



...a seamless merging of projected, corporeal and sound media.

### RealTime

#### Bonemap

##### The Bridge Song

A unique new media performance for solo dancer, musicians and projection that leads the audience on a journey over bridges through the lens of urban and environmental ecology. *The Bridge Song* explores environmental sensitivity and the fragile relationship between a body and its surroundings. 50 mins, 3 performers

An intermedia arts partnership between Russell Milledge and Rebecca Youdell, the Bonemap project is a hybrid mesh of live art, dance, visual art and new media framed by an overarching ecological philosophy. It has been awarded the first interdisciplinary Asialink award with a residency at The Substation, Singapore.

#### Fiona Cameron

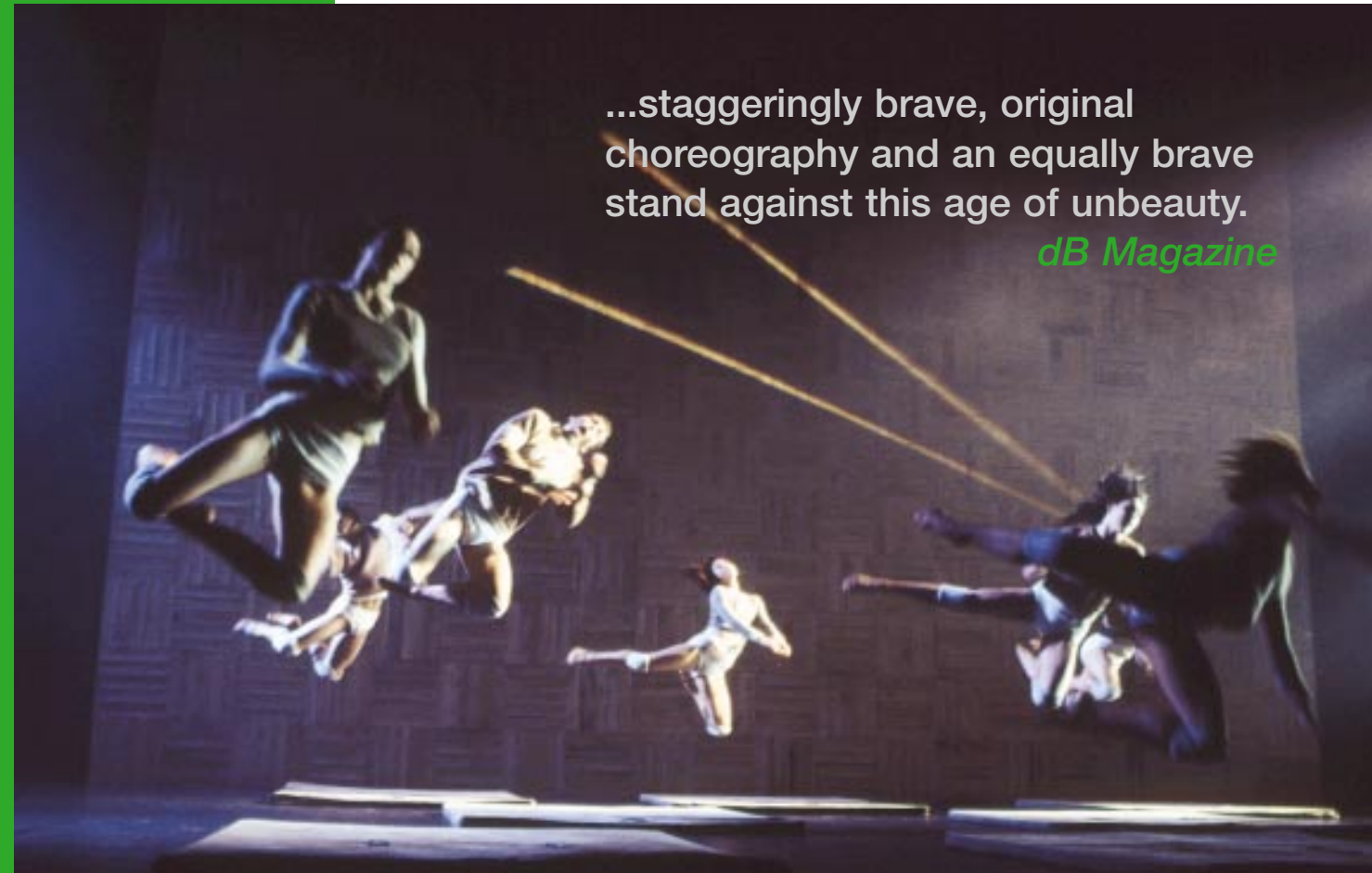
##### Inhabited

Originally performed in public spaces including laneways, museums and nightclubs, this work explores human interaction with city environments. From self-consumed salsa to a claustrophobic game of train twister, two women navigate the suffocating metropolis with an accompanying sound artist. Highly mobile and adaptable street-theatre

designed to pop up where dance is least expected. Well known for her performing career with *Chunky Move* and *Alias Compagnie* (Geneva), Fiona Cameron's work displays a raw physicality and dramatic realism, dynamic in its extreme investigation of the body's physical capabilities.

She is committed to creating new dance works that question social purpose, using non-traditional performance spaces and direct audience interaction.

