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south australia's magazine for dance

autumn 2011

volume 2 April 2011

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ausdance
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Saltimbanco - Cirque du Soleil



from the office



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Volume 2 April 2011

Welcome to the 2011 **Dance Week** autumn edition of aDm,

There are some big shows on horizon for fans of musical theatre and contemporary circus with *The Broadway Musical Wicked* opening at the Festival Centre on 15 April and *Saltimbanco* by Cirque du Soleil at the Adelaide Entertainment Centre from 12 May.

Ausdance SA will present a free **Dance Week** multicultural performance under the Gawler Place canopy in Rundle Mall on Friday 29 April from 5-8pm, supported by the Adelaide City Council. Some of the groups performing include Fusion Beats, Passionfruit and Nokturnal. Please contact us if you have a work that is suitable for performance on stage outdoors and want to be part of Dance Week in the Mall.

Choreolab is the Ausdance SA program supporting the development of new work by independent artists. The following dates have been set for Choreolab this year Dance Week season 5-7 May and AC Arts season 13-15 October. The Dance Week season of Choreolab will take place at the Ausdance SA studio, Level 3, The Atrium, Station Arcade, after-hours access via the Care Park Car Park lift. The program will include new short works and works in progress by independent dance artists and is scheduled for 8pm Thursday 5 (preview), Friday 6, and Saturday 7 of May. Bookings via sa@ausdance.org.au or call on 8212 0825, tickets \$10, \$5 concession.

As a special offer to all Ausdance SA mailing list members you can currently join the **Arts Industry Council of SA (AICSA)** for just \$15. AICSA is an independent voice for the arts and is an important advocacy group for communicating about arts policy in South Australia. The next AICSA event is an Annual General Meeting to be held at ARTLAB on Thursday 5 April, at 4pm, followed by drinks at 5pm. Ausdancers welcome! This is a great opportunity to network and find out more about what is happening in other areas of the arts. For more information and to download a membership form, go to www.aicsa.net.au.

The **Ausdance SA Annual General Meeting** will be held in the Board room at the Adelaide College for the Arts in Light Square, next Monday 18 April, from 6-7pm. At the Annual General Meeting members will receive copies of the Ausdance SA Annual Report, meet board members and hear about our activities. Ausdance SA will be updating its constitution at the AGM, so we encourage members to attend to ensure that there is a quorum. Light refreshments will be served following the meeting.

It is that time of year again when **Ausdance SA memberships** are due. Ausdance SA is a membership based organisation and relies on having a base of financial members to represent the dance industry. Being a financial member also ensures that we have the correct contact details and information about your dance practice for the database. Membership forms are available from the SA section of the Ausdance website, please fill out the form carefully to make sure we have correct information.

I recently attended the **National Dance Forum** in Melbourne, a gathering that provided a rare opportunity for discussions with dance practitioners from around the country. For a description of the forum, please go to the article on page 11. Cherie Broad is heading to Sydney this week for a Dance Education in Australian Schools (DEAS) roundtable, to learn more about the role of dance as one of the five mandated art forms in the new national curriculum. Copies of the Shape Paper for the Arts are available from the Australian Curriculum, Assessment and Reporting Authority website www.acara.edu.au.

Enjoy Dance Week and more!

Phil Callaghan
Director

sa

dance at a glance

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Children's Cheering Carpet - Saltbush

Venue: Space Theatre
Dates: 23 – 26 April
Times: Tuesday 6pm, Wednesday - Friday 10am, 12pm & 3pm,
Saturday 10am, 12pm
Bookings: BASS 131 246 or www.bass.net.au

Dance Week in Rundle Mall

Multicultural Dance Spectacular – Ausdance SA

Where: Gawler Place Canopy, Rundle Mall, Adelaide
Date: 29 April
Time: 5-8pm
Tickets: Free

The Broadway Musical Wicked

Venue: Adelaide Festival Theatre
Dates: 15 April - 15 May
Tickets: \$69.90 – \$129.90 group bookings available
Bookings: Bass Groups (08) 8205 2220 or BASS 131 246
or www.bass.net.au

Choreolab - Ausdance SA

Venue: Ausdance SA Studio, Level 3 *The Atrium*, Station Arcade
Dates: 5,6,7 May at 8pm
Tickets: \$10, \$5 conc
Information & Bookings: 8212 0825 or sa@ausdance.org.au

Involuntary - Katrina Lazaroff Onepoint618 Presented by inSPACE:development

Venue: Festival Theatre Rehearsal Room
Dates: 6 May 4pm & 7pm, 7 May 6pm
Tickets: Pay what you can donation
Bookings: Email inspace@adelaidefestivalcentre.com.au
to reserve your seat.

