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Co:3

A U S T R A L I A

THE ZONE

Created by Raewyn Hill
with live music by Eden Mulholland
7–16 September 2017
State Theatre Centre of WA

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THE ZONE

Synopsis

In situations of extreme stress, who would you turn to? In a tumultuous time, communities come together to support and grow.

THE ZONE is an explosive dance work, created by Raewyn Hill, that explores the notion of community forming in extraordinary circumstances. Profound yet playful, the performance chronicles the creation of community told through Hill's stunning movement language.

Artistic Director and choreographer Raewyn Hill will be joined again by music collaborator Eden Mulholland to play the original live score, and world renowned Japanese architect Satoshi Okada will join the creative team as set designer.

Personnel

Directed by	Raewyn Hill
Created with and performed by	Katherine Gurr, Mitch Harvey, Zachary Lopez, Talitha Maslin, Andrew Searle, Russell Thorpe, Ella-Rose Trew, Zoe Wozniak, Tanya Brown (Developing Artist), Antonio Rinaldi (Developing Artist), Scott Galbraith (WAAPA)
Dance Director	Erynne Mulholland
Lighting Design	Mark Howett
Set Design	Satoshi Okada Lucia Rocchelli (project architect)
Composer	Eden Mulholland
Costume Concept	Raewyn Hill
Costume Construction	Cherie Hewson

2017 Performance Details:

Heath Ledger Theatre, State Theatre Centre of WA

- Thurs 7–Sat 9 Sept, 7.30pm
- Tues 12 – Sat 16 Sept, 7.30pm
- Fri 8, Tues 12 & Thurs 14 Sept, 11am (School Matinees)
- Wed 13 Sept, 1pm (Matinee)



About Co3

The Contemporary Dance Company of Western Australia launched as “Co3” in 2015. The new brand embodies the past and future of contemporary dance in Western Australia. “Co” is an abbreviation of both company and contemporary, while the number “3” is representative of each part of the company: the professional dance ensemble and the company’s education, community engagement and youth training programs.

Based in WA, Co3 is the state’s flagship contemporary dance company, contributing a unique voice to the national cultural environment. The company was formed from the amalgamation of Buzz Dance Theatre and STEPS Youth Dance Company in 2014 and maintains the legacy of high-quality engagement within the education, youth, and community sectors.

Co3 is an artistic house producing contemporary dance by expert contemporary dancer-makers. With an ensemble of dancers Co3 is a company of many creative voices, commissioning a variety of choreographers who create physically inspiring, thought-provoking and emotionally engaging work.

Co3’s professional dance ensemble perform a range of newly curated, commissioned and created works. The dancers’ development will be supported through an elite performance culture and a sector leading physical training program.

Create, Commission and Curate.

Co3 reinvigorates the conversation about, and experience of, contemporary dance. The company supports and inspires the development of contemporary dance, dancers and dance culture. Co3 is guided by the key programming principles of *create*, *commission*, and *curate*.

Under *create*, the company prioritises significant and innovative new works-of-scale by leading choreographers. These works will often be produced in partnership with festivals and cultural institutions, and involve collaboration and exchange with other leading artists and groups in order to expand the artform. For Co3, works programmed under *create* are in our risk-space, where projects contribute to setting the agenda for the artform, encourage experimentation, and shift the dialogue on dance into non-traditional performance venues and formats.

Through *commission*, Co3 presents new work by established dance-makers and cultural shapers. Focused on presentation in main-stage theatres, these commissions range from short pieces in multi-bill seasons to full-length works. By commissioning some of Australia’s most highly regarded creatives alongside international experts, Co3 aims to showcase the very best of Australian dance-making nationally and internationally.

Curate supports the on-going development of the next generation of Australia’s dance-makers by investing in the reshaping of existing repertoire. Under *curate*, Co3 focuses on giving a second life to works of potential, allowing future artistic leaders to revisit and re-imagine their works. *Curate* enables Co3 to introduce a diversity of creative voices, contributing to the cultural conversation around Australian contemporary identity.

THE ZONE

THE ZONE is a reimagining of *MASS*, a work choreographed by Raewyn Hill whilst Artistic Director of Dancenorth in Townsville (QLD). Centred around the formation and dissipation of community in times of extreme pressure, both *MASS* and *THE ZONE* also draw inspiration from surrealist art. Set to a new score by Eden Mulholland and lighting design by Mark Howett, *THE ZONE* also features a set design by Japanese Architect, Satoshi Okada.

