Joey has always brought a pragmatic and grounded perspective to our strategic thinking whilst also contributing a valuable perspective as a practicing independent artist. His tenure at Dancehouse is greatly valued and will go down in our history books as our 'unicorn' treasurer. Thank you Joey, you will be missed.

We also welcomed three new board members in 2025; Fiona Reay, Katherine Hun and Jayden Wall. Fiona joins us after completing her observership program with us in 2024, bringing a wealth of knowledge in online education and technology, business and strategic planning amongst a love of dance and the arts. Katherine steps into the Treasurer position, quickly adapting and offering a keen interest and valuable contribution to our operating strategies. Jayden Wall, one of Naarm's most active members of the independent dance community, is a welcome addition to our artistic board, whose energy and insight have been a refreshing contribution.

We also welcomed La Verne Lagaspi from the Observership Program, who has been an observer on the board through 2025. La Verne's consistent commitment and contribution to our board has been a pleasure to engage with and we wish her all the best with her future endeavours.

2025 saw Josh and his team at Dancehouse work on the application for the Creative Victoria Creative Enterprises Program for funding through 2026–2029 with a successful outcome. Congratulations to Josh and team for this enormous effort to deliver a vision that continues to be a driving force for independent dance in all its forms and proves that Dancehouse is an organisation that is not only a visionary leader in the sector, but an essential one.

In a milestone chapter for Dancehouse, with the invaluable support and work of board members, Josh has secured the lease to a new additional space for dance activity. After a steady and invested effort to seek a space that is suitable and increases our resources for artists and communities, the plans for two new accessible studio spaces as part of the recently developed Nightingale Wurru wurru Biik in Brunswick has been secured. I'm beyond excited to see how these new spaces bring scope and opportunity to Dancehouse artists into the future.

Expanding Dancehouse's access and resources is the beginning of a new era that reflects the ever-expanding legacy of Josh's artistic and strategic vision. Thank you Josh and the entire board for your work and expertise in bringing this strategic endeavour into fruition.

Dancehouse delivered a standout 2025 program which saw a steady increase in key statistics including strong box office revenue, direct paid artists and Dancehouse memberships, finishing with a small surplus for a healthy fiscal year.

Josh continues as a sector leader in advocacy, often working behind doors to raise key concerns with local, state and federal governments. Notably, Josh and I met with Victorian Arts Minister Colin Brooks MP to discuss the work we do at Dancehouse including the far reaching impact, as well challenges, that face independent artists in Naarm. An engaged and positive meeting that we believe brought focus to the essential role of Dancehouse in our Nationwide sector.

Josh's unwavering spirit and energy that he brings to his role as Artistic Director and CEO is extraordinary. His vision for artists, for audiences, for the artform and for the sector are reflected in the rigour of his leadership. His passion for an artist led, collaborative, generous and equitable working culture proves how these principles are felt in real terms to create new pathways and futures for artists and the artform.

Congratulations to Josh and the Dancehouse team for delivering another powerhouse program, and thank you to the board for your generosity, energy and insight.

An incredible year to reflect on and many exciting endeavours to look forward to in 2026.

— **Melanie Lane, Dancehouse Chair**



IN SUMMARY

Key Statistics 2025

11,371	Attendances (including in-person and digital)
7,051	Paid tickets
2,328	Complimentary tickets
308	Dancehouse Members
479	Artists paid directly
173	Number of works (performances, public programs, online)
235	Individual shows or sessions
4,484	Hours of in-kind space provided for artists
74%	Venue Occupancy
~32,000	Visitation at Dancehouse

On 2024 statistics

↑	> Up by 1,000
↑	> Up by 1,000
↑	> Up by 400
↑	> 22% increase
↑	> 36% increase
	> Steady
	> Steady
↑	> Up by 1,000
	> Steady
	— Estimate

16 Green Room Award Nominations



Unsolicited Feedback

My gratitude goes out to you and the Dancehouse team for the opportunities and the meaningful dialogue you maintain with artists. Not all organisations even take the time to respond when artists submit an application, so I really appreciate your openness and care.

— Applicant to Dancehouse callouts

I just wanted to extend a heartfelt thank you for the opportunity to be part of Out of Bounds this year. It was such a generous and inspiring space to share work in progress, and I truly appreciated the supportive environment you created for artists to take creative risks and connect with peers.

Being able to present and receive thoughtful feedback was incredibly valuable, and I left feeling both creatively energised and deeply grateful. The care you put into the curation, production, and facilitation of the weekend didn't go unnoticed—everything from the tech support to the post-show discussions made it a really special experience. A particular highlight was getting to speak with Lucy directly! Thank you again for supporting independent makers and giving us a platform to be seen and heard.

— Out of Bounds participant

Many many thanks for all the work put towards this years OOB. It was really refreshing that the sharing space was at Dancehouse this year. Over the past couple of days I have been speaking to a few people about the weekend and everyone I have chatted to has expressed how great it was. I can't imagine this city not having such a program, it feels integral to the independent making space. As a result of all the artists' openness and sharing of ideas I am super inspired.

— Out of Bounds participant

We want to express how thankful we are that yourself and Dancehouse took interest in our project and put it under lights. We see and love dancehouse and hope to collaborate together in the future. The true heartbeat of independent dance in Naarm/Melbourne.

— Independent artist

Unsolicited Feedback

I just wanted to say a huge thank you for the opportunity to have my work selected and shown at Dancehouse tonight. I've received so many kind messages from people who saw it, and I wish I could have been there with everyone. I've been at a residency... it's been a tough few days, filled with doubt and creative struggle, but hearing that people enjoyed watching the work has really lifted my spirits and motivated me again.

— Participant in Dance (Lens) Festival

I really enjoyed attending the Dance (Lens) Festival. It was such a privilege to be there with you all. We are most grateful to have been included in the program with so many other talented and creative Screendance makers. Best wishes to you and everyone at Dancehouse. I look forward to visiting again when next I am in Melbourne.

— Dance (Lens) Festival artist

It really was an exciting festival and I am so proud to be involved in this lineage of Australian and everywhere else screen art makers. I have been enjoying re-viewing all the films on Vimeo.

— Dance (Lens) Festival artist

I was collating images from past works recently and have been thinking a lot about (my) season at Dancehouse. It was such a special moment for me, and I see it as a real beginning of my practice as an independent maker... I just wanted to say thank you for programming it into your 2023 season.

— Independent artist

I'm writing to express my sincere appreciation for the recent Dance (Lens) event. It was a truly special experience—one that beautifully celebrated the meeting points between dance and other mediums, as well as the possibilities of cross-cultural encounters, identity, space, and experimentation. I've attended many wonderful programs organized by Dancehouse, but this one felt particularly meaningful to me.

— Dance (Lens) Festival audience member



Unpacked No. 2 Political (2025) by Melati Suryodarmo. Photo by Jackie Dixon.

Unsolicited Feedback

And, as I wrote in my thank you card to the team, it was such an honour to be a part of a Dancehouse season. I felt so welcome, supported and valued in this, my first solo show. I know how much goes into the production of a work, which makes my valuing of this opportunity and the way the staff went the extra mile, even more. From Cecily going out of her way to borrow the Chunky Move projector, Eleki's creative flair and kind consideration, to Reuben's clever media posts and advice, to Efren and Jacqui's thoughtful communications and arrangements. The staff coming to the tech run was also unexpected but deeply appreciated... Ever grateful to you all.

— Melbourne Fringe artist



Unsolicited Feedback

Much love to you and the team at Dancehouse for having me through Fringe. It was such a joy to create and share with the dance community, and the team at Dancehouse definitely made the process incredibly chill. Can't thank you all enough.

— Melbourne Fringe artist

Just a note to say that I loved the programme tonight. I still miss ReelDance. However, screendance in Aus is in great hands at dancehouse. Thanks again. It was a joy to attend!

— Dance (Lens) Festival audience member

DANCEHOUSE & AWAY

**Supported, started or on tour from
Dancehouse to Australia and the world 2025**

A Book of Hours by Gerard Van Dyck, Sal Cooper, Kate Neal and Rubiks Collective
— WAAPA, 16 April, Perth; Canberra International Music Festival, 3 May; and in Melbourne, Bendigo and Brisbane in September.

Wet Hard Long by Jenni Large
— DanceX 2025 Program, The Australian Ballet, October 2025,

Flesh Vessel by Jayden Lewis Wall and Melissa Yvonne Pham
— presented by Perth institute of Contemporary Art (PICA) and Strut Dance,
Perth | 29 May–1 June, 2024; DanceX, 8–11 Oct 2025



Awards & Nominations

2026 Green Room Awards (for 2025 productions)

DANCE

Outstanding Ensemble

- *Agitato* by Jo Lloyd

Outstanding Performer

- Thomas Woodman for *Agitato* by Jo Lloyd
- Tara Jade Samaya for *POESIS* by Prue Lang

Outstanding Duo

- Benjamin Hurley & Scott Elstermann for *Scenarios*
- Chloe Chignell & Amina Szecsödy for *Shadow Text*

Outstanding Sound Design

- Amelia Jean O'Leary for *SAD EYES*

Outstanding Visual Design

- Jenny Hector (Lighting) for *The Bastard Dance* by Gabriella Imrichova
- Katrina Rank (Costume) for *Creature*
- Matthew Bird & Geoffrey Watson (Set and Costume) for *Scenarios* by Benjamin Hurley & Scott Elstermann
- Prue Lang, Andrew Treloar & Benjamin Hancock (Costume) for *POESIS* by Prue Lang

Breaking Ground Award

- *The Bastard Dance* by Gabriella Imrichova — **WINNER**
- *Sissy* by Max Burgess

Outstanding Choreography

- *Agitato* by Jo Lloyd — **WINNER**
- *Natural Basic* by Rebecca Jensen

Outstanding Creation

- *Agitato* by Jo Lloyd
- *Natural Basic* by Rebecca Jensen

2025 Melbourne Fringe Awards

- *Creature* by Katrina Rank
WINNER: Melbourne Fringe Sound and Technical Excellence Award
- *Sissy* by Max Burgess
WINNER: Best Dance & Physical Theatre





DANCEHOUSE 2025 STRATEGIC PERFORMANCE



DANCEHOUSE 2025 STRATEGIC PERFORMANCE

GOAL 1: FOR ARTISTS	Dancehouse partners and produces with independent artists to proudly create and present their works in creative and financially sustainable ways
STRATEGIES: A. Creation B. Capacity C. Circulation	<p><i>Some examples of Dancehouse Strategic Performance from 2025 ...</i></p> <p>CREATION: Dancehouse supports artists to create and present their work</p> <ul style="list-style-type: none"> • Supported all stages and phases of a project's development // works initiated by participants of Dancehouse's 2024 Independent Choreographers Program (ICP) found presentation opportunities in 2025 including <i>Sissy</i> by Max Burgess, and <i>to disappoint a god.</i> by Carmen Yih. Three works presented in Out of Bounds were presented at Dancehouse as part of Melbourne Fringe. • Embraces flexibility and risk working with artists for the best context for their works // Melati Suryodarmo's performance lectures invited a different style of presentation mode including excerpt, AV, and lecture. Dancehouse stretched our technical capacity including with <i>Natural Basic</i> by Rebecca Jensen which involved a large revolve stage in the Sylvia Staehli Theatre. Dance (Lens) Festival 2025 included screenings, talks, installation, and live-editing performances. <p>CAPACITY: All stages of career increasing their skills, knowledge and networks through exchange and learning with peers</p> <ul style="list-style-type: none"> • Respects and promotes the legacies and lineages of artists and forms that are both iconographic and under-acknowledged // established artists had prominence at Dancehouse including a celebration of Melati Suryodarmo's body of work, and significant works by Jo Lloyd, Prue Lang, and Katrina Rank. Priya Srinivasan's <i>Copy of the Copy</i> explored the legacy of South Asian artists' work in the history of Australian dance, and Erin Brannigan's Reeldance retrospective looked at historically significant screendance work from Victorian artists. • Encourages cohorts of artists to collaborate and connect directly and in directly with each other // for the Out of Bounds program, Dancehouse and LGI brought together dance artists across 24 works, 14 facilitators, and 4 designers, and over 480 audience members across a weekend of sharing and discussion. <p>CIRCULATION: Dancehouse promotes circulation to create and extend opportunities, helping sustain artists' careers and connecting works, ideas and practices</p> <ul style="list-style-type: none"> • Maximises the lifespan, reach, and dissemination of Australian dance through co-commissioning, on-touring and re-presentation // Dancehouse formed a consortium with Sydney Dance Company and Australian Dance Theatre to establish Orbit, a pilot initiative to aid the opportunities for touring works by independent dance artists nationally. • Works with flexibility and opportunism to maximise the opportunities and resources for artists and their works in circulation // Dancehouse worked with artists, presenters and co-producers to on-tour Australian works including: <i>Long Sentences</i> by Rhiannon Newton, <i>Brigid</i> by Alice Heyward and Oisín Ó Manacháin, and <i>두물머리 Dumulmeori (where two rivers meet)</i>, by Alisdair Macindoe, Chosul Kim, Haneul Jung & Michelle Heaven in partnership with Performance Space, and <i>Dumulmeori</i> with Melbourne Fringe.

DANCEHOUSE 2025 STRATEGIC PERFORMANCE

GOAL 2:
FOR AUDIENCES

Dancehouse is a recognised, regular, and welcoming place for audiences to experience and appreciate dance

*Some examples of Dancehouse Strategic Performance from 2025 ...***ENGAGEMENT: Expand audiences for Australian dance through Dancehouse**

- **Invites diverse audiences by programming diverse artists, forms, and experiences** // Dancehouse presented an array of dance styles, forms, modes and locations including internationally-informed work (Ireland, Korea, Indonesia, Singapore); styles including Bharatanatyam in *Copy of the Copy* by Priya Srinivasan, street-dance forms with *SpringCity 43214* by MaggZ, *Til Death Do We Cypher*, and *W_acking Inferno Vol. 4*, and First Nations works including *SAD EYES* by Amelia Jean O'Leary.
- **Offers dance across a range of formats, media and durations. Offers live in-person, digital and offsite works** // Dance (Lens) Festival 2025 included an array of formats to celebrate screendance including short-work screenings, historical retrospectives, public programs with screening excerpts, a live-editing performance by Bronwen Kamasz, and multi-screen installation by Jonathan Sinatra.

ACCESSIBILITY: Recognise and reduce barriers for all audiences to experience and engage in dance at Dancehouse

- **Audiences were able to access Dancehouse works and events through affordable tickets and targeted discounts** // Dancehouse offered a range of discounted and affordable price points across events including: MobTix, Local Tickets, By Donation, Pay what you Feel, Multi-Performance discounts, Pre-Sale offers, Community Tickets, and By Invitation price points including our COSSIE LIVS deals of a set number of very cheap tickets per show or event. The entire Out of Bounds program was free to attend.
- **Dancehouse partnered with local dance communities and artist-producers** // in addition to our 5-year Dancehousing program with local communities, Dancehouse also offered partnerships with groups including Travel Art Dance, Swing Patrol, Sohamamsi, Nook, Alchemy, and Melbourne Dance Theatre.

APPRECIATION: Exciting relational experiences for audiences to deepen their appreciation for dance at Dancehouse

- **Commissions independent writing and reflective criticism with editorial independence** // Dancehouse initiated a partnership with Performance Review Online to commission five writers to reflect on eight Dancehouse events and works to build literacy, appreciation and criticism of our works and artists.
- **Clusters works and programs to encourage relational appreciation of dance and dance artists** // In 2025, Dancehouse clustered programs including: Season One (6 works); Season 2 (5 works); Dance (Lens) Festival 2025 (43 works); Season 3/ Melbourne Fringe season (8 works), and Season 4 (2 works).

STRATEGIES:
D. Engagement
E. Accessibility
F. Appreciation

DANCEHOUSE 2025 STRATEGIC PERFORMANCE

GOAL 3:
FOR THE
ARTFORM

Dancehouse celebrates all dance and the importance of dance artists and dance communities in society

Some examples of Dancehouse Strategic Performance from 2025 ...

EQUITY: Dancehouse builds and promotes equity across the dance sector and celebrates all forms of dance and dance artists

- **First Nations artists were prioritised** // *SAD EYES* by Amelia Jean O'Leary, and creative developments and On Country residencies undertaken by artists with Dancehouse investment and producing support including Luke Currie-Richardson, Zoe Brown, and work on Ngioka Bunda-Heath's tour of *Birrpai* to Country.
- **Artists with a disability were prioritised** // a number of artists involved in Dancehouse works identify as neurodiverse. A number of participating artists in *Out of Bounds* also identified as having a disability.
- **Street-born dance artists were prioritised** // *SpringCity 43214* by MaggZ, *to disappoint a god.* by Carmen Yih, and through Dancehousing and supported event partnerships with *Til Death Do We Cypher Vol 4* with Steezy Walrus, *Phoenix Kiki Ball* with Naarm Ballroom, and *W_acking Inferno Vol. 4* with Burn City W_ack. A number of street dance artists participated in *Out of Bounds*.
- **South and South-East Asian artists and forms were prioritised** // including presentation of *Copy of the Copy* by Priya Srinivasan. A number of South-East Asian artists participated in *Out of Bounds*.

CRITICALITY: Dancehouse fosters a safe, curious, and critically reflective environment for dance and celebrates the role of dance artists in society

- **Dancehouse hosted critically reflective dialogue about dance and dance-making** // including *Circles of Conversation* with Priya Srinivasan, *In Focus* conversations and talks as part of *Dance (Lens) Festival 2025*, *Generative Dancing Roundtables* in partnership with VCA.
- **Champions legacy and reflection through all aspects of Dancehouse's core programs and activities** // A selection of works curated by Erin Brannigan celebrating her tenure as founding director at *ReelDance*. This retrospective features works by Victorian-based artists who participated in *ReelDance* with directors and choreographers including: Margie Medlin, Jessica Wallace, Sandra Parker, Dianne Reid, Tony Yap, Cobie Orger, Michelle Heaven, Gideon Obarzanek, and Siobhan Murphy. Rosalind Crisp hosted a day of practice in *Excursion*.

COMMUNITY: Dancehouse supports communities of practice to determine and organise on their own terms

- **Creates contexts and activities that encourage intra-community and inter-community exchange** // including innovative partnerships with other dance organisations regionally, interstate and internationally including *Punctum* to support regionally-based artist Tim Darbyshire in a two-part residency; and Sarah Aiken to participate in the *DANCELESS Complex* program hosted by Dancehouse with residencies in Taipei with *Thinkers Studio*, and Singapore with *Dance Nucleus*; the inaugural *Trans-Tasman Dance Exchange* enabled intra-community exchange in Melbourne with Joshua Faleatua, and Auckland with Amber McCartney.
- **Facilitated intra-community and inter-community exchange and practice, and independent dance artists were involved in decision-making** // Dancehouse utilised peer assessment and appraisal including through: *Trans Tasman Dance Exchange*; *Compositions Commission*; *Melbourne Fringe* and *2026 Project* appraisal; *Dance (Lens) Festival 2025*. *Out of Bounds* session is offered facilitated feedback by 12 industry peers.

STRATEGIES:
G. Equity
H. Criticality
I. Community

DANCEHOUSE 2025 STRATEGIC PERFORMANCE

GOAL 4: FOR THE SECTOR	Dancehouse generates flexible and responsive opportunities for the benefit of independent dance artists and the wider dance sector
STRATEGIES: J. Opportunity K. Flexibility L. Advocacy	<p><i>Some examples of Dancehouse Strategic Performance from 2025 ...</i></p> <p>OPPORTUNITY: Dancehouse generates and leverages financial opportunities for dance artists to sustain their careers and livelihoods</p> <ul style="list-style-type: none"> • Artists were given opportunities to leverage additional income // Dancehouse paid over \$8,500 of additional ticket earnings to artists utilising Dancehouse spaces and resources (i.e. these are not artists paid performance fees by Dancehouse for presentations or workshops). In total, Dancehouse paid the equivalent of 22% of turnover directly to dance artists. • There were in-built pathways to presentation // including works from Independent Choreographers Program (ICP) artists including Carmen Yih and Max Burgess; remounted work (<i>Shadow Text</i> by Chloe Chignell and Amina Szecsödy); and on-touring works including <i>Long Sentences</i> by Rhiannon Newton, <i>Brigid</i> by Alice Heyward and Oisín Ó Manacháin, and <i>두물머리 Dumulmeori (where two rivers meet)</i>, by Alisdair Macindoe, Chosul Kim, Haneul Jung & Michelle Heaven. Pathways to presentation are in place for works created through: Composition Commission, In Residence, Trans-Tasman Dance Exchange, and #DANCELESS Complex. 2025 Out of Bounds works that were presented in Dancehouse's Melbourne Fringe include: <i>Wavefront Warfare</i> by Lily Hudson and Hunter Mains, <i>Camopansies</i> by Charlie Lee, and <i>The Ballad of Bouncing Back</i> by Alec Katsourakis & InPlay Projects. • Strategic partnerships were convened with industry partners, networks and collaborators to leverage opportunities // the Trans-Tasman Dance Exchange enabled Joshua Faleatua to participate as a curator, and to host workshops and an In Focus talk as part of Dance (Lens) Festival 2025. <p>FLEXIBILITY: Organisationally, Dancehouse offers flexible and transparent business models for dance</p> <ul style="list-style-type: none"> • Dancehouse shared administration, producing and programming models // Dancehouse collaborated with a number of networks and partners to leverage works, opportunities for independent dance artists including Unlock Dancing Plaza, Dance Makers Collective, Dance Nucleus, Wellesley Studios, Melbourne Fringe, Performance Space, Punctum, Asia TOPA, RISING, and Thinkers Studio. • There were hybrid presentations (digital and in person) // Dancehouse offered digital options and programs including On Demand for Dance (Lens) Festival 2025, and Inspire Dance Educators Professional Learning with Ausdance Vic. The Generative Roundtables with VCA were recorded, cleaned, edited and made available for free as podcasts on the Dancehouse website. <p>ADVOCACY: Continue to represent the vibrancy and diversity of the independent dance sector and its needs</p> <ul style="list-style-type: none"> • Cultivated communities of artists // Dancehouse has hosted a number of events and parties for the wider dance community including our first Ausdance Vic dance teachers night at Melbourne Fringe, and the Altogether event for Dancehousing communities to come together. • Advocated and promoted Australian independent artists nationally, and internationally // including a full-briefing meeting with our work with the Victorian Arts Minister.

Dancehouse Program

>Presenting...

Presenting... is focused 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

- Dancehouse Invites (International)
- Seasons 1
- Seasons 2
- Season 3 | Melbourne Fringe
- Season 4
- Dancehousing Community Events
- Public & Industry Programs

>Keynotes

Keynote programs are high profile, heavily resourced programs involving multiple partners and stakeholders.

