

Co3 Contemporary Dance presents

ARCHITECT OF THE INVISIBLE

Devised and Directed by Raewyn Hill

11 – 15 October 2023
Heath Ledger Theatre
State Theatre Centre of WA



Photo by Stefan Gosatti

Co3 acknowledge the Whadjuk people of the Nyoongar nation, the Traditional Owners of this land and pay respect to Elders past and present. We celebrate those who have danced across Boodja for more than 60,000 years and it is our hope that dance unites our humanity.

ARTISTIC DIRECTOR WELCOME



As Artistic Director of Co3 Contemporary Dance, I reflect on the great privilege it is to be entrusted with the company vision, and the deep responsibility we have to inspire and enrich lives through the work, programs, opportunities and art that we create.

In bringing you my seventh creation for the company, ARCHITECT OF THE INVISIBLE, I have once again been blessed with the gift of time and trust to be able to pursue a creative work of scale. As is true of the themes within this work and through the journey over the last few years, it has been our collaborators, our ambassadors and our community who have helped us bring our work to the stage. My sincerest gratitude goes to those who have supported our company, of whose number is humbling.

Specific thanks go to the Board, the Co3 team and Co-CEO Hilary McKenna for their commitment and trust in bringing this work to life, to Dave Mack, Laura Boynes and Sam Coren for your unwavering generosity and ease in the creative process and for the great care you have given the dancers.

To my collaborators, advisors and creatives for breathing life into the work and encouraging me to explore new creative territories, to Michael Whaites and the LINK Dance Company for forming part of this mighty ensemble and to our Co3 Dancers who have risen to remarkable heights. Thank you for your dedication and passion in realising this ambitious work. For your endurance, your fire and grit, and your willingness to go beyond.

And to you the audience, this work reflects you, and the ability for each of us to achieve extraordinary things – sometimes individually but always together.

Thank you.

Raewyn Hill
Artistic Director

EXECUTIVE DIRECTOR FOREWORD



This is my first season as Executive Director of Co3, and I am so proud to carry this torch. I'm already deeply inspired by the talent, passion and dedication that flows within this hardworking team.

Through these pages, you'll read more about the journey of creation Artistic Director Raewyn Hill has traversed from inception to performance, echoing the very themes of endurance and sacrifice that Dante explores. This work is a testament to all who have moved with us along this path.

My heartfelt thanks go to our remarkable team led with Co-CEO Raewyn. From our talented creatives, to all of Co3's dancers joined on stage by LINK Dance Company, the hardworking crew, all supported by our outstanding administration team... each of you have left an enduring mark on this project and its success is a testament to you all.

I express my deep thanks for the generous support of our dedicated, nurturing and loving community, who recognise the value and importance of our art.

Collaboration has also been a key part of the success of ARCHITECT OF THE INVISIBLE; both formally and informally. Elements of this production have been made possible through the support of companies including Western Australian Academy of Performing Arts, West Australian Opera, Black Swan State Theatre Company, WA Museum Boola Bardip and West Australian Ballet, to name a few.

I acknowledge our partners the Government of Western Australia through the Department of Local Government, Sport and Cultural Industries, as well as the Federal Government through Creative Australia's RISE Fund.

I express Co3's sincere appreciation to Principal Partner Wesfarmers Arts, and Project Partner EY for their continuing support and to all of our supporting partners. I would also like to thank Victor Giudicatti and The Re Store for our residency at the European Foods Warehouse this year.

Our Co3 Heroes are the backbone of our existence and provide a foundation for creativity, artistry and new work to come to life. I am thrilled to have joined this community of supporters and am already moved to see the value these gifts have in realising a dream.

Thank you for being on this journey with us. No matter how you support our company, you are a welcome member of the Co3 family. Please don't hesitate to reach out to discuss how you may be able to support us further, so we can continue to inspire and enrich lives through contemporary dance.

Move with us.