Saltimbanco - Cirque Du Soleil

Venue: Adelaide Entertainment Centre
Dates: 12-20 May
Tickets: \$55- \$149
Bookings: www.ticketek.com.au

Wizard of Oz - Australian Classical Youth Ballet

Venue: Her Majesty's Theatre
Dates: 14 May
Time: 12noon, 3pm & 5pm
Tickets: \$9 - \$12
Bookings: BASS 131 246 or www.bass.net.au

Adelaide Kalamela 2011

Presented by Adelaide Metropolitan Malayalee Association

Venue: Her Majesty's Theatre
Date: 28 May
Time: 4:30pm
Tickets: \$10 - \$20
Bookings: BASS 131 246 or www.bass.net.au



Nokturnal in the Mall



Wicked



Involuntary: Photo Sam Oster



Saltimbanco

LWD update



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LWD dances with crickets!

On the second night of WOMADelaide LWD danced with a plague of crickets while performing their latest work *Breathe* to huge crowds. *Breathe* was choreographed by Frances Rings with music composed and performed by William Barton.

"Rings's strikingly individual work has had a thought-provoking and memorable premiere performance."
The Australian



Photos by Tony Lewis

LWD dance classes

Looking for a fun way to keep fit and stay in shape? LWD offers evening dance classes in Intermediate and Beginners' Contemporary.

Intermediate Contemporary Tuesday 6pm -7.15pm

Beginners' Contemporary Wednesday 6pm -7.15pm

Where: LWD Studio, Lion Arts Centre, Cnr Morphett St & North Tce, Adelaide

Classes are not structured by terms and run through most of the year. Participants are welcome to join anytime, no bookings necessary. Save 20% when you buy a 10 class voucher.

For more info head to www.lwd.com.au

Mark it in your diary now

DREAMSCAPE: *Dreamtime* choreographed by Jirí Kylián

Escape choreographed by Leigh Warren with Kaiji Moriyama

Venue: Dunstan Playhouse

Dates: 2 – 4 September

Times: Friday & Saturday 7.30pm & Sunday 4pm

Bookings: BASS 131 246 or www.bass.net.au

Tickets: \$20 - \$49

Be Your Self European Tour

The European tour of *Be Your Self* was an incredible success with well over 17,500 people seeing the company perform in 17 cities across Belgium, Germany, The Netherlands, Spain, Portugal, the UK, France, Luxembourg and Austria.

The audience response has been overwhelming with many people contacting the company to let us know how much they enjoyed the work. Franck Depesse from France told us "Guys you are amazing! I have just admired your work tonight in Paris!! I loved the show so much!! Hope you'll come back soon!"



Cast and Crew of ADT
Photo: Oliver Taylor

ADT Company Update

Garry Stewart is currently in Europe working with the Ballet de l'Opera National du Rhin while Associate Choreographer Larissa McGowan has the Adelaide studio to work on her independent project *Skeleton*. Supported by Arts SA and ADT's Enhancement Project, Larissa is working with dramaturg Sam Haren and dancers Chris Aubrey, Lewis Rankin, Mikaela Roe and Tobiah Booth-Remmers on the first stage development of the piece.

Elizabeth Old and the rest of the ensemble are back to work on May 9th for ADT's 2011 secondment student week. Following that the company will continue with rehearsals for *Worldhood* which premieres at Her Majesty's August 10 – 13.

ADT Public Dance Classes

ADT's public dance classes are back on for 2011 with a new schedule and new co-ordinator. After saying a sad farewell to the wonderful Jo Naumann, ADT was pleased to bring Rebecca Bainger on board as the dance class co-ordinator. A graduate of the Adelaide Centre for the Performing Arts and QL2's Soft Landing project, Rebecca has worked with a number of leading choreographers including Leigh Warren as well as being a co-founder of the Vision for Dance Collective. She brings a wealth of experience and warmth to the position so please be sure to ask her any questions and send through any feedback you have on the classes.

The new schedule for classes in 2011 is:

Tuesdays:

6.30 – 7.30pm Dance Fit with Chris Aubrey

7.30 – 8.30pm Starters Contemporary with Katrina Lazaroff

Thursdays:

6.30pm – 7.30pm Dance Fit with Chris Aubrey

7.30pm – 8.30pm Dance General with Jess Statton

Saturdays:

11am – 12noon Adult Beginner Ballet with Rebecca Bainger

2pm – 3.30pm Contemporary Technique for Intermediate / Advanced with Daniel Jaber



Be Your Self
Photo: Chris Herzfeld

Restless

update

RESTLESS
DANCE
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NECESSARY GAMES

Our multi award-winning dance film triptych has been invited to screen at the inaugural Reframing Reality Disability Film Festival in Jerusalem, Israel on 4 May. The films will also screen as part of the festival's travelling program to three additional locations: Tel Aviv (11 May), Haifa (18 May) and Rosh Pinna (20 May.) To see Dana and Kyra on the festival poster and the full program visit Facebook: [reframingreality](http://reframingreality.com).

TAKE ME THERE

The Youth Ensemble delivered a superb performance of its new installment for Come Out Festival 2011 with a season that ran from 25 March to 2 April. Outstanding performances were given by the entire cast, in particular by relatively new newcomer, Kathryn Evans who was violently thrown and pushed around in her green screen cityscape. Congratulations to all the collaborators and to Festival Director, Andy Packer for a successful program.

