



criticalpath

A black and white photograph of a person standing in a dark room. The room is filled with numerous vertical, glowing light tubes of varying heights. The person is silhouetted against the light, standing with one hand on their hip. The floor is reflective, showing the light from the tubes. In the foreground, there is a dark, draped object, possibly a sculpture or a piece of furniture.

CRITICAL PATH 2010



DIRECTOR'S NOTE

In 2009 we began working with three research frameworks: Histories and Archiving; the Nature of Embodiment; and Where Traditional and Contemporary Practice Meet. Each framework is being evolved across the Curated, Responsive and Mentoring program strands. One year in, we can start to see how these frameworks deepen individual research practices and further shape our Curated programs. They create new possibilities for research into a wider range of disciplines through a multiple of mediums. This mix and depth fosters a richer environment for choreographic research. Throughout 2010 there is to be a continued focus on developing a stimulating latitude of pathways for research in the Curated program. We are delighted to support Deborah Hay in her Solo Commissioning Laboratory, part two of the indigenous choreographic laboratory, and an extensive program of workshops which focus on choreographing within an interactive media environment.

In the Responsive program there is a continued commitment to offering international self-directed choreographic residencies. This year we are partnering with Atelier de Paris—Carolyn Carlson and Atelier Associate, Rosalind Crisp/Omeo Dance, to offer a placement in Paris. In line with Critical Paths aim of creating a place of local, national and international research, we have increased the number of opportunities for national and international artists to participate in the programs at Critical Path. Through the Mentoring program, we ask you to continue to work with us to question how and why research is an essential part of choreographic practice and to create forums for peer to peer dialogue about issues when they arise. If you have any ideas for forums, the archive collection or Mentoring programs please contact me.

Margie Medlin
Director, Critical Path

ABOUT CRITICAL PATH

Critical Path is a choreographic research centre based at The Drill Hall, a large rehearsal space on the harbour in central Sydney, Australia. We deliver a program of research opportunities which promote innovation by creating a place for choreographers and dance artists to explore ways of working, develop new networks and engaging in debate and critical appreciation of dance. Best practice in artistic research is incorporated into a diverse program where risk-taking, play and experimentation are encouraged through each of the three-strands the Curated, Responsive and Mentoring projects.

Our program:

- Provides support for experienced choreographers to tailor-make research projects addressing their personal needs.
- Offers group professional development opportunities in workshops and master classes, where peer support and sharing is encouraged.
- Creates a context for mentoring and peer exchange through a program of projects instigated and led by experienced artists.
- Provides a platform for the sharing of research outcomes to peers, presenters and funders within a supportive critical context.

COVER IMAGE: CHRISTIAN ZEIGLER
OPPOSITE PAGE PHOTO: SEAM 2009, PHOTOGRAPHER: HEIDRUN LÖHR

PROGRAMS OFFERED AND HOW TO APPLY

CURATED PROGRAM

The Curated program offers experienced choreographers a program of workshops, laboratories and master classes. Some workshops and laboratories offer a bursary to participants. Please note some programs are open nationally.

To apply for workshops, laboratories and master classes please write to: projects@criticalpath.org.au briefly outlining why you would be interested in participating in the particular project, attach a one-paragraph biography with your residential address and email contact details.

MENTORING PROGRAM

The Mentoring program is developed by the Director in response to artists' ideas. To be involved please contact the Director to discuss your proposal. Programs include the Research Room residencies and the building of the archive run in partnership with Woollahra Council.

RESPONSIVE PROGRAM

The Responsive program provides research opportunities for NSW choreographers. Grants with space at the Drill Hall or as part of the UNSW Dance Research Residency Program at Io Myers Studio, in the School of English, Media and Performing Arts (EMPA), the Creative Practice and Research Unit, University of New South Wales. Research grants are offered for choreographers to explore their own interests and invest in a research discourse firmly rooted in their reality. This program seeks to deepen research practice throughout Australia by

creating occasions for the shared experience of research outcomes, by fostering exchange and dialogue and by supporting choreographers to tailor-make research projects that address their research inquiries.

There are three grant categories for 2010:

- Research Residencies with space and up to \$10,000 or space only at the Drill Hall.
- Research Residencies with space and up to \$10,000 at Io Myers Studio, UNSW.
- Research Fellowship with space and up to \$2,000

Additional international research exchange opportunity in 2010:

- Research Exchange with Atelier de Paris–Carolyn Carlson, France.

See page 26 for details.

Please note that applications for the 2010 research exchange with Atelier de Paris–Carolyn Carlson, France, are due 1 February with the outcome announced 1 March.

For further information about the program go to www.criticalpath.org.au

Applications for Responsive program grants available in 2011 will close on 4 October, 2010. Applicants will be notified in November, 2010. All Responsive grant categories are selected by peer assessment and all decisions are final.

CURATED PROGRAM

- CRYSTAL PITE: MASTERCLASS
- DEBORAH HAY: SOLO COMMISSIONING LABORATORY
- INDIGENOUS CHOREOGRAPHIC LABORATORY
- METTE INGVARSEN: INTENSIVE WORKSHOP
- TANG FU KUEN: DANCE DIALOGUES
- ROS WARBY: PRACTICING PERFORMANCE WORKSHOP
- SEAM 2010: WORKSHOPS ON INTERACTIVE PERFORMANCE SYSTEMS
- SIMON BIGGS AND SUE HAWKSLEY
- EMIO GRECO: PC 3-DAY INTENSIVE LABORATORY CREATIVE PROCESS OF CHOREOGRAPHY
- CHRISTIAN ZEIGLER: CHOREOGRAPHING WITHIN AN INTERACTIVE MEDIA ENVIRONMENT

CRYSTAL PITE MASTER CLASS

Vancouver-based Crystal Pite is associate dance artist at the Canadian National Arts Centre and Associate Choreographer of Nederlands Dans Theater. She is being presented in Australia by the Sydney Festival 2010 which will be showcasing her haunting piece, *Dark Matters*.

