Rosalind Crisp is one of Australia's most established dance artists. She established Omeo Dance studio - home to experimental dance in Sydney, 1996-2004. Invited to Paris in 2003, she became the first choreographic associate of Atelier de Paris-Carolyn Carlson, 2004-2012. The Atelier managed and toured her company work in Europe for ten years. In 2016 the French Ministry of Culture awarded her a Chevalier de l'Ordre des Arts et Lettres (Dame of the Arts).

For over thirty years Rosalind has been developing a radical physical critique of dance, *through dancing*. The foundation of her practice is her consistent solo studio research and her long-term collaborations with, amongst others: Céline Debyser, Lizzie Thomson, Andrew Morrish, Helen Herbertson and Peter Fraser, and dance scholars Isabelle Ginot and Susan Leigh Foster. In 2014, in acknowledgment of her influence on many generations of Australian dancers, the University of Melbourne – VCA made her an Honorary Fellow. Rosalind lives and works between Europe and East Gippsland. Her current work responds to her concern with dance's capacity to enact change in this time of extinctions.

Beyond analogy, Crisp's movement is astonishing in its sheer otherness, ... the standard syntax of dance is erased. It's magical...
Keith Gallasch, RealTime

If there was ever a good candidate or a damehood, Crisp would be it.
Jana Perkovic, The Guardian

www.omeodance.com (website under reconstruction)

Vic McEwan is the Artistic Director of **The Cad Factory**, an artist led organisation creating an international program of new, immersive and experimental work guided by authentic exchange, ethical principles, people and place. He explores experimental and contemporary arts practice in partnership with diverse community sectors.

Vic's practice involves working with sound, video, installation and performance with a particular interest in site-specific work. He is interested in creating new dynamics by working with diverse partners and exploring difficult themes within the lived experience of

communities and localities.

Vic aims to use his work to contribute to and enrich broader conversations about the role that the arts sector can play within our communities. He sits on the Inaugural NSW/ACT Arts/Health State Leadership Group and is a board member of Music NSW. Vic was the 2015 Artist in Residence at the National Museum of Australia and the recipient of the Inaugural Arts NSW Regional Fellowship 2014/16.

www.cadfactory.com.au   /   www.vicmcewan.com

Andrew Morrish is recognised as a senior figure in the national and international improvisation communities, sought after as a facilitator of dance seminars and conferences (National Dance Forum 2015; Improvisation Practices Symposium Critical Path 2014; Time Place Space; Mindfulness and Performance Conference Huddersfield UK 2016..) and valued throughout Australia and Europe as a teacher of improvisation for performance and mentor to many younger artists. He started improvising with Al Wunder's Theatre of the Ordinary in Melbourne in 1982. From 1987 to 1999, he was half of the duo "Trotman & Morrish" performing throughout Australia and the USA. Since 1999 he has focussed on his solo performing. In 2016/17 he was the recipient of the Australia Council Dance Fellowship.

www.andrewmorrish.com

Peter Fraser's performance investigates the body as ecology. Work with De Quincey Co Ensemble since 1992 includes extended desert and other site-specific work and *Metadata,* 2016. Other recent work includes co-director / performer, *Melbourne 47,* (47 site-specific performances) *Environmental Performance Authority*, 2016; *Sounds like movement*, exploring sound/movement/materials, FOLA, 2014; *Compress/Decompress*, *eXchange*, Taipei Arts Festival, 2015. His improvisation practice is influenced by the work of Rosalind Crisp.