



**CRITICAL PATH**  
DANCE LABORATORY

JAN-MAR 2009



**criticalpath**

## DIRECTOR'S WELCOME

Happy New Year and welcome to the first Critical Path Quarterly for 2009. I am delighted to announce the recipients of the 2009 Responsive Program: Jane McKernan and Lizzie Thomson, Victoria Hunt, Angela Hill, Ashley Dyer and Tony Osborne, Jodie McNeilly, Tamarah Tossey ANTON, Jordana Maisie and Adam Linder and Linda Luke. Information about their projects and artistic explorations are included in this quarterly.

This year we have introduced two new initiatives for international and local choreographers. This first is an exchange program with the Solo/Dance/Authorship program (SODA) a Master of Arts at the Universitat der Kunste Berlin. Susanne Martin will be our first visiting solo artist. We thank the Goethe Institute for their support with the introduction of this program. The second is a three-month fellowship residency. Linda Luke has been awarded the first Fellowship and will use the time to begin researching her new solo titled *Thirteen*. The program affords the equivalent of one day a week over the three months to enable extended research.

The Critical Path annual program focuses on extending research practice, bringing in fresh perspectives and keeping the debate alive! Throughout 2009 we are offering many opportunities for choreographers to cross fertilise ideas with other disciplines such as visual arts, music and architecture, allowing for new arts synthesis to occur.

To facilitate these research objectives we have introduced three conceptual frameworks (Histories and Archiving, Where Contemporary and Traditional Meet and The Nature of Embodiment). The intention is to provide impetus for future directions, as well as facilitate strategic crossovers between the curated, responsive and mentoring projects. The frameworks will provide artists additional opportunities within these overarching themes.

I would also like to remind you of the new Research Residency Room Program. This program is open internationally and aims to provide an adjunct research office, archive space and video edit suite. It is open to applications for up to three months. Our first Research Room Residency artists for 2009 are Siegmur Zacharias, Steve Heather and Jessyka Galbraith (Berlin, UK, Australia). They will begin working on their DIY rock opera project *Super! Power! - The Rock Opera!* and will continue this research at PICA in Perth.

The Critical Path program for 2009 will unfold over the year so please check the website for updates. Our next quarterly is due out in April and will include information about the 2009 Curated program.

I look forward to seeing you at one of our many events over the coming months.

Margie Medlin, Director

Image Credits: Tamarah Tossey by Matthias Kolodziej, Angela Hill courtesy of the artist, Jordana Maisie, Lizzie Thomson and Jane McKernan by Robin Thomson and Victoria Hunt courtesy of the artist. Cover Image: Linda Luke, *Borderlines* photo Heidrun Löhner

## RECIPIENTS OF 2009 CRITICAL PATH RESPONSIVE PROGRAM

### JANE MCKERNAN & LIZZIE THOMSON

During this four-week research project, Jane McKernan and Lizzie Thomson will inquire into the development of their respective solo practices, with a particular focus on deepening their individual choreographic process. The departure point for this research is their mutual interest in the relationship between the practice of pure movement and contemporary performance practices.

Jane and Lizzie's collaborative research into dance began in 1982 while studying ballet together at the Dell Brady Ballet School in Canberra. Since then their artistic journeys have run remarkably parallel tracks. During this residency they will work alongside each other generating solo material in order to broaden their sense of creation and to establish a supportive and safe infrastructure where they can appropriate, collide, assimilate or reinterpret each other's work.

**12 JAN-8 FEB**

### VICTORIA HUNT

*'te aho tapu'; weaving the first row; binding the tangible with the intangible; in the constant flux between night, earth, sky and whakapapa (lineage).*

A cloak carries within it the mana (power) of our ancestors and celebrates the interconnections that give life to material forms. This residency explores the idea of dancing *100 Cloaks*, tapping into the ever-shifting relationship between Victoria's Maori heritage and her Australian-born experience.

The transformative body is the guiding principle emerging from Bodyweather and Butoh sensibilities; being danced by the space.

