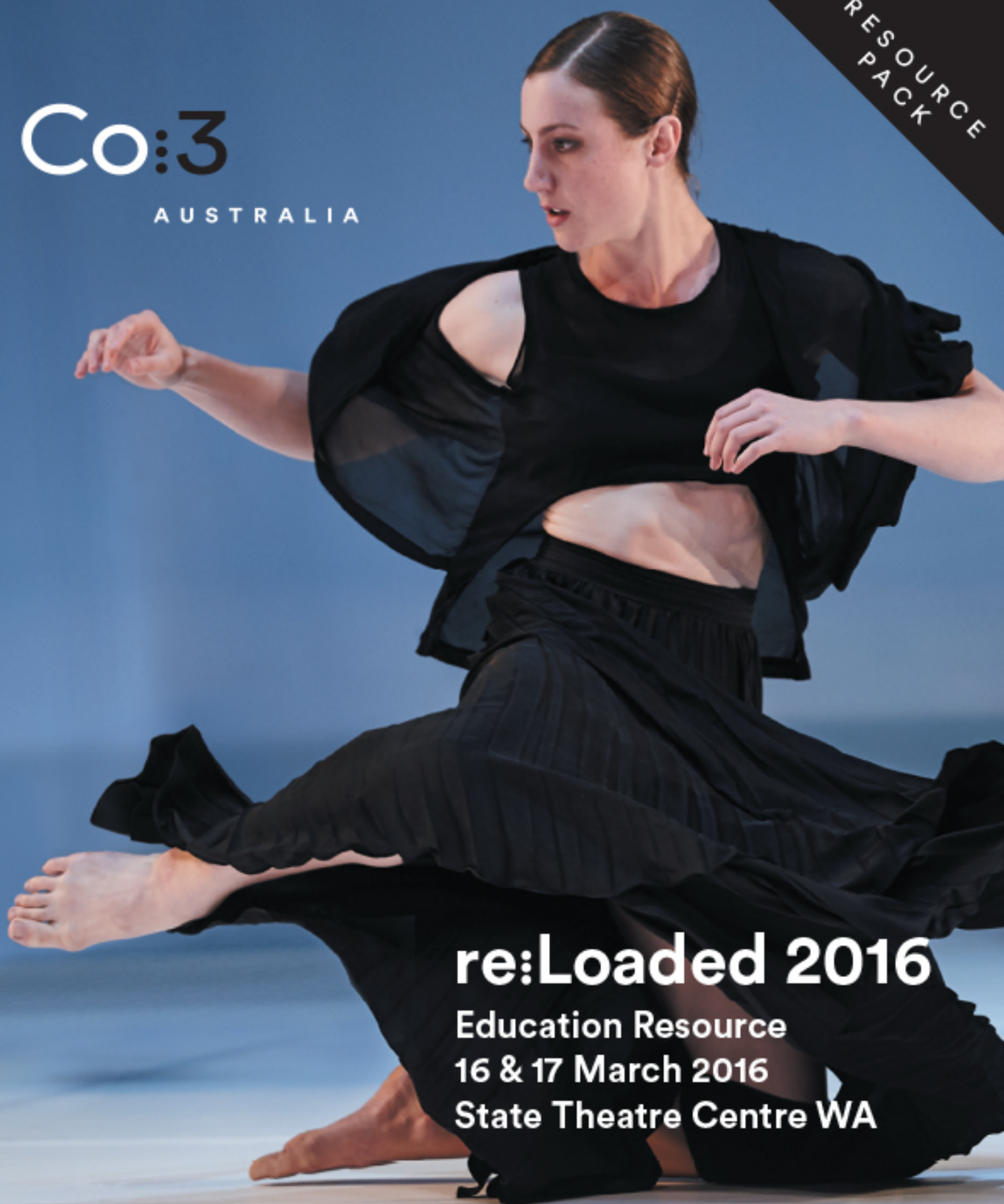


Co:3

A U S T R A L I A

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re:Loaded 2016

Education Resource

16 & 17 March 2016

State Theatre Centre WA

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Table of Contents

About Co3	3
Create, Commission and Curate.	3
Notes on the <i>re:Loaded</i> season	4
<i>Transducer</i> , Larissa McGowan	5
Choreographer's Note	5
Q&A with Larissa McGowan on <i>Transducer</i>	5
Overview: <i>Transducer</i> , a work about energy	6
Hear from a dancer: Mitch Harvey	6
Detailed video links for <i>Transducer</i>	6
Scene-by-scene, <i>Transducer</i>	7
Larissa McGowan	8
<i>What's Left</i> , Gavin Webber	9
Choreographer's Note	9
Q&A with Gavin Webber about <i>What's Left</i>	9
Overview: <i>What's Left</i> , a 'state-driven' work	11
Hear from a dancer: Talitha Maslin	11
Scene-by-scene, <i>What's Left</i>	12
Gavin Webber	13
<i>re:Loaded</i> Creative Personnel Profiles	14
Artistic Director Raewyn Hill	14
Lighting Designer Mark Howett	14
Composer – <i>Transducer</i> Charlie Chan	15
Composer – <i>What's Left</i> Ben Ely	15
Composer – <i>Carnivale</i> Eden Mulholland	15
Co3 Dance Artist Profiles	16
Katherine Gurr – Artist	16
Mitch Harvey – Artist	16
Zachary Lopez – Artist	16
Talitha Maslin – Artist	17
Russell Thorpe – Developing Artist	17
Ella-Rose Trew – Artist	17
Matthew Tupper – Developing Artist	17
Zoe Wozniak – Artist	18
Alice Hinde – Guest Artist (<i>re:Loaded</i> 2016)	18
Andrew Searle – Guest Artist (<i>re:Loaded</i> 2015)	18

