



**CRITICAL PATH
PROGRAM 2011**



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FRONT COVER: ROSALIND CRISP PHOTO: ANNA SOLÉ
BACK COVER: ASH BEE, VOGUE POSES AND RIGID WAYS OF BEING PHOTO: MATTHEW DEGIORGIO

Critical Path is a choreographic research centre based at the Drill Hall, a large rehearsal space on the harbour in central Sydney, Australia. We deliver a program of research opportunities which promote innovation by creating a place for choreographers and dance artists to explore ways of working, develop new networks and engage in debate and critical appreciation of dance. Best practice in artistic research is incorporated into a diverse program where risk-taking, play and experimentation are encouraged through each of the three-strand model of Curated, Responsive and Mentoring projects.

OUR PROGRAM:

- Provides support for experienced choreographers to tailor-make research projects addressing their personal needs
- Offers group professional development opportunities in workshops, laboratories and master classes, where peer support and sharing is encouraged
- Creates a context for mentoring and peer exchange through a program of projects instigated and led by experienced artists
- Provides a platform for the sharing of research outcomes to peers, presenters and funders within a supportive critical context

WELCOME TO THE CRITICAL PATH 2011 PROGRAM. BEFORE WE SLIP INTO THE YEAR AHEAD I WOULD LIKE TO FLAG SOME OBJECTIVES FOR 2011. CLEARLY ONE IS TO CONTINUE FLEXING OUR MUSCLES AROUND HOW RESEARCH CAN EXTEND CHOREOGRAPHIC PRACTICE AND CREATE A PLACE FOR DIALOGUE AND EXCHANGE. IN MY TIME AT CRITICAL PATH I HAVE BECOME ACUTELY AWARE OF THE DIVERSITY OF INTERESTS AND NEEDS AMONGST NSW CHOREOGRAPHERS. SO PERSONALLY I HOPE TO HEAR DIRECTLY FROM ALL OF THOSE WHO ARE INTERESTED IN IDEAS OR MODELS WE CAN ENLIST TO INVESTIGATE, TEST, OPEN TO NEW IDEAS, BE EXPOSED TO NEW PRACTICE AND MAKE NEW COLLABORATIONS.

Throughout the first half of 2011, Critical Path will be laying the foundation for 2012 through to 2014. This will include processes of reviewing, evaluating, projecting and planning. Again it would be fantastic to hear from each of you before April. What was good? What do want to do more of? What does not work? What are your research interests?

Yippee! Yes, we are planning to renovate the Drill Hall! The aim is to install a permanent sprung timber floor, some heating, 3-phase power, simple rigging for lights, projectors, screen, cameras etc. We have received some capital funding from Arts NSW to make improvements to the Drill Hall, and we are working closely with Woollahra Municipal Council to extend this plan and make the Drill Hall a great space to work for all twelve months of the year ASAP. However, we need to do some extra fundraising and some design, so please see our Supporters page and help make the vision a reality.

I would like to say huge and heartfelt thanks to Josephine Ridge who has been the chair of Critical Path for five years, and to Neil Simpson and Dr Garry Lester who are also now leaving the Critical Path Committee. Thank you for all your thought, time and commitment to the development of the organisation.

I am very much looking forward to 2011.

Margie Medlin

CURATED PROGRAM AM

THE CURATED PROGRAM OFFERS EXPERIENCED AUSTRALIAN CHOREOGRAPHERS A PROGRAM OF WORKSHOPS, LABORATORIES AND MASTER CLASSES. AS WORKSHOPS AND LABORATORIES ARE AIMED AT PROVIDING PROFESSIONAL DEVELOPMENT, CRITICAL PATH WILL OFFER A BURSARY OR PER DIEM FOR PARTICIPANTS WHERE POSSIBLE. HOWEVER, PLEASE NOTE THAT THIS IS NOT ALWAYS POSSIBLE.

SUBMITTING EXPRESSIONS OF INTEREST:

To apply for workshops, laboratories and master classes, please write to projects@criticalpath.org.au outlining why you would be interested in participating in the particular project. Expressions of Interest only need to be a paragraph on how the workshop or laboratory relates to your current practice or future development. We request that the Expression of Interest is accompanied by a brief and up-to-date biography. Do include current interests, range of experience and future aspirations or directions. If you do not receive a notification of receipt of application by the following week, please contact Helen Martin, program manager, on 02 9362 4023.