Hilary McKenna
Executive Director


Wesfarmers Arts

A PROUD PARTNER WITH
CO3 CONTEMPORARY DANCE AUSTRALIA

DANCE FOR EVERYONE

RAEWYN HILL
Artistic Director
Co3 Contemporary Dance Australia

Performing Arts WA Awards for ARCHIVES OF HUMANITY (2021) presented as part of Perth Festival
OUTSTANDING NEW WORK - DANCE | OUTSTANDING ENSEMBLE - DANCE | OUTSTANDING STAGE DESIGN - DESIGN



Photo by Stefan Gosatti

CREATIVES



Devisor, Director & Costume Designer
Raewyn Hill



Composer/ Musical Arrangement
Iain Grandage



Set Designer
Tyler Hill



Production Manager & Lighting Designer
Mark Haslam



Dramaturg/ Writer
Richard Longbottom



Literary Scholar and Advisor
(Stage 2 Development)
Prof. John Kinder



Rehearsal Director
Laura Boynes



Rehearsal Director
Sam Coren



Cultural Advisor
(Stage 1 Development)
Ian Wilkes



Stage Manager
Sophia Morgan



Assistant Stage Manager
Riley Billyeald

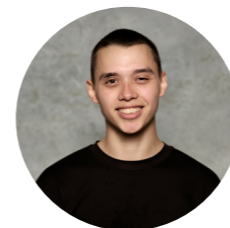
SPECIAL THANKS TO

Class Teachers
Sam Coren
Alex Kay
Dave Mack

Health & Wellness
APS Physiotherapy – Lisa Bowden
Revo Fitness
Kate Starre OAM

Secondee
Valentina Emerald

CO3 DANCERS



Macon Escobal Riley



Francesca Fenton



Campbell Gateley



Zendra Giraud



Storm Helmore



Alex Kay



Alice Kell



Sean MacDonald
(Ngati Kahungunu, Rangitane)



Russell Thorpe



Ella-Rose Trew



Zachary Wilson
(Ngati Kahu ki Whangaroa)

LINK DANCE COMPANY (WAAPA)



Madilynn Bayliss



Aly Byrne



Elizabeth Chapman



Annmarie Clifton-James



Ebony Cunliffe



Lara Dorling



Chelsea Goodchild



Amelie Ladyman



Keana Mislant



Hannah Mitchell



Sophie Sibbons



Kailyn Tang

CHOREOGRAPHER'S NOTES



*Midway upon the journey
of our life
I find myself within a forest dark,
For the straight forward pathway
has been lost.*

So begins Dante Alighieri's timeless masterpiece, *The Divine Comedy*. For me, a constant guide-post in my life has been dance and where, through choreography, I have had the privilege to explore and express meaning in a complex world. And now, somewhat in the middle of my own journey through life, ARCHITECT OF THE INVISIBLE draws inspiration from a week-long isolation and endurance exercise on Nyoongar and Gubrun country and the reimagination of Dante's cantos.

Encapsulating the essence of Dante's epic journey through the realms of Inferno, Purgatorio, and Paradiso, through the cantos reimaged we transform his intricate allegory into something new. Bringing together an incredible creative team, Iain Grandage (Composer/ Musical Arrangement), Richard Longbottom (Dramaturg/ Writer), Tyler Hill (Set Designer), and Mark Haslam (Lighting Designer) each give a cornerstone, a boundary against which the choreography can rest and wrestle.

Thanks also to Professor John Kinder for his constant support and reflection through this process. His unceasing enthusiasm for our partnership and Dante's work has for me emphasised the relevance

of classical literature and its ability to inspire new forms of expression.

Descending into an environment of fiery and pulsating energy, in Inferno we latch onto images of the torment of the damned, of sin, and of transgression. As the abstracted narrative progresses, in Purgatorio there begins the ascent from darkness into light, and a fluidity and grace that aims to reflect the themes of hope, of transformation. And in the final section, Paradiso, the performers meet us further clothed so that the viewer may see themselves more in those on-stage; a purposive reflection of the idea that through human connection we may find a deeper connection, a God or other. A transcendence on Earth, they dance together, yet individually in colours of faith, hope and charity.

Dance for me is an exchange of energy, an experience that bridges the gap between performer and viewer. The life and death of each of us has its influence on others, in essence we learn through encounters with someone else, therefore the roles of Dante, Virgil and Beatrice morph between dancers, representing that we are one and all. I offer this work as a kinetic contemporary portrait, a space for introspection and contemplation. ARCHITECT OF THE INVISIBLE reminds me that, like Dante's journey, our own lives are a dance of choices and consequences, and always with the potential for transformation, reflection and growth.

Raewyn Hill
Artistic Director



Photo by Stefan Gosatti

COMPOSER'S NOTES



What a joy it has been to collaborate with Raewyn Hill and the extraordinary Co3 movers on ARCHITECT OF THE INVISIBLE.

