

Past Projects

2006

2006 Curated Program

In 2006, Critical Path offers 16 weeks of curated projects with invited artists from overseas and Australia.

dancenorth australia Discussion

21st January 2006. 2pm – 3.30pm

FREE. Registration with Critical Path required.

New artistic director of **dancenorth australia**, Gavin Webber, presents a discussion for choreographers about his collaborative process and the function of movement in a theatre piece. He will show work on video and discuss the future direction of the company.

Hans Van den Broeck, SOIT

16-20th January 2006. 10-4pm

Then travelling to Perth to work with STRUT

5 day workshop with 10 participants, selected by Critical Path and paid a training bursary to attend.

Hans was one of the cofounders of seminal Belgian performance company les Ballets c. de la B. With their support he created several pieces that toured internationally. Hans will work with a group of 10 NSW based choreographers, selected for their physical theatre skills on a range of strategies relating to group practice and performance in the public domain. NSW based choreographer, Kathy Cogill, will accompany Hans in this project, as his assistant. Kathy has performed and taught alongside Hans in Europe and this partnership offers a local continuity to this project and an important professional development opportunity to Kathy.

Hans writes of his workshop;

” This workshop focuses around the rhythm of an individual character and the rhythm of the dramatic event where one finds oneself. We search, construct, develop an individual character, make an outline of his/her heartbeats. We then assemble different personal rhythms through different characters into a score. The idea is to construct a scenario that we can eventually perform it in a public place with an uninformed audience. A public space with passage. What happens when our score interferes with the public one?”

Wayne McGregor, Random Dance

11-12th March 2006. 12-4pm

In association with Arts Projects Australia and British Council Australia

2 day masterclass for up to 12 participants- open to applications

Wayne writes of his workshop, entitled *Physical Thinking*;

“The workshop will explore the creative potential of choreographic tasks which reflect and expose my process during the creation of the Random Dance’s full length touring works. The workshop will combine a thorough, energetic warm-up and choreographic tasks based on how the company create their performance works. Developments will be shared throughout the workshop and it will finish with a question and answer session.”

Wim Vandekybus, Ultima Vez

Friday 5th- Saturday 6th May 2006. 12-4pm

In Association with Reeldance

2 day masterclass with up to 12 choreographers/dance film makers- open to applications

Wim is in Australia to accompany his film, Blush, which will be shown at the Reeldance festival. He will introduce the workshop by showing his film work and discussing its relationship to the extensive Ultima Vez repertoire for the

stage. There will be opportunities to physically explore some of the techniques, strategies and ideas Wim elaborates. Participants for this workshop will be expected to have some experience of dance film making, although those with informed interest, rather than actual experience are also welcome to apply. Film makers with an interest and experience of dance film are also invited and choreographers are encouraged to bring their dance film collaborators, should this be interesting to them.

Sue Healey- Neon Rising

17th- 30th July 2006

In association with Asialink

2 week project with Japanese guest and 5 NSW dance artists

Stage 1 of this project involved Healey, performer Shona Erskine and cinematographer Mark Pugh working in Tokyo and Yokohama with 4 Japanese dancers; Yuka Kobayashi, Norikazu Maeda, Mina Kawai and Makiko Izu. The outcome of this was the creation of material that will be first edited into a dance video and then used as a projected installation. Stage 2 at The Drill in 2006 will research the installation aspect of the material in a workshop with NSW dance artists, Lisa Griffiths, Jacob Lehrer, Craig Bary, Ryuichi Fujimora and Kei Ikeda. They will engage with Healey and one of the Japanese artists in choreographic, improvisation and filming exercises. There will be a showing of live and projected material at the end of the project.

Sue writes of her project;

"This new series has a focus on time- an investigation into the puzzles and paradoxes of this slippery subject. In particular the Japanese collaboration will begin with a focus on how different societies generate their sense of time and social space. Japan is an ideal place to investigate this concept. The pace and rhythm of life is intensely different to ours. This project will explore through video and movement, the differing senses of historical time, social time, and personal time that exist in Japan and in Australia the extremes, the rituals, the surreal and altered perceptions of time when immersed in an alien culture. The chance to explore this concept first in Japan and then to reciprocate in Sydney, by bringing a Japanese artist to Australia is extremely exciting to me. The proposed Australian participants, which includes 2 NSW artists of Japanese origin, will create an important cultural bridge to this project."