ROS WARBY: PRACTICING PERFORMANCE WORKSHOP

24-28 JAN
10AM-1PM
THE DRILL HALL,
RUSHCUTTERS BAY

This workshop focuses on the practice of performance. It encourages the dancer to eliminate attachment to prescribed techniques or choreographic approaches and invites the body to undo any preconceived notions of what dance is, thereby creating a chance for the dancer to express a complex and indefinable range of experiences through the humour, intelligence and emotional engagement of the dancing body. This workshop challenges the dancer to wake up and notice what it is they are doing in their dance. This shift in attention aims to stimulate the intelligence of the dancer, and in turn, elevate their level of engagement in both performance and dance-making.

The laboratory will run in parallel with Warby's own research and development which will be open to workshop participants to observe.

Participants from Ros Warby 2010 workshop are invited to attend. Additional expressions of interest are welcome.

Open to 15 NSW choreographers/dancers altogether.

Expressions of interest are due 4 January.

Associated events: Ros Warby research residency in collaboration with Margie Medlin on design for the new work *Tower Suites*, at the Drill Hall, 23-28 January 2011.

CHARLIE ATLAS SCREENINGS

26 & 27 FEB
7PM-9PM
THE DRILL HALL,
RUSHCUTTERS BAY

Join us at the Drill Hall for two evening screenings of Charles Atlas dance films. Atlas pioneered the development of dance on film, working with seminal dance figures such as Merce Cunningham and Michael Clark. His practice ranges across collaborations with other artistic luminaries such as Marina Abramovic, Karole Armitage, Leigh Bowery, Diamanda Galás and John Kelly, amongst others.

Free events

**JEREMY
JAMES:**
BODY, SPACE
AND THE
IMAGINATION

17-21 APR
10AM-4PM
THE DRILL HALL,
RUSHCUTTERS BAY

**FELIX
RUCKERT:**
TOOLS –
IMPRO,
SCORES
& COMPO-
SITIONS

27 APR – 1 MAY
10AM-1PM
2-5PM
THE DRILL HALL,
RUSHCUTTERS BAY

6 **Awakening with the Neutral Mask**

"When a [performer] has experienced this starting point the body will be freed - like a blank page on which drama can be inscribed."

Jacques Lecoq, *The Poetic Body*, 1997, Paris

This workshop is dedicated to training with the neutral mask. It aims to re-awaken connections between the body, breath and the imagination. Developed by Jacques Lecoq and Amleto Sartori, the mask renders the body visible and shows how each movement is powerfully expressive and carries a complexity of meaning for a viewing public. The mask 'unmasks' the performer and reveals what story their body is truly telling. It identifies habits and conflicts in the performer and leads to an economy of movement where each gesture, each breath is justified. With no character, no past, no emotion and no conflict, the neutral mask helps the performer reach a state of calm, balance and openness. The neutral mask pushes the performer's physical and imaginative limits as it invites them to explore with the courage, curiosity and commitment that is essential to their art.

Open to 10 NSW choreographers and dancers. Per Diem provided.

Expressions of interest are due 1 February.

Felix Ruckert's projects such as *Hautnah* (1995), *Ring* (1999), *deluxe joy pilot* (2000), and *SECRET SERVICE* (2002) are acclaimed for their work on the question of perception during live performance. Felix plays with social experiences and conventions to create intense confrontations between audience and performer. Using a system of improvisation and composition tools developed by Felix himself, he will be giving two workshops at Critical Path, the first (morning workshop) focusing on compositional tools for choreographers, and the second (afternoon workshop) which will be open to interdisciplinary artists and focused on scores and structures.

In partnership with Goethe-Institut Australia and Strut (WA)

Each session is open to 10 NSW choreographers and dancers. Per Diem provided.

Interdisciplinary artists are also invited to express interest in the afternoon sessions.

Expressions of interest are due 1 February.

