QUT Dance acknowledges the ongoing collaborations and passion for dance that is shared with our industry partners: Expressions Dance Company (EDC) and Queensland Ballet (QB). We are very proud of our relationships with these exceptional professional dance companies, and look forward to continuing to cultivate innovative initiatives that are of benefit to our organisations in addition to the broader dance community.

INDUSTRY PARTNERSHIPS

EVENT DETAILS

Warnings:
Theatrical haze
Strobe lighting

Duration
Act 1: 45 minutes
Interval: 20 minutes
Act 2: 35 minutes

Cover image: Fiona Cullen

GARDENS THEATRE
Gardens Point Precinct
2 George Street
BRISBANE QLD Australia 4000
(07) 3138 4455 or gardenstheatre@qut.edu.au
www.gardenstheatre.qut.edu.au

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Information correct at time of printing, subject to change without notice.

PATRONS PLEASE NOTE

To ensure that all patrons enjoy the performance Management asks you to note:
• Cameras, photography or recording equipment, and electronic devices should not be used inside the auditorium.
• Switch off alarms and mobile phones prior to the performance.
• Management reserves the right to:
  ◊ refuse admission
  ◊ make any alterations in the program which may be rendered necessary by illness or other unavoidable causes.

EVACUATION

PATRONS are advised that GARDENS THEATRE has an EMERGENCY EVACUATION PROCEDURE, a FIRE ALARM system and EXIT escape signs. In the case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with the directions given by theatre staff, and move in an orderly manner to the open spaces outside the building.
Welcome to DANCE17 – the end of year performance season that celebrates our graduating students as they undertake the final stages of their transition into the dance profession.

For these young artists, it is a culmination of three years’ worth of learning, commitment and hard work—technically, artistically, and developmentally—as they seek to formulate their values and beliefs about who they are and how they might contribute to the cultural life of their communities.

Throughout their time at QUT they have been challenged by diverse choreographers in a range of new and restaged creative works. For this season, the third years have been privileged to work with QUT graduate and former Bangarra Dance Company member Katina Olsen as well as Queensland Ballet artist Jack Lister in two separate works specifically developed for, and choreographed on them.

For the first and second year students involved, this season gives them a great opportunity to sharpen their performance and stagecraft skills, operating in a similar fashion to a professional dance company. This includes the prospect of working alongside the highly experienced artists and technical production staff collaborating in the making of a successful performance season.

A heartfelt thank you to the many people that are critical to getting our students and DANCE17 up on stage and performing out in public: QUT Precincts, Technical Production students and staff, QUT/CIF Marketing, QUT Media, the School of Creative Practice, and the wonderful Dance staff whose commitment to the success of their students is an inspirational story in its own right.

We are also very grateful to you, our audience members, for your patronage, support, and encouragement of our students – particularly those family and friends who have shared the long and sometimes difficult journey with them, and have witnessed their wonderful development first hand.

I am very grateful to lead a great team of professionals who have contributed significantly to the learning journeys of all our students over many years – students of whom we are very proud! We hope you enjoy the show.

Dr Mark Radvan
Discipline Leader – Dance, Drama and Music
School of Creative Practice
QUT Creative Industries Faculty

QUT Dance Performance and Technical Production students in China during the 2017 Beijing Dance Festival and Summer Dance Camp.
PRODUCTION TEAM

TRACEY CARRODUS Production Coordinator (Dance)
THOMAS EDMISTON Production Coordinator (QUT Precincts)
GLENN HUGHES Lighting Designer
ELIZABETH EDWARDS Seamstress
TIFFANY LANE* Production Stage Manager
NATALIE CALLAGHAN* Deputy Stage Manager
SAMUEL LORIMER* Lighting Operator
MIKAYLA BISHOP* Head Electrician
BRITTANY McVICAR* Sound & Vision Designer
COURTNIE McGRATH-KER* Sound & Vision Operator
MATTHEW BURKE* Set Coordinator

*indicates QUT Creative Industries Technical Production student

QUT Creative Industries Technical Production staff
TONY BRUMPTON Coordinator
CARLY O’NEILL Lecturer
TESSA RIXON Lecturer

Produced for the Creative Industries Faculty by QUT Precincts
PROFESSOR SUSAN STREET AO Executive Director
JILL STANDFIELD Operations Manager
ANDREW EARLE Senior Theatre Technician
JAMES MILLIS Theatre Technician
THOMAS EDMISTON Production Coordinator
ROSA HIRAKATA Wardrobe Supervisor
WARRICK PHILLIPS Workshop Supervisor
ALISON CLIFFORD Senior Marketing Officer
JESSICA BARRON / MARIE ARMIT Customer Service Coordinator
MARIE ARMIT / MALLORY CHASE Front of House Officer