Robert Hylton Urban Classicism

8th September 2006. 10-4pm

In association with Arts House Melbourne, Sydney Opera House and supported by British Council Australia

1 day intensive workshop in hip hop crossover work with DJ Billy Biznizz- open to applications

Robert writes of his workshop;

"Before fusing dance styles, one has to first examine a range of singular techniques. Simple movement sequences will be set as models, which will then be pushed into improvisation. The workshop will seek out the strengths and weakness of the practitioners' movement bases, aiming to explore the unfamiliar movement patterns and habits and techniques in order to move into new territory, clarifying and framing new movement ideas along the way. The choices that are then created are further applied and the practitioner is required to continue with their own choices. This can be kept as one singular movement technique or the fusion of many. Street dancers, b boys, poppers and contemporary practitioners will be enabled to explore their own dance form or the possibilities of fusion. Once new choreographic paths have been established, abstract movement, character narrative, group work, partner work, solos, improvisation or set choreography will be explored."

AJDX 2006

11-24th September 2006

In association with Hirano, Sydney Opera House Studio, One Extra and JCDN, with support from Australia Council

2 week exchange project with five NSW choreographers supported to work in Japan and Sydney

Part of the nationwide AJDX Japan- Australia Dance Exchange Project, this exchange focuses upon independent choreographers sharing practice and networks and presenting their work in each others' countries. Five NSW based choreographers will travel to Japan to work with their Japanese peers in Kansai. They will present their work at Dance Box and will spend studio time together. All ten artists will then spend two weeks at The Drill to exchange creative methodologies and experiences. The project will culminate in the performers presenting their work in a club environment at Sydney Opera House's Studio. The Sydney based choreographers are Dean Walsh, Elizabeth Ryan, Jane McKernan, Emma Saunders, (The Fondue Set) and Martin del Amo. The Japanese choreographers are Masanori

Hoshika and Saori Takahashi, (Honeysuckle), Natsuko Tezuka and Pop butoh group Hanaarashi.

Dance Screen Laboratory with Thierry de Mey

25th September- 9th October 2006

In association with Reeldance and supported by The Australia Council

2 week intensive workshop for dance film makers

5 full-time participant choreographers and 5 film-makers, plus 8 part time dance film artists, selected by Critical Path, will be paid a training bursary to work over 10 days with reknown Belgian choreographer and film-maker Thierry de Mey. This laboratory supplements the more traditional dance screen master classes held earlier in the year with Wim Vandekybus by focusing on dance film makers and choreographers with experience. The laboratory will incorporate the views of producers, directors and non dance specialists. It will be book-ended with seminar type discussions in the informal environment of The Drill to facilitate the input of directors, independent producers and producers associated with the ABC. There will be an introductory 2 day discussion of the sector, taking the temperature of the current scene and raising key questions to be examined over the course of the laboratory. These discussion days will be followed by hands on work with the choreographers working alongside the international guest artist. Directors and associated film, sound & lighting artists will be invited into the project to give structured input and guidance to the choreographer/film-makers. Representatives from ABC and other producers will join the group at the end of the project for another 2 day discussion, this time creating future possibilities for research and collaboration. The selected choreographers and film-makers will prepare for the laboratory in terms of discussing and presenting their work. They will be invited to contribute collaborators for the guest spots in the workshop and will be encouraged to make new relationships with the producers during the discussions.

Tess de Quincey – Impro-Lab/Impro-Exchange

11-26th November 2006

In association with Asialink

2 week residency at The Drill with 10 core artists and 17 invited participants.

Tess de Quincey and her collaborator, Jim Denley are undertaking a residency in Japan in mid 2006 to develop a working dialogue with vocalist Ami Yoshida, originator of the "howling voice" and musician Otomo Yoshihide, renowned improviser? both pivotal figures in Japanese contemporary music with a strong Australian following. In November, Tess and Jim, will assemble a core group of 8 multi-disciplinary artists with whom they are engaged on an extensive program of improvisation research. This group of artists will work at The Drill for 2 weeks, and over 3 weekends they will open up their process to additional NSW based dance and music practitioners in order to extend the scope of their research. The two Japanese artists will participate in the second of these two weeks which includes the final weekend. The exchange with the wider group of artists serves as a measurement stick on the process of the 8+2 artists. The core Impro-Lab team consists of Tess de Quincey and Jim Denley, choreographers Peter Fraser, Yumi Umiumare and Tony Yap, musician Chris Abrahams, sound-poet Amanda Stewart and video artist Sam James. The process will be opened to invited audiences on the second and third Saturday in a series of informal performances which also generate a forum of discussion around strategies and processes of improvisation. The additional participants include

