



Critical Path
2012 Program

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About

Our mission is to cultivate a program of research opportunities for choreographers and dance makers, nurturing diversity and excellence in a supportive critical environment which fosters risk-taking.

Our open architecture – inviting new artists, and eschewing a sense of entitlement or allowing practices to become over-institutionalised – nourishes a genuinely independent dance community. To assist choreographers in their research we support diversity through the range of resources we provide. We aim to sustain an inclusive environment that encourages a cultural and experiential mix of participating choreographers.

Critical Path's organisational purpose is to stimulate the creation of new dance works, thereby enhancing the relevance and vibrancy of the Australian dance sector. We emphasise our role as a centre, a place for the independent dance sector to congregate, cross-fertilise, debate, critique.

Director's Statement

The implementation of exciting new opportunities and fantastic projects rolls Critical Path forward with a supersized program to foster research culture and professional artform development opportunities for choreographers.

Early in 2011 Critical Path commissioned an impact study by arts consultant Gregory Nash. As a result of the feedback received through this study, Critical Path is prioritising working with choreographers to communicate research outcomes through the building of a public events program that allows greater access to, and understanding of, choreographic research to peers and new audiences. We plan to form networks and artistic co-operations with regional and national venue partners that create and underpin development and critical dialogue. Strategies also include Critical Path honing its incubation role for the “next stage” of development, where new works are subsequently presented.

An easy step to “next stage” is to simply rent the Drill Hall to choreographers at cost. Another is the introduction of the Associate Artist position that spans two years. The aim of this program is three-fold: to create a long-term research proposition for a NSW-based choreographer; to create a platform from which a NSW choreographer can work with Critical Path's director to contribute to the content of the Facilitated Program; and to strategise artist development opportunities by partnering with other NSW organisations – such as Campbelltown Arts Centre, FORM and ReelDance – that provide development and presentation opportunities for NSW-based choreographers.

Critical Path would like to say a big thanks to Ausdance NSW for the donation of our dance floor so we can work to further improve the Drill Hall facilities and make the best possible dance space for independent choreographers. Please join us at the launch of the Critical Path 2012 Program at the Drill Hall, on 8 March 2012 at 6pm.

PROCESS AND
RESEARCH CAN BE
PRIVATE BUT IT NEEDS
TO BE CELEBRATED,
TALKED ABOUT MORE.

Critical Path Impact Study 2011, p27

Our Program:

Provides support for experienced choreographers to tailor-make research projects addressing their personal needs.

Offers group professional development opportunities in workshops, laboratories and master classes, where peer mentoring, peer exchange, support and sharing is encouraged.

Provides a platform for the sharing of research outcomes to peers, presenters and funders within a supportive critical context.

Program Strands Responsive & Facilitated

Both the Responsive and Facilitated Programs are designed to enable choreographers and dancers to achieve their potential, by assisting each choreographer in finding their own unique language, context and audience. Both programs prepare anchor points for the curatorial frameworks of: Histories and Archiving; Where Traditional and Contemporary Practice Meet; and The Nature of Embodiment, around which Critical Path will develop programming, research outcomes and documentation throughout 2012–14.

Research has become a staple of my process before I begin any new work now – Annalouise Paul

Step into new research and territories and step out with fresh idea – Liz Lea

Research at Critical Path is for your benefit. You do not have to fulfil anyone else's ideas of what you should be doing – Elly Brickhill

I don't think I've gained more from a period of working before – Jane McKernan

I had separated 'creative' from 'research', and had banned them from working together. In fact the creative research and intelligence was already present in my body and imagination –

Kristina Chan

Research time is so precious, it allows an artist to try new collaborations and test ideas with the support of time, space and income – Kimberley McIntyre

Responsive Travel Grant 2012

A special travel grant is being offered to participate in FACETS, a residency program for 15 choreographers from all over the world, organised by Attakkalari Centre for Movement Arts, Bangalore, India. (www.attakkalari.org)

The travel grant of \$6,000, to be used between December 2012 to January 2013, covers airfare, visa, travel insurance, accommodation and living costs.

Eligibility: Applicants must be interested in developing/performing a 15 to 20 minute solo dance work in Bangalore, India. This work will be presented at the Attakkalari India Biennial 2013 (www.attakkalaribiennial.org), an international contemporary movement arts festival that will be held between 25 January and 3 February 2013 in Bangalore. Selected works from the residency will then tour some cities of India as part of the Sanchaari Mobile Theatre Initiative.

Proposals must include a statement of interest, a concept note with the thematic process, treatment of movement, and whether multimedia, music and digital art will be a part of the performance. A video recording of at least one past performance must be sent with the proposal.

Open nationally: Proposals are due 26 March 2012.
Selection announcements will be made by 31 May 2012.
See www.criticalpath.org.au for details.



Photo: Thilo Beu

2012 RESPONSIVE RESIDENCIES



Elizabeth Ryan and Lizzie Thomson

9 – 26 Jan
Drill Hall Space Grant

During this residency, Elizabeth Ryan and Lizzie Thomson will set up a supportive structure for engaging in solo research projects alongside one another. Lizzie aims to continue expanding her inquiry into tradition, innovation and convention in dance. Elizabeth will be continuing her exploration of ‘instant choreography’ and working with the notion of presence and the improvising performing body.

Elizabeth Ryan, *Aunt Hilda's Brass Razoo* in FolkDancing 2009, performance still. Courtesy the artist. Photo: Iren Skaarnes

Anton and Adam Synnott *Jacked In*

27 Jan, 4 – 6pm
Drill Hall

Over three months in 2011, Anton and Adam explored the idea of public/private space and the connection and disconnection of these spaces. Their research involved jacking the performer and participant together through the use of an iPhone.

Anton and Adam will present the outcome of their collaborative research *Jacked In* in the form of an experiential installation for a participant, performer and audience members, in order to seek feedback about the experience to invited colleagues and guests.