BACHELOR OF FINE ARTS
(DANCE PERFORMANCE) – 1ST YEAR STUDENTS

Alivia BOYCE
Georgia BRADFORD
Chloe CARTWRIGHT
Alexandra DEWAR
Sarah EDWARDS
Andrea FOERLAND
Kayla GELL
Bethany GILLARD
Rebecca JORGENSEN
Tiara LOCKE
Rylee MCCORMICK*
Erin O’ROURKE
Kaylee WADDELL

*University exchange student
BACHELOR OF FINE ARTS
(DANCE PERFORMANCE) – 2ND YEAR STUDENTS

Jessica DICK
Brock FIELDER
Lauren GRAHAM
Candice GREEN
Lucy HOOD
Hannah HUGHES
Matilda SKELHORN

DANCE TEAM
SEM 1 2017

DR MARK RADVAN Discipline Leader
CSABA BUDAY Undergraduate Study Area Coordinator, Lecturer in Contemporary Dance
AVRIL HUDDIY Lecturer in Contemporary Dance, Lecturer in Anatomy & Conditioning
DR STEPHANIE HUTCHISON Lecturer in Dance
MATTHEW LAWRENCE Associate Lecturer in Dance
VANESSA MAPE-KEANE Associate Lecturer in Dance
RACHEL PEDRO Lecturer in Latin Dance, Lecturer in Dance Theory
DR JENNIFER ROCHE Lecturer in Contemporary Dance

Sessional Staff
HAO BIN (Ballet Technique)
GARETH BELLING (External Examiner – Ballet Technique)
TAMA BARRY (Ballet Technique)
RACHELLE HICKSON (Contemporary Technique)
SUSAN HOYARD (Ballet Technique)
WENDY LARAGHY (Women’s Pointe / Variations)
NINGING MENG (Ballet Technique)
ANDREA PARKYN (Extend Barre)
MICHAEL SMITH (Contemporary Technique)
LISA WILSON (Contemporary Technique)
ANASTASIA WOOLMER (Contemporary Technique)
LUIS PINTO (Funk)
KEITH HAWLEY (Jazz)
JADA DE GOEY TEATINI-CUIMACO (Latin dance)
ANJA ALI-HAAPALA (Australian Dance - theory)
GAIL HEWTON (Australian Dance – theory)
JOANNE MCFINNESS (Australian Dance – theory)
ELIZABETH WILMANS (Australian Dance - theory)
ALICE OWEN (Australian Dance – theory)
EDWINA SHAW (Yoga)
BRAD MCCRYSTAL (Film editing)
ANNA YEN (Play Moves)
JEREMY NEIDECK (Impulse Training)
LEE MCGOWAN (Creative Writing)
DR GENE MOYLE (Performance Psychology/Integrated Professional Skills)

Dance Health Team
MELANIE FULLER Physiotherapist
JOANNA NAZARETH Provisional Psychologist (UQ Placement)

Accompanists
BRIAN ADAMSON
BRETT FOWLER
STEVE FRANCIS
CATHERINE YU

Expressions Dance Company Mentors
MICHELLE BARNETT
RICHARD CAUSER
JAKE MCLARNON
ALANA SARGENT

Queensland Ballet Mentors
VITO BERNASCONI
LUCY GREEN
DAVID POWER
ARTIST BIOGRAPHIES

KATINA OLSEN

Katina Olsen is a proud Wakka Wakka and Kombumerri woman and contemporary dance artist. Katina’s choreographic interests lie in the fusions of Indigenous cultural dance and story with contemporary dance, puppetry, film, analogue photography, sculpture and installation. She holds a BFA (Dance) from the Queensland University of Technology and a Diploma in Dance from Queensland Dance School of Excellence.

Her choreographic highlights include movement direction for the ABCTV series Cleverman 2 and Walking into the Bigness at Malthouse Theatre (2014), as choreographer / collaborator with Dance Makers Collective on the Australian Dance Award-nominated show DADS (2016), and her own work Instar as part of Big Dance in Small Chunks (DMC) at Parramatta Riverside (2013).

