

AF

ADELAIDE FESTIVAL

4 – 20 MAR 2022

DANCE / AUSTRALIA

Manifesto

Stephanie Lake Company



EDUCATION RESOURCE

Resource developed by Deanne Bullen 2022

Copyright protects this Education Resource. Except for purposes permitted by the Copyright Act, reproduction by whatever means is prohibited. However, limited photocopying for classroom use only is permitted by educational institutions.

The resource remains the property of Adelaide Festival Corporation, 2022

The Adelaide Festival Education Program is generously supported by The Lang Foundation & Thyne Reid Foundation.



Presenting Partner **THE AUSTRALIAN**

YOUTH &
EDUCATION
PROGRAM
PARTNERS



LANG | FOUNDATION



Generously supported by Fiona MacLachlan OAM, Diané Ranck and donors who contributed to Festival Connect through the Adelaide Festival End of Financial Year Campaign.

Manifesto

Contents

Show Overview

- Synopsis
- Themes
- Production
 - Music and sound
 - Design

Australian Curriculum Links

Performance Literacy

Theatre Etiquette

Before the Show

- What's in a style?
- Peer feedback
- Getting to know the choreographer

After the Show

- What did you think?
- Refining
- Performing

Meet the Company

Show Overview

SYNOPSIS

Historically, mass drumming and dance have represented military might.

In *Manifesto*, the drummers and dancers work together in synchronicity, starting small but accumulating intensity. As the rhythms become more complex, so do the movements; blurs of frenzy alternate with unisons as the raw, unamplified sound wraps around the audience.

THEMES

- Optimism
- Solidarity

PRODUCTION

Music and sound:

- The accompanying percussion is composed by Robin Fox (of 2020's *Single Origin* fame) for local and interstate percussionists (including Nat Grant, Robbie Avenaim, Alex Roper and celebrated Doom Metal exponent Rama Parwata).
- On stage there are nine dancers and nine drum kits and drummers.

Design

Lake's company are joined by a team of designers for this *unmilitary* tattoo. The lighting is designed to amplify what the dancers and drummers are doing and complement the changes of mood and atmosphere of the work.

THE MEANING OF MANIFESTO:

A public declaration of policy and aims.

A personal declaration of intent.

Australian Curriculum links

This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.

GENERAL CAPABILITIES

Specific learning activities are linked with the following icons:



Literacy



Numeracy



Critical and creative thinking



Ethical understanding



Personal and social capability



Intercultural understanding

YEARS 7 AND 8 BAND DESCRIPTION

In Dance, students:

- evaluate choreographers' intentions and expressive skills in dances they view and perform

YEARS 9 AND 10 BAND DESCRIPTION

In Dance, students:

- reflect on the development of traditional and contemporary styles of dance and how choreographers can be identified through the style of their choreography
- evaluate dancers' success in expressing the choreographers' intentions and the use of expressive skills in dances they view and perform

SACE STAGE 1 AND 2

The resources are created with links and in relation to the subject outlines.

SACE – Dance

The content of these activities will incorporate the following learning for Stage 1 and Stage 2 Learning Requirements.

Stage 1 – Learning Requirements

1. communicate choreographic intent to an audience through composition and performance
2. reflect on their own creative works as an artist and that of others as an audience member.

YEAR 7 AND 8

Content Description

Combine elements of dance and improvise by making literal movements into abstract movements

ACADAM013

Structure dances using choreographic devices and form

ACADAM01

Analyse how choreographers use elements of dance and production elements to communicate intent

ACADAR018

Stage 2 – Learning Requirements

1. communicate choreographic intent to an audience through composition and performance
2. evaluate their own creative works as an artist and that of others as an audience member

Performance Literacy



As students engage with and view live theatre, performances, and installations they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a dancer, develop an understanding of the intention of the choreographer, how the set, costume, or lighting designer reflect on what the artistic directors and artists' intended meaning is of a setting or character or what an artist is communicating in an installation.

Attending live theatre addresses the criteria for the Australian Curriculum General Capabilities: Literacy

... students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts ... such as responding to a performance.

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators

and performers of the work and the audience or viewers. There is some art, which is created for the explicit purpose of eliciting a strong emotional response from the audience. There is a myriad of emotions that students can experience when they are viewing live theatre, a performance, or an art installation, from happiness to anger, surprise, annoyance, confusion, just to name a few.

The **Before the Show** activities, for the Adelaide Festival show you are attending, are designed to support students to develop these literacy skills, knowledge and understanding.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of dance terminology will support students and extend their vocabulary as they describe their experience with authentic language.

Example of Glossary of Dance Terms

https://senior-secondary.scsa.wa.edu.au/_data/assets/pdf_file/0017/76310/Dance_Glossary_2012_for_2013_pdf

Theatre Etiquette



The French word *etiquette*, meaning 'requirements for proper behaviour', was adopted by English speakers in the middle of the 18th Century. This can sound a bit formal but understanding theatre etiquette helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations and will often invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

WHOLE CLASS DISCUSSION:

What makes going to a live performance different to going to the cinema?

Many students have been to the movies but might not have experienced a theatre performance. Emphasise with them that the BIG difference is that the actors are live and in the moment.

Students to discuss and share accepted ways of showing appreciation. Reinforce with them that if it's funny, it's okay to laugh, if the actors invite responses, then it's okay to respond. Sometimes it can also be sad and many times challenging. Assure them there is no right or wrong response to a live performance.