Programs include

- Asia TOPA Festival
- Dance (Lens) Festival
- ORBIT

>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

- First House
- Dancehousing
- Out of Bounds
- Composition Commission
- On Residence: Punctum x Dancehouse
- Trans-Tasman Dance Exchange
- #DANCELESS Complex & Asia-Pacific Soft-Network
- Experimental Commissioning Consortium
- Performance Review Online
- In Residence
- In Development

>Sector Engagement

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

Programs include

- Inspire: Dance Educators Professional Learning
- A Climate For Art (ACFA)
- Other Industry and Self-Determination models

2025 PROGRAM AT A GLANCE

PRESENTING

Season 1 | 26 February–12 April, 2025

- *Unpacked No. 2: Political and BORROW + Exergie – butter dance* by Melati Suryodarmo
- *SAD EYES* by Amelia Jean O’Leary
- *POESIS* by Prue Lang
- *The Bastard Dance* by Gabriella Imrichova
- *Shadow Text* by Chloe Chignell & Amina Szecsödy
- *SpringCity 43214* by MaggZ

Season 2 | 29 July–2 September, 2025

- *Agitato* by Jo Lloyd
- *Long Sentences* by Rhiannon Newton
- *Copy of the Copy* by Priya Srinivasan
- *Scenarios* by Benjamin Hurley & Scott Elstermann
- *NOW PIECES: 4 x Duets* curated by Kevin Jeynes

Season 3 / Melbourne Fringe | 1–18 October, 2025

- *Creature* by Katrina Rank
- *Wavefront Warfare* by Lily Hindson & Hunter Mains
- *Sissy* by Max Burgess
- *Camopansies* by Charlie Lee
- *두물머리 Dumulmeori (where two rivers meet)* by Alisdair Macindoe, Chosul Kim, Haneul Jung & Michelle Heaven
- *Down the Hallway, to Your Left* by Hayley Roe
- *The Ballad of Bouncing Back* by Alec Katsourakis & InPlay Projects
- *to disappoint a god.* by Carmen Yih

Season 4 | 18–22 November 2025

- *Brigid* by Alice Heyward & Oisín Ó Manacháin
- *Natural Basic* by Rebecca Jensen

Dancehousing Community Events | Year-round

- *On The Table – Season 1* run by Grey Dear & Rebecca Jensen
- *Winter Moments* by Peter Trotman & Bronwen Kamasz
- *Phoenix Kiki Ball*, curated by Mahia Furia
- *In Contact: A CI Community Day*, with Melbourne Contact Improvisation
- *Til Death Do We Cypher Vol 4: Breaking Battle*, hosted by The Steezy Walrus Initiative
- *Kwabo Community Day + Ausecuma Beats Live*, with Kwabo Events
- *W_acking Inferno Volume 4*, with Burn City W_ack

Public & Industry Programs

- *Excursion* by Rosalind Crisp
- From Abroad: *The FAP Workshop*, with Norhaizad Adam & Hasyimah Harith
- From Abroad: *A Workshop with Fale*, with Joshua Faleatua
- Generative Dancing Roundtables

KEYNOTES

- Asia TOPA Festival 2025
- Dance (Lens) Festival 2025
 - Official Selection #1, #2, #3
 - Curated Program
 - > *The Camera Behaves* curated by Siobhan Murphy
 - > *Cinedans TOUR* curated by Siobhan Murphy and Josh Wright
 - > *ReelDance Retrospective* curated by Erin Brannigan
 - Masterclasses
 - > MOVING CAMERAS with Takeshi Kondo
 - > SOUND! with Darrin Verhagen
 - IN FOCUS: talks and events
 - > IN FOCUS: Festival Opening with Bronwen Kamasz & Jonathan Sinatra
 - > IN FOCUS: Joshua Faleatua, Threading Frames (NZ)
 - > IN FOCUS: Generations from ReelDance to Dance (Lens)
 - ORBIT

ARTISTIC DEVELOPMENT

- First House
- Dancehousing
- Out of Bounds
- Compositions Commission 2025
- On Residence: Punctum x Dancehouse 2024–2025
- Trans–Tasman Dance Exchange
- #DANCELESS Complex & Asia–Pacific Soft–Network
- Experimental Commissioning Consortium (ECC)
- Performance Review Online
- In Residence
- In Development

SECTOR ENGAGEMENT

- *Inspire: Dance Educators Professional Learning* with Ausdance Vic
- Placements
- Other Industry Partners and Self–Determination models
- Dancehouse Use: Affordable Space Hire, Independent classes & workshops, other events

>PRESENTING...

Presenting... is focussed on the public outcomes and offerings to audiences 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, interact, and connect through dance.



Dancehouse Seasons

Dancehouse is committed to presenting rigorous, cutting-edge and challenging performance. We partner with festivals and other organisations to commission and present dynamic works. We look to identify and illuminate the most urgent and experimental choreographic practices occurring in the Australian context and internationally today.

Dancehouse Seasons are clusters of presentations (productions, exhibitions, talks and events) usually presented over 2–4 weeks and which invite audiences to experience and appreciate dance.

Dancehouse seasons are a deliberate mix of artistic voices, styles, genres and works: from new works to remounts; projects by emerging to established artists; from pure movement to expanded choreographies; from projects about dance to projects that involve audiences dancing; theatrical black box productions to white box installations; improvisation nights to all style battles.

Open EOI for presentation at Dancehouse

Dancehouse invites Australian independent dance artists to propose projects for presentation as part of Dancehouse's Seasons (and beyond).

As with all our programs, Dancehouse engaged independent dance artists to provide artistic appraisals of all proposals received and prioritise projects for Dancehouse to pursue. The advisors represent a diverse range of aesthetics, experiences and backgrounds and all have worked with Dancehouse recently. They are invited to share their individual views: to comment on the creative risk; the importance and quality of the projects; to share insights about the artist's practice and previous work; and to identify the points of interest for Dancehouse's audiences and communities.

2025 Artistic Appraisal: 2026 Season projects (28 proposals), and Melbourne Fringe 2025 (18 proposals) was reviewed by: Ngioka Bunda-Heath; Carmen Yih; Harrison Hall; and Ashleigh Musk.

2024 Artistic Appraisal for 2025 Season presentations was reviewed by: Tra Mi Dinh, MaggZ, Jayden Wall and Prue Lang.

Season One



Season One

26 February–12 April, 2025

5 productions, 16 performances, 2 events

26 February

Unpacked No. 2: Political
by Melati Suryodarmo

28 February

BORROW + Exergie – butter dance
by Melati Suryodarmo

27–29 March

SAD EYES
by Amelia Jean O’Leary

3–5 April

The Bastard Dance.
by Gabriella Imrichova

POESIS
by Prue Lang

10–12 April

Shadow Text
by Chloe Chignell & Amina Szecsödy

11–12 April

SpringCity 43214
with MaggZ

5 Productions

1,202 Tickets

16 Performances

**\$16,766
Box Office**

2 Events

**616 (51%) | 586 (49%)
Paid / Comps**

Presenting...

Unpacked No. 2: Political

by Melati Suryodarmo (ID)

26 Feb, 2025

1 event | Sylvia Staehli Theatre, Dancehouse

Presented by Dancehouse and Asia TOPA, Arts Centre Melbourne

— Two performance lectures from Melati Suryodarmo: *Unpacked No. 2: Political*; and *BORROW + Exergie – butter dance*

These performance lectures see Melati Suryodarmo revisit, illuminate and re-perform her extraordinary body of performances, exhibitions and installations. These lectures provide an insight into the work and process of one of the most celebrated performance artists of our time. They are for all to enjoy, whether you're an artist, arts curious or looking to get up close and personal with our artists.

Unpacked No. 2: Political delves into the political dimensions and circumstances of Suryodarmo's work. This performance lecture revisits performances from Suryodarmo's archive including *Visible Undone Behavior* (2005), *Feather Fell from Nowhere* (2011) and *The Seed* (2008). *Unpacked No. 2: Political* is brought to life through a series of actions and provocations, prompting profound and visceral encounters with Suryodarmo's body of work and somatic practice.

"as introspective as it is retrospective."
— Andrew Fuhrmann, *The Age*



Presenting...

BORROW + Exergie – butter dance by Melati Suryodarmo (ID)

28 Feb, 2025

1 event | Sylvia Staehli Theatre, Dancehouse

Presented by Dancehouse and Asia TOPA, Arts Centre Melbourne

– *Two performance lectures from Melati Suryodarmo: Unpacked No. 2: Political; and BORROW + Exergie – butter dance*

These performance lectures see Melati Suryodarmo revisit, illuminate and re-perform her extraordinary body of performances, exhibitions and installations. These lectures provide an insight into the work and process of one of the most celebrated performance artists of our time. They are for all to enjoy, whether you're an artist, arts curious or looking to get up close and personal with our artists.

BORROW consists of diverse fragments of performance and research that have influenced Suryodarmo's artistic journey, put together in a performative presentation. These influences led Suryodarmo to create Sisyphus, an ongoing choreographic research project that focuses on the body as a container of memories. Sisyphus also explores the memories of bodily movement under the influence of shamanistic possession. The presentation includes demonstrations of elements of Suryodarmo's previous works, including her iconic performance Exergie – butter dance.



Butter Dance (2025) by Melati Suryodarmo. Photo by Jackie Dixon.

Presenting...

SAD EYES

by Amelia Jean O'Leary (VIC)

10-12 April, 2025

3 performances | Sylvia Staehli Theatre, Dancehouse

— *What if we rebuild the engine?*

What are your politics? What do you value? How can we shift the fantasy to reality? What if this work becomes the world we choose to live in?

This new First Nations-led work leans into dual perspectives of youthful and cultural functionality of femininity in society.

Through dance and storytelling, *SAD EYES* draws to the surface the complicated intersections of politics, identity and environmental concern to ultimately reframe a conversation on choice and action.

Within an "Australian" context, Amelia Jean O'Leary disassembles the structures around themselves in an effort to shift and destroy colonial narratives.

Choreographer Amelia Jean O'Leary

Dancers/collaborators Jiawen Feng, Keia McGrady, Katherine Lanterna / Hegman & Sam Osborn

Sound Design Amelia Jean O'Leary

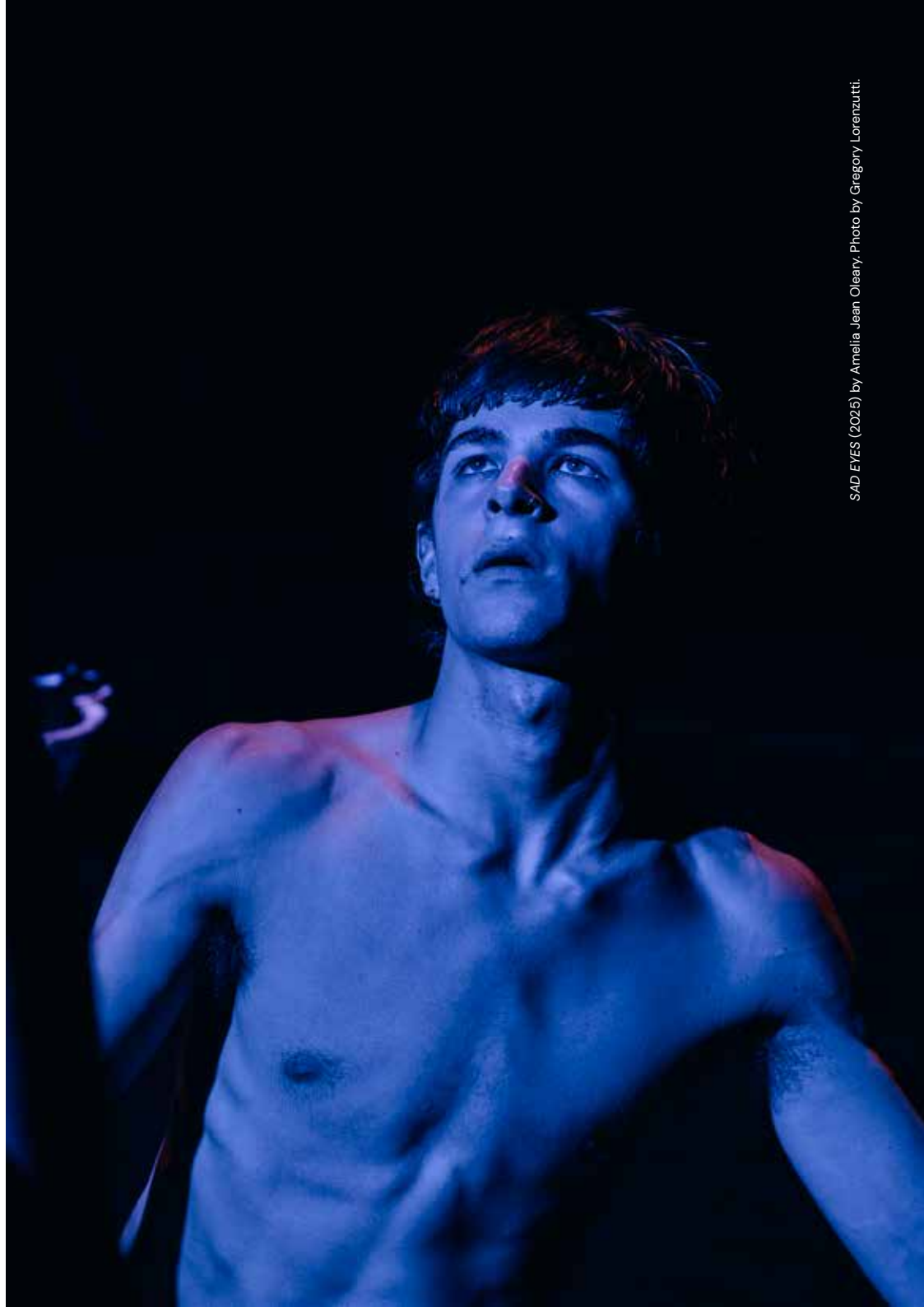
Set Design Savanna Wegman

Costume Design Maya Anderson

Lighting Design Giovanna Yate Gonzalez

Stage and Production Manager Georgina Bright

This project is supported by the Victorian Government through Creative Victoria and Dancehouse's First House Forum with support from the Sidney Myer Fund.



Presenting...

POESIS by Prue Lang (VIC)

3–5 April, 2025
3 performances | Sylvia Staehli Theatre, Dancehouse

— *Sensing the world to recreate it*

POESIS is a new choreographic work created in collaboration with exceptional performers Tara Jade Samaya and Benjamin Hancock. The work is explored through the concept of counterpoint, drawing on ideas from biomimicry, physical intelligence, mythology, and philosophy.

POESIS delves into the evolution of perception, examining how the sensory perception of both animals and human can shape our kinaesthetic engagement and understanding of the world. Using the concept of poesis—the emergence of something new—this work highlights the perception of the invisible, and amplifies the role of movement in expanding sensory experience.

Choreographer Prue Lang
Performers Tara Jade Samaya & Benjamin Hancock
Music Chiara Costanza, Tchaikovsky, Whale Song
Lighting designer Lisa Mibus
Costume Designs/Construction Prue Lang, Andrew Treloar & Benjamin Hancock
Producer Viviana Sacchero

POESIS has been commissioned by The Keir Foundation, supported through a Studio residency with The Australian Ballet, Lucy Guerin Inc, and Chunky Move, and is presented by Dancehouse.

“Lang brings the more serious engagement with contemporary dance and its possibilities.”
— Andrew Fuhrmann, *The Age*



Presenting...

The Bastard Dance.

by Gabriella Imrichova (VIC)

3-5 April, 2025

3 performances | Sylvia Staehli Theatre, Dancehouse

— *A delusional feedback loop*

Part-dance, part-rant *The Bastard Dance* is an exploration of refusal, obsession, and the consuming nature of control.

Through the character of the bastard—entangled in guilt, narcissism, and a relentless adherence to their own rules—this performance dives into the paradox of perpetual rejection. Drenched in excess, eroticism, and paranoia, the piece is a manifestation of the tension between self-imposed isolation and the grotesque allure of indulgence.

The Bastard Dance is an unsettling and unhinged ride through the limits of personal freedom, the painful beauty of never letting life in, and the parasitic pleasure found in embracing “No.” A performance where rejection is not just an action but a way of being, and where the audience is invited to witness, question, and possibly be consumed by the bastard’s orbit of denial.

Concept, Choreography & Performance Gabriella Imrichova

Dramaturg Morgan Rose

Technical Consultant Alex Mraz

A/V Consultant d duàn

Lighting Consultant Jenny Hector

Proxy Anika De Ruyter

Costume Carys Norwood

Producer Indiana Coole

“It’s a bit punk and a bit mongrel, but consistently funny.”

— Andrew Fuhrmann, *The Age*

**WINNER OF THE "BREAKING GROUND"
AWARD AT GREEN ROOM AWARDS 2025**

Presenting...

Shadow Text

by Chloe Chignell and Amina Szecsödy (DE)

10–12 April, 2025

3 performances | Sylvia Staehli Theatre, Dancehouse

— *They say that bodies are made up of language*

They say that bodies are historical artefacts. They say that bodies are collective inventions.

Shadow Text is a choreographic translation of Monique Wittig's *Les Guérillères* (1971), a lesbian-feminist epic. Circular in form, the novel enacts a violent and erotic transition out of heteropatriarchal culture and into a new semiotic order of lesbian relationality.

Through sound, text, and movement, *Shadow Text* explodes the novel, creating an immersive performance where bodily grammar cracks open the text, allowing words to act within and upon the audience's bodies. No longer is it possible to find any neat distinction between body and word. No longer can we start by saying 'I'. No longer can we say that everything inside of us is ours. *Shadow Text* exists within the fissure, under the sign of the O, alongside feminist mythologies, lesbian erotics, materialist poetics, and reparative destruction. *Shadow Text* takes on Wittig's aesthetic-political project, which can be characterised through three beliefs—First, that all political revolution must start with language; Second, that poetics are the location where change can manifest itself on and between our bodies; And third, that language is the means of political resistance and creativity that we all have access to.

Presented at KAAP as part of Bits of Dance (Bruges), Beursschouwburg (Brussels), Perdu (Amsterdam), Kunstencentrum BUDA as part of Almost Summer Festival (Kortrijk), Argos Centre for Audio-Visual Art (Brussels). Dancehouse presents the Australian debut performance of the work.

Concept, performance, choreography Chloe Chignell & Amina Szecsödy

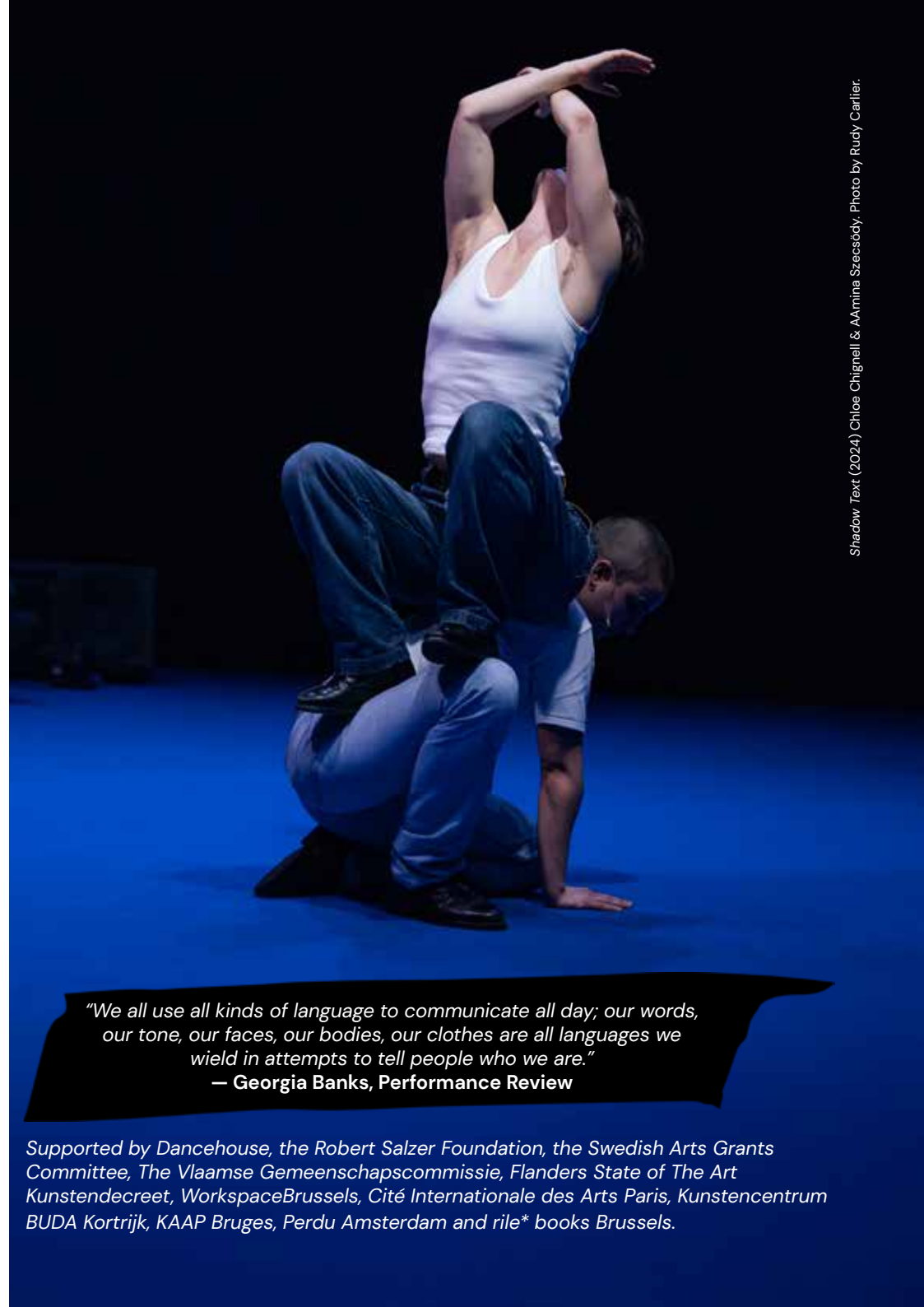
Sound Amina Szecsödy

Text Chloe Chignell

Light design Leticia Skrycky

Conversation Simon Asencio

2025 Dancehouse Annual Report



"We all use all kinds of language to communicate all day; our words, our tone, our faces, our bodies, our clothes are all languages we wield in attempts to tell people who we are."

— Georgia Banks, Performance Review

Supported by Dancehouse, the Robert Salzer Foundation, the Swedish Arts Grants Committee, The Vlaamse Gemeenschapscommissie, Flanders State of The Art Kunstendecreet, WorkspaceBrussels, Cité Internationale des Arts Paris, Kunstencentrum BUDA Kortrijk, KAAP Bruges, Perdu Amsterdam and rile* books Brussels.