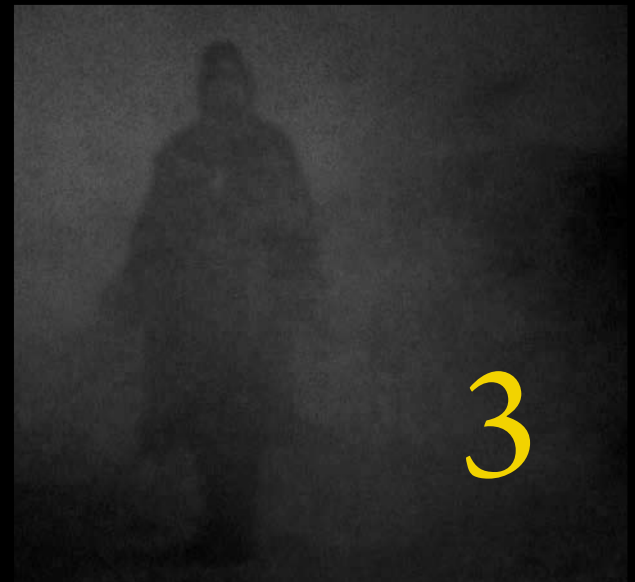
19 JAN-8 FEB RESEARCH ROOM  
9-14 FEB RESPONSIVE PROGRAM

### ANGELA HILL

During this residency Angela Hill will use a two-camera video tracking system as a framework for researching processes of creating duet and quartet material.

The group (Tamarah Tossey, Ryuichi Fujimura, Kimberley McIntyre and Imogen Cranna) will work with various improvisational scores based on recorded conversations amongst the dancers and by using Laban's defence scale for spatial guidelines in the layering of duet relationships into a quartet structure. As the patterns of space/communication/sound dynamics are explored within the interactive system, Angela hopes to answer several questions: Can the common thread of basic communication be processed through interactive technology to reveal a discernable link between human conversation and spatial/tonal harmony? And more simply, can choreography influence technology and vice versa?

15-22 FEB



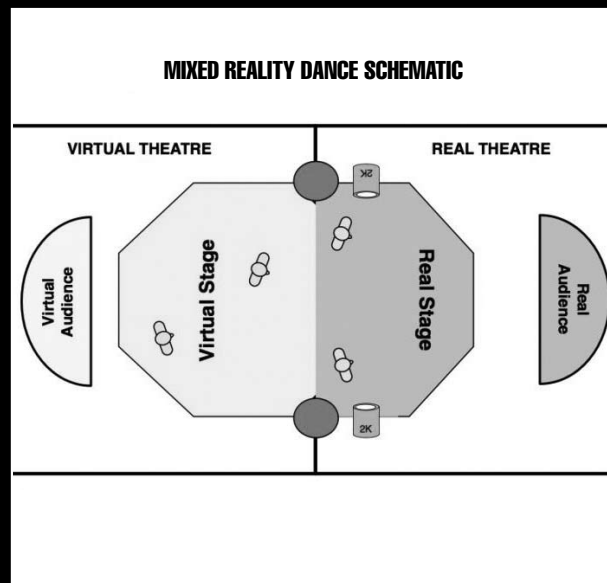


## ASHLEY DYER & TONY OSBORNE

What are some possible choreographic relationships between the moving body and the sung voice? How might one sing the moving body and/or move the singing body? How might movement and voice be experienced as one and the same thing when moving/singing and/or when watching? How might movement/voice be experienced as two things for either the performer or the watcher?

Using a combination of improvised and set movement, extended voice techniques and everyday singing, Tony Osborne and Ashley Dyer will investigate these questions. They will share and exchange their existing practices and develop new approaches to, and understandings of, how dancing and singing might be combined. Throughout the process their research will be further interrogated and expanded upon by choreographers Kay Armstrong, David Corbet, Tamarah Tossey and vocalist Amanda Stewart.

30 MAR-19 APR



## JODIE MCNEILLY

What is the role of a 'transition' in architecture, dance and film? How do we experience them as designer, maker, performer and audience member? How can this initial conversation further investigation into dance composition, technique and performance construction; and work towards a particular choreographic style?