Why does it matter?

- Students talk about sharing the space and respecting other audience members attending the performance.
- As a group, students discuss the shared role of audience and performer, each being dependent on the other to ensure a great performance.
- Remind students that just as they can see the performers, the performers can see them!

As a class exercise, compile a list of all the roles and tasks it takes to bring a live performance to the stage.

THEATRE PROTOCOLS TO SHARE WITH STUDENTS

When in the foyer they should:

- Go to the toilet before going into the auditorium.
- Follow the directions of the front of house staff.
- Turn off mobile phones.
- Wear a mask if required.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.

Five broad groups of children whose responses as audience are characterised as:

Technicians – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.

Narrators – children who talk through the performance, asking questions, commenting on actions.

Dramatists – children who immediately imitate what they see, participating through their own actions.

Mystics – children who are completely engrossed in the sensory aspects of the experience.

Spectators – children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

Ask your students which group they think they would be. Does their response match your observation?

Weddell, C (2003) *The child audience*. In S. Wright (Ed.) *Children, meaning making and the arts*. Australia: Pearson Education.

MORE INFO ON:

Student Pathways in Creative Industries

[Download here](#)

Before the show

WHAT'S IN A STYLE?



The process a choreographer uses to choreograph a dance is complex, distinctive, and diverse. Each dance they create is informed by the choreographer's knowledge, their decision-making process, and the creative process they use to shape each dance to make it unique. Choreographers incorporate a range of elements into their work, including music, floor patterns, a narrative or storyline, the expression of emotions, and the audience's perception.

Choreographing a dance often starts with an idea, a concept, or a thought.

In making and responding, students learn that meanings can be generated from different viewpoints and that these shifts according to different world encounters.

Australian Curriculum

Before becoming a choreographer, many dancers will have spent hours making up steps to their favourite music for friends and family. This idea suggests that the process of creating dance holds histories, memories and stories built over time.

Students work in small groups to explore and reflect on how cultural and historical backgrounds and differing viewpoints influence unique styles, then create and make a dance. Each group will use a set of common rules to develop a short, choreographed piece to examine the differences between memory, music, and movement.

Working in small teams, students are given the same:



- Two movement ideas to explore, for example shaking and balancing.
- Soundtrack.

Students devise and rehearse their dance piece.

Reflection questions

Before performing, students write or record a response to the following reflection questions.

- What were the fundamental ideas that guided the creation of the dance?
- How did the music influence the dance?
- What memories did the students bring to the making of the dance?
- How did the team make decisions to refine their choreographed piece?
- What strategies were used in the creation of the dance?

Viewing, reflecting and describing



- Each group performs their dance.
- Students note aspects of difference of each group's work.
- Students discuss and reflect as a whole class on the performances, their differences and their similarities.

Every dancer should explore choreography as a means of finding his or her individual "voice" as well as acquiring technique to have the tools with which to express that voice.

Howton, Amy. *Guiding Students through Choreographic Exploration*. Teaching Elementary Physical Education, Human Kinetics, Inc.

AUSTRALIAN CURRICULUM – DANCE

Making in Dance involves improvising, choreographing, comparing, and contrasting, refining, interpreting, practising, rehearsing, and performing.

Responding in Dance involves appreciating their own and others' dance works by viewing, describing, reflecting on, analysing, appreciating, and evaluating.

YEAR 9 AND 10

Content Description

Improvise to find new movement possibilities and explore personal style by combining elements of dance **ACADAM020**

Rehearsing and refining

Each group refines their dance

- What sections do they want to repeat?
- What do they want to add or remove?
- What do they want to change the order of?
- What sections do they want to replace?
- What would they like to lengthen or shorten?
- Rehearse

After refining and rehearsing

- Students in their groups perform for each other and provide feedback.

NOTE: A feedback template is provided to guide students in providing targeted and clear feedback.

YEAR 9 AND 10

Content Description

Evaluate their own choreography and performance, and that of others to inform and refine future work. **ACADAR025**

STAGE 1 & STAGE 2

Learning Requirement

Communicate choreographic intent to an audience through composition and performance.

PEER FEEDBACK



When completing peer feedback, students consider the intention of the sequence of movements and the ideas or considerations they can offer to the group to assist with communicating intention and meaning.

1. I liked the way the dance started with

.....

because

.....

.....

2. An interesting part of the movement sequence was when

.....

because

.....

.....

3. The dance made me feel

.....

.....

.....

4. What I liked about the way the movement sequence ended was

.....

.....

.....

5. A question for the dancers:.....

.....

.....

.....

6. If I were the choreographer, something I would like to change is.....

.....

.....

.....

GETTING TO KNOW THE CHOREOGRAPHER



The following activity challenges students to develop an understanding of the choreographic style and career of Stephanie Lake, the creator of *Manifesto*.

Students research Stephanie Lake to:

- Identify and discuss influences on the choreographer and how these are reflected in the style of her dances.
- Outline how Stephanie Lake's philosophies and viewpoints influence her movement style.

Several links have been curated to support students in their research. The links include:

- Interviews with Stephanie Lake.
- Videos of excerpts, trailers, and work in progress of several the dances she has choreographed.
- Reviews.

RESEARCHING STEPHANIE LAKE

Female choreographers are rare in Australia. Stephanie Lake is a multi-award-winning choreographer and the artistic director of Stephanie Lake Company. Her major works include *Manifesto*, *Colossus*, *Skeleton Tree*, *Pile of Bones*, *AORTA*, *Replica*, *A Small Prometheus*, *Double Blind*, *Mix Tape* and *DUAL*.