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 will 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.

Notes on the *re:Loaded* season

re:Loaded is a flexible double or triple bill season presented by Co3. The first season of *re:Loaded 2015* was the official launch season for Co3 and featured three works; *Transducer* by Larissa McGowan, *What's Left* by Gavin Webber, and *Carnivale* by Raewyn Hill. In 2016, due to popular demand, Co3 presented a return season of *re:Loaded*; a double-bill of *Transducer* and *What's Left* for two school matinees and all three works for evening public performances.

Performance Details:

All performances at the Heath Ledger Theatre, State Theatre Centre, WA

re:Loaded 2016

- Wednesday 16 & Thursday 17 March, 11am *Transducer & What's Left*
- Friday 18 & Saturday 19 March, 7.30pm *Transducer, What's Left & Carnivale*

re:Loaded 2015

- Wednesday 28 – Saturday 31 October, 7.30pm *Transducer, What's Left & Carnivale*
- Sunday 1 November, 5pm *Transducer, What's Left & Carnivale*

There are a number of reasons that Co3 presented a multiple-bill season. These include:

1: Each of the pieces represents one of the Co3 programming frameworks.

Curate: Transducer - Larissa McGowan first created at Tasdance (Tasmania's state contemporary dance company) in 2012. *Commission: What's Left* - Co3's Artistic Director, Raewyn Hill, invited Gavin Webber to make this new work especially for the *re:Loaded* season. *Create: Carnivale* - For the launch season, it was important to include a work by the company's Artistic Director, Raewyn Hill.

2: By presenting three works, the company was able to expose audiences to three 'types' of contemporary dance. *Transducer*, an abstract conversation between dancing bodies that examines transference of energy; *What's Left*, a state-driven exploration of the complexity of emotions related to issues surrounding climate change; *Carnivale*, an intense and physical work that tests the endurance of the dancers and is based on themes related to a Spanish Bullfight and the Dancing Plague of 1518.

3: The range of works allowed the new ensemble of company dancers to experience working with three Australasian choreographers and provides a challenge for the company dancers, asking them to transition from one style of movement to another.



Discussion Point: What other reasons might there be for programming a multiple-bill season for Co3? Things to consider are that this was the original performance season in October 2015 and was the official launch season for the company, and the first time that Perth has had a professional adult ensemble and contemporary dance company in a number of years. What do you think you would want to present if you were an Artistic Director? Things to consider are who your audience might be and what attracts them to see contemporary dance work.

Note: This document provides information on *Transducer* and *What's Left*, two works presented as part of the *re:Loaded 2016* schools matinee performance. For information on the third work, *Carnivale*, please contact Co3.

For guidance on choreographic tasks related to the *re:Loaded* season, please contact Co3.

Work 1

Larissa McGowan

Transducer

Choreographer
Larissa McGowan

Original Production
Tasdance (2012)

Music
Charlie Chan

Original Design & Lighting
Frog Peck (Bluebottle)

Choreographer's Note

“

In developing this work I thought about how we drive our emotions through language & physicality, and questioned if there are limitations weighing heavily on our understanding of someone's exact physical or emotional state? Can we read between the lines & get a clear picture of what each other feels? How much energy is pushing us apart or pulling us together? Do we assist it or do we resist?

*I have called the work *Transducer*, a device that converts one type of energy to another, and reflected this in the energy and focus, which becomes visible between the performers. The eruptions that take place and release from the body create a spasmodic and unsettling style, which pulses and bounces between the dancers, becoming a contagious and erratic eruption of virtuosic movement.*

”

Q&A with Larissa McGowan on *Transducer*

- Please click on this [link](#) to hear Larissa talk about some aspects of *Transducer*.
Password: Transducer

The questions that were put to Larissa are listed below:

1. You chose to call the work *Transducer*, which you describe as a device that converts one type of energy to another. Can you talk us through some of the choreographic processes and devices that you used with the dancers to generate movement in line with this concept?
2. Once you've assembled a number of sequences or 'scenes' in the studio, can you describe your process of editing and sequencing material into the full work? How do you know which bits to keep and which ones to throw out?
3. For *Transducer*, you worked with Sydney-based composer, Charlie Chan, and the integration of movement with the music is one of the standout features of the work. Can you talk us through the collaboration; was it movement first and music second, or vice versa? And as a choreographer, how much influence were you able to have in shaping the final score?
4. Made in 2012 with Tasdance in Tasmania, how does *Transducer* fit within your larger body of choreographic work? Do you see this piece as typical of your choreography?
5. As a choreographer you have contributed significantly to the 'look' of *Transducer*. Can you tell us about your inspiration for the costumes?