There is something profoundly unifying in Raewyn's vision of humanity. Bodies moving not in regimented patterns but in organic ever-evolving masses – each individual having unique agency yet always connected to the greater community. This empathic and tender vision is everywhere through ARCHITECT OF THE INVISIBLE. It is thrillingly counterbalanced with an urgency and quest for relentless physicality that is a hallmark of Raewyn's oeuvre. The journey between these two aspects is where my musical response lies. Driven yet tender. Industrial yet human. Strings and percussion dominate, with subsonics speaking of worlds beneath and within.

I'd love to specifically thank Michael Chaney and Margrete Helgeby Chaney for their great generosity in commissioning this score. It has been a dream to re-enter the creative space after a number of years, and their support for collaborative art making is deeply appreciated.

Iain Grandage
Composer/ Musical Arrangement

Iain Grandage's composition is made possible by inaugural Creative Commission Fund supporters Michael Chaney & Margrete Helgeby Chaney.



Photo by Stefan Gosatti

DANTE'S DIVINE COMEDY – A JOURNEY TO MEANING



'Midway on the journey of our life, I found myself lost in a dark wood.' So opens Dante Alighieri's *Divine Comedy* (in Clive James' amazing original translation), the story of one person's vision of total reality. From the depth of some personal crisis, Dante tries

to escape by his own resources. He glimpses in the distance the place where he wants to be: a mountain top bathed in the warm glow of the morning sun, the promise of a new beginning. But wild beasts block his path, beasts of Lust, Pride and Greed. The only way out is to follow a guide who promises to lead him from misery to happiness.

The guide (Virgil) tells Dante that true happiness does exist and it is for him. But he cannot just reach out and seize this joy as if it were something he could own and control. This happiness is a gift, an offering to Dante's deepest longings. It must be reached through surrender and self-knowledge. Dante must travel into himself before he can move out into the gift, he must descend to the depths of his nature so that he can climb to the height of his potential.

His journey takes him through three stages. Hell is the place we create for ourselves when we turn our back on our potential and reject our true nature, and live 'by desire not by reason'. Purgatory is the zone of becoming, the space between memory and desire, between regret and hope. Paradise is our destiny, where Dante discovers that the more his desires are satisfied, the more they grow as he plumbs the depths of Infinite Being. Dante's journey lays out

a map of the human heart, in all its capacity for meanness and generosity, for despair and risk, for fear and love.

This universal tale of healing and redemption is told as a journey. Dante moves through imagined spaces with exact geometries: nine circles of sin in the pit of hell, nine terraces of sinful tendencies on the mountain of purgatory, nine heavens of completeness in paradise. The steps on the stage of this Co3 production demonstrate Dante's belief that all reality is held together by the Mystery in a synthesis that is rational, though beyond our reason, and good.

To communicate his vision, Dante chose to write a story. Perhaps this explains why we still read this tale of 700 years ago today. All the world loves a story. And humankind lives on friendship. On his journey Dante is never alone but always accompanied by a guide, a friend, one wiser. Everything he learns he learns in an encounter. All this unfolds in a journey, as Dante is always moving, an "energy moving through space", to quote a phrase Raewyn Hill uses to describe the essence of dance. Even love, which the centre of everything, is movement as the heart reaches towards what it desires. At journey's end, Dante looks the Mystery in the face and sees that God is Love. So the darkness shall be the light, and the stillness the dancing.

John Kinder OSI
Emeritus Professor of Italian Studies
University of Western Australia



Photo by Stefan Gosatti

THE DIVINE COMEDY IN MOVEMENT



Always up for a challenge, I was thrilled when Raewyn asked 'Can you re-write Dante's Cantos for the new work?' Having worked with Raewyn over many years, our creative partnership has evolved and more recently (for ARCHITECT OF THE INVISIBLE and previously *Archives of Humanity*) I've enjoyed our new artistic collaboration where I get to write ideas into existence.

Up we look, my weary body, waiting for you as we balance at the edge of light.

Hold me now, body half-formed, half-held,

Ripped by the climb and hammered by the light.

Excerpt from Inferno – Canto I
(renamed) The Edge of a Journey

Slipping into the spiritual journey of *The Divine Comedy*, with Dante narrating things in the first person, what I aimed for in my writing was to shape a platform for bodily, choreographic language and impetus to emerge. Not a retelling, but an abstracted stimulus for Raewyn and the wonderful team of artists to initiate their own paths, their own movement vocabulary that could form a basis for this new work. A version, of a version, of a version.

Unfurl your crooked back. Uncast your knees from your tangled chest.

Unclasp your fingers and let your voice sing and open your face.

Unfurl your crooked backs and set me free.