10 NSW dancers: Narelle Benjamin, Tom Davies, Martin del Amo, Alexandra Harrison, Kristina Harrison, Emma Saunders, Linda Luke, Lizzie Thomsen, Bernadette Walong, Organics. 8 NSW musicians: Karen Booth, Monica Brooke, Clare Cooper, Rosie Dennis, Dale Gorfinkle, Emily Morandi, Michael Sheridan, Clayton Thomas

Emio Greco | PC

29th November-1st December 2006

In association with Sydney Opera House

3 day intensive for choreographers- open to applications

With one day round table for artists of varying backgrounds- details to be confirmed in 2006.

Emio and PC write of the workshop;

“In the workshop programme Double Skin/Double Mind, Emio and PC challenge the participants to apply physical choices to various impulses; words, qualities, sounds. The main focus is on how movement - with the choreographers as individuals as well as in relation to each other - can be redefined through a synergetic environment where the body must encounter its helplessness and hopelessness in order to reach its strength. “

Choreographer Emio Greco and theatre director Pieter C. Scholten have worked together in their search for new dance forms since 1995. In their artistic statement *les sept nécessités* (1996) they describe their approach to this search. They present their work under the name of Emio Greco | PC, in which their artistic collaboration is expressed and which pays tribute to the fact that each performance is the result of combined forces. In the work of Emio Greco | PC it is a curiosity for the body and its inner motives, which serves as the starting point of the dance. Thus, the dance is not used as a medium to convey a message in a physical form, nor is it a language for dressing theatrical space. In their performances, Greco and Scholten show that movement is self-sufficient and capable of creating time and space.

2006 Responsive Program

In 2006, Critical Path offered 21 weeks of the 9 month program to NSW based choreographers to undertake research and development projects. Critical Path, with assistance from an Advisory Panel, prioritised the following eleven proposals.

Victoria Hunt and Alexandra Harrison

Building upon discoveries from Critical Path residency 2005, to explore performance structures that facilitate investigation of concepts of endurance.

Kay Armstrong working with Kathy Cogill and Sean O'Brien

Investigating the potential in site-specific venues as starting points for choreographic impulses and narrative in a dance film context.

Russell Dumas working with Jonathan Sinatra, Kimberley McIntyre, Becky Hilton, Ben Speth, Chris Welch and Neil Simpson

Exploring the notion of assemblage by developing material that juxtaposes numerous clay figurines with the human body.

Jeffrey Stein working with Dean Walsh

Exploring the potential for a collaborative relationship between choreographer and movement maker.

Fiona Malone working with Jason Lam and Matthew Chen

Developing the interactive Motion Capture System to interface with a dancer in an animated game engine environment.

Alan Schacher working with Ari Ehrlich, Ryuichi Fujimura, Phillip Mills, Teik Kim Pok, Sean Bacon and Michelle Maher

Exploring themes of blandness, persona and exposure and how this can be shown performatively in both installation and screen-based contexts.

Lee Pemberton working with Colleen Meessmann

Investigating notions of decline and weathering of the body, inspired by site-specific locations, to find an aesthetic form of physical performance for mature female movement artists.

Kathy Cogill working with Sam James

Experimenting with representing text on film and establishing a new collaboration with a filmmaker.

The Fondue Set (Jane McKernan, Elizabeth Ryan and Emma Saunders) working with Paul Gazzola

Building on research from Critical Path residency 2005, to investigate the notion of a Fondue Set solo with specific reference to how this relates to their work as a trio.

Julie-Anne Long working with Virginia Baxter and discussion and workshop participants

Extending collaborative dance making methods to investigate issues surrounding the invisibility of middle aged women.

Lisa Ffrench working with Narelle Benjamin, Michael Whaites, Martin del Amo, Julie-Anne Long and Kathy Cogill

Researching existing written texts as points of departure for creating movement material, with input from established directors in film, television and theatre.