Associated events: Peter Banki will curate and organize Australia's first ever xplore: Festival on the Art of Lust, 22-24 April, the Drill Hall, Rushcutters Bay. xplore is a concept developed by Felix Ruckert, and has taken place annually in Berlin since 2004. Online registrations visit www.xplore-festival.com



→
FELIX RUCKERT
PHOTO: PETER HOENNEMANN



←
JEREMY JAMES
PHOTO: ANNE LACOMBE



TWO FACED BASTARD, CHUNKY MOVE. PICTURED: MICHELLE HEAVEN
PHOTO: PROUD MOTHER PICTURES



GIDEON OBARZANEK & JOANNA DUDLEY

3-6 MAY
11AM-5PM
THE DRILL HALL,
RUSHCUTTERS BAY

Joanna Dudley and Gideon Obarzanek's workshop, focuses on the connection between voice and movement – voice generated from movement and movement generated from voice. In synthesizing Dudley's and Obarzanek's specific individual practices that have been developed separately for over twenty years, this workshop provides fertile ground for new ideas as well as an unique learning experience for younger practitioners. Much of the focus is about the collective action of the group (or how individuals respond within a group) rather than individual practice. In listening and looking we search for structures and patterns that connect individuals, as well as how the collective fragments and breaks down. Voice is concerned with harmony and dissonance – the formation and breakdown of music; while movement is focused on group behaviour such as copying and the effect of one person on another.

In partnership with Chunky Move and
IETM-Australia Council for the Arts Collaboration.

Open to 25 Australian choreographers and dancers.

Expressions of interest are due 1 February.

ROSALIND CRISP: MOVEMENT RESEARCH PRACTICE

26 SEP - 7 OCT
10AM - 4PM
THE DRILL HALL,
RUSHCUTTERS BAY

Rosalind Crisp will facilitate a period of movement research for local artists engaged in ongoing movement practice and/or interested in acquiring new tools.

Rosalind's work is informed by her ongoing research into the relationships between sensation and form, between the preparation of the dancer's body-mind and the dancing danced, and between embodied practice and the communication with an audience. Her practice invites the dance artist to pay attention to the process of dancing, to decode habitual movement pathways, enlarge the range of movement choices, and locate her/himself more solidly in the present. It offers tools for perception and action, shifting between naming and not-naming, inviting the dance artist to perpetually deconstruct their movement-making. With travel support from CulturesFrance.

Rosalind Crisp is an Australian choreographer, artist-in-residence at the Atelier de Paris-Carolyn Carlson in Paris.

Open to 8 Australian choreographers and dancers. Per Diem provided.

Expressions of interest are due 1 June.

Associated event: Workshop showing, 7 October, 4-5pm, the Drill Hall.

Free events

www.omeodance.com

INVESTIGATING CROSS BORDERS COLLABORATIVE WORKS

14-24 NOV
BUNDANON, NSW

This laboratory builds on momentum from the Goethe-Institut tanzconnexions meetings 2009 and 2010, the Indigenous Choreographic Labs in 2009 and 2010 and Critical Path's Dance Dialogue Lab facilitated by Tang Fu Kuen in 2010. Facilitated by Tang Fu Kuen, dramaturg /curator, Singapore; the project will have an online presence activated by Pawit Mahasarinand dramaturg, academic, reviewer/writer, Thailand.

The aim of the laboratory is to provide a space for choreographers from South Asia, New Zealand, NSW and WA to share processes and investigate ideas for future collaborative work across neighbouring continents.

In partnership with Goethe-Institut, Indonesia and Goethe-Institut Australia Strut (WA) and Bundanon Trust (NSW).

Expressions of interest by invitation only as prerequisite participation in Indigenous Choreographic Laboratories 2009 & 2010 applies.

www.bundanon.com.au

SEAM 2011

SYMPOSIUM: SPACING MOVEMENTS OUTSIDE IN

10

THE CURATORS: MARGIE MEDLIN, BENEDICT ANDERSON IN PARTNERSHIP WITH LAWRENCE WALLEN, THE UTS SCHOOL OF DESIGN AND PERFORMANCE SPACE.

INCLUDES WORKSHOPS, LABORATORIES, PERFORMANCES, INSTALLATIONS AND FORUMS EXPLORING BUILDING ARRESTING SPATIAL MOVEMENTS.

16-18 SEP
OPEN TO GENERAL PUBLIC
TICKETED EVENT

THEMES:

The activated body – new performative spaces - Explores the convergence, deviation and departure from the capitalized theatre space to found spaces, site-specificity and performance.