The following is a transcript of the first day of rehearsals for THE ZONE, Tuesday 1 August 2017, and features comments from Raewyn Hill, Lucia Rocchelli (Project Architect with Satoshi Okada), Eden Mulholland (Composer), and Mark Howett (Lighting Designer).

Origins of ideas for MASS and consequently THE ZONE: time in Paris 2009

Raewyn: THE ZONE has the bones in *MASS*, in the original work, but obviously, we've crafted it again with new dancers here in Perth to bring it to life in a completely different way. *The background to MASS, and consequently where THE ZONE comes from started in 2009, when I was awarded a residency at the Cites des Arts in Paris by the French Government.* Once you are awarded the residency, you're initiated into a family, it's sort of like a life-time thing, and I've gone back to the Cites in Paris a number of times. For the residency you're gifted a room, a key to your room, with a bunk bed, a mattress, a sheet that gets changed on Tuesdays, if you're lucky a blanket, a pillow, a hot plate, and a coffee machine and that's it. The other thing that you are gifted is a pass to every art gallery and museum in Paris. The beautiful thing about the residency is that your room is so basic and virtually empty and you go out into Paris and there's all this richness and colour; when you get back to your room there's time and space to absorb all that you've seen

So, I bought a bicycle and went off into Paris for 3 months. During this time, a lot of things happened; one of the major things being that I got intrigued by Surrealist Art, which was unusual for me. Up to that point I'd been a 'renaissance girl', so this was a new fascination. I'd bike every day to the Pompidou Centre, and there was this surrealist art exhibition on. *I got really absorbed in the works and I looked at surrealism really differently from that point on; had much more of an appreciation for it.*



Golconda (1953) Rene Magritte



MASS (2011)

Following this residency, I was awarded the Artistic Directorship at Dancenorth. Actually, I was awarded a one-year residency at the Cites at the same time as the Directorship of Dancenorth, so there was a tension between moving to Paris for me as an artist versus moving to North Queensland to start a different course in my career as an artistic leader of an Australian dance company. Two completely different pathways to choose from; and, in 2010, I chose to move to Townsville to contribute to the industry in a new way.

Natural disasters and the gathering of community

Over the next couple of years, I began to be connected to a number of natural disasters. When I moved to Dancenorth, the earthquakes started happening in Christchurch, which is where I grew up, so a lot of images through the media started coming out and Christchurch is a small place, only around 400,000 people, so everyone knew someone who was deeply affected by the quakes and everyone had a story.

One of the things that was really prolific for me was this sense of community that started to form amongst people, where streets of people who had never talked to their neighbours or never shared anything with their neighbours, suddenly they started sharing with each other, they started having street parties, sharing food over their fence, or fences were down and it was kind of like 'come to my house and have a shower' or 'use this, I've got this still working'. This kind of idea that in a moment of natural disaster, or a point of

THE ZONE CONCEPTS & IDEAS

extreme pressure, a community could form where race, religion, opinion basically fell away and it was about humanity, it was about people caring for people.

And also, this started coming out in Townsville, where it was in the wet season we had Cyclone Yasi. It was a big time, we were right in the middle of it; this idea, this sense of community and helping was very much alive in what we experienced over not just for the 24 hours when Cyclone Yasi hit, but also for the weeks afterwards.

Human instinct to help or not to help

There was that idea that was going on, community coming together, which I thought was truly incredible; I mean it seems so simple, but actually once you're in a disaster, once you're in that position, *once you're in that point where there's choices to help or not to help it's really interesting what happens; the instinct, that human instinct in you to find others, to assist, to support, to help.* And then once the pressure is relieved you go back to living this sort of normal life, and all the sort of judgement, and all this sort of opinion, and all those walls between us start to build up again. I find that concept really interesting; *why does it take a natural disaster, or something of such extreme magnitude to happen for us to be compassionate or to be empathetic or generous?*

Recognising surreal images in real-life



all-geo.org (2011)

The next thing that started to happen was there was a lot of images that were coming out that were surreal. Like these massive cracks through the land in New Zealand and people hanging out with their heads popping up from these massive cracks; I was like, that's just like a Margritte or a Dali painting. Like the Christchurch Cathedral, all broken, and half of it rubble, and there's this one woman sort of hanging out of a window, and so I was taken by how surreal most of these images of real life were. Cyclone Yasi happened, Queensland floods happened, and these enormous, big trees get up-rooted, and the next minute you're looking at a tree, but you're looking at the roots just climbing into the sky. *There was another moment, where there was this big steel sign on the shops opposite my apartment, and literally I watched this piece of steel get sucked off the side of the building and it floated down the street like a piece of paper in the winds, and I was like this is incredible, it's like real life surrealism.*