Excerpt from Purgatorio – Canto XI
(renamed) Moving rocks with beating hearts, a crouching figure

I followed my interest in each, whether that be a single word, a phrase, or loosely interpreting the philosophical stage that Dante was at in his journey. Wherever possible, rephrasing, re-finding *The Divine Comedy* in language of the body, of movement, of temperature, of sound; something that could be translated into an embodied, aesthetic, 'dance' experience. Regenerating a landscape, discovering rhythms, opening spaces, giving prompts to a world that formed in me as I worked through Inferno, Purgatory and into Paradise.

The sun settles, and my voice, no longer at arm's length, settles.

I am lifted, my hairless head, my feathery wings, are absorbed in the golden light.

A thousand beating wings, a thousand bleeding hooves, a thousand flaming clasped hands, a thousand broken knees scraped across the crooked path. I am no longer weary.

You are by my side.

I smile. It is silent.

You are the love which moves the sun and the other stars.

Paradiso – Canto XXXIII
(renamed) The love which moves the sun and the other stars

Richard Longbottom
Dramaturg/ Writer
ARCHITECT OF THE INVISIBLE



Photo by Stefan Gosatti

THE TRACK – CREATIVE DEVELOPMENT

As part of the initial stage of development for ARCHITECT OF THE INVISIBLE, in November 2022 Raewyn Hill, Collaborator and Cultural Advisor Ian Wilkes, four dancers and support personnel embarked on a remote expedition with the artistic intention to explore the concepts of endurance and isolation. With permission from the Department of Primary Industries and Regional Development and Elders from Nyoongar and Gubrun country the team worked along 62km of abandoned track along the State Barrier Fence east of Southern Cross over seven days.

This was a unique opportunity of rarely afforded, and yet highly valuable, time and resources for a conceptual development and it required phenomenal trust in Hill's artistic process.

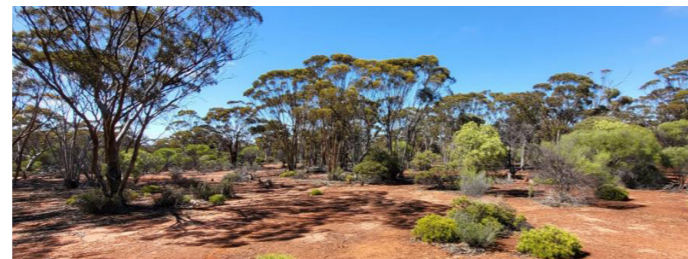
“The Track” development allowed the symbolic scale deserving of the work's larger themes; as the dancers were situated in moments of physical and psychological endurance, and challenged by the immensity of the remote and harsh landscape they found themselves in. Nevertheless, their journey was guided by care and intentionality, and grounded by the equally ethereal and isolating act of sleeping under the stars in swags.

Raewyn tasked dancers with a series of challenges along the journey, such as walking 5km without letting one of the dancers touch the ground, bearing each other's weight, or carrying fire. The team created “dance studios” along their path by clearing

areas and evening ground. She reflects, “The idea was about taking a group of people and stripping away everything that they knew. Everything they relied on, just pulling it back to absolute basics and existing on country with very little. Well, I say very little, but it ended up being everything because we had each other.”

Hill went on to subsequent studio developments with a conceptually rigorous foundation on which to lay the ambition of the work and with an extended cohort of dancers.

“The Track” development was made possible by the Restart Investment to Sustain and Expand (RISE) Fund.



“THE TRACK” TEAM

ON THE TRACK

Devisor & Director Raewyn Hill

Cultural Advisor and Artist Ian Wilkes

Operations Lead James Alexander

Medic/2nd Support Matthew Brice

Co3 Dancers Francesca Fenton, Alex Kay, Storm Helmore, Ella-Rose Trew

Videographer Mitchell Aldridge

OFF THE TRACK

Nyoongar Elders Uncle Mick, Uncle Claude, Jason Bently

Merredin Cultural Liaison Michael Hayden (Maarli Services)

Artistic Associate Alice Kell

Producer Jess Knight

Senior Project Officer State Barrier Fence Craig Robins

Pest Management Technician Jamie “Frog” Taylor

THE CHAIN PROJECT

A CO3 DIGITAL COMMUNITY ENGAGEMENT INITIATIVE

Following The Track a series of moving images was created, devised by Raewyn Hill and video artist Elham Eshraghian-Haakansson, forming the central point of reflection in THE CHAIN PROJECT. This digital engagement initiative has gathered stories and sentiments from individuals from the Western Australian community about endurance. After contemplating the visuals and the themes of hope and endurance, participants are invited to share their thoughts which are shared with the community in the form of a star, with contributions forming a constellation called ETERNA.