The city performed – trajectories, traces, topographies - The city as event offers a phantasmagoria of sensorial and spectacle impulses wherein navigating and orientating these can excel, expel and consume the body from history and history from the body.

The temporal, transitional and transformational – momentum, light, pulse - The ephemeral nature of the felt and its residue, the seen and the after image, situation and change bring together the relatively unknown moments of everyday movements and decisions that play within and outside the body.

Materials performed through the body – the body performed through materials - Investigates how design can inform, effect and affect the performance environment, from exponents in scenography, contemporary dance and performance, costume and drag.



MÄRTEN SPÄNGBERG, SEAM 2009, AT THE DRILL HALL
PHOTO: HEIDRUN LOHR

WORKSHOPS IN INTERACTIVE PERFORMANCE SYSTEMS

12

WISP 1 – AGENCY 7–12 FEB

WISP 2 – EMBODIMENT 29 AUG – 4 SEP

The WISP workshops are the second phase of the SEAM: Somatic Embodiment, Agency & Mediation in Digital Mediated Environments research project. They will take the form of a structured discussion as a process of discovery with performance experiments playing an important part of this exploration. The aim is to articulate principles and evaluate the experiences of agency and embodiment in performer and audience.

The research team will include Hellen Sky, George Khut, Garth Paine, John Sutton, Lizzie Muller, Margie Medlin and Lars Marstaller.

Expressions of interest by invitation only as prerequisite participation in SEAM2010 events applies.

In partnership with VIPRe Lab (Virtual Interactive Performance Research Environment), at the University of Western Sydney and Macquarie University.



PHOTOS FROM MOTION CAPTURE WORKSHOP, SEAM2010
COURTESY OF CRITICAL PATH

MÅRTEN SPÅNGBERG RADICAL RETHINKING LAB

5–9 SEP

10AM – 4PM

THE DRILL HALL, RUSHCUTTERS BAY

Mårten Spångberg's framing talk at SEAM2009, *Better Group Sex*, created a witty and cogent argument on the coordinates between freedom and dependencies in capitalist arts production. As part of SEAM2011, the curators have invited Spångberg back to facilitate *Radical Rethinking*, to introduce Australian dance-makers to some of the methods, thinking and structures he has developed and implemented in the last five years. Spångberg will also perform his 2008 solo, *SlowFall*, as part of a public event. With travel support from the Swedish Arts Council.

In partnership with Dancehouse.

Open to 10 Australian choreographers and dancers. Per Diem provided.

Expressions of interest are due 1 June.

BOJANA KUNST: EMBODIED CONTEXT: ON DRAMATURGY IN CONTEMPORARY DANCE & PERFORMANCE

21–24 SEP, 10AM – 4PM

THE DRILL HALL, RUSHCUTTERS BAY

"I know what I'm doing, but I don't know how to name it", André Lepecki once told Belgian producer Bruno Verbeet.

"You are a dramaturge", he answered him.

Bojana Kunst (Slovenia) is a philosopher, dramaturge, and performance theoretician. In this laboratory, participants will look at a shift from critical to inventive approach in contemporary dramaturgy, and gain insight into the embodied and experiential aspects of dramaturgical work and their role in the process of performance-making.

Associated events: Bojana Kunst will be the keynote session presenter at the SEAM2011 SPACING MOVEMENTS OUTSIDE IN.

Open to 10 Australian choreographers, dancers and performance makers. Expressions of interest are due 1 June.

N

MENTORING — PROGRAM

AM

THE MENTORING PROGRAM IS DEVELOPED BY THE DIRECTOR IN RESPONSE TO ARTIST'S IDEAS. TO BE INVOLVED PLEASE CONTACT THE DIRECTOR TO DISCUSS YOUR IDEAS.

BEYOND THE TRAINING

THE DRILL HALL,
RUSHCUTTERS BAY

Beyond the Training is a newly created annual series of skills sharing and professional development workshops aimed at exploring beyond the technique of dance classes. The series supports the research program at Critical Path and expands upon the regular contemporary dance class program delivered by Ausdance NSW. The series will be led by established NSW choreographers in 2011 at Sydney's dedicated dance facility, the Drill Hall.