Gallery-like walls and the creation of energy by the dancers within the confines of the set

I started getting into the idea of this real-life surrealism, going 'oh, yeah, OK', that completely relates to the Pompidou, the surrealist art, the Dali's, the Margritte's, and the exhibitions I'd seen back in 2009. *I got fascinated that if I create this pseudo-art gallery space, hence the walls of the set, and basically trap the dancers in there, I create this energy, this force.* And the only way out of the space is up over the walls. This energy happens, this force happens inside the space. And then, this is coupled with the idea of how community forms, how it dissipates. And then I created a lot of images that you're not sure what you're looking at, like the steel looking like a piece of paper.



MASS (2011)

That was kind of really the guts of where MASS was born in 2011. We ended up doing a bit of touring; toured Queensland with the work, we got stuck in the floods – we were living it! MASS has had two or three re-workings since, touring to New Zealand in 2013, and it kept sitting with me; I felt it wasn't complete, hence why I'm revisiting it again as *THE ZONE*, with Satoshi and Eden and Mark on board as creatives too.

Set Design

Set Designer – Satoshi Okada

His designs can be found throughout Japan and worldwide, and for the first-time renowned architect, Satoshi Okada, is making work for the stage. Collaborating with Co3's Artistic Director, Raewyn Hill, Okada's large-scale set piece transforms the Heath Ledger Theatre for *THE ZONE*.

Raewyn discovered Okada-san's work over a decade ago, when drawn to the simplicity of form, and the importance of light within the design of his Mt Fuji House (2000). They eventually met in Tokyo 2012 when both their works were presented at the National Arts Centre, Tokyo. During Raewyn's AsiaLink residency to the Tokyo WonderSite in 2016 she finally invited him to create the set for her new work, *THE ZONE*.



Agri-community Centre (2006),
Takashima, Shiga, Japan

INTERVIEW: Architect Satoshi Okada for *THE ZONE*

How did this collaboration with Co3 come about?

Raewyn selected me among numerous architects around the world, for which I am deeply honored. We met a few times in Tokyo and, during our conversations, I realised we share the same mindfulness for spaces for human activities, a peculiar attention for a universal issue which is common to both dance and architecture.

What were your initial thoughts when Raewyn first approached you to design a set for the stage?

This has been the first set design of my life; therefore, as Raewyn proposed me this collaboration I wondered how I could develop her idea. After discussing it in depth, I came up with some imageries for the space that would host the performance.

*Describe the set that you have designed for *THE ZONE* and some of your reasons behind its design.*

I studied elements of set design while conducting my Ph.D research on 18th Century Italian architecture and Giovanni Battista Piranesi.

After the great cultural achievements of masters such as Donato Bramante for Renaissance and Francesco Borromini for Baroque, the Age of Enlightenment saw the technique of perspective being highly developed, and thus the creation of innovative architectural spaces. Within constraining boundary conditions, architects tried to reach the illusion of endless-ness and infinity of space through perspective.

These were for me great hints for the set design of *THE ZONE*.

How different is it designing something for the stage from your usual design process?

Architecture pertains to a three dimensional, mostly independent object which contains spaces and can be observed from all around. On the other hand, stage design relates to a limited frame in space, still three dimensional indeed, but always seen from the point of view of the audience. This is a big difference.

However, while developing the space itself, I do not think about this difference: design is all the same to me. When I envision any piece of architecture, I always strive for spaces that respect the human scale, that are provided with light to appreciate things and involve each of the five human senses; thinking about the body movements within a building is fundamental, as it is for any stage design and particularly for that of a contemporary dance performance.

THE ZONE SET DESIGN

What inspires you to be creative?

Dialogues with clients are always inspiring me in any case, definitely. If there were something that makes me creative, that would be all the beautiful works of the past created by the great masters I have so far come across, not only within the architecture field but also in others.

In this perspective, I do nothing but barely transmitting the past to the present, while adding my fragile contribution as a filter slightly perceivable in my works.

Have you ever been to Perth or Australia?

It is the first time for me to visit Australia. I am very much looking forward to *THE ZONE*. Particularly I am curious to see how the silent stage set will start breathing with the dancers under Raewyn's direction.

