



# CRITICAL PATH PROGRAM 2008



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## CRITICAL PATH

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## ABOUT CRITICAL PATH

Critical Path is a research and development centre for choreographers and dancers in New South Wales. The centre began in 2005 with the mission to raise the profile of contemporary dance in New South Wales by seeding increased activity, developing new networks and stimulating debate and critical appreciation of dance.

Based at The Drill, a large studio on the harbour in central Sydney, it offers Australian and International artists a laboratory environment for risk taking, play and experimentation. It incorporates a responsive, diverse program which connects to the city, the state, the country and the world through artists and their associates.

The program includes:

### CURATED PROGRAM

Master classes with artists from dance and other disciplines

Intensive laboratories and workshops

### MENTORING PROGRAM

Mentoring projects for choreographers to build new relationships with peers

Discussion events and opportunities for choreographers to share practices and ideas

### RESPONSIVE PROGRAM

Provides a space and support for choreographers undertaking their own research

## STAFF



**MARGIE MEDLIN-DIRECTOR** took up the position as Director at Critical Path in August 2007. She brings over twenty years experience developing creative ideas with small to medium scale dance companies. Demonstrating both diversity and enormous energy, her achievements range from production to creative roles including designer (set, lighting and projection) film maker, media artist and producer. Since 2003 she has been producing, directing and presenting new media art projects internationally that focus on the importance of cross-discipline research.

**KATY COOTE-ADMINISTRATOR** is currently studying a Master of Arts Management at University of Technology, Sydney. She has worked on a range of projects and programs from the visual to performing arts as a result of her involvement with Darlinghurst Theatre Company, Milk Crate Theatre and Sculpture by the Sea. She looks forward to continuing her journey into the realm of research and development for the arts at Critical Path.

**HELEN MARTIN-PROGRAM MANAGER** worked for many years in film and TV post-production. More recently she has begun working in arts administration and events management for organisations such as The Australian Screen Editors Association, Arts Training NSW and The Australian Screen Directors Association. She has extensive experience in running workshops and masterclasses and is looking forward to continuing this role at Critical Path.

## PROGRAMS OFFERED & HOW TO APPLY

### CURATED PROGRAM GUIDELINES

The Curated Program offers experienced NSW choreographers a program of laboratories, masterclasses and workshops. There are two strands offered.

The first comprises workshops which are usually short and participants are unpaid.

The second comprises laboratories and masterclasses which are usually for a longer duration and participants are paid a bursary.

To apply for workshops, masterclasses or laboratories in the 2008 program please write to [projects@criticalpath.org.au](mailto:projects@criticalpath.org.au) briefly outlining why you would be interested in participating in the curated program and attach a one paragraph biography with your residential and email contact details.

CONTINUE OVER →

# PROGRAMS OFFERED & HOW TO APPLY

## MENTORING PROGRAM GUIDELINES

Projects are developed by the director and in response to artists' ideas. To be involved in this strand, please contact the director to discuss your ideas.

## RESPONSIVE PROGRAM GUIDELINES

Critical Path's overriding mission is the provision of research opportunities to choreographers based in NSW. To develop a healthy research environment for dance, grants with the Drill hall as work space are offered for choreographers to explore their own interests and invest in a research discourse firmly rooted in their reality. The Responsive strand seeks to deepen research practice throughout the NSW dance sector by creating occasions for shared experience of research and by fostering exchange and dialogue between peers.

## RESIDENCY PROGRAM GUIDELINES

Two new residency programs will be developed, one for visiting researchers needing office space and one for choreographers wishing to edit video.

### RURAL RETREAT

In 2009 Critical Path, in partnership with fLiNG Physical Theatre, will invite independent choreographers in NSW to apply for a one week retreat in Bega to undertake creative research. The residency may be for one to three artists and will be supported with a stipend per artist. The residency is aimed at artists with an interest in working with young people. It also offers artists a place for calm reflection to focus on practice.

### SPACE GRANTS

Critical Path invites independent choreographers in NSW to apply for space grants to extend their practice.

## THERE ARE THREE GRANT CATEGORIES FOR 2009:

- Responsive grants with space and up to \$10,000
- Space grants for rehearsals and sharings
- fLiNG residency stipend

FOR FURTHER INFORMATION ABOUT ANY OF THE PROGRAMS GO TO [WWW.CRITICALPATH.ORG.AU](http://WWW.CRITICALPATH.ORG.AU)

APPLICATIONS FOR GRANTS AVAILABLE FOR 2009 CLOSE ON 18 AUGUST 2008.

APPLICANTS WILL BE NOTIFIED IN OCTOBER 2008.

ALL RESPONSIVE GRANT CATEGORIES ARE SELECTED BY PEER ASSESSMENT AND ALL DECISIONS ARE FINAL.