RESTLESS CENTRAL

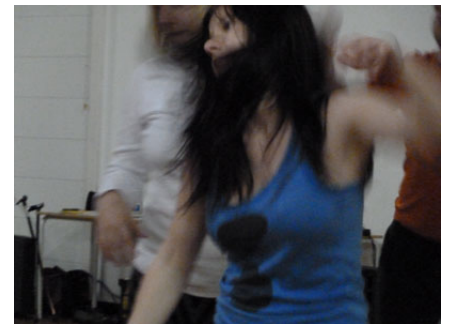
Term 2 of Restless Central will introduce a series of workshops called *Dance Styles from Around the World* for young people with and without a disability aged 15 – 26 years. Dance tutors from the Adelaide dance community will bring their extraordinary talents to The Restless Studio for one-off sessions that include Belly Dance, Salsa, Line Dancing, African Drumming & Dance, Zumba, Indigenous Dance, Street Funk & Hip Hop, Morris Dance, Tap, Line Dancing, Disco and Indonesian Dancing.

Make new friends whilst trying new dance styles in a safe and creative environment. Try just one workshop or try them all. It's really fun and gets you fit. No experience is necessary, just the desire to join in. Led by highly experienced and motivating tutors with and without a disability, in an accessible space, Restless Central workshops are one and a half hours of imaginative fun. Bookings are essential.

When Tuesday nights 5.30pm – 7.00pm, 3 May – 5 July

Where The Restless Studio, 234a Sturt St Adelaide (enter off Arthur St)

Cost \$6 per session



Get on down at Restless Central

GROWTH SPURT

Term 2 will see Restless return to the origins of where this program began in Salisbury. The Restless Education Team led by Kyra Kimpton will deliver this very popular program for 2 – 4 year olds with a suspected learning disability and their guardians. The weekly dance and play workshops will run from Wednesday 11 May to 29 June at the Bagster Road Community Centre, Salisbury North. Please book.

DOT-TO-DOT

Want to join the Restless Education Team? Do you work with people with a disability and want to learn more about ways to engage dance in your program? Dot – to – Dot is a tutor training program developed by Restless to broaden participants' skills and awareness around working with young people with a disability. It's a professional development program designed to increase the pool of experienced artists to assist in the development of the company's education program. *Dot – to – Dot* features both practical and theoretical components, which will equip participants with the knowledge and experience to join our team of highly sought-after and well-paid tutors. For more information about this project which will run in Term 3 this year, visit <http://restlessdance.org/> People with and without a disability are encouraged to attend.

For more info or to register for *Dance Styles from Around the World*, *Growth Spurt* or *Dot-to-Dot*: Call Restless between Wednesdays and Fridays on (08) 8212 8495 or email kirsty@restlessdance.org

To sign up to our newsletter *Restless Wrap*: visit <http://restlessdance.org/> and click on Newsletter.

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Involuntary Regional Demonstration Lecture & Workshop Series

Presented by Country Arts SA in association with Onepoint618

When: 10 and 11 May

Where: Waikerie High School, Riverland Youth Theatre and Loxton High School

Involuntary is a satire on value systems. A humorous and confronting look at our ability to operate in a society driven by greed. Against our will, we abide by laws and social values we don't believe in.

Onepoint618 is a new South Australian dance theatre and education company, fostering creativity and artistic excellence in dance. Working with genres of contemporary dance, popular dance styles, music, theatre, design and technology, the company delivers innovative, accessible performances and educational programs for all ages.

Artistic Staff:

Choreographer/Director - Katrina Lazaroff

Performers - Ninian Donald and Jess Statton



Involuntary Director: Katrina Lazaroff

Performer: Jess Statton

Photo: Sam Oster

The Riverland Dance Showcase featuring *The Wizard of Oz*

Presented by Country Arts SA in association with the Riverland Dance Community and the Australian Classical Youth Ballet (ACYB)

When: Sunday 29 May

Where: Chaffey Theatre, Eighteenth Street, Renmark



The Wizard of Oz
Australian Classical Youth Ballet

The dance community of the Riverland which includes Rosie Clark's School of Ballet, Tap & Dance and Riverland Youth Theatre will perform their third annual Riverland Dance Showcase on a Sunday 29 May from 12 pm.

Country Arts SA's D'n'A Dance Initiative will present the Australian Classical Youth Ballet's interpretation of *The Wizard of Oz*, directed and choreographed by Michael Riggs.

ACYB aims to provide dance students with a professional performance experience in a safe, friendly and encouraging setting. ACYB's vision also aims to educate young, new audiences in the world of ballet and theatre, reaching beyond a traditional core dance audience.

For further information contact:

Richard Seidel, D'n'A (Dance'n'Action),
Dance Program Manager, Country Arts SA

Email: richard.seidel@countryarts.org.au

Mobile: 0427 007 853

Dance Education

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First term has been busy in and out of the office. Our **Dancers in Schools** program has made a great start to the year, with primary and secondary school bookings and new clients from kindergartens, vacation care centres and Active After-school communities.