...such elegance, poise and confidence...[the] merest physical inflection is eminently satisfying. *RealTime*



...staggeringly brave, original choreography and an equally brave stand against this age of unbeauty. *dB Magazine*

#### Australian Dance Theatre

##### The Age of Unbeauty

Garry Stewart's extreme mix of combative and breathtaking choreography, using hapkido, gymnastics and fearless attitude, moves through an avalanche of potent images in which violence, torture and incarceration are interspersed with unanticipated moments of tenderness and shattering vulnerability. Winner of three 2002 Australian Dance Awards and the Adelaide Critics Circle's Group Award. 65 mins, 11 performers

In one of the most influential dance companies in the country, dancers train in a fusion of forms that results in a unique choreographic palette, producing fast, aggressive, technically demanding work fraught with risk and charged with an urgency that is riveting to watch. The company has taken their acclaimed *Birdbrain* to the UK. US and UK tours of *The Age of Unbeauty* are scheduled for 2004-5.

...an amazing troupe...at home with the beautiful high extensions and whipping fouettes of ballet as they are with the alarming pops and rolls of breakdancing... [*Birdbrain* is] one of the most hazardous explosions of movement seen in London in years. *The Times, London*



### The Fondue Set

#### Blue Moves

A bumpy ride through the world of the female psyche, exploring the humour, pain and peril of a night on the town. With nods to David Lynch and Alfred Hitchcock, this work visits female archetypes from the worlds of film—the femme fatale, the damsel in distress and the paranoid wall flower. A short, sharp, accessible work.  
50 mins, 3 performers

Bringing laughter and tragedy back to dance, *The Fondue Set* (Elizabeth Ryan, Emma Saunders, Jane McKernan) have performed at the Melbourne International Comedy Festival, the Adelaide Fringe Festival, the Antistatic dance event, Sydney's Performance Space and the 2003 Melbourne International Arts Festival.

An ode to...femme[s] fatale, the sadness underlying humour and the darker side of a girls' night out...an engaging and riveting piece of dance.

*Revolver*



### Queensland Ballet

#### Double Take

Two strongly contrasting works showcase the creativity of artistic director and chief choreographer, François Klaus, and the physicality and musicality of the Queensland Ballet dancers. A joyful exploration of the strong rhythms and perpetual motion of four movements from Bach's keyboard concerti followed by a powerful interpretation of Stravinsky's monumental *Rite of Spring*.

75 minutes, 18 performers

With a reputation for freshness and energy, the company's eclectic repertoire ranges from short works for children to new, full-length story ballets. Klaus, a Hamburg Ballet Principal for 19 years, has a strong commitment to nurturing emerging choreographers and to exposing dancers and audiences to the world's most vital and creative dance, performing works by major contemporary European choreographers such as John Neumeier, William Forsythe, and Stephan Thoss.

### Lucy Guerin Inc.

#### Melt/The Ends of Things

In an intensely focused and dynamic duet amplified with motion graphics, *Melt* explores each degree of a rise from freezing to boiling point in the relationship between two women. *The Ends of Things* explores the resonance of endings. As one man's life draws to a close, boundaries between reason and chaos collapse, unleashing wild and humorous fantasies.  
85 mins, 4 performers

One of Australia's leading choreographers, Lucy Guerin has been commissioned by Chunky Move, Dance Works, Tasdance, Ros Warby, Woo Co (Denmark) and Mikhail Baryshnikov's White Oak Dance Project, USA. She is the recipient of the Sidney Myer Performing Arts Award; several Green Room Awards; the Prix d'auteur from the Rencontres Choreographiques Internationales de Bagnolet (France); and a 'Bessie' New York Dance and Performance Award. Her work has toured the USA, Europe and Australia. *Melt/The Ends of Things* has toured to seven cities in the US and Canada.

Trevor Patrick's portrayal...is a stunning performance, crammed with subtle nuances of affecting humility and daring.  
*The New York Times*



...quintessential Guerin: deliciously detached and saturated with sophisticated optical illusions.

*The Oregonian*





...a most remarkable moment in the...evolution of Butoh history.  
**Cut In, Tokyo**

### Tony Yap, Yumi Umiumare

#### How could you even begin to understand?

A highly original ongoing 'devotional work' with versions 1 to 29 performed over 7 years in Australia, Japan and Malaysia in gallery, church, landscape and performance spaces. A synthesis of Asian shamanistic trance-dance, Butoh and contemporary western traditions, this work investigates the principles of yin-yang as a sensibility in performance, as an expression of Asian identity and as a possibility for cultural harmony and transformation.  
40 mins, 2 performers

Tony Yap is an accomplished dancer, director, choreographer and visual artist and has worked extensively in Australia and internationally. His dance theatre language is informed by psycho-physical research, Asian dance forms including Butoh, voice and visual design. For Yumi Umiumare see *Tokyo DasSHOKU Girl*. Winner of a 2001 Victorian Green Room Award, *How could you...* received an outstanding response at JADE 2002 in Tokyo.