# CURATED PROGRAM

SOLO PRACTICE EXHCHANGE LABORATORY

LUCY GUERIN WORKSHOP

ELEPHANT HOUSE LABORATORY

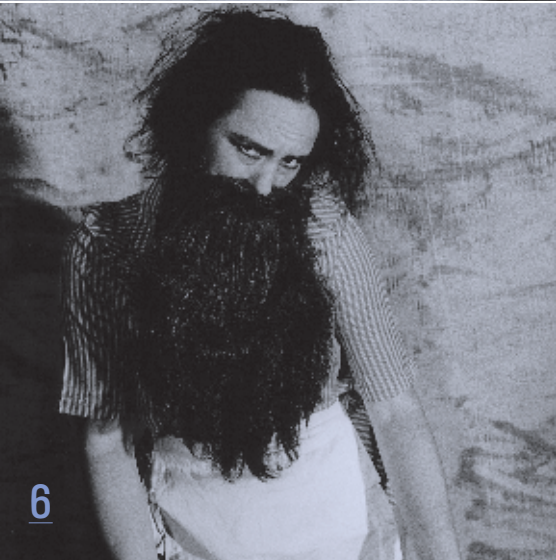
DAGHDAH WORKSHOPS AND FORUM

ROSALIND CRISP MASTERCLASS

SCREEN DANCE LABORATORY







## SOLO PRACTICE EXCHANGE

The first curated program for 2008 at Critical Path brings together both national and NSW solo artists in a solo practice exchange. NSW artists are invited to express interest in an exchange with Brian Lucas, Ros Warby or the duo of Helen Herbertson and Ben Cobham.

The focus is a peer to peer exchange. Each artist will be asked to define the best context for themselves to exchange their processes of solo performance-making, be it through a history of practice or collaborations, or within a social, political or personal context.

An open forum on 28 January has also been programmed for those who may be contemplating an excursion into making solo performance.

**HELEN HERBERTSON** has been creating dance performance for over three decades for many Australian companies and as a freelance performer and choreographer. Her work has received numerous Green Room Nominations with Awards for Best Production, Original Choreography, Direction, Outstanding Creative Collaboration and the inaugural Australian Dance Award for Independent Dance. She was recently awarded the 2007 Kenneth Myer Medallion for distinguished contribution to the performing arts.

**BEN COBHAM** has collaborated with leading Australian choreographers and companies since graduating from VCA. These include Lucy Guerin Inc, Helen Herbertson, Ros Warby, Balletlab, Chunky Move, Kage Physical Theatre. He has won Green Room Awards for lighting designs and creative collaborations in 2002, 99, 98, 97, 96. He is co-director (with Andrew Livingston) of Bluebottle 3 which was honoured with a Green Room John Truscott Award for Excellence in Design in 2001.

21–23 JANUARY



**BRIAN LUCAS** has developed a national reputation for his solo physical performance pieces, with a history of producing provocative, powerful and intelligent works. His work draws on a wide range of elements, including spoken text and movement. However, Brian is specific about the labelling of his work as “dance”. For him, dance is not only an art form – more broadly, it is metaphor for the human condition.

24–29 JANUARY

**ROS WARBY'S** critically acclaimed solo work has toured to Australia, Europe and the USA. She has also performed with numerous companies and artists including Dance Works, Dance Exchange, Company In Space, Jude Walton and Jenny Kemp, and since 1997, Lucy Guerin Inc and the Deborah Hay Company. Recognised for her unique performance work in both these contexts she has received the Robert Helpmann Award for best female dancer (2007), Green Room Awards for best female performer (2000 and 2007) and best solo performer (2001), The Age Critics Commendation Award for her most recent solo, *Monumental* (2006), and an Australia Council Fellowship (2002–2004).

→ [WWW.ROSWARBY.COM/](http://WWW.ROSWARBY.COM/)  
30 JANUARY–1 FEBRUARY

**WORKSHOPS FOR 10 SOLO DANCE ARTISTS AND CHOREOGRAPHERS.  
EXPRESSIONS OF INTEREST INVITED.  
FORUM 28 JANURAY 6:30–8:30PM**





## LUCY GUERIN

This workshop offers ways to question and challenge known choreographic methods in a continuing search to find new meaning and expression for the human body. Lucy Guerin will provide ideas, tasks and choreographic structures while being responsive to the material generated by participants during the workshop process. These tasks will be drawn from ideas currently being explored in the company's most recent work, *Corridor*, which focuses on giving and receiving lists of instructions through a range of mediums (ie spoken live, recorded, written, telephone and video).

Participants should allow one hour in the space beforehand to warm up.