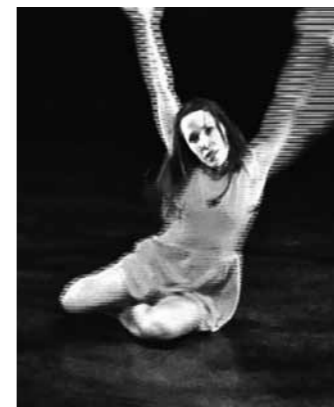
Kay Armstrong

6 – 10 Feb
Drill Hall

Kay will be completing the last week of her 2011 Responsive residency working with independent artists Ces Farrar and Kevin Privett, looking at the duet form as it relates to partnering. Kay's research will explore momentum and gravity, and question how these universal processes affect the construction of movement in the partner form, how they alter the dancers' shared narrative and how these natural forces influence the observers understanding of what it all might mean.

Adelaide Festival and Australian Performing Arts Market (APAM) Residency Melinda Tyquin

26 Feb – 18 Mar



Melinda Tyquin in *Far-Off*.
Photo: Imogen Cranna

“The opportunities that I will gain from this residency are what excite me the most!

It will enable me to evaluate my choreographic style in relation to the dance scene, as well as provide me with a platform to network with emerging choreographers around the globe. This is quite important to me as I am in the process of establishing an online forum to create an emerging artist support base. Also, the insight I will gain into the ‘art’ of promoting dance will play a key role in my success when promoting my own work. More significantly, it will help me with assisting other fellow artists to promote their works in the correct light.

Thank you Critical Path for allowing me to experience APAM and the Adelaide Festival of Arts.”

Narelle Benjamin

7–20 May
Drill Hall

I will be observing and experimenting with different spatial orientations regarding the performer and the audience to see what impact this will have on my work, taking away the front, seeing how having two fronts, traverse, could translate. Additionally, the audience could be free to move around the choreography, and this will hopefully create an intensity, focus, and sense of inclusion for them.

Francessca Woodman's photos suggest the subject reaching beyond the flat plane, abstracting the body into the suggestion of past and future, of one condition to another, of one vision to another. Hopefully these concepts inspired by the photos, explored visually and choreographically, will be highlighted with the audience surrounding the action.

...“her body often seeming to blend into her surroundings: caught in a state of metamorphosis she is not quite here, nor quite there.”



Residencies in Partnership with the Creative Practice and Research Unit (CPRU) at School of the Arts and Media (SAM), University of New South Wales

For the last five years, Critical Path and the Creative Practice and Research Unit (CPRU) at the School of the Arts and Media (SAM) UNSW have collaborated in providing two significant residencies in the Io Myers Studio. Recently the residencies have been supported by the generous efforts of the UCommittee, a volunteer fundraising group on campus. In 2011, the artists were Victoria Hunt, Kristina Chan and Julie-Anne Long. The CPRU, part of the School of the Arts and Media, supports research and analysis in performance and cross-media practice, and the residencies provide invaluable opportunities for academic staff and students to engage with the creative practice of the artists. In 2012 the resident artists are Ghenoa Gela and Jason Pitt.

Ghenoa Gela

26 Mar – 19 Apr
UNSW

Ghenoa Gela, determined to make her own imprint, is challenging her very self. Songs, dances, language, culture! What cultural protocols are imbedded within her Torres Strait culture?

Ghenoa is striving to research the boundaries of her traditional Torres Strait dancing, and through this 3-week residency, with the guidance of her mentors Anne Gela (mum/ cultural advisor) and Taryn Beatty (dancing mentor), she is hoping to break down the line between traditional Torres Strait Islander dancing and contemporary movement to create her own unique movement vocabulary. Her hope is to one day develop her style to the point where she can tell her family's stories through dance theatre.

Jason Pitt

2–27 Jul
UNSW

The research undertaken will look at the area of aggression and repression and its effects on the human body. Jason aims to describe the manner in which *place*-related psychological processes are affected by upheaval or geographical displacement. Using data collected from his recent field research, he is interested in highlighting rural and remote communities that have settled into states of *invisibility*. His primary focus is on how this loss of visibility can lead to a collapse of self, and, as one of the key sources of aggression and trauma, displacement.

Above: Ghenoa Gela. *Breaking Currents*. Photo: Melinda Tyquin

Top: Narelle Benjamin. Photo: Cordelia Beresford

Right: D'el Murphy. Photo: Jason Pitt

Don Asker

Latitudinal Conversations

Aug – Sep
Offsite, Kiah, NSW

Our ‘being’ is often referred to as a site – a physical and mental living and transforming entity – that is interconnected to its situation. In this project we (Don Asker, Helen Herbertson, Jane Mortiss and John Salisbury) explore the finely textured experience of the body as it negotiates between the natural world and organising forces of our contemporary civilization.

We are interested in the symbols used or found necessary to articulate experience and the possibility of further distilling existing gestural and movement ‘languages’ or the need for something ‘other’. We are mindful of the inbuilt/historical sense that movement language often has embedded and the many assumptions we may have about this. We are intrigued by the portability or mobility of the body site. An underlying premise of ‘latitudinal conversations’ is that performance is constantly being re-determined, allowing fresh renderings of location and history to be interlaced with the performing body.

Associated events: Sharing at Critical Path 22 & 23 September.

Alejandro Rolandi

13–29 Aug
Drill Hall

Contact Improvisation (CI) deals with the physics of movement and the spontaneous interplay between two or more dancers who seek to remain in physical contact for extended dance phrases that are crafted in real time. This happens in a very conscious and yet spontaneous way, moment to moment. However the compositional opportunities that are constantly born are seldom crafted to their full potential.

The questions driving this research are: To what extent can CI be scored before losing its essence? What is the appeal of its movement vocabulary when deprived of the thrill of ‘real-time choice’? What elements of contact improvisation can be sequenced and to what level of detail?

Tess de Quincey

Swarm Bodies

3–16 Sep
Drill Hall

Swarm Bodies will explore three linked bodies – ‘dot body’, ‘swarm entity’ and ‘wild being’ through a group of bodies working connectively, grounded in dots as a way of envisaging a body structure. The independently moving dots of the internal environment overlap into an outer environment of dots, questioning structural biomechanics as well as ‘inside’ and the ‘outside’. Drawing on swarm theory we will explore collective intelligence spread over multiple bodies enabling the collective body to be swiftly responsive and to rapidly change shape and energy. Underlying this is the questioning of individual/self relative to a collective body whilst unfolding from the aspiration of a deep and untrammelled freedom.



