Welcome to Dance ’18 – the end of year performance season that celebrates our graduating students as they undertake the final stages of their transition into the dance profession. 2018 is a particularly special year, as it marks the 40th anniversary of the founding of dance training at QUT and its predecessor institution.

Dance has always been integral to our culture, but it is also important to recognise that the land on which we stand has been a site for Indigenous dance and culture for at least 60,000 years, and so tonight we respectfully acknowledge its traditional custodians and their Elders both past, present and emerging.

For the young artists you will see tonight, it is a culmination of three years’ worth of learning, commitment and hard work—technically, artistically, and developmentally—as they seek to hone their skills and 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 Bangarra Dance Company member Daniel Riley, as well as independent Australian choreographer Adam Blanch.

For the first-year and second-year students involved, this season gives them a great opportunity to develop their performance and stagecraft skills, operating in a similar fashion to a professional dance company. This has included working with two wonderful choreographers, international guest artist Yasim Corona and Veranes, and Expressions Dance Company artist Scott Ewen.

This is also a moment to acknowledge the many people that are critical to getting our students and Dance ’18 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 patience, 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 Radwan
Discipline Leader – Dance, Drama and Music
School of Creative Practice
QUT Creative Industries Faculty

TOP
Savannah BARNES
Emily BARTLETT
Maddison CAMPBELL
Tahine CRAIG
Leaiah D’EHERTY
Rebecca GILL
Jodie HAMMERMEISTER
Samantha HARDING
Kirrah JOBST

BOTTOM
Alexia JOHANSEN
Holly JONES
Bronte MERRICK
Isabella PALMER
Rebecca SCHMITZ
 Ağnur SIMKINS
Christiana STEWART
Eliza TURTON
BACHELOR OF FINE ARTS
(DANCE PERFORMANCE) 2ND YEAR STUDENTS

Alivia BOYCE
Georgia BRADFORD
Chloe CARTWRIGHT

Alexandra DEWAR
Erin O'ROURKE

BACHELOR OF FINE ARTS
(DANCE PERFORMANCE) 3RD YEAR STUDENTS

Orla CHRISTIE
Caitlin DABRON
Jessica DICK

Lauren GRAHAM
Candice GREEN
Lucy HOOD

Matilda SKELHORN
CARDINAL
Choreographer SCOTT EWEN
Rehearsal Directors AVRIL HUDDY and ELIZABETH OLD
Music Laniekea KANGDING RAY, No ocean, no us YANTO BROWNING
Dancers BFA (DANCE PERFORMANCE) 2ND YEAR STUDENTS
Costume Designer SHAARON BOUGHEN

The Blue: It suffers, Screams, Cries for help, its dwellers deteriorating and desolate, Abracadabra will not cure this malady. Mission Blue is a documentary based on the journey of legendary oceanographer Sylvia Earle and her mission to save the ocean. Ambitious in its visual language, goals and passion for change. Mission Blue is a wake-up call for everyone who has ever cared about or experienced the ocean as well as for those far inland. We are all dependent on rainwater, clear air and weather cycles regulated by the ocean. As Sylvia says, "No blue, no green; No ocean, no us."

PAUSE

TRES DIOSSES
Choreographer YASIM CORONADO VERANES
Rehearsal Directors MATTHEW LAWRENCE and VANESSA MAE KEANE
Music Oya, Asoago, Mawe Babalú Aye, Eru Aye SINTESIS
Dancers BFA (DANCE PERFORMANCE) 1ST YEAR STUDENTS
Costume Designer SHAARON BOUGHEN

This dance piece draws inspiration from the Afro-Cuban religion known as Yoruba. The choreography is based on the representation of three powerful Oshiris or Gods: Oya, Babalú Aye, and Obatala, described as follows:

Oya is the powerful Yoruba Oshira of the winds and tempests. She is considered either the sister of the Oshira of storms Shango, or as one of his three wives, together with Cohun and Oba.