Crystal Pite is an extraordinary dancer and a supremely inventive choreographer whose distinct style fuses classical elements, the complexity and freedom of structured improvisation, and a strong theatrical sensibility. In partnership with the Sydney Festival, Critical Path will be offering up to ten places to choreographers to participate in a master class with this influential choreographer.

www.ngt.nl

23 JAN, 11AM-2PM, THE DRILL HALL

10 NSW CHOREOGRAPHERS

EXPRESSIONS OF INTEREST ARE DUE 12 JAN

(OPEN TO ALL AUSTRALIAN CHOREOGRAPHERS)

DEBORAH HAY: SOLO COMMISSIONING LABORATORY

This project will bring the renowned USA dancer and choreographer Deborah Hay to Australia to work with ten choreographers over a ten-day residency at Bundanon, NSW. The laboratory is based on the work Deborah is doing in Findhorn, the Solo Commissioning Project. In line with Critical Path's aim to 'create secure and extended pathways for better developed and more sophisticated research projects', this curated laboratory is dovetailed into the Responsive program, with four of the Critical Path Responsive fellowship positions allocated to choreographers undertaking Deborah Hay's Solo Commissioning Laboratory, allowing them to develop their solo practice over three months with Australian choreographer Ros Warby acting as mentor/performance coach in Bundanon and again in Sydney. Afternoons between 1-4 May.

www.deborahhay.com

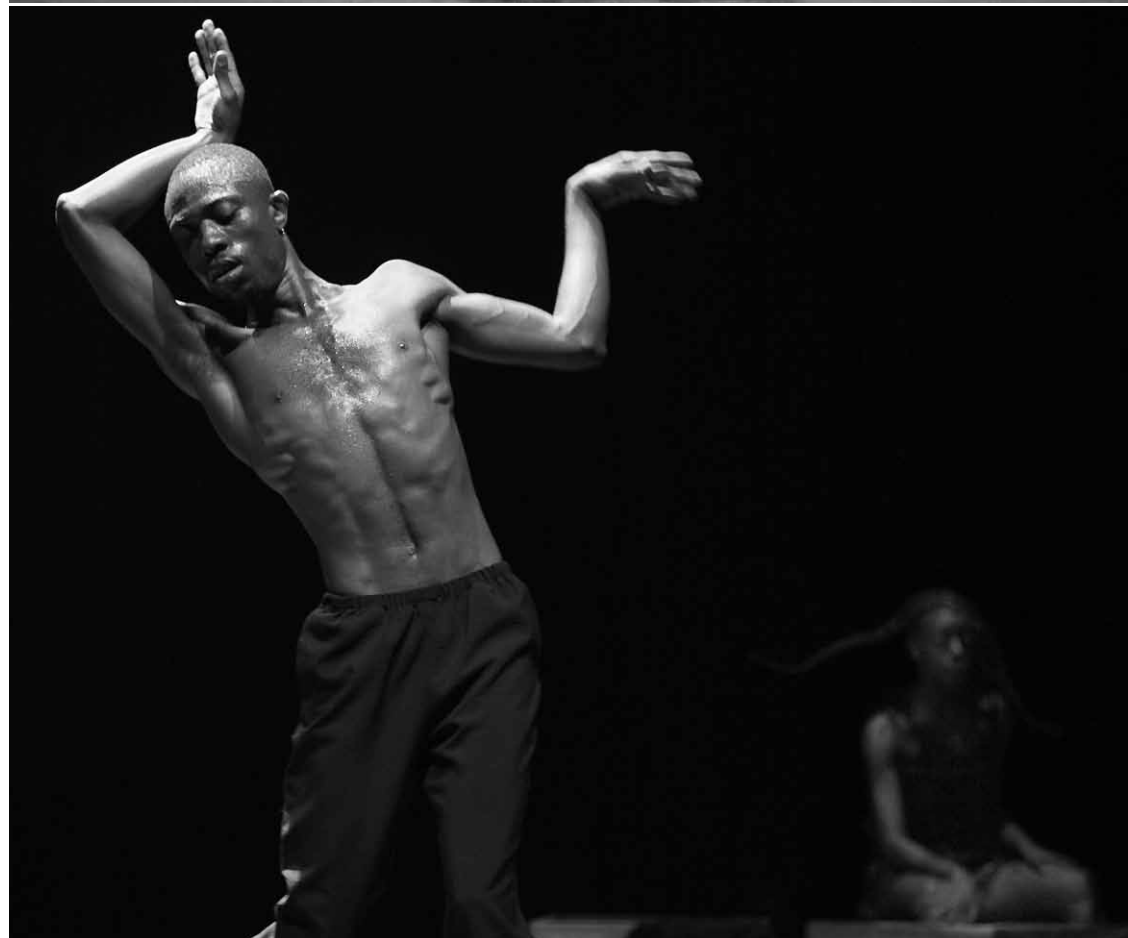
9-18 MAR, BUNDANON, NSW

4 NSW, 4 VIC AND 2 WA CHOREOGRAPHERS

PARTICIPATING CHOREOGRAPHERS: FELICITY BOTT, FIONA BRYANT, KRISTINA CHAN, MATHEW DAY, ROSIE DENNIS, ATLANTA EKE, LUKE GEORGE, CARLEE MELLOW, GEORGIE READ AND AIMEE SMITH.

IN PARTNERSHIP WITH DANCEHOUSE (VIC), STRUT (WA) AND BUNDANON (NSW)

EXPRESSIONS OF INTEREST ARE NOW CLOSED



OPPOSITE PAGE:

TOP: ROS WARBY, PHOTOGRAPHER: JEFF BUSBY

BOTTOM: ANDRÉYA OUAMBA (CONGO) PHOTOGRAPHER: ANTOINE TEMPE



PHOTO: OWEN MAHER, WAKAHUIA WORKSHOP PHOTOGRAPHER: CHARLES KORONEHO

INDIGENOUS CHOREOGRAPHIC LABORATORY

In line with Critical Path's objective to extend pathways for better developed research projects, the 2010 Indigenous Choreographic Laboratory will take the original participants from the 2009 laboratory more deeply into their research into cross-cultural and indigenous dance practice. This laboratory is designed to build upon the work of the previous laboratory and is being held within six months of the 2009 laboratory to ensure that creative momentum is maintained. Artists have been encouraged to work from their own individual interpretation of being an indigenous artist. African choreographer Andréya Ouamba (Congo) will facilitate this workshop.