**LUCY GEURIN** began choreographing as an independent artist in New York City in 1993. In 1996 she returned to Australia and then established Lucy Guerin Inc in 2002 to support the creation and production of her work. Lucy Guerin Inc's primary focus is to develop and extend dance as an art form through the creation and performance of new works. It is a small flexible organisation which presents dance in a range of contexts from large scale to more intimate performances. Upcoming productions include *Aether* at the Sydney Festival 23 to 26 January 2008 and *Structure and Sadness* at the Perth International Festival 9 to 12 February 2008.

→ [WWW.LUCYGEURIN.COM](http://WWW.LUCYGEURIN.COM)



**25 & 26 JANUARY**  
**WORKSHOP FOR 12 CHOREOGRAPHERS & DANCERS**  
**EXPRESSIONS OF INTEREST INVITED**

IMAGE CREDITS: REHEARSAL FOR *AETHER* (TOP) LUCY GUERIN'S *STRUCTURE & SADNESS* (BOTTOM) PHOTOS JEFF BUSBY

## ELEPHANT HOUSE – A CROSS CULTURAL WORKSHOP

During this 3-day choreographic and music laboratory, participants will work with Anandavalli, Ramli Ibrahim and Alex Dea experimenting with dance and music of South Asia. This is an opportunity for local dance artists and musicians to engage in dialogue and process with leading practitioners from South Asia, and discover a different tradition and way of working.

**ANANDAVALLI** has achieved world acclaim as a performer of Bharatha Natyam and Kuchipudi throughout her international career spanning 35 years. Migrating to Australia in 1984 she founded the Lingalayam Dance Academy in 1987, and in 1996 established the Lingalayam Dance Company. Anandavalli's opus includes an impressive repertoire of original portrait performances and dance dramas.

**RAMLI IBRAHIM** has studied ballet, modern dance and Indian classical dance. He is the artistic director and principal choreographer of the Sutra Dance Theatre which he founded in 1982. Today he is known for single handedly establishing Odissi as a recognisable and widely appreciated dance form in this country, while creating a distinctively Malaysian interpretation of this ancient dance tradition.

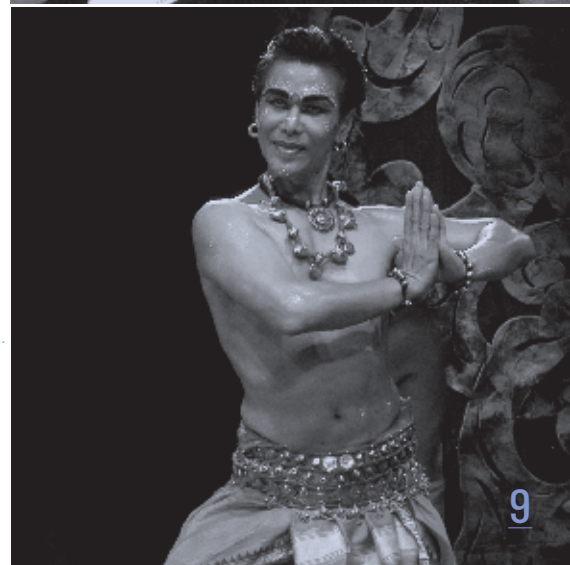
**ALEX DEA** is an American-born Chinese composer trained in Western classical music. He received a PhD in Ethnomusicology from Wesleyan University, with a specialty in Javanese gamelan music. Since 1992, he has studied with the last remaining Javanese gamelan masters, living with his 107-year old teacher in Java. He also collaborates with Indonesia's contemporary and classical dance artists.

### 10-12 MARCH LABORATORY FOR 8 CHOREOGRAPHERS, DANCERS & MUSICIANS EXPRESSIONS OF INTEREST INVITED

OTHER EVENTS: SATURDAY 1 MARCH SYMPOSIUM MACQUARIE UNIVERSITY  
SUNDAY 9 MARCH INDUSTRY SHOWCASE, CASULA POWERHOUSE

PRESENTED IN ASSOCIATION WITH LINGALAYAM AND SUTRA DANCE THEATRE, MALAYSIA.

IMAGE CREDITS: ANANDAVALLI BY SAHLAN HAYES (TOP) RAMLI IBRAHIM COURTESY OF THE ARTIST (BOTTOM)





## **DAGHDHA DANCE COMPANY WORKSHOP AND LECTURE SERIES**

These workshops will introduce new choreographic processes and methodologies and their connection and contribution to philosophy, physics, composition, sociology and anthropology.

The lectures examine issues around choreography as an emerging autonomous discipline, drawing on stage-based work by Michael Klien and Daghdha Dance Company.

**MICHAEL KLIEN** graduated from the Laban Centre of Movement and Dance in London and has studied choreography and dance in Vienna, New York and London. He co-founded the London-based arts group Barriedale Operahouse in 1994 which he led until it disbanded in 2000. Since then he has worked as a choreographer, curator and producer of many touring productions, installations, and events. He is currently the artistic director of Daghdha Dance Company, one of Ireland's most progressive centres dedicated to dance and choreography.