Overview: *Transducer*, a work about energy

Transducer is a physical conversation between human bodies, examining the theme of energy. Rather than following a narrative or story line, through the scenes in the work the dancers represent various types of energy. The choreography explores both the effect that the energy has on the individual dancer as well between the dancers.

“*Transducer looks at how the dancers transfer energy between bodies in the space.*”
Larissa McGowan

Throughout *Transducer*, the dancers never touch, generating an energy and dynamic in the space between them. Some of the different types of energy that are explored in the work include:

- Sound
- Heat
- Light
- Elastic
- Stored
- Kinetic
- Magnetic

The choreography was created using these different types of energy as catalyst to movement creation.



Discussion point: What other types of energy can you think of? How can the human body represent these? How would these energies make the body move and relate to another body? Think about whether the energy is external and exerting a force on the body, or whether the energy starts from within and is expelled outward. Being clear about the genesis of the energy (internal / external) and the type of energy that the dancers are exploring is important to generating different types of movement vocabulary and to give the choreography an interesting dynamic range.

Hear from a dancer: Mitch Harvey

- ▶ Please click on this [link](#) to watch and hear from Mitch Harvey as he takes you through the thought processes undertaken in his final solo in *Transducer*. In real-time following his performance on stage, you'll hear about what direction Larissa had given him from a choreographic perspective and what he was trying to convey through movement. **Password: Transducer**

Detailed video links for *Transducer*

Q&A with Larissa McGowan	https://vimeo.com/158456301
Password	Transducer

Hear from Mitch Harvey	https://vimeo.com/158583648
Password	Transducer

Scene-by-scene, *Transducer*

Opening Duet: Firstly drawn together through a magnetic energy, the two dancers are exploring the movements of a mechanical device. As the duet develops they are exploring the functioning of a large industrial fan; long blades swiping through space, fans slowing down and speeding up as they are turned off and on.

Blowing Duets: In three sequential pairs, dancers explore the effect of sound energy through using their breath on another dancer. Watch how closely the musical score directly reflects the action on-stage.

Boys Duet: A duet examining the relationship of magnetic connection.

Birds: This fast paced and quirky duet looks at energy inside the body, quickly racing from one part of the body to another. The short and sharp movements are as if electrical impulses are surging through the body and at times cause a reaction in other dancers in the space.

Zoe Solo: Throughout this solo, the dancer explores the effect of magnetic energy. Her hands trace over and move different parts of her body; attracting and repelling like magnetic poles. Sometimes she is in control and other times the energy builds to a point that she is pulled off balance or contorted into unique shapes.

Birds Reprise: The effect of Zoe's solo bursts the group into a reprise of the Birds with stored energy in the body forcing a fast paced ensemble sequence.

Conjurer Duet: Like a magician, one dancer moves and controls the movements of another. Gradually over the course of the duet the controlling energy is transferred leaving the female dancer in charge.

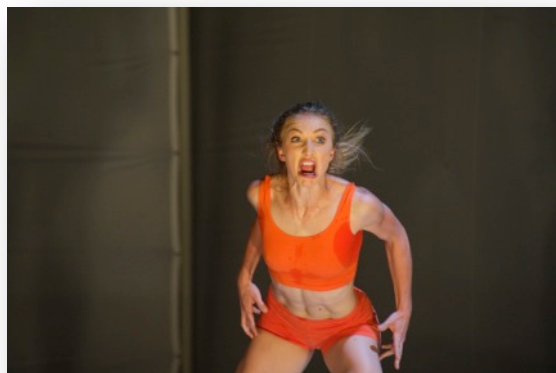
Women's Trio: This physical trio explores the feeling of elastic energy. How far can the body be stretched in one direction before it is pulled back in another?

Men's Trio: Influenced by the elastic energy of the women's trio, the three male dancers are propelled into their own energetic journey. The process starts small, with stored heat energy increasing to a faster pace that finally pulls the whole cast into a series of dynamic energy releases.

Group Pops: Returning to an internal energy, the group explores a rhythmic movement sequence.

Mitch Solo: Overwhelmed by all sorts of energy, both from within and external, Mitch sees his body pulled in various directions as a massive amount of stored energy is released. He tries hard to contain it at times, however his efforts finally exhaust him.

Katherine End Solo: The work ends in a dynamic exploration of sound. Is the dancer in control or is she at the whim of the energetic forces acting on her?



Larissa McGowan



Born in Brisbane, Larissa began her dance training at the Queensland Dance School of Excellence (QDSE), where she won the Queensland Ballet Scholarship to the Victorian College of the Arts (VCA), as well as the prize for Most Outstanding Dancer. In her graduating year at VCA, Larissa was awarded Most Outstanding Talent.