Presenting...

SpringCity 43214

by MaggZ (VIC)

11-12 April, 2025

2 performances | Upstairs Studio, Dancehouse

— Are you ready to enter the game?

SpringCity 43214 is an interactive game-performance with street dance, sound, audio-visual installation for the Asian-diasporic community. Played simultaneously across two spaces, audiences are invited to watch the game unfold from behind the scenes, or experience how their actions can change the rules of *SpringCity 43214*.

Inspired by MaggZ's hometown of Kunming (Yunnan, China) and ongoing research into world-building, ancestral practices and archival investigations, this choreographic debut offers bold and alternative dreaming spaces for those who don't fit into a box of societal norms, through a cyberfeminist lens.

'Imagination gives us borders, gives us superiority, gives us race as an indicator of capability. I often feel I am trapped inside someone else's imagination, and that I must engage my own imagination in order to break free'
— Adrienne Maree Brown

Choreographer MaggZ

Performers hitahhchi, Aqua

Sound Design d duàn, kez93

A/V Design d duàn

Producer MaggZ

SpringCity 43214 is supported by Dancehouse, Next Wave and Vichealth through their Future Healthy initiatives.



"This is a serious attempt to integrate the audience without compromising on spectacle."
— Andrew Fuhrmann, *The Age*

Season Two



Season Two

29 July–2 September, 2025
4 productions, 21 performances, 1 event

29 July–2 August	<i>Agitato</i> by Jo Lloyd
31 July–2 August	<i>Long Sentences</i> by Rhiannon Newton
26–30 August	<i>Cppy of the Copy</i> + <i>Circles of Conversations</i> by Priya Srinivasan
27–30 August	<i>Scenarios</i> by Benjamin Hurley & Scott Elstermann
2 September	<i>NOW PIECES: 4x Duets</i> curated by Kevin Jeynes

4 Productions

1,228 Tickets

1 Events

\$20,360
Box Office

21 Performances

746 (61%) | 482 (31%)
Paid / Comps

Presenting...

Agitato by Jo Lloyd (VIC)

29 July–2 Augst, 2025
5 performances | Sylvia Staehli Theatre, Dancehouse

— *Rewriting tragedy*

Agitato is an encounter with Fanny Mendelssohn's largely unknown 'Allegro molto agitato in D Minor' (1823), a small jewel buried in the truncated past of a musical career obscured by conventions.

Delivering a corporeal rather than a historical reflection on the music, *Agitato* uses every piano key in the manuscript as choreographic control in the agitated space. Its form becomes a whirlwind of confrontation between Fanny's perfection in musicality and Jo's impulse to provide a counterbalance that tackles formalism — a counter aesthetic.

An interaction of sustained hesitation and restraint set within a chaotic undercurrent. *Agitato* leaves chance within the body of the dance and the dancers to locate systems contained in the chaos.

Lloyd underlines the complexity of the formalised difficulty in Fanny's music through a contemplation of the stillness of her concealment and the aftermath of its defiance.

The dance, formlessness formalised, becomes a palimpsest of the music seen through a contemporaneous mirror. The outcome laid out as a public offering — an understanding between centuries, from one to another.

Choreographer Jo Lloyd
Dancers Jo Lloyd, Harrison Ritchie-Jones, Lee Serle & Thomas Woodman
Composer Duane Morrison
Costume Designer Andrew Treloar
Dramaturg Anny Mokotow
Lighting Designer & Production Manager Shiv Geaney
Producer Michaela Coventry

Agitato has been supported by Dancehouse, Creative Australia and Studio 24.

**WINNER OF THE "OUTSTANDING
CHOREOGRAPHY" AWARD AT GREEN
ROOM AWARDS 2025**

*"It presents a dark world – off-kilter and charged with anxiety
– whose rules are sensed but obscure, with an intensity and
complexity that challenges but enthrals."*

— Andrew Fuhrmann, *The Age*

Presenting...

Long Sentences

by Rhiannon Newton (NSW)

31 July–2 August, 2025

3 performances | Upstairs Studio, Dancehouse

— *A dance about a sentence. A sentence that realises it is dancing*

In *Long Sentences* a sentence senses its own body as a sentence. It notices the other sentences and forms of sentience it lives amongst. Sensing the impacts of its actions, it asks: what kind of futures do our actions in the present sentence us to?

Long Sentences plays with the double meaning of a sentence. A sentence sets a particular future in motion and also orders thoughts and feelings with words. Combining dance and text, *Long Sentences* pays attention to the many beings that contribute to and author the action of dancing. While time travelling in the choreography of a sentence, Newton traces the other bodies and times her 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.

Choreographer & Performer Rhiannon Newton

Composer Peter Lenaerts

Lighting Designer Karen Norris

Outside Eye Martin del Amo

Costume Designer Aleisa Jelbart

Understudy Emma Riches

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 distress of excavation, the embodiment of relentless energy consumption and the feeling of powerlessness to resist the momentum of our ecocidal sentence.”

— **Arabella Frahn-Starkie, Performance Review**

Presenting...

Copy of the Copy + Circles of Conversation

by Priya Srinivasan (VIC)

26–30 August, 2025

6 performances | Sylvia Staehli Theatre, Dancehouse

— *Sit with the past, dance with discomfort, reimagine new futures together*

What does it mean to be an artist fractured by culture, geography, and memory? What does it mean to be a copy of the copy such that the origins become obscured? In these divided times, how can we use humour and healing to move forward from these histories of entanglements to find the threads of truth telling that connect us?

Blending dance, live and recorded sound, digital interactive projection, and participatory cooking, *Copy of the Copy* responds to the invisibility of Indian bodies in Western artistic canons and uncovers lost connections between pioneering women dancers whose stories have long been silenced. Held by Srinivasan's exquisite storytelling and the ensemble of stunning live music, *Copy of the Copy* brings together Indian, Sri Lankan, and Anglo-European artists in a shared ritual of remembrance, resistance, and reimagining.

Celebrate the power of politics, poetics and cultural exchange and step into an immersive journey where movement, music, storytelling, and recipes converge.

Creator, Writer, Choreographer, Director & Performer Dr. Priya Srinivasan
Dramaturge & Choreographic Consultant Danielle Micich (Force Majeure)
Composer, Musical Director & Performer Hari Sivanesan (Vocals & Veena)
Performers Pirashanna Thevarajah (Percussion & Vocals) & Ranjitha Suresh (Vocals)

Lighting & Stage Design Marti Shlansky

Co-Lighting Design Katie Sfetkidis

Sound Design Luke Smiles

Video Design, Editor & Projection Mapping Sean Healy

Costume Design & Staging Consultant Harry Gill

Producers Stella Webster & Jason Cross (Insite Arts)

www.dancehouse.com.au

"The effect is of a layered inquiry, staging transmission itself as a complex, unstable process."

— Andrew Fuhrmann, *The Age*

Presenting...

Scenarios

by Benjamin Hurley & Scott Elstermann (VIC)

27-30 August, 2025

4 performances | Upstairs Studio, Dancehouse

— *The doppelgänger effect through a veil of camp opulence*

Two dancers negotiate space and self, distorting and altering dramatic incidents to question how we are living today. Can they be one and the same? How did they both get to where they are? Where are they going next?

Grandiose and multiplied through mirrored set design, layered costumes and orchestral soundscapes, *Scenarios* constantly transforms beyond the performer's exterior similarities. A tongue-in-cheek duet that projects a kaleidoscope of alternate fictions with new physical language free of meaning yet full of provocation and suggestion.

Choreographers & Performers Benjamin Hurley & Scott Elstermann

Sound Designer Robert Downie

Lighting Designer Giovanna Yates Gonzalez

Costume Designer Geoffrey Watson

Set Design Consultant Matthew Bird

"It's disciplined dancing, with obsessively worked symmetries, synchronicities and long phrases that develop with tricky vocalisations."

— Andrew Fuhrmann, *The Age*



Presenting...

NOW PIECES: 4 x Duets curated by Kevin Jeynes (VIC)

2 September, 2025

1 event | Sylvia Staehi Theatre, Dancehouse

NOW PIECES continues a long standing disciplined exploration of improvised performance practice that leads to exciting, crafted, spontaneous and artful communication generated on-the-go.

This program invites a range of practitioners who — in various ways — 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 and to the audience.

The priorities of *NOW PIECES* are to expand improvisation into an increasingly interdisciplinary, intercultural, intergenerational context whilst still firmly positioning improvisation at the heart of the event.

Duet #1: Janette Hoe x Sunny Kim

Duet #2: Jacqui Maida x Reuben MacDougall Di Manno

Duet #3: John Utans x Kevin Jeynes

Duet #4: Alice Dixon x Andrew Byrne

Season Three / Melbourne Fringe



Season Three / Melbourne Fringe

1-18 October, 2025

8 productions, 33 performances

1-4 October

Creature
by Katrina Rank

Wavefront Warfare
by Lily Hindson & Hunter Mains

Sissy
by Max Burgess

7-11 October

Camopansies
by Charlie Lee

두물머리 *Dumulmeori (where two rivers meet)*
by Alisdair Macindoe,
Chosul Kim, Haneul Jung
& Michelle Heaven

15-18 October

Down the Hallway, to Your Left
by Hayley Roe

The Ballad of Bouncing Back
by Alec Katsourakis & InPlay Projects

to disappoint a god.
by Carmen Yih

8 Productions

33 Performances

\$20,507
Box Office

1,431 Tickets

796 (56%) | 635 (44%)
Paid / Comps

Dancehouse x Melbourne Fringe

Dancehouse strategically invests in Melbourne Fringe to provide a safe space for artists from diverse artistic voices, styles, scales and formats to create work in a supportive context.

Dancehouse's Melbourne Fringe program is a gateway to building audiences, reputation, experience, and further opportunities. The supported context for artists, enables them to take creative risks without financial burden.

Dancehouse provides an upfront cash fee, Melbourne Fringe registration, free rehearsal space, a shared production budget and equipment, marketing, front of house, and administrative, producing, and production advice and support from Dancehouse.

Dancehouse has been regularly acknowledged as the home of Melbourne Fringe's Best Dance award winners: Max Burgess (2025), *gemma+molly* (2023), Isabelle Beauverd (2019), Aimee Schollum (2018) and Siobhan McKenna (2017). As well as special award mentions including: *Creature* by Katrina Rank won the Sound and Technical Excellence award (2025); *The Solos by Weave Movement Theatre* won The Spirit of the Fringe (2024); *The Bloom* by Jessie McCall won the Headroom Award supported by RISING (2024).

In 2025, Dancehouse partnered with Melbourne Fringe to provide two artistic commissions to priority works (\$2,500 each) via their philanthropic program Cash to Create. The recipients of Cash to Create in 2025:

- > Hunter Mains & Lily Hindons
- > Carmen Yih

In 2025, Dancehouse partnered with Melbourne Fringe through an assisted presentation of *두물머리 Dumulmeori (where two rivers meet)* by Michelle Heaven, Alisdair Macindoe, Haneul Jung, & Chosul Kim. Curated by Brendan O'Connell.



Presenting...

Creature

by Katrina Rank (VIC)

1-4 October, 2025

4 performances | Sylvia Staehli Theatre, Dancehouse

— *Hard bodies, soft plastics*

Historically, bodily transformation has been seen as the province of mental illness or possession, the metamorphosis viewed as dangerous, demonic, uncontrollable.

Presenting a subject in myriad stages of becoming, *Creature* is an inextricable assemblage of human and non-human parts and the resultant haptic resonances.

Creature approaches the choreography between flesh, plastic and fabric. A contemplative offering for those drawn to the speculative, the poetic, and the quietly strange.

Costume, choreography & performance: Katrina M Rank

Iterations of Creature have been supported by Dancehouse, Yarra City Council, City of Darebin and HillsceneLIVE.

**WINNER OF THE 2025 "SOUND AND
TECHNICAL EXCELLENCE" AWARD**



Presenting...

Wavefront Warfare

by Lily Hindson & Hunter Mains (VIC)

1-4 October, 2025

4 performances | Upstairs Studio, Dancehouse

— *Confront the triggers of your nervous system*

Grounded in the idea that the body holds emotional imprints, *Wavefront Warfare* explores the intricacies of the human parasympathetic and sympathetic nervous systems.

Delving into the five trauma responses — fight, flight, freeze, fawn, and flop — Lily Hindson & Hunter Mains' movement explores the body's extremes, stress, surrender, discomfort and release.

Wavefront Warfare invites the audience as an active observer to a journey of transformation through sensory healing, and cathartic connection.

Choreographers / Performers Lily Hindson & Hunter Mains

Sound designer Merrick Craven

Costume designer Linda Smith

Projection designer and Lighting Designer Danny Hindson

Wavefront Warfare is supported by Dancehouse, the Fringe Fund and Lucy Guerin Inc, through the Make a Start Residency.



Wavefront Warfare (2025) by Lily Hindson & Hunter Mains. Photo by Stephanie Hindson

Presenting...

Sissy

by Max Burgess (VIC)

1-4 October, 2025

4 performances | Sylvia Staehli Theatre, Dancehouse

— *Befriend your flaws, or become them*

Grappling with themes of transformation and queer subjectivity, *Sissy* traces the path of a protagonist hell-bent on acceptance.

Devised by a team of acclaimed queer artists, *Sissy* confronts a self-loathing Self, both unfamiliar and uncomfortable with being alive.

Dazzling, confusing, moving, *Sissy* asks how we might befriend our flaws, or even become them.

Choreographer & Performer Max Burgess

Sound Design Jackie Jenkins (Current Bias)

Dramaturg Hamish McIntosh

Costume Design Jack Hancock (The System)

Lighting Design and Operator Elekis Teirney

Choreographic Assistant Luke Romero

Sissy was generously supported by Dancehouse, the Victorian Government through Creative Victoria, Corps Conspirators led by Melanie Lane, and Dancehouse.

**WINNER OF THE 2025 "BEST DANCE
AND PHYSICAL THEATRE" AWARD**



Presenting...

Camopansies

by Charlie Lee (VIC)

8–11 October, 2025

4 performances | Upstairs Studio, Dancehouse

— *There is no inside or outside anymore*

Camopansies is a choreographic fantasy for a ghillie suit, rubbish, and series of holes. Entwining environmental toxicities and trans-corporeality, the distinction between inside/outside, self/world, human/nature begins to collapse. The edges of a body start to wriggle and slip, pores and plastics are indistinguishable.

Recognising that waste is a permanent reality in an ecological crisis, *Camopansies* looks to queer theory to imagine how we might find pleasure alongside our unruly toxic progeny. Both expansive and intimate, the boundaries of the stage collapse in a limning interplay between reality and the imagined.

Eva Hayward uses “trans*” as it references the prefixal nature of transgender – transformation, movement sideways, across, between unfixed states. Soil, phthalates, hormones and chintzy trinkets collide in a diaphanous crash, breaking into small splinters to be sucked and mouthed on, digested again and rinsed down a sink hole with leachate and spit. Part dance, performance lecture, and recycling facility, *Camopansies* delivers an eco-erotic ode to camp and slippery trans* embodiment in a time where there is no going back.

Concept, Choreography, Performer Charlie Lee

Choreography, Performer Iris Elgar

Lighting Designer Chiara Wenban

Sound Designer Clio Greig

Film/Dramaturg Sam Carson

Development Angie Collins

Sound Operator/Consultant William Palazzo

Camopansies is supported by Dancehouse, LGI and made possible by WXYZ Studios.



Presenting...

두물머리 *Dumulmeori* (*where two rivers meet*)

by Alisdair Macindoe, Chosul Kim, Haneul Jung
& Michelle Heaven (KR / AUS)

7-11 October, 2025

5 performances | Sylvia Staehli Theatre, Dancehouse

— *Four artists. Two countries. One meeting point*

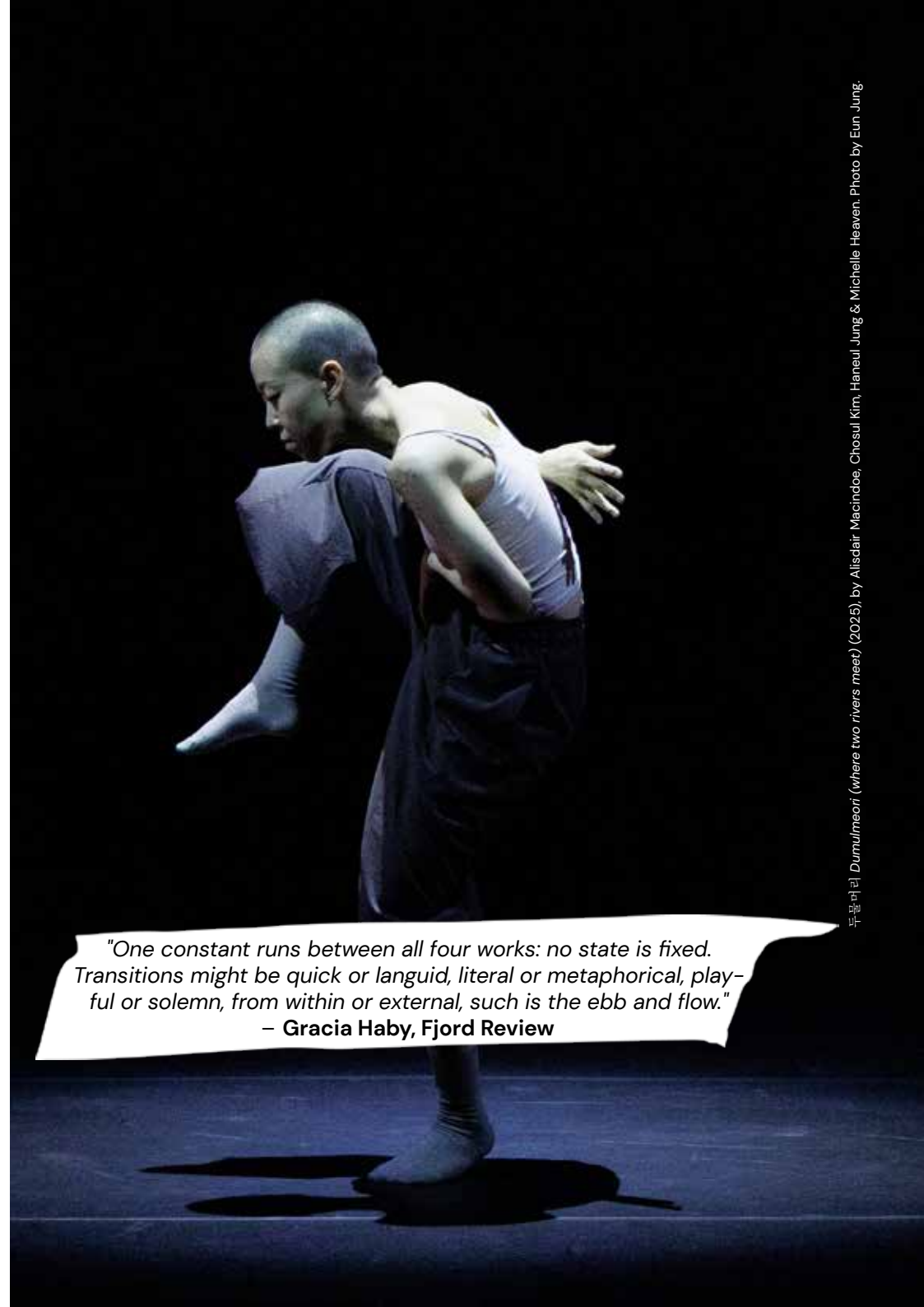
두물머리 *Dumulmeori* (*where two rivers meet*) is an electrifying bill of contemporary dance from Australia and Korea that showcases the compelling voices of four distinctive choreographer-performers: Alisdair Macindoe and Michelle Heaven (Melbourne); Haneul Jung (Seoul); and Chosul Kim (Daegu).

Fresh from a tour to three Korean cities, this program of evocative solo works pulses with vibrancy, precision, and experimentation. Be transported by movement that transcends borders – where artistry speaks across cultures, uniting us through shared experience and dissolving boundaries.

Conceived and curated by Brendan O'Connell, this is the first iteration of a multi-year intercultural exchange with Australian and Korean artists and institutions, fostering deeper artistic dialogue between the two nations' dance communities.

Concept, Curator, Executive Producer Brendan O'Connell
Choreographers, Performers Alisdair Macindoe, Chosul Kim, Haneul Jung & Michelle Heaven
Lighting Designer, Technical Director Keith Tucker
Production Manager Jiyoung One

두물머리 *Dumulmeori* (*where two rivers meet*) has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body; the Australia-Korea Foundation, of the Department of Foreign Affairs and Trade; the Department of Infrastructure, Transport, Regional Development, Communications, Sport and the Arts through the International Cultural Diplomacy Arts Fund; and the Embassy of Australia in Korea. Presented by Dancehouse and Melbourne Fringe.



"One constant runs between all four works: no state is fixed. Transitions might be quick or languid, literal or metaphorical, playful or solemn, from within or external, such is the ebb and flow."

— Gracia Haby, Fjord Review

Presenting...

Down the Hallway, to Your Left

by Hayley Roe (VIC)

15–18 October, 2025

4 performances | Sylvia Staehli Theatre, Dancehouse

— *A door opens. Someone enters. Others stay behind*

You are invited to a series of small choices. A dance positioned between invitation and instruction. Tracing the quiet, often invisible routes people follow daily; what is noticed? what is ignored? what slips past unseen?

Within a perpetually layered space and time, *Down the Hallway, to Your Left* subtly shifts and responds to the audience. A dance between decision and action, sound and silence, and an invitation to witnesses something.

That something, in turn, may notice them.

Choreographer Hayley Roe in collaboration with the performers.

Performers Jazmyn Carter, Caroline Ellis, Alec Katsourakis, Rachel Mackie, & Hayley Roe

Down the Hallway, to Your Left is sponsored by *The Space*. Presented by *Dancehouse*.



Down the Hallway, to Your Left (2025) by Hayley Roe. Photos by Hayley Roe.

Presenting...

The Ballad of Bouncing Back

by Alec Katsourakis & InPlay Projects (VIC)

15–18 October, 2025

4 performances | Upstairs Studio, Dancehouse

— *The ultimate rebound*

What does it take to pick yourself up? Dust yourself off? To bounce back, again, and again, and again?

With plenty of balls, set somewhere between a playground and a pressure cooker, *The Ballad of Bouncing Back* embraces the absurdity of keeping it together when everything is falling apart.

Endurance takes centre stage, not as spectacle, but as a slow-burn act of resistance: relentless, playful, optimistic and quietly defiant. Through rhythm, repetition and ritual, a physical vocabulary unfolds, channeling both the absurdity and the necessity of resilience.