Clockwise from left:

Swarm Bodies, Tess de Quincey.
Photo: ‘Swarm – 1min tracking’ courtesy of Fredrik Skåtar
Alejandro Rolandi. Photo: Lee-Anne Litton
Latitudinal Conversations. Photo: Don Asker

Lisa Griffiths and Adam Synnott

15 Oct – 4 Nov
Drill Hall Space Grant

We will investigate a methodology to integrate choreography with real-time interactive GRASS projections with the Kinect sensor on a large scale.

We will scope the technical parameters and creative possibilities when using the Kinect sensor and look at the process of how we imagine the 3D space working. Last year Griffiths and Synnott experienced the charge of a typhoon whilst living in Taipei. The unexpected wind force has inspired this investigation to explore our relationship with nature and to play with the concept 'cause and effect'.

We will use the idea of wind as a choreographic analogy to find an improbable dance style – unexpected changes of weight or direction, arms that don't 'go' with legs – and investigate the relationship between dancer and the GRASS; the force on the projected GRASS – how do we make this effective with the choreography?

This space grant will follow on research from residencies last year at Critical Path Research Room, TNUA (Taiwan National University for the Arts) and YCAM Yamaguchi, Japan. We are encouraged to continue to explore the integration of new media into our work and want to use this space grant to question and find an effective method to connect the projected "body" and the moving body, and how it might be translated into a theatre/performance space.

Sue Healey *Ten Years*

15 Oct – 4 Nov
Drill Hall

Research of the three series (*Niche, In Time and Curiosities*) 2002–2012 by Sue Healey Company.

A collaborative investigation between Sue Healey and researcher Dr Shona Erskine – to research and comment on the scope of a decade's work created in Sydney.

How has the series model assisted the evolution of a physical and filmic language? What novel methods could reveal the range of this work?

Over a two-week period, materials from the three series (films, installations, images, reflections both in written and danced form) will be compiled and formatted, queried and situated in the space. In essence, a retrospective installation, a physical mapping of a decade's work, raising issues of archiving and documenting and moving into the next decade.

What are the catalysts to enter new territory? What next?



Above: Lisa Griffiths in *The Descent* at the Kundu Arts Festival 2011, Taipei. Photo: Graeme Collins

Right – top to bottom:

The Curiosities, Rachele Hickson. Photo: Heidrun Löhr.

In Time, Shona Erskine and Nalina Wait. Photo: Alejandro Rolandi

Fine Line Terrain. Photo: Kate Callas





Dean Walsh

5–25 Nov
Drill Hall

This residency will mark the end of my two-year Australia Council Dance Fellowship. I will hone and investigate specific scores and their modalities in solo then group compositions. I've planned a middle period of consultation with choreographers Paul Selwyn Norton and Narelle Benjamin, marine biologist Brigit Jager and conservationist Judy Reizes.

Now that I've arrived at the halfway point in my Fellowship I have a clearer sense of the diverse (and probably unfathomable) realm of embodiment possibilities within my developing scoring system Foreign Language. I now realise that attempts to completely 'tame' its 'choreo-diversity' into an entirely regulated system of finite rules is arbitrary. I want it to be as much an organic and fluid environment - for inclusive creative and poetic purposes - as a technically precise and intellectually rigorous system, appealing to both dance and dive practitioners and those interested in both.

The further I advance in my scuba diving and conservation studies - i.e. advanced Tech Diving through to Naturalist Diver - the more inspiration I gain choreographically. I now see a more manageable four 'domains' rather than a previous eleven primary scores. These fuse choreographic and diving technicality with various theoretical and experiential studies of marine environments and species physiology/behaviour along with human consciousness of this.

Curatorial Residency

Karen Pearlman *Doesn't Fit In A Box*

Throughout 2012

Doesn't Fit in a Box is an innovative choreographed documentary about dancing as more than a practice, as a cultural and, in some cases, spiritual identity. The documentary includes interviews with contemporary Australian dancers and choreographers at Critical Path, asking what they mean when they say "I am a dancer" and who they would be if they stopped dancing, where their dancing comes from, what it is for, will it leave their bodies when they stop?

As a curated program, *Doesn't Fit in a Box* is a creation and a demonstration of a vibrant cultural environment through a story of an ephemeral, body-to-body artform told in words and movement, by the bodies who live it. Telling the story onscreen is a form of curating that will allow the ephemeral accrued wisdom of all of its participants to be captured, preserved and passed on before it disappears.

Research Room Residencies

Supported by Woollahra Municipal Council



Nikki Heywood

Museum Of The Sublime: relics

Jan, Feb & Jun
Research Room

Museum of the Sublime: relics is an ongoing embodied and theoretical enquiry into a reliquary of old and new objects and materials encountered through chance and curiosity ... it evolves through following lateral traces that interest me ... and one thing leads to another.

Museum of the Sublime: relics is a paradox – the sublime is a quality in objects and nature that is ungraspable and linked to the boundless. So far in my *relics* series I have displayed poor, dusty, archaic objects that bear questionable relationship to each other, and whose utility is approaching exhaustion. However ... there is still some real delight to be found in playful interaction and in the sensations that are evoked. This residency will allow me to deepen the research into embodiment and culture and to further the *relics* performance series, at both a somatic and a philosophical level, and to wrestle with languages in the dialogue between creative practice and the written word.

Julie Masterton

Varying Objects

Mar, Apr & May
Research Room

Julie Masterton presents *Varying Objects*, a new filmed performance to be made as part of a '3 series' of new commissions from Arts Council England, the Australia Council for the Arts, supported by Critical Path, FraserStudios and Artspace.

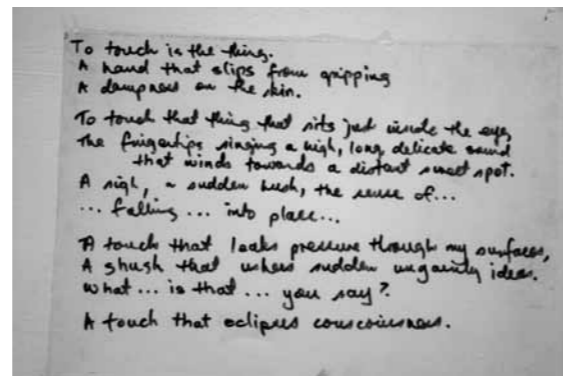
Drawing from unique biomedical research on Distributed Choreographic Cognition and Artificial Intelligence, through the sharing of ideas with Wayne McGregor | Random Dance, London and Cognitive Scientist Department David Kirsh, San Diego, the filmed performance features a choreographic script conceived by Masterton that draws inspiration from situated studies undertaken in the Artificial Intelligence lab to study the language of movement and gesture. Mixing dance with speech, Masterton has extended this gesture into the realm of visual arts, the dancers perform gestures that move between a state of rehearsal and definitive choreographic action.