**STEVE VALK** studied German and film at the Ivy League's Cornell University. Since 1991 he has been an artist in residence, creative collaborator and head dramaturge with William Forsythe at Ballet Frankfurt and Theater am Turm. Currently Valk is launching a new civic space in his home town of Frankfurt, and is a founding member and CEO of Raumpool, an organisation that turns unused civic spaces into cultural venues and artistic work spaces.

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**17-20 MARCH**

**DAGHDHA DANCE COMPANY WORKSHOP WILL INVOLVE UP TO 14 DANCE ARTISTS ON AN UNPAID BASIS. EXPRESSIONS OF INTEREST INVITED.**

**PRESENTED IN PARTNERSHIP WITH DANCEHOUSE, MELBOURNE & STRUT, PERTH.**

IMAGE CREDITS: COURTESY OF THE ARTIST



## MOVEMENT RESEARCH WITH ROSALIND CRISP

Using the Rosalind Crisp's movement practice as a point of reference this workshop offers local dance artists who are engaged in ongoing movement inquiry the opportunity to conduct their own movement research.

Crisp's work integrates release-based processes with a choreographic practice of improvisation. Her intention in this research period is to facilitate exchange between the dancers, challenge the range of movement choices and to offer new skills that will enable each artist to independently continue their movement inquiries.

**ROSALIND CRISP** is an Australian dance artist based in Paris. She established and ran the Omeo Dance studio in Sydney for 10 years before moving to Paris in 2003. She has presented work at the Zurich Theatre Spektakel, Nottdance Festival, Centre National de la Danse Pantin, Montpellier danse season, Melbourne International Festival, Centre Chorégraphique National de Roubaix Nord - pas de Calais, la Condition Publique Roubaix, La Biennale nationale de danse du Val-de-Marne and many other dance festivals in France, Germany, Switzerland and the UK. Rosalind has curated a number of dance events and international exchanges in Australia, and received numerous awards for her work, including an Australian Mo award for best female dancer (1996) and a choreographic fellowship from the Australia Council (1998-2000).

→ [WWW.OMEODANCE.COM](http://WWW.OMEODANCE.COM)

**24–28 MARCH**  
**WORKSHOP FOR 12 CHOREOGRAPHERS & DANCERS.**  
**EXPRESSIONS OF INTEREST INVITED**

IMAGE CREDITS: HEIDRUN LÖHR (TOP) BOTTOM IMAGE COURTESY OF THE ARTIST







## SCREEN DANCE LABORATORY

Following from the success of the 2006 Thierry de Mey workshop, Critical Path and ReelDance are offering dance screen practitioners the opportunity to work with a high profile director. This year we have invited David Hinton to lead the International Screen Dance Laboratory. The laboratory is by invitation and will include filmmakers, choreographer/filmmakers and visual artists working with dance, film and video. The projects brought to the laboratory can be diverse and may include installation, experimental film, narrative shorts to documentaries.

**DAVID HINTON** is one of the most celebrated directors working in dance film today. He has worked with some of the best known names in contemporary dance including DV8 Physical Theatre, Siobhan Davies, Wendy Houston and Russell Maliphant. His films have won numerous awards including a BAFTA for his documentary *Bernardo Bertolucci and the Last Emperor*. His dance films have won many awards, including a Prix Italia and a Grand Prix International Video Danse for *Strange Fish* (1994). He is also a founder of Dance Film Academy in London.

### 3–14 NOVEMBER

#### ADVANCED DANCE SCREEN LABORATORY FOR 8 FULL TIME NSW-BASED DANCE SCREEN ARTISTS, FILM AND VIDEO MAKERS, A DOCUMENTOR, AND 8 PART TIME COLLABORATORS.

INVITATION WILL BE EXTENDED TO ONE INTERSTATE PARTICIPANT FROM PERTH, TO BE FUNDED BY STRUT.

PRESENTED IN PARTNERSHIP WITH REELDANCE. REELDANCE SUPPORTS INNOVATIVE CHOREOGRAPHIC PRACTICE THAT WORKS ACROSS DISCIPLINARY BOUNDARIES AT THE CUTTING EDGE OF DANCE, FILM AND NEW MEDIA.