TBC, BROOME, WA
 4 NSW, 4 WA AND 4 NEW ZEALAND CHOREOGRAPHERS
 FACILITATOR: ANDRÉYA OUAMBA (CONGO)
 IN PARTNERSHIP WITH MARRUGEKU (WA)
 SUPPORTED BY THE AUSTRALIA COUNCIL INTER-ARTS INFUSE
 PROGRAM AND CREATIVE NZ
 EXPRESSIONS OF INTEREST ARE NOW CLOSED

METTE INGVARSEN INTENSIVE WORKSHOP

The Danish choreographer Mette Ingvarsen studied in Brussels and Amsterdam. Her projects such as *Solo Negatives* (2002) and *Manual Focus* (2003), subject the perception of the human body to a rigorous test. *Out of Order* (2004), *50/50* (2004) and *To Come* (2005) investigate how bodies come into contact with one another, touch and connect, and so create new forms of pleasure. Her work is inspired by rock concerts, circus and opera. Mette enjoys dealing with extreme physical expression. *Why We Love Action* (2007) is a filmic sensation in which the film is stripped down so far that only the action and the stunts are left behind. She is engaged in long-term research relating to modes of production in performing arts.

www.aisikl.net/mette

25-26 MAR, THE DRILL HALL
 UP TO 10 CHOREOGRAPHERS
 IN PARTNERSHIP WITH LUCY GUERIN INC (VIC) AND THE
 DANISH ARTS COUNCIL
 EXPRESSIONS OF INTEREST ARE DUE 1 MAR
 (OPEN TO ALL AUSTRALIAN CHOREOGRAPHERS)

TANG FU KUEN DANCE DIALOGUES

Singaporean dramaturg-curator Tang Fu Kuen will mentor eight choreographers through a 'Dance-Dialogue' process in which biography, praxis and critique are pitched to form documents of artistic encounters. Bridging conversations between traditional and contemporary dance, Fu Kuen's dialogue couplings have resulted in works such as the critically acclaimed *Pichet Klunchun and Myself*, a dialogue between French conceptual choreographer Jerome Bel and Thai classical dancer Pichet Klunchun. Fu Kuen will also give public talks on dance dramaturgy and criticism.

17 & 18 APR AND 24 & 25 APR, THE DRILL HALL
UP TO 8 AUSTRALIAN CHOREOGRAPHERS
IN PARTNERSHIP WITH THE NATIONAL ARTS
COUNCIL SINGAPORE
EXPRESSIONS OF INTEREST ARE DUE 1 MAR
(OPEN TO ALL AUSTRALIAN CHOREOGRAPHERS)

ROS WARBY WORKSHOP: PRACTICING PERFORMANCE

This workshop focuses on the development of the dancers performance practice, and consequently their approach to making solo work. The content and structure of the workshop is based on Warby's long history with the work of Deborah Hay. Warby encourages the participants to eliminate attachment to prescribed techniques or choreographic approaches and invite the body to undo any preconceived notions of what dance is, thereby creating a chance for the dancer to express a complex and indefinable range of experience through the humour, intelligence and emotional engagement of the dancing body. Creating a solo adaptation from one of her own choreographies, she will use this form to introduce the dancers to these ideas and practices.

This practice challenges the students to wake up and notice what it is they are doing in their dance. This shift in attention aims to stimulate the intelligence of the whole body and mind and, in turn, elevate their level of engagement in both performance and dance making.

1-4 MAY, FOUR MORNINGS 10AM-1PM, THE DRILL HALL
UP TO 15 CHOREOGRAPHERS
EXPRESSIONS OF INTEREST ARE DUE 1 MAR
(OPEN TO ALL AUSTRALIAN CHOREOGRAPHERS)

PHOTO: TANG FU KUEN



SEAM 2010

WORKSHOPS ON INTERACTIVE SYSTEMS PERFORMANCE

Following the success of SEAM 09, Critical Path will collaborate in the presentation of a cluster of laboratories, workshops, forums, performances, installations and exhibitions around September/October. The focus in 2010 will be on investigating how interactive technologies have transformed notions of embodiment, agency and audience engagement within choreography and media arts.

Research laboratories focusing on Choreographing within an Interactive Media Environment will create multiple opportunities for choreographers and the dance sector to feed into, and learn from, the broader arts and academic communities, allowing for the creation of new collaborations and creative synthesis beyond the scope available within individual activities.

SIMON BIGGS AND SUE HAWKSLEY

Simon and Sue will present their research for a performance work which primarily involves speech, movement and the body. The performer is sited within an environment augmented and mediated by various technologies, including spoken and written language, sensing instrumentation and digital and audiovisual display systems. Employing real-time motion capture, voice recognition and generative language systems, the dancer's movement and speech are acquired and re-mediated in the performance space. The acquired speech is rewritten, the text is animated by, and reveals, the performer's gestures, leading to a questioning of and insight into the relations between kinaesthetic experience, agency and representation.

Simon Biggs and Sue Hawksley, Edinburgh, December 2009

4 SEP, 6-8PM PUBLIC FORUM, THE DRILL HALL

EMIO GRECO | PC 3-DAY INTENSIVE LABORATORY: CREATIVE PROCESS OF CHOREOGRAPHY

In 2006 Critical Path hosted Emio Greco|PC Double Skin/Double Mind Academia Mobile in Sydney. The workshop became part a wider Notation Research project and was observed by MARCS researchers, Garth Paine and Kate Stevens. Returning to Critical Path in 2010, EG|PC Emio Greco collaborated with creative partner Pieter C. Scholten to facilitate a three-day intensive Laboratory on the Creative Process of Choreography. EG|PC will also reflect on key moments of dynamic change in their creative process and discuss how research sustains their creative practice. EG|PC will also join with Christian Zeigler to present some aspect for their current research project, Inside Movement Knowledge(IMK).