Choreographer Alec Katsourakis

Collaborators Reuben Macdougall Di Manno, Jacqui Maida, Lucinda Worthing-Shore, Amelie Logan, Opal Russel, Luke Romero, Nadiayh Akbar, Jasmine Susic, Jareen Wee, Helena May, Rory Warne, Molly Haringsma, Carlie Shaw, Chase Clegg-Robinson & Hayley Roe.

The Ballad of Bouncing Back has been supported by Dancehouse, The Coburg Courthouse Residency via Merri-Bek City Council.



Presenting...

to disappoint a god.

by Carmen Yih (VIC)

15–18 October, 2025

4 performances | Sylvia Staehli Theatre, Dancehouse

— *Disappointing the divine*

to disappoint a god. is a hybrid Asian-futurist dance-theatre work starring Nuwa (女媧) – a Chinese mythological creation deity. Nuwa embodies the dichotomy of our existence; our grief, agony, guilt and anger encased in the gentle, desperate fight to hold onto hope.

to disappoint a god. uses Nuwa as a vessel to call for personal reflection and accountability amid the global breakdown of climate, culture and communication.

Drawing from a smorgasbord of training across Chinese folk dance, Contemporary dance-theatre, Krump, and W_acking, *to disappoint a god.* physically and conceptually contorts the archetypal 'asian diasporic femme body'; blending human and non-human, comfort and discomfort, strength and vulnerability.

Choreographer / Performer Carmen Yih

LX Design Elekis Teirney

Sound Design Amelia Jean O'Leary & Damon Shearer

Producer Insite Arts

to disappoint a god. is supported by Dancehouse, The Patagorang Foundation, founded by Roger Allen AM and Maggie Gray, and Abbotsford Convent and the Fringe Fund.



to disappoint a god. (at Melbourne Fringe Gala 2025) by Carmen Yih. Photo by Maria Troncoso.

Season Four



Season Four

18–22 November, 2025
2 productions, 10 performances

18–22 November

Natural Basic
by Rebecca Jensen

19–22 November

Brigid
by Alice Heyward and Oisín Ó Manacháin

2 Productions

10 Performances

683 Tickets

\$11,725
Box Office

438 (64%) | 245 (35%)
Paid / Comps



Presenting...

Natural Basic

by Rebecca Jensen (VIC)

18–22 November, 2025

6 performances | Sylvia Staehli Theatre, Dancehouse

— *Body as barometer*

Three dancers converge through clouds of thought and matter. Their movements register change like barometers — sensitive to pressure, to subtle shifts in metronome, to unseen forces acting upon them. Dinosaur-like, they attempt to carry the weight of deep time, caught between extinction and evolution, chewing up the future and spitting it back out again.

The natural basic waltz step is a three-part clockwise movement. Originating in 16th-century peasant dances, the waltz has evolved through countless forms. In *Natural Basic*, this cadence is a starting point, a steady loop that drifts off-axis — its centre of gravity slipping. Re-iterating, re-versing, re-absorbing. The work inhabits a state of Polycrisis.

“How do the conditions of contemporary planetary crisis shape the genres of temporal experience that make up the present?” — Gary Zhexi Zhang, Catastrophe Time

Choreography Rebecca Jensen

Performers Rebecca Jensen, Lana Šprajcer & Anika de Ruyter

Sound Composition Andrew Wilson

Set & Costume Design Romanie Harper

Lighting Giovanna Yate Gonzalez

Producer Anna Nalpantidis

Understudy/ Operator Texas Nixon-Kaine

Consultant Brooke Stamp

This project is supported by Dancehouse, Creative Victoria, Creative Australia, Chunky Move, Lucy Guerin Inc Resident Director Residency 2023, Gertrude Contemporary and Studio 24. Thank you to Malthouse Theatre and Thomas Muratore.

*“In *Natural Basic*, Jensen reveals herself as choreographer with an axe to grind. One who knows exactly how to wield said axe (spectacle) to fell (engage) her tree (the audience).”*

— Anador Walsh, Performance Review

Presenting...

Brigid

by Alice Heyward and Oisín Ó Manacháin (DE)

19–22 November, 2025

4 Performances | Upstairs Studio, Dancehouse

— *Keening for buried, wretched, and imagined worlds*

Brigid is a dance and sound performance inspired by the pre-Christian goddess Brigid, linked to the origins of the Bean Sí (Banshee) myth and her caoineadh (keening). Radiant goddess of fire and wellsprings, Brigid kindles creativity, heals the wounded, and guards the thresholds between life and death.

Brigid unfolds through immersion and suspension. Interlaced with sonic and visual patterns, Alice Heyward and Oisín Monaghan / Oisín Ó Manacháin's choreography reckons with the entanglement of grief and fear, stirring otherworldly encounters by incorporating and inventing Sean Nós (old-style) rituals.

Choreography Alice Heyward & Oisín Monaghan/Oísín Ó Manacháin

Performers Alice Heyward, Oisín Monaghan/Oísín Ó Manacháin & Oonagh Slater

Sound Composition and Performance Gregor Kompar

Set Design Alice Heyward, Gregor Kompar & Oisín Monaghan/Oísín Ó Manacháin

Costumes Chloe Hagger

Lighting House of Vnholy

This project is supported by Dancehouse, the Victorian Government through Creative Victoria, and its development was supported by HELLERAU, Gippsland Performing Arts Centre, Blue Ball Room, and Kultursommer Wien.

"Ritual is often a translation from the numinous to the legible; the work reverses the process, trying to conjure a lost divinity from choreography and remembered gestures."

— Andrew Fuhrmann, *The Age*

Dancehousing Community Events



Dancehousing Community Events

Year Round

— 7 events from Dancehousing communities

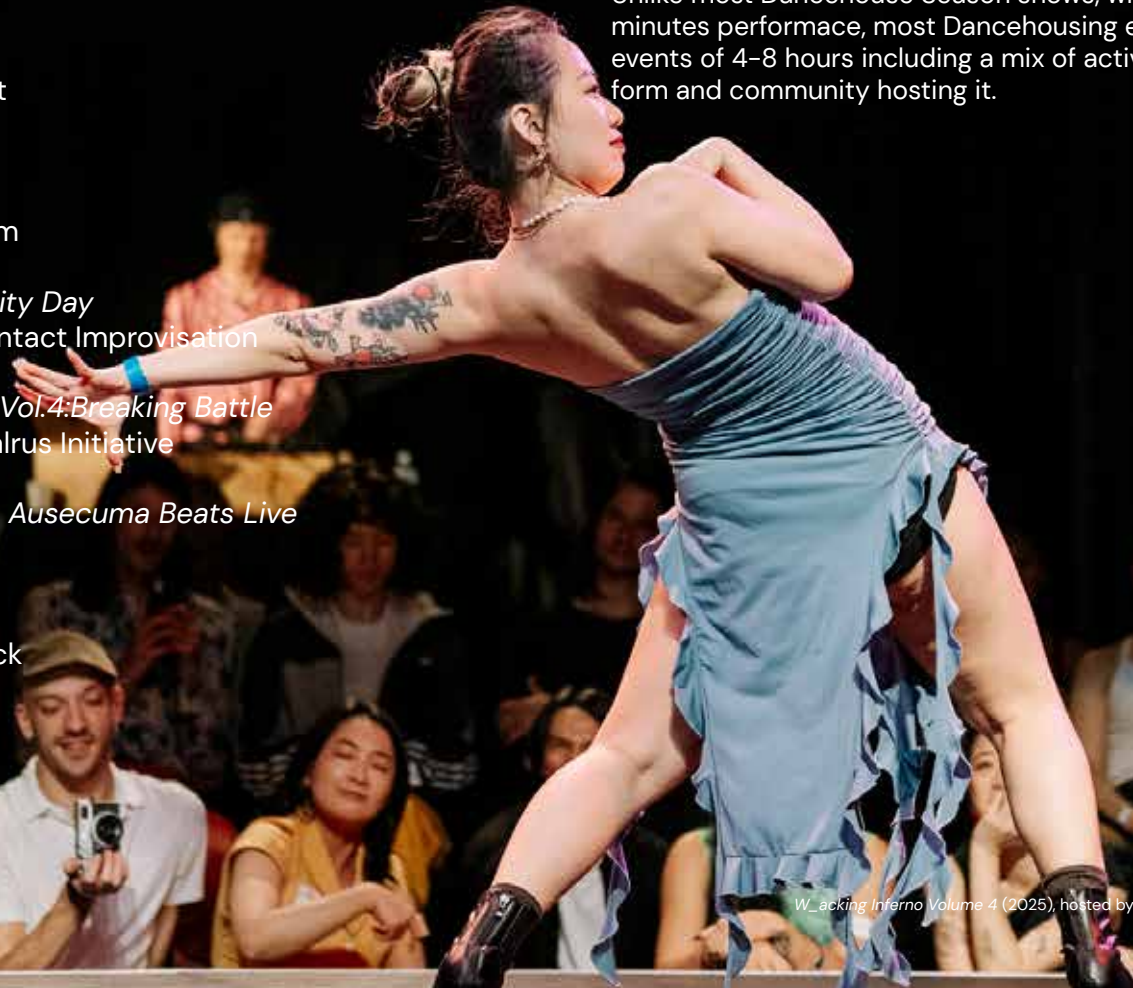
- 7 April–16 June** *On the Table Season 1*
Hosted by On the Table
Run by Grey Dear and Rebecca Jensen
- 5 July** *Winter moments*
Hosted by In The Moment
- 19 July** *Phoenix Kiki Ball*
Curated by Mahia Furia
Hosted by Naarm Ballroom
- 9 August** *In Contact: a CI Community Day*
Hosted by Melbourne Contact Improvisation
- 6 September** *Till Death Do We Cypher Vol.4:Breaking Battle*
Hosted by The Steezy Walrus Initiative
- 20 September** *Kwabo Community Day + Ausecuma Beats Live*
Hosted by Kwabo Events
- 15 November** *W_acking Inferno Vol.4*
Hosted by BurnCity W_ack

Dancehousing Community-led Events

Each year, the participating communities in Dancehousing are given a small event budget and an invitation to work with Dancehouse to present public events. The format, curation and scale of the event is up to the community to determine and Dancehouse works to advice, budget, and co-produce the events under the communities' direction.

Dancehousing Community events are often decided at the start of the year and are developed with Dancehouse. All events must have a public face but can include festivals, workshops, productions, battles, symposiums, screenings, forums, jams, balls or professional development.

Unlike most Dancehouse Season shows, which tend to be <60 minutes performance, most Dancehousing events are durational events of 4–8 hours including a mix of activities dedicated to the form and community hosting it.



Presenting...

On The Table #1

Run by Grey Dear and Rebecca Jensen

7 April-16 June, 2025

10 sessions | Skylab & Sylvia Staehli Theatre, Dancehouse

On The Table (OTT) is a weekly event for artistic exchange and collaboration run by Grey (Caitlin) Dear and Rebecca Jensen. Each week's session is hosted by a different artist or collective who is invited to put something 'on the table' for everyone to unpack together. The program features artists working with different forms of dance, approaches to choreography, methods of bodily practice and relationships to movement. OTT highlights research, process, experimentation, and interdisciplinary practice.

OTT is free to attend and the artist hosting does not receive a fee. We encourage generosity in a weekly exchange of ideas, energy and time. If you are a dancer or curious about embodied practice and process, you are welcome to participate.

7 April	Emily Simek
14 April	Rebecca Jensen
28 April	Oliver Savariego
5 May	Erin O'Rourke
12 May	Charlie Lee
19 May	Zack Lewin
26 May	Sofie McClure and Cat Dowden
2 June	Meredith Connie & Jane Refshauge
9 June	Aisyah Kirana Fardiansyah
16 June	Active Research (Marte Labonia and Eko Fitte)



On the Table (2025) | image courtesy of On The Table.

Presenting...

Winter Moments

hosted by In The Moment

5 July 2025

3 sessions | Sylvia Staehli Theatre, Dancehouse

Winter Moments — a one-day feast of performance improvisation presented in three delectable courses.

Join us for one, two, or all three sessions presented by a richly diverse group of practitioners. Each time slot includes a distinct line-up of people who actively participate in the "In The Moment" community of practice at Dancehouse.

Three sessions are hosted at 2:30pm, 4:15pm. and 6pm.

Phoenix Kiki Ball

Curated by Mahia Furia

19 July 2025

1 event | Sylvia Staehli Theatre, Dancehouse

THE TIME IS HERE!

The Phoenix — a symbol of renewal, rebirth, and revolutionary transformation. This July's function is a celebration of the brilliance within our community, education through the Ballroom lens, and a shared move toward unity. The essence of Ballroom was built off of survival, and thus the Phoenix honours this philosophy. Ballroom is BLACK, Ballroom is TRANS, Ballroom is QTBIPOC!

Categories:

- > BLACK HAIR AFFAIR
- > BEGINNERS JUNIOR FQ PERFORMANCE
- > HANDS PERFORMANCE
- > TM REALNESS
- > MF BODY VS FF BODY
- > FQ FACE
- > BEGINNERS PERFORMANCE
- > POP DIP AND SPIN VS VOGUE FEMME



Phoenix Kiki Ball (2025), curated by Mahia Furia. Photo by Nam Chops.

Presenting...

In Contact: A CI Community Day with Melbourne Contact Improvisation

9 August 2025

1 event | Upstairs Studio, Dancehouse

— *Practice, play, and connect with the Melbourne CI community*

In Contact: A CI Community Day is a full-day gathering dedicated to the shared practice of Contact Improvisation.

The event features three core sessions: a morning class led by experienced community teachers and open to all levels; a guided Underscore facilitated by Doreen Ooi, offering a deep dive into the structures and states of CI practice; and a Music & Movement Jam in the evening, led by Justin Holland, with live musicians and support from Sophie Rasheed.

Dancers, movers, and newcomers are invited to participate through touch, listening, and spontaneous composition. The day is designed to foster openness, connection, and embodied play.

This year marks 29 years of continuous CI practice in Melbourne—beginning in the mid-1990s with the collective State of Flux and evolving through spaces such as Danceworks, Cecil Street, the Abbotsford Convent, and now Dancehouse, which has hosted the long-running Monday night jam for the past four years.

The CI Community Day celebrates this legacy while welcoming new energy into the practice. Come move, rest, roll, and connect in a spirit of curiosity and care.

Coordinators / Producers Jonathan Sinatra, Aaron Dean

Morning Class Facilitators Rachel West, Nicole Alicastro (TBC – two confirmed)

Underscore Facilitator Doreen Ooi

Music & Movement Jam Lead Justin Holland

Jam Score Co-Designer / Support Sophie Rasheed

Poster & Flyer Design Doreen Ooi

Community Support / Event Assistant Catherine Magill

Hosted by Melbourne Contact Improvisation Community



Altogether (2025), Photo by Nam Chops.

Presenting...

Til Death Do We Cypher Vol 4: Breaking Battle

hosted by The Steezy Walrus Initiative

6 September 2025

1 event | Sylvia Staehli Theatre, Dancehouse

— A *Breaking (Bboy/Bgirl) battle featuring nonstop cypher (dance circle) call out battles between breakers*

Get ready for the fourth instalment of one of Melbourne's rawest cypher breaking battle yet — Til Death Do We Cypher Vol. 4. Hosted by The Steezy Walrus, this event stays true to the heart of breaking with nonstop cypher energy all night long.

Step into the cypher as Breakers and crews throw down in 3v3 and 1v1 battles, driven by vibe, skill, and connection. There's no stage, no routine—just real breakers going round for round, earning respect the only way that matters: in the cypher.

Expect unpredictable mini challenges, surprise twists, and heat from some of Australia's freshest and fiercest Bboys and Bgirls. Whether you're here to battle, spectate, or just catch a vibe, this is your invite to be part of a night that celebrates the true essence of hip-hop culture.

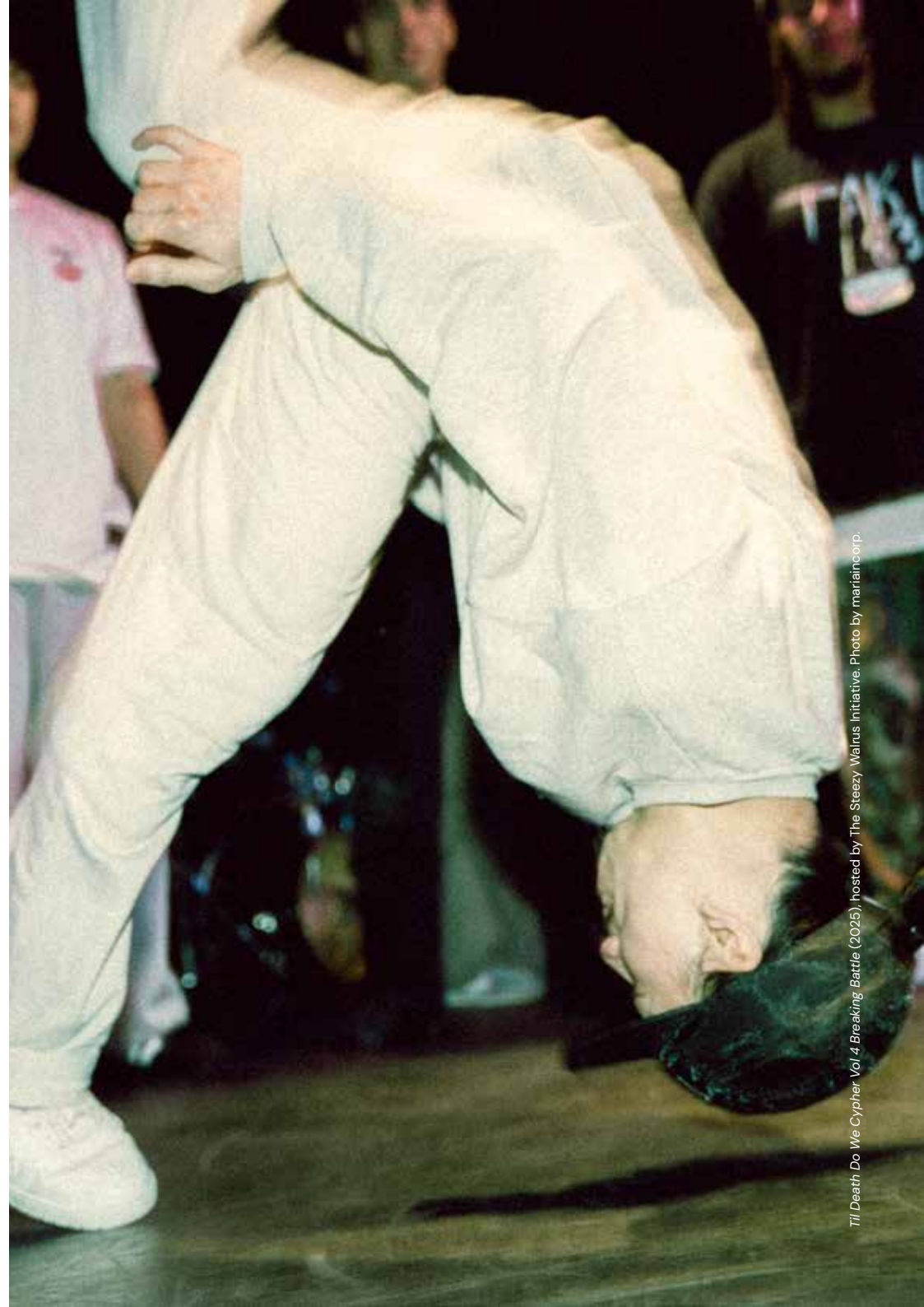
All styles and levels are welcome. Bring your crew, bring your steeze — Til Death Do We Cypher.

Lead Artists Emmy Li, Fauntine Lariba

Judges Andrew Gibbons, Jacob Goodridge, Hideo Shinokubo

MC David Prakash, Token Veloso

DJ James Chai



Til Death Do We Cypher Vol 4 Breaking Battle (2025), hosted by The Steezy Walrus Initiative. Photo by marlaincorp.

Presenting...

Kwabo Community Day + Ausecuma Beats Live

With Kwabo Events

20 September 2025

1 event including workshops, open mic, live music | Throughout Dancehouse

An inclusive & interactive day with KwaboFest mentors & participants, uniting people through artistic workshops, talk, creativity, cultural food & live music.

This year the program includes Dance & Spoken Word Workshops, Open Mic (Spoken Word, Singing etc.) Cultural Talk with Kwabo Participants, Community Meal and Live Music with a special set by Ausecuma Beats.

Kwabo Community Day is a family friendly event that invites Kwabo participants and the broader community to come together for a day of learning, dialogue, and creative exploration. This special gathering offers an opportunity to engage directly with artists, cultural leaders, and peers in conversations about identity, heritage, and the power of art to shape our collective stories.

All activities before 6pm are free of charge and include a shared community meal.

To foster an inclusive and vibrant atmosphere, the evening portion of the event features live music and DJ performances from 7, offered at a community-accessible price to ensure everyone can join the celebration.



Presenting...

W_acking Inferno Volume 4

With BurnCity W_ack

19 November 2025

1 event | Sylvia Staehli Theatre, Dancehouse

BurnCity W_ack invites you to celebrate!

BurnCity W_ack hosts its 4th annual event dedicated to whacking/waacking (w_acking). Experience the power of this dance from performers across Australia, Europe, Korea, and more as we honour this Queer-born dance style.

W_acking is more than just dancing; it's a way to punk the beat and live authentically from the inside out. Join us to celebrate W_acking and Punking as the community comes together to jam and connect with W_ackers from different generations, representing crews and communities across the country.

1 v 1 W_acking

1 v 1 Open Style



Public & Industry Programs



Public & Industry Programs

Year Round 2025
— multiple events

13 February

Excursion
by Rosalind Crisp

15 June

FROM ABROAD:
The FAP (Flirtatiousness and Politeness) Workshop
With Norhaizad Adam and Hasiymah Harith

9 July

FROM ABROAD:
A Workshop with Fale
With Joshua Faleatua

2, 9, 16 September *Generative Dancing Roundtables*



Presenting...