Her works have toured Australia and internationally to Paris, Germany, Denmark, Spain, Scotland, Ireland, Singapore, Hong Kong, Belgium, Luxembourg, and New Zealand. Lake has created many works for other companies, including Sydney Dance Company (Dream Lucid and Elektra), Chunky Move, Queensland Ballet, Dancenorth, New Zealand Dance Company, Tasdance, Frontier Danceland (Singapore), Expressions Dance Company and Beijing Dance/LDTX (China).

Stephanie Lake has collaborated across theatre, film, visual art, and music video and has directed many large-scale public choreographies involving over 1500 participants.

Timeline of awards and achievements

2000 - Graduated from the Victorian College of the Arts

2001 – Won the Green Room Award for Best Emerging Dancer

2011 – Won the Green Room Award for Best Choreography for *Mix Tape*

2013 – Won the Helpmann Award for Outstanding Choreography for *A Small Prometheus*

2014 – Australian Dance Award for Outstanding Choreography for *Aorta*

2018 – Australian Dance Award for *Pile of Bones*

Stephanie Lake is the recipient of:

- Australia Council Fellowship for Dance.
- The Sidney Myer Creative Fellowship.
- The Peggy Van Praagh Choreographic Fellowship.

AFTER THE RESEARCH

Students reflect on and answer the following provocation:

- What question/s could you ask Stephanie Lake to better understand the processes she uses as a choreographer to create dance works?

"It's incredibly hard to articulate dance," says. Lake "But that's part of the beauty of the form – it expresses things that are beyond language."

Stephanie Lake

<https://pursuit.unimelb.edu.au/articles/stephanie-lake-how-to-choreograph-a-crush>

RESEARCH QUESTION

Discuss the career of dance choreographer Stephanie Lake, with a reference to at least two of her dances, her background, and her distinctive style and creativity.

YEAR 7 AND 8

Content Description

Analyse how choreographers use elements of dance and production elements to communicate intent

ACADAR018

Critics have described Lake's choreographed works as '*sharply honed and brilliantly polished*', as '*intricate and endlessly fascinating*', with moments of '*sheer heart-stopping beauty*'.

RESOURCES

Interviews

Choreography Advice Series: Melbourne's Stephanie Lake <https://dancemagazine.com.au/2018/05/choreography-advice-series-melbournes-stephanie-lake/>

Stephanie Lake: How to Choreograph a Crush <https://pursuit.unimelb.edu.au/articles/stephanie-lake-how-to-choreograph-a-crush>

Elektra – Interview with Stephanie Lake (discussing the process of creating a piece) <https://www.youtube.com/watch?v=orUA2pMndXc>

Interview: Stephanie Lake on DUAL (discussing the process of choreographing two solos and bringing the two solos together as a duo, including use of boundaries, decision-making and perspectives) <https://www.youtube.com/watch?v=-vHwqfZat7Y>

Silver Linings - Stephanie Lake on the lockdown <https://www.danceaustralia.com.au/artists/silver-linings-stephanie-lake-on-the-lockdown>

BHB Inspiration Bomb - Stephanie Lake (talking about her career as a dancer) <https://www.youtube.com/watch?v=V9E5RJ40Z-I>

On the Couch with Stephanie Lake <https://artsreview.com.au/on-the-couch-with-stephanie-lake/>

Trailers and excerpts from dances

Recent Stephanie Lake reel - <https://vimeo.com/558878426>

White Noise, 2015 - <https://www.youtube.com/watch?v=f1qutwj3fdA>

Colossus, 2018 - <https://www.youtube.com/watch?v=Qdn4LELnzpQ>

Creating of Colossus with dancers in France via Zoom - <https://www.danceaustralia.com.au/news/watch-stephanie-lake-s-colossus-created-in-paris>

Skeleton Tree Trailer 2018 - <https://vimeo.com/manage/videos/558878426>

Skeleton Tree – work in progress - <https://vimeo.com/255651603>

Chameleon - <https://www.stephanielake.com.au/chameleon>

DUAL four-minute extract, 2013 - <https://www.youtube.com/watch?v=tW7ctHVLk5o>

Mix Tape - <https://www.stephanielake.com.au/mix-tape>

Pile of Bones - <https://vimeo.com/270032430>

A Small Prometheus - <https://www.youtube.com/watch?v=c3oni85rql4>

Chameleon - <https://www.youtube.com/watch?v=x87zpc4DoYY>

Showreel of choreographic works by Stephanie Lake from 2010 – 2013 <https://vimeo.com/121011343>

Reviews

Colossus:

<https://witnessperformance.com/a-colossal-success/>

<http://www.danceaustralia.com.au/reviews/stephanie-lake-company-colossus>

<https://www.artshub.com.au/news/reviews/review-colossus-perth-festival-wa-259836-2366416/>

<https://www.seesawmag.com.au/2020/02/captivating-crowd-control>

Replica: <https://witnessperformance.com/replica-all-the-marvellous-ways-of-being-human/>

AORTA: <https://www.heraldsun.com.au/entertainment/arts/dance-review-stephanie-lakes-aorta-at-chunky-move/news-story/299dd996568d84180672235d97841182>

A Small Prometheus: <https://theatre-press.com/2013/10/17/review-stephanie-lakes-a-small-prometheus/>

Skeleton Tree: <https://dailyreview.com.au/skeleton-tree-review-malthouse-theatre-melbourne/>

After the Show

WHAT DID YOU THINK?