Format: Three workshops per series, one workshop per week of three hours.

Cost: Ausdance NSW member fee: \$45 per series with discounted rate of \$120 for advanced bookings for all three workshops in the 2011 series.

Open to tertiary students, graduates (graduate–5 years), early professionals (5–8 years) and mid-career professionals (8+ years).

For information and bookings contact Ausdance NSW on 02 9256 4800 or administration@dance.net.au or visit www.ausdancensw.com.au

Workshop: 1

Facilitator: Martin del Amo

The Body Exists to Be Tested

As dancers, we are trained to perform extremely complex movement material and make it look effortless. It's precisely our training, however, that sometimes makes us forget how powerful a simple gesture can be, or a moment of still or a mere flick of an isolated body part. This workshop takes an investigative approach to dance making, exploring various improvisational and compositional strategies to generate, structure and analyse solo dance material. It will also draw on Martin's research conducted as part of his responsive residency with Paul White (dancer) and Dr Amanda Card (research consultant).

14 Feb – 6 Mar
Tuesday evenings, 6–9pm

Workshop: 2

Facilitator: to be advised.

15 Aug – 4 Sep
Time TBA

Workshop: 3

Facilitator: Dean Walsh

31 Oct – 18 Nov
Tuesday evenings, 6–9 pm



← SUE HEALEY, THE DOOR THE CHAIR
THE BED THE STAIR, 2010



→ LUSCIOUS APPARATUS
PHOTO: KERRI AMBLER

LUSCIOUS
APPARATUS
DIRECTED BY
LIAN LOKE, WITH
TESS DE QUINCEY,
GEORGE KHUT &
JUSTIN SHOULDER

1-6 FEB
THE DRILL HALL,
RUSHCUTTERS BAY

We turn audience into participants by making their bodily experience the subject of the choreography. A choreography of rituals of intimacy and interaction, centred around the heart. The heart is conceptualised, not simply as an anatomical organ, but as instrument and threshold to a space of deep presence.

Techniques from the Bodyweather performance methodology will be experimented with, to see if they can structure or sensitise the experience of the participant. We will combine costume and object-making with embedded sensing technologies, wireless data transmission and digitally generated sound to produce material for choreographing a live art scenario.

SUE HEALEY:
WORKSHOP THE
EFFECTS OF
MULTIPLICITY

17-21 OCT
10AM-1PM
RESEARCH ROOM,
THE DRILL HALL,
RUSHCUTTERS BAY

How do the multiple elements of an installation - choreography, film and design - work together as a *system of dynamic forces and relationships*? What is gained in the shift from one screen to multiple screens? What is achieved through these multiple perspectives? Is anything lost in the translation?

Open to 20 NSW choreographers, dancers and performance makers.
Expressions of interest are due 1 June.

Associated events: Sue Healey, Rachele Hickson and Adam Synnott will research the above territory over 2 weeks 17-30 October, the Drill Hall.

RESEARCH ROOM RESIDENCY PROGRAM

18 **LOOKING FOR AN INTERNSHIP? DO YOU HAVE A FASCINATION FOR DANCE HISTORY, LOOKING THROUGH BROCHURES AND DVDS? CRITICAL PATH HAS A GREAT AND GROWING COLLECTION OF MATERIALS FROM LOCAL, NATIONAL AND INTERNATIONAL CHOREOGRAPHERS, PRODUCERS AND OTHER ORGANISATIONS. WE INVITE YOU TO SIFT THROUGH THE MULTIPLE LAYERS AND HELP US BUILD THE ARCHIVE INTO A USEFUL RESOURCE FOR MAKERS AND RESEARCHERS. WRITE TO: DIRECTOR@CRITICALPATH.ORG.AU WITH A BRIEF STATEMENT WHY YOU WOULD BE INTERESTED TO UNDERTAKE AN INTERNSHIP AT CRITICAL PATH, ATTACHING A CV.**

ARE YOU MAKING A DANCE FILM OR DOCUMENTARY? PUTTING YOUR OWN ARCHIVE TOGETHER? ARE YOU DOING SOME OFFICE-BASED RESEARCH AROUND CHOREOGRAPHIC THEMES? CRITICAL PATH OFFERS A SUPERB OFFICE BY THE WATER FOR UP TO THREE MONTHS.