In a stunningly compelling performance, they shift from one meditative state to another, the dynamics changing from quiet composure to frenzied ecstasy.  
**The Age**

### Yumi Umiumare

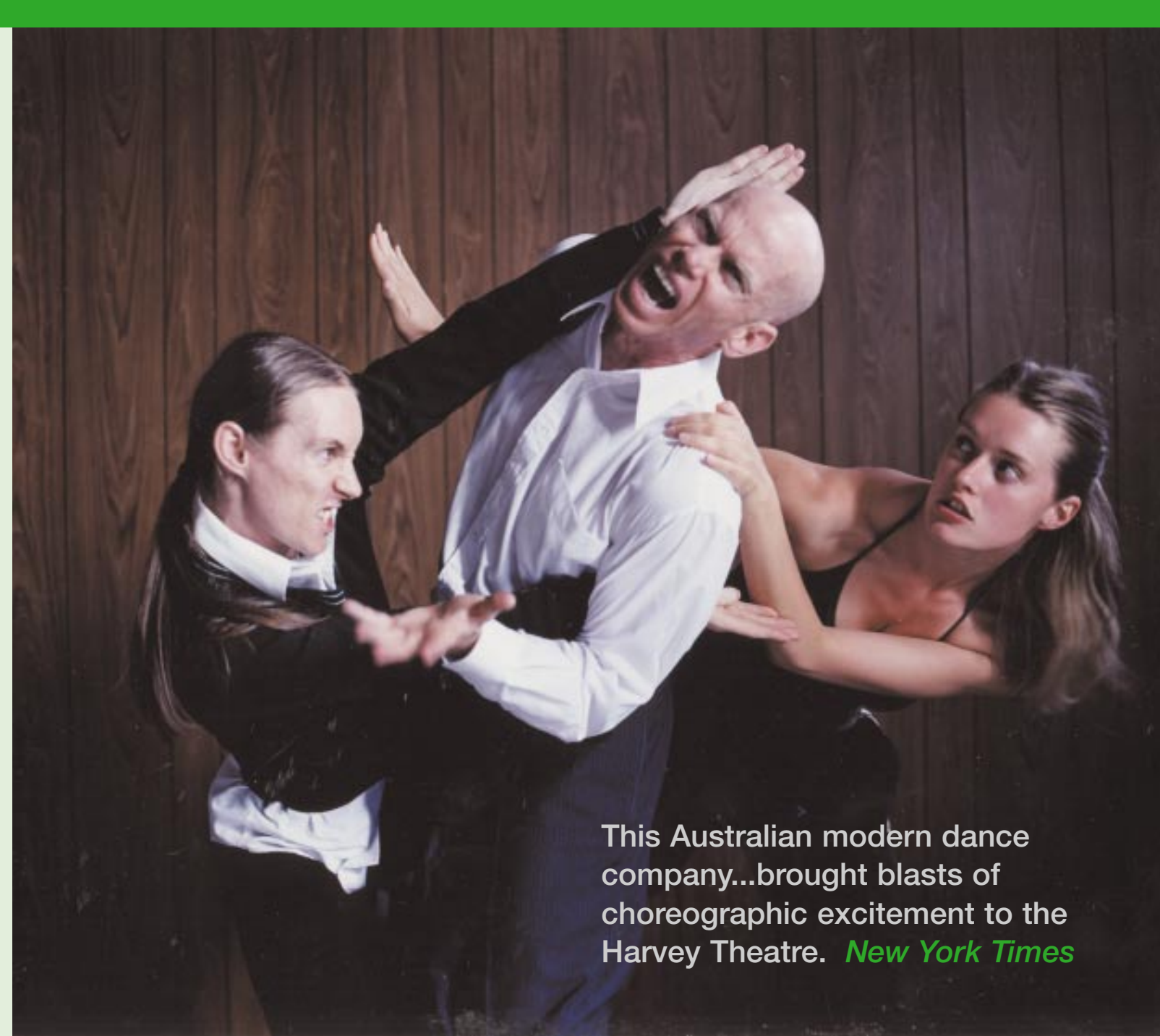
#### Tokyo DasSHOKU Girl

A breathtaking torrent of choreographic, theatrical and musical ideas, this work explores the underbelly of contemporary Tokyo. DasSHOKU, which translates as 'bleaching', strips the color from the happy face of consumerism and challenges the myth of the polite and compliant Japanese woman. Winner of the 2000 Green Room Award for Most Innovative Use of Form.  
70 mins, 3 performers

Yumi Umiumare came to Australia as part of the internationally acclaimed Butoh company Dai Rakudakan. Since migrating here she has focused on solo and collaborative dance projects. *INORI-in-visible* was presented at Traces 2003—a post-Butoh festival at Dansescenen, Copenhagen. Her collaborative work with Tony Yap has toured to Brisbane, Sydney, Tokyo and Kuala Lumpur.



...a shocking, sprawling, comedic assault of a cabaret...daring and exceedingly entertaining.  
**The Age**



This Australian modern dance company...brought blasts of choreographic excitement to the Harvey Theatre. **New York Times**

### Chunky Move

#### Tense Dave

A bold theatrical exploration of hidden impulses and covert acts. Dave stumbles through the worlds of five anonymous characters who, isolated in their individual spaces, are living in worlds full of neurosis and perversity. As the stage turns they are caught in the spotlight of unexpected scrutiny in actions that usually pass unseen, until the walls melt and Dave is left in the middle,

surrounded by elegiac thoughts of love and tawdry routines from forgotten musicals. Premiered at the 2003 Melbourne International Arts Festival.  
65 mins, 6 performers

Chunky Move is the state of Victoria's major contemporary dance company. Artistic director Gideon Obarzanek's choreographic

credits include commissions for Graz Opera Ballet (Austria), Kibbutz Contemporary Dance Company (Israel), Nederlands Dans Theater (Holland), and the Repertory Dance Theatre (USA). He has received the Sir Robert Helpmann Scholarship, the Prime Minister's Young Creative Fellowship, a Mo Award and has been nominated for Russia's

Benois de la Danse Prize. Chunky Move has an impressive record of international touring.