Individually, students reflect and write about their initial thoughts after seeing *Manifesto* using the following thoughts, questions, and ideas:

- Write three sentences summarising what they saw (including details of the choreography).
- If there was one question they could ask Stephanie Lake, what would it be?
- How did they feel at the end of watching *Manifesto*?
- What happened in the dance that helped them understand the work?
- How was the music part of the dance?
- How was the lighting and staging part of the dance?
- What movements did they find interesting?
- What did they wonder about when they watched *Manifesto*? Why did they wonder this?
- Did the dancers connect with each other? Provide information about how they did or did not connect. How did they see this in the audience?
- Did the costumes add to the dance? Provide information about how they did or did not do this.
- If they were the choreographer, what changes would they make and why?
- What did they see in the dance that added to their understanding of the style of choreography of Stephanie Lake?
- What themes did they see in the choreography?

Individually, students think about the performance of *Manifesto* and their own group work and respond to the following questions:

- How did the movement sequences in *Manifesto* communicate meaning?
- Were there recurring movements in *Manifesto*? What were they? What was their impact?
- How can these reflections support their group to refine the devised work?

REFINING & PERFORMING

Working in their original groups' students:

- Discuss changes they would like to make to the work they have choreographed together before seeing *Manifesto*.
- Decide on any changes regarding their movement sequences and accompanying music.
- Integrate, refine, and rehearse *changes*.

As a whole class, discuss and consider:

- How the whole class could curate what each group devised to present to a broader audience.

Meet the Company

COMPANY BIO

Melbourne-based Stephanie Lake Company was established in 2014 to create and tour contemporary dance works. Known for a gutsy, original choreographic style and striking visual aesthetic, Stephanie Lake Company strives to create performances that are affecting and relevant.

Working in collaboration with Australia's leading dancers, designers and composers, the company has been presented in major festivals and venues around Australia and has toured internationally to France, Germany, Hong Kong, Denmark, Singapore, and the UK.

Artistic Director Stephanie Lake won the Australian Dance Award in 2018 (*Pile of Bones*) and 2014 (*AORTA*) for Outstanding Choreography, the Helpmann Award for Outstanding Choreography in 2014 (*A Small Prometheus*) and the Green Room Award for Best Choreography (*Mix Tape*) in 2011. She is currently a recipient of the Australia Council Fellowship for Dance, the Sidney Myer Creative Fellowship, and the Peggy Van Praagh Choreographic Fellowship.

Stephanie Lake Company's work is supported by the Australia Council for the Arts, Creative Victoria, City of Melbourne, and the Sidney Myer Foundation and by generous individual donors.

Stephanie Lake – Choreographer

Stephanie is a multi-award-winning choreographer and the artistic director of Stephanie Lake Company based in Melbourne. Her major works include *Manifesto*, *Colossus*, *Skeleton Tree*, *Pile of Bones*, *AORTA*, *Replica*, *A Small Prometheus*, *Double Blind*, *Mix Tape* and *DUAL*.

Her works have toured across Australia and internationally to Theatre Chaillot Paris, Germany, Denmark, Spain, Scotland, Ireland, Singapore, Hong Kong, Belgium, Luxembourg, and New Zealand. Lake has created many works for other companies including Sydney Dance Company, Chunky Move, Queensland Ballet, Dancenorth, New Zealand Dance Company, Tasdance, Frontier Danceland (Singapore), Expressions Dance Company and Beijing Dance/LDTX.

Lake is a recipient of the prestigious Sidney Myer Creative Fellowship, Australia Council Fellowship and Dame Peggy Van Praagh Choreographic Fellowship. She has been awarded Helpmann, Australian Dance and Green Room Awards for Best Choreography. Lake danced for Lucy Guerin, Chunky Move and BalletLab for nearly twenty years, touring widely. She collaborates across theatre, film, visual art and music video and has directed many large-scale public choreographies involving over 1500 participants.

Robin Fox – Composer

Robin is a leading Australian audio-visual artist working across live performance, exhibitions, public art projects and designs for contemporary dance. His laser works which synchronize sound and visual electricity in hyper-

amplified 3D space have been performed in over 50 cities worldwide. The new manifestation of this work *RGB LASER SHOW* premiered at Mona Foma 2014 (Hobart) and recently featured at Tramway (Glasgow), Vivid Festival (Sydney) and the Barbican (London). His groundbreaking work with Chunky Move Dance Company has contributed to the work *Mortal Engine* receiving a Helpmann award for best visual production and an honourable mention at the illustrious Prix Ars Electronica 2009. Other works with Chunky Move include Gideon Obarzanek's *Connected*, Antony Hamilton's *Keep Everything* and Stephanie Lake's *AORTA*. His recent sound work *Interior Design: Music for the Bionic Ear*, in association with ANAT and the Bionic Ear Institute, was shortlisted for a Future Everything award in the UK 2011 and selected by the Paris Rostrum of Composers in 2012.

He has collaborated with some of the world's leading improvisers and directors from Anthony Pateras, Jon Rose, Jerome Noetinger, Oren Ambarchi and Lasse Marhaug to Gideon Obarzanek, Antony Hamilton, Lucy Guerin and Stephanie Lake. He has released numerous sound works on labels across Europe, Australia and the US and recently released a limited digital edition of a new AV work *Magnetic Trap* through s[edition] in the UK.