Lian Loke and Michaela Davies

My Mind Y/Our Body

July
Research Room

Michaela and Lian bring together their practices in art, dance and technology to explore the concept of the distributed body. They are interested in extending traditional Butoh dance into technology-mediated performance, through the use of brainwave sensors and electromuscle stimulation technology. The concept of the distributed body poses interesting questions. Who is controlling what? Who is dancing? What kinds of agency and bodies are created within this distributed system? The practice of Butoh works with imagery and the transformative body. How this process of image work translates onto two bodies—one person wearing a brainwave sensor on their head and the other wired up with EMS—is the starting point for their investigations.



Clockwise from top:
Michaela Davies and Lian Loke. Photo: Alex Davies.
Friction Photo: Elly Brickhill
Varying Objects Photo: Nigel Wattis

Elly Brickhill

All Dance is Social Dance

Aug, Oct & Dec
Research Room

With an ongoing interest in the social aspects of dance, I want to analyse the social and cultural contexts in which two forms of improvised partner dancing exist – tango and contact improvisation. The poetics and politics of touch are central to this project, the fantasies engaged when meeting skin to skin. Skin is a sensitive organ of the body, permeable to emotional and other subliminal communications, implying touch or losing touch, change and exchange. While Erin Manning described tango as “an ex-change that depends on the closeness of two bodies willing to engage with one another ... a pact ..., a sensual encounter ...”, this description might apply equally well to contact. And yet these two dance forms, while embodying largely the same physical and technical partnering skills, have supported two enormously contrasting political and cultural ideologies. There is a pedagogy implied in both forms “capable of instilling a whole cosmology, an ethic, a metaphysic, a political philosophy” through what seem to be insignificant injunctions. People act unconsciously, according to their “feel for the game”. In such a vastly popular dance form as Argentine tango, what are the fantasies shaping our minds and relationships in this game? How are they played out and defended? What is at stake?

Adam Synnott

What Is A Kinect Sensor?

Sep
Research Room

Hybrid artist Adam Synnott (Kaboom Studios) will undertake three weeks of intensive investigation to explore the creative potential for new choreographic work using the “Kinect Sensor”. The three areas of investigation that Adam will explore are: How can the Kinect Sensor be used to extend existing vision-based interactive techniques? How will the Kinect Sensor change Synnott’s choreographic approach and inquiry? Can multiple Kinect Sensors be used simultaneously to blur the lines between creator and viewer? Funded by the Inter-Arts Office of the Australia Council for the Arts.

**2012/13 Associate Artist:
Paul Gazzola**

Critical Path is pleased to introduce Paul Gazzola as the 2012/13 Associate Artist. Paul will be working at Critical Path in two research blocks and will facilitate a workshop, *The Dancing Body of the Future* (p30) and present a lecture *Questioning Contemporary Performance Spaces in Australia* (p40) within those periods.

Research Period 1:

12 Mar – 6 Apr

Teaching a New Dog Old Tricks explores the ongoing evolution of the body and the current state of augmentation and transformation by new technologies; proposing physical and built research into the blurry edge between backyard mechanics and credible science; provoking questions about a new ethics and philosophy of the human condition as it investigates the performativity of new human/machine relations and the emotional/physical states that are inherent within such new forms.

Prosthetics, implants, laser surgery to improve eyesight, gene manipulation of babies in the womb to remove defective cells are becoming the norm. The advent of surgically enabled bodies within sporting events becomes more and more highlighted. “Is it self-mutilation when you’re getting a better limb?” The outcome of such reconfiguring of the body highlights the larger question as to what constitutes humanness. When does a human cease to be one and become something else?

This research continues the project that was commissioned by the Campbelltown Arts Centre in 2009 that will premiere in 2013.

In collaboration with UK-based French artist Paul Granjon.

Research Period 2:

5–29 Nov

On the impact, understanding and design of contemporary performance spaces in Australia and internationally

What do architects understand about contemporary performance practice and who are they exactly designing for?

What architectural models, methods of consultation and research are considered?

What constitutes a contemporary performance space in the 21st century?

How can making use of what is there make more possible?

Research topics include: Theatre as a social space, historical sites and practices, studios as performance spaces, community engagement, institutional autonomy, art production as a site for risk, the notion of flagship buildings, environmental parameters, engagement, economics, vision, heritage issues, et cetera.



Workshop

Jayachandran Palazhy

Attakkalari – Contemporary Indian Dance

30 Jan – 3 Feb, 10am – 4pm

Drill Hall

Working with Jayachandran Palazhy, participants of this workshop will be introduced to the concepts embedded in the Indian classical dance form, Bharatanatyam and martial art Kalarippayattu. The use of gravity, neurocentric movement ideas, breath and centring of the body will be investigated. Delicate micromovements and the use of eye focus in augmenting or dilating a movement, as well as macromovements for surprise, contrast, will be addressed.

Attakkalari's unique contemporary movement vocabulary will be introduced through short sequences. This vocabulary incorporates principles of Indian performance and physical traditions. Improvisation tasks based on concepts, ideas and themes chosen by the group or introduced by the facilitator will be initiated. This is a very intense workshop and requires attendance for the entire duration. Participants will need to be open to new movement vocabularies; they need to be open to martial art (Kalarippayattu, Capoeira etc.), and vocabularies dealing with intricate and delicate micro movements such as Bharatanatyam.

In partnership with Attakkalari Centre for Movement Arts and supported by Kenneth Myer Asian Theatre Series, Arts Centre Melbourne.

Open to 10 NSW choreographers/dancers. Participation fee included.

Expressions of interest are due 16 January.