Larissa joined Australian Dance Theatre (ADT) in 2000 and has since toured extensively throughout Europe, Canada, America, Asia and Australia performing in *Be Yourself*, *G*, *Devolution*, *HELD*, *Vocabulary*, *Nothing*, *The Age of Unbeauty*, *Birdbrain* and *Attention Deficit Therapy*.

In 2008, Garry Stewart named Larissa as the ADT Assistant Choreographer. As a performer Larissa has won multiple awards, including Green Room Award for Best Female Dancer (2003), Best Female Dancer in a Ballet or Dance Work at the Helpmann Awards (2004) and the Australian Dance Award for Outstanding Performance by a Female Dancer (2004).

Moving into independent choreography, Larissa's work *Zero-sum* made its world premiere at WOMADelaide in 2009. Larissa followed this with a highly successful appearance as a guest choreographer on two seasons of *So You Think You Can Dance*. Her work *Slack* was part of the Sydney Opera House's inaugural *New Breed* season and in 2012 Link Dance Company toured this work to France and Holland. She has created *Transducer* as part of Tasdance's double bill *Voltage*. Larissa was also choreographer on *MASS* by Leonard Bernstein, presented by Adelaide Festival and State Opera of South Australia in 2012.

Larissa has provided additional movement direction for Slingsby Theatre Company's *Wolf*, State Theatre Company of South Australia's *Romeo & Juliet* and *Mneumoni* and Brink Theatre Company's *Harbinger*. In 2012, Larissa's short piece *Fanatic* premiered for Sydney Dance Company to rave reviews as part of the Sydney Opera House's Spring Dance Festival *Contemporary Women* program. This work returned to the main stage in 2013 as part of the Sydney Dance Company's triple bill *De Novo* at Sydney Theatre, which has since toured Australia.

● Work 2

● Gavin Webber

● *What's Left*

Choreographer
Gavin Webber and dancers

Costume
Kate Harman

Music
Ben Ely

Choreographer's Note

“ I recently read a book called *This Changes Everything* by Naomi Klein. It is a book about climate change and it obsessed me so much that I brought the topic to the rehearsal room. I also have a two-year old son and he was often in my thoughts throughout the process, his face looking out at the world, his questions when he's older. What we ended up making in that rehearsal room is not a piece about climate change so much as a work that deals with the complexity of the emotions that surround it. The question is, when you turn your gaze to this topic and don't avert your eyes, how do you feel? ”

Q&A with Gavin Webber about *What's Left*

You write about the work being a reaction to the complexity of emotions that surround climate change. Can you talk a little bit about reasons behind why you called the work *What's Left*?

What's Left was a classic case of a working title that stayed too long, after the performance itself adapted to the rehearsal process. Originally I was going to make a work about what we choose to discard and what we keep, in our lives, of ourselves, as consumers. The idea of making a work about climate change was never going to be the focus. To think about such a big topic and try to make a dance work out of it is a bit daunting. But when I make a work I feel like I am trying to prise something out of the process, to discover what is already there. Like the idea of a sculptor that is releasing the figure from the stone.

The name remained and still has relevance. What will be left when the repercussions of our current excess are felt? What will remain of our current way of life for my two year old when he is my age? The name is deliberately a question and a statement. It is also a stripping away of all the discussion and questioning and facts and misinformation and getting down to the emotions we feel about all the topic of climate change, including our confusion.

You credit the dancers as contributors to the choreography. Can you give an overview of the process and choreographic / improvisational tasking that you went through with them to generate movement and conceptual ideas in the studio?

We used a lot of improvisation in the creation of the work. I like to see individuals on stage, not dancers, and I want to address topics that are human, coming from places of real emotion. So it's important to me that the dancers feel investment and ownership in their movement material. I hand the show to them in the end. It's not mine, I only helped to make it. In the rehearsal room am trying to respond to what I see, that's my most important task. So we go through a lot of tasks that reveal the collection of individuals in the room to reach instinctive reactions to topics that we discuss.

WHAT'S LEFT

Together we try to build a world in which the piece sits, a feeling, or in this case a kind of vibration that is the heart of the work. I might set rules and I often participate and in the end I want to let the dancers find their own way. Then the hard part starts. From improvisation we construct a work that has the same feelings. That's not easy. It's the carpentry part of the job, but you have to build a chair before you can sit.

The score by Ben Ely, who is a long-time collaborator of yours, provides a powerful soundscape. Can you talk about the process that you and Ben go through to create the sound? Are you closely involved in the sound design, or is that quite open for Ben to interpret from the movement?

We go both ways. He leads me and I lead him. On the first day I went into the studio and got the dancers to show their emotional reactions to the idea of climate change and I made them keep changing from emotion to emotion. Talitha had just had an operation on her foot so she couldn't move at all. She just stood in one spot and in that moment I thought I saw the work, the trapped helplessness of all of us. The next day I talked to Ben about it and he had an instant response of a tuning fork that starts to distort, a vibration that underpins everything. It was a classic case of Ben reading the situation and responding perfectly. It led to Talitha being made to stand on the spot and wave at the audience for five minutes of a 25-minute work! It might have annoyed some people but I could have watched it all day. Anyway feeling frustrated and impatient is exactly the kind of emotion we were looking for.