The sharing of techniques from the design, practice and performance experiences

of architect Olivia Hyde, choreographer Jodie McNeilly and cinematographer Paul Warren will take place during this residency. The artists will engage with the built environment and landscapes of Cockatoo Island and Rushcutters Bay whilst working in collaboration with students from UNSW Architecture Design School, AFTRS Cinematography and Macquarie University Dance Studies. Dancers Angela Hill, Anna Nilsson, Miranda Wheen, and dramaturg May-Brit Akerholt complete the artistic team. Research will be presented at *The Shape of Things Between Space and Movement Symposium 2009*.

**20 AUG–12 SEP**

### TAMARAH TOSSEY

Tamarah Tossey is interested in making choreography that without compromise engages an audience. During this residency she will compare the level of interest in sport with dance. Tamarah writes “Comparing sport to dance acts as a guide and perhaps provides clues. How can I make choreography that, without going ‘mainstream’, engages an audience, allowing them to participate, to embody the physicality of the dancers, to be on the same team as the performers, and to ‘get it?’”

The research is two fold: What is the performer’s motivation? How can the audience follow this motivation?

**7–20 DEC**

Image Credits: Impro-Exchange 06, photo Mayu Kanamori, *Super! Power!– The Rock Opera* courtesy of the artist, Physical TV plan by Gary Hayes, Jodie McNeilly and ANTON.

## FELLOWSHIP

### LINDA LUKE

Throughout her three-month fellowship residency, Linda Luke will begin researching *Thirteen*, a new solo dance piece that explores the situation of ‘homeless’ teenagers living in isolation from their families. This is an open investigation regarding what is considered a home, what it takes to survive and what subtle gifts are born from necessity.

Linda will draw from her history of Bodyweather and performance-making practice to create this work. From a choreographic perspective, she is interested in deepening her investigation in the meeting between three key interconnecting methods that essentially builds the choreography in her practice: construction, improvisation and image or ‘sensitivity’ work. This project is supported by The Weather Exchange.

**15 FEB–10 MAY**

## RESIDENCIES AT UNSW

In 2009 the Creative Practice and Research Unit (CPRU) in the School of English, Media and Performing Arts at UNSW, in partnership with Critical Path established a UNSW Dance Research Residency Program. This was made possible with the generous financial support of the CPRU Committee. The residencies take place at the cosy and inspiring Io Myers Studio at UNSW. The residencies complement teaching and provide exhilarating opportunities for students and researchers to engage with the creative practices of the artists.

### ANTON

Collaborating with dancers Tim Ohl, Sarah Jayne-Howard and Dean Cross, choreographer ANTON will investigate the blurring between physical and conceptual spaces. The idea for this project stems from ANTON’s personal ideology of the modern world. The research will be broken into categories

that interrogate the theme of personal space whilst allowing ANTON to deepen his choreographic practice.

**13 JUL–7 AUG**

### JORDANA MAISIE & ADAM LINDER

Dance-maker Adam Linder and new media artist Jordana Maisie will set up a framework for the discovery and creation of a new language of movement that reflects the embedded nature of technology in contemporary society. Interweaving an improvisational practice with critical response. Adam will create a set movement ‘score’ for each technological notion. In relation to each score Jordana will create a corresponding interactive digital environment using live feed video, interactive software and sound recording/sampling. The duo will play with intensity, pace and spatial coverage manipulating the movement scores to completely rely on the function of the technological environments and vice-versa.

**10 AUG– 5 SEP**

## MENTORING PROJECTS

### **RICHARD JAMES ALLEN, KAREN PEARLMAN & GARY HAYES**

Richard Allen and Karen Pearlman of The Physical TV Company are working with Gary Hayes of MUVEDesign to research the creative possibilities of mixed reality performance. Half in real life and half in the virtual world Second Life, this work will explore the ideas, aesthetics and narrative potentials of the meeting of live and digital dancers. This cross-reality performance project will break new technological ground and explore a wide range of dance and virtual environments.

**3-11 JAN**

### **SODA RESIDENCY EXCHANGE: SUSANNE MARTIN**

Critical Path's first guest choreographer is Susanne Martin from Master of Arts - Solo/Dance/Authorship program (SODA) at the Universitat der Kunste Berlin. During her stay in Sydney Susanne will work on her solo *Rosi Tanzt Rosi*. This new work explores the notion of narration in solo dance, narration in improvisation, aging, the female solo as 20th century's dance, mask work and character work.