IMAGE CREDITS: DAVID HINTON'S *STRANGE FISH* PHOTO: HUGO GLENDENNING (TOP), VIDEO STILL SAMUEL JAMES'S *SIMULATED RAPTURE* (BOTTOM)



# MENTORING PROGRAM

SETTING THE FRAME

WHO, WHAT, WHERE

DANCE WRITE

RE:VI:SION

THE BODY-IMAGE IN ARCHITECTURE

QUARTET

LOOKS LIKE DANCE SOUNDS LIKE DANCE #1

LOOKS LIKE DANCE SOUNDS LIKE DANCE #2

IDEAS SITUATED

IMAGE CREDIT: *QUARTET* PHOTO: MICHA MELIANI

## SETTING THE FRAME

Critical Path invites choreographers, dancers, filmmakers, artists and researchers with an interest in dance film to submit proposals to the director. Proposals are open and applicants are encouraged to call Margie Medlin and discuss any ideas.

Proposals may include, but are not limited to, curated screenings, lectures or discussion topics pertaining to relationships between dance and film.

23–27 FEBRUARY

## WHO, WHAT, WHERE?

We invite choreographers, dancers, filmmakers, artists and researchers with an interest in cross-cultural practice to submit proposals and participate in an analysis of the histories of cultural exchange and project models.

Critical Path is interested in creating a questionnaire that tracks the development of artists' practices and project models developed by cultural centres.

This research focus will extend the bodies of knowledge and outcomes of cultural exchange recorded, and in doing so create possible program models by which Critical Path can further research the values of cultural exchange in choreographic practice.

3–7 MARCH

## DANCE WRITE

Are you a NSW-based dancer and/or choreographer who can write well and are interested in dance reviewing for publication? RealTime is conducting an intensive 2-weekend workshop in reviewing contemporary dance and dance on film.

There are positions for 6 writers.

The workshop will include two informal discussions, one shared with practising dance reviewers and dance writers, the other with dance film directors, reviewers and curators.

14–16 & 21–23 MARCH

## RE.VI.SION

This week aims to encourage choreographers to revisit / share / exchange / shake-up or document their current and or previous research projects. Critical Path will support each artist with a forum where they will be able to define the context for their re.vi.sion. Please contact the director if you wish to participate

21–25 JULY

## THE BODY–IMAGE IN ARCHITECTURE

Utilising film, text and the Feldenkrais Method as a flipside to theoretical discourse, Paul Gazzola will lead a series of explorations in relation to the visibility of the body in architecture and performative spaces.

Paul has facilitated this workshop as part of International Summer Academy at Mousonturm and in 2007 at the DanceKiosk Festival in Hamburg.

Paul Gazzola's interdisciplinary practice utilises a multiplicity of strategies in the production of performances, choreographies and multi-media installations for stages, galleries and site-specific locations throughout Europe and Australia.

18–19 AUGUST LIMITED CAPACITY

## QUARTET

Over two weeks Margie Medlin, Gerald Thompson and Carlee Mellow invite others to revisit works produced as part of the *Quartet* project.

*Quartet* is a real-time systems and performance project (2003–2007). The systems use complex tools to create bridges between cyberspace, augmented reality and physical space. Technically they create a motion capture system that combines two skeletons. The work explores the choreography of cinematic space.

[www.quartetproject.net](http://www.quartetproject.net)

28 SEPTEMBER–10 OCTOBER

ARTISTS: MARGIE MEDLIN, CARLEE MELLOW AND GERALD THOMPSON

QUARTET IS FUNDED BY THE VISUAL ARTS AND CRAFTS BOARD, THE WELLCOME TRUST, IN COLLABORATION WITH THE PHYSIOLOGICAL LABORATORY, UNIVERSITY OF CAMBRIDGE, THE ARTS COUNCIL OF ENGLAND, THE ARTS VICTORIA CULTURAL EXCHANGE PROGRAM, THE NEW MEDIA ART BOARD, THE VISUAL ARTS INTERNATIONAL COMMUNITY PARTNERSHIPS AND MARKET DEVELOPMENT OF THE AUSTRALIA COUNCIL FOR THE ARTS. IT IS CO-PRODUCED WITH THE PERFORMANCE AND DIGITAL MEDIA DEPARTMENT OF THE INSTITUTE OF CONTEMPORARY ART, LONDON (ICA).





## LOOKS LIKE DANCE SOUNDS LIKE DANCE 1: MAINTAINING TRAINING

The focus of the week will be on the on-going question 'how do we maintain and sustain our bodies through a physical regime? Or not?' Through a combination of teaching and participating in classes the week provides an opportunity for dialogue and a sharing of practices and different disciplines.

FACILITATED BY NARELLE BENJAMIN &  
DAVID CLARKSON 1-5 DECEMBER

## LOOKS LIKE DANCE SOUNDS LIKE DANCE 2: TALKING ABOUT DANCE

THE DANCE IS RIGHT? A variety, quiz, performance, forum, talk show that is full of one minute rants, audience polls, dance trivia,

entertainment segments, and live responses to those 'frequently asked questions'.