2006 Mentoring Program

Critical Path supports a third strand of program activity designed to meet specific artist needs not addressed in the Curated and Responsive Strands of the Program. In 2006, the mentors are Sue Healey and Wendy Morrow. The successful danceTANK partnership with Sydney Opera House, creating a mentoring opportunity in the youth dance sector, will be repeated again with Stompin from Tasmania. And a new youth dance residency has been created in partnership with fLiNG Physical Theatre in Bega, rural NSW.

Research Tools mentoring project with Wendy Morrow

February-August 2006

Group workshops and one-to-one mentoring in research techniques and strategies.

Experienced mentor, Wendy Morrow, will work with five choreographers to clarify and develop clearer conceptual frameworks for their research ideas. This process will begin with an introductory telephone conversation to the artists, followed with the artists discussing issues and responding to questions regarding their practice. In February 2006, the group will meet at The Drill for a single introductory session. The artists can continue a dialogue with Wendy about their ideas through the period from February to September. On 2-3rd September the group will meet for a two day weekend intensive which will include practical workshopping, artists' presentations and one to one consultations. The choreographers will be selected in December 2005.

Mentoring partnership with Sue Healey

27-31st March and 28th August-1st September 2006

2 weeks of studio based practice, mentoring choreographers Lisa Griffiths and Nelson Reguera Perez

Sue writes of her project:

"My aim as mentor is to provide skills for each artist's to pursue and implement their own particular vision, to articulate their own style of decision-making as creative artists. I will do this by providing a time of intense inquiry and discussion, free from product-driven schedules. The three of us have already formed strong bonds of respect and trust, increasing our chances of setting up a creative environment where risks can be taken and pertinent questions asked. The two mentees will benefit from this time together, as well as one on one discussion with me. Lisa intends to initiate and create a solo for herself, while Nelson's focus is on dance film. They are both exceptional performers with a strong interest in creating their own work. This small opportunity could be a perfect scenario for their next stage of development as dance-makers."

danceTANK - Youth Dance Mentoring Project

3rd- 16th July 2006

Produced by Sydney Opera House

danceTANK is an initiative of Sydney Opera House to provide a number of young people in Sydney the opportunity to create and present dance works in a highly professional environment. Critical Path will again support the research elements of danceTANK at The Drill in 2006. Critical Path is also providing another year of support for the mentoring of local choreographer, Marnie Palomares, to develop her youth dance practice. In September 2005, 19 young Sydney performers participated in a two-week workshop, which culminated in a bold dance work staged in The Studio. The production, *Drill*, was a genuine collaboration between the creative leaders of Australia's hottest youth dance company, Stompin, and the young performers who were involved in every step of the artistic process, from conception to the final staging. *Drill* explored the relentless pressure to succeed and the growing cultural divide created by our judgement of failure. This 35 minute work will be further developed in 2006 and once more the final result will be staged in The Studio.

Based in Launceston and led by directors Luke George and Bec Reid; **Stompin** produces brilliant creative opportunities driven by and for young people. Sydney Opera House has invited Luke and Bec to be the first guest artists for danceTANK, creating new work and playing a key role in nurturing the development of the project over 2005/2006.

fLiNG Rural Retreat

August 2006

Week long research residency with mentored relationship with youth dance company

Critical Path, in partnership with fLiNG Physical Theatre in Bega, is supporting independent choreographer Anton to spend a week in Bega to undertake creative research. Anton will work with Jason Lam and Sarah Boulter in investigating the relationship between filmic and live time and motion. Whilst in Bega, the artist/s will give two workshops to the fLiNG company members. The quiet time and space of the residency is designed to give these young artists a moment of calm and reflection in order to focus upon their practice. A longer term relationship between the choreographer and fLiNG is welcomed. Critical Path hopes to develop this partnership into a longer residency in the future,

2005

2005 Curated Program

In 2005, Critical Path curated 14 weeks of projects with invited artists from overseas and Australia.

Masterclass with Akram Khan 13th February 2005

Masterclass with British Asian choreographer, Akram Khan, focusing on the distinctive choreographic language of this contemporary/traditional trained international star.

Curious workshop 14-17th February 2005

4 day workshop with British artists, Helen Paris and Lesley Hill, focusing on the senses, notions of place and writing.

Lone Twin project 19-21st April 2005

3 day project with British performance duo, working with landscapes and journeys and everyday movement.