4-6 OCT LABORATORY, THE DRILL HALL
10 NSW CHOREOGRAPHERS
IN PARTNERSHIP WITH STRUT (WA)
EXPRESSIONS OF INTEREST ARE DUE 1 JUN
(NSW BASED CHOREOGRAPHERS ONLY)

8 OCT PUBLIC TALK, TBC

CHRISTIAN ZEIGLER CHOREOGRAPHING WITHIN AN INTERACTIVE MEDIA ENVIRONMENT

Christian Zeigler will be facilitating two intensive one-week curated laboratories to develop work within the *Forest* interactive environment. The work of Christian Zeigler ranges from DVD-ROM projects to interactive installations and multimedia performances and performance environments. During 17-28 October, Christian will set up his work *Forest 2* as a laboratory space for choreographers to work in. Christian will work with choreographers both as a facilitator and as a programmer to offer them insight and practical exploration of his interactive dance environments.

On 30 and 31 October Critical Path will host a one-day public exhibition of the *Forest* and *Forest 2* installation, and a forum where Christian Zeigler will present his own work and the work he has undertaken with Emio Greco|PC.

17-28 OCT, THE DRILL HALL
6 NSW CHOREOGRAPHERS
IN PARTNERSHIP WITH THE GOETHE INSTITUT
EXPRESSIONS OF INTEREST ARE DUE 1 JUN
(NSW BASED CHOREOGRAPHERS ONLY)

EXHIBITION AND FORUM 30 & 31 OCT

SEAM 2010

MENTORING PROGRAM

- **COBIE ORGER: RESEARCH RESIDENCY**
- **PETER LENAERTS: RESEARCH ROOM RESIDENCY WITH ARTIST TALK**
- **ELIZABETH LEA: ARTIST TALK**
- **VICKI VAN HOUT: RESEARCH ROOM RESIDENCY**
- **CLAUDIA GARBE: RESEARCH ROOM RESIDENCY/ARTIST EXCHANGE**
- **PERFORMANCE SPACE RESIDENCIES**
- **LIGHTING FOR PERFORMANCE LABORATORY**
- **IMPRO-EXCHANGE 2010**
- **BRAD MILLER: RESEARCH ROOM RESIDENCY**
- **EAST COAST EXCHANGE**

COBIE ORGER RESEARCH RESIDENCY

Cobie will be working with a team of dancers and designers exploring themes for a new performance installation examining the tension found within two disparate fields: the scientific, with its focus on reality, facts and evidence, and that of the mythical, a place of dreams, memories and the unknown. Calling upon dance, sound, image and light, they will work on developing a series of environments that are encountered on an immersive journey that highlights the discordance between the reality of the everyday and the possibilities sensed in a 'heavenly' world.

4-15 JAN

SHOWING: 14 JAN 4PM, THE DRILL HALL

PETER LENAERTS RESEARCH ROOM RESIDENCY WITH ARTIST TALK

Silence and absence and nothing. The lack of just space and air. That moment when the last note has rung. All ears. That moment.

Silence does not exist. Or, if it does, it cannot be recorded. Or, if it could be, it cannot be played back or re-experienced in the same way.

I want to go look for silence. And fail. Try again and fail again. Try better and fail better. The intensity of failure. The intention of failure, and what it will make me find instead.

www.surfacenoise.be/quies
www.aisikl.net

1-28 FEB, THE DRILL HALL

ELIZABETH LEA ARTIST TALK

Elizabeth Lea was the recipient of 2009 Critical Path's National Film and Sound Archive research residency in Canberra. Elizabeth will present her research at the National Film and Sound Archives which evolved around Anna Pavlova and her influence on the Australian dance world in the 1920s. Through the collection at the NFSA, the project has expanded to researching materials for a work based around a number of touring dance companies in the 1920s. Elizabeth's presentation will include film, photographs and performance.

29 MAR, 8PM, PUBLIC ARTIST TALK, THE DRILL HALL

PERFORMANCE SPACE RESIDENCIES

Critical Path will again link up with Performance Space in 2010 to provide two creative residencies. Choreographers will be invited to submit applications to Performance Space for a residency to create new work. Both Critical Path and Performance Space will provide support and space for the successful applicant to research and develop their project. Performance Space is currently exploring the role of residencies in the commissioning of new work and the interface with audiences at early stages of creative development. This initiative will culminate in a weekend of informal discussion at Performance Space about the works-in-progress and the development of a sustainable practice.

15 FEB-7 MAR AND 6-19 DEC

IN PARTNERSHIP WITH PERFORMANCE SPACE



VICKI VAN HOUT
RESEARCH ROOM RESIDENCY

*MY GRANDMA'S STORY: BUSY HANDS
 SPEAKING COUNTRY*

Vicki Van Hout, a contemporary indigenous choreographer, will undertake a six-week cross cultural and interdisciplinary creative/research development project for an outdoor dance and new media installation, which will highlight the ongoing nature of 'traditional' aboriginal practices based upon telling story through the act of painting. She will explore the continual metamorphosis of culture to the present day by examining how cultural information is disseminated.

APR—MAY, THE DRILL HALL
 SUPPORTED BY THE CITY OF SYDNEY

**LIGHTING FOR PERFORMANCE
 LABORATORY**

Light Lab will explore participants' conceptual/ experimental/structural ideas for lighting in performance.

TBC, PERFORMANCE SPACE, CARRIAGEWORKS
 6 NSW CHOREOGRAPHERS AND STAGE/LIGHTING ARTISTS
 IN PARTNERSHIP WITH PERFORMANCE SPACE
 EXPRESSIONS OF INTEREST ARE DUE 1 JUN
 (NSW BASED CHOREOGRAPHERS ONLY)

CLAUDIA GARBE
**RESEARCH ROOM RESIDENCY
 AND ARTIST EXCHANGE**

Claudia is studying Choreography (MA), Hochschule für Schauspielkunst „Ernst Busch“/ HÜTZ in Berlin, Germany.

Claudia writes “My temporary working interest in choreography is the question of writing and reading dancing. My current work is experimenting with notation as an interdisciplinary and collaborative project - how to write moving and how to move writing.” Through her residency at Critical Path she would like to open up a three-day exchange with people interested in similar research questions within a movement-based choreographic practice. This will take place from 1–3 September. Alongside this, Claudia will continue an exchange she began with Lizzie Thomson during her SODA Residency in Berlin 2009.