He also holds a PhD in composition from Monash University and an MA in musicology which documents the history of experimental music in Melbourne 1975-1979.

Bosco Shaw - Lighting Design

Bosco works primarily as a Lighting and Set Designer. His interest is in work that involves bodies and movement, how light feeds and influences

the performing space and collaborations that propose alternate light sources and means. In 2016, he co-founded ADDITIVE, a collaborative lighting design company. He is the recipient of three Green Room awards for visual design. Projects include: Antony Hamilton - *Meeting*. Tim Darbyshire - *More or Less Concrete Dance North - Attractor*. Chunky Move - *It Cannot Be Stopped*, *Token Armies*. Lucy Guerin Inc. - *Pendulum*, Stephanie Lake - *Double Blind*, *Replica*, *Colossus*. Luke George - *Erotic Dance*. Chamber Made Opera - *Permission to Speak*, *Between 8 and 9*, Asia TOPA - *XO State*, Nick Power - *Between Tiny Cities*, Mel Lane - *Nightdance*, Mona Foma - *Faux Mo 2018/2019/2020*, Dark Mofo - *Night Mass 2018*, Alex Harrison/Paea Leach - *The Difficult Comedown*.

Costume Designer - Paula Levis

Paula is a Melbourne-based costume designer who has previously designed costumes for Stephanie Lake Company's *Skeleton Tree* and *Replica*. She has also designed for choreographer Antony Hamilton on his works *Token Armies*, *Forever & Ever*, *Meeting*, *Sentinal*, *Black Project 2 & 3*, *NYX*, *Keep Everything*, *Drift*, *RGB*, *Blazebue Oneline*, *I Like This* and for Gideon Obarzanek at Chunky Move (*Two Faced Bastard*, *Mortal Engine*, *GLOW*, *Singularity*, *I Want to Dance Better at Parties*), Lucy Guerin (*Human Interest Story*, *Corridor*, *Structure & Sadness*, *Aether*), KAGE Physical Theatre (*Sundowner*, *Headlock*, *Nowhere Man*), and Melanie Lane (*Re-make*, and the Keir Choreographic Award winning work *Personal Effigies*). She has worked with companies Lyon Opera Ballet, Melbourne Theatre Company, [Skånes Dansteater](#), Sydney Dance Company, Victorian Opera, Australian Dance Theatre, Danceworks, Dancehouse, TasDance, DanceNorth, Red Stitch Actor's Theatre and La Mama.

Set Designer - Charles Davis

Charles is a set and costume designer for theatre, dance, opera, and film. His designs for theatre include: *No Pay? No Way!*, *Rules for the Living*, *The Real Thing*, *The Wharf Revue 2018-2020* (Sydney Theatre Company); *Buyer and Cellar*, *The Kitchen Sink* and *Widow Unplugged* (Ensemble Theatre); *An Act of God* (Darlinghurst Theatre Company); *Smurf in Wonderland* (Griffin/National Theatre of Parramatta); *The Whale* (Old Fitz); set design *FLY*, the Lano and Woodley National Tour (Token Events); *A Smoke Social* (Darwin Festival); and Melbourne International Comedy Festival's television and stage Galas 2019-2021. Charles' designs for opera include: *Medée*, *Artaserse*, *The Coronation of Poppea* (Pinchgut Opera); for Sydney Chamber Opera, *Breaking Glass*, *Biographica* design (with Sydney Festival), *Oh Mensch!* costume; *Ned Kelly* (Perth Festival/Lost and Found Opera); and *Hansel and Gretel* directed by Michael Gow (Queensland Conservatorium). Charles was awarded a Mike Walsh Fellowship. A graduate of NIDA, Charles also studied architectural design at Monash University. Charles is lecturer and mentor for NIDA's undergraduate design program.

Sound Engineer - James Wilkinson

James works as a musician, sound engineer and educator. A graduate of the Victorian College of the Arts and Charles Sturt University, his teaching experience includes lecturing in audio technology at RMIT University Melbourne, LASALLE College of the Arts Singapore and University of Melbourne.

As a trombonist, his festival performances include the Gaudeamus Festival (Holland), World Social Forum (Brazil), Yogyakarta Arts Festival (Indonesia), Daidogei World Cup (Japan) and The Big Day Out Festival (Australia).

He has appeared as a session musician for Kimbra, Lior and Bertie Blackman and worked for many performing arts companies including Chunky Move, Malthouse Theatre, Polyglot, The Village and Snuff Puppets. Creative work with other artists includes Anthony Pateras, Robin Fox, Natasha Anderson, Erkki Veltheim, Kate Neal, Franc Tetaz, David Franzke, Peter Humble and many others.

Lighting Design Assistant - Rachel Lee

Rachel is a lighting designer based in Melbourne and her hometown, Singapore. She works primarily with new writing and is a member of the theatre collective, New Working Group. Recent credits include *Hello, World!* (Malthouse Theatre), *Virtual Intimacy* (Asia TOPA), *Gender Euphoria* (Sydney Gay and Lesbian Mardi Gras), *Single Ladies*, *Ulster American* (Red Stitch Actors' Theatre), *She Is Vigilante*, *Love/Chamberlain* (Theatre Works), *Oh No! Satan Stole My Pineal Gland!*, *Surge*, *Lou Wall's Drag Race*, *Baby Bi Bi Bi* (Melbourne Fringe Festival), *The Three Graces* (The Anchor), *The Honouring*, *Blood Quantum* (YIRRAMBOI Festival), *World Problems*, *Fallen* (She Said Theatre), and *Romeo Is Not The Only Fruit* (Melbourne International Comedy Festival). Rachel was an associate on *MORAL PANIC* (Darebin Arts), and *Considerable Sexual License* (YIRRAMBOI Festival). She was part of Melbourne Theatre Company's 2019 Women in Theatre Program and was awarded Best Production (Green Room Award) for *落叶归根 (Luò yè guī gēn) Getting Home*.