Ultra-contemporary dance, kitsch and techno...poetic and furious. An incredible visual tornado.  
**La Provence, France**



### Branch Nebula

#### Sentimental Reason

In the summer of 1999 a newspaper reported that a man had stolen a horse, bound its legs, stripped off his clothes and had sex with it in broad daylight. A sense of ever-present danger and lurking darkness pervades this intensely visceral, fast, funny and sexy work drawing on dance, acrobatics and theatre.

23 mins, 2 performers

Branch Nebula, founded by Lee Wilson and Mirabelle Wouters, combines sound, installation and physical theatre to create an idiosyncratic performance style informed by a critical engagement with contemporary culture. The company has toured internationally and nationally and undertaken a residency at Les Bain Connective, Brussels.

...leaves Peter Shaffer's *Equus* in the dust. Fast, loud, sexy, funny, dangerous and disturbing...

*The Sun-Herald*

### Tracks Inc.

#### Janganpa

Performed by Warlpiri and Anmatyere singers and dancers from the Central Desert of Australia, *Janganpa* comprises songs and dances as performed by traditional elders as deeds to their ancestral lands. This is the first time they have been performed together outside their traditional sites. The elders approached Tracks in order to invigorate the passing down of traditional culture to the young. This is a complex and hauntingly beautiful performance.

60 mins, 14 performers



In large scale performances that powerfully connect place, people and spirit, Tracks has a national reputation for producing dance events that bring together artists and communities, giving voice to Northern Territory culture. The *Janganpa* dancers are a group of Warlpiri and Anmatyere singers, dancers, painters and actors.

Grave, gripping, traditional, the debut Western performance by the Central Desert's Janganpa Dancers...was the signature event of this year's Alice Springs Festival.

*The Australian*



### Kay Armstrong

#### Rara Avis

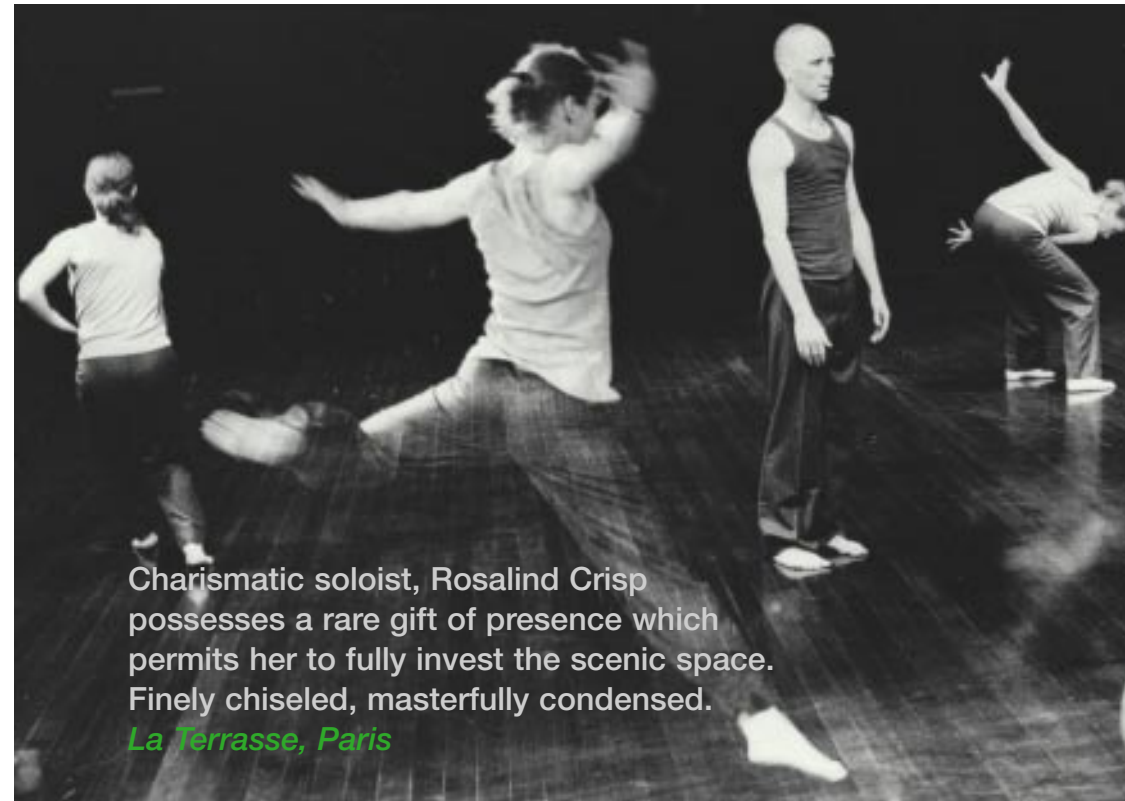
With pathos, humour and a keen sense of the absurd, Kay Armstrong fuses movement, imagery and spoken text, hijacking that icon of Australian machismo, the motor vehicle, and taking us on a very personal road trip. In suburbs littered with beer cans and memories of sex on the back seat, Armstrong transforms into a transcendent swan only to crash into a driverless car on a long, flat, straight road.