AUG—SEP, THE DRILL HALL
 1–3 SEP, ARTIST EXCHANGE WORKSHOP
 EXPRESSIONS OF INTEREST ARE DUE 1 JUN

IMPRO-EXCHANGE 2010

Building on previous laboratories in 2006, 2007 and 2009, IMPRO-EXCHANGE 2010 is a series of three intensive three-day labs facilitated by Tess de Quincey in collaboration with Martin del Amo. The project aims to further explore the nature of improvisation between dancers from different backgrounds, ages and traditions and 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. Each participant is required to be present for all the working sessions within one lab, ie during the working hours 10am–4pm on each of the three days.

www.dequinceyco.net

21–23 MAY, 4–6 NOV AND 2–4 DEC, THE DRILL HALL
IN PARTNERSHIP WITH TESS DE QUINCEY & CO
EXPRESSIONS OF INTEREST ARE DUE 1 MAR
(OPEN TO ALL AUSTRALIAN CHOREOGRAPHERS)

BRAD MILLER RESEARCH ROOM RESIDENCY

augment_me is a responsive motion tracking database visualiser and real-time granular-synthesis sound generator. It is a robust system or platform for performative experimentation, that is able to co-develop performances from scratch or rework previous performances using new images, video and sounds.

Brad Miller will present the system at Critical Path on the 30 and 31 October. He also invites choreographers and/or performers with the view to developing new manifestations of the system to contact him at the web address below.

View video material at:
<http://www.staff.cofa.unsw.edu.au/~bradmiller/>

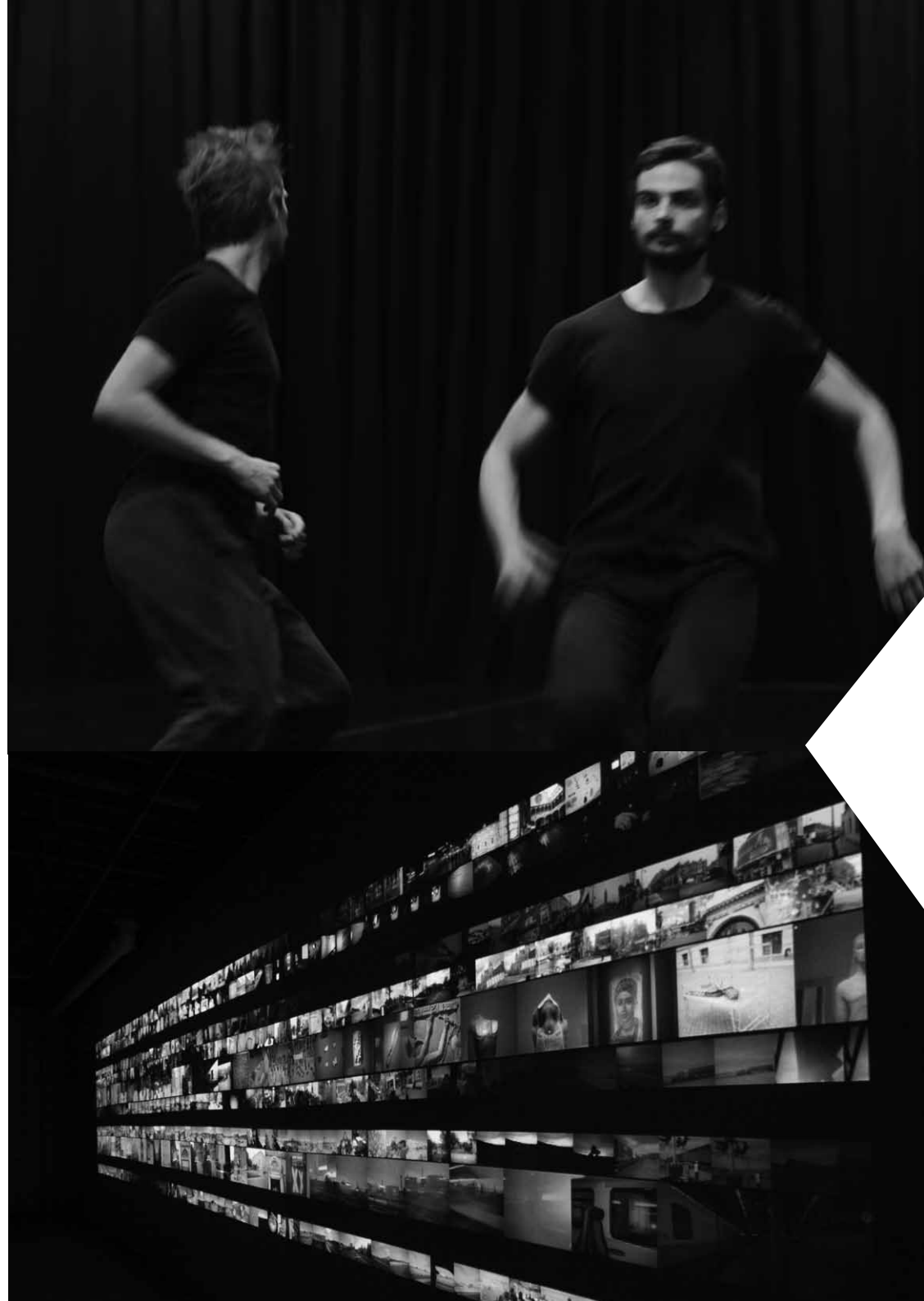
18 OCT–4 DEC, THE DRILL HALL
PUBLIC PRESENTATION AND FORUM 30 & 31 OCT

EAST COAST EXCHANGE

Since 2008 Critical Path has been partnering with Dancehouse (VIC) to facilitate exchange and debate between NSW and Victorian-based choreographers on the making of work. NSW based choreographers are invited to lodge an expression of interest to take part in an exchange with Dancehouse's Housemate resident for 2010. The successful applicant will be provided with the resources to conduct a two to three-day exchange at the Drill Hall which will culminate in an 'open studio' discussion/showing. Past exchange artists include, Kimberley McIntyre (NSW), Emma Saunders (NSW) Phoebe Robinson (VIC), Martin del Amo (NSW) and Tim Darbyshire (VIC).