Production Manager - Emily O'Brien

Emily has worked extensively in the field of production both locally and internationally, working primarily in theatre and dance, cultural and corporate events, and festivals.

Emily was awarded an undergraduate degree from the VCA School of Production in 2002 and in 2012, she completed a Masters in Arts Management at the University of Melbourne. In 2019, she completed an Advanced Diploma in Public Safety (Emergency Management).

Emily's clients, collaborators and projects include: All the Queens Men, Antony Hamilton, BalletLAB, Boogie Festival, Dark Mofo, Emily Goddard, Federation Square, Ilbijerri Theatre Co, Insite Arts, Lucy Guerin Inc, Luke George, Madeleine Flynn & Tim Humphrey, Melbourne Festival, Melbourne Fringe, MONA FOMA, Nat Cursio Co, Nat Randall (Hissy Fit), Next Wave, Nicola Gunn, Tamara Saulwick, and White Night Melbourne, amongst others.

Beth Raywood Cross - Associate Producer

Beth is a producer for dance and theatre. Since 2021, Beth has worked as the Associate Producer for Stephanie Lake Company, working across Stephanie's projects/works, including *Manifesto*, *Colossus* and *Multiply*. Beth also currently works at Insite Arts in producing and administration coordination, working across their suite of artists and projects (including Justin Shoulder, Alison Currie, Sally Chance, ACMI, Philipa Rothfield and Priya Srinivasan, and Larissa McGowan). In addition to her work at Insite Arts and Stephanie Lake Company, Beth produces the Emerging Choreographers Program with Dancehouse, an annual capacity building program for 20 emerging choreographers in Melbourne/Naarm. She has previously produced independent works for various dance and theatre artists and premiered her own work *Pink Matter* in 2019 to a sold out season. Beth studied at Monash University in theatre, performance and journalism and undertook an honours thesis in 2019 exploring queer feminisms and utopia in performance.

DANCERS

Robert Tinning

Robert is an Ecuadorian-Australian dancer and choreographer. To the stage, Rob brings performance steeped in his lifelong intercultural immersion. Robert's creative bases are the Byron/Tweed region, Perth, and Miami, Florida (pre-covid). He has danced with numerous companies and artists including: Tasdance, Jukstapoz, STRUT Dance WA, Shaun Parker & Co, Gabrielle Nankivell, and Liesel Zink. His career has seen him tour Australia, Europe, the Middle East, and the USA as a freelancing and independent artist.

Rob's unique talent has seen him be awarded travel opportunities to explore interdisciplinary art practices. These extensive travels have included working with the USA artist Don Lambert and Cuban/American performance artist, and former Jiri Kylian dancer, Lazaro Godoy in the USA. Since 2016, these travels have also included regular trips to Tasmania, Perth and Miami to perform and develop new dance work. Rob's works have been supported by WA's DLGSC, Tasdance, AusDance NSW, Deering Estate (Miami, FL), Fountainhead Studios (Miami, FL), Lismore Regional Art Gallery, and Mad Dance House. As a movement director for film, Rob collaborations with Dacre Montgomery have produced and released the short film *In Vitro* (2019) and the dance short *Nightmares* (2019), collectively attracting two million views across Instagram and YouTube.

Josie Weise

Josie commenced her training in Hervey Bay at the Pamela Marshall Academy of Dance. In 2013, she graduated from the Queensland Dance School of Excellence and continued training in 2014 at Sydney Dance Company's (SDC) Pre-Professional Year. Following an apprenticeship with SDC, she

joined the company in 2016 and spent three years touring extensively in Australia and internationally, performing works by choreographers such as Alexander Ekman, Gideon Obarzanek, Antony Hamilton, Gabrielle Nankivell, Melanie Lane and Katina Olsen.

In 2019, Josie joined Australasian Dance Collective and received nominations for Dancer to Watch in Dance Australia's Critic's Choice and Outstanding Performance By A Female Dancer in the Australian Dance Awards for her role in Natalie Weir's *The Dinner Party*. She worked with independent choreographers/creatives such as Phil Hulford and Bruno Guillore for Hofesh Schector's *Cult*, Alisdair Macindoe, Maxine Doyle, Kate Harman, Stephanie Lake and appeared in works for stage&film by Jack Lister and Cass Mortimer-Eipper.

Josie most recently performed in Project Animo's premiere season *And Now We Move On* and is privileged to be a part of the cast of *Manifesto* for Stephanie Lake Company.

Samantha Hines

Samantha was born in Sydney where she trained at Eittingshausens and Ev and bow, before attending New Zealand School of Dance. In her final year, 2012, she was hired by Australian Dance Theatre. She performed and toured extensively with the company, both nationally and internationally. In 2016, she left to go on to work with Lucy Guerin, Gideon Obarzanek and Stephanie Lake. Between 2017-2021, she joined Dancenorth full time touring to America, Europe, Mexico and Asia. In 2022, she premiered *Grey Rhino* by Cass Mortimer Eipper and Charmene Yap in Sydney Festival. Samantha has been nominated for awards such as a Helpmann Award (2017), Green Room Award (2017) and a New York Bessie Award (2019).