The **April Dance Teacher's Day** is on Monday 18 April at the Ausdance SA studio and only a heartbeat away. All dancers, student teachers and teachers are invited to enjoy this day of networking and workshops. We are still accepting last minute bookings. Please contact the office for a registration form. The day is structured as follows:

- 9.00-10.15: Contemporary by Chris Aubrey (ex ADT dancer)
Bring knee pads if you have them
- 10.30-11.45: Hip Hop by Marissa Angeletos, Flava Dance Studios
- 11.45-12.30: Lunch (not provided)
- 12.30-1.45: Latin styled Jazz by Emma Dawson, 3_Deep Dance Collective, La Bomba
- 2.00-3.45: Workshop launch of *Lagaw Gub – Island Wind*, the new Torres Strait Islander dance resource kit: Marilyn Miller and Denis Newie

Take it as you like, book in for all workshop sessions or only take one. Each session will focus on how to deliver these diverse dance styles, as well as dance technique and safe dance practice.

Mark it in your diary now: **December Dance Teacher's Day** will be on Monday 12 December at the Adelaide College of the Arts.

In Term 2 the first group will complete **The Ausdance skill set for dance teaching** course. The first batch of skill setters includes teachers from Groovexone, Directions Dance Academy, Southern Cross Tango, Emmaus Christian College, Craigmore High School and Dance Fusion. They're all well on their way to positively impacting their business by taking steps to strengthen the quality and training of their teaching staff.

I am now taking Expressions of Interest for the next delivery of the course, which is planned for either late 2011 or early 2012. Please be in touch if you would like to make your interest known, or if you have any queries.



Adrienne from Southern Cross Tango leading the way with Ausdance skill set action

2011 Key Dates for Student Workshops and Teacher Professional Development

ACHPER International Health and PE
Conference: 18-20 April

Ausdance will present 2 workshops 19 April
1/ Making dance easy
2/ *Lagaw Gub (Island Wind)* Australia's first
Torres Strait Island Dance kit for schools
Venue: Prince Alfred College.

'April' Dance Teachers Day: 18 April

A variety of workshops will be on offer for dance teachers to develop, maintain or increase their skills. *Lagaw Gub (Island Wind)* Australia's first Torres Strait Island Dance kit for schools will also be launched in SA. Ausdance Studio.

Dance Week Spectacular: 29 April

Ausdance invites dance groups of all ages and styles to perform in Rundle Mall.

Dance Week: 1-8 May

Celebrate dance week at your school by booking an Ausdance workshop.

Choreolab: 5-7 May

Ausdance presents a range of independent dance 'works in progress' at the Ausdance Studio.

Moving Art Workshops: Terms 2 & 3

A visual art and dance excursion available every Wednesday for primary school students at the Adelaide Festival Centre. For more info or to book please call Robyn Marsh (08) 8216 8861.

Fresh Bred Auditions: 31 July or 7 August

Year 9-12 students are invited to audition for the Ausdance SA Youth Dance Ensemble 'Fresh Bred'.

Choreolab: 7-9 October

Ausdance presents a range of independent dance 'works in progress' and the 'Fresh Bred' Youth Dance Ensemble at Adelaide College of the Arts.

Physical Education Week: Term 4

Get physical and celebrate dance at your school by booking an Ausdance workshop.

Christmas Dance Spectacular: 9 December

Ausdance invites dance groups of all ages and styles to perform in Rundle Mall.

'December' Dance Teachers Day: 12 December

A multitude of workshops, forums and networking opportunities will be on offer for dance teachers to expand, develop, and maintain their skills.

Adelaide College of Arts, program TBC.

For more information or to book
please call (08) 8212 0825
or email
education.sa@ausdance.org.au

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We continue our partnership with **The Australian Council for Health, Physical Education and Recreation** (ACHPER SA) through the delivery of two teacher's workshops, *Making Dance Easy* and *Lagaw Gub – Island Wind*, a new Torres Strait Islander dance resource kit. Both workshops will be presented as part of the 27th International ACHPER conference, from 18 to 20 April at Prince Alfred College. For more information visit www.achper2011.com

SACE Dance Day was held on Tuesday 15 March at the Space Theatre with pleasing attendance numbers. Ausdance provided workshops in Contemporary, Jazz Technique, Choreography, Composition, Partnering Skills and Fitness for Dancers. Please note that these workshops can also be booked through our *Dancers in Schools* program.

The **2010 Fresh Bred** cast of *Picture my Past* choreographed by Zaimon Vilmanis has been invited by Singapore's Ministry of Education to perform at the International Night of the Singapore Youth Festival on 20 July.

This is an exciting opportunity for Fresh Bred to represent Australian youth dance. The group will interact with youth dancers from around the world and be part of a month long multi-arts festival. This is an amazing opportunity for the dancers and great recognition of the Fresh Bred program which is now 8 years strong.

Congratulations to Zaimon who has been selected for the World Dance Alliance 2011 International Young Choreographers Project in Kaohsiung, Taiwan. He will be working on this WDA project at the time of the Fresh Bred tour to Singapore, so Carol Wellman Kelly will join the project to remount the work and travel with the dancers. The ensemble's tour to Singapore is assisted by the South Australian Government through Carclew Youth Arts Board.