29 NOV–1 DEC, THE DRILL HALL
IN PARTNERSHIP WITH DANCEHOUSE (VIC)
EXPRESSIONS OF INTEREST ARE DUE 1 JUNE
(NSW BASED CHOREOGRAPHERS ONLY)

TOP: MARTIN DEL AMO AND TIM DARBYSHIRE, EAST COAST EXCHANGE, 2009. PHOTOGRAPHER: HEIDRUN LÖHR
BOTTOM: BRAD MILLER'S *AUGMENT ME*, IMAGE COURTESY OF THE ARTIST



RESPONSIVE PROGRAM

- SARAH-VYNE VASSALLO
- EVA MUELLER
- ALEXANDRA HARRISON
- NIKKI HEYWOOD
- SARAH-JAYNE HOWARD
- WRITING WORKSHOP IN FINDING THE RIGHT LANGUAGE FOR YOUR PRACTICE
- DEBRA BATTON
- ALAN SCHACHER
- MATTHEW DAY
- EMMA SAUNDERS
- RESEARCH EXCHANGE WITH ATELIER DE PARIS
- CAROLYN CARLSON, FRANCE

SARAH-VYNE VASSALLO POINT AGAINST POINT

The use of canon in dance is a familiar and popularised tool often used in a basic and simple way to create patterns and aesthetically pleasing visuals. Traditional 'musical canons' date back to the 14th century and using multiple rules, theories and laws, profound and complex pieces of music were written. Sarah-Vyne will collaborate with dancers and a music expert to explore the history of musical canons and their compositional techniques such as: inversion, retrograding, permutation, mensuration, interval, tempo counterpoint and mirroring. By examining these techniques and their mathematical structures, they will explore methods and formulae that could be applicable to choreography.

18-31 JAN, THE DRILL HALL
CHOREOGRAPHER: SARAH-VYNE VASSALLO
COLLABORATORS: GEMMA TURNER (SYSTEMATIC MUSICOLOGIST PRACTITIONER), IMOGEN CRANNA (DANCER), ANA PORTER (DANCER), SARAH FIDDAMAN (DANCER), VERITY JACOBSEN (DANCER) AND SEAN MARCS (DANCER).

EVA MUELLER

Eva will investigate the intersection between text and body, between written words and physical movement. Her project will explore questions like: How can a body read a text? How can a text inscribe itself on a body and its movements? How can a text be transformed into a choreographic language, e.g. looking at syntax, structure, rhythm, content?

Using the short text *Dreamtext* (1995) by Heiner Müller as specific example, Eva will work with Kate Davis (dancer/designer/director) and Sean Bacon (video artist), with a lot of sound, words and cameras to find answers to these questions.

1-14 FEB, THE DRILL HALL
CHOREOGRAPHER: EVA MUELLER
COLLABORATORS: KATE DAVIS (DIRECTOR/DESIGNER/DANCER) AND SEAN BACON (VIDEO ARTIST)

ALEXANDRA HARRISON WHAT'S COMING

The body as forecast—an exploration of dance futures. If coming events cast their shadows what are the new body extensions that the shifting controls on the body offer to movement? Alexandra will examine the body as analogue in the continual process of becoming outmoded. It is a probing of the urban landscape for the techniques with which the body, in self-disciplining projects, must comply in order to be relevant. Studies will be undertaken into the freedom of movement and freedom to move, patterning and automation, the habitual passenger, acceleration and obstacles and friction. Alexandra looks to read the spectre of what is coming and move bodily into the unknown.

5-31 JUL
CHOREOGRAPHER: ALEXANDRA HARRISON
COLLABORATORS: BENEDICT ANDERSON (DRAMATURG AND DOCUMENTER)



RESIDENCIES AT UNSW

For the last four years Critical Path and the Creative Practice and Research Unit at UNSW have collaborated on providing two significant residencies in the Io Myers Studio. Recently the residencies have been supported by the generous efforts of the U Committee, a volunteer fundraising group on campus.

In 2009, the artists were Anton who investigated the concept of blurring, both in life and on stage, followed by dance artist Adam Linder and media artist Jordana Maisie plunging us into the dark and then dancing with us.

The CPRU supports research and analysis in performance and cross-media practice in the School of English, Media and Performing Arts, and the residencies provide invaluable opportunities for academic staff and students to engage with the creative practices of the artists. We look forward to welcoming our new resident artists for 2010.

NIKKI HEYWOOD CAPTIVE AUDIENCE

Nikki will work with collaborators Nigel Kellaway and Bryoni Tresize. Their twofold strands of research will test ways to weave gestural and spoken language to find points of distillation and containment; tease out modes and conditions of audience witnessing and engagement. What do words do to the body? How does language contain or make the body captive? How do we 'gather' an audience? What preconditions invite an audience to witness an event or performance with a (relatively) united, engaged or even personally implicated sensibility? The overarching question is: How does captive performer meet captive audience?

MAR/APR AND JUL/AUG
IO MYERS STUDIO, UNSW
CHOREOGRAPHER: NIKKI HEYWOOD
COLLABORATORS: NIGEL KELLAWAY AND
BRYONI TREZISE (WRITER AND ACADEMIC)



SARAH-JAYNE HOWARD

Sarah-Jayne will experiment with creating a new dance language. She will work with dramaturg Nathan Page and three dancers exploring original, raw, explosive dance vocabulary, moving like an animal, neither male nor female...or at times both... not a person imitating an animal, but the human animal. She will research themes behind this movement vocabulary, themes of emotional and behavioural repression, how those needs or urges transform, what they become, and finally, how they are expressed physically.

28 JUN–23 JUL, IO MYERS STUDIO, UNSW
CHOREOGRAPHER: SARAH-JAYNE HOWARD
COLLABORATORS: NATHAN PAGE (DRAMATURG), TIMOTHY OHL (DANCER), LUKE HANNA (DANCER) AND ALICE HINDE (DANCER)

WRITING WORKSHOP

FINDING THE RIGHT LANGUAGE FOR YOUR PRACTICE

Erin Brannigan from the School of English, Media and Performing Arts at UNSW and Critical Path will facilitate a workshop on finding the right language for your practice, particularly in relation to defining the experimentation and research that you undertake. The workshop aims to develop your ability to articulate and communicate your work to peers, collaborators and organisations.