Marni Green

Marni was born in Wollongong, where she began her dance training at a young age as a ballet dancer. In 2016, she studied at Queensland Ballet's Senior Program before attending Sydney Dance Company's Pre-Professional Course under the direction of Linda Gamblin in 2017, followed by Tr.IPP (Transit International Professional Pathway) in 2018 under the direction of Israel Aloni. She has worked with a range of artists including Stephanie Lake, Chunky Move, Israel Aloni and Lee Brummer. Marni is currently based in Naarm/Melbourne as a freelance dancer.

Melissa Pham

Melissa has worked in an array of projects including being an ensemble singer for *Australia's Got Talent*, back-up dancer on *ABC* for Aydan Calafiore and George Maple at the 10th Falcona Birthday. She has been a featured dancer in several music videos for Australian artists such as George Alice, Jennifer Loveless, Kite String Tangle, Tash Sultana and Isaiah Firebrace. Recently, Melissa was a part of Lucy Guerin's *Out of Bounds* program in a piece choreographed by Yuiko Masukawa, Chunky Move's new development of a work, and Campari's short film, which screened at Melbourne International Film Festival 2021.

Rachel Coulson

Rachel is a Naarm-based performer and facilitator. Rachel has performed in works by Antony Hamilton (*Yung Lung*, *Nyx*, *Blood & Bone*), Alisdair Macindoe (*Reference Material*), Melanie Lane (*Death Peak*), Shelley Lasica (*Grace Note #5*), Rebecca Jensen and Sarah Aiken (*Overworld*), and Stephanie Lake and Robin Fox (*A Giant Theremin* and *Manifesto*). Rachel completed her dance training at Newtown High School of the Performing Arts and The Victorian College of the Arts.

Harrison Ritchie-Jones

Harrison graduated from the Victorian College of the Arts with a Bachelor of Fine Arts (Dance) in 2014. In 2013, he was awarded a Victorian College of the Arts Undergraduate Most Outstanding Creative Scholarship. In 2018, he was nominated for a Green Room Award for Best Male Performer for Stephanie Lakes *Pile of Bones*. He was also selected for Next Wave's kickstart program and premiered his work *Shimmer of the Numinous* in the 2018 Next Wave Festival.

He has worked with, and performed in creations by Stephanie Lake, Graeme Murphy, Ohad Naharin, Jo Lloyd, Anthony Hamilton, Alisdair Macindoe, Shelly Lasica, Rebecca Hilton, Lucy Guerin, Prue Lang, Natalie Cursio and Rebecca Jensen, as well as commissions by Chunky Move, Tasdance, Lucy Guerin Inc. and The Australian Conservatoire of Ballet. He has also performed in the frame of Ludwigshafen Pfalzhaus (Germany), *Pieces for Small Spaces* at Lucy Guerin Inc. (Melbourne), Murray White Room Gallery (Melbourne) and Dance Massive.

Jack Ziesing

Jack has performed for and collaborated with many dance companies including Stephanie Lake Company, Dancenorth, STRUT, Expressions Dance Company (now Australasian Dance Collective), Queensland Ballet, Opera Queensland, LDTX/ Beijing Dance, Singapore Dance Theatre and Guangzhou Modern Dance Company and The Farm. He has choreographed works with Stompin Youth Dance, QL2 and Adelaide College of the Arts. He has shown works in festivals such as Mona Foma, the Australian Youth Dance Festival and presented a film installation work *Brumbies* at Umbrella Gallery, Townsville. Jack is a multiple nominee for Australian Dance Awards, Helpmann Awards and Green Room Awards for Best Dance Performance by a Male.

Kimball Wong

Kimball was born in New Zealand and moved to England at a young age where he trained at Millennium Performing Arts. Before travelling to Australia, he worked the English National Opera, Michael Clark, and Phoenix Dance Theatre. In 2007, he joined the Australian Dance Theatre under the directorship of Garry Stewart, performing and developing such works as *G*, *Be Your Self*, *Proximity*, *Multiverse*, *Objekt*, *Habitus*, *The Beginning of Nature*, *Supernature* and excerpts from older company rep.

Kimball has received multiple nominations for his roles in these works: Australian Dance Awards for Outstanding Performance by a Male Dancer in 2013 and 2018 for *Proximity* and *The Beginning of Nature*, Helpmann Awards for Best Male Dancer in a Physical Theatre or Ballet Work for *Habitus* (2016), Green Room Award for Best Male Performer for *Be Your Self* (2019). After 14 years with Australian Dance Theatre, Kimball will be joining the Stephanie Lake Dance Company for performances of *Manifesto* throughout 2022.

DRUMMERS

Rama Parwata

Rama is a Melbourne-based musician and composer who has a distinguished reputation for his audacious and technical aural explorations in sound, texture, and rhythm on the drum-kit, drawing influence from jazz, extreme metal, and Gamelan music from his Balinese heritage.

Since graduating from the Victorian College of the Arts in 2016, Rama has become an active figure in Melbourne's underground metal, experimental, and jazz scenes and has been at the very forefront of Melbourne's underground music scene both as a performer and a curator.

In 2021, Rama released his debut album, *Tekanan*, on Cassauna

/ Important Records to critical acclaim. He currently plays drums in Whitehorse, Kilat, Rinuwat and Umlaut.