HOSTED BY THE FONDUE SET  
JANE MCKERNAN, ELIZABETH RYAN &  
EMMA SAUNDERS 8-12 DECEMBER

## IDEAS SITUATED

The workshop will explore how dramaturgical processes for example; working with an outside eye to develop, support, make sense and help conceive a cognitive language based on the choreographic vision and the performative body.

Benedict Anderson is involved in an interdisciplinary practice in the areas of architecture and film, art and performance. He has taught architecture, interior architecture and performance design over thirteen years and is currently Guest Professor in the Institute for Spatial Design, Architecture Faculty University of Innsbruck, Austria.

FACILITATED BY BENEDICT ANDERSON  
15-19 DECEMBER

# RESPONSIVE PROGRAM

VICKI VAN HOUT

KIMBERLEY MCINTYRE

DON ASKER

PAUL CORDEIRO

KRISTINA HARRISON

SUE HEALEY

MERYL TANKARD

NARELLE BENJAMIN

LEE WILSON, LIZZIE THOMSON & KAREN THERESE

DEAN WALSH

PAULINA QUINTEROS

LISA GRIFFITH & CRAIG BARY

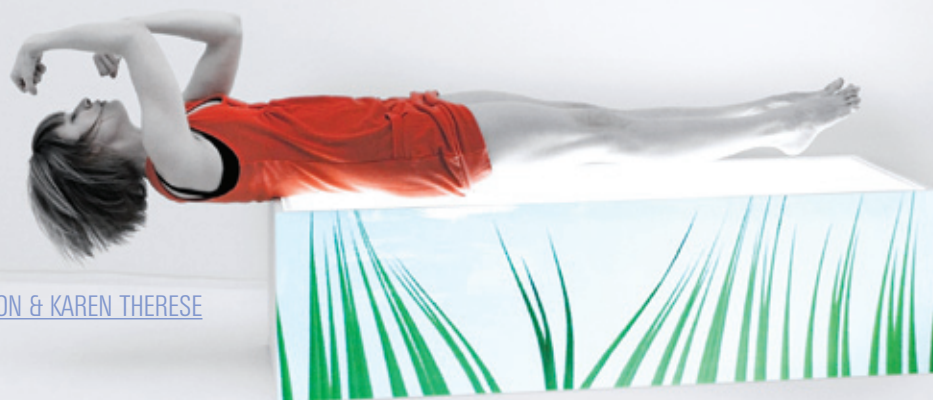


IMAGE: SUE HEALEY'S AS YOU TAKE TIME PHOTO: PATRICK NEU



## VICKI VAN HOUT

During a 2-week period Vicki will work with her collaborators to discover ways of integrating the act of painting into the contemporary Indigenous dance form, to reflect the holistic nature of traditional cultural practice.

**7–19 JANUARY**

**CHOREOGRAPHER:** VICKI VAN HOUT

**ARTISTS:** ELIAS CONSTANTOPEDOS, SOPHIE WATCHERS, ROSEALEE PEARSON & RAGHAV HANDA

IMAGE CREDIT: COURTESY OF THE ARTIST



## KIMBERLEY MCINTYRE

During a 3-week research project, Kimberley will be studying *The Bunyip of Berkley's Creek* and making regular visits to the zoo to gather impressions and source material.

Collaborating with Nikki Heywood as an outside eye, Kimberley will be using structures and scores that allow layers of story to emerge 'within' the practice of solo, real time choreography.

**4–22 FEBRUARY (PART-TIME)**

**ARTISTS:** KIMBERLEY MCINTYRE & NIKKI HEYWOOD

IMAGE CREDIT: JIM MANT



## DON ASKER– EXPLORING THE HORIZON OF MEANINGS

This project will explore the way historical information about a place impacts on the immediate and present experience.

It will be centred on several sites of interest to the participants and will observe how the experience of a site may shift and deepen (or not) over time.

**11–19 FEBRUARY (OFF-SITE)**

**ARTISTS:** LEE PEMBERTON, JANE MORTISS, DON ASKER & PAUL MOSIG

IMAGE CREDIT: COURTESY OF THE ARTIST





## PAUL CORDEIRO

This research period will be used to explore and play with the largely improvised form of Argentine Tango. Choreographer, Paul Cordeiro is interested in “tearing Tango apart, tipping it off its vertical axis, and taking elements of the choreography and morphing them into something unexpected and new.”

**4–17 FEBRUARY** (PART-TIME)

**CHOREOGRAPHER:** PAUL CORDEIRO

**ARTISTS:** ANNE MAREE THERKELSON, ANN PALUMBO, IQBAL BARKAT, DAMIEN DAVIS, VANESSA SEW HOY, BEN GURTON & LINDSAY WINKLER

IMAGE CREDIT: NEELESH KALE

<SPACE GRANT>



## KRISTINA HARRISON – DANCING CHINESE MEDICINE

This project is a continuation from a 3-week Critical Path research process in 2007, which explored the correlations of Chinese Medicine and Kristina’s performance practice, namely Bodyweather.