Babalú Aye/San Lazaro/Asojano is one of the most venerated Oshiras in the Cuban Santería tradition. While being the most loved and respected, this Oshira is also deeply feared. Babalú Aye is the Oshira who reigns over all matters related to health, including psychic and spiritual well-being.

Obatala is an Oshira who spends six months of the year as a male and the other six months as a female. He/she is the Sky Father and the creator of human bodies which were brought to life by the smooth breath of Olodumare. Obatala is regarded as the father of all Oshiras and the owner of all Oshiras.

Thank you to the BFA Dance Performance 1st Year Students and Suzi Coronado Veranes for their participation and support throughout this process.

PAUSE

A LINE OF TIME
Choreographer ADAM BLANCH
Rehearsal Director CSABA BULAY
Music A Line of Time TOBY MERZ
Dancers BFA (DANCE PERFORMANCE) 3RD YEAR STUDENTS
Costume Designer SHAARON BOUGHEN

A Line of Time is a work influenced by the concept of entropy, the universe's journey into constant randomness and disorder. In particular, I was drawn to the idea that if one could reverse a human being's entropy to point of zero, they would be free from decay.

I was inspired to apply this concept to the psychology of my grandfather who, since losing my nan three years ago, has found it difficult to find clarity in his life. I liked the idea of creating a world where my grandfather could allow himself to find the beauty in chaos and ultimately take him back to a favourite memory, a place of complete calm where his mind would find an infinite moment of peace.

I would very much like to thank the beautiful third year students for their incredible hard work, collaborative spirit, and making every day in the studio an absolute joy.

INTERVAL (20 minutes)

TWELVE ASCENSIONS
Choreographer DANIEL RILEY
Rehearsal Director CSABA BULAY
Music Black History Month SAUL WILLIAMS, Optimistic Voices MGM STUDIO ORCHESTRA, Hammer CLIFF MARTINEZ, Sarajevo MAX RICHTER, BBC PHILHARMONIC ORCHESTRA & RUMON GAMBO, Cherry Eye ANDY STOTT, Survival FOREST SWORDS
Dancers BFA (DANCE PERFORMANCE) 2ND & 3RD YEAR STUDENTS
Costumer Designer ROSA HIRAKATA

I thought long and hard for weeks about what to explore with these graduating dancers. I decided on something that we all fight for, claim and strive to have for ourselves in our lives: Freedom — whether that be freedom of speech, political freedom, freedom to choose who you love regardless of sex, freedom to choose where you live, and ultimately have the power to act, speak and think as you want without hindrance or restraint. I need to thank the graduating dancers for sharing and opening themselves up to this idea. It has been a pleasure and a joy to be back at QUT, my place of study, to create this work for these inspired dancers.
DANCE TEAM
SEMESTER 2 2018

DIR MARK RADYAN (Discipline Leader)
CSABA BUDAY (Lecturer in Contemporary Dance, Resident Choreographer, Production Coordinator - Dance)
AVRAH HUGOY (Study Area Coordinator, Lecturer in Contemporary Dance, Lecturer in Anatomy & Conditioning)
DR STEPHEN HUTCHISON (Lecturer in Dance)
MATTHEW LAWRENCE (Associate Lecturer in Dance)
VANESSA MAIE-KANE (Associate Lecturer in Dance)
ELIZABETH OUI (Lecturer in Dance)
RACHEL PEDRO (Lecturer in Latin Dance / Lecturer in Dance Theory)