The moving images from THE CHAIN PROJECT are projected on the wall of the Old Gaol at WA Museum Boola Bardip throughout the ARCHITECT OF THE INVISIBLE season from sunset until late. These illuminations were made possible by the City of Perth. In November, CONNECT 2023: THE CHAIN PROJECT will tour for five weeks throughout WA with the education and engagement team.

We invite you to OBSERVE – REFLECT – PARTICIPATE, by submitting your thoughts and star at co3.org.au/thechainproject/

THE CHAIN PROJECT VIDEO PRODUCTION CREDITS

Concept Raewyn Hill and Elham Eshraghian-Haakansson

Movement & Image Choreography Raewyn Hill

Video Artist/ Film Director Elham Eshraghian-Haakansson

Assistant Director Asha Kiani

Director of Photography Elliott Nieves

Camera Assist David Atwell

VFX Design Jarrad Russell

Runners Christian Haakansson, Eckart Haakansson

Paramedic Arjang Pirmorady

Safety RMS Manager Graeme Richards

Co3 Dancers Francesca Fenton, Storm Helmore, Alex Kay, Alice Kell, Ella-Rose Trew and Ian Wilkes

Co3 Support Dave Mack

Co3 Photographer Mitchell Aldridge

Digital Engagement Web Developer Steve Berrick



Photo by Elham Eshraghian-Haakansson

BEHIND THE SCENES

A SPACE TO CREATE

With the unique repurposing of Tyler Hill's set from West Australian Opera's production of *Iolanta*, Raewyn Hill knew her ambitious work needed to be created on this epic staircase. This presented Co3 with the challenge of finding a space where this could happen. With the generosity, understanding and support of the Re families from European Foods Wholesalers (properties) and the Re-Store, Co3 has been able to take up a residency over a year in one of the Northbridge warehouses, allowing the immense set to be re-built, extended and created upon.

This venue in Francis Street, has its own legendary story enduring over almost a century, from humble beginnings to a business affectionately known as "the family that taught WA how to eat". European Foods Wholesalers (EFW) started in 1960 as an offshoot from the Re-Store which has been in operation since 1936 and has the same generational ownership to this day.

The first premises of EFW was a small warehouse in West Perth. As the business expanded it relocated in 1969, to a large, purpose-built warehouse on Aberdeen Street in Northbridge. EFW continued to grow rapidly, incorporating; food and beverage wholesale, food service distribution, cheese and coffee production with products mainly sourced from Europe and Australia. Gourmet and continental foods/beverages remained the central pillar of the business. EFW's large customer base throughout WA comprised of restaurants, hotels, function centres, cafes, delis, mining sites, takeaway foods, pizzerias, school canteens, major supermarkets and independent retail food outlets.

Between 1969 and 2006 the business acquired five further properties and developed integrated warehouses, a wholesale trade facility and an administration centre adjacent to the first Aberdeen Street site in Northbridge, eventually providing a floor space of approximately 9,000m². At its peak the business employed over 100 people. It was sold in 2018 to a local WA family, taking a year to vacate the Northbridge premises.

This year, Co3 have used every inch of the multi-level Francis Street warehouse, creating a dance studio and gymnasium with sprung flooring, a physiotherapy treatment area, dressing rooms, office, green room and creatives' desks. The opportunity to be resident in such a space for a year has been priceless for Co3. As a first ever solely dedicated space for the Company, this has enabled a buzzing creative hub and place to call home, even if only for a year.

Since 2021 EFW have graciously allowed several not-for-profit arts organisations to use their spaces, as a way to give back to the West Australian community. CFO and senior family member, Victor Giudicatti says he can see that the use of the spaces enhances lives, stimulates creative fulfilment and reflects; "That's what central Perth needs". With a generosity that is thoroughly West Australian, family members from European Foods Wholesalers and the Re-Store have been a blessing for the arts in WA and provided much needed space and possibilities.



Photo by Suzie Combémoréi

SUPPORTING DANCERS TO REACH THEIR PEAK

Rehearsing and performing in ARCHITECT OF THE INVISIBLE, with its themes of endurance and overcoming, challenges the cast of 23 dancers to perform at their physical limits. The demands on a contemporary dancer requires a lot of support - even more so when navigating the 13 curved steps rising up to a height of 1.8 metres.