Workshop

DD Dorvillier:

Touch Move Talk Write: Open Studio Practices

2 & 3 Mar, 10am – 4pm

Drill Hall

This two-day workshop will focus on exploring what is meant by “practice”, by generating practices from what we already know about touching, moving, talking, or writing. We will shape these practices with simple rules, apply different durations and contexts, and by doing them in different sequences. Touch, movement, talking, and writing will all get equal time. If we talk for twenty minutes we will also have to write for twenty minutes, move for twenty minutes, touch for twenty minutes. By pushing the notion of practice to extremes one begins to understand assumptions about style, body, self, technique, unspoken rules, expertise, et cetera. The aim is to proliferate unexpected results, to try many things quickly, and to foment revolution. We will explore moving, touching, talking, and writing, together and alone. Please don't come without a notebook and a pen, and wear clothes you can do these things in.

In partnership with Lucy Guerin Inc

Open to 12 to 14 Australian choreographers/dancers. No participation fee.

Expressions of interest are due 13 February.



Top: photo courtesy Attakkalari Centre for Movement Arts

Right: DD Dorvillier. Photo: Zeena Parkins



Workshop

The Dancing Body of the Future

Facilitated by Paul Gazzola (Critical Path 2012/13 Associate Artist)

19–23 Mar, 10am – 1pm

Drill Hall

Where will we be with choreographic practice when our bodies start to become even more technologised? If we all become \$6 million dollar women/men, what happens to the rooms we perform in when one is able to jump higher, move faster, respond quicker? What happens to a famous dance solo when one's body is augmented through such new technologies?

This workshop comes out of the developing project *Teaching a New Dog Old Tricks* that explores the ongoing evolution of the body and the current state of augmentation and transformation by new technologies. Investigating the performativity of new human/machine relations and the emotional/physical states that are inherent within such new forms.

Open to 12–14 Australian choreographers/dancers.

No participation fee.

Expressions of interest are due 13 February.

Forum/Workshop

The Choreographer as Researcher

Facilitated by Simon Ellis and Efosini Protopapa

29 Mar (Sydney) Drill Hall

31 Mar (Melbourne) Lucy Guerin Inc, Studio, West Melbourne

10am – 4pm

The word 'research' is in vogue amongst dancers, choreographers and performance makers. Perhaps the number of dancers and choreographers completing practice-as-research degrees is related to the large number of business cards that say: choreographer | artist | researcher. The underlying assumption about these "artist-scholars" could be that choreographic research strengthens the quality of their creative work.

In this workshop, Efosini Protopapa and Simon Ellis will propose a range of practical and reflective activities designed to test the possibilities and limitations of choreographic research. What types of artistic research are there? How might research be useful? What are the strategies or tools of the researcher? How do choreographic practices change as a result of research? What's worth ignoring or resisting?

Participants should be prepared to move, think, reflect, talk, listen and question.

In partnership with Lucy Guerin Inc

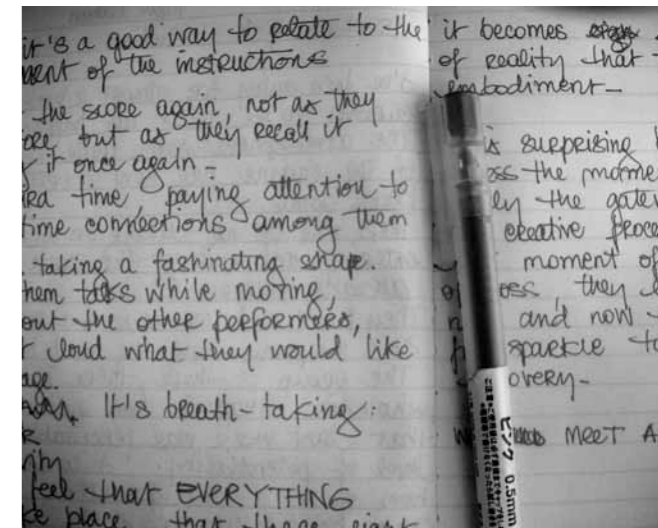
Sydney workshop on 29 March is open to 12 to 15 NSW choreographers/dancers.

No participation fee

Expressions of interest are due 13 Feb.

For places in Melbourne workshop (31 Mar), please enquire with Laura Levitus, Administrator, Lucy Guerin Inc at laura@lucyguerininc.com

Associated events: Lecture with Simon Ellis, *Dancing with myself, (Friendship, solitude and the experience of mediation)* 4 – 5:30pm on 28 March, as part of the UNSW School of the Arts and Media Seminar Series. Venue TBC. In this presentation, Simon Ellis will talk about some experiences of dancing on and near screens. What if the relationship between performer and her/his mediated companion were to be thought of as oscillating between friendship and solitude? How might such a conception of our affair with screens and data be useful to dancers, choreographers, filmmakers and audiences?



Top: Photo: Francesca Recchia

Bottom: Photo: Efosini Protopapa

Senior Artist Commission

Russell Dumas *dance for the time being*

6–10 Apr
Drill Hall

dance for the time being is the presentation and continuous development of new dance work through engagement in a regularly sustained performance practice. The work is being developed simultaneously in several cities – Melbourne, Helsinki, Berlin, Paris and New York. The constantly evolving choreographic material in *dance for the time being* explores the intimate relationship between practice and performance. Through a process of constant deconstruction and sustained critical dialogue with some of the most distinguished dance artists and scholars in Australia, we focus on two crucial relationships: the dancer-choreographer and the dancer-audience. This work is an attempt to make a collective out of the individuals who constitute both audience and participants, a temporary collective – a community for the time being. Through this commission, Critical Path will support the research and development of a video resource to facilitate its further dissemination.

The work engages dancers and associate artists.

Dancers: Jonathan Sinatra, Linda Sastradipradja, Rachel Doust, David Huggins, Nicole Jenvey, Stuart Shugg, Aneke Hansen, Ana Mira and Satu Rekola.

Director: Russell Dumas

Producer: Linda Sastradipradja

Associate Artists: Dr Sally Gardner, Dr Elizabeth Dempster, Dr Christine Babinskas, Reyes de Lara, Dr Jude Walton, Dr Philipa Rothfield, Joanne Harris, Ion Pearce, Simon Lloyd, Ysabel de Maisonneuve, Rebecca Hilton (Associate Director Melbourne), Ulla Koivisto (Affiliated Director Helsinki) and Sara Rudner (Affiliated Director NYC).

In partnership with Dance Exchange

Associated events: Performance, *dance for the time being*, 10 April at 6pm, free event.



