

Da:ns Lab 2020 – Australian satellite

Biographies

Adrienne Semmens



Adrienne is a dance practitioner with experience working across the arts, education and community sectors. Adrienne is a descendant of the Barkindji People of NSW and a graduate of NAISDA Dance College and Adelaide College of the Arts. Identity and place continue to be reoccurring themes within Adrienne's practice, investigated throughout her own choreographic explorations and community based projects. 2020 sees Adrienne further collaborating with Jennifer Eadie to build upon their work and text created together, 'Leave only your Footprints'. Adrienne's professional experience includes her role as a Dance Presenter for The Australian Ballet's Dance Education Ensemble, as a performer for Jo Clancy, Gina Rings, Jade Erlandsen, Cathy Adamek and more recently Kurruru's Senior Dance Ensemble. Passionate about dance education and working with young people, Adrienne works closely with the Kurruru Youth Dance Ensemble and has created numerous works on youth, including projects with Carclew, Ausdance SA and *Unravel* (2018) created on a group of international youth dancers as part Creative Gatherings for Panpapanalya, 2018 Joint Dance Congress.

Gabriela Green



Gabriela is an emerging dance artist who works across many mediums, with all people and within inclusive environments. As a daughter and granddaughter of a refugee family, her work responds to the ideas of cross-cultural identity and the transitional space of belonging to community and place. Gabriela graduated from the VCA in 2014. Gabriela choreographed a social project CPAL for the This is Not Art Festival in 2018. In 2019 she choreographed WHO WE ARE with dancers in regional NSW, living with and without disability mentored by Vicky Malin (UK). In 2020 Gabriela performed at the Sydney Festival in ENCOUNTER by Emma Saunders for FORM Dance Projects. Gabriela has worked with Ngioka Bunda-Heath a Wakka Wakka, Biripi women at Artshouse, the Brunswick Mechanics Institute and at Campbelltown Arts Centre.

Matt Cornell



Matt is an Asia-Pacific based choreographer who grew up in Darwin, on Larrakia land. His work interrogates how we embody systems – social, cultural, political, or technological – & in turn how these systems embody us by forming communities & informing identities. Across and between forms incl. dancing, performance, sound composition, writing, podcasting, & curation, passing through contexts incl. theatres, galleries, public spaces, & online. With the core notion of creating sacred spaces, pivotal events, & transcendent experiences amongst which we can come together, to share something that might give rise to deeper ways to know ourselves & each other & the stories at our foundation. That we may get better at living together. <http://MattCornell.com>

Mish Grigor



Mish, makes performance across a range of collaborative formats. Often departing from her own experiences, she enjoyed connecting tangible everyday dilemmas with larger political and philosophical concepts. She frequently work as a dramaturg for dancers, most recently working with Amrita Hepi on 'Rinse' for the Kier Choreographic Award, and with Bec Jenson and Sarah Aiken on 'WAISTD' for Arts Centre Melbourne / Melbourne Fringe. She is the Director of APHIDS with Lara Thoms and Eugenia Lim. In 2019 APHIDS presented her solo 'Exit Strategies', a work about the impossibilities of leaving histories behind, at Artshouse Melbourne. In 2020 she presented 'HOWL', a community parade of historically censored art, at the Adelaide Biennial of Australian Art. She is also one third of POST, formed in 2003, a collaboration who work between popular entertainment and experimental art practices. POST's previous work 'Ich Nibber Dibber' was a Sydney Festival/Campbelltown Arts Centre commission which toured to Sydney Opera House and Malthouse Theatre. Another highlight is 'Who's The Best?', a Sydney Theatre Company commission that toured to capital cities nationally through Performing Lines' initiative 'Mobile States', and then to the Netherlands for Noorderzon Festival.

Patricia Wood



Patricia Wood is a dancer, choreographer and performer. Her work often takes multiple forms, including performance, radio transmission and text. Underpinning her choreographic research is a focus on the embodied practice of transmission, ephemerality and memory. She has received support from Omeo Dance, Wysing Art Centre, Critical Path, Tasdance, Frontyard, Slade University, Sydney University, Bundanon Trust, DirtyFeet, Runway and Brand X to develop her choreographic practice. Patricia has developed a number of short works '11 Steps' (2012), 'A re-enactment' (2015), 'Trish & Trisha' (2016), 'Economy of a Gesture' (2017), '2071' (2017), 'Dance Pirate Radio – a telepathic democracy' (2018), 'Long Distance Accumulation' (2018) with Laura Hindmarsh, and 'Transmission Solo' (2019) and 'Motherese' (2019) with composer Benedict Eris Carey for HFMT Hamburg. From 2014-2017 Patricia was awarded a scholarship for a Masters of Research, where she produced a critically engaged body of work entitled 'Dancing the Archive', under the mentorship of Julie-Anne Long.

Raghav Handa



Raghav is an Australian choreographer and performer of Indian heritage with training in modern and Indigenous contemporary dance. His works are highly physical and theatrical, incorporating stylistically diverse dance languages and an array of artistic mediums from film and text to 3D motion capture technology and sculptural set design. His training and influences have provided him with a distinct voice rooted in rigorous exploration of contemporary diasporic experience and the challenges of making contemporary art that co-exists with and enhances traditional cultural material.

Rakini Devi



Kolkata, Indian born and Sydney based multidisciplinary performance artist, Dr. Rakini Devi explores cultural identity as an artist originating from the East and located in the West. Trained in two forms of Indian classical dance, Bharatanatyam and Odissi, Dr. Devi's Kalika Dance Company 1991-1998 integrated classical Indian dance forms into a contemporary context. Her practice-led research integrates both Indian and western performance techniques, creating her own idiosyncratic

performance language and aesthetic. Devi's work centres on female religious iconography as protest against global misogynist atrocities including female infanticide, dowry deaths and femicide. Her current repertoire includes *The Female Pope* (Sydney, New York, Sweden), *The Widow*, *Kali Madonna*, *The Black Madonna* and her doctoral presentation *Urban Kali* (2017).

Reina Takeuchi



Reina Takeuchi is an Australian-Japanese independent artist and art curator/researcher interested in interdisciplinary collaboration and facilitating embodied experiences of contemporary art. Her work utilises choreographic processes and the transitory qualities of sound and action to meditate on human existence, transculturation, displacement, diaspora and the ethereal experiences of her peripatetic upbringing across Asia and South-East Asia. Her practice spans across visual arts, choreography, sound, participatory acts, curatorial projects, creative facilitation and writing.

Taree Sansbury



Taree Sansbury is an emerging freelance artist and NAISDA Dance College graduate. Taree is a proud Kurna, Narungga and Ngarrindjeri woman from South Australia. In her short time as a freelance artist Taree has had the opportunity of performing in Force Majeure's two-year Culminate/Cultivate program and undertook an internship with Australian Dance Theatre in 2014. A highlight for Taree was working with independent creative Vicki Van Hout on her latest full-length work *Long Grass*, which premiered at the Sydney Festival and later on at Dance Massive 2015.