PRODUCTION BIOGRAPHIES

GLENN HUGHES

Glenn has worked as a Lighting Designer for many companies including the Melbourne, Sydney and Queensland Theatre Companies, Playbox, Victorian Arts Centre, Malthouse, Queensland Performing Arts Centre, Sydney Opera House, RealTV, La Boîte, Bangarra Dance Theatre, Queensland Ballet and the Melbourne and Sydney Festivals. After training in Adelaide he travelled to London, working initially in the West End and then four years at the National Theatre of Great Britain. He joined the Victorian Arts Centre in 1983 as Head Lighting Technician and subsequently held the positions of Lighting Master (1984-86) and Production Manager (1987-93). He spent a year with Melbourne Theatre Company in 1994 as touring Lighting Designer before joining the Queensland Theatre Company as Production Manager (1995-97). He has continued to work widely as a freelance Lighting Designer since 1998. Recent lighting credits include: It All Begins With Love, Tales of the Underground (Creative Regions), Government Inspector, The Hot L Baltimore, The Man Who Came To Dinner, A Chorus of Disapproval, Essentially Dance 2013/14/15 (QUT), The Carer (Bay St Productions /MTC), The Glass Menagerie (La Boîte), Tall Man (RealTV/La Mama), Half and Half (Jute), Black Electric, Spirit of the Lore, Stolen (ACPA), Kin (GOMA/Malthouse).
ARTIST BIOGRAPHIES

JACK LISTER

Following his training at The Australian Ballet School, Jack Lister joined Queensland Ballet in 2014 and has danced featured roles in works choreographed by Christopher Bruce, Nils Christie, Liam Scarlett, Derek Deane, Marc Ribaud, and Natalie Weir.

Since creating his first ballet for Queensland Ballet in 2015, Jack has quickly established a name as a respected emerging choreographer, creating many works for the company that have attracted both audience and critical acclaim. In 2017, Jack was long-listed for an Australian Dance Award for his work _Fonder Heart_, and created his first main stage work, _Rational/Animal_, as part of Queensland Ballet’s inaugural Bespoke season. Jack’s classical ballet training and love of contemporary movement gives his choreographic works a unique and lyrical language.

Alongside dancing and creating for Queensland Ballet, Jack has also collaborated with esteemed Australian musicians, fashion designers, directors, and visual artists on freelance projects for stage and screen.

RIANNON McLEAN

Riannon graduated with a Diploma in Dance Performance from the New Zealand School of Dance in 2000 and was awarded distinguished graduate for 2010. Riannon has had an extensive professional performance career spanning over 13 years both here in Australia and on the international stage, touring extensively both nationally and internationally in Eastern Europe, Central Asia and North America.

Riannon has worked for Merenia Grey Dance Company (NZ), Dance North, Australian Dance Theatre (ADT), and most recently Expressions Dance Company (EDC). Riannon’s choreographic credits include works for Choreodrome (UK), Dance North, Dance North’s Extensions Youth Company (Townsville), Cecchetti Conferences, QUT (2011, 2015 and 2017), and Aboriginal Centre for Performing Arts (2017). Riannon’s renowned teaching capabilities and mentorship qualities have seen her teach as a guest artist for LDTX Beijing (China), Cathy Sharp Dance Ensemble (Basel, Switzerland), Australian Ballet Gala (Melbourne), Victorian Academy of Ballet (Victoria, Canada), Expressions Dance Company, QUT, WAPPA, 2Ballerinas, QDSE, RAW Dance Company, BCDI, ACPPA, Daniel Jaber, and Lina Limosani of Limosaniprojekts. Riannon is also a qualified Xtend Barre instructor and Pilates Mat Instructor.

QUT Dance Performance and Technical Production students in China during the 2017 Beijing Dance Festival and Summer Dance Camp.
ARTIST BIOGRAPHIES

KEITH HAWLEY

Shaaron Boughen is highly regarded throughout Australia as a choreographer, teacher, designer, curator and dance critic. Currently an Adjunct Associate Professor at QUT, she was a member of the dance staff for 30 years, including 8 years as Head. Shaaron continues to be active in the School of Creative Practice as a choreographer, examiner, and mentor to both staff and students. Shaaron was Queensland’s reviewer for The Australian for 16 years and continues to serve on the Arts Queensland Assessment Panel and as a peer reviewer for the Australia Council for the Arts.

CSABA BUDAY

A graduate of the Australian Ballet School, Csaba has had an impressive career as a performer, choreographer and teacher spanning over 33 years. He has worked with many of Australia’s leading professional dance companies (Ballet and Contemporary) performing numerous works by notable Australian and International choreographers including world acclaimed dance maker William Forsythe (Forsythe Company and Frankfurt Ballet). Csaba has toured extensively throughout Australia and Asia performing at major International Arts Festivals as well as appearing at the Turning World Festival in London.