Founding Board member and Practice Principal of APS Physiotherapy in North Perth, Lisa Bowden has gifted her time to treat dancers and ensure they continue to perform at their best throughout the creation and performance periods.

Pre-season exercise plans, created in consultation with Raewyn Hill, Dave Mack and three-time Olympic Hockey player Kate Starre OAM, along with memberships at Revo Fitness, has allowed dancers to enter the creative process prepared

for what's to come, reducing the potential for injury.

Dancers have had to become acutely aware of each curved step of the set, often moving with rapid circular motion, increasing physical loads on their bodies. Each dancer being unique, they needed personalised plans to keep them at peak fitness and meet the rigours of an epic work.

When asked why she dedicates her time to support the dancers, Lisa explains that she has an intimate knowledge of the dancers' need for care, and her love for the human form and humanity. With a deep appreciation of dance, Lisa believes her generosity is reciprocated and her service to the Company and dancers also serves her in return. Lisa's contribution and care of the team behind the scenes has supported the dancers to rise to the challenge and give their best performances.



Photo by Suzie Combémoréi

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PATHWAYS FOR DANCE IN WA

Unique in Australia, LINK Dance Company is the graduate dance company based at WAAPA, offering tertiary-trained dancers the simulated experience of being a member of a dance company for a year, while attaining a Bachelor of Performing Arts (Honours).

Established in 2002 by WA dance icon Chrissie Parrott AO as an innovative research project within WAAPA's dance department, LINK has evolved into a resident company with an ongoing commitment to the creation of new works, performance, touring and research. Under Artistic Director Michael Whaites, LINK has forged strong connections with Co3 and the dance industry to help facilitate career pathways for its graduates. Involvement in ARCHITECT OF THE INVISIBLE has not only provided an incredible learning opportunity for LINK artists, but also forms part of their assessment for the Creative Practice unit. With 9 of the 11 Co3 artists cast in the work being WAAPA graduates, the partnership is critically important for the growth and sustainability of contemporary dance in WA.



Photo by Stefan Gosatti

Bachelor of Performing Arts (Honours)

Deepen your practice, broaden your perspective, and challenge your assumptions about the performing arts through WAAPA's Bachelor of Performing Arts (Honours).



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CO3 HEROES

Philanthropic support is at the heart of Co3 and is a foundation upon which the company survives and grows. Our Heroes' generosity and advocacy supports Co3 to make extraordinary art that enriches lives. We applaud the vital role they play for contemporary dance in Western Australia.

CREATIVE COMMISSION SUPPORTERS – Architect of the Invisible Composition
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Penny Dolling
Caitlin Harvey
Peter Kift
Tish Oldham
Holly Pedlar
Tauí Pinker
Deborah Robertson
Jessica Rogerson
Anonymous (6)

Up to \$100
Monique Beaudoire & Steve Hogden
Dawn Jackson
Irene Jarzabek
Maggie Poole-Johnson
Philippa Rezos
Anonymous (25)

This list acknowledges donations to Co3 in the last year as at 5 September 2023. We thank again all our supporters who make Co3's future bright.

If you would like to become a Co3 Hero, you can make a contribution online at co3.org.au/donate/, by calling Development Manager Suzie Combémorrel on (08) 9226 2322 or by scanning the QR code:



ABOUT CO3 (Pron. KOH-three)

CO3 CONTEMPORARY DANCE IS AN ARTISTIC HOUSE, PROUDLY BASED IN PERTH, BOORLOO, ON THE LANDS OF THE WHADJUK NYOONGAR PEOPLE.

Co3 produces contemporary dance, delivered by national and international leaders at the forefront of Australasian art. Since 2016, the company has been the creative home for dance pioneer Raewyn Hill, a working artist, maker, educator, performer, and director. The annual artistic program centres on the development, creation and touring of major and minor scale works that are uniquely physical, multidisciplinary in nature, and technological in focus. As a core priority for the company, Raewyn developed the PATHWAYS PROGRAM, partnerships with WAAPA and the independent dance sector, demonstrating a commitment to empowering and inspiring the next generation of artists.

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Raewyn Hill

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Special thanks to Victor Giudicatti, Steve Berrick, Stefan Gosatti, Chris Symes, Nik Babic, Robyn Johnston, the Arts & Culture Trust and team at the State Theatre Centre of WA.

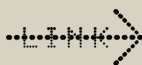


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WINE ESTATES OF MARGARET RIVER

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