On inviting Satoshi Okada on as set designer

Raewyn: MASS never really had a proper set design. Richard [Richard Longbottom, Executive Director of Co3] and I built the original walls ourselves for the *MASS* set on a Saturday and Sunday in Townsville in 2011, and so I guess inviting Satoshi into the work, and having some of those conversations with him about this concept, I thought it was about time to revisit *MASS* and have a different set design perspective.

Meeting Satoshi Okada in Tokyo and asking him to be involved in THE ZONE

Raewyn: I fell in love with Satoshi's work a number of years ago. I found pictures of one of his designs online, the Mount Fuji House (image on right), and absolutely loved it. And then about 8 years later, I was in Tokyo with Dancenorth, and we were performing at the National Art Centre, and there was a symposium of architects on at the same time, and incredibly, Satoshi was involved in the symposium. I asked the curator of the symposium 'do you think it's possible to invite Satoshi to our performance?'; she got in touch with Satoshi and he emailed back. He was too busy, but he said, 'because I value human connection' I'll invite you to lunch. We met and chatted and over about three years we stayed connected via email, and then in 2016 I was in Tokyo for a residency at Tokyo WonderSite and I met Satoshi again and I plucked up the courage to ask him if he would like to become involved in *THE ZONE* project. It's an absolute dream to be able to work with Satoshi.



Choices from the designer's perspective

Lucia: At first, we wanted to create a constrained space, really defined, so we thought, *OK, we need walls, really high walls. And they'll be white, so that they were homogenous in form.* And then we thought about somehow imposing like a formation, like a curve in the walls, which suggests somehow this surreal atmosphere that we're trying to bring. And then we thought you have like a cage, and then in the middle your energy will be released and it will escape out, because the walls will be pale. And then we thought about how we get you [the dancers] in and out of the space, and the easiest way was putting cuts into the forms, and we tried out different patterns and different configurations of these cuts; but the final version has two major openings, which will be, I hope, barely perceivable from the audience, but will be the dancers' ways to sneak in and out.

We were hoping that the set adds to the surreal; the barely perceivable alteration of the ordinary is kind of our overall concept. We tried to achieve a greater depth to the stage by tilting the walls and having a ceiling, which slopes down toward the upstage end, creating this perspective.

The floor has been chosen as a bright tone of timber, so it still has this warm tone of a natural material, but it will somehow blend into the walls. *And this choice of floor was driven from a decision that everything that happens on stage has to be somehow separate from the audience and normal life; with this pale tint we are defining the performers' world versus the audience's world.*

Music

Composer – Eden Mulholland

Eden: At this stage [day 1 of rehearsals] we've been talking about ideas around community; I know that Raewyn is interested in that kind of sense of community and history preceding the music, so I'm looking into something that has a lineage, so that's interesting. *I'm kind of looking into Eastern European sort of folk-stuff, and I've fallen down an Albanian choral hole, and it's just amazing the strong connection they have with their community and their religion and their music, it's so interwoven.* There's some really beautiful stuff there.

At this point, I'm right at the beginning of the creative process, and we'll discover how that's going to work with me in the work. Once we have some music and some things to play with, we can work how it's all going to come together. But that's the kind of basis I'm looking at.

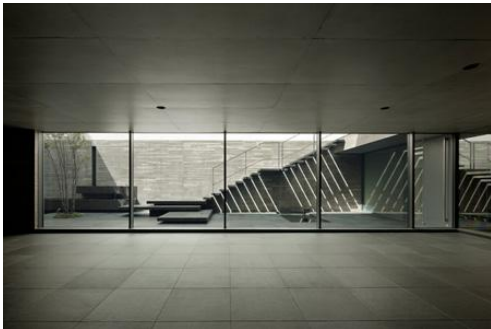
Raewyn: We're kind of playing with the idea that Eden is driving it with voice, not with live instruments. Obviously with *the cry* [premiered by Co3 Australia, September 2016 at Heath Ledger Theatre, State Theatre Centre WA] we had Eden live with the piano and the guitar on stage, but this time we're thinking about laying all the instrument sections and have Eden driving with vocals.

Lighting

Lighting Designer – Mark Howett

Raewyn: I really appreciate what Mark sees in space and in light, and he brings a magic to my work.

Mark: The big thing for me about *THE ZONE* and, in particular, the set, is the scale, and changing the perception of scale by which surfaces you light and the direction of the light; *like making things appear bigger than they are and smaller than they are, in the surrealist way.* And a bit like you can make the space feel like it's becoming claustrophobic and coming in on you or it's expansive and epic; a bit like when you're having a fever. I don't know if anyone's had a fever where it feels like the walls are going forever and then it feels like the walls are on top of you? I'm playing with light and scale so that the space breathes a bit.