This next stage brings together other Bodyweather practitioners and focuses specifically on one element of the Bodyweather training, MB.

**18–22 FEBRUARY** (PART-TIME)

IMAGE CREDIT: PHIL FREEMAN

<SPACE GRANT>



## SUE HEALEY

How does intuition and the process essential to dance making, performing and viewing, transpose to dance film? Is it possible for dance to maintain its own identity, while integrating with film/video?

This project will investigate movement generation in relation to the camera space and the computer as the site for manipulating the embodied image.

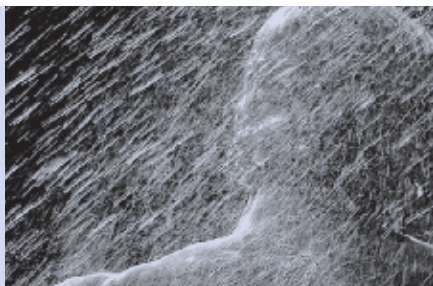
**21 MARCH–11 APRIL**

**CHOREOGRAPHER/FILM:** SUE HEALEY

**ARTISTS:** SHONA ERSKINE, & JASON LAM

IMAGE CREDIT: VIDEO STILL SUE HEALEY

<OFFSITE IO MYERS THEATRE>



## MERYL TANKARD– THE ORACLE

Using the work of painter Odd Nerdrum as inspiration, choreographer Meryl Tankard will experiment with movement and video to find detailed and subtle movement that can be used for close up filming.

**14 APRIL–7 MAY**

**CHOREOGRAPHER: MERYL TANKARD**

**ARTISTS: REGIS LANSAC, SARAH JAYNE HOWARD,  
SARAH BOULTER, JUDITH MESCHKE & PAUL WHITE**

IMAGE CREDIT: VIDEO STILL REGIS LANSAC

<10 MYERS THEATRE>



## NARELLE BENJAMIN

Choreographer Narelle Benjamin will use a 3-week research period to develop her choreographic vocabulary in relation to working with duos, trios and quartets.

**1–20 JULY**

**CHOREOGRAPHER: NARELLE BENJAMIN**

**ARTISTS: ALEXA HECKMAN, KATHERINE PUEY,  
EMMEE DILLON & SARAH BOULTER**

IMAGE CREDIT: VIDEO STILL FROM THE SHAPE OF WATER  
BY COREDLIA BERESFORD



## LEE WILSON, LIZZIE THOMSON & KAREN THERESE

The artists will explore the vernacular of physical communication, and how intensification can transform this expression into more extreme territory. What is ugly dance? How can things that make you feel uncomfortable, and oppose the natural resonance of life, be provocations for movement?

**28 JULY–15 AUGUST**

**ARTISTS: LEE WILSON, LIZZIE THOMSON & KAREN  
THERESE WITH MIRABELLE WOUTERS**

IMAGE CREDIT: LEE WILSON



## DEAN WALSH– FOREIGN LANGUAGE

What are the missing links that exist between dance vocabulary and communicating the human condition? This research period will examine the compositional space between technically focused dance scores and open tasks reflecting emotional and psychological content.

**25 AUGUST–7 SEPTEMBER**

**CHOREOGRAPHER: DEAN WALSH**

**ARTISTS: SARAH FIDDAMAN, ROWAN MARCHINGO,  
LIZZIE THOMSON & NALINA WAIT**

IMAGE CREDIT: HEIDRUN LÖHR



## PAULINA QUINTEROS

During a 3-week research project, Australian/ Chilean choreographer Paulina Quinteros will collaborate with two dancers and a visual artist to find a movement language and visual representation for the poetry of Gabriella Mistral.

**8–26 SEPTEMBER**

**CHOREOGRAPHER: PAULINA QUINTEROS**

**ARTISTS: CARMEN VERONICA QUINTEROS, SARAH  
BOULTER & CHRISTIAN PELLISIER**

IMAGE CREDIT: ANGUS DENTON



## LISA GRIFFITHS & CRAIG BARY–A SIDE TO ONE

*A side to one* is a dance media work exploring the significance of ‘pressing’ bodies together. Does this pressing movement create a visualization of one person or an equation with two equal sides?