Photo: Russell Dumas

Dramaturgy Workshop

Paula Caspão

16–20 Apr, 10am – 4pm
Drill Hall

This workshop focuses on the uses of dramaturgical work. Within this frame, dramaturgy is mainly approached through the angle of specific working methods: “How do we do what we do?” Trying to answer this question will be the opening exercise, meant both as a means of stimulating awareness of how exactly each of us works – bringing to the fore the less obvious details and implications underlying our ways of doing things – and as a meeting and exchange platform. Tackling this issue from manifold perspectives will be an occasion to ask ourselves whether we are working in the way we are working because we want to, or because we are stuck in a form we have got used to or efficient in. The aim is to make us widen our methodological choices, not as an imperative to change for the sake of change, but simply to have more options available.

At the crossroads of practice with theory, the set of exercises proposed includes perceptual, compositional and discursive practices such as: ways of seeing / listening / reading; framing / reframing; mapping out; disassembling / (re-) assembling (designing improbable relationships); performative writing / voicing; playing dramaturgical agents. Conversations around screenings of performances and other artistic and/or theoretical “objects” are also previewed. Throughout these exercises, philosophical, political and sociological issues related to dramaturgy within contemporary dance will be emphasised and discussed, both drawing from our own experience as makers/thinkers and from relevant texts in the field and beyond.

Open to 10 Australian choreographers/dancers; preference given to participants of Critical Path 2011 Bojana Kunst dramaturgy laboratory which was cancelled. Participation fee included.

Expressions of interest are due 13 February.



Photo: Valentina Desideri

Artists' Salon

What is Dance? What is Choreography?

Co-convenors Lee Wilson and Martin del Amo

5/6 May (TBC), 2–5pm
Drill Hall

Half day forum/salon organised by Critical Path's 2012 artist representatives discussing current topics on choreography.

Open to all.

Workshop

Jonathan Burrows

Writing Dance

27 Aug – 2 Sep
Perth, WA

Choreographer Jonathan Burrows leads a workshop focusing on discussion which leads to practical work in the studio. Emphasis will be on investigating choreographic and compositional processes, performance and philosophies, questioning how a dance can be made and what it can communicate to someone watching. Practical work will concentrate on short task-based exercises looking at how to find material and work with time, to hold the attention of an audience and make them care what happens next. Days will be punctuated also with viewpoints on other mediums and ways of working, asking all the time what dance can do and what it can't do. This workshop is for dance artists with experience of performing and making, who are interested in re-examining and extending their own process and practice.

In partnership with Strut Dance (WA)

Open to 2 NSW choreographers/dancers.

Airfares, accommodation and living allowances provided.

Expressions of interest are due 1 July.



Impro-Exchange 2012

30 Aug – 1 Sep &
29 Nov – 1 Dec, 10am – 4pm
Drill Hall

Building on previous laboratories between 2006 and 2011, Impro-Exchange 2012 is a series of two 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 for dialogue, exchange and discussion around strategies and processes of improvisation. Expressions of interest are invited from dancers interested in participating and collaborating. Preference will be given to those involved in the previous labs. 'First-timers' are welcome however please note that each participant is required to be present for all the working sessions within one lab (ie., during the working hours 10am–4pm each of the three days).

In partnership with The Weather Exchange, an initiative of De Quincey Co.
Expressions of interest are due 1 July.

Top: Jonathan Burrows (right) and Matteo Fargion (left) in *Cheap Lecture*. Photo: Herman Sorgeloos

Bottom: Impro Exchange 2011. Photo: Heidrun Löhr

Performance Space Residency

Performance Space continues its partnership with Critical Path to support artists undertaking research and creative development of new projects. Championing a process-focused approach to art-making, the residencies facilitate the development of exciting and inventive works by emerging and established artists and build bridges between the research focus of Critical Path and the Performance Space presentation program. This year's residency features artists Lee Wilson and Matt Prest.

Lee Wilson and Matt Prest

17–30 Sep
Drill Hall

In *Whelping Box*, Prest, Wilson, Britton and Wouters use the concept of two fighting dogs as a humorous device to explore self-mythology, primal energy and power from a place of powerlessness. The work incorporates dance, theatre, installation and design to create a total theatre experience exploring masculinity, ritual, violence, competition and identity. *Whelping Box* will be presented by Performance Space as part of *SEXES*, a season of visual and performing arts exploring sexual and gendered identities in contemporary Australia.



Photo: Lucy Parakhina

Masterclass/Screening/Studio Showing

Footwa d'Imobilité

www.foofwa.com

Footwa will perform *Histoires Condansées*, a performed history of dance which playfully draws out 20th century dance history from Fuller to the postmoderns, and a lecture demonstrations focusing on the notion of transmission in dance and non-dance at the end of the 20th century. In addition, Footwa will teach three 2-hour masterclasses focusing on the use of classical vocabulary in contemporary dance. Footwa will also present two films from his "Merce-Art Forever!" project. One is an interview of Merce from 2000, and the other a unique document, filmed ten days after Merce's death.

In partnership with Strut Dance (WA) and Dancehouse (Vic)

Open to 20 Australian choreographers/dancers. No participation fee.

Expressions of interest for masterclass are due 1 July.

Masterclass 11am – 1pm, 3, 4 & 6 Oct
Screening 3 Oct 7:30pm
Studio showing 6 Oct 7:30pm
Drill Hall



Footwa d'Imobilité. Photo: Caroline Minjolle

Workshop

Renate Graziadei

Movement, Construction & Composition

www.laborgras.com

8–12 Oct, 10am – 4pm
Drill Hall

The day will begin with a technique class. In the first part of the class, concentrated tension and release exercises will lengthen muscles and reduce tension. In the second part we work on the efficient alignment of the skeleton.

We will work on clarity from a personal understanding of geometry and the body's relationship to it, on momentum, alignment, weight, flow, breathing, relationship to gravity, the space and each other. We will seek to practice and physicalise some of the concepts related to moving with efficiency, without limiting possibilities but widening the range, leaving us open to approach movement material from this understanding.

The emphasis of the workshop is to work on improvisation and composition to build a series of scores and structures to serve as the container for a dance or performance event. Equally as important as the making will be showing and talking about what we make. We'll explore specific situations, problems and themes to develop a personal movement vocabulary utilising improvisational scores, movement manipulation techniques and internal and external resources. We'll create material and formulate structures that can be applied to both the individual creative development and to the collaborative shared experience.