JUL–AUG, IO MYERS STUDIO, UNSW
EXPRESSIONS OF INTEREST ARE DUE 1 JUN
(OPEN TO ALL AUSTRALIAN CHOREOGRAPHERS)

PHOTO: SARAH JAYNE-HOWARD
COURTESY OF THE ARTIST

DEBRA BATTON

How can the handstand become dance? Often dismissed as a 'trick', the handstand is fundamental to gymnastics and many circus acts. It is also practiced in yoga, capoeira and break dance. The handstand as dance raises questions about identity, culture, genre and aesthetics. Debra with Alex and Heidrun will experiment with dismantling, sustaining and juxtaposing the handstand in relationship to the dance studio, photography and the female body. Debra considers the handstand a feminist action. Truth, or highfalutin nonsense? Turning the body upside-down is an opportunity to investigate the perception of spectator and performer to see what the handstand generates as choreography and how choreography reimagines the handstand.

16–29 AUG, THE DRILL HALL
CHOREOGRAPHER: DEBRA BATTON
COLLABORATORS: ALEXANDRA HARRISON (DANCER), HEIDRUN LOHR (PHOTOGRAPHER) AND RED RUG (VIDEO DOCUMENTER)

ALAN SCHACHER

Alan and Sean Bacon will explore the limits of retinal perception and the balance of video, light, and reflection. The methodology will allude to historical cinema and sideshow through experimentation with camera obscura, shadows, silhouettes and auras. Using the dichotomy of outside/inside as it relates to both body and architecture, they will experiment with the multiplication of space and presence to generate looped choreography-image-systems. The research investigates the mystery of foreign and unknowable bodies through the representation of absences and of inaccessible spaces.

6 SEP–3 OCT, THE DRILL HALL
CHOREOGRAPHER: ALAN SCHACHER
COLLABORATORS: SEAN BACON (VIDEO ARTIST)

MATTHEW DAY AND JAMES BROWN

Matthew and James will come together to experiment with the potential of practising Silence/Stillness and Repetition. They will invest in quasi-scientific experimental practices and use processes of repetition to create conditions and scores that allow them to work live, and affect each other. They will explore the dynamic relationships between the logics of choreography and sound design.

1–18 NOV, THE DRILL HALL
CHOREOGRAPHER: MATTHEW DAY
COLLABORATOR: JAMES BROWN (SOUND ARTIST)

EMMA SAUNDERS

Emma will undertake an investigation into establishing an artistic dialogue with Rosie Dennis. Each artist will explore various ways their respective movement and text-based practices intersect or disconnect. Points of investigation include: At what point does movement become choreographic? At what point does text become choreographic? How can movement influence the meaning behind text? Is there a dance that's solely text-based? Is there a piece of text that could be described as pure dance? To what degree does 'meaning' play a part when developing a dance, and equally can there be meaningless text within a meaningful dance? How?

13-28 NOV, THE DRILL HALL
CHOREOGRAPHER: EMMA SAUNDERS
COLLABORATOR: ROSIE DENNIS

RESEARCH EXCHANGE ATELIER DE PARIS- CAROLYN CARLSON, FRANCE

Critical Path has partnered with Atelier de Paris-Carolyn Carlson and Atelier Associate, Rosalind Crisp/Omeo Dance, to facilitate a six-week research residency for an Australian-based choreographer. In the following year, 2011, the second part of the exchange will occur, with Rosalind Crisp returning to Critical Path to bring French and Australian artists together in a residency and conduct a laboratory with local choreographers.

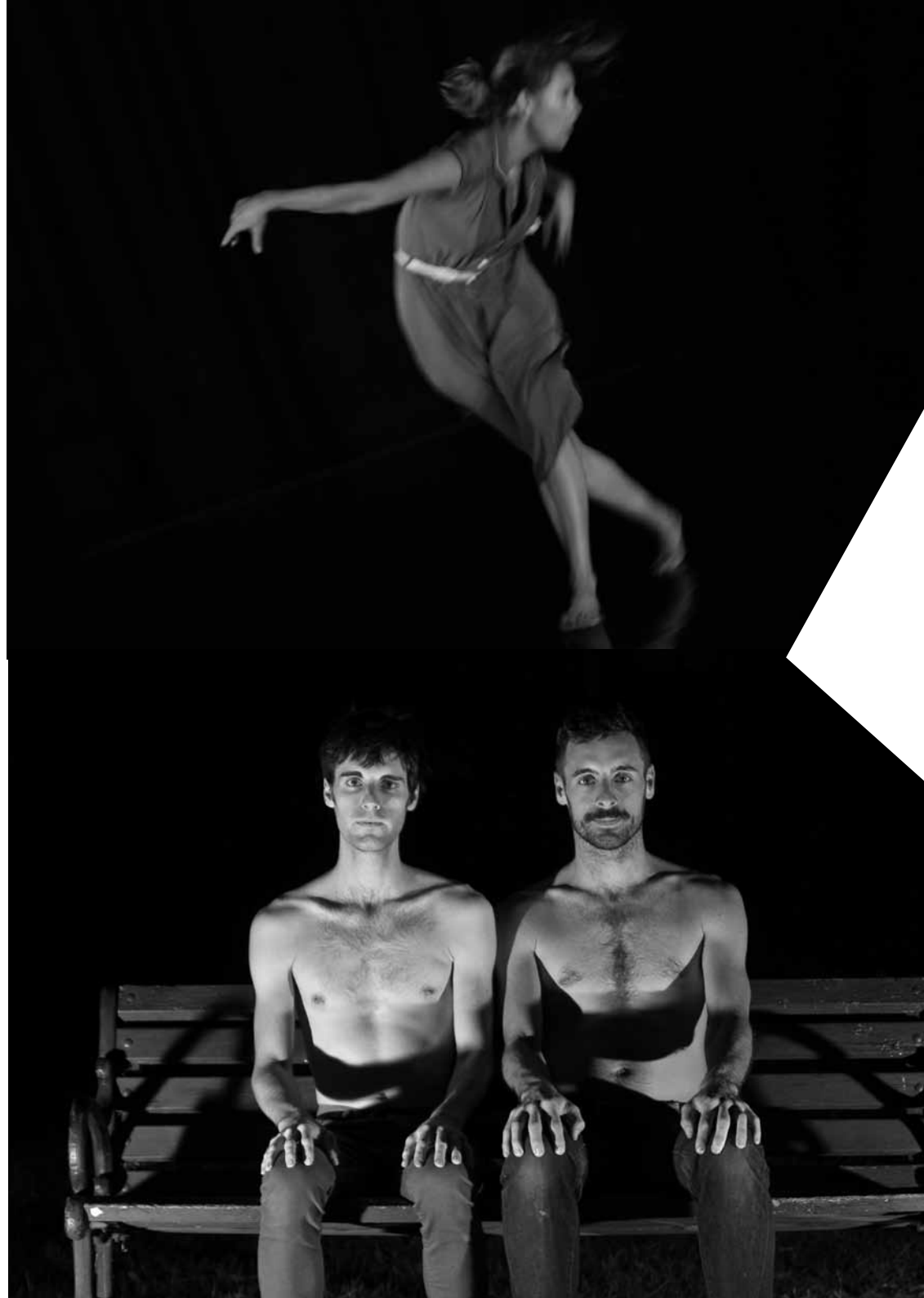
Initiating new creative directions this choreographic exchange is a self-directed residency with the support of Anne Sauvage-Paoli Secrétaire Générale/Managing Director Atelier de Paris-Carolyn Carlson. Anne Sauvage will offer a place in the Meredith Monk workshop June (8-12). Rosalind Crisp has offered a mentorship/artist exchange. The nature of the exchange is open, with the nuances to be developed once the artist is selected. The successful applicant will receive \$6,000 which is intended to cover travel, living allowance and accommodation. The exchange will be offered through an application process with peer assessment.