YELLO FOR MUMMA

Choreography: KEITH HAWLEY
Costume & Set Design: KEITH HAWLEY
Seamstress: ELIZABETH EDWARDS
Dancers: BFA (DANCE) 1ST YEAR STUDENTS
Music: YELLO
Rehearsal Director: ERICA-ROSE JEFFREY
Lighting Design: GLENN HUGHES
Duration: 17 minutes

The work does not have any deep and meaningful tone. It is a purely Commercial jazz dance piece. It is entertainment value for entertainment value in and of itself. I love the music of this group and have used it a number of times. I have used a couple of music pieces in 2008 that I have redone for this work.

I could really search for meaning in the actions and moves that I have created but sometimes you don’t need to justify what and why you created a piece. It is a mere expression of how I hear and see music.

I have heard recently that a work of mine had no meaning... it has meaning – entertainment. It should not be something shunned away like it has no meaning at all. It takes people away from their everyday thoughts and sometimes troubles... What could be more meaningful than that?

This work is dedicated to Sue Leclercq.

PROGRAM

Yello for Mumma
KEITH HAWLEY

Shadow Ninja
CSABA BUDAY

While I was Dying
JACK LISTER

Interval (20 minutes)

Between the wish and the well
RIANNON McLEAN

mirrin
KATINA OLSEN
While I Was Dying

Choreography: Jack Lister
Costume Design: Jack Lister
Seamstress: Elizabeth Edwards
Music: Will Hughes
Dancers: BFA (DANCE) 3rd Year Students
Lighting: Glenn Hughes
Duration: 20 minutes

While I Was Dying draws on the story and themes in Hans Christian Anderson’s The Little Match Girl. A poor girl’s journey from life to death, gripped by hyperthermia from winter’s bitter snow, and the hallucinations experienced during her final moments, blur what is her reality and what is not.

In the glow of a matchstick flame, as she lulls in and out of her own morbid reality, the girl experiences beautiful visions of belonging to a loving family and a reunion with her grandmother, the one individual that showed her any love during her life. The onlookers take pity on the small girl whose corpse lays in the street, unaware of the beautiful things she had seen.

Thank-you to the dancers for their generous creative input to bring this work to life.

Between the Wish and the Well

Choreography: Rianne McLean
Costume Design: Rianne McLean
Seamstress: Elizabeth Edwards
Music: Flugufrelsarnn, Plays Sigur Ros
Kronos Quartet
Triple Quartet - Third Movement - Kronos Quartet
Tenebrae: II by Osvaldo Golijov - Kronos Quartet
‘Lynn’s Theme’ Olafur Arnalds
Dancers: BFA (DANCE) 2nd Year Students
Lighting: Glenn Hughes
Rehearsal Director: Jacob Watten
Duration: 20 minutes

Suspended in time trying to connect to what was lost, we escape out past and wish for years.

Between wishes granted there ebbs a silent sadness and beautiful fragility as the path to finality falters.

Thank you to the 2nd year students for your professionalism, beauty and courage in creating this work.

Minmin

Choreography: Katina Olsen
Costume Design: Katina Olsen in collaboration with Elizabeth Edwards
Seamstress: Elizabeth Edwards
Music: Norrlands Riviera, School of Kraut and Favour of the Season by Peter, Bjorn
and John. Re-mixed and edited by The Mattmosphere
Dancers: BFA (DANCE) 3rd Year Students
Lighting: Glenn Hughes
Rehearsal Director: Erica-Rose Jeffrey
Duration: 15 minutes

…surface, glow, fear, right, follow, darkness, light, hear… here?

What is thought of as dark can also be light, emerging from the land to return once again. They look after you but must also be feared as they will hold us accountable with lessons to learn or messages to give. Thank you to the dancers for going on this journey with me, my ancestors for letting me know you’re always there and everyone along my path for sharing about the spirits of the Min Min light. I acknowledge the Traditional Custodians of the land, the Turrbal and Jagera people of Meanjin on which this work was created and is performed.

Shadow Ninja

Choreography: Csaba Buday in collaboration with the Dancers
Costume Design: Csaba Buday and Elizabeth Edwards
Dancers: Jayden Grogran and Brock Fielder
Music: Pan Sonic
Lighting: Glenn Hughes
Duration: 7 minutes

Folklore has it that the Ninja could walk on water and fly through the sky.

Shadow Ninja was inspired from literature about the Ninja; covert agents whose functions included espionage, sabotage, assassination and guerilla warfare. The Ninja were highly trained and skilled, empowering them with incredible abilities. Ninjas had surprising vision and could see in the dark, superior leg strength, enabling them to escape after invading hostile places. They could walk with stealthy steps to keep them from being seen or noticed by their enemies. They were geniuses of camouflage.

This work does not intend to mimic the Ninja or to narrate. Rather, it draws on aspects of the Ninja, including their skill and precision, to inform the creation of movement vocabulary, and develop a work in its own right, enabling the dancers to draw on their skills and precision.