YOU CAN WRITE DIRECTLY TO THE DIRECTOR AT DIRECTOR@CRITICALPATH.ORG.AU TO APPLY FOR THE RESEARCH RESIDENCY ROOM PROGRAM.

**JOCHEN
ROLLER:
LET'S DANCE!**

**9-27 FEB
RESEARCH ROOM,
THE DRILL HALL,
RUSHCUTTERS BAY**

Jochen Roller's research at Critical Path will be based on his solo performance *Let's Dance!* conceived three years ago as a lecture on how choreography can be used as a medium for transporting ideologies. Jochen uses film examples from Hollywood musicals such as *Step Up* (released in 2006), to Eastern European musicals from the sixties such as *The Lady on the Rails* (1965) which draw on performance gestures from socialist realities. Join Jochen Roller for a showing of *Let's Dance!* on Sunday, 27 February at 3pm.

**ADAM
SYNNOTT:
WHAT IS A
KINECT SENSOR?**

**28 NOV - 18 DEC
RESEARCH ROOM,
THE DRILL HALL,
RUSHCUTTERS BAY**

Hybrid artist Adam Synnott (Kaboom Studios) will undertake three weeks of intensive investigation to explore the creative potential for new choreographic work using the "Kinect Sensor". The three areas of investigation that Adam will explore are: How can the Kinect Sensor be used to extend existing vision-based interactive techniques? How will the Kinect Sensor change Synnott's choreographic approach and inquiry? Can multiple Kinect Sensors be used simultaneously to blur the lines between creator and viewer?



JOCHEN ROLLER, LET'S DANCE
PIC: STILL FROM DAMES, 1934. CHOREOGRAPHED BY BUSBY BERKELEY.



**IMPRO-
EXCHANGE
2011**

**10AM-4PM,
12-14 MAY &
24-26 NOV
THE DRILL HALL,
RUSHCUTTERS BAY**

Building on previous laboratories between 2006 and 2010, IMPRO-EXCHANGE 2011 is a series of two intensive three-day labs facilitated by Tess de Quincey in collaboration with Martin del Amo. The project aims to further explore the nature of improvisation between dancers from different backgrounds, ages and traditions and to generate a forum of dialogue, exchange and discussion around strategies and processes of improvisation. Expressions of interest are invited from dancers interested in participating and collaborating. Each participant is required to be present for all the working sessions within one lab, ie. during the working hours 10am-4pm each of the three days.

In partnership with The Weather Exchange, an initiative of De Quincey Co.

ADAM SYNNOTT
PHOTO: SARAH ROTHE



PSPACE RESIDENCIES

THE DRILL HALL,
RUSHCUTTERS BAY

20 Critical Path will again link up with Performance Space in 2011 to provide three creative residencies. Each residency will provide a choreographer/artist the chance to extend their practice with the support of both Critical Path and Performance Space. The residencies are open to independent artists and small companies, especially those collaborating across disciplines, technologies and/or artforms to create new performative and installation-based works. The Performance Space residencies support both practice-based research and the creative development of new work. Performance Space is exploring the role of residencies in the commissioning of new work and the interface with audiences at early stages of creative development.

Vicki Van Hout: 7–20 Mar

Justin Shoulder: 15–28 Aug

Toby Knyvett: 28 Nov – 9 Dec

In partnership with Performance Space.

EAST COAST EXCHANGE 2011

DATES TBC DEC
THE DRILL HALL,
RUSHCUTTERS BAY

Since 2008 Critical Path has been partnering with Dancehouse (VIC) to facilitate exchange and debate between NSW and Victorian-based choreographers on the making of work. NSW-based choreographers are invited to lodge expressions of interest to take part in an exchange with Dancehouse's Housemate resident for 2011. The successful applicant will be provided with the resources to conduct a two to three-day exchange at the Drill Hall, which will culminate in an 'open studio' discussion/showing. Last year's exchange involved Debra Batton (VIC), Alexandra Harrison (NSW), Heidrun Löhr (NSW), and Phillip Adams (VIC).

In partnership with Dancehouse (VIC).

Expressions of interest are due 1 June (NSW based choreographers only).