Photos: Sam Oster



Fresh Bred sets its sights on Singapore's University Cultural Centre Hall

Subject to funding, we will hold auditions for the **2011 Fresh Bred Youth Dance Ensemble**. The audition will be held at Ausdance on Sunday 7 August from 1.30pm to 5pm and is open for all secondary dance students. Stay tuned for further details.

This year's Fresh Bred choreographer is Jade Erlandsen who will jointly create *The First Time I...* with the ensemble. *The First Time I...* will explore the participants' experiences of 'firsts' and expose them to some other 'firsts' - be it auditioning, new dance training and techniques, working with a new choreographer or performing at the October Choreolab season at The Adelaide College for the Arts!

Cherie Broad
Education & Projects Manager

AC ARTS



tafesa
Adelaide College of the Arts

Helpmann Academy

for the Visual & Performing Arts

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Glamour on the High Seas - Maestros & Apprentices 2011

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The Helpmann Academy for the Visual & Performing Arts is making preparations for its sixteenth annual fund raising dinner, Maestros & Apprentices 2011.

Maestros & Apprentices is one of Adelaide's most popular and glamorous black tie dinners and is the Helpmann Academy's major fund raising event for the year.

In 2011, this magnificent gala spectacular will be themed Glamour on the High Seas, featuring the big band sounds of the 1930s, a silent auction of high quality art, magnificent South Australian wines and fabulous entertainment by some of the State's brightest new talent ... all to support the work of the Helpmann Academy.

All of the Helpmann Academy's partner institutions play a vital role in making Maestros & Apprentices a truly exhilarating event. In addition to musicians, singers, actors and visual artists from the Academy's partners, the event includes live performances by the 3rd-year dancers from TAFE SA's Adelaide College of the Arts.



AC Arts
2011 Third Year Dancer

Funds raised from the evening are used to support the Helpmann Academy's competitive grant scheme, mentorship program, visual and performance art awards, international exchanges, performances and exhibition opportunities and more. All of these activities provide a vital kick-start to successful careers for emerging South Australian artists. These energetic and creative people then go on to make a valuable contribution to this State's economy, identity and creative community.

Glamour on the High Seas – Maestros & Apprentices 2011

7:00pm, Friday 20 May

Adelaide Convention Centre

Tickets for the dinner are \$220 each, and can be booked by phoning 8463 5013

www.helpmannacademy.com.au

Adelaide College of Arts Bachelor of Dance third year students performed *Mine Enemy Mine* choreographed by Zaimon Vilmanis

The third years recently finished first performance season for the year: I am you, seeking approval, searching for appreciation. I am what drives you to be successful, to be better than the others, to stand out from the crowd. I am your enemy and I will chain you up, I will be your confidence trickster and I will live in you like a worm, feed on your fear. And I will be in the last place you ever think to look. House party turned waking nightmare. Dance and theatre combines for a journey to the other side ... leaving you left to fear no one but yourself.



Adelaide College of the Arts final year Dance and Technical Production students presented *Mine Enemy Mine* choreographed by Zaimon Vilmanis in collaboration with the dancers, music by Sascha Budimski.

AC Arts 2011 Third Year Dancer

National Dance Forum

An Australia Council Ausdance Partnership

Producer Kath Papas

Arts House, North Melbourne
19-20 March 2011

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The National Dance Forum presented by Ausdance National in partnership with the Australia Council for the Arts, brought together two hundred dance artists, presenters, producers, scholars, teachers, students and critics from around the country, for a weekend of lively presentations and discussion at Arts House in the North Melbourne Town Hall and in the nearby Lithuanian Club. *The National Dance Forum* was programmed as part of Dance Massive and scheduled during the day to encourage delegates to attend evening performances. This programming gave a concentrated focus on dance, dialogue and performance, rarely seen in the Australian landscape.

Keynote #1 Raymond Blanco in conversation with Lee Christofis, reflected on some of the universal aspects of dance from an Aboriginal and Torres Strait Islander perspective, including the unique capacity of dance to weave together movement, stories, songs, dreams, images and cultural knowledge in a way that is nourishing to the human spirit. In Raymond's view to practice as an artist, engaging in this freedom of expression is both powerful and beyond the controlling influences of economics and politics. It involves knowledge passed from one generation to another by elders and celebrates connection to the land, the environment and living things. Lee Christofis commented on the small yet significant progress made in sustaining indigenous dance since the 2005 *Creating Pathways National Indigenous Dance Forum*.

Keynote #2 Kate Champion in conversation with Chrissie Sharp, gave a longitudinal perspective on a career in dance that spans performing, choreographing, directing, theatre and musicals in Australia and Europe. Kate talked about the choreographic works that she has created, referring to important influences on her work such as Pina Bausch and DV8 and her strong motivation to choreograph about social issues. Chrissie asked Kate about the achievement that gave her the greatest sense of pride. Kate said she was most proud of creating the company Force Majeure. John Bayliss asked Kate to speak about the 'quick' rise of Force Majeure as a company. Kate explained that Force Majeure was founded eight years ago with collaborators Geoff Cobham and Roz Hervey. However, the origins of the company go back much further than this. Force Majeure represents the culmination of twenty years professional experience and is based on a long term relationship with her collaborators, developed over many projects. This answer did much to dispel the mythology of overnight success!