Raewyn: One of the striking things about Satoshi's architectural work is that light is a huge part of the design, there'll be little shafts of light that will create these features, these lines in the design. In particular, there's a stairwell that he designed in this house in Shibuya [House U, Shibuya, Tokyo – image on left] where it looks like it's floating, yet when the afternoon sun comes through it creates a structure by the way the light falls onto the wall, and light becomes a feature within the design. That was one of the striking things for me about Satoshi's work, so I'm excited to get Mark and Satoshi's designs together.

Costume

Costume Concept – Raewyn Hill

Raewyn: I think I always have a strong sense of costume design, and this time I was looking for something that didn't define the performers as a community. *This is quite a hard thing to actually do; your clothing creates your character and, you know, you often can be wearing 'that' and it means you're this sort of person or you're interested in this thing or that thing, and it's so defining in terms of interest in terms of character.* So, I was looking for something that didn't do this, didn't define the performers as a community as such. But also, the costumes needed to have this ability to create different images, so I was conscious that there was enough size or weight in the costume so that it could morph the image of person into something else. So yeah, I came up with the costume you see on stage. Previously I was playing with the idea of wearing very little, so that actually the dancers were just a body, which, counter-intuitively, was actually more influential in defining them. So instead I went for the black fabric so that we could make a few more images; the body, lots of fabric, legs, lots of arms, movement, weight, androgyny etc.



Choreographic stimulus

Glossary of terms and ideas used with the dancers

During the creative process, Raewyn tasked the dancers on a number of different themes and ideas. Broadly, the focus was on different types of communities, different relationships between people, different experiences of the world around us, including through religion, visual art, historical figures and events, popular culture, and mythology. As well, Raewyn introduced animal communities and wider ecologies.

Here is a list of some of the names that Raewyn has given to the various sections within the work, and the accompanying themes, images and ideas that were developed within the specific tasks.

Section name	Themes, images, ideas for development in sections (not an exhaustive list)
Ragdolls over wall	chest is searching out the space/people. Sniffing with your chest.
Centaur	pushing, nudging, guiding.
Tanya solo	crushed / controlled by power / rulers.
Andrew antelope	wall is the other antelope. Gestural and upright.
Kangaroo boxing duos	interested in the tension shown in boxing kangaroos bodies but not aggressive. A gentleness.
Dali	inspired by Dali, <i>Anthropomorphic Chest of Drawers</i> [1936]. Gentle. Articulate. Dissecting.
Mitch and Tanya	gasping duet. Collapsing. The area they can breathe is only the first metre off the floor. If they are above that, they are gasping / can't breathe.
Prayer wall	individual yet unified.
Berlin wall	communication through the wall. Separation - trying to communicate with each other. Once in the space how do you collect all the information that came over the wall.
Protest Wall	collective voice. Stay connected. Protecting, anxious, scrambling.
Collecting Letters	anxiety, hot-coals, scrambling.
Cleansing Pack	ritual, cleansing, community.
Hair trio	caught in a wind, very soft, drifts.

Personnel Profiles

Co3 Australia Artistic Director

Raewyn Hill



Raewyn Hill has a career spanning almost 25 years and has become one of Australasia's foremost dance practitioners and pioneers. In 2015 Raewyn became the founding Artistic Director of Co3 Australia.

In her first year at Co3 Raewyn initiated an on-going company in residency with Art Gallery Western Australia and was awarded a prestigious twelve-week artistic residency at Tokyo Wonder Site, Tokyo in 2016. January 2017 saw Raewyn return to The Hong Kong Academy for Performing Arts, Dance Department as a Visiting Artist, where she was Artist-in-Residence, Dance Department from 2007 - 2009. In February 2017 travelled to Japan as a Delegate of Australia Council to attend Tokyo Performing Arts Market.

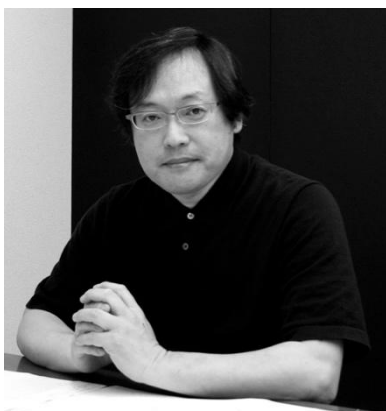
Prior to joining Co3, Raewyn was Artistic Director at Dancenorth where her achievements included a 2012 Helpmann Award nomination for Best Ballet or Dance Work for her creation *MASS*; a 2013 Australian Dance Awards nomination for Services to Education. Additionally, in August 2013, Raewyn was recognised in the Top 50 Most Influential people in North Queensland, and was made a Queensland Culture Champion by the Queensland Government.