Excursion

by Rosalind Crisp

13 February 2025

1 session | Sylvia Staehli Theatre, Dancehouse

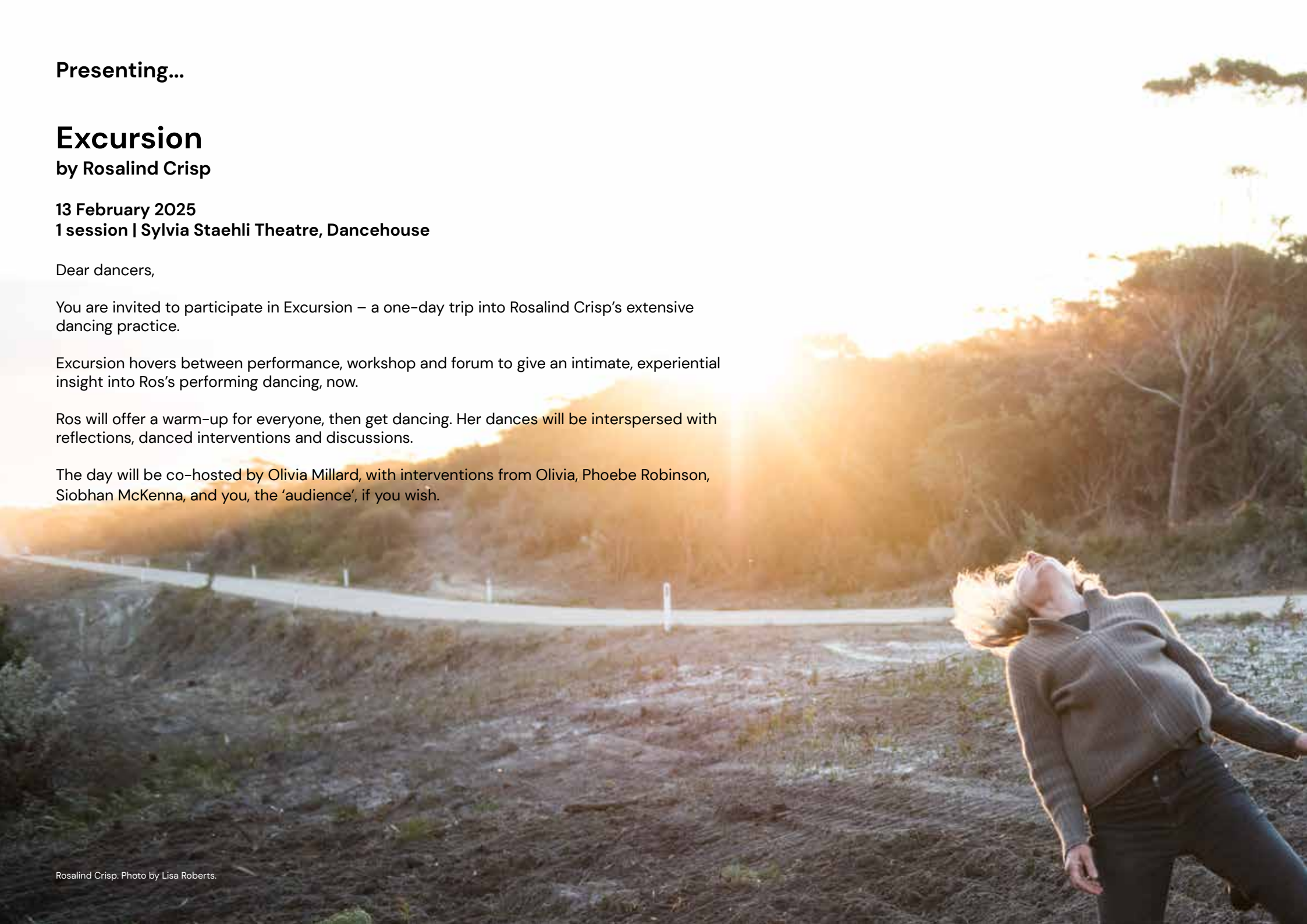
Dear dancers,

You are invited to participate in Excursion – a one-day trip into Rosalind Crisp’s extensive dancing practice.

Excursion hovers between performance, workshop and forum to give an intimate, experiential insight into Ros’s performing dancing, now.

Ros will offer a warm-up for everyone, then get dancing. Her dances will be interspersed with reflections, danced interventions and discussions.

The day will be co-hosted by Olivia Millard, with interventions from Olivia, Phoebe Robinson, Siobhan McKenna, and you, the ‘audience’, if you wish.



Presenting...

From Abroad Workshops

Dancehouse's From Abroad Workshops are hosted by visiting international artists who come highly recommended by your Australian and international peers. From Abroad Workshops are FREE for Dancehouse members.

The FAP (Flirtatiousness and Politeness) Workshop

with Norhaizad Adam and Hasyimah Harith

15 June 2025

1 session | Sylvia Staehli Theatre, Dancehouse

What does it mean to flirt politely? How do our bodies navigate between restraint and desire?

The FAP (Flirtatiousness and Politeness) Workshop invites participants to explore the delicate interplay between attraction and decorum. This movement-based session opens a playful and reflective space to embody emotions that range from subtle charm to bold, libidinal expression. Guided by basic Malay dance vocabulary, participants will investigate how cultural codes shape the ways we perform intimacy, courtship, and social grace. No prior dance experience is needed, just curiosity and a willingness to move.

Norhaizad Adam and Hasyimah Harith are in residence at Dancehouse in June in partnership with Dance Nucleus (Singapore) as part of the #DANCELESS COMPLEX program.

A Workshop with Fale

with Joshua Faleatua

9 July 2025

1 workshop | Upstairs Studio, Dancehouse

This workshop offers an immersive exploration of the improvisational and movement-based tools that shape Fale's dance practice. Drawing from the movement vocabularies of hip hop, breaking, krump, and contemporary dance, participants will engage in guided improvisations, physical investigations, world-building and creative prompts designed to deepen their personal connection to movement. Together, we'll explore, follow tangents, and work towards uncovering new physical pathways. Sharing will be an essential part of the process, feeding the cypher with our discoveries and learning from one another throughout the journey. Dancers of all styles are welcome. This workshop is best suited for those with an intermediate level of experience or above.

Joshua Faleatua is in residence at Dancehouse in July as part of the Trans Tasman Dance Exchange in partnership with Dancehouse and Wellesley Studios. The program is supported by Creative New Zealand.



The FAP (Flirtatiousness and Politeness) Workshop with Norhaizad Adam and Hasyimah Harith (Singapore). Photo by Akbar Syadiq.

Presenting...

Generative Dancing Roundtables 2025

— Presented in partnership with VCA

2, 9, 16 September, 2025

3 events and podcasts | Studio 221, VCA

Generative Dancing Roundtables is a series of hybrid talks developed through a partnership between VCA Dance at the Faculty of Fine Arts and Music and Dancehouse. These facilitated conversations bring together dance practitioners and thinkers across live and virtual spaces. The Roundtables invite generative investigations of current choreographic practices, challenges and inquiries – fostering inter-generational dialogue and exchange between dancers, choreographers and pedagogues working across a diversity of genres, bodies and politics.

Each roundtable / panel talk will be recorded and released as part of the Generative Dancing Podcast Series hosted by Dancehouse.

GENERATIVE DANCING #5 – Circularity of Life: Performing Rituals, Traditions and Spiritualism in Dance, Music and Animation

2 September, 2025

Aroundtable / panel talk featuring Javanese choreographer Wirastuti Susilaningtyas, First Nations dance artist Rheannan Port, Malaysian-born Australian sound artist Dr Monica Lim and First Nations Dance Scholar Kitana Price in a conversation exploring shared themes of rituals, traditions, and spiritualism in dance, music, and animation performance.

Guest Speakers Wirastuti Susilaningtyas (Tututtuty), Dr. Monica Lim, Kitana Price with facilitation by Rheannan Port.

GENERATIVE DANCING #6 – Sekinin (Responsibility)

9 September, 2025

Sekinin in Japanese means responsibility – It is taking care of self and others, fulfilling obligations, contributing to the community and building a better world.

A roundtable / panel talk featuring Beninese, Togolese, and French community leader and choreographer Gracieuse Amah, Māori artist Irihipeti Waretini, and First Nations interdisciplinary artist Jackie Sheppard. This discussion offers insights into rituals, cultural and community practices across the arts, community spaces, ecologies, and embodied traditions. Grounded in the lived experiences and artistic work of these established leaders, the dialogue explores how such practices interweave to sustain cultural lineage, support revival and return, and navigate diasporic journeys.

Guest Speakers Gracieuse Amah, Irihipeti Waretini and Jackie Sheppard with facilitation by Julie Ann Minaai.

GENERATIVE DANCING #7 – Music, Rhythm, Ritual and Dance: Honouring ancestral practices & re-imagining ceremony

16 September, 2025

A roundtable / panel talk exploring music, rhythm, ritual, and dance through embodied practices, sacred ceremonies, and cultural traditions. Featuring interdisciplinary artist and Guewel (hereditary cultural role) from Senegal, Lamine Sonko, Japanese shamisen virtuoso Noriko Tadano, award-winning British-born Jamaican dance artist Kialea-Nadine Williams, and Japanese dance artist Julie Ann Minaai, this conversation delves into cultural and embodied knowledges from both traditional and diasporic perspectives—honouring ancestral practices, returning to cultural roots, reimagining ceremony, and weaving diasporic experiences.

Guest Speakers Lamine Sonko, Noriko Tadano and Kialea-Nadine Williams with facilitation by Julie Ann Minaai and Kialea-Nadine Williams.

>KEYNOTES

Dancehouse's Keynote programs are Internationally recognised and nationally vital. They often require significant resources and involve multiple partners and stakeholders.

Dancehouse's Keynote programs are strategically important to the dance sector. They provide well-resourced presentation opportunities and significant profiling and market development for artists. Each Keynote program leverages significant resources and networks from multiple partners and stakeholders.

Presenting...

Asia TOPA 2025

— Australia's major triennial of Asia-Pacific performance

In 2025 Asia TOPA returned after a 5-year hiatus, with an extraordinary three-week festival. The triennial's three new program streams -- Performance, Nightlife and Knowledge-- brought cutting-edge, inspiring art and ideas to Melbourne and connected audiences across generations and cultural backgrounds.

Dancehouse joined a suite of creative partners and collaborators to work with the Asia TOPA consortium and festival teams for the delivery of the Festival in February and March.

Dancehouse's major contribution with the presentation of Melati Suryodarmo's performance lectures. Additionally, Dancehouse supported rehearsal and developments for other participating dance artists including Yumi Umiuimare, and Melanie Lane.



Dance (Lens) Festival 2025

10-12 July, 2025

— 40 screendance works, 3 nights of in-person screenings, 3 In Focus talks, 2 screendance Masterclasses

2 Workshops

6 Sessions, 43 Works

195 Festival Passes
913 Attendances

\$4,038 Box Office

129 (66%) | 66 (34%)
Paid / Comps

DANCE
(LENS)



Presenting...

Dancehouse's biennial festival of dance on screen from 10–12 July 2025 was an enthralling array of local, international, and historical screendance works.

For the 2025 Dance (Lens) Festival, experience three specially curated programs including a selection of shorts from the internationally-recognised *Cinedans TOUR* program; a session dedicated to the agency of the camera in *The Camera Behaves* curated by Siobhan Murphy; and a celebration of Victorian artists in *ReelDance Retrospective* curated by Erin Brannigan.

This year's Official Selection program #1, #2 and #3 features 17 recent Australian screendance works from artists including: Colleen Coy, Efen Pamilacan, Gabriel Sinclair, Jo Pollitt, Joyce Liu, Jozsef Trefeli, Jude Walton, Lee Kien Fei, Mischa Baka, Outer Urban Projects, Tara Jade Samaya and Pippa Samaya, Rachel Coulson and Harrison Ritchie-Jones, Rebekah Stuart, Rhys Ryan, Sue Hawksley, and Yuiko Masukawa.

At 5.30pm, before each night's screenings begin, join us for free IN FOCUS talks, performances, installations and discussions celebrating the works and practices of screendance artists, curators, and thinkers including Bronwen Kamasz, Jonathan Sinatra, Joshua Faleatua, Erin Brannigan, Tony Yap and Michelle Heaven.

For makers, Dance (Lens) Festival 2025 also offers two special MASTER-CLASSES with Takeshi Kondo and Darrin Verhagen to explore both practical and creative techniques, and approaches to enhance and expand your screendance making. All Masterclass registrations include full access to the rest of the Festival.

And if you miss a screening, catch-up with most of the program available digitally on demand after the Festival till 31 July.

The very affordable Dance (Lens) Festival 2025 Pass grants access to ALL screening sessions and talks at Dancehouse. Yes — that's your choice of screenings and events over four wintery nights.



Presenting...

Dance (Lens) Festival 2025 Schedule

10 July 2025

- 1:30pm – MASTERCLASS: MOVING CAMERAS with Takeshi Kondo
- 5:30pm – IN FOCUS: Festival Opening with Bronwen Kamasz and Jonathan Sinatra
- 6:30pm – Official Selection #1
- 7:30pm – The Camera Behaves curated by Siobhan Murphy

11 July 2025

- 5:30pm – IN FOCUS: Joshua Faleatua, Threading Frames (NZ)
- 6:30pm – Official Selection #2
- 7:30pm – Cinedans TOUR

12 July 2025

- 1:30pm – MASTERCLASS: SOUND! with Darrin Verhagen
- 5:30pm – IN FOCUS: Generations from ReelDance to Dance (Lens)
- 6:30pm – Official Selection #3
- 7:30pm – ReelDance Retrospective curated by Erin Brannigan



Presenting...

Dance (Lens) Festival 2025 — MASTERCLASSES

Dance (Lens) Festival 2025 is offering two special 3-hour masterclasses with Takeshi Kondo and Darrin Verhagen to explore both practical and creative techniques, and approaches to enhance and expand your screendance making. Workshops are suitable for all experience levels and for both dance and film artists. And at a minimum, can be undertaken with basic phone cameras/ recording. All workshops are 3 hours (180 mins) with a 30 minutes break mid-way through.

MASTERCLASSES: MOVING CAMERAS with Takeshi Kondo

1:30–5pm, Thursday 10 July, 2025

Celebrating the camera's relationship with the moving body, this masterclass offers participants a way to play and think through the potential of the moving camera.

Participants should bring their own cameras (phones are fine) and are then welcome to use the gimbals, stabilisers, and a vest and shoulder rig provided by Takeshi during the workshop. Note that Dancehouse will also supply 2 gimbals for phones.

MASTERCLASSES: SOUND! with Darrin Verhagen

1:30–5pm, Saturday 12 July, 2025

The great connector; sound is the ultimate companion of both choreography and cinema. As a sound designer and composer, Darrin Verhagen has worked across live performance and screendance for decades. Whether using diegetic sound, new compositions, pre recorded tracks, or creating something entirely new, this masterclass opens your ears and your mind to the sonic potential of your next creative work.



Presenting...

Dance (Lens) Festival 2025 — IN FOCUS: talks and events

For Dance (Lens) Festival, join us for free daily talks and discussions celebrating the works and practices of screendance artists, curators and thinkers. Stay around after each talk for a night of screenings at 6.30pm and 7.30pm.

— IN FOCUS events are free

IN FOCUS: Festival Opening with Bronwen Kamasz and Jonathan Sinatra

5:30pm 10 July, 2025

To kick-off Dance (Lens) Festival, join us for a social launch event to hear about the festival, celebrate and meet the artists, performers, curators and audiences whilst experiencing two exciting and very unique encounters of dance on screen by local artists.

Bronwen Kamasz will present a short “live-editing” performance of *Stand Walk Ride*. Featuring pre-recorded footage, rhythmical editing techniques, ambient soundscape, and a honed improvisational mind, Bronwen captures, and mixes live for us, the choreographic perambulations of populations as they navigate through the city.

Jonathan Sinatra’s installation *Dance Odyssey: 2001 Days* launches on opening night. Unfolding across three screens in the Dancehouse foyer, this immersive work draws from Jonathan’s *Daily Dance Project*—a durational discourse of dancing, filming, and exploring movement in various environments and spaces. This evolving collection of movement traces the passage of time and the unfolding of creative practice. Filmed across seasons and shifting emotional and physical states, the work forms a living archive of presence, persistence, and transformation.

IN FOCUS: Joshua Faleatua, *Threading Frames* (NZ)

5:30pm 11 July, 2025

Get an inside look into Fale’s recent works *Inside and Behind Tomorrow*—focusing on world building and challenging the conventional boundaries of space and time. This event will reveal his creative process, sharing his techniques and ideas behind his approach to movement on film. From surreal dreamscapes to distorted environments, Fale reimagines street dance as a tool for building new realities and reshaping narrative.

IN FOCUS: Generations from *ReelDance to Dance (Lens)*

5:30pm 12 July, 2025

Join *ReelDance Retrospective* curator Erin Brannigan in a discussion with choreographers Tony Yap and Michelle Heaven on their careers and practices across live performance and dance on film.

Founder of instrumental Australian dance on film organisation *ReelDance*, Erin Brannigan has selected works featuring Tony and Michelle with collaborators Dianne Reid and Jessica Wallace.

Local dance luminary Tony Yap has two portraits in *Dance (Lens) Festival 2025*: *Tony* by Dianne Reid (2007); and *I am Many* by Lee Kien Fei (2025). Michelle Heaven’s *Interior* (1997) created with Jessica Wallace has been digitised for screening from the National Film and Sound Archives for *Dance (Lens) Festival 2025*. Michelle also appears in Margie Medlin and Sandra Parker’s *In Absentia* (2001).

With Erin, they discuss the role of dance screen in their careers and their choreographic practices ongoing to the present.



Presenting...

Dance (Lens) Festival 2025 —

Official Selection #1

6:30pm 10 July, 2025

8 recent Australian screendance works from the 2025 Dance (Lens) Official Selection including housebound meditations of the self, dance through multiple time dimensions, public displays of endurance and rebellious healing, intimate reshaping of identity, and rituals for an off-planet deity.

August (2023) by Colleen Coy

Dragonfly (2023) by Garbiel Sinclair

therapist, client, boy, girl, man ... (2025) by Mischa Baka

3 (2023) by Yuiko Masukawa

Downtime (2025) by The Samaya Wives

GA1A (2025) by Joyce Liu

Common (2024) by Jade Schmutter

I Move to Process My Feelings (2025) by Rachel Coulson and Harrison Ritchie-Jones

Presenting...



Dance (Lens) Festival 2025 —

The Camera Behaves
Curated by Siobhan Murphy

8pm, Thursday 10 July

How does the camera support the story-world of the dance? Curated by Siobhan Murphy, 'The Camera Behaves' gathers recent international films in which the camera is a key agent. From tense single takes to the complicity of direct address and the visceral rollercoaster of a dancer's point of view, the diversity of camerawork in these films invites you to examine this crucial aspect of screendance craft.

My name is the sound I use to introduce myself (2023) by Albert Rusk [Netherlands]

Noora (2025) by Anna Kekkonen [Finland]

Monday (2025) by Andreas Guzman [Hong Kong]

Contresens (2024) by Tizia Benmchich-Lanardonne [France]

A Bird Names Mansour (2024) by Jordy Dik [Netherlands]

Presenting...

Dance (Lens) Festival 2025 —

Official Selection #2

6.30pm, Friday 11 July

5 recent Australian screendance works from the 2025 Dance (Lens) Official Selection including poetic dances pondering legacy, ancestry, existential wounding, regrowth and eco philosophy.

Na Trí Céilithe (2025) by Rhys Ryan

Patsy at 80: A Portrait in four movements (2025) by Jo Pollitt

Seed (2024) by Sue Hawkley

Father Father (2024) by József Trefeli

I am Many (2025) by Lee Kien Fei

Presenting...

Dance (Lens) Festival 2025 —

Cinedans

Curated by Siobhan Murphy and Josh Wright

8pm, Friday 11 July

Co-curated by Siobhan Murphy and Josh Wright, this selection of short works is from the globally-recognised home of dance on film: Cinedans (Netherlands). This series of international works from Iran, Spain, US, Estonia and Germany, are selected from the best of the 2024 Cinedans FEST and include the Jury Award winner and two special mentions. Cinedans celebrates dance film as a true synthesis between the media of dance and cinematography emphasising choreographies created specifically for the camera.

Until (2023) by Tanin Torabi [Iran]

MisFit (2023) by Conner Bell [USA]

Heartache (2023) by Iker Karrera & Alberto D. Senteno [Spain]

Dear Passengers (2022) by Madli Lääne [Estonia]

Bull Rider (2023) by Steven Gray [USA]

The_ongoing_process_of_trying_to_make_sense (2023) by Martin Klukas [Germany]

Presenting...

Dance (Lens) Festival 2025 —

Official Selection #3

6.30pm, Saturday 12 July

4 recent Australian screendance works from the 2025 Dance (Lens) Official Selection including choreographic meditations on faith, spirit, rebirth, trauma and devotion.

negentropic (2025) by Efren Pamilacan

Things Unsaid (2023) by Jude Walton

Vigil (2024) by Outer Urban Projects, Tara Jade Samaya and Pippa Samaya — The Samaya Wives

Reverence (2025) by Rebekah Stuart



Presenting...

Dance (Lens) Festival 2025 —

ReelDance Retrospective
Curated by Erin Brannigan

8pm, Saturday 12 July

A selection of works curated by Erin Brannigan celebrating her tenure as founding director at ReelDance. This retrospective features works by Victorian-based artists who participated in ReelDance with directors and choreographers including: Margie Medlin, Jessica Wallace, Sandra Parker, Dianne Reid, Tony Yap, Cobie Orger, Michelle Heaven, Gideon Obarzanek, and Siobhan Murphy.

This skin between us (2012) by Siobhan Murphy
It's True (2001) by Margie Medlin
Olase's dance (2021) by Louise Taube
Interior (1997) by Jessica Wallace
Sink (1997) by Rohan Jones and Fiona Cameron
Tony (2007) by Dianne Reid
Standing Unempty (2006) by Cobie Orger



Presenting...

Dance (Lens) Festival 2025 —

Dance (Lens) Official Selection Films globally

Na Trie Calithe by Rhys Ryan

> Jumping Frames 2025 [Hong Kong, China]

Father Father (2024) by József Trefeli

> The London International Screen Dance Festival [London, UK]

> Shnit worldwide shortsfestival 2025 [Various]

> The White Rose International Film Festival [Yorkshire, UK]

> Eastern European Film Festival [Craiova, Romania]



Presenting...

ORBIT

— a pilot touring initiative for independent dance.

Throughout 2025, Dancehouse was integral to the establishment and conception of a new pilot touring initiative for independent dance: ORBIT. ORBIT was developed to address a critical gap in the Australian dance ecosystem: the absence of a sustainable touring model for small-to-medium scale independent dance works. Led by a consortium of Dancehouse (VIC), Sydney Dance Company (NSW), and Australian Dance Theatre (SA), ORBIT is built on the shared ambition to amplify and extend the life of existing independent works through strategic remounting and national presentation.

With support of Creative Australia, in 2026 ORBIT will present and tour curated works. Each ORBIT tour offers a rich “whole night of dance” experience for audiences while providing independent choreographers the opportunity to remount and reintroduce significant works to new audiences.