50 mins, 1 performer

Kay Armstrong is a freelance dancer and theatre performer who has produced three solo works since 2000 and enjoyed a long-standing relationship with One Extra Dance Company.

...a singular talent with a sharp dance theatre sensibility.

*RealTime*



Charismatic soloist, Rosalind Crisp possesses a rare gift of presence which permits her to fully invest the scenic space. Finely chiseled, masterfully condensed.

*La Terrasse, Paris*

### Rosalind Crisp

#### raft/tread

*raft* is a solo composed of a series of visual songs, each created by taking a thread from another and treating it to interruptions, enlargements and distortions. *tread* is a work for 4 dancers exploring the exchange and slippage that can occur between body ecologies. *raft/tread* was commissioned by Michel Caserta of la Biennale nationale de danse du Val-de-Marne, Paris, 2002.

52 mins, 4 performers

Rosalind Crisp's work has been presented in Australia, Japan, Korea and Europe. She has been awarded a Women and Arts Fellowship, an Australian Dance Award for Best Female Dance Performer of the Year and a Fellowship from the Dance Board of the Australia Council. She established the Omeo Dance Studio in 1996, a significant focal point for contemporary choreographic research and improvisation in Sydney.

### Force Majeure/Kate Champion

#### Same, same But Different

Taking its inspiration from our enduring ability to keep on struggling for love, this co-commission of Sydney and Melbourne International Arts Festivals uses a dexterous blend of film, dance and theatre. Live action interacts with life-sized film imagery in a tour de force production that defies categorisation. Recipient of the 2000 Helpmann Award for Best Visual or Physical Theatre Production, and the Australian Dance Award for Best Female Dancer for Roz Hervey's performance.

60 min, 8 performers

The Force Majeure ensemble is a highly-regarded creative team under the artistic direction of Kate Champion, multi-talented dancer, DV8 collaborator, choreographer, director and writer who has received a Green Room Award and a Mo Award.

...handsome, entertaining and beautifully performed.

*The Australian*



Captivating from start to finish...fresh, stylish, thought-provoking, entertaining.

*The Sydney Morning Herald*



**One Extra Company Ltd**

**Oysterland**

Three idiosyncratic women—one overcome by inertia, one bound by her past and one finding her way through a wind storm—explore modes of 17th century courtly dance in a very personal dance work. A collaboration between director/choreographer Michael Whaites and performer/choreographers Jan Pinkerton, Julie-Anne Long and Kay Armstrong. 60 mins, 3 performers

Michael Whaites is known for his powerful performances as a dancer, working in the US and Germany for many years. His choreographic credits include numerous Australian productions and 3 independent works in New York. One Extra Company is a Sydney-based facilitator and producer with a long history of creating innovative dance.



...modern dance informed by a sense of mission seems almost miraculous. *Los Angeles Times*

**Bangarra Dance Theatre Company**

**Bush**

*Bush* is inspired by the Dreamtime creation stories of Arnhem Land in northern Australia. Between the last breath of sunset and the first light of dawn is a mysterious and secret space—reptilian creatures slither from dark caves, a moth emerges from its cocoon, the land erupts pushing up mountains and carving waterholes. The world is being born.

An extraordinarily muscular production whose focused energy rarely lapses and whose surrealist edge never compromises the integrity of the traditional stories being depicted. *The Australian*

Bangarra Dance Theatre finds its spiritual energy and inspiration in the cultural values and traditions of Indigenous Australia, creating ground-breaking works that are artistically innovative and technically accomplished. Bangarra's productions have toured nationally and internationally to critical and popular acclaim and have received the Matilda and numerous Helpmann awards. In 1997 the company and the Australian Ballet joined forces in *Rites*, choreographed by artistic director Stephen Page to Stravinsky's *Rite of Spring* for the Melbourne Festival and in 1999 toured to the Sydney Opera House and New York's City Center. In 2002 *Corroboree* was performed in Beijing, Hong Kong and Guangzhou and the Monaco Dance Forum.



**BalletLab**

**Amplification**

Researched at a hospital emergency ward and at the Melbourne morgue, *Amplification* magnifies the 1.6 seconds 'dissociation' freeze time which occurs at the moment of impact in a car accident. Skidding, sliding and crashing into a world of body bags, this work deconstructs and reconstructs the site of impact with a fascination for the body in chaos. A densely layered, highly technical and studied partnering of dance and installation. 60 mins, 5 performers

Established by artistic director Phillip Adams, BalletLab is one of Australia's most experimental and challenging contemporary dance companies, critiquing contemporary culture and provoking dialogue between dance and hybrid arts practice. The company has toured nationally and to Germany, England and Mongolia.

...resonates like a Gothic story book ballet... possibly the city's best this year. *The Australian*

**Clare Dyson**

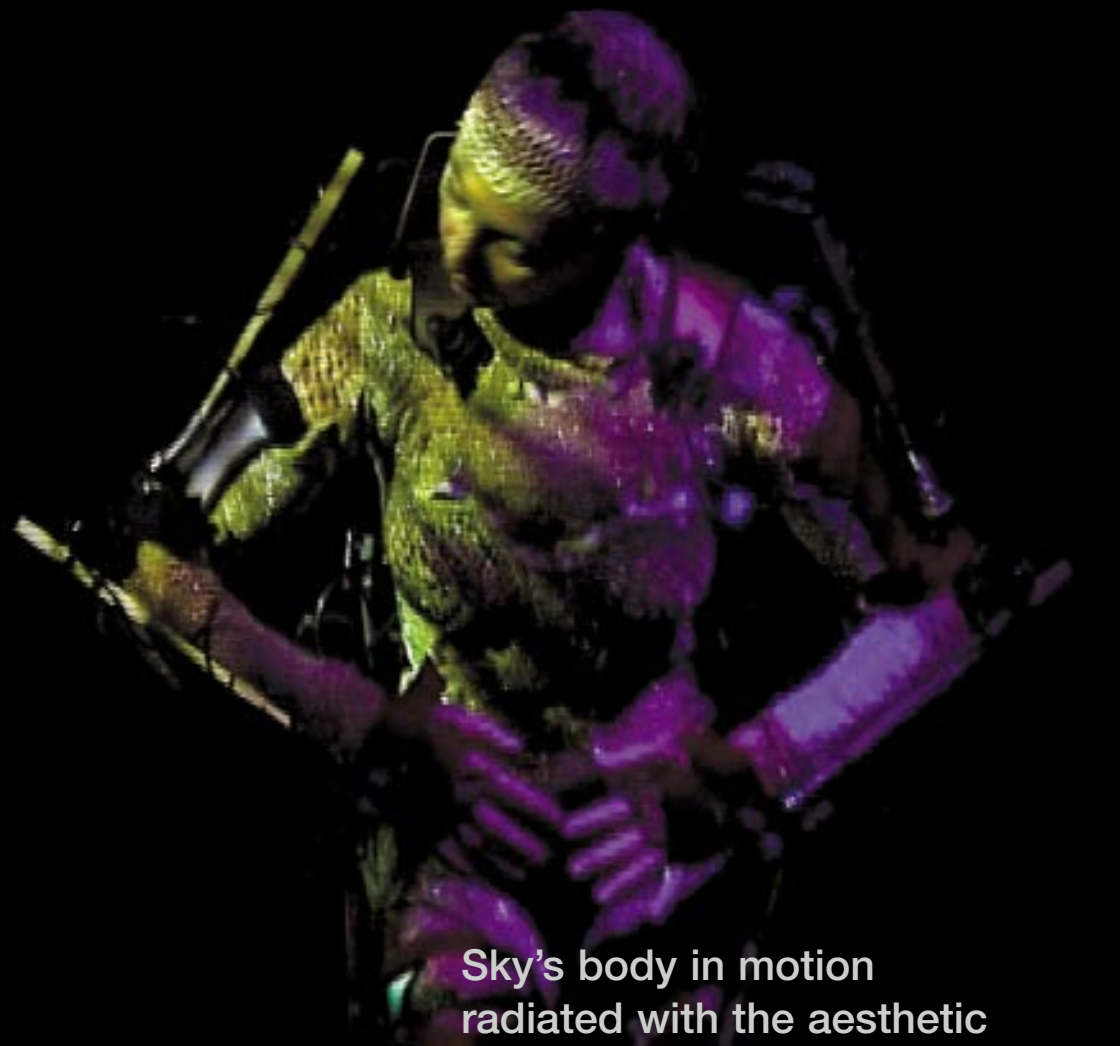
**Intimate Drowning**

A pond of milk, suspended falling letters, a waterfall of salt and light globes frozen in blocks of ice dripping onto static performers. A promenade theatre where the audience peeps through slits in the installation's walls, walks on stage and is seated for a reflective exploration on death, loss and the rituals of grieving. 40 mins, 3 performers

Clare Dyson's process involves a melding of practices between movement, visual installation, light and audience involvement. She has created works in Australia, Europe and America. She has been awarded an Emerging Artist Fellowship, a Choreographic Centre Fellowship and a Queen's Trust Award.

...beautiful, lingering images and riveting moments of movement and stillness that pierce the soul...another compelling, affecting work by Dyson [that] will stay with me for some time. *RealTime*





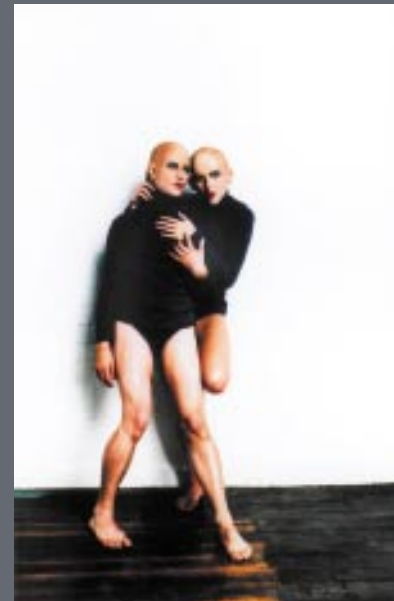
Sky's body in motion radiated with the aesthetic beauty of exposed machinery...her live movement [is] doubled into animated screen imagery. **Eyeline**

#### company in space

#### CO3

CO3 is a live virtual reality performance capturing the tensions between the human and augmented body, the organic and cybernetic, in a merging of live dance, animation and live cinema. Surrounded by 3D film environments and animated characters, a lone performer wearing a motion-capture suit embarks on a journey through abstract terrain in a remarkable exploration of body and identity. 45 mins, 1 performer

Founded by artistic directors John McCormick and Hellen Sky, the ground-breaking Company In Space applies technology to movement with works that create dialogues between visual, aural and kinetic perceptions. The company has performed in major national and international festivals with CO3 appearing in the UK and China.



#### Kage Physical Theatre

#### Nowhere Man

Exploring issues of identity through gymnastics, dance and theatrical illusion, this is the story of a man who has been seemingly left behind, unable to relate to modern life. Finding nothing familiar, he ventures into a world of rich visual imagery where the ordinary is magically transformed into the exotic. Cameo roles include a female body builder, an ex-Olympic gymnast and a 12 foot python. 85 mins, 9 performers

Kage Physical Theatre aims to discover new ways to integrate drama and theatrical illusion with dance, creating dance theatre which is rich and raw in its physicality and humour. Founded in 1996 by Kate Denborough and Gerard Van Dyck, Kage has toured internationally, winning the Grand Jury Prize at the 12th Saitama International Creative Dance Contest, Japan.

For originality, content, theatricality and sheer entertainment Kage was outstanding. *The Sydney Morning Herald*



#### Dean Walsh

#### Flesh: Memo

A virtuosic solo dance/theatre work about memory that involves the gaps in familial relationships, performed in extraordinarily contrasting dance phrases. A culmination of 10 years of solo work exploring domestic violence, homophobia and male sexuality with humour, candour and fearlessness. 70 mins, 1 performer

Dean Walsh has devised and performed 16 short solos and one full-length work, touring nationally and in the UK. He has also collaborated and performed with many performance practitioners. In 2002 he won the Australian Dance Award for Outstanding Performance by a Male Dancer (in ADT's *The Age of Unbeauty*) and the prestigious Robert Helpmann Scholarship which has allowed him to research and develop new work with Lloyd Newson of DV8 Physical Theatre in London and Paul Selwyn-Norton in Amsterdam.

...a sublime mover who is not afraid to open his mouth...beautifully articulated...a mesmerising body in motion... **RealTime**

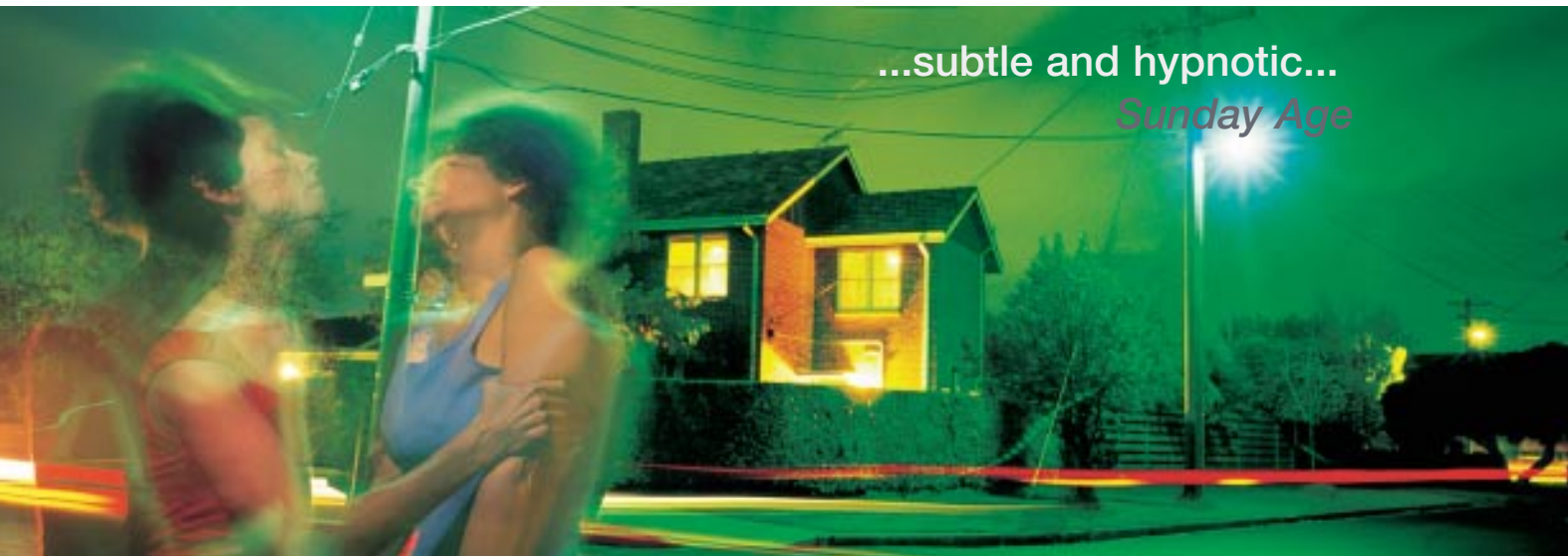
#### Helen Herbertson & Ben Cobham

#### Morphia Series

From Morpheus, son of Hypnos and the God of Dreams, a series of visual haikus, richly phantasmal and intimate. Audiences of 12 only are taken to a secret location and enter a pitch black silence; as light grows a figure moves in the gleaming stillness of a subterranean world. 45 mins, 1 performer

Helen Herbertson has been creating intense, confronting and highly detailed dance performance for over two decades winning Green Room Awards including Outstanding Creative Collaboration in 1999 for *Delirium*. Ben Cobham's lighting and design work has been an influential contributor to dance and theatre in Melbourne, with yearly Green Room nominations and awards. *Morphia Series* has been presented at the Melbourne and Adelaide Festivals, New Moves (new territories), Glasgow and Asian Next Wave, Tokyo.