Since 1990 Susanne has created four full-length group works, six solos, and danced and created collaboratively under the direction of Dieter Heitkamp, Jess Curtis, Vivienne Newport, Frauke Havemann, Roberto Lun, Isabelle Fuchs and Bronja Novak. As improviser, she has performed in festivals, conferences and performance events in Berlin, Budapest, St. Petersburg, Freiburg, Potsdam, Brussels, Tel Aviv, Orvieto, Bari, Stockholm and Copenhagen.

**7 JAN-5 FEB UPSTAIRS STUDIO  
16 JAN WORK-IN-PROGRESS SHOWING  
17 & 18 ARTIST EXCHANGE**

### **JESSYKA WATSON- GALBRAITH, SIEGMAR ZACHARIAS & STEVE HEATHER: SUPER! POWER! - THE ROCK OPERA!**

During this residency Jessyka, Siegmar and Steve are making a DIY rock opera that addresses questions of democracy and collectivity. *Super! Power! - The Rock Opera!* is the formation of a community using song and dance. *Super! Power! - The Rock Opera!* focuses on the choir as a voice of the people, as a producer of big emotions and a seismograph for social change.

*Super! Power! - The Rock Opera!* is a live performance about the making of a rock opera with the help of YouTube users, one music video and one dance

video. The projects starts with these two elements and the rest of the material is produced by YouTube users.

The music is inspired by stadium rock. For this project *The Understated Brown* will launch their first original song in the style of stadium rock on YouTube and rework their own song through the interpretations of the response videos live.

The dance is inspired by social dances such as line dances and variations of iconic dance moves. The group will work on a new form of how to communicate a dance that everyone can dance together. An 'original' dance will be put onto YouTube encouraging users to make it their own, opening up to different genres, landscapes, solos and mass choreographies.





## CRITICAL THINKING // JODIE MCNEILLY

### INTERNATIONAL DANCE SCREEN LAB: 3-14 NOV 08

Under the guidance of celebrated screen dance Director David Hinton (UK), eight NSW based artists were invited to develop their proposals of a dance film project from early stage conception over a two-week period. The participants were provided with appropriate resources and mentoring from Hinton to realise their ideas in a 'fast track' supported environment.

All artists had the opportunity to learn from film industry professionals furthering or introducing to their skill set all technical aspects of the filmic craft: camera use, lighting and editing. Hinton was responsible for augmenting the more elusive (if not metaphysical) qualities of the process in the participants' approaches: soul, fascination and interest. Hinton could often be heard questioning the artists about what interested them or how the moving figure(s) within a frame felt.

There was a diverse mix of projects, some breaking free of the single screen toward installation and interactivity. Examples included: a two-screen dialogue of extracted gesture; an interactive digital system tracking retina movement and stillness for viewing images in the peripheral with projection across three screens; and a triptych of a single sequence filmed in three different ways stacked and streamed through one projector. A panel of NSW-based film industry experts were invited to the final day presentation where proposals were introduced, process discussed and films shown. Still at a nascent stage, all projects were encouraged toward future full development. **The full text documentation can be read online at [www.criticalpath.org.au](http://www.criticalpath.org.au)** Complete text and a DVD from the workshop are available at Critical Path.

Participants: Cordelia Beresford, Laura Boynes, David Corbett, Sonia Esposito, Stephen Jones, Julie-Anne Long Meryl Tankard & Josh Tyler.  
Facilitation: Critical Path & Reel Dance

We invite you to come and get involved from the very beginning of *Super! Power! – The Rock Opera!* 9 Jan from 6pm for an Artist Talk and Exchange. Hear about the project and join in the making of the first video clip.

#### 5-18 JAN RESEARCH ROOM RESIDENCY

#### OPEN CINEMA

Screenings will include documentation from the 2008 dance screen lab with David Hinton and a screening of *Morphing Physiology* a new documentary tracing the making of two real-time performance systems by Margie Medlin.