↓
COUNT ONE BY NICOLA CONIBERE. PERFORMERS (L-R)
HELKA KASKI, FLORENCE PEAKE, THERON SCHMIDT, TAYLAN HALICI



SOLO PRACTICE EXCHANGE

In 2009 Lizzie Thompson and Susanne Martin exchanged residencies, with Susanne at Critical Path editing film of her character Rosi, the central subject of her performance *Rosi tanzt Rosi*, while Lizzie spent six weeks in Berlin developing a solo research project called *The Adventure*, an investigation of choreographic scores relating to tradition and spontaneity in dance.

- 22 In 2009 the Master of Arts, Solo /Dance/Authorship (SODA) program at the Universität der Künste, Berlin, was in its first year and only a pilot program. In 2011 the course has been ratified and we are delighted to continue the exchange with Phoebe Robinson and Daniel Kok (with support from the National Arts Council, Singapore).

PHOEBE ROBINSON

Phoebe Robinson will attend the Summer Semester of the MA SODA (Masters in Solo/Dance/Authorship) in 2011. Phoebe has a 10 year history of making self-devised work and performing professionally in Melbourne and overseas. This exchange will be an opportunity for her to challenge and extend her current practice. Phoebe's exchange is funded by Critical Path as a revision from the 2010 French Exchange and supported by the solo residency program at Victoria University.

DANIEL KOK

Daniel Kok is currently undertaking the Solo/Dance/Authorship (SODA) Masters Program at Universität der Künste, Berlin. For his residency at Critical Path, he will be investigating the legitimacy of pole dancing within contemporary dance practice. "What are the artistic potentials of pole dancing, if any? What happens when the language of the spectacular body is (once again) exhausted; when the body run out of new ways to contort itself on the pole?" Daniel will also revisit the politics of the Gaze and how desire can be manufactured.

In partnership with Universität der Künste, Berlin.

DANCE4 EXCHANGE

Dance4 is an internationally recognised experimental dance organisation, producer of NOTTDANCE festival, and a unique voice in the UK dance sector. Dance4's work supports artists and practitioners who are interested in the development of dance within performance / learning environments.

Last year's exchange with Dance4 gave Australian artists Alexandra Harrison and Benedict Anderson the opportunity to undertake a studio residency there. This year Critical Path will host Nicola Conibere (Dance4 Associate) and Rajni Shah, Artist in this year's nottdance festival, at the Drill Hall.

NICOLA CONIBERE

Nicola will continue explorations into how the event of performance might acknowledge and engage the act of viewing and interpretation on the part of spectators. Points of investigation include: How might a conscious extension or exaggeration of distance between performers and spectators invite audiences to recognise their role of finding meaning in what they see, and how would distance be understood in this case? How might terms of seduction inform a performance practice in relation to its spectators? What does one experience in a state of 'believing in' a performance? How do we notice when we have lost that belief, when we are no longer inside, but out? London-based artist Nicola is currently pursuing practice-based doctoral research into how conceptions of audience inform performance practice.

RAJNI SHAH

Rajni will engage in a series of conversations with local artists and residents, exploring the role of socially and politically engaged work in the local area, and opening up conversations addressing issues of cultural identity and political agency. Her residency will focus on listening and observing, adapting and creating new spaces, emerging from the people she meets both in the studio and in public space. Rajni Shah, founder of Rajni Shah Projects, has been creating and directing original performance work in the UK, Europe and USA since 1999. Her work ranges from large-scale performance installations made through an in-depth collaborative process, to small solo interventions in public spaces.

In partnership with Dance4 UK.

www.dance4.co.uk



PHOEBE ROBINSON IN 'ONLY LEONE'
DANCEHOUSE 2008
PHOTO: AMORY CULVENOR



RESPONSIVE — PROGRAM RES AM

THE RESPONSIVE PROGRAM PROVIDES RESEARCH OPPORTUNITIES FOR NSW CHOREOGRAPHERS. GRANTS WITH SPACE AT THE DRILL HALL OR AS PART OF THE UNSW DANCE RESEARCH RESIDENCY PROGRAM AT IO MYERS STUDIO IN THE SCHOOL OF ENGLISH, MEDIA AND PERFORMING ARTS (EMPA), THE CREATIVE PRACTICE AND RESEARCH UNIT (CPRