

Australian contemporary dance: an introduction

Australian contemporary dance enjoys an almost embarrassing abundance of artists for a population of near 20 million and a profession that is barely 40 years old. Sydney Dance Company leads the 15 companies which form the spine of this profession, celebrating a record 28 years under one artistic director, Graeme Murphy who, like his sinuous, quirky and often irreverent choreography, is now a household name.

Adelaide's tempestuous history found Australian Dance Theatre (ADT), established in Adelaide by Elizabeth Cameron Dalman in 1965, welcoming its sixth director Garry Stewart in 2000, while in 2003, Queensland's Expressions Dance Company celebrated nineteen years under its founding director Maggi Sietsma. Since 1997, under artistic director Gideon Obarzanek, Chunky Move's funky popular culture stamp has fiercely courted a younger club and design-savvy audience both here and overseas.

In smaller companies such as Queensland's Dance North (founded 1985) and Tasmania's Tasdance (founded 1981), Jane Pirani and Annie Greig respectively balance mainstage, education, development and extensive touring to survive while continuing to attract significant choreographers and designers to work with their companies.

Dozens of small project groups and independent artists, many of them represented on these pages, provide the crucial and dynamic counterpoint to the more established companies. The combined platform of company, project and independent sectors offers audiences anything from unadorned movement process to high-end technology and realtime

linkups across the globe, from glossy, fluid dance to hip hop, from fusions of Aboriginal and new forms to dance on film.

Origins

To many, the very multiplicity of genres makes the term 'contemporary dance' redundant, suggesting a maturing field where anything seems possible and orthodoxies, even recent ones, need no longer constrain creativity. The influences shaping today's contemporary dance differ markedly from those of its instigators such as Viennese-born Gertrud Bodenwieser whose expressive, circular Central European Dance offered a liberating non-ballet aesthetic to Australian dance from the 1940s onward. Netherlands Dans Theater's intellectual seriousness and visceral movement built on Graham technique was introduced by Jaap Flier at the Australian Dance Theatre and Dance Company NSW (subsequently Sydney Dance Company), a dance theatre which would inform most of the companies which followed in the 1970s. Other American influences such as Merce Cunningham, Yvonne Rainer and Trisha Brown and the advent of release technique, quickly replaced Graham and her progeny.

Yet all this, like early cinema, seems like ancient history wiped out by the sheer weight and rapidity of change wrought by computer technology, cross-arts hybridity, contact improvisation, popular culture and fusions of styles and genres. All this plus the new wave of influential European dance, from Wim Vandekeybus and Anne Teresa de Keersmaeker in Belgium to Maguy Marin and Mathilde Monier in France, have guaranteed a new look to Australian dance since the early 1990s. What characterises this look is an organic collaboration between

choreographers, visual and installation artists, composers, DJs, lighting designers and dramaturgs.

Recent developments

This new look takes two broad sweeps. Helen Herbertson's quiet but high-impact *Descansos* (1996), *Delirium* (1999) and *Morphia Series* (2002) reveal movement scaled down to portentous fragments with space and light manipulated to conjure the disorienting image of performers floating from one plane to another. Ros Warby's improvisations with cello and soprano or found sound sources (*original home*, 1999) and projections (*Swift*, 2003), like Rosalind Crisp's performances with sound artists (*raft/tread* 2003) achieve a striking architectonic quality by creating immense visual and aural tensions moving between line, shape and weight.

At the other end of this new look spectrum, Phillip Adams, Gideon Obarzanek, Lucy Guerin, Garry Stewart and several emerging artists explore sexuality, popular culture and end-of-millennium anxiety with DJs mixing sound in situ, explosive, robotic and repeated, refracted movement in designer gear, and a deeply questioning and ironic tone.

These developments suggest a desire to move beyond the seemingly more interior processes enjoyed by an earlier generation working from the early 1980s with Nanette Hassall at Dance Works, Russell Dumas at Dance Exchange, Kai Tai Chan (with his distinctive dance theatre approach) and Graeme Watson at One Extra, all significant artists with a pivotal influence and legacy.

Cultural riches

Indigenous identity and the crucial freedom to fuse contemporary ideas with traditional dance have

seen Stephen Page lead this part of the field for over a decade. The surprising co-location of Page's Bangarra Dance Theatre dancers performing his *Rites* (1998) to Stravinsky's *Rite of Spring* with the Australian Ballet, proved a critical New York success in 1999.

What distinguishes Page's choreography from his peers' is the transformation of authentic Aboriginal material by a gutsy urban aesthetic. The taut sinuousness of a grounded reptilian solo for his late brother Russell in *Fish* (1998) combined anthropomorphism with erstwhile rap moves. Bernadette Walong's quieter work shaped the women's subtle nurturing movements in *Ochres* (1997), developed with Page and Djakapurra Munyarrayan, Bangarra's then cultural adviser and totemic performer. The advent of Bangarra dancer Frances Rings as a new choreographic voice was warmly welcomed in 2002 when she revealed an unpretentious and judicious use of metaphor with narrative, traditional and contemporary moves in *Rations*, her first major work.

In the vast area of the Northern Territory, Tracks Inc., directed by David McMicken and Tim Newth, engages in collaborations with Aboriginal communities to shape new work in traditional homelands. These are important works for the Territory's hugely diverse population and provide a contrast to the burgeoning contemporary Indigenous arts scene elsewhere in the country. Torres Strait Islander and sometime Bangarra performer Albert David is making works that celebrate the distinctive culture of his people (*The Giz*, 2003).

Australia's relationship with Asia has been reflected in the taking up of butoh, Min Tanaka's *Body Weather* (exemplified in the work of Tess de

Quincey and Nikki Heywood) and the methodology of Suzuki Tadashi (Lisa O'Neill, Frank Productions and Zen Zen Zo). Tony Yap, who explores butoh, trance and shamanism, performs with his idiosyncratic collaborator Japanese-born butoh artist Yumi Umiuare in the ongoing work, *How could you even begin to understand?* Umiuare is fast becoming Australia's funniest stand-up dance comedian. These works are a sure sign that Australian contemporary dance has come of age.

Developing choreographers

The challenge to develop new choreographers is a considerable one and is being encouraged by federal and state government arts funding bodies and met by a number of companies and special projects. The outcomes are as yet intangible but are anticipated with optimism. The Australian Choreographic Centre (artistic director Mark Gordon) in Canberra, the national capital, is another case in point. Since it opened in November 1996, the centre has offered 30 mentored fellowships for emerging and independent artists, 80 residencies for established and mid-career artists as well as building work with gifted older dancers. It has also commissioned 25 new works, the latest from ACT-based emerging talent, Paul Zivkovich.

Expressions Dance Company and the Queensland and West Australian Ballets fostered the early work of Natalie Weir whose *Mirror Mirror* (2000) was the first full-length contemporary dance work commissioned by the flagship Australian Ballet. Contemporary choreographers are invited into this previously alien space, including Gideon Obarzanek and Stephen Page whose indigenous-contemporary *Munaldjali* for the West Australian Ballet in 2002 was a great success.

The Melbourne-based Australian Ballet has, it should be noted, spawned many senior contemporary dance artists over its 41-year history, like Leigh Warren, whose South Australian company Leigh Warren + Dancers won three of the prestigious 1999 Australian Dance Awards for its work including Warren's Shaker-inspired *Shimmer* (1998). Under all seven of its artistic directors, the Australian Ballet has a long history of commissioning new works and since 2002 David McAllister has expanded its contemporary profile by commissioning its second full-length contemporary work, *Wild Swans*, from another former company member Meryl Tankard for 2003.

Nurturing dance

If Victoria seems to dominate the scene, that is because its five tertiary dance courses graduate large numbers of new artists each year as well as offering supported opportunities for emerging and mid-career artists. Their number and visibility have exploded, mirrored by more than 40 nominations in the new independent category of the 2003 Australian Dance Awards. Dancehouse, under its artistic director Helen Herbertson is stimulating new activity such as partnering Ausdance Victoria in choreographic development workshops, and enhancing its status as a hub for the dance community. Chunky Move has initiated creative mentoring and management brokerage for emerging artists.

New South Wales has seen a major shift with the centring of studio practice and improvisation at Omeo Studio where Rosalind Crisp leads by demonstrating both fine work and entrepreneurship which have resulted in her being invited to Paris' Biennale nationale de danse du Val-de-Marne (with other Sydney artists, Gravity Feed and Tess De Quincey) and several European centres. Her involvement in the berlinXchange at Performance Space demonstrates how cultural exchange, not just touring is highly valued by artists. The Antistatic 2002 dance event and an emerging choreographers' workshop hosted by Sydney Dance Company initiated by former Ausdance NSW director Gregory Nash are just two responses to the need for aesthetic development. Support and mentorship are offered by Sydney's One Extra Company (executive producer Amanda Card), a producer and facilitator for the city's expanding independent dance sector, and Performance Space.

Smaller cities thrive with independent dance. In Brisbane a series of collectives including, most recently, The Emergency Project, have featured work by Brian Lucas, Lisa O'Neill, Jean Tally, Shaaron Boughen and others. New cross-cultural groups like polytoxic including Leah Shelton, Fez Fa'nana and others, are exciting interest. Bonemap (Rebecca Youdell, Russell Milledge) in Cairns in Northern Queensland innovatively integrate dance with new media. Western Australian independent artists, led by choreographer and dancer Sue Peacock, have formed STRUT to secure significant new creative opportunities. Members include Claudia Alessi, Jo Politt, Margrete Helgeby, Shannon Bott and Stefan Karlsson. The Perth Institute of

Contemporary Arts (PICA) produces Dancers are Space-eaters, a festival of dance, forums and workshops with local (Paul O'Sullivan, Sete Tele and Olivia Millard among others) and interstate artists.

South Australia too is enjoying an improved focus on dance with ADT at its new home at Wonderland Ballroom. Its *Ignition* program, like the Adelaide Festival Centre's *Inspace*, encourages new work from a growing number of younger artists like Naida Chinner, Helen Omand, Astrid Pill and director-choreographer Ingrid Voorendt or dancers from the two resident companies, ADT and Leigh Warren + Dancers.

The tertiary dance sector has proven fertile ground for choreographers across the country by commissioning new work made with students. The Victorian College of the Arts, the West Australian Academy of the Performing Arts and Queensland University of Technology are outstanding. Responding to education funding cuts which have limited student performing opportunities, Nanette Hassall has established Link (directed by Chrissie Parrott in 2003), a graduating dancers company at WAAPA and, with Cheryl Stock at QUT, has arranged prestigious performance opportunities for students in Asia.

A key supportive role is played by Ausdance, the national professional service organisation. With offices in all states it provides information, research resources, advocacy and a network of invaluable contacts.

Going international

Internationally, Australian artists and companies are regularly invited to tour and appear in festivals across the northern hemisphere or to take up residencies across Asia. Following the participation in March 2000 of a large contingent of Australian artists at Glasgow's New Moves (new territories) festival several have been invited back as guest artists. International attention does mean however that some of our most adventurous artists make their careers in Europe and the USA. The list of dancers alone is enormous. However after significant overseas experience, many Australians—Russell Dumas, Meryl Tankard, Phillip Adams, Lucy Guerin, Kate Champion, Rebecca Hilton and Michael Whaites—do return to enrich dance here. Film, video and new media have provided fertile ground too for the export of work from technology-happy Australia. Tracie Mitchell, Sue Healey and Cazerine Barry are just three Australian choreographer-

filmmakers shown at the IMZ Dance Screen (Monaco Dance Forum 2002). Erin Brannigan's introduction to this phenomenon follows.

Hellen Sky and John McCormick, directors of Company in Space, have made dramatic inroads into computer technology, satellite linkups and virtual dance in real time. Their investigations are earning international and local respect, reducing the sense of distance between Australian and the rest of the world. A different kind of international connectedness is evident in work informed by gay culture coming from Dean Walsh, Trevor Patrick, Phillip Adams, Brian Carbee and others—surely contributors to a global sub-genre.

Audiences and markets

Thanks to continuing government-funded programs, the Playing Australia touring program and Australia Council and state arts ministry presentation grants, a growing body of new choreography travels far beyond originating cities, revitalising existing audiences and attracting dance-curious first-timers. The decommissioning, however, of the national touring program Made to Move in 2001 while reducing some opportunities has simultaneously generated more entrepreneurial activity and innovative marketing across the ever-evolving dance sector.

If audience building is the major challenge for Australian dance, marketing it has become a growth industry thanks to agents, producers and federal and state funding agencies promoting work at international markets. In recent years successful overseas tours by Chunky Move, Australian Dance Theatre, Lucy Guerin, Ros Warby and others have consolidated Australia's presence internationally. Rosemary Hinde's company Hirono has staged five Little Asia Dance tours with a handful of artists from Australia and Asia, boosting Australia's profile in a context of cultural exchange. This small scale promotion of independent artists is crucial in the wider dance ecology. Recent Australia Council initiatives in New York, Berlin and Japan will support smaller companies and independent artists while assisting better known companies secure greater overseas exposure. The Council's Australian Performing Arts Market held every two years in Adelaide continues to be crucial for dance companies new to the international producers and agencies who come to see them.

In one of the most significant events for dance here in recent times, the Franco-Australian Contemporary

Dance Exchange, Michel Caserta of la Biennale nationale de danse du Val-de-Marne chose four Australian works for the Novembre Australien festival in Paris 2002 from Chunky Move, Tess De Quincey, Gravity Feed and Rosalind Crisp. The 2003 Melbourne International Arts Festival reciprocated by hosting Odile Duboc's Centre Choréographique National de Franche-Comté à Belfort, Marseilles-based Kubilāi Khan Investigations, and Salia nī Seydou, from Burkina Faso in West Africa. The exchange also included a significant professional development program.

Thematically devoted to the body, the 2003 Melbourne Festival showcased numerous Australian dance productions side by side with major imports. With an industry forum, conferences, invaluable masterclasses and the presence of visiting dance presenters, the

festival provided Australian dance with a major opportunity to extend its growing international reach.

Lee Christofis

Lee Christofis is a Melbourne-based reviewer, writer, and broadcaster on dance and theatre.

This is a revised version of the essay that appeared in the 2000 edition of *In Repertoire, A Guide to Australian Contemporary Dance*.



The Australian Ballet

Australia's national ballet company presents some 200 performances each year and tours nationally and internationally.

The traditions of classical ballet are well represented in the company's diverse repertoire as is a wealth of 20th and 21st century choreography. Resident choreographers such as Stanton Welch and Stephen Baynes have been responsible for many of the new Australian works created on the company's dancers along with guest choreographers such as Graeme Murphy, Stephen Page and Meryl Tankard. For 2004, David McAllister, artistic director and a former principal dancer with the company, has commissioned new works from Christopher Wheeldon, Simone Clifford, Paulina Quinteros and Elizabeth Hill, and has appointed senior artist Adrian

Burnett as resident choreographer alongside Welch and Baynes.

Looking overseas for the best of international choreography has brought the works of luminaries such as George Balanchine, William Forsythe, Nacho Duato, Twyla Tharp, James Kudelka, Maurice Béjart, Jiri Kylian and Frederick Ashton into The Australian Ballet's repertoire.

Regular overseas touring involves seasons in the United States, Asia and Europe. In recent years The Australian Ballet has undertaken successful tours to New York, Singapore, Shanghai and New Zealand.

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Dance screen in Australia

In recent years, 'dance screen' has gained momentum internationally. This is not the documentation of dance but dance as the basis for cinema and as a key component of installation, performance and interactive new media.

Australian dance film and video has raised its profile locally but also overseas with films screening in Berlin, Riccione (Italy), Naples, Brighton (UK), Barcelona, Thessaloniki (Greece), Amsterdam, Krakow, San Francisco, New York, Manchester and Anchorage (Alaska). Given the geographic distance between Australia and the rest of the world, dance film and video enable the vision of choreographers to travel in new ways.

Explorations of contemporary choreographers collaborating with film and video artists emerged in the 1970s and 80s with works by Margaret Barr and Graeme Watson among others. The Australian Broadcasting Corporation produced two series for television in the 1990s, *Seven Deadly Sins* and *Microdance*, with many of the artists involved since continuing their investigations. Directors such as Stephen Cummins and Mahalya Middlemist created distinctive experimental works. Most recently, a major commission came from the ABC for a longer-form work, *Wet*, choreographed by Gideon Obarzanek and directed by Stephen Burstow.

Australian dance screen festivals have been developing along with dance film and video and stimulate activity in the field. Dancehouse in Melbourne ran Dance Lumiere from the mid-nineties to 1999 and Bodyworks on Screen in 2000. ReelDance International Dance on Screen Festival and Awards, produced by One Extra in Sydney, had its first season in 2000 and in 2002 opened at The Studio, Sydney Opera House followed by a national tour. It is hoped that it will continue biennially. As the



curator/director of ReelDance I was commissioned by Robyn Archer, artistic director of the Melbourne International Festival of Arts 2003, to create a film program, *Body on Screen*, an indication of the broadening interest in an interdisciplinary art form as old as cinema itself.

Australian filmmakers Margie Medlin, Michelle Mahrer, Samuel James, Louise Curham, Sean O'Brien and Cordelia Beresford have been collaborating with a broad range of choreographers. Medlin's films with Sandra Parker's Dance Works—*In the Heart of the Eye* (Winner, ReelDance Award 2000) and *In Absentia*—have a continuity of style that is elegant and intensely cinematic. Mahrer has created documentaries for both Bangarra Dance Theatre and Chunky Move and her most recent film, *Dances of Ecstasy*, looks at trance dancing around the globe. James has worked with Martin del Amo and Julie-Anne Long to create simple and engrossing motion studies. Curham has a long-standing collaboration with Sue Healey and her latest work with Michelle Heaven, *Transparent*, is a delicate Super-8 series. O'Brien has made an award-winning, exquisite black-and-white short film with dancers Yumi Umiumare and Tony Yap and is currently making a documentary on Asian-Australian cross-cultural dance artists. Beresford has worked with Narelle Benjamin and her documentary for

the Chunky Move company, *Chunky Move: Just Add Water*, was followed by beautiful close-up footage of dancer Nicole Johnston for the company's interactive installation, *Closer*.

Choreographer-filmmakers who have been developing their craft for some time include Tracie Mitchell, Richard Allen, Karen Pearlman, Paul Gazzola and Jude Walton. Mitchell's work, including her acclaimed short *Sure*, have done well here and overseas and she has just completed her latest film, *Solo*. Allen's film featuring Bernadette Walong, *No Surrender*, has been screened at many festivals and won Best Experimental Film at the 2002 ATOM Awards in Australia. Pearlman's most recent film, *Down Time Jaz*, combines animation, a fantasy narrative and dance sequences. Paul Gazzola's short, *R.U.N.*, is a low-fi motion study and Jude Walton's *Paralla-X* is a pristine analysis of dancer Ros Warby performing a sequence seen from below, close to her moving body, and from above.

More recently a new wave of choreographers has turned their hand to filmmaking. Rosetta Cook, Shaun Parker, Sue Healey, Louise Taube, Dianne Reid and Narelle Benjamin are all shifting their creative focus to the screen. Rosetta Cook's first film, *Frocks Off*, was popular during the ReelDance tour and she won a commission to make a new film, *The Red Dress*, for

the *One Small Room* television series. Shaun Parker's *NO*, and Reid's short film, *Luke*, both did well at overseas festivals and Louise Taube has been honing her skills since she completed a course at the New York Film Academy. Sue Healey's short film, *Niche*, was Highly Commended at ReelDance 2002 and was a finalist at the prestigious 2002 IMZ Dance Screen Awards in Monaco. She has just completed her latest film, *Fine Line*, which is premiering at the 2003 Melbourne Festival. Narelle Benjamin's *Arachne* was Runner-Up at ReelDance 2002 and she has just completed *On a Wing and a Prayer*.

This is part of a broader shift within Australian dance toward utilising screen practices. Artistically, choreographers have taken to exploring the new space-time dimensions and kinetic possibilities afforded by the moving image, an exploration that extends to integration of projection into live performance. Tracie Mitchell's critically acclaimed live work, *Under the Weather*, combined performance and film. Choreographers Russell Dumas, John Utans, Wendy McPhee, Sandra Parker, Trevor Patrick, Ros Warby, Sue Healey, Tess de Quincey, Michael Whiteites and Kate Champion are among the many artists engaging in this hybrid practice. Innovative explorations into the relationship between the live and screened body extend to new media performances and installations from Company in Space and Chunky Move in Melbourne, transmute collective in Brisbane, and Cazerine Barry, Sarah Neville and Fiona Malone in Adelaide. Animators, programmers and sound designers join filmmakers and choreographers in collaborating on the growing and richly creative screen dance phenomenon.

Erin Brannigan

Erin Brannigan is a journalist and curator/director of ReelDance International Dance on Screen Festival.



Principal funding credits

Kay Armstrong - NSW Ministry for the Arts, Australia Council; Australian Ballet - Arts Victoria, Australia Council, NSW Ministry for the Arts; Australian Dance Theatre - Arts SA, Australia Council for the Arts; BalletLab - Australia Council, Arts Victoria, City of Yarra; Bangarra Dance Theatre - Australia Council, NSW Ministry for the Arts; Bonemap - Arts Queensland, Australia Council; Buzz Dance Theatre - ArtsWA, Australia Council; Fiona Cameron - City of Melbourne; Chapel of Change - City of Yarra, City of Melbourne; Chunky Move - Arts Victoria, Australia Council; Company in Space - Australia Council, Multimedia Victoria, Arts Victoria; Rosalind Crisp - Australia Council, NSW Ministry for the Arts;

Dance North - Australia Council, Arts Queensland, Townsville City Council; Dance Works - Arts Victoria, Australia Council; Tess De Quincey - NSW Ministry for the Arts, Australia Council; Clare Dyson - Arts ACT; Expressions Dance Company - Arts Queensland, Australia Council; The Fondue Set - Ministry for the Arts, Australia Council; Paul Gazzola/id339 - Arts WA; Force Majeure - Australia Council; Gravity Feed - Australia Council, NSW Ministry for the Arts; Helen Herbertson - Australia Council, Arts Victoria; Igneous - Arts Queensland, Australia-India Council; Kage Physical Theatre - Australia Council, City of Melbourne, Arts Victoria; Shelley Lasica - Arts Victoria, Australia

Council; Leigh Warren + Dancers - Arts SA, Australia Council; Julie-Ann Long - NSW Ministry for the Arts, Australia Council; Lucy Guerin Company - Australia Council, Arts Victoria; Fiona Malone - Arts SA, Australia Council; Helen Omand - Arts SA, Adelaide City Council; One Extra Company - NSW Ministry for the Arts, Australia Council; Paul O'Sullivan - ArtsWA; Trevor Patrick - Australia Council, Arts Victoria; Sue Peacock - Australia Council, Arts WA; Queensland Ballet - Arts Queensland, Australia Council; Restless Dance Company - Australia Council, South Australian Youth Arts Board, Arts SA; SHOTT Dance Theatre - Arts WA; Delia Silvan - Australia Council; skadada - Australia Council; softcore inc

(Wendy McPhee) - Arts Tasmania, Australia Council; Steps Youth Dance Company - ArtsWA, Australia Council; Stompin Youth - Australia Council, Arts Tasmania; Sue Healey and Company - NSW Ministry of the Arts, Australia Council; Sydney Dance Company - Australia Council, NSW Ministry for the Arts; TasDance - Arts Tasmania; Tracks Dance Collective - Australia Council, Arts NT; Yumi Umiumare - Australia Council; Gerard Van Dyck - Australia Council; Nalina Wait - Australia Council; Dean Walsh - NSW Ministry for the Arts; Walton et al - Australia Council, Arts Victoria; Ros Warby - Australia Council, Arts Victoria, City of Melbourne; West Australian Ballet - ArtsWA, Australia Council.

Photography credits

Page	Work	Photographer
4	Bridge Song.	Russell Milledge
4	Inhabited	Rachelle Roberts
5	The Age of Unbeauty	Heidrun Löhr
6	The Fondue Set	Suzanne Brown
6	Back to Bach	David Kelly
7	Melt	Virginia Cummins
8	How could you ever...	Koichiro Takagi
8	Tokyo DasSHOKU Girl	Brad Hick
9	Tense Dave	Virginia Cummins
10	Sentimental Reason	Jon Green
10	Janganpa	Steve Strike
10	Rara Avis	Heidrun Löhr
11	tread	Heidrun Löhr
11	Same, same But Different	Heidrun Löhr
12	Amplification	Jeff Busby
12	Intimate drowning	'pling
12	Oysterland	Chris Gleisner
13	Bush (top left)	Greg Barrett
13	Bush (bottom & right)	Danielle Lyonne
14	CO3 (video still)	Gesa Rinderman
14	Nowhere Man	Rachelle Roberts
15	Flesh Memo	Heidrun Löhr
15	Morphia Series	Rachelle Roberts
16	Body in Question	Suzon Fuks
16	Murray-Anderson Road	Rachelle Roberts
16	Savage Burn	Bernadette Walong
17	Host	Heidrun Löhr
17	Bird Talk #1 - 7.	Dieter Hartwig
18	Tearoom	Rainsford
18	Nerve 9	Russell Emerson
19	MissXL	Heidrun Löhr
19	Virtually Richard ³	Aaron Tait
20	Double Thrill: Elegy	Nick Tate
20	The morning after...	Ashley de Prazer
20	Amphibitos	Janet Williams
21	Fine Line Terrain	Alejandro Rolandi/Sue Healey
21	Night Vision (video still)	courtsey of Delia Silvan
22	History Situation	Rohan Young
22	Electronic Big Top	Susan Porrett/Katie Lavers
23	Ellipse	Branco Gaica
24	Starry Eyed	David Wilson
24	The Obcell	Kate Callas
25	Up Front and Naked	Gus Kemp
25	Swift	Kristy Edmunds
25	Fair Game	Paul Scambler
26	Shopping fashion...	Nick Higgins
26	Tempting Fate	Ashley de Prazer
26	No Hope No Reason	Warwick Page
27	Fugu San (video still)	David Granato
27	Cinnabar Field	Jeff Busby
28	SYNC	Mark Webster
28	Edge Test	Ashley de Prazer
28	Fracture	Jon Green
29	Scorched: Munal djali	Jon Green
29	sole (video still)	Andrew Wholley
29	The Collapsible Man	Nat Cursio
30	Quick Brown Fox	Alex Makeyev
31	Private Dancer	Carla Thackrah
33	Bella Figura	Jeff Busby
34	NO (film still)	Shaun Parker