Keynote #3 Pichet Klunchun in conversation with Singaporean producer and dramaturg Tang Fu Kuen, Pichet spoke about his experience as a contemporary dance artist working in Thailand and internationally. He described an artistic practice that relied on self-initiation and self-funding of work for much of the early stages of his career. Pichet explained that this was partly due to the lack of recognition for dance as a vocation in Thailand. Artists in Thailand often prefer to describe themselves as teachers because in many circles teaching has a higher status and is a better recognised form of employment. Pichet's choreography and performance practice involves contemporizing Khon, a stylised classical Thai dance form. Khon often performed with masks, was taught to Pichet by a master teacher Chaiyot Khummanee.

Pichet has sometimes been described as a 'black spot' for applying an innovative approach to making variations on Khon, and because he has gained prominence outside of the national training system. This somewhat rebellious pathway of the outsider is a part of the journey that many contemporary dancers could relate to. His work as an artist developed by necessity from a small community base and individual practice taking a gradual approach to building wider recognition and acceptance. Pichet noted the importance of understanding tradition, in order to be able to make variations on it. Tang Fu Kuen drew laughter from the stage and audience when he asked Pichet if he saw himself as being 'exotic'.

National Dance Forum

An Australia Council Ausdance Partnership

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In addition to the keynote and plenary sessions, each delegate was able to attend four out of a selection of twelve sessions focusing on a specific area of dance practice. The topics included: Collaboration: What is this thing?; The next generation: emerging dance artists; Practice and career development; Feedback and forward: Strategies for incorporating feedback into dance practice and performance; Hybrid Solutions; Identifying Practice; Dramaturgy meets choreography; What does it mean?; The geography of mobility: Bodies and technology; Dance Practice in communities; Locating dance within contemporary performance practice; Dance and the single screen: Innovations in form and solution; and Voice of the Dancer. Each of the sessions was recorded on video and audio and will be available online at some point in the future. A few highlights and observations follow from a selection of sessions follow:

The next generation: emerging dance artists:

CHAIR Natalie Cursio | **SPEAKERS** Alison Currie, Matthew Day, Ghenoa Gela

The theme to emerge from this session could be summarized: Make what you can, when you can, how you can, where you can, with who you can. Each of the speakers had a very different style of practice from indigenous community, to collaborative work with visual artists, to solo practice drawing on popular culture references. The willingness to generate work is an attribute that these artists share and this generosity of spirit is a contributing factor to their success. It is advantageous to be informed, selective and financially savvy in the process of creating dance, and there are benefits to be gained in seeking guidance and support from more experienced practitioners. Yet an essential ingredient remains the preparedness to make work. Going solo and using alternative venues is also a way to continue to practice if resources are scarce. As an audience member phrased it when describing the need for persistence “don’t kill your ideas before you have a chance to realise them”. On the same topic Matthew Day quoted Picasso “...inspiration will come and it will find you working.”

Hybrid Solutions; Identifying Practice

CHAIR Jeff Khan | **SPEAKERS** Clare Dyson, Sam Fox, Polytoxic

This session identified some of the strengths and weaknesses of working ‘across art-forms’, being a ‘hybrid’ artist or being an ‘interdisciplinary’ artist, combining together crafts and skills from different areas of practice, cultures or professions. These processes involve the dancer or choreographer not just collaborating, but acquiring and adding in another area of artistic practice to their primary dance skill base. With the introduction of new technology, this may also involve working with equipment and concepts that did not previously exist. There may also be new funding programs such as Inter-Arts that aim to support new areas of endeavor. The upside of hybrid solutions is that you can find inspiration, new skills, subject matter and perspectives, by stepping out of the comfort zone of your main artistic discipline. The downside is that the strength of primary practice may diminish, because of the time involved in the acquisition of something new.

In an era of specialisation, it can be useful to gain knowledge of other disciplines. However, there are also advantages in terms of efficiency and quality to be achieved through carefully selecting collaborators. Choosing other practitioners who have themselves spent a lifetime acquiring knowledge in fields such as digital media, film, theatre, sound, the visual arts and cultural dance, for example. From a quality perspective, the convener of this session Jeff Khan summed up there is a need to “keep the discipline in interdisciplinary” or to paraphrase “keep the art in crossing art-forms”.

Dramaturgy meets choreography; What does it mean?