**13–31 OCTOBER & 17–26 NOVEMBER**

THIS RESIDENCY HAS BEEN OFFERED AS PART OF  
PERFORMANCE SPACE'S RESIDENCY PROGRAM

IMAGE CREDIT: COURTESY OF THE ARTISTS

# THE YEAR AT A GLANCE

■ CURATED

■ MENTORING

■ RESPONSIVE

■ SPECIAL EVENTS

■ DEADLINES/ANNOUNCEMENTS

	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
01-07	07-19 JAN VICKI VAN HOUT	UNTIL 01 FEB ROS WARBY  04-17 FEB PAUL CORDEIRO (P/T) 04-22 FEB KIMBERLEY MCINTYRE (P/T)	03-07 MAR WHO, WHAT, WHERE	21-11 APRIL SUE HEALEY	UNTIL 7 MAY MERYL TANKARD	
08-14	UNTIL 19 JAN VICKI VAN HOUT	KIMBERLEY MCINTYRE (P/T) PAUL CORDEIRO (P/T)  11-19 FEB DON ASKER (OFF SITE)	10-12 MAR ELEPHANT HOUSE 14-16 MAR DANCE WRITE			
15-21	UNTIL 19 JAN VICKI VAN HOUT  20 JAN DAYTIME DANCE PARTY  21-23 JAN HELEN HERBERTSON + BEN COBHAM	KIMBERLEY MCINTYRE (P/T) PAUL CORDEIRO (P/T) DON ASKER (OFF SITE)  18-22 FEB KRISTINA HARRISON (P/T)	21-23 MAR DANCE WRITE  17-20 MAR DAGHDA WORKSHOP	14 APR-7 MAY MERYL TANKARD		
22-31	UNTIL 23 JAN HELEN HERBERTSON + BEN COBHAM 24, 28 & 29 JAN BRIAN LUCAS 25 & 26 JAN LUCY GUERIN 28 JAN SOLO FORUM 30 JAN-01 FEB ROS WARBY	23-27 FEB SETTING THE FRAME	UNTIL 23 DANCEWRITE  21 MARCH-11 APR SUE HEALEY  24-28 MAR ROSALIND CRISP	UNTIL 7 MAY MERYL TANKARD		

IMAGE CREDITS: (FROM JAN-JUN) VICKI VAN HOUT COURTESY OF THE ARTIST, PAUL CORDEIRO BY NEELESH KALE, ALEX DEA COURTESY OF THE ARTIST, VIDEO STILL BY SUE HEALEY, VIDEO STILL BY REGIS LANSAC, ROSALIND CRISP BY HEIDRUN LÖHR & ROS WARBY BY JEFF BUSBY




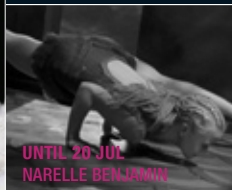



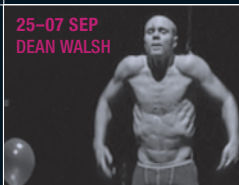


JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
01–20 JUL NARELLE BENJAMIN		UNTIL 07 SEP DEAN WALSH	UNTIL 10 OCT QUARTET 	03–14 NOV SCREEN DANCE 	01–05 DEC LOOKS LIKE DANCE SOUND LIKE DANCE #1
 UNTIL 20 JUL NARELLE BENJAMIN	UNTIL 15 AUG LIZZIE THOMSON, LEE WILSON & KAREN THERESE	08–26 SEP PAULINA QUINTEROS	UNTIL 10 OCT QUARTET		08–12 DEC LOOKS LIKE DANCE SOUND LIKE DANCE #2
UNTIL 20 JUL NARELLE BENJAMIN  18 JUL RESPONSIVE APPLICATIONS DUE	18–19 AUG THE BODY– IMAGE IN ARCHITECTURE	 UNTIL 26 SEP PAULINA QUINTEROS	13–31 OCT CRAIG BARY & LISA GRIFFITHS  21 OCT RESPONSIVE APPLICATIONS NOTIFIED	17–26 NOV CRAIG BARY & LISA GRIFFITHS	 15–19 DEC IDEAS SITUATED
21–25 JUL RE.VISION  28 –15 AUG LEE WILSON, LIZZIE THOMSON & KAREN THERESE	25–07 SEP DEAN WALSH 	UNTIL 26 SEP PAULINA QUINTEROS  28 SEP–10 OCT QUARTET		UNTIL 26 NOV CRAIG BARY & LISA GRIFFITHS	

IMAGE CREDITS: (FROM JUL–DEC) VIDEO STILL FROM *THE SHAPE OF WATER*, ILLUSTRATION BY LEE WILSON, DEAN WALSH BY HEIDRUN LÖHR, PAULINA QUINTEROS BY ANGUS DENTON, *QUARTET*, CRAIG BARY & LISA GRIFFITHS, VIDEO STILL FROM *SIMULATED RAPTURE* BY SAMUEL JAMES , THE FONDUE SET BY HEIDRUN LÖHR & WHITE TRASH, GOOD WORK PRODUCTIONS.

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