The design elements of *What's Left* appear as integral to viewing the work. Can you talk about what, for you as the choreographer, each element represents?

The pipes were very clear but also just something that was in the room; cardboard tubes from the tarkett rolls that we started using. I'm always a sucker for objects even when I try to avoid it. Originally we started with two big wheelie bins because I thought I would use them but they were too obvious in the end. The pipes are like a city or a fallen forest. To me they are our collapsing structures and way of life but they are also pipelines full of oil. I don't know if you could always see it in the big theatre but they are full of black paint and I wanted to use them to symbolise our addiction to fossil fuels. That's why the dancers are all getting skewered by the pipes and covered in black paint like blood. The same things we rely on are killing us and we are all culpable for that.

The fence came from an idea from Mark Howett our lighting designer. I've also worked with Mark for many years so I trust anything he offers. Initially I was worried it would make the work too focused on the plight of the refugee. I didn't want that topic to dominate, even though it was always a part of it. In the end of course Mark was right and it helps contain the work and adds to the feeling of entrapment. The refugee context is there. As the world changes you can clearly see countries walling themselves off.

When you're working on a project, you'll often teach warm-up / technique class to the dancers. How integral is this as part of your creative process, and how do you see this benefitting the final work that you create?

I like to let the class dissolve into the creative process so that the dancers don't necessarily feel the divide between warming up and rehearsal. I use class to create a mood or a feeling. I've trained in Chi Gung and use techniques that get the dancers into an internal state, not an external one that is focused on technique. This is because I want to create work that comes from the inside out, rather than an outside aesthetic. Class is a great preparation to reach more unconscious and intuitive spaces. It would be a shame to get there and then take a break, go have a coffee, pass a mirror, do your hair, spray some deodorant and then try to get back into the right frame of mind.

Overview: *What's Left*, a 'state-driven' work

What's Left is a 'state-driven' contemporary dance work. By 'state-driven' we mean that each dancer on stage is aiming to generate some kind of emotional or conceptual feeling or idea and express this 'state' through his or her individual movements and through the choreography. Another word that can sometimes be used instead of 'state-driven' is character; however, in this work (and in most contemporary dance) a character is understood differently to a role in a narrative dance or play (Black Swan in *Swan Lake* for instance, or Macbeth in Shakespeare).

“Together we try to build a world in which the piece sits, a feeling, or in this case a kind of vibration that is the heart of the work.”
Gavin Webber

Throughout *What's Left*, each of the dancers represents and explores different states related to the complexity of the emotions around climate change. These include:

- Confused
- Desperate
- Anger
- Frustration
- Fear
- Insecurity
- Hopelessness
- Alienated
- Detached

The choreography that the dancers perform is generated from these starting points and they are aiming to convey this 'state' or this atmosphere or energy in the space. As well, at one point in the work, one dancer vocally addresses the audience in a state of *Denial* about the issue; “It's OK. There's nothing to see here. Don't worry about it. It'll all be fine”.



Discussion point: How do you feel about climate change? Are you confused or scared about what might happen to the world, to humanity? Do you feel overwhelmed by the complexity of the issue? Try not to debate the evidence that is 'for' or 'against' climate change, but instead seek to explore your emotional reaction to the broader issue. Exploring and deepening an awareness of our emotional reactions is the starting point to generating an authentic choreographic response to the issue and underpinned the complex improvisation tasking that was used to create the content for *What's Left*.

Hear from a dancer: Talitha Maslin

- Please click on this [link](https://vimeo.com/158583632) to hear from Talitha Maslin as she talks you through the emotional states that she experiences whilst performing her opening *Waving* solo. You'll hear about what Gavin and Talitha were aiming to convey through this opening sequence. **Password: WhatsLeft**

Hear from Talitha Maslin
Password

<https://vimeo.com/158583632>
WhatsLeft

Scene-by-scene, *What's Left*

Talitha Waving: Imagine being stranded on an island. You think you can see a boat on the horizon so you start to signal for attention. Can they see you? Are you going to be left alone? Will you survive? Toward the end of the solo, Talitha uses Semaphore to signal an SOS distress call.



First Duet: This duet explores the idea of dependency; do we need each other to survive? How reliant are we as a species on each other and also on our environment to maintain life? In this scene, the dancers stay closely connected, even when they are trying to push each other away.



Pole Solo & Pole Trio: Gavin Webber comments on the use of poles in these two scenes: *The pipes are like a city or a fallen forest. To me they are our collapsing structures and way of life but they are also pipelines full of oil. I don't know if you could always see it in the big theatre but they are full of black paint and I wanted to use them to symbolise our addiction to fossil fuels. That's why the dancers are all getting skewered by the pipes and covered in black paint like blood. The same things we rely on are killing us and we are all culpable for that.*

Popcorn: Breaking from the pole trio, an eruption of movement as each dancer deals with the tension of their emotional states. Rising and falling movements express a state of disarray; confused, off-balance, and in a state of mania. In terms of the 'state' of each dancer, they are exploring anger, desperation, fear, and panic.