CHAIR Brian Lucas | **SPEAKERS** Lisa O’Neill, Tang Fu Kuen, Anne Thompson

This session was a highlight of the forum because it focused on the search for quality, meaning, clarity and intention in the realization of a choreographic work. Tang Fu Kuen provided a very articulate account of the history of the role of dramaturg in the theatre, referring to the often revered status of the position, sometimes called a ‘theatre scientist’ in European theatres. Dramaturg comes from the Greek to compose the action. Tang Fu Kuen also provided illustrative examples from his own work as a dramaturg for dance, a task that

National Dance Forum

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being an outside eye, sensitivity, knowledge, a theoretical background, research, diplomacy and the courage to give feedback to artists about their creations. Importantly, authorship remains the province of the choreographer or key creators. Anne Thompson spoke of her experience as a dramaturg and the way that the role enables her to utilise her skills as a dancer, theatre director and academic. Anne suggested that the role of dramaturg may also be covered by other collaborators in a production such as designers, directors or composers. In fact, as Tang Fu Kuen observed everyone in a production can play a role in achieving continuity, artistic integrity and unity of vision. As Brian Lucas summarised, dramaturgy is not just a trendy European term that looks good on a funding application, it is about selecting the right people for the creative team finding the best 'horses for courses' as they say.

Dance and the single screen: Innovations in form and solution

CHAIR Erin Brannigan | SPEAKERS Sue Healey, Sophie Hyde, Cobie Orger

This session contrasted three different perspectives on making work for the screen. Sue Healey's finely crafted choreography for film, developed over years of experimentation and honing skills in the medium linked to her work with a consistent group of live performers. Insights about working with a film crew, cinematography, editing and sound design were provided by Sophie Hyde from Closer Productions, using as examples the award winning *Necessary Games* triptych of films by Restless Dance Theatre. Sophie also shared some glimpses of the newly released documentary feature *Life in Movement* a film about the life of dancer and choreographer Tanja Liedtke. Cobie Orger gave a perspective on digital media from a generation that has grown up with the internet, sampling, gaming, the iPod and YouTube. The availability of low cost cameras, editing software, sound recording and online platforms for distribution, mean that making and viewing dance for screen is more accessible than ever. So what are the challenges? In a word 'content' and if you really want to go for quality, then all of the disciplines and skills that make up the film and television industry are still relevant.

Kristy Edmunds former Artistic Director of the Melbourne International Arts Festival was facilitator and provocateur for the National Dance Forum. Drawing on her knowledge of American Indian culture Kristy used the story of Calumets - Native American ceremonial pipes sometimes given the misnomer in popular culture of "peace pipes", to show the way that culture empowers through the sharing of deeply held systems of knowledge, signs and symbols. The "peace pipe" metaphor served to highlight the challenges to cultural values presented by commodification, mass production, trade and consumption. Clearly, it is not all about the money.

An increasingly crowded calendar of state, national and international, festivals and conferences makes the presentation of a *National Dance Forum* challenging for organisers. Reflecting on the history of dance conferences in Australia the annual frequency of such gatherings disappeared with the demise of The Green Mill Dance Project 1992-1998 also known as the Melbourne Festival of Choreography and Dance.

The *National Dance Forum 2011* stands alongside other important gatherings such as: The World Dance Alliance Global Summit 2008 in Brisbane, Dance Dialogues: Conversations Across Cultures, Artforms and Practices; The Creating Pathways National Indigenous Dance Forum 2005 in Canberra and of course Green Mill.

The *National Dance Forum* in Melbourne benefited from a specific focus on the area of dance practice. This provided a welcome opportunity to talk about the art of dancing, free from the distraction of other considerations such as funding and access to resources. The *National Dance Forum* was a step towards achieving one of the needs articulated in **Dance Plan 2012**. For dance to offer a Range of Sustainable Careers, including under the heading Dialogue and Networks "...a regular national conference to sustain and build networks, share knowledge and create new opportunities". It was special to be there.

Phil Callaghan

Director, Ausdance SA

Audio and video documentation of the *National Dance Forum* will be available from the end of April at www.nationaldanceforum.net.au



MEMBERS NEWS

Adelaide Fringe 2011 Awards

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Min Min

Congratulations to indigenous ensemble **Kurruru Youth Performing Arts** who won the Adelaide Fringe 2011 Award for Best Dance for *Min Min*. Oh ya guys! Kurruru re-staged its original production of *Min Min*, following its premiere season at Ripples Murray Bridge, the 2010 Regional Centre of Culture, to rapturous Fringe applause this February. Kudos to Artistic Director and Choreographer **Deon Hastie** and his fine troupe of performers.

A big round of applause also goes out to all the Adelaide Fringe 2011 Award Nominees for Best Dance:

Flamenco Puro, **Flamenco Dance Areti** (SA/VIC);

Teahouse, **Unkempt Dance Collective** (SA/WA);

Vision4Dance, **Vision for Dance Collective** (SA); and

What To Throw In The Blue Sea?/ Densely, **Seo Kyong Sun** (KOREA)

Ole also to all the *Flamenco Puro* dancers and musicians for their 5-star review from Alan Brissenden. *Muy bien chicas y chicos!*

Special mention to emerging SA choreographer **Erin Fowler** for her nomination of the Adelaide Festival Centre inSPACE: Development Award for her work, *Keeping Up with the Jones'*. Erin, we'll be sure to be keeping up with you!