...a combination of powerfully simple stage mechanics and compelling, perfectly distilled visuals, this insinuatingly emotive piece tapers down to a point of touching human vulnerability... **The Guardian, UK**



### Dance Works

#### Murray-Anderson Road

Two duets, *Kelly-Ann* and *Sue*, feature young female characters on voyages of sexual self-discovery. Abstract yet accessible and intimate, this work displays Sandra Parker's pleasure in the detailed subtlety of the body as memories of adolescence are pondered and explored.

50 mins, 3 performers

Engaging many of Australia's leading choreographers and

dancers, Dance Works has produced over 140 new dance works in its 20 year history. With a strong focus on choreographic development and research as well as an outstanding performance history, the company has performed in major Australian and international festivals and venues including Les Plateaux 2000 de la Biennale nationale danse du Val-de-Marne, France and the Almada Festival, Portugal.

### Igneous

#### Body in Question

An appealing and accessible multimedia dance-theatre work incorporating live performance, video and slide projections and a life-sized puppet. *Body in Question* portrays the true story of an Australian dancer who—after paralysing an arm in an accident—journeys through rehabilitation and disability in recovery of self-expression, finding new angles on perceiving the body, and new ways to move.

55 mins, 1 performer

Igneous' interests lie in research, process, interactions, exploring diversity, challenging values, and interdisciplinary and cross-cultural research and collaboration. Dancer-choreographer James Cunningham and director-choreographer-photographer-multimedia artist Suzon Fuks utilise true stories, details of daily life, the spectacular and the unspectacular in multimedia performances with a strong dance base. *Body In Question* has been presented in Australia, Europe and Asia and will return to Europe in 2004.

Reinventing the choreographic space... A flag-ship show of the festival [2003 Biennale Internationale des Arts de la Marionette]. *Telerama, Paris*

### Bernadette Walong

#### Savage Burn

Based on a poem, *Savage Burn* refers to the tidal motions of the sea as a metaphor for the flow in relationships and continues an ongoing exploration of dancing en pointe. On surfaces such as river stones (*Slipstream*, Australian Ballet, 1998), gravel (*The Seed*, NORPA, 2000) and natural ochre (*Ochres*, Bangarra Dance Theatre, 1994-96), pointe work has been explored in an evocation of the movement of long-legged water birds such as cranes and brolgas. *Savage Burn* premiered in 1999 with the Australian Dance Theatre.

30 mins, 10 performers

Bernadette Walong has worked in dance, theatre, education and film. She has created works for leading national and international companies including Bangarra Dance Theatre where she co-created the acclaimed *Ochres*. She has been a choreographer-in-residence in Scotland, Cuba and Asia.

Walong gives the girls in particular great moves—feet sharply en pointe at the end of loosely drooping bodies.

*Dance Australia*



### Gravity Feed

#### Host

An innovative collaboration between Gravity Feed Performance Ensemble and digital artist Horst Kiechle, *Host* is an event in which architecture is put into motion, and human emotions, which have their source in place, respond. In a monumental cardboard environment which shifts around the spectators, the movement style of Gravity Feed evokes a suspension of the everyday consciousness that is shaped by the traditional box within which most of our lives are contained. 60 mins, 8 performers

Gravity Feed is an all-male performance ensemble that has evolved a unique architectural performance-theatre, employing large sets to create potent, subversive and densely atmospheric events. Movement, objects, sound, light, live-feed video and audience are equal partners in a traversal of visual arts, architecture and theatre. *Host* toured to Paris as part of the Novembre Australien season in 2002 produced by la Biennale nationale de danse du Val-de-Marne.

*Host* is spectacular—an intelligent and malicious trap laid by the Australian company Gravity Feed. Of this wise but brutally led architectural frenzy, the spectators are the curious hostages...

[the] Australians succeed without any concessions in weaving an artistic link between themselves and the audience.

*Le Monde*

### Paul Gazzola

#### Bird Talk #1 – 7

The transformation of self is ongoing—we are in a constant state of becoming other/another. Exposing the dancer's life of mimicry, this work investigates the notion of the self and movement as expenditure: replaceable, reusable. The *Bird Talk* series has toured to festivals in Melbourne, Johannesburg, Portugal, Sydney and Perth. 50 mins, 1 performer

Paul Gazzola's diverse arts practice includes dance, performance, video, installation and set design.

He resides between Berlin and Perth, presenting works both in Australia and internationally. He was the inaugural recipient of a WA Performing Arts Exchange to South Africa and a founding member of the Perth-based id339 dance group who have performed in Europe, Australia and South Africa.

...an intimate choreographic study integrating mixed media with integrity. *The Star, Johannesburg*