Natural Disaster and Denial: The Popcorn scene transitions into the three dancers being caught in a series of natural disasters demonstrating the instability of the natural environment; the first being shaking in an earthquake. Subsequently, each dancer is tossed through tsunami and barraged by extreme weather events. One character is clearly in denial of what is going on and addresses the audience to proclaim, *"It's OK. There's nothing to see here. Don't worry about it. It'll all be fine"*. Contrastingly, one dancer begins to slip and slide and writhe on the floor amidst the chaos around him; this can be viewed from a number of perspectives – for example, representative of humanity's slippery descent into a point of no return with climate change, or more literally as a physical entity (human / animal) being caught in an oil slick.

Life Raft: Talitha gathers as many poles as she can in order to construct a life raft; her place of safety. The poles represent scant belongings, asking the question *"how much do we really need to keep afloat?"* The other dancers approach as if to help her, however then begin to pull away all that she has left; this image represents a number of concepts including people (multi-national corporations) destroying the natural environment through deforestation and removal of support for refugees (who literally travel across the ocean to reach Australia).

Final image: *What's Left* leaves us with a question; if the last two poles are removed, what are we left with? Will we survive?

Gavin Webber



Gavin is a choreographer, teacher and performer based in Coolangatta, Queensland and working between Australia and Europe. Gavin started dancing relatively late after many lost years spent hitch-hiking, skiing, writing, camping and studying.

In 1993, Gavin joined Meryl Tankard at Australian Dance Theatre after training as a dancer at the Centre for the Performing Arts in Adelaide. Staying with Meryl until 1998, Gavin left for a tour in Europe, later joining Wim Vandekeybus and

Ultima Vez in Belgium.

Returning to Australia, Gavin was appointed Artistic Director of Dancenorth in 2005, creating and touring seven works during his four-year tenure. Gavin is co-founder of Splintergroup and Animal Farm Collective, based between Berlin and Australia, and has created four international co-productions, *lawn*, *roadkill*, *Food Chain* and *Good Little Soldier*, which have toured extensively throughout the world. In 2010, *lawn* and *roadkill* received six Greenroom Awards in Melbourne.

As a teacher, Gavin has worked with many international companies including Ultima Vez, Sasha Waltz and Guests, Jan Fabre, Chunky Move, Les Ballets C de la B, Australian Dance Theatre and every year as part of Impulstanz in Austria. Recently Gavin performed again with Ultima Vez, choreographed for Stalker and Perth Theatre Company, created a bar brawl for Berlin film-maker, Julian Rosefeldt, and worked with PVC in Freiburg, Germany.

In the beginning of 2013, working with Grayson Millwood and Jeff Wood, Gavin created *Frontier*, an experimental film about dirt. Animal Farm Collective is currently presenting a new work, *Cock Fight*.

***re:Loaded* Creative Personnel Profiles**

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.

Prior to joining Co3, Raewyn was Artistic Director at Dancenorth where her achievements were significant; including 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 recognized in the Top 50 Most Influential people in North Queensland, and was made a Queensland Culture Champion by the Queensland Government.

She 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).

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 – Transducer

Charlie Chan

Charlie Chan is an Australian composer, pianist, multi-instrumentalist and recording artist. She has written soundtracks, scores and themes for feature films, TV series and theatre productions, is sought after as a public speaker on composition and digital innovation topics, plus also writes and records ambient solo piano compositions.

With a career spanning almost three decades following a prodigious start in her early-teens, Charlie brings broad-ranging musicality, a natural business affinity and contagious energy to all of her endeavours.

As a composer for feature films, TV series, documentaries, dance and theatre productions, Charlie has myriad screen and stage musical credits. These include soundtracks for *Killing Time* (2011's most anticipated Australian drama series starring David Wenham), *Me Myself I* (feature film starring Rachel Griffiths), high-rating Australian television staples McLeod's Daughters and Australian Story.

Composer – *What's Left*

Ben Ely

Ben Ely has been working in the music industry for over 20 years, primarily with multi-ARIA Award winning group, Regurgitator, and has branched out into film, TV, Live scores and various other endeavours. He has also performed with Decoder Ring, composing and producing the soundtrack for the Australian film, *Somersault* (AFI Award for Best Picture, 2004).

Ben has worked in countless other bands and smaller projects including collaborating on the Dancenorth & Tasdance production of *Threefold: Webber / Hill / Huang Yi* (2014) with contemporary dance works by choreographers Gavin Webber (AUS), Raewyn Hill (NZ) and Huang Yi (Taiwan). He also performed in and composed for Gavin Webber's *Rockshow* (2009) in Brisbane.

Composer – *Carnivale*

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, Touch Compas and Footnote Dance Company.