Seasonal Staff
ALY JABESHEVA (Contemporary Partnering)
KATHY BAGSE/BSC (Guest Artist)
TAMA BARRY (Ballet Technique)
MICHELLE BARNETT (Contemporary Technique)
ADAM BLANCH (Contemporary Technique)
TOBIAS BOOTH-REMIERS (Contemporary Technique)
AXEL BRUNS (Theory)
ROMA CULLIN (Contemporary Technique)
HSIN-JU EY (World Dance)
SCOTT EWEIN (Contemporary Technique)
JEANETTE FABIA (World Dance)
SUE HEALEY (Screen Dance)
GAIL HENWOOD (Theory)
SUSAN HOGARD (Ballet Technique / Women's Points & Variations)
ERICA ROSE / JEFFREY (Dance Theory)
JAYE LAWRENCE (Ballet Technique)
ELISE MAY (External Examiner - Contemporary Technique)
JAKE MCLAREN (Composition)
CHELSEA MOCHUHN (Contemporary Partnering)
NINGNING MILING (Women's Points & Variations)

Dance Health Team
KATHLEEN BRANLEY (Provisional Psychologist - UQ Placement)
MELANIE FULLER (Physiotherapist)

Accompanists
BRIAN ADAMS/SON (Piano)
BRETT FOWLER (Piano)
STEVE FRANCIS (Percussion)
CATHERINE YU (Piano)

School of Creative Practice Administration Team
KAREN COMER (School Coordinator)
WENDY FREEMAN (PA to Head of School of Creative Practice)

PRODUCTION TEAM

CSABA BUDAY (Production Coordinator - Dance)
TOM EDMISTON (Production Coordinator - QUT Precincts)
GLEN HUGHES (Lighting Designer)
MIA MCGAVIN (Sound Designer and Head of Department)
SHAARON BOJHIG (Costume Designer / Coordinator)
ROSA HIRAKATA (Costume Designer - Twelve Ascensions)
KERRY COOPER (Custodian)
KATE EVANS (Custodian)
LIZ EDWARDS (Costume Maintenance)
MAKAYLA PURDY (Production Stage Manager)
MEIRA CLARK (Deputy Stage Manager)
MARLEA HILLER (Head Electrician)
TESSA MARINELLI-CLARKE (Head of Set & Props)
RAJIV TAMANG (Lighting Operator)
SARA OKAZAKI (LAB Operator)

*Indicates Technical Production Student

Technical Production Staff
TONY BRUMPTON (Course 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 EAPLE (Senior Theatre Technician)
THOMAS EDMISTON (Production Coordinator)
ROSA HIRAKATA ( Wardrobe Supervisor)
WARRICK PHILLIPS (Workshop Supervisor)
ALISON CLIFFORD (Senior Marketing Officer)
JESSICA BARRON (Customer Service Coordinator)
MALLORY CHASE (Front of House Officer)
ARTIST BIOGRAPHIES

ADAM BLANCH
Adam trained with Karen Thomas and Marie Walton Mahon, before entering The Australian Ballet School. After graduating, Adam danced as a soloist with Australian companies including Queensland Ballet, Sydney Dance Company, and Australian Dance Theatre, performing the work of many high profile and inspiring choreographers including Rafael Bonachela, Gary Stewart, Simon McBurney, Stephen Petronio, Meryl Tankard, Kenneth Kvarnstom, and Emanuel Gat. Adam has also worked as a freelance artist throughout Europe, working on projects with international choreographers such as Wayne McGregor and Akram Khan. Adam currently resides in Sydney where he is a sought after teacher.

YASIM CORONADO VERANES
Yasim Coronado Veranes is a Contemporary dancer and Choreographer with over 17 years’ experience in the international dance scene. After graduating from the Escuela Nacional de Arte (Cuba) in 2008, Yasim joined the TV Ballet Company and in 2009 was preselected by Cirque du Soleil. From 2011–2012 Yasim was choreographer, dancer and acrobat for Nock Circus (Switzerland). Yasim spent five years touring the world as a Contemporary dancer and Aiso specialist with Ballet Revolution. He has also choreographed for and danced in some of the biggest Latin stars’ music videos including Gente De Zona and Mark Anthony, winning Urban Choreographer of the Year at the 2015 Luma Awards. Now based in Brisbane, Yasim has a dance school and company focusing on expression and movement of the body by fusing diverse dance genres and styles.