You're invited to bring your own films (DVD, 16mm film, YouTube URL etc.)  
**23-25 FEB**

#### IMPRO-EXCHANGE 09

Building on previous laboratories in 06 and 07, IMPRO-EXCHANGE 09 is an intensive three-day laboratory that further explores the nature of improvisation between dancers from different backgrounds and traditions. The process is facilitated by Tess de Quincey in collaboration with Martin del Amo and aims to generate a forum of dialogue, exchange and discussion around strategies and processes of improvisation.

Expressions of interest are invited from dancers interested in participating and collaborating. It's imperative that each participant is available during the working hours 10am-4pm each of the three days.  
**26-28 FEB**

Image: Susanne Martin photo Dieter Hartwig

# CRITICAL PATH CALENDAR

JAN–MAR 09

**9 JAN ARTIST TALK AND EXCHANGE 6PM**  
Siegmar Zacharias and Steve Heather (Berlin) talk about their new project *Super! Power! – The Rock Opera!* a DIY rock opera. Hear about the project and join in the making of the first video clip.

**12 JAN TALK BY RHYS MARTIN 4PM**  
Prof. Rhys Martin, Program Coordinator of the M.A. Solo/ Dance/ Authorship (SODA) at the Universitat der Kunste Berlin, will talk about the SODA program.

**16 JAN SHOWING ROSI TANZT ROSI 7:30PM**  
Susanne Martin, the first guest choreographer from the SODA program, will present a work-in-progress showing of her solo *Rosi Tanzt Rosi*. The work explores the notion of narration in solo dance and narration in improvisation.

**17 & 18 JAN ARTIST EXCHANGE 10–4PM**  
Choreographers and improvisors are invited to join Susanne Martin for two days of practical exchange.

**30 JAN–1 FEB**  
**SUSANNE MARTIN AT LUCY GUERIN STUDIO MELB**  
Showing 30 JAN  
Artist Exchange 31 JAN–1 FEB 10–4PM

**23–25 FEB OPEN CINEMA**  
Over three-days you're invited to bring your ideas, expanded cinema, documentary or YouTube URL to an open cinema (DVD, 16mm film etc.) Program and times to be confirmed.

**26–28 FEB IMPRO EXCHANGE 09 10–4PM**  
with Tess de Quincey and Martin del Amo

**1 MAR OPEN DAY**  
In conjunction with Woollahra Council's preservation of the Drill Hall, Critical Path invites you to an open day displaying the unique history of the Drill Hall. There will be screenings throughout the day and afternoon tea on offer.

For information about the Curated or Mentoring Program please contact Helen Martin [projects@criticalpath.org.au](mailto:projects@criticalpath.org.au)  
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# THE SHAPE OF THINGS BETWEEN SPACE & MOVEMENT

## *Architecture, Dance & Film Symposium*

In partnership with the School of Architecture at the University of Technology Sydney, and the Faculty of Creative and Cultural Industries, Department of Spatial Design, University of Hertfordshire UK, Critical Path will host a 2-day Symposium, 3-day Professional Exchange Laboratory and 1 week Interdisciplinary Workshop in Sydney during September 2009.

### PROGRAMME OVERVIEW

Sydney will become a hub of activity and debate focused around the interplay of architecture, dance and film during the month of September.

Profiling local practitioners and theorists in an international context, the symposium will form part of a larger creative research process allowing for the flow and cross fertilisation of concepts in architecture, dance and the moving image.

There will be three streams to the symposium, each complementing the other:

- The first stream will be **THEORY & DISCOURSE** and includes keynote speeches from Erin Manning and Brian Massumi and conversation sessions where local academics/artists interview key speakers.
- The second stream will be **ARTIST TALKS** and includes conversations with five commissioned artists as well as invited local and visiting artists/theorists Dr Andrew Benjamin and Dr Benedict Anderson.
- The third stream will be **SCREENINGS & INSTALLATIONS** and includes screenings of the work of speakers', an exhibition of the commissioned works and live performances as outcomes of the commissioned works, the laboratory and the submissions.

### CALL FOR PAPERS

This symposium invites the submission of films, performative presentations and papers that explore conversations and convergences that occur between dance, architecture and their representations.

Contact Dr Sam Spurr at [sam.spurr@uts.edu.au](mailto:sam.spurr@uts.edu.au) or Margie Medlin 02 9362 9403 for further information.