Applications must be post dated 1 Feb. The outcome will be announced 1 Mar.

Information http://www.atelierdeparis.org/pro/master_class/master_monk.html

RESIDENTIAL EXCHANGE IN FRANCE 2010
OPEN BETWEEN MAY AND DEC 2010
BASED AT ATELIER DE PARIS-CAROLYN CARLSON-PARIS
AVAILABLE FOR 1 AUSTRALIAN BASED CHOREOGRAPHER
PARTNERS: ROSALIND CRISP/OMEEO DANCE AND ATELIER DE
PARIS-CAROLYN CARLSON

OPPOSITE PAGE
TOP: EMMA SAUNDERS, PHOTOGRAPHER: SALLY TSOUTAS
BOTTOM: MATT DAY AND JAMES BROWN
PHOTOGRAPHER: JAMES BROWN





SUPPORT US

CRITICAL PATHFINDERS

Critical Path is Australia's only dedicated research and development centre for choreographers and dance artists. It is vital to Critical Path's unique program that artists are empowered to approach their research with innovation, experimentation and rigour without the pressure of an immediate performance outcome but with the opportunity to share their new knowledge in Australia and overseas. This means that the Critical Path program relies on the vision of its supporters to see the unique benefits of research and development in the arts.

You can become a Critical Pathfinder and help provide research opportunities to Australian choreographers and dancers by donating at one of three levels: \$500 and \$1,000 for individual Pathfinders and \$2,500 for corporate Pathfinders.

YOUR DONATION WILL GO TOWARDS:

- Space and support for artists undertaking their own research
- Intensive laboratories and workshops facilitated by national and international artists
- Master classes with artists from dance and other disciplines
- Mentoring projects for choreographers to build new relationships with peers
- Discussion events and opportunities for artists to share practice and ideas

FOR THE 12 MONTHS FOLLOWING YOUR DONATION, WE WILL:

- Acknowledge you on Critical Path's website
- Invite you to special Critical Path events and sharings
- Send regular updates via our Critical Path e-newsletter

To find out more go to:
www.criticalpath.org.au or
 contact Margie Medlin,
 Director on 9362 9403.

At time of printing Critical Path's charity status is pending.

OUR STAFF

MARGIE MEDLIN Director

With over twenty years experience developing creative ideas in collaboration with choreographers Margie brings ingenuity and enormous energy to the role. Working across mediums her creative roles including designer (set, lighting and projection), filmmaker, media artist and producers. Margie was awarded a Master of Arts Interior design in 1999. She was artist in residence at the ZKM Institute for Art and Media, Germany, 1999-2001. Since 2003 she has been producing, directing and presenting new media art projects internationally that focus on the importance of cross-disciplinary research. Margie's research residencies include: Hangar, Centre de Producció d'Arts Visuals i Multimèdia, Barcelona (2003). STEIM (Studio for ElectroInstrumental Music) Amsterdam (2004 and 2006), and Hartware MedienKunstVerein, Dortmund (2005 -2006). In 2005 she received a Science and Art production award from the Wellcome Trust in London. Margie became the director of Critical Path in Sydney in August 2007.

HELEN MARTIN Program Manager

Helen worked in screen post-production for many years, with a particular interest in sound. Over the last 12 years she has worked in arts administration and events management, as administrator for The Australian Screen Editors Association, Arts Training NSW and General Manager for The Australian Directors Guild (previously ASDA). Over the five years she was working for the Directors she ran an extensive events program.

KATY COOTE Administrator

Katy recently completed her Masters of Arts Management at the University of Technology, Sydney. She has worked on a range of projects and programs from visual to performing arts as a result of her involvement with Milk Crate Theatre, Darlinghurst Theatre Company and Sculpture by the Sea. She looks forward to being part of the exciting research and development program at Critical Path in 2010.

SHARON PORTER Financial Consultant

Sharon is a Chartered Accountant who has been working in the profession since 1993. She has extensive experience with small business, large groups and not-for-profit organisations including Bondi Icebergs Club.

OUR COMMITTEE

JOSEPHINE RIDGE (Chair),
General Manager, Sydney Festival

GARRY LESTER (Deputy Chair),
Choreographer and Academic

ANN HINCHLIFFE (Treasurer),
Senior Consultant

ROSALIND RICHARDS (Secretary),
Dance Producer, Performance Space

JANE MCKERNAN (Artist Representative),
Independent Choreographer and Dancer

LEE WILSON (Artist Representative),
Co-Artistic Director Branch Nebula

HUGH BARRY, Practising Lawyer

NEIL SIMPSON, Independent Production
Manager and Artistic Consultant

SIMON WELLINGTON, Business Operations
Manager-Events, City of Sydney

OUR FUNDING PARTNERS FOR 2010



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PROGRAM PARTNERS FOR 2010



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