SCOTT EWEN
Scott attained his Bachelor of Arts (Dance) from the Western Australian Academy of Performing Arts in 2010. Since then, Scott has danced for Australian Dance Theatre, Treaddance, Buzz Dance Theatre, IDance (Sweden), Jia Wen Yu & Leda Muhana (World Dance Alliance – New York City), Chrissie Parrott, Sue Peacock, Tobah Booth-Ramazzini and Alice Lee Holland. Scott’s choreographic endeavours began in 2013 and since then he has been choreographing and teaching all over the world. His works have been performed throughout Australia, New Zealand, Asia, North America, Europe and Africa. Scott is a current dancer with Expressions Dance Company in Brisbane.

DANIEL RILEY
Daniel is an Indigenous man from the Wiradjuri nation in Western NSW. He is a graduate of Queensland University of Technology (2008) and has danced for Leigh Warren & Dancers, Fabulous Beast Dance Theatre UK, and New Movement Collective UK. Daniel has achieved numerous award nominations at the Australian Dance Awards for both his dancing and choreographic work. He has also conducted workshops, masterclasses and community classes around the world and worked in film here in Australia. His choreographic credits include QLD Dance, QUT, Third Floor Dance Company UK, Louisville Ballet USA, Sydney Dance Company and Bangarra Dance Theatre, where he is currently a senior dancer and choreographer.

GLENN HUGHES
Glenn has worked as a Lighting Designer for many companies including the Melbourne, Sydney and Queensland Theatre Companies, Playbox, Victorian Arts Centre, Victorian State Opera, Walthouse, Queensland Performing Arts Centre, Sydney Opera House, RMIT, La Boîte, Jute, Sarking Gecco, Queensland Ballet, Melbourne and Sydney Festival and Bangarra Dance Theatre. Glenn also has extensive experience as a Production Manager for MTC, VAG and QTC and has taught lighting design at RMIT, WAAPA and QUT. Recent lighting credits include: Swan Lake (Queensland Ballet); Dance 17; Essentially Dance 2013-15, Government Inspector, The Man Who Came To Dinner, and A Chorus of Disapproval (QUT), Tall Man (Real TV/La Mama); It All Begins With Love, and Tales of the Underground (Creative Regions), Awakening, Heaven and Earth, Fight, Black Electric, Spirit of the Lore, and Stolen (AcP).

SHAARON BOUGHEN
Shaaron Boughen is highly regarded throughout Australia as a choreographer, teacher, designer and dance critic. Currently an Adjunct Associate Professor at QUT, she was a member of the dance staff for 30 years, including eight 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. She has recently been appointed to the board of the Aboriginal Centre for the Performing Arts and also works as a consultant in Performing Arts Industries.

ROSA HIRAKATA
Rosa’s association with QUT dates back to 1997 when she came to work as Wardrobe Supervisor for Drama. Rosa’s first job was to make costumes for a large scale work and Rosa was promoted to Costume Co-designer by the designer herself. So, she was hooked! The opportunities were many and varied: the job not only required being technical but also being creative. This was in stark contrast to working for the big theatre companies where one is hired to do just one kind of job. Rosa’s next exciting challenge came in 2008 when she ventured into working with Dance. The sheer fact that she had to organise, make and fit costumes for more than 30-40 dancers, basically all on her own, did not deter her at all. The sweeter was that she was able to design the costumes as well, from time to time. Designing, patternmaking and making costumes for dance is very rewarding because it is highly technical with costumes needing to move with, support and highlight the dancer. Rosa is very proud of her time in Dance and to have been part of Dance’s history. She would like to extend her congratulations to each and every one involved in the success of QUT Dance during the past 40 years.
INDUSTRY PARTNERSHIPS

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.

EVENT DETAILS

Warnings
Theatrical Haze

Duration
95 minutes (including interval)

Gardens Theatre

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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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.