Raewyn has held several prestigious positions in dance throughout the world, including Cite des Arts (Paris), Baryshnikov Arts Centre (New York), Juilliard (New York), Bolshoi Ballet Academy (Moscow), Beijing Dance Academy (China), and The Hong Kong Academy of Performing Arts (China).

Raewyn's work has been presented by festivals and venues worldwide, including New Zealand arts festivals – Auckland, Nelson, Christchurch, Taupo and Dunedin; in Australia at Brisbane Arts Festival, Brisbane Power House, Centre of Contemporary Arts (Cairns), Sydney Opera House, Ten Days on the Island (Tasmania); and internationally at Hong Kong Arts Festival, Peter Sharpe Theatre (New York), Bolshoi Theatre (Russia), Baryshnikov Arts Centre (New York), and National Arts Centre (Tokyo).

Set Designer

Satoshi Okada



Born in Japan, 1962. After graduating from MSBA, Columbia University in 1989 and receiving his Ph.D from Waseda University 1993, Satoshi established Satoshi Okada architects Inc. in 1995.

Awarded several prizes in and out of Japan; one of the most remarkable is the Grand-prix in Dedalo Minosse International Prize in Italy, 2006. The first monograph was published from Electa architettura with the introduction – “L’architetto Satoshi Okada” – by Francesco Dal Co, 2009.

Works and projects have been published in numerous publications and some films across the world. Okada is also a professor at Chiba University and a research fellow at the Toyota Foundation. He has been a panelist for

international symposiums; i.e. The Essence of Cool at TU-Delft in 2012, and a visiting professor at several institutes and academies abroad.

Lighting Designer *Mark Howett*



Mark is a lighting designer and director for theatre, dance, opera and film. He has worked with many Australian and international theatre, film, dance, and opera companies including Opera Australia, The Australian Ballet, Sydney Theatre Company, Belvoir, Bangarra Dance Theatre, Adelaide Festival, The Royal Opera at Covent Garden, Australian Broadcasting Commission and The Auckland Opera.

Mark has collaborated with many talented directors such as Neil Armfield, Gale Edwards, Geoffrey Rush, Jim Sharman, George Ogilvy and Francesca Zambello. He recently directed a dance theatre piece, which was a German and Australian collaboration with Animal Farm Collective called *Be A Good Little Soldier*, which opened in Berlin in 2013.

Composer & Musician *Eden Mulholland*



Eden is one of New Zealand's most respected and prolific composers and producers for theatre, film, and contemporary dance, now based in Queensland. He has composed for Raewyn Hill, Malia Johnston, Craig Bary, Michael Parmenter, Maria Dabrowska, Sarah Foster, NZ Dance Company, Okareka Dance Company, Atamira Dance Company, Touch Compass and Footnote Dance Company. Mulholland was born in Christchurch, New Zealand and originally trained as a Contemporary and Ballet dancer. He has danced for Black Grace, Ann Dewey, Michael Parmenter, Sean Curham, Malia Johnston and Touch Compass.

Eden was the winner of 2009 and 2010 Best Music at the Tempo Dance Festival and nominated for a Qantas Media award for Best Music for the TV series, *World Kitchen*, which played in over 50 countries. His commercial work has been commissioned internationally and licensed to MGM, CBS, *Hamish & Andy*, *Home & Away* – to name a few.

Eden has produced nearly a dozen music videos since 2008 and is the creative force behind *Faux Italic* – a design company dedicated to creating lo-fi music videos and artwork for emerging bands and artists.

THE ZONE CREATIVE PERSONNEL



Dancers L-R: Mitch Harvey, Talitha Maslin, Tanya Brown, Andrew Searle (obscured), Russell Thorpe, Katherine Gurr, Antonio Rinaldi (partially obscured), Zoe Wozniak, Scott Galbraith (obscured), Ella-Rose Trew, Zachary Lopez. Photo Credit: Stefan Gosatti

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act
Go to rehearsals and classes, make a new friend in class, learn about the origins of dance

belong
Join a dance school, bring a friend along to class with you

commit
Learn a new style of dance, commit to rehearsals, learn a new routine, volunteer at a dance event or festival

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