ORBIT is designed for works that deserve more. This may be your greatest hit—a critically lauded or audience-adored work that only had a short life—or a standout piece from your body of work that never reached its touring potential. Whether it premiered last year or a decade ago, ORBIT is a platform for works that still have something to say, something to show, and somewhere else to go. We’re looking for powerful, polished, tour-ready works that have proven resonance and the potential to find fresh meaning and reach in 2026.

ORBIT has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body and delivered in partnership by Dancehouse, Sydney Dance Company, and Australian Dance Theatre.



Artistic Development



›ARTISTIC DEVELOPMENT

Artistic Development is dedicated to strategic initiatives and programs to support artists throughout their careers.

It includes programs run by, for and with dance artists, and incorporates peer support, exchange, network learning, professional development, community self-organising, training, exchange, self-organisation, and collaboration.



First House

In partnership with BlakDance

Dancehouse convened two consultation meetings in November–December 2021 to begin and develop a terms of reference for a self-determined forum of First People's dance artists to allocate resources, and direct Dancehouse work and focus.

Joel Bray, Merindah Donnelly, and Ngioka Bunda Heath were waged and participated in 2 forums with Dancehouse CEO/ Artistic Director to draft and discuss the framework to be implemented in 2022.

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 production of these projects and to reconvene artists at the end of the year, at Dancehouse, to reflect on their experience.

Dancehouse's First House Forum 2023 convened in August 2023.

First House's strategic development has been an ongoing consultation with BlakDance.

2025 Supported Projects

***Birrpai* by Wakka Wakka, Ngioka Bunda Heath**

Project Elder: Uncle John Heath (Birrpai)

Project Goal/s: To bring Birrpai home. Birrpai will be performed near country as part of Saltwater Freshwater Festival in January 2026.

***Spaces in between* by Djabugay, Kuku Yalanji, Munujali, Butchella and Samsep Meriam man Luke Currie-Richardson**

Project Consultants: Alicia Currie (Munujali, Butchella), Geoff Richardson & Lori Richardson (Kuku Yalanji, Djabugay, Samsep Meriam)

Project Goal/s: Returning to K'gari: Learning Dance, Language, and Connection in 2025

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

Dancehousing

Supporting self-organising dance communities of practice in Melbourne

Every Monday night, Dancehousing takes over all spaces and studios of Dancehouse. Since 2021, Dancehousing has welcomed local self-organising dance communities to find a home at Dancehouse: street dancers, voguers, krumpers, Afro-house, Afro Cuban, Togolese, waackers, lockers, wavers, hip hop dancers, contact improvisers, performance improvisers, and physical theatre artists, to come to Dancehouse to practice, share, and build community with each other.

Foundationally, Dancehousing is a long-form residency, which also connects groups and communities to Dancehouse as a producing and presenting house.

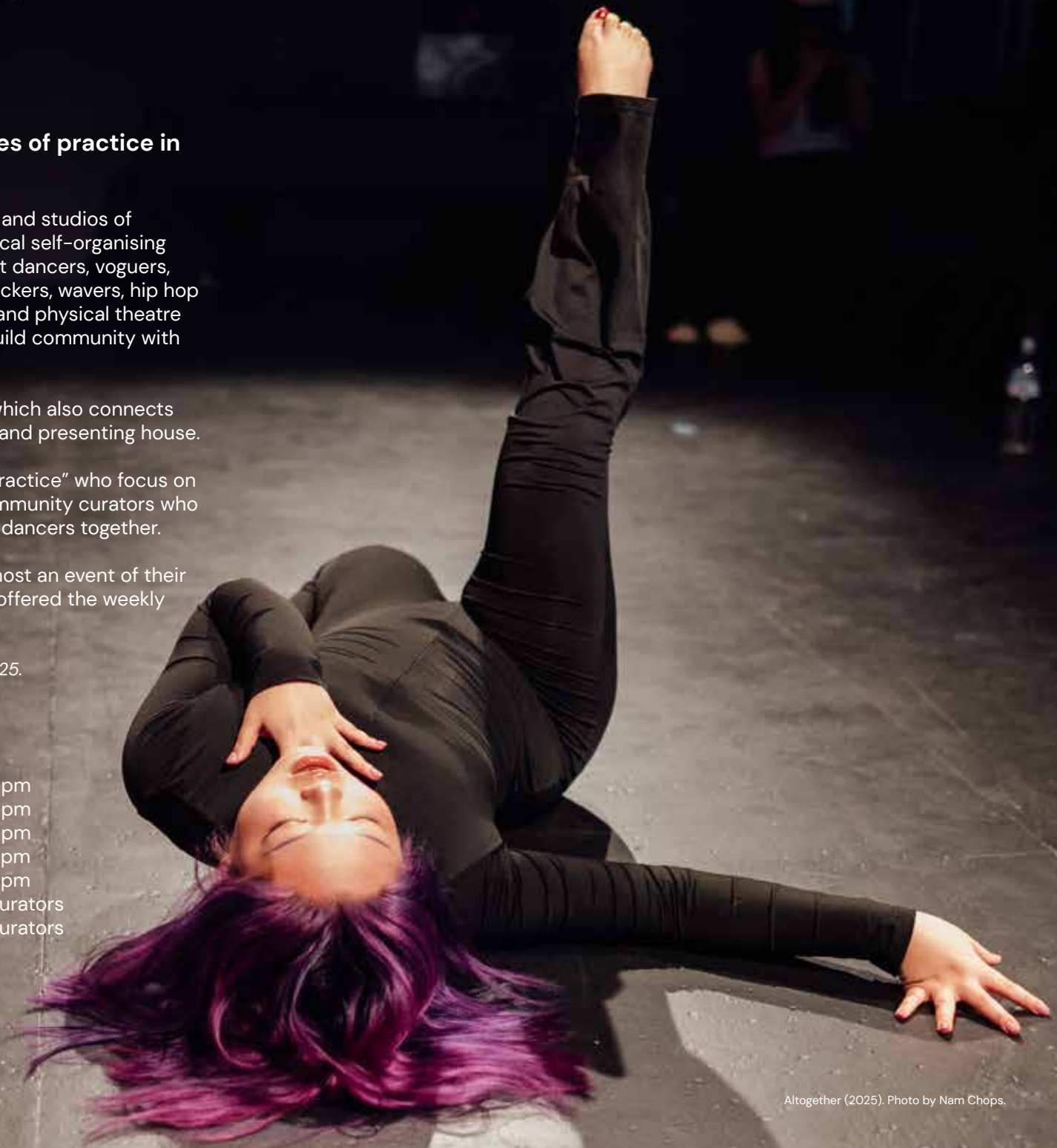
Dancehousing welcomes both regular “communities of practice” who focus on specific styles, forms, or disciplines, as well as event/ community curators who connect across communities and offer events that bring dancers together.

Each Dancehousing community is invited to curate and host an event of their choice with Dancehouse, and 5-6 communities are also offered the weekly Monday night residency.

Dancehousing is currently supported by the City of Yarra in 2025.

2025 Participating Communities

Contact Improvisation Melbourne	Monday 6pm
In the Moment	Monday 6pm
On the Table	Monday 6pm
Ballroom Naarm	Monday 8pm
Kwabo Events	Monday 8pm
Steezy Walrus	— event curators
Burn City W_ack	— event curators



Out of Bounds

3–4 May, 2025

A partnership with Lucy Guerin Inc

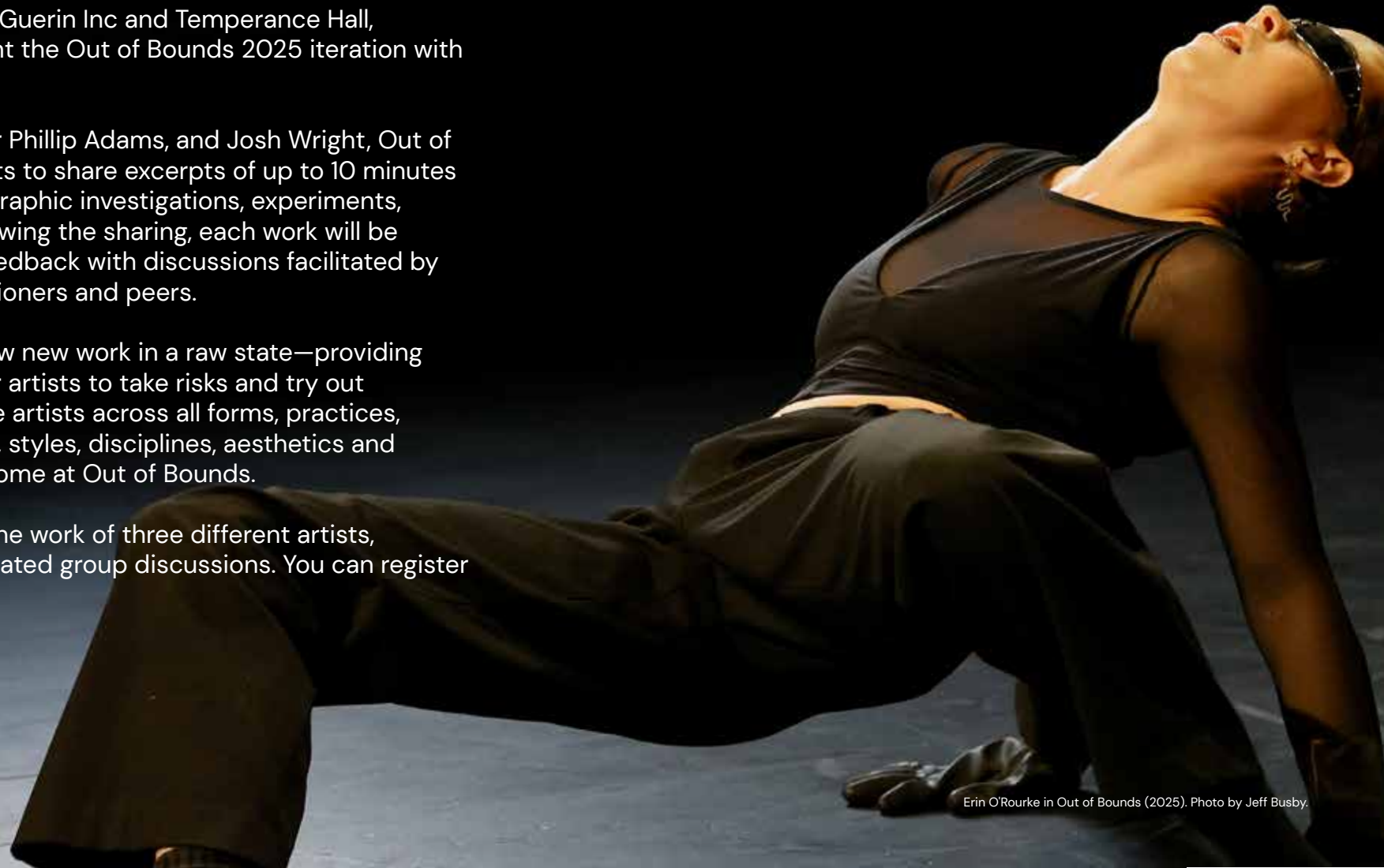
Out of Bounds is an exciting choreographic platform for artists to share works in progress with audiences, fellow artists, and peers over a weekend.

Originally devised by Lucy Guerin Inc and Temperance Hall, Dancehouse will co-present the Out of Bounds 2025 iteration with Lucy Guerin Inc.

Curated by Lucy Guerin, Dr Phillip Adams, and Josh Wright, Out of Bounds invites dance artists to share excerpts of up to 10 minutes duration of recent choreographic investigations, experiments, or works-in-progress. Following the sharing, each work will be given space for creative feedback with discussions facilitated by experienced dance practitioners and peers.

Out of Bounds aims to show new work in a raw state—providing a generous, open space for artists to take risks and try out their ideas. Victorian dance artists across all forms, practices, cultures, histories, lineages, styles, disciplines, aesthetics and experimentations are welcome at Out of Bounds.

Each session will present the work of three different artists, followed by breakout facilitated group discussions. You can register for multiple sessions.



Erin O'Rourke in Out of Bounds (2025). Photo by Jeff Busby.

Out of Bounds — Program Artists

SATURDAY 3 MAY

Session #1 12pm

Dare by Caroline Meaden

KeepinMind by Opal Russell & Amelie Logan

Ambra Irulneeki by Daksha Ramesh Swaminathan

Session #2 1:30pm

Shiv Geaney (Designers Intro)

–

Rhi Szo Mat by Sport of Ether (Ether x Contact Sports)

BodyFoaming Progress by Eloise Wright

me, me, you, you by Jayden Wall & Hugo Poulet

Session #3 3pm

Marco Cher-Gibard (Designers Intro)

–

Distinction by Rhys Ryan

Ternary by Rikia Bell & Sage Price

Mariamman by Christopher Gurusamy

Session #4 4:30pm

Rhiana Katz (Designers Intro)

–

I.E.T (Idol for the End of Times) by Carmen Yih

The Ballad of Bouncing Back (JumpD) by Alec Katsourakis / InPlay Projects

Rabbits & Dust by Lana Šprajcer & Thomas Woodman

Facilitators

Harrison Hall, Andrew Treloar, Anador Walsh, Dr Priya Srinivasan,

Caroline Bowditch, Jenn Ma, Dr Phillip Adams



Out of Bounds — Program Artists

SUNDAY 4 MAY

Session #5 12pm

Haptic Art Performance Experience by Madeline Harms

Scamp by William McBride

Fractured Echoes: A Dance Exploration of identity in the Digital Age by Sheena Chundee

Session #6 12pm

Charlie Lee (Designers Intro)

-

A Rock in a Spider's Web by Loxy / Golden Scissor Puppets

Incoming by Alyse Canton & Mia Canton

TEST:WELL by gemma+molly

Session #7 3pm

Robbie Divine (Designers Intro)

-

Slapdash by Oliver Savariego

Nymphemeral by Layla Meadows & Jess Fitzpatrick & Oscar Jones-

Romeo

OVER9000 by The Unguided

Session #8 4.30pm

Stuck in Dark by Naoki Liddicut

FROTH by Erin O'Rourke

Wavefront Warfare by Lily Hindson & Hunter Mains

Facilitators

Mish Grigor, Grey Dear, Julia Croft, Dr Jonathan Hornsey,

Gideon Obarzanek and Dr Philipa Rothfield



Compositions Commission 2025

Dancehouse's commission for the creation of new sound and movement collaborations and works.

The Compositions Commission has been created to inspire collaborations between music/sound artists and choreographers to create new kinds of sonic/choreographic works.

Offered annually, the Compositions Commission provides an equal commission to both a music/sound artist, and a choreographer, alongside an additional project budget to spend on their work whilst in residence at Dancehouse for up to two weeks. The project budget may support collaborators (performers, dancers, musicians, equipment or design), production and technical equipment, or travel support.

The Composition Commission at Dancehouse is supported by an individual donor.

2025 Commission: *Fade* by Michelle Heaven, Madeleine Flynn and Tim Humphrey

Fade is an investigation into the impermanence of things, and the silence that ensues. The processes of becoming more or less bright, more or less loud — the flicker; over exposure to sunlight; loss of signal strength. The space between two emphatic points such as the beginning and end; a transit through the middle. Spectres, ghosts, and the elongated suspension of fading in and out of the audible range opens the possibility of illusions via both body and sound. Heaven, Flynn and Humphrey will experiment with affecting and redirecting sound-waves, signals, and obstacles that may shadow, affect, and stifle the transmission of sound and motion. Playing with directionality and real and imagined acoustics and their implications for physical motivation.

This is a first stage creative development for this new work and also a first-time collaboration for these artists, each known for their artistic integrity, high-quality productions, and investigations in new forms of practice.

The 2025 Commission was selected by: Alisdair Macindoe, Bidy Connor, Kelly Ryall and Julie Minaai.

2026 Commission: *BETWEEN//WRLDS* by Byrin "XIII" Mita and Oliva "Spewer" Luki

BETWEEN//WRLDS is a collaborative research project between Street Dancer/KRUMP Leader Byrin "XIII" Mita and Music Producer, Rapper Oliva "Spewer" Luki to develop a shared language and practice celebrating Krump's sound, rhythm, texture, tone, emotion and storytelling.

The 2026 Commission was selected by: Tara Jade Samaya, Kelly Ryall, Kate Neal and Julie Minaai.

On Residence: Punctum X Dancehouse

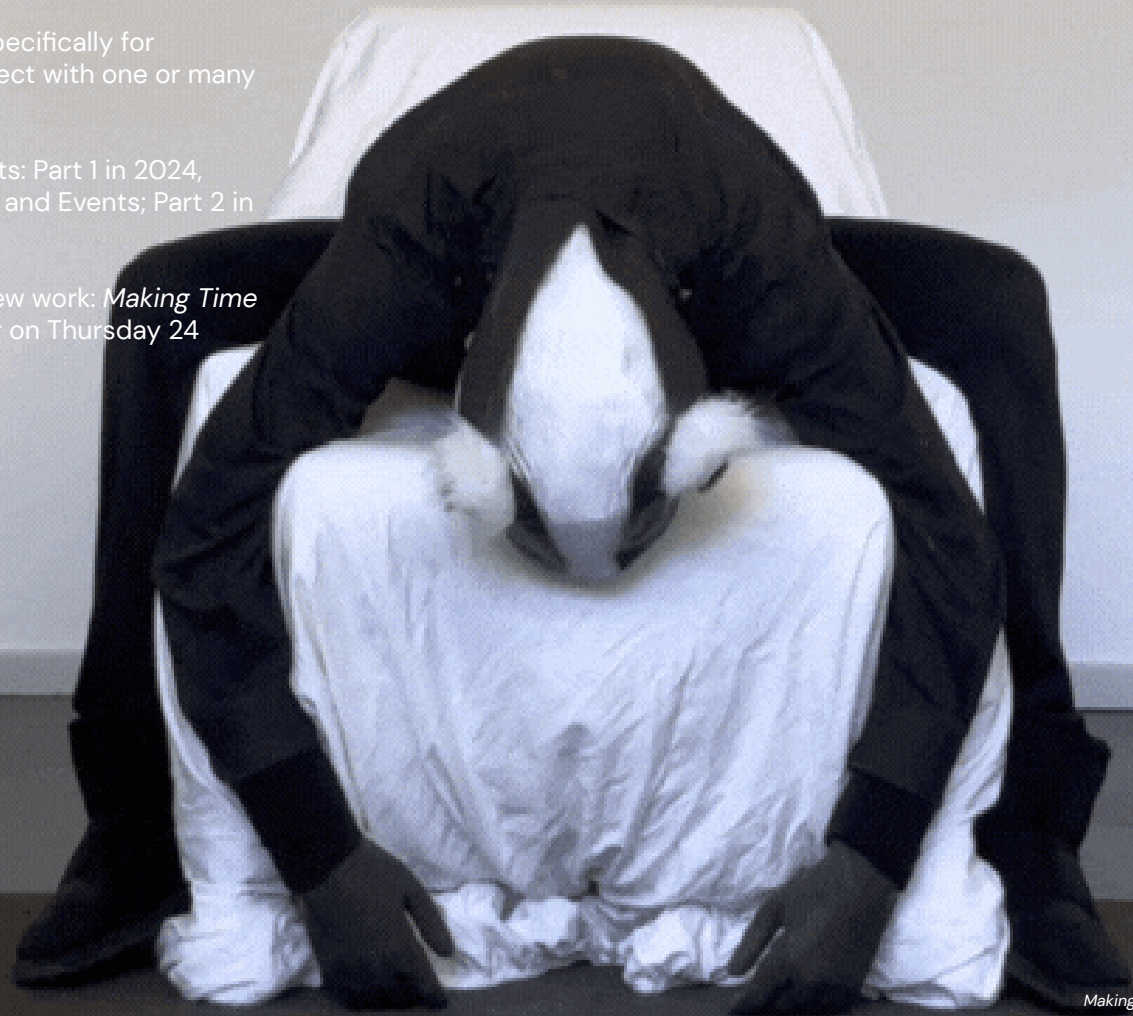
Dancehouse and Punctum have supported Tim Darbyshire as the 2024–2025 PunctumXDancehouse On Residence recipient.

First piloted in 2021, On Residence offers Australian independent dance artists time, space and cash to create and connect with Dancehouse's network of dance-loving organisations and their communities in outer-metropolitan and regional Victoria and NSW.

The Punctum X Dancehouse On Residence opportunity is specifically for regionally-based artists undertaking experiments that connect with one or many layers of place.

This On Residence opportunity offers 4-weeks over two parts: Part 1 in 2024, was hosted by Punctum in association with Bendigo Venues and Events; Part 2 in 2025 hosted by Dancehouse.

Tim Darbyshire undertook a 2-week development of their new work: *Making Time* in the Sylvia Staehli Theatre 14–26 April 2025 with a showing on Thursday 24 April, 2025.



Making Time by Tim Darbyshire.

Trans-Tasman Dance Exchange

A partnership with Wellesley Studios

Wellesley Studios (Tāmaki Makaurau / Auckland) and Dancehouse (Naarm / Melbourne) 3-year trans-Tasman exchange offering an annual residency at each organisation to connect Australian and New Zealand independent dance artists and communities.

Dancehouse and Wellesley Studios are delighted to each offer a residency opportunity to extend relationships between Australian and New Zealand dance artists.

Our shared ambition is to build and extend creative relationships, networks, collaborations, and opportunities across the Tasman through well-timed and well-hosted annual residencies (2025-2027).

Annually, each organisation will host an international artist from the other country for a 2-week residency: Dancehouse will host an artist from New Zealand, and Wellesley Studios will host an artist from Australia.

The timing of the residency is proposed by the artist based on availability. In addition to the active studio based full-time residency, artists are welcome to leverage residency opportunities with local engagements, activities, projects, presentations, collaborations or opportunities in each city.

The successful artists will be required to offer a workshop, masterclass or exchange opportunity for local artists as part of their residency, and to offer a sharing or showing at the end of the residency to invited guests.

The 2025 Artist residency applicants were appraised by Rebecca Jensen (AUS), and Ross McCormack (NZ). The 2026 Artist residency applicants were appraised by Sarah Aiken (AUS) and Sarah Foster-Sproull (NZ).

The Trans-Tasman Dance Exchange 2025-28 is supported by Creative New Zealand.



Trans Tasman Dance Exchange

2025 Artists

Australian artist Amber McCartney will be in residence at Wellesley Studios in September/ October 2025. Amber's choreographic practice incorporates prosthetics, mask-making, and practical special effects to create new augmented bodies is well-timed with World of WearableArt (WOW) in Wellington.

And in July, New Zealand artist Joshua Faleatua ('Fale') will be in residence at Dancehouse and will be a guest of Dance (Lens) Festival. Joshua's accomplished practice as a dancer and choreographer across contemporary and street dance forms also extends into screendance and his work with Threading Frames co-founded with Tyler Carney-Faleatua.