Although that's it for this year's Fringe, we know some of you will have your sights on performing at Adelaide Fringe 2012 – make sure you keep us in the loop about it!



Keeping up with the Jones'

Local Starlets

Congratulations to **Chris Aubrey**, **Lewis Rankin**, **Mikaela Roe** and **Tobiah Booth-Remmers** who will be joining the first-stage development of **Larissa McGowan's** new work, *Skeleton*, which has received triennial funding from Arts SA.



Malmö

Adelaide director/dramaturge **Ross Ganf** and his SA-based company Torque Show have joined forces with **Vincent Crowley** and **Ingrid Weisfelt**. They will premiere their new work *Malmö* at North Melbourne's Arts House from 13 to 17 April. Torque Show aims to create dramaturgically focused dance theatre, drawing on Ross's experience as a theatre director and both Vincent and Ingrid's performing careers in Europe, as well as ensemble members with Meryl Tankard's Australian Dance Theatre. Ross is currently working with **Katrina Lazaroff** as dramaturge for her development of *Involuntary*.

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Billie Cook is currently the Associate Director of theatre production *Desire* by Kym Davey and has been working alongside director Steve Gratton and an ensemble of actors on a recent creative development at Holden Street Theatres. She is also teaching at Tutti Kids, leading workshops in music, drama and movement for children with and without a disability aged 5 – 8 years old. Classes run every Wednesday from 4.30pm during school terms at Enfield Community Centre. Enquiries can be directed to Karen Inwood, Tutti Kids Coordinator, on 0412 54 8889. In a step to further develop her dance practice. Billie has recently joined a collective of artists at Headquarters Studios in Richmond, joining dance artists **Alison Currie** and **Felecia Hick**.

In partnership with HIP FOR FIT, led by **Jamie Veneman**, Adelaide Festival centrED's **Robyn Callan**, and DECS, Come Out Festival 2011 showcased a FlashMob choreographed by Jamie Veneman and **Kiara Werner**. Over 100 performers came together to strut their stuff in the Adelaide Railway Station. Search You Tube: FlashMob @ Adelaide Railway Station for ComeOut 2011 (Get Outta My Way), as seen on Channel 7 and Channel 10. Great work guys!

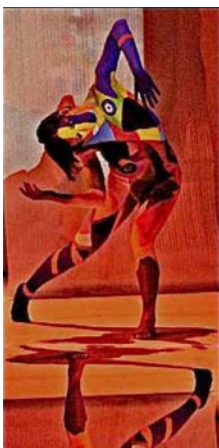
May Choreolab Season - register now!

Are you looking for the next opportunity to showcase your work? Look no further than the Ausdance SA May Choreolab Season, which will run from 5-7 May in the Ausdance SA studio. To register your interest, contact Phil at Ausdance SA. **Jessie McKinlay**, **Ade Suharto** and **Alana West** have already confirmed their interest in taking part, registrations close Friday 15 April. Keep your eyes on our Facebook page too, as we'll be creating an album from previous Choreolab seasons. Search Facebook: Ausdance SA and 'Like' our page today!

Involuntary - inSPACE creative development by Katrina Lazaroff Onepoint618

Involuntary is a work about coercion. Under consistent pressure to keep up with the evolution of the modern world, we are thrust into lifestyles driven by consumerism, technological and scientific developments. We are dominated by the economic standpoint rather than by personal or spiritual beliefs. In response to these issues, *Involuntary* is a work designed to take a satirical look at 'so-called' social advancement, to parody our current social situation and reflect our ability to operate in societies driven by greed and hypocrisy. Through humour and irony, the aim of the work is to encourage audiences to question their personal value systems and to identify the potential futility of the current direction in western societies. Creative processes will investigate how pressure to conform can affect one's mind, altering the way we perceive the world, how we view ourselves and hindering our sense of freedom and individuality. See page 3 for *Involuntary* showing details.

Choreographer/Director - Katrina Lazaroff
Performers: Daniel Jaber, Carlie Angel, Ninian Donald and Jess Statton
Projection/Lighting Design: Nic Mollison
SoundDesign: Sascha Budimski
Set/Costume: Zoe Marr
Dramaturge Consultant: Ross Ganf



2011 International Dance Day artwork by Luca Di Paola

International Dance Day - 29 April 2011

2011 Message by Anne Teresa de Keersmaeker

"I think dance celebrates what makes us human. When we dance we use, in a very natural way, the mechanics of our body and all our senses to express joy, sadness, the things we care about. People have always danced to celebrate the crucial moments of life and our bodies carry the memory of all the possible human experiences. We can dance alone and we can dance together. We can share what makes us the same, what makes us different from each other. For me dancing is a way of thinking. Through dance we can embody the most abstract ideas and thus reveal what we cannot see, what we cannot name. Dance is a link between people, connecting heaven and earth. We carry the world in our bodies. I think that ultimately each dance is part of a larger whole, a dance that has no beginning, and no end."



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dancer: Rhys Kosakowski photograph: David Scheinmann

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