Bobby Baker project- 22-24th APRIL 2005

3 day masterclass with British based performance artist and dance maker, Sian Stevenson, working with everyday life.

Space for Ideas3 with Jonathan Burrows- 15-27th August 2005

Repeat of successful two week intensive laboratory with international mentor investigating personal creative strategies.

Antje Pfunder workshop- 2-4th August 2005

3 day masterclass with German choreographer, investigating voice in performance and improvisatory strategies.

Composers & Choreographers Exchange-24-30th October 2005

One week collaboration with Ensemble Offspring enabling selected choreographers and composers to share process.

Stompin Youth project- September 22nd-October 9th 2005

Two week project with Stompin Youth and Sydney Opera House. Apprenticeship opportunity for NSW dance maker.

National Laboratory 2 in association with Omeo Dance- 10-30th OCT 2005

Repeat of three week laboratory for 10 NSW and interstate artists in mentoring relationship with Rosalind Crisp.

2005 Responsive Program

In 2005, Critical Path offered 26 weeks of the 9 month program to NSW based choreographers to undertake research and development projects. Critical Path's Artistic Advisory Panel prioritised the following 16 proposals.

Branch Nebula (Lee Wilson & Mirabelle Wouters) working with Martin del Amo

Investigating processes of choreography inspired by use of found objects, with the input of an outside eye, developing a relationship formed in a previous production.

Eleanor Brickhill working with Stephen Jones, Michelle Outram, Wendy Morrow, Amanda Stewart

Researching physical and context driven material with peer artists from diverse disciplines. This project develops Eleanor's mentoring project with Wendy Morrow.

Kathy Cogill working with Julie-Anne Long, Narelle Benjamin

Developing solo practice, following extensive devising in group experience, with feedback from mentors

Martin del Amo working with Gail Priest

Incorporating text into choreographic research and developing a collaboration with a sound artist collaborator.

Lisa Ffrench working with Julie-Anne Long, Martin del Amo, Andrew Lancaster

Researching choreographic concepts for possible inclusion in a short film.

The Fondue Set, (Jane McKernan, Emma Saunders, Elizabeth Ryan) working with Paul Gazzola

Investigating a possible relationship with WA/ Berlin based artist, based on shared concerns.

Alexandra Harrison and Victoria Hunt

Investigating the effects of extremes upon the body, with an emphasis on documentation.

Nikki Heywood working with Alice Cummins, Tony Osborne, Regina Heilmann, Brian Fuata, Agatha Gothe-Snape

Deepening a research relationship with a group of experienced performers in a 3 week intensive process.

Tanja Liedtke working with Solon Ulbrich, Kristina Chan, Paul White

Exploring new directions in choreography and new collaborative relationships, using signs as choreographic material.

Fiona Malone working with Ben Cisterne & Luke Smiles

Experimenting with interactive DIEM Dance System Technology following initial experiments.

Annalouise Paul working with Ben Walsh, Bobby Singh

Developing a process of dialogue between contemporary dance and traditional forms, through the use of live music.

The Physical TV Company (Richard James Allen and Karen Pearlman)

Applying filmmaking processes to live dance, with a group of performers from diverse backgrounds

Jason Pitt working with Jason Lam, Marnie Palomares

Extending a new relationship with a dancer and digital artist, using recent work as a starting point.

Nalina Wait working with Jane McKernan and Sue Healey

Building upon discoveries at National Laboratory 2004, in a new relationship with a performer and a mentor.

Bernadette Walong working with Narelle Benjamin, Leanne Ringelstein & Deidre Gatt

Experimenting with a voice coach with established collaborator dancers.

David Clarkson

Extending self-generated movement ideas, following collaborations with dance artists, with outside eye inputs.

Alice Cummins and Kimberley McIntyre

Exploring a relationship between peers, elaborating upon previous brief encounters.

2005 Mentoring Project

In addition to the curated program, Critical Path initiated 3 mentoring partnerships in 2005, bringing together artists to meet regularly and undertake research together.

Brian Carbee is working with choreographers, Lizzie Thomson and Katy McDonald.

Wendy Morrow is working with choreographers, Eleanor Brickhill and Lee Pemberton.

Erin Brannigan is working with choreographer Nalina Wait and film-maker Cordelia Beresford.