Robbie Avenaim

Robbie is an innovative Australian musician, drummer, sound, and installation artist with an international reputation for bold, sonic exploration. Over the past 25 years, Robbie has developed a unique and personal musical language on the drums, combining traditional and extended techniques with physical modification of the drums.

After returning from studies in New York with renowned composer John Zorn and observing the vibrant new music NY has to offer, Avenaim was inspired to foster a varied experimental music ecosystem in Australia by co-founding and organising the legendary WHAT IS MUSIC? Festival, Australia's premier annual touring showcase of local and international experimental music from 1994-2012. Since 2017, Avenaim has developed an experimental music concert series called *Safe in Sound* specifically for housebound young people with disabilities.

Dr Nat Grant

Nat is a sound artist and broadcaster working on unceded Wurundjeri country with more than 15 years' experience across live performance, recording, digital arts, and community arts. A drummer, percussionist, and composer, Nat is focussed on creating multidisciplinary, long-form musical compositions, performance events and installations using traditional and graphic notation, as well as improvisation.

As a composer, Nat has created original chamber music and durational sound art works, and has composed and created sound design for theatre, dance, film, and live art. In 2018, Nat received the Age Music Victoria Award for Best Experimental/Avant-Garde Act.

Alex Roper

Alex is a Melbourne based drummer, singer, teacher and composer who performs regularly across many genres, as a session player, bandleader and band member. Having graduated from the performance course at the Victorian College of the Arts, she has a background in jazz and vast experience performing in many different ensembles. Some notable performances include the 2019 Australian tour of Em Rusciano's *Rage & Rainbows*, a performance at the Ubud Village Jazz Festival with the Ade Ishs trio, and more recently with bands and artists including Dorsal Fins, Danika, Kylie Auldish & Women of Soul, and Emma Donovan and the Putbacks.

Jen Tait

Jen has been involved in the experimental music community in Melbourne as a drummer, percussionist and vocalist for over 25 years and has played gigs around Australia as well as Japan and New Zealand. Most of these gigs have been in pubs and DIY artist run venues with an openness to noisy, unusual and free form music making. Jen has also been involved in organising and building larger scale performance events involving costumes, body puppets, magicians, film, dancing, and multiple sound stages. Jen loves collaborating and mostly plays and enjoys improvised music.

Rohan Rebeiro

Rohan (My Disco/Downwards) is a musician from Melbourne, Australia. As a solo electronic musician, he explores probability as an artistic methodology to enact rhythmic expression. Combining analogue grit and digital precision using manipulated drum machines and Max/MSP, Rohan exemplifies a musical practice that is simultaneously improvisational and compositional. Generative sound sequencing systems are implemented, with each performance displaying a

unique and infinite variety of combinations. Rohan uses rhythm as a temporal art form to explore ideas around cause and effect, variation, acceptance and deep listening.

Maria Moles

Maria is a drummer and producer who has been strongly active within the Melbourne music community since moving from Tasmania in 2011. Her solo percussion performances weave hypnotic webs from layers of unmetred pulse that slowly undergo subtle textural transformations. In collaborative contexts, ranging from free improvisation, jazz and contemporary composition to experimental pop, Maria contributes an acute sense of touch, placement and timbre, and a powerful rhythmic drive.

In 2017, Maria composed and performed a percussion score for Ben Christensen's 1922 film *Haxan* at Dark Mofu festival in Hobart, Tasmania. She has opened for artists such as Clever Austin (Hiatus Kaiyote), Chris Corsano (Bjork, Thurston Moore), and Oren Ambarchi. Her solo LP *Opening* was released through Nice Music in January 2019. Maria was a recipient of the Art Music Fund in 2020 and a finalist for the Freedman Jazz Fellowship in 2021. She released her second album *For Leolanda* via Room40 in 2022.

Alon Ilisar

Alon is an Australian-based drummer, composer, instrument designer and researcher. He is the co-designer of a new gestural instrument for electronic percussionists, the AirSticks. He is currently researching the uses of the AirSticks at Monash University's SensiLab in the field of health and well-being, making music creation more accessible to the broader community. Alon holds a PhD in instrument design through the University of Technology Sydney. He has played the AirSticks at Sydney's

Vivid Festival, on Triple J's *Like a Version* and at NYC's MET Museum, with projects such as *Trigger Happy Visualised*, *The Hour*, *The Sticks*, *Tuka* (from *Thundamentals*), Sandy Evans *Ahimsa* and *Rockpool*, Ellen Kirkwood's *[A]part*, Kirin J Callinan, *Kind of Silence* (UK), *Cephalon* (US), and *Silent Spring*. He has played drums in *Belvoir Theatre's Keating! the Musical*, *Sydney Theatre Company's Mojo*, *Meow Meow* with the London Philharmonic, Bergen Philharmonic and Sydney Symphony Orchestras, Alan Cumming, Jake Shears and Eddie Perfect.

Tina Nguyen

Drummer of almost any band you see on stage in Melbourne, Tina has been drumming since 2002 and is a master of her trade. She's kept the beat for the likes of *Cry Club*, *Terrible Truths*, and *Face Face*. Since 2018, Tina has been a much-loved drum instructor at *Girls Rock! Melbourne*, encouraging female, gender diverse and queer kids to grow their confidence and hop on stage. Tina is passionate about the queer community, seeing representation on stage and hitting the tubs as beautifully as possible.