In partnership with Dancehouse.

Open to 10 NSW choreographers/dancers. Participation fee included.

Expressions of interest are due 1 July.



Renate Graziadei. Photo: Sebastian Bolesch

Lecture/Forum *Questioning Contemporary Performance Spaces in Australia*

Facilitator: Paul Gazzola (Critical Path 2012/13 Associate Artist)

28 Nov, 6 – 9pm
Drill Hall

Over three hours Paul Gazzola will present the beginnings of his research alongside presentations from a number of invited architects and historians discussing the issues and possibilities of contemporary performance design in Australia.

Snacks and light refreshments will be served. Open to all.
Free event.

Workshop Gavin Webber and Grayson Millwood *Dance Without Dancing*

3–7 Dec
Drill Hall

The workshop begins with a contemporary class based on how to gain maximum power in movement with minimal effort through the use of momentum. Then after a short break we move onto the workshop, creating new movement, new ideas and using some repertoire from *lawn*, *roadkill* and *Food Chain*.

Fool yourself that you're not actually dancing when in reality you probably are. A workshop for those of us who are a little self-conscious and need to think of other things while you're busy with performing. This workshop is conducted by two of the creators from *lawn*, *roadkill* and *Food Chain*, Gavin Webber and Grayson Millwood. It involves the use of props, costumes, text, moods, distractions, characters, et cetera. In fact everything except hypnosis (subject to change).

The workshop comes from a desire to see real people on stage, not dancers. People with remarkable skills and abilities coming from situations that are fundamentally theatrical, viscerally emotional, or just plain foolish. It is also the eternal search for a reason to move. Be prepared to play and leave all preconceptions with your bag by the door.

In partnership with Performing Lines

Open to 10 Australian choreographers/dancers.
Participation fee included.
Expressions of interest are due 13 August.

Development Gavin Webber and Grayson Millwood *Cut Away*

10–23 Dec
Drill Hall Space Grant

Memory is fleeting and film can be edited, so let's reinvent ourselves from the ground up and pretend. *Cut Away* is a new work from Gavin Webber and Grayson Millwood (*lawn*, *roadkill* and *Food Chain*). The development at Critical Path explores the artistic premises behind the work. Two workmen enter a space, empty except for an old piano neglected in the corner, and begin to transform it in a functional choreography of ladders, dropsheets and paint. A frame takes shape almost by accident. They step through it, the colour drains away, their movements speed up and take on a jerky rhythm, as they are transported into the world of silent film. *Cut Away* evokes this world and explores our uneasy relationship to the past and our own silent histories, using a physical representation of film language and with the curious distancing effect that this creates.

Performers: Gavin Webber & Grayson Millwood
Composer/Performer: Iain Grandage
Design & Lighting: Mark Howett
Producer (Australia): Performing Lines



Photo courtesy Grayson's family archive

Beyond the Training

In partnership with Ausdance NSW

Beyond the Training is an annual series of skills sharing and professional development workshops aimed at exploring beyond the technique of dance classes. The series supports the research program at Critical Path and expands upon the regular contemporary dance class program delivered by Ausdance NSW. The series will be led by established NSW choreographers in 2012 at Sydney's dedicated dance facility, The Drill.

For who: For tertiary students, graduates (graduate – 5 years), early professionals (5–8 years) and mid professionals (8+ years).

Format: Three workshops per series, one workshop per week of three hours.

Responsive Program Residency: Alejandro Rolandi

Workshop Facilitator: Alejandro Rolandi

Dates: Tuesday evenings August 14, 21 and 28, 6–9pm

Responsive Program Residency: Lisa Griffiths and Adam Synnott

Workshop Facilitator: Craig Bary (see Workshop Description)

Dates: Tuesday evenings October 16, 23 and 30, 6–9pm

Location: The Drill, 1c New Beach Rd, Rushcutters Bay, Sydney.

Cost: Ausdance NSW member fee: \$55 per series with discounted rate of \$90 for advanced bookings for both workshops in the 2012 series.

For more information and Bookings: Contact Ausdance NSW on 02 9256 4800 or administration@dance.net.au or visit www.ausdancenew.com.au



Craig Bary. Photographer: Chris Herzfeld

Workshop description:

Dance Partnering Practice and Creative Workshop.

“I have noted that sometimes there is a limited partnering style in different dance works, or simply limited partnering. Whether that is intentional or not, is not known”. Craig Bary

Craig will explore the practice of creating and developing contact partnering. Where does the development of partnering happen? What is the impetus, how do we find a partnering technique that works for the performance and why? Using thematic ideas and some basic techniques of contact partnering, we look at the way we can evolve and find new and exciting ways of connecting, whether that be in duets, trios, quartets or bigger group work.

Renting the Drill Hall

The Drill Hall is available for rent during the year through Critical Path if it is not booked for our program activities (see Calendar). Standard rates apply for funded projects and subsidised rates are available for independent/unfunded projects.

Please contact Critical Path on +61 2 9362 9403 or +61 2 9362 4023 or email admin@criticalpath.org.au to make further enquiries.

Please note that between 21 May and 13 August, rental of the Drill Hall is ONLY available through Woollahra Council. Contact Susan Murray, Venue Coordinator, Woollahra Council +61 2 9391 7170 or venuehire@woollahra.nsw.gov.au (www.woollahra.nsw.gov.au)

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Phone: +61 2 9362 9403 or +61 2 9362 4023

Email: info@criticalpath.org.au

Street: The Drill, 1c New Beach Rd, Rushcutters Bay, Sydney (opp 42)

Postal: PO Box 992, Edgecliff, NSW 2027

Board of Directors

Martin del Amo (artist representative) is an independent choreographer and dancer. He also writes and is a regular contributor to *RealTime* magazine.

Meredith Brooks (chair) is a financial services advisor, chair of Synergy & Taikoz Ltd and a member of the Advisory Board of Macquarie University Faculty of Business and Economics.

Ann Hinchliffe has extensive management, strategic planning and financial management skills in cultural and not-for-profit organisations. She is currently project manager at Australian Water Association.

Karen Horne is a TV and digital media producer/manager/writer, and formerly an architect, with a longstanding commitment to contemporary dance.

Michel Maree Hryce is a lawyer, mediator and senior executive with extensive experience as an advocate for Australian artists.