Both Joshua and Amber will host sharings and opportunities to share and meet with artists and communities locally. Stay tuned for some unique opportunities to exchange and connect with these brilliant and talented dance artists.

2026 Artists

The second year of the Trans-Tasman Dance Exchange (TTDE) continues with two exciting residencies in 2026 between Dancehouse, (Naarm / Melbourne) and Wellesley Studios (Tāmaki Makaurau / Auckland) with support from Creative New Zealand.

Australian artist Deanne Butterworth will be in residence at Wellesley Studios in September 2026, with New Zealand artist Rosamund Philpott at Dancehouse in June as part of RISING/ Australian Dance Biennale.



#DANCELESS Complex & Asia-Pacific Soft Network

Dancehouse is an active part of a "SOFT NETWORK" of sister organisations across the Asia Pacific to support the choreographic development, exchange and circulation of independent dance artists, ideas, and works.

Part of the Soft-network have been collaborating on a multi-year project: #DANCELESS Complex 2024-26 culminating in a Festival in Hong Kong, 2026.

The Soft-Network International Partners for this program have included:

- Unlock Dancing Plaza (Hong Kong)
- Dance Nucleus Choreographic Centre (Singapore)
- Dancehouse (Melbourne)
- Ergao Dance Production Group (Guangzhou)
- Thinkers' Studio & HORSE (Taiwan)

Each partner has supported local artist/s to create a work for the #DANCELESS COMPLEX contemporary dance festival produced by Unlock Dancing Plaza in Hong Kong, June 2026.

Artists and their partners include:

- Sarah Aiken (Australia — Dancehouse)
- Norhaizad Adam (Singapore — Dance Nucleus)
- CHAN Wai Lok (Hong Kong — Unlock Dancing Plaza)
- HUANG Suhai, LIU Xiao, and YUN Ke Wang (Guangzhou, China — Ergao Dance)
- Albert Garcia (Taiwan — Thinkers Studio/ HORSE)

The #DANCELESS Complex Program has been divided into three phases:

Phase 1 (2024) — All artists, partners and Hong Kong collaborating designers met in a 2 week lab in Nov hosted by Ergao Dance in Guangzhou, China. Sarah Aiken and Josh Wright, Dancehouse attended.

Phase 2 (2025-2026) — The Soft Network partners host multiple visiting artist residencies and support their nominated artist to create a work for the Festival in 2026.

In 2025, Dancehouse participation in Phase 2 included:

- 1 week residency for Norhaizad Adam at Dancehouse (June)
- 2-week residency for Sarah Aiken at Barn 169 Theater, Taoyuan, Taiwan (July)
- Sarah Aiken participated in a 2-week participation in Singapore hosted by Dance Nucleus as part of da:ns LAB (September)
- 1 week residency for Sarah Aiken at Dancehouse (December)

Phase 3 (2026) — Comprises the presentation of the works and full program as part of the #DANCELESS Complex Festival in June in Hong Kong.

Dancehouse and Sarah Aiken's participation has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.

The #DANCELESS Complex Program has been supported by Unlock Dancing Plaza, Dancehouse, Dance Nucleus, Thinkers' Studio, and Ergao Dance Production Group with additional support from the Hong Kong Government, National Arts Council Singapore, and Creative Australia.



Photo by Nam Nguyen.

Experimental Commissioning Consortium (ECC)

A national consortium to develop and present experimental work

The Experimental Commissioning Consortium (ECC) is a new multi-year, multi-organisation initiative that scaffolds artists to make ambitious work.

The ECC is a newly convened group of organisations around Australia devoted to the development and presentation of independent and experimental art and performance. It seeks to foster cross-sector collaboration to generate increased mobility and opportunity for artists. The program includes three pillars: an experimental laboratory to incubate work, a commissioning circle to bring work into development, and a national touring network.

Performance Space is the lead producer of the ECC in consort with the other organisations. The ECC has been supported by Creative Australia to support the establishment and first activities of the ECC including an artist lab and commissioning fund.

Dancehouse is contributing financially to all stages of the project and has been invaluable in the contributions to help shape this exciting initiative.

ECC Artists include:

Cheryn Frost & Emma Kew; Chung Nguyen; Grace Connors; Katy B Plummer; Morgan Hogg; Raina Peterson; Riana Head-Touissant; and Shirin Shakhesi.

The ECC artists participated in the first Lab in 2025.

ECC Lab #1 at Another World Festival, hosted by UTP, Bankstown
13-17 November

The second ECC Lab will be held in Tasmania hosted by The Unconformity and Assembly 197.

Creative Australia investment to the ECC consortium is administered by Performance Space.

Experimental Commissioning Consortium is supported by Creative Australia.

A partnership with Arts House (VIC); Assembly197 (TAS); Cementa (NSW); Dancehouse (VIC); HOTA (QLD); Junction Festival (TAS); Metro Arts (QLD); PACT (NSW); Performance Space (NSW); PICA (WA); Punctum (VIC); Ten Days on the Island (TAS); The Substation (VIC); The Unconformity (TAS); UTP (NSW); Vitalstatistix (SA); Wired Lab (NSW)

Performance Review Online

— *Developing writing and criticality for dance and dance artists*

In 2025, Dancehouse partnered with Performance Review edited by Anador Walsh to pilot a commission and publish five 1000-word pieces in response to choreographic works presented at Dancehouse.

The partnership welcomes diverse and expanded writing practices and these pieces can take any form the writer chooses. This partnership is an act of mutual support by Performance Review and Dancehouse, that aims to document, reflect on and critically engage with Dancehouse's program, archive contemporary dance practice through writing and build emerging arts writers' literacy in and capacity to write about dance and its history and theory.

Performance Review published these pieces on their website. The writers for the project were chosen via consultation with the editorial sub-committee of Performance Review's Accountability Committee.

new new new

In 2025 this partnership delivered five pieces of commissioned writing covering eight 2025 Dancehouse works.

- > *Now you're speak my I/Language* by Georgia Banks reflecting on *Shadow Text* by Chloe Chignell and Amina Szecsödy, and *SpringCity 43214* by MaggZ
- > *The Bastard Dance*. by Parker Lev Dupain reflecting on the work of the same name by Gabriella Imrichova
- > Arabella Frahn-Starkie reflected on *Long Sentences* by Rhiannon Newton, and *Agitato* by Jo Lloyd
- > Coral Guan responded to *Copy of the Copy* by Priya Srinivasan
- > Anador Walsh reviewed *Brigid* by Alice Heward, and *Natural Basic* by Rebecca Jensen



In Residence

— *Hosting artists from Dancehouse's sister organisations nationally and internationally*

In Residence is Dancehouse's in-bound program of national and international artist-exchange and reciprocal residencies. These opportunities stem from long term organisation-to-organisation conversations with similar 'sister' organisations globally. Historically, In Residence has involved international partners sending artists to Dancehouse to develop new work, exchange practice, and experience and meet Australia rich dance communities.

Dancehouse will undertake further residency development and fundraising in 2023 outside of our initial partners.

Dance Nucleus Singapore's [CP]3

2025 Participation: Carmen Yih

Previous recipients: MaggZ (2024), Alexander Powers (2023), Shiraam Theiventhiran (2022), Rhiannon Newton (2021)

[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.

Dancehouse & The Mill Residency (Melbourne, VIC & Adelaide, SA)

The Mill presents this residency in partnership with Dancehouse (VIC), to provide development and performance pathways for South Australian dance-makers. The residency aims to foster national conversations in dance, through participation and exposure and is a way to unite national dance sectors.

South Australian artist Alix Kuijpers was the successful 2024 recipient and was supported with Adelaide Fringe Artist Fund to further develop, tour and present Grim Grinning Ghosts at Dancehouse for Melbourne Fringe. In 2023, Thomas Fonua undertook a 2-week residency at Dancehouse.

In 2025, Kaine Sultan Babij / Sovereign Sequins will be the artist supported by The Mill for the residency at Dancehouse.

Perth Moves by Strut

In 2024 and 2025, Dancehouse has supported sister organisation Strut in Perth, WA to provide a bursary for visiting Victorian Artists to their programs:

Dancehouse Bursary for Perth Moves 2024 — David Prakash

Dancehouse Bursary for Perth Moves 2025 — Max Burgess

Pitch Lab by Dance Makers Collective (DMC)

Additional travel support for a Victorian-based artist to participate in DMC's annual 2-week Pitch Lab in NSW.

Dancehouse Bursary for Pitch Lab 2025 — David Prakash

In Development

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

In Development projects are capped at 20 hours peak or 40 hours off-peak.

Current projects In Development for 2025 include:

- > 天雨粟，鬼夜哭 (*The sky rained with millet and the ghosts wailed in the night*) by Weichen Cui
- *Clearing* by Alice Dixon and Mattias Schack-Arnott
- *Natural Basic* by Rebecca Jensen
- *Sissy* by Max Burgess
- *Afterparty* by Yuiko Masukawa
- *HAVEN* by Wren Milera
- *Liquid Love* by Zoe Bastin
- *Project Z* by Chelsea Byrne
- *Pulau* by Melanie Lane as part of Asia TOPA
- *ButohBar* by Yumi Umiumare as part of Asia TOPA
- *The Butterfly Who Flew Into the Rave* by Oli Mathieson as part of RISING
- Vogue FQ Training Kianna Edisane
- Blu Jay / Jacob Coppedge
- Claire O'Neil
- Adrien Tucker
- Enzo Nazario
- Bakani
- Aleksandra Bożek-Muszyńska



> SECTOR ENGAGEMENT



As a centre for independent dance artists, Dancehouse has the unique capacity to serve and champion multiple voices, communities, and generations within the dance sector. Privileging the role of dance and artists in society, Sector Engagement encompasses the best-practice models of self-determination, co-curation, and community leadership allied with the resources and services Dancehouse provides to the sector.

Inspire: Dance Educator's Professional Learning with Ausdance VIC

— Deepen your understanding of Contemporary First Nations Dance

Looking for practical ways to bring First Nations dance into your classroom? The Inspire Professional Development Program gives you the rare opportunity to learn directly from independent First Nations choreographers—artists who create and develop their own works.

Designed for both generalist and specialist dance and performing arts teachers in primary and secondary schools, these 90-minute workshops explore the creative processes behind contemporary First Nations dance. You'll engage with the artist's choreographic methods through movement, interviews, and discussions that will expand your knowledge and confidence in teaching First Nations dance.

Why join this workshop?

- **Choose Your Format** – Attend in person or join an online session—whichever suits you best.
- **Move & Discuss** – Take part in an artist-led movement session and discipline-based discussions.
- **Classroom-Ready Resources** – Walk away with a curriculum-aligned resource pack featuring artist interviews, a catalogue of works, and insights to support your teaching.
- **Exclusive Access to the Big Heart Education Resource** – Receive 10 detailed lesson plans and a unit plan aligned with the Victorian Curriculum, including guidance on safe dance practices, cultural protocols, and inclusive teaching strategies.

This is a unique opportunity to deepen your knowledge and bring contemporary First Nations dance into your classroom with confidence. These workshops are **FREE** for registered teachers and First Nations People.

Wed 18 June / with Amelia Jean O'Leary
Foundation – Level 6

Thu 19 June / with Luke Currie Richardson
Level 7 – 10

Fri 20 June / with Joel Bray
VCE VET Dance

A Climate for Art (ACFA)


In mid-2025, Dancehouse formerly joined A Climate for Art.

A Climate for Art is a campaign that unified the climate response in the arts through divestment and community building. We see the climate crisis as a cultural crisis that requires a cultural response.

With a focus on divesting from banks and superannuation companies that support fossil fuels — ACFA is focused on a collectivising through tangible actions, as well as growing critical climate dialogues through a community of practice, built from an ongoing series of events, creative projects and gatherings.



Other Industry Partners & Self Determination models



Housekeeping — Dancehousing's Council

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.

Sangam Labs

29 August, Dancehouse

Supported, curated and run by Sangam, Dancehouse helped support another edition of Sangam Labs with Priya Srinivasan as part of her presentation of the Copy of the Copy. Around 15 South Asian Artists participated in a skill-sharing forum, discussion and exchange before meeting sector leaders in an informal networking event. Participants then attended the performance of *Copy of the Copy* and participated in the Circles of Conversation post-show discussion.

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.

Victorian Dance Teachers

17 October, Dancehouse

Dancehouse and Ausdance Victoria hosted a night for Victorian dance teachers (Primary, 7–10, and VCE) to attend shows at Dancehouse at Melbourne Fringe.

Aphids' Resilience Roundtables

21 August, Collingwood Yards

How do we continue to create and connect in the face of exhaustion, precarity, and change?

Small orgs and Independents working in performance unite to find out where we are at, how we can support each other and how we might rethink our industry.

Participating orgs: APHIDS, Auspicious Arts, Collingwood Yards, Dancehouse, ILBIJERRI, Performance Review, Temperance Hall

Resilience Roundtables was presented by APHIDS and proudly supported by the City of Yarra and Collingwood Yards. Dancehouse supported Grey Dear to participate.

NONDO

Dancehouse is an active participant in the Network of National Dance Organisations meetings throughout the year. Facilitating and contributing to forums and discussions around the advocacy and work of the national dance sector.

Dancehouse Use



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.

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.

Public Classes and Workshops include

Odissi Indian Classical Dance, Afro Cuban Dance & Graham-based Contemporary, Ballet for the Contemporary Dancer, Ballet for Older Dancers, Body Weather, Improv Movement / Theatre, Fine Lines, Melbourne Classical Dance, Alchemy Dance, Zouk, Physical Theatre, Contact Improvisation and a Summer Film School

Independent Events assisted by Dancehouse

Act Like A Man and Afterparty — Queer South Asians of Melbourne (QSAM)
Album Launch — Elations Records
Any Requests? — Travel Art Dance Company
Battle Series Burn City Edition — Ausbreaking Youth Competition
FOUR — Fine Lines
Mis'O The Mountains — Jessie Monk
Monthly Social — Swing Patrol (10 Events)
PHD Presentation — Angela Conquet
Showing — Rebekah Stuart

New Studio Space

As part of Dancehouse's Strategic Plan, the team and Board have been actively looking for additional venue / space opportunities and business plans to open and operate some additional dance studios on top of our premises at North Carlton Hall.

Additional studio space would enable Dancehouse to better service our dance community of hirers and artists who need to access safe, affordable and welcoming studios to earn a living, rehearse and research, and to maintain practice and strong community and cultural cohesion.

Dancehouse is currently limited in our Carlton Hall space because our programming competes with hirers. This particular impact is felt with dance teachers who need weekly space for classes which Dancehouse cannot support without interference.

Throughout 2025, Dancehouse pursued two significant opportunities including the long-term lease and fit-out of new studios at Nightingale Studios Wurru Wurru-bik in Brunswick. After considerable modelling, planning, budgeting and consultation, Dancehouse signed indicative agreements to take-up and establish these studios in 2026.

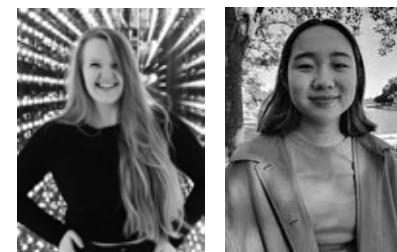




›2025 OPERATIONAL UPDATES

Staff, Board & Governance

ONGOING STAFF	ROLE	DATES	EFT
Josh Wright	CEO/ Artistic Director		Full-time 1.0 FTE
Efren Pamilacan	Program Manager		Part-time 0.6 FTE
Jacqui Martin	Operations Manager	Jan-Jul > Jul-Dec >	Part-time 0.6 FTE Part-time 0.7 FTE
Reuben Lewis	Marketing & Communications Manager		Part-time 0.7 FTE
Cecily Rabey	Production & Venue Manager		Full-time 1.0 FTE
Caro Ooi	Dancehousing Producer	Till June	Part-time 0.2 FTE



Photos from left to right:

Joshua Wright, Efren Pamilacan, Jacqui Martin, Reuben Lewis, Cecily Rabey, Caro Ooi.

BOARD	ROLE	DATES
Melanie Lane	Chair / Artist Member Chair: Artistic Subcommittee	
Viviana Sacchero	Deputy Chair	
Katherine Hun	Treasurer / Artist Member Chair: Finance & Risk Subcommittee	Commenced March
Josef Lehrer	Treasurer / Artist Member	Concluded April
Louise Brown	Secretary Chair: Governance & Nominations Subcommittee	
Veronica Bolzon	Chair: New Space & Fundraising	
Ngioka Bunda-Heath	Artist Member	
Fiona Reay		Commenced March
Jayden Wall	Artist Member	Commenced October

La Verne Legaspi	Observer	Throughout 2025
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CONTRACT STAFF

Office // Julia Croft (February), Molly McKenzie (Jan-April/Sep-Oct)

Front of House // Alec Katsourakis, Amelia Vu, Blair Tosh, Christine, Gemma Sattler, Jackie Morgan, Jasper Vaughan,, Kihmo Quintela, Molly McKenzie

Technical & Production staff // Alex Nguyen, Ash Shearman, Brendan Jellie, Elekis Poblete Teirney, Ellen Perriment, Giovanna Yate Gonzalez, Jacob Shears, Lachlan Murdoch, Max Evans, Rob Aspinall, Siobhain Geaney

Bookkeepers // Leora Hester, Elaine Soo

Venue & Internal Operations

Governance

Dancehouse farewellled Treasurer and artist-representative board member Josef Lehrer. Joey has been integral to the smooth-running of Dancehouse financial planning and scoping over the last few years. Both Sandra and Dean contributed over 10-years of service to the Dancehouse Board and have been critical to the stability and success of the organisation for many years.

Dancehouse participated in the annual Observership Program welcoming La Verne Legaspi throughout 2025.

Policies

New or updated Dancehouse policies in 2025 include:

- Dancehouse Action Plans;
- Venue Use and Permitting Entry to Dancehouse;
- First Nations Cultural Safety & Protocols.

Venue & Equipment Upgrades

There were no significant building or venue upgrades in 2025, but there were a number of maintenance tasks and repairs undertaken. Notably, a number of walls and surfaces in Skylab, the staircase and Upstairs Studio have sustained extensive water damage with plaster and paint coming off the walls. This will be fixed by City of Yarra in early 2026.

Dancehouse purchased important equipment including:

- A set of 2 x radio mics for performances;
- A set of 6 two-way radios to aid front and back of house communications and reduce safety risk in the building;
- A digital sound desk for the Sylvia Staehli Theatre;
- 2 x additional freestanding mirrors for the Upstairs Studio;
- A custom black covering drape for the back of the seating bank in the Sylvia Staehli Theatre;
- A set of 2 new speakers for Upstairs Studio.



CARBON EMISSIONS: CO₂e

This is the third year that Dancehouse has provided a Carbon Emission estimation. Dancehouse’s Carbon Emissions estimate provides results based on: Consumption and Carbon Dioxide Equivalent (CO₂e) terms.

Dancehouse’s CO₂e was calculated using Julie’s Bicycle’s Creative Climate Tools. This free online calculator is specifically designed for arts and cultural organisations – predominantly in the UK – but has also included data from 2,000 organisations in 43 countries worldwide including, now, Dancehouses.

Dancehouse’s carbon emissions were on par with 2024 noting an increase in audiences and similar levels of travel and waste. There was a rise in Electricity usage.

Onsite Renewables

Dancehouse has photovoltaic cells on our roof which support Dancehouse energy use and contribute energy back to the main electricity grid. They generate no carbon emissions but are included as a positive benefit to Dancehouse.

Melbourne Renewable Energy Project (MREP)

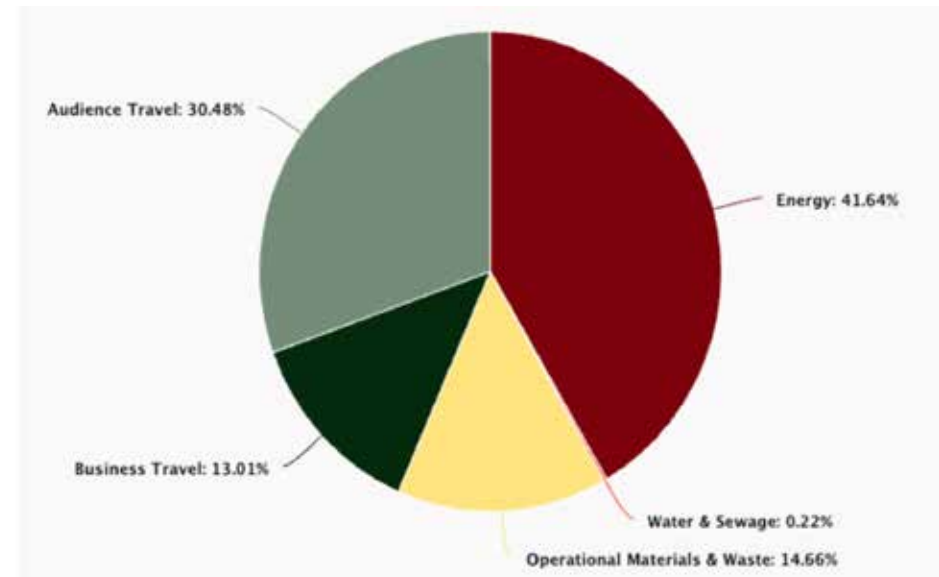
Since 2021, Dancehouse’s electricity has been supplied through the City of Yarra’s partnership through the Melbourne Renewable Energy Project (MREP) program. The MREP ensures 100% renewable local energy use and supply at Dancehouse.

In an Australian first, the Melbourne Renewable Energy Project brought together the purchasing power of 14 partners, including universities, cultural institutions, corporations and councils, to drive the construction of a new wind farm at Crowlands, near Ararat. The wind farm is owned and operated by Melbourne-based clean energy company Pacific Hydro.

DANCEHOUSE CARBON EMISSIONS COMPARED

2023 Carbon Emissions Estimate	31.63 tonnes
2024 Carbon Emissions Estimate	42.65 tonnes
2025 Carbon Emissions Estimate	44.62 tonnes

IMPACT	CONSUMPTION	CARBON EMISSIONS <small>Figures in Kg CO₂ emitted. 1,000 kg = 1</small>
Energy – Electricity	24,300 kWh	16,767 kg CO ₂ e
Energy – Gas	9,904 kWh	1,812 kg CO ₂ e
Water	280 m ³	54 kg CO ₂ e
Waste / Sewage	252 m ³	43 kg CO ₂ e
Business Travel		5,806 kg CO ₂ e
Audience/ Hirer Travel	18,000 attendances p/y	13,598 kg CO ₂ e
Onsite Renewables	11,655 kWh	0
Dancehouse’s estimated Carbon Emissions in 2025		44,62 tonnes



Marketing & Engagement

Dancehouse's continued prioritisation of organic reach, community engagement, streamlined communication and engaging content has resulted in steady audience growth across key channels in 2025.