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 is played in over 50 countries.

Recently Eden worked with world-renowned producer Victor Van Vugt (Nick Cave, PJ Harvey) on his second album *Hunted Haunted* which attracted rave reviews in both NZ and Australia. Eden is jetting off to LA in May to record a new album. Eden is the creative force behind Faux Italic – a design company dedicated to creating lo-fi music videos and artwork for emerging bands and artists.

Co3 Dance Artist Profiles

Katherine Gurr – Artist



Katherine graduated from the Western Australian Academy of Performing Arts in 2012. She was awarded the Hawaiian Award for Dance for the Most Outstanding Graduating student in Bachelor of Arts, and the Dance Theatre of WA Award, as the student in their first year of dance that has demonstrated the most potential.

Since graduating, Katherine has worked in Adelaide with Lisa Griffiths in her work *Chance*. Katherine was the recipient of the Australia Council for the Arts' Artstart grant, enabling her to perform with Tasdance and Dancenorth in *Threefold: Gavin Webber / Raewyn Hill / Huang Yi*, and to travel to the UK to broaden her dance influences. In 2015, Katherine has worked with The Human Arts Movement collective in Adelaide, and Tasdance touring *Luminous Flux: Tanja Ledjke / Byron Perry* through Victoria and New South Wales.

Mitch Harvey – Artist

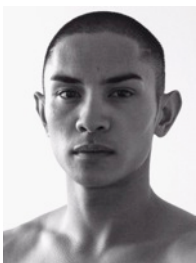


Since graduating from the Western Australian Academy of Performing Arts (WAAPA) in 2013, Mitch has performed with Leigh Warren and Dancers alongside the State Opera of South Australia for the performance of the Phillip Glass Trilogy. Mitch performed Brooke Leeder's award-winning work *Mechanic* at Fringe World. Mitch has also worked for independent choreographers, Daisy Sanders and Eve Newton-Johnson.

During his time at WAAPA, Mitch studied abroad at the Taipei National University of the Arts for six months learning eastern style movements and modern techniques, and worked with choreographers such as Leigh Warren, Kim McCarthy, Xioag Xiong Zhang, Graeme Collins, Twyla Tharp, Charlie Hodges as well as remounting Nacho Duato's *Jardi Tancat*. Before entering WAAPA, Mitch performed with STEPS Youth Dance Company under the directorship of Sam Fox and Alice Lee Holland. Most recently, Mitch was a part of a development of a new work with Danielle Micich and Force Majeure.

Mitch also attended Perth School of Ballet under the direction of Janine Ban and Simone Jackson-Pike.

Zachary Lopez – Artist



Born in Brisbane, Zachary began his dance training at the Queensland University of Technology graduating with a Bachelor of Fine Arts in 2013. He received the Patricia Macdonald Memorial Scholarship for the Most Outstanding Graduate and was given the Exceptional Young Artist Scholarship for Sydney Dance Company's Pre-professional Year, which he completed in 2014.

Zachary was the recipient of the Australia Council for the Arts Artstart Grant, enabling him to learn and work with artists and companies internationally such as Marina Mascarell with the Regensburg Theatre (Germany), Skånes Dansteater (Sweden) and as an apprentice dancer with Ivan Perez (Korzo Theatre, Netherlands). Most recently he has collaborated independently with Dean Walsh, has worked seasonally with Opera Australia in Sydney and performed in Sydney Symphony Orchestra's *Le Grand Tango* as an Associate Artist of Sydney Dance Company with choreographers Rafael Bonachela, Lucas Jervies and Cass Mortimer Eipper.

Talitha Maslin – Artist



Talitha is a graduate of the Western Australian Academy of Performing Arts and works in the independent dance sector as a performer, teacher and choreographer. Nationally, Talitha has performed in works by Lucy Guerin Inc, Antony Hamilton, Opera Australia, and in WA with Link Dance Company and Ochre Contemporary Dance Company.

In 2013, Talitha was awarded an Ian Potter Travel scholarship with which she attended ImpulsTanz festival in Vienna. Talitha was a teacher in residence at Attakkalari Centre for Movement arts in Bangalore, India, where she choreographed her first group piece, *Systematic Confusion*. Talitha has worked alongside Alice Lee Holland for Ausdance WA's Future Landings program, and has presented short choreographic works at *First Run* at Lucy Guerin Inc and *Short and Sweet* festival in Melbourne.

Russell Thorpe – Developing Artist



Russell graduated from the Western Australian Academy of Performing Arts in 2013 with a Bachelor of Arts in Dance and has since been working as a professional performer, independent artist and teacher. In 2015, Russell choreographed a solo *(Ne)on*, which was supported by The Blue Room Theatre's *600 seconds* program, and performed in *Everything's Coming Up Roses* choreographed by Eve Newton-Johnson for Fringe World.

In 2014, Russell performed in *Body Assemblies* facilitated by Rhiannon Newton as a researcher and performer, and worked with Tony Currie on his DCA-funded Stage 1 development of *Thin Slicing*. As well, Russell performed at the 2014 Fringe World in *I Don't Care About Your Dreams* choreographed by Louise Honeybul.