Rosalind Richards (secretary) has extensive experience in the arts and cultural sector. She is currently director of Artful Management which produces independent dance projects.

Simon Wellington (treasurer) is general manager of Griffin Theatre Company, with significant experience in program and business management for theatre, festivals and events.

Lee Wilson (artist representative) is co-artistic director of Branch Nebula and independent performance maker.

Staff

Director, Margie Medlin

Margie is an artist and cultural curator working in the field of dance and the moving image. For twenty years she has designed lighting for live works and produced combinations of film and video works, scenographies and new media art works. As a producer and director of dance films and video works, her most recent credits include the film *Swift* in collaboration with choreographer Ros Warby, and *Morphing Physiology* a documentary about the Quartet Project.

Margie was artist in residence at the ZKM Institute for Art and Media, Germany (1999–2001), where she produced the media installation *Miss World*. In 2005 she received a Science and Art production award from the Wellcome Trust in London. Margie became the director of Critical Path in August 2007. In her position at Critical Path, Margie's aim is to create innovative platforms for choreographers and creative actions within and between art forms.

Program Manager, Helen Martin

Helen worked in film post-production for many years. Over the last twelve 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 Guild she ran an extensive events program.

Business Administrator, Yeehwan Yeoh

Yeehwan has worked in non-profit institutions Object: Australian Centre for Craft and Design and 4A Centre for Contemporary Asian Art (formerly Gallery 4A), as well as for corporate architects Allen Jack+Cottier. She has a Master of Arts in Curatorship and Modern Art from University of Sydney and is currently pursuing a Bachelor of Visual Arts at Sydney College of the Arts.

Critical Path is an initiative of Arts NSW, with program funding from the Australia Council, the Australian Government's arts funding and advisory body. Critical Path is proud to have the support of a diversity of program and funding partners in 2012.



Program Partners



Funding Partners



International



Critical Path is supported by



		2012 Program Launch 8 Mar, 6pm Drill Hall		
Elizabeth Ryan and Lizzie Thomson 9-26 Jan Drill Hall Space Grant	Kay Armstrong 6-10 Feb Drill Hall	DD Dorvillier <i>Touch Move Talk Write: Open Studio Practices</i> workshop 2 & 3 Mar Drill Hall	Russell Dumas Senior Artist Commission <i>dance for the time being</i> 6-10 Apr Performance 10 Apr, 6pm Drill Hall	Co-Convenors Lee Wilson and Martin del Amo <i>What Is Dance? What Is Choreography?</i> Artists' Salon 5/6 May (TBC) Drill Hall
Nikki Heywood <i>Museum Of The Sublime: relics</i> Jan, Feb & Jun Research Room	Drill Hall renovations 13 Feb - 1 Mar	Associate Artist Paul Gazzola Research Period 1: 12 Mar - 6 Apr	Paula Caspão Dramaturgy workshop 16-20 Apr Drill Hall	Narelle Benjamin 7-20 May Drill Hall
Anton and Adam Synnott <i>Jacked In</i> 27 Jan Drill Hall	Melinda Tyquin Adelaide Festival and APAM Residency 26 Feb - 18 Mar	Drill Hall available for rent 12-18 Mar	Drill Hall available for rent 23 Apr - 6 May	Drill Hall Program break 21 May - 13 Aug
Jayachandran Palazhy <i>Attakalari Contemporary Indian Dance</i> workshop 30 Jan - 3 Feb Drill Hall		Paul Gazzola <i>The Dancing Body of the Future</i> workshop 19-23 Mar Drill Hall		
		Ghenoa Gela 26 Mar - 19 Apr UNSW		
		Julie Masterton <i>Varying Objects</i> Mar, Apr & May Research Room		
		Simon Ellis and Efrosini Protopapa <i>The Choreographer as Researcher</i> forum/workshop 29 Mar, Drill Hall 31 Mar, Lucy Guerin Inc, Studio, West Melbourne		

		Adam Synnott <i>What Is A Kinect Sensor?</i> Sep Research Room	Footwa d'Imobilitéé Masterclass 3, 4 & 6 Oct Screening 3 Oct, 7:30Pm Studio Showing 6 Oct, 7:30Pm Drill Hall	Dean Walsh 5-25 Nov Drill Hall	Gavin Webber and Grayson Millwood <i>Dance Without Dancing</i> workshop 3-7 Dec Drill Hall
Jason Pitt 2-27 Jul UNSW	Alejandro Rolandi 13-29 Aug Drill Hall	Responsive Program Info Session 18 Aug, 2pm	Responsive Proposals Deadline 10 Sep		
	Alejandro Rolandi <i>Beyond the Training</i> workshop Tuesdays 14, 21 & 28 Aug, 6-9pm	Tess de Quincey <i>Swarm Bodies</i> 3-16 Sep Drill Hall	Renate Graziadei <i>Movement, Construction & Composition</i> workshop 8-12 Oct Drill Hall		
	Impro Exchange 2012 30 Aug - 1 Sep Drill Hall	Lee Wilson and Matt Prest Performance Space residency 17-30 Sep Drill Hall		Associate Artist Paul Gazzola Research Period 2: 5-29 Nov Drill Hall	Gavin Webber and Grayson Millwood <i>Cut Away</i> development 10-23 Dec Drill Hall Space Grant
	Don Asker <i>Latitudinal Conversations</i> Aug-Sep Kiah, NSW	Don Asker <i>Latitudinal Conversations</i> Sharing 22 & 23 Sep Drill Hall	Sue Healey <i>Ten Years</i> 15 Oct - 4 Nov Drill Hall		
Lian Loke and Michaela Davies <i>My Mind Y/Our Body</i> July Research Room	Jonathan Burrows <i>Writing Dance</i> workshop 27 Aug - 2 Sep Perth, WA		Lisa Griffiths and Adam Synnott 15 Oct - 4 Nov Drill Hall Space Grant	Paul Gazzola <i>Questioning Contemporary Performance Spaces in Australia</i> lecture/forum 28 Nov, 6-9pm Drill Hall	
	Elly Brickhill <i>All Dance Is Social Dance</i> Aug, Oct & Dec Research Room		Craig Bary <i>Beyond the Training</i> workshop Tuesdays 16, 23 & 30 Oct, 6-9pm	Impro-Exchange 2012 29 Nov - 1 Dec Drill Hall	

Design by Mark Trzopek