2025 data shows both a spike in Facebook and a dip in Instagram profile visits, which suggests both a subtle shift in audience behaviour within each app and further segmentation of some demographics that can be utilised for certain show campaigns. Our website, e-newsletter, and Instagram remain the core focus for interacting with the broader Dancehouse community.

Our decision in 2024 to not use paid advertising on Meta and instead prioritise organic collaboration with artists and partner organisations has continued to yield positive results, including notable increases in website unique views and e-newsletter average click rates as well as healthy box office results across most of our 2025 seasons.

Dancehouse Website

The Dancehouse website saw a dramatic increase in unique views across 2025, demonstrating that our audiences are actively engaging with our website to explore our programs and purchase tickets.

153,911 unique visitors
51.3% increase

201,837 page views
46.7% increase



Marketing & Engagement



In contrast to a dip in Instagram profile visits, we saw a large increase in visits to our Facebook profile with a skew towards audiences over 35. Our decision not to pursue paid advertising on Meta has had no negative effects on box office across 2025.

5,144 Profile Visits
41.8% increase



By the close of programming in 2025, we saw our Instagram steadily climb to 6.6k actual followers whilst also retaining reach figures within range of 2024 results. A large dip in our profile visits points to a broader shift in user behaviour towards passive, algorithm-driven consumption of Reels and Stories. Collaboration posts and Reels continue to be our most

6,586 Followers

74,522 Reach
7.4% decrease

8,106 Page Visits
43.1% decrease

1,418 New Followers
49.4%% increase



In 2025, we saw a 32.2% increase in Average click rate compared to 2024. Our overall stats remain in line with the Industry Arts and Artists average.

In 2025 we sent out:

- 16 EDMs
- 1 development (EOFY campaign)
- 21 Invitations
- 5 media releases

79,538 Deliveries
10.7% decrease

27,303 EDM Opens
11.5% decrease

34.6% Average Open Rate
0.6% decrease

2.8% Average Click Rate
32.2% increase

Media Highlights

37
Reviews and Articles

The ballad of bouncing back

★★★★★

[Click here if you liked this article](#) () 8 ❤️

<https://www.melbournefringe.com.au/whats-on/events/ballad-of-bouncing-back>
(<https://www.melbournefringe.com.au/whats-on/events/ballad-of-bouncing-back>)

Date Reviewed: 18/10/2025

When *The Ballad of Bouncing Back* (<https://www.dancehouse.com.au/whats-on/the-ballad-of-bouncing-back/>) by InPlay Projects begins at the Dancehouse, I'm not sure what to make of it. The dancers enter, but they look less like dancers, and more like players entering a stadium. They start circling the room in steady rhythm, nothing flashy, just bodies moving in sequence, carrying tennis racquets, basketballs, skipping ropes. It feels almost too simple as they dribble, skip, and I catch myself wondering what I've come to see. Is it a sports training session?

DANCE

Scenarios and Copy of the Copy ★★★★★

Dancehouse, Carlton, until August 30

Both works currently showing at Dancehouse circle around problems of replication and imitation. These are enduring fascinations for choreographers but what makes this evening interesting is the contrast: one work meditates on sameness, while the other insists on difference.



The Ballad of Bouncing Back (2025), by Alec Katsourakis and InPlay Projects. Photo by Jeff Busby.



Media Highlights

Melbourne-based dance artist Jo Lloyd uses choreography as a social encounter, revealing behaviour over various durations and contexts. A graduate of the Victorian College of the Arts who started dance at a young age, Lloyd has become an influential dance artist whose practice pushes the boundaries between improvisation and structure, consciousness and the body's wisdom. She has worked extensively as both dancer and choreographer with contemporary companies including Lucy Guerin Inc, Chunky Move, and Back to Back Theatre Company. Her work has been performed internationally in Hong Kong, New Zealand and beyond. *This conversation has been edited for clarity.*

Anne O'Keeffe can only meditate when she's in a good place mentally. When she's not – when she can't build the walls of her inner palace of stillness strong enough – it only makes her feel worse.

Jane Langof can't do it at all. Her mind simply won't clear, no matter how hard she tries.



Anne O'Keeffe is a mindfulness dance instructor. *CREDIT: JOE ARMAO*

Media Highlights

Dance becomes a way of thinking and opening new possibility in Jo Lloyd's *Agitato* and Rhiannon Newton's *Long Sentences*.

Thinking in motion

Philippo Rothfield works in dance and philosophy.

The space is empty and then it isn't. Suddenly, it is filled with the passion and power of Fanny Mendelssohn's *Allegro molto agitato* in D minor (1821), played in full. Then silence.

Thomas Woodman enters, executing a short series of moves: through a downward dog and towards an upside-down lean against the wall. This is his signature move, something we see again and again. Three more dancers enter the space, performing their own particular phrases.

Jo Lloyd is fast, light on her feet, off-centre. Harrison Ritchie-Jones is risky, energetic and capable. Lee Serle is elegant, long and smooth. With Woodman, they are four components working together in space, each focused upon their own agendas. The four sets of movements create a vocabulary that is open repetition on the part of the dancer and subsequent recognition on the part of the audience.

The dancers are dressed in black costumes designed by Lloyd's long-time collaborator, Andrew Treloar. The floor, walls and curtains are also black, a single-colour palette emphasising both uniformity and nuanced difference. Mendelssohn's vigorous composition is, over the course of *Agitato*, taken apart every which way by Duane Morrison. It is as if a piano has been dismembered, wires plucked, phrases extended and contracted. Although the musicality of the work is wholly deconstructed, there is a sense that we are inside a single, sonorous field.

The dancers move like boxers, never quite committing their weight. The choreography is intricate, clearly created for each dancer. Everyone has their own task. Collective moments of stillness are

found throughout: a pause for thought, whose mutual timing reminds us that these individuals are in fact working together. One has the impression that they are the moving parts of those watches whose mechanism is revealed under glass.

Lloyd and Woodman curve backwards in an arc more than once. Time is not linear. It marches forwards, backwards, pauses, foundering on repeat; the dancers move in unison, shifting weight from one leg to another. Taking their time, they repeatedly oscillate between left and right, inching towards the edge of the space. This is not a walk as such, rather a bipedal form of motion. Serle reaches a set of stairs, hobbling against the step. He is robotic, inhuman.

Over time the dancers connect, occasionally taking weight, sliding to the floor, whispering into an ear. Nothing comes of this, no relationships are built beyond the precise togetherness of the performance. The dancers do not look at us. As dancers, they must have agency, but their role is not to supply a human narrative. It is, rather, to give life to Lloyd's compelling choreography.

You could say that *Agitato* is an abstract work, one whose premise is a choreographic treatment of a sound score. As such, it teases out the threads of Mendelssohn's music and renders them in movement, an intricate and elaborate proposition.

And yet, live performance is never entirely abstract. We see effort, breath and intention. The costumes, though plain, are decidedly human: polo shirt, work pants and runners. The movement is authored, firstly by Lloyd, the choreographer, and then re-authored by the dancers in performance. The treatment of the music and sound similarly fluctuates between an authorial musical creation and an abstracted soundscape. In each case, there is a play between the human and the non-human, each depending upon the other for its existence.



Choreographer and dancer Rhiannon Newton in *Long Sentences* at Melbourne

Apart from the beauty of *Allegro molto agitato* in D minor, the beauty of the choreography and that of the dancing, the achievement of this piece lies in its ability to take a piece of music and then to take it apart in dance. *Agitato* engages its intellectual challenges in aesthetic terms. It differs from conceptual dance in that it is an experiment whose depth is found within the work of Lloyd's choreography and Morrison's treatment of sound.

Rhiannon Newton's *Long Sentences* is an entirely different proposition, a meditation on Newton's part, expressed and pursued in real time. Newton takes us on a journey, her work since it consists of an extended form of audience address. She begins under dim lights, bodily impulses extending through her limbs as she speaks quietly, declaring her field of interest – the long sentence.

Long Sentences is less about language – as an underlying system of meaning – than speech. Speech is performative. It exists in the moment of its articulation. Newton plays with this: uttering, remarking, creating the string of words that form her performance. She chooses to locate herself within the flow of words, naming their beginning and their middle, which she inevitably occupies. She understands that time spools through her words and movements, implicating a future through a present that progressively becomes past.

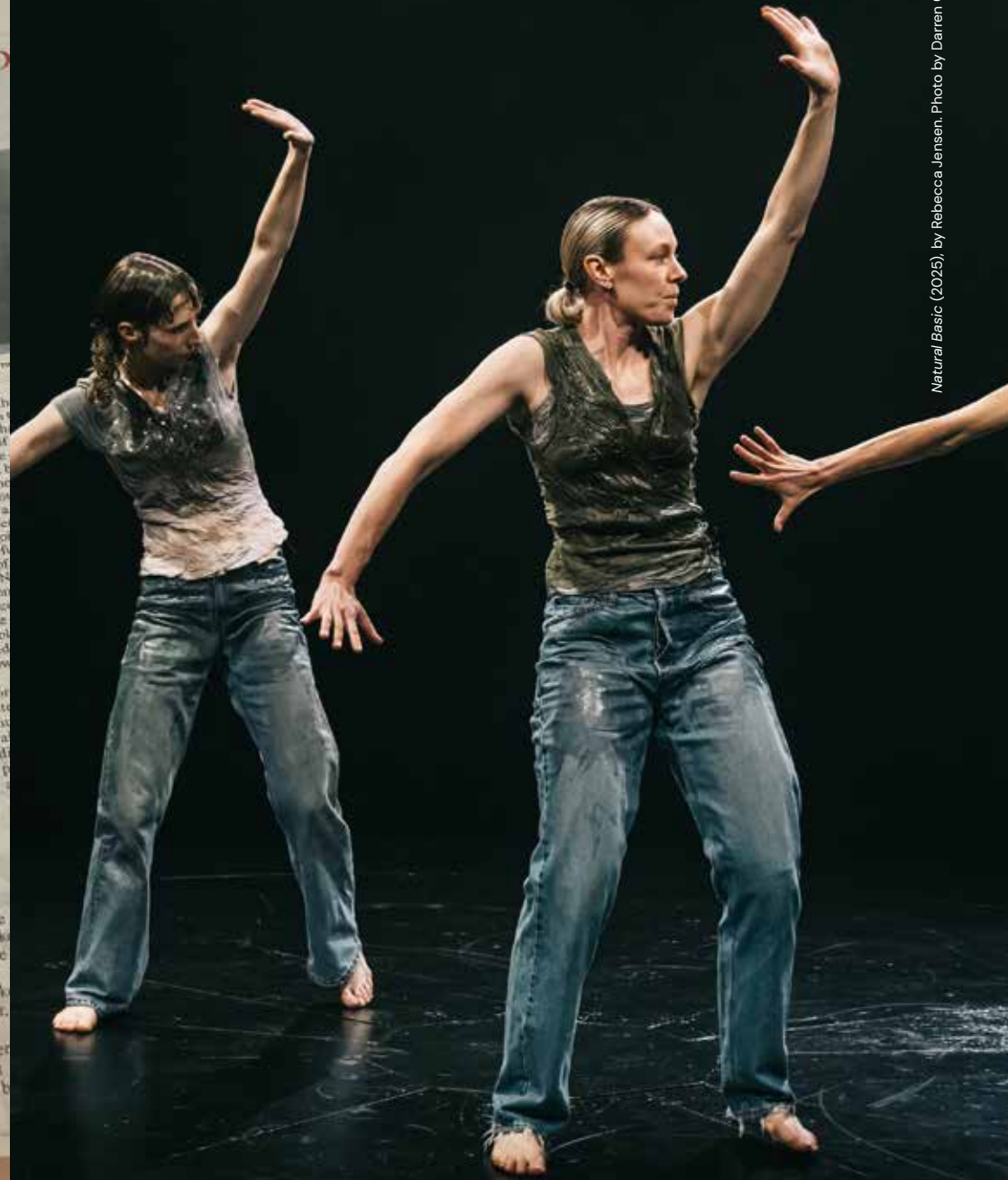
Our own experience of *Long Sentences* relies on the past in the form of memory; we draw upon our memories of the performance in order to make sense of the whole. We make sense of Newton's sense-making. This is the work's future being.

Long Sentences is simultaneously spoken and danced, the body and speech together. The movement is persistent, pulsating, a considered thinking in motion. Not content to remain within its initial remit, the text addresses the body, Newton's body, the

of the earth, the dwelling does not within any of. The passage is sentient but question the

grows, in a locates be. The ongo a power of a pool of. Karen N. Newton of voice by the rumble. receed allow

work into mi ra il



ROMEO

Media Highlights



PERFORMANCE ART | ASIA TOPA

Unpacked No. 2: Political ★★★

Dancehouse, until February 28

Melati Suryodarmo frames this ruminative performance lecture with a familiar device: the unpacking of bags after a voyage. Surrounded by luggage and apparently wearied by the journey of her life, she hauls forth the paraphernalia of past performances.



Indonesian performance artist Melati Suryodarmo. JASON LIM

Suryodarmo, an Indonesian performance artist who achieved mainstream recognition when [a video of](#)



DANCE

Agitato ★★★★★

Dancehouse, until August 2

Back in 2018, Jo Lloyd had great success with her joyful, eccentric take on Felix Mendelssohn's *Overture to A Midsummer Night's Dream*. Now she turns to the work of Felix's older sister, conjuring something darker but no less impressive.



Curious details in Agitato fascinate.



DANCE

SpringCity 43214 ★★★

Dancehouse, Carlton, until April 12

Interactive dance – where the audience helps steer what's performed – is an old idea that rarely gets a run outside the improv and comedy circuit. The last example I saw was Joel Bray's comic lecture staged in a suburban pub years ago. So, producer-performer MaggZ really is breaking new ground with this attempt at combining audience participation with higher-than-normal production values.



Producer-performer MaggZ really is breaking new ground with SpringCity 43214. SIMON L. WONG

Media Highlights



Bridging the Tasman: A New Era for Independent Dance

25 February 2025

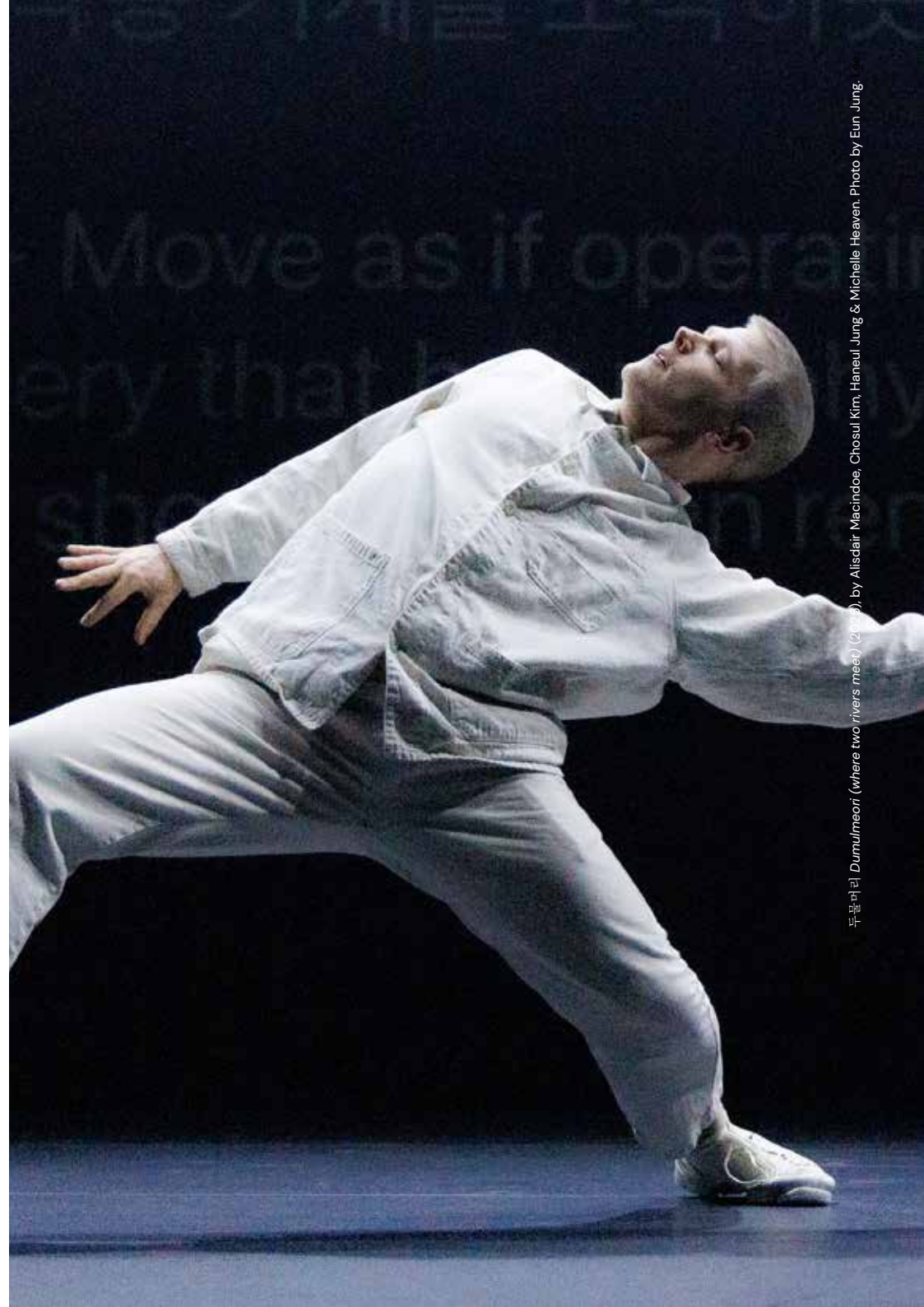
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<https://www.addtoany.com/share?url=https%3A%2F%2Fwww.danceaustralia.com.au/>

[Facebook](#) [X](#) [LinkedIn](#) [Reddit](#)

[Telegram](#) [Email](#) [Copy Link](#)

A significant step towards fostering closer ties within the Australasian dance community has been announced with the launch of a new Trans-Tasman partnership. Wellesley Studios in Auckland and Dancehouse in Melbourne have joined forces to create a triennial exchange program, designed to support the mobility and development of independent dance artists between Aotearoa/New Zealand and Australia from 2025 to 2027.



두물머리 Dumulmeori (where two rivers meet) (2022), by Alisdair Macindoe, Chosul Kim, Haneul Jung & Michelle Heaven. Photo by Eun Jung.

“

These artists celebrate a unique movement texture full of precision, isolation and laser focus.

Dance Judge

JUDGES PICK

두물머리 DUMULMEORI (WHERE TWO RIVERS MEET)

“

A world of micro movements that make whole universes appear and disappear in the blink of an eye.

Dance Judge

JUDGES PICK

두물머리 DUMULMEORI (WHERE TWO RIVERS MEET)

Partners

Dancehouse wishes to gratefully acknowledge the generous support of our partners for 2025

GOVERNMENT



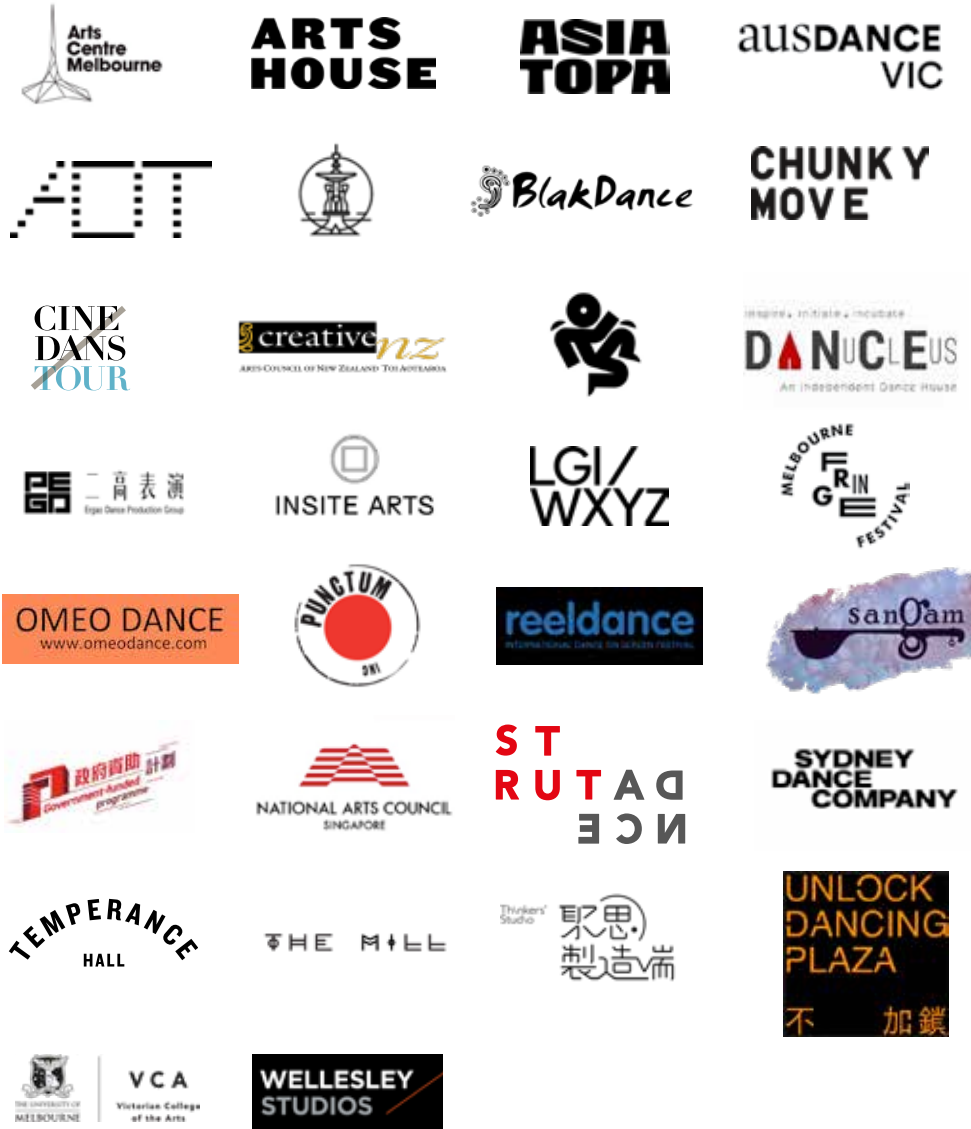
PROGRAM



MEDIA



PROJECT





DANCEHOUSE

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e: info@dancehouse.com.au

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150

Sylvia Stae.lli Theatre

AGITATO

Dancehouse is assisted by the Commonwealth Government through Creative Australia, 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.