Ella-Rose Trew – Artist



Ella-Rose Trew graduated from the Western Australian Academy of Performing Arts (WAAPA) with a Bachelor of Arts (Dance) in 2009. She was awarded the Hawaiian Award for Most Outstanding Graduate.

In 2010 Ella-Rose was a member of Link Dance Company. She has toured to Bilbao, Spain, Oulu and Finland performing Sue Peacock's *Lost and Found*. Whilst in Finland, she undertook a six-week residency with collaborator Isabella Stone. She has performed and worked with Buzz Dance Theatre and independent artists Jo Pollitt, Paea Leach, Aimee Smith, Shona Erskine, Rhiannon Newton, Cadi McCarthy, Emma Fishwick, Isabella Stone and Laura Boynes. She is a recipient of a 2015 Young People and the Arts Fellowship through the Department of Culture and the Arts, a peer assessor for DCA and a teacher for Strut Dance, WAAPA and Link Dance Company.

Matthew Tupper – Developing Artist



Matthew undertook his tertiary dance training at the Western Australian Academy of Performing Arts (WAAPA). During his time at WAAPA he performed works choreographed by Kim McCarthy, Andries Weidemann, Amaury Lebrun, Jo Funaki and Natalie Weir. He continued his professional development with LINK Dance Company where he collaborated and performed works choreographed by Jo Pollitt, Jacob Lehrer, Sue Peacock, Michael Whaites, Larissa McGowan and Twyla Tharp.

Matthew's professional career has seen him work and perform with the West Australian Ballet, Barking Gecko Theatre Company, Ochre Contemporary Dance Company, Strut Dance, English National Opera and Buzz Dance Theatre.

Zoe Wozniak – Artist



Graduating from the Western Australian Academy of Performing Arts (WAAPA) with a Bachelor of Arts (Dance) in 2013, Zoe was the recipient of the Hawaiian Award for Most Outstanding Graduate.

In 2014, Zoe was a member of Link Dance Company, receiving her Honours in dance, and performing works by Michael Whaites, Natalie Allen, Matt Cornell, Liesel Zink, and international choreographer, Tamas Moricz. During her Honours year, Zoe performed in Brooke Leeder's award winning choreography, *Mechanic*, at Fringe World.

During her training at WAAPA, Zoe performed Twyla Tharp's, *Sweet Fields* at the 2012 Australian Dance Awards, Raewyn Hill's, *Fugue*, lead female role in Xio-Xiong Zhang's, *Rite of Spring*, Leigh Warren's, *There's No Time Like the Present* and Nacho Duato's, *Jardi Tancat*, restaged by Kim McCarthy. Zoe was a member of STEPS Youth Dance Company from 2010-2011, performing in *Phoenix* and the *Phoenix* regional tour under the artistic direction of Alice Lee Holland.

Alice Hinde – Guest Artist (*re:Loaded* 2016)



Alice Hinde completed a Bachelor of Fine Arts (Dance) at the Queensland University of Technology in 2005 and joined Dancenorth for 4 years under the Artistic Direction of Gavin Webber. In 2009 she worked with Animal Farm Collective, Stalker Theatre Company, Force Majeure, Physical Virus Collective (Germany) and returned to Dancenorth to work with then Artistic Director Raewyn Hill. During this time Alice created a number of her own works and designed and coordinated costumes for Dancenorth, Force Majeure, Animal Farm Collective, Regurgitator and The Australian Ballet.

Most recently Alice has completed a Diploma of Interior Design and Decoration at the Commercial Arts Training College (2015). Alice is also a founding collaborator on THE FARM, a group working within the realms of traditional theatre and dance, installation, film and immersive theatrical experiences that show the fragility and strength of the human condition.

Andrew Searle – Guest Artist (*re:Loaded* 2015)



Born in Adelaide, South Australia, Andrew developed a love of movement and physical expression from childhood. At 14, Andrew pursued training in Ballet and Contemporary techniques at Terry Simpson Studios. After graduating high school in 2008, Andrew trained full-time at the New Zealand School of Dance (2010–2012) and received a Diploma in Dance Performance.

Andrew was given his first graduate employment opportunity by Raewyn Hill at Dancenorth in 2013, performing and touring with the company throughout Queensland, Tasmania and to New Zealand. Whilst at Dancenorth, Andrew worked with choreographers Gavin Webber and Huang Yi, as well as collaborating alongside Tasdance for the 2014 season of *Threefold: Webber / Hill / Huang Yi*.

Most recently, Andrew worked with Gavin Webber and The Farm on a creative development in Brisbane and performed with Tasdance on their 2015 *Luminous Flux* season with works by Tanja Liedtke and Byron Perry, touring Tasmania, Victoria and New South Wales.

For further bios and Co3 dance artist videos visit <http://co3.org.au/program/> - artists

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act

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belong

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commit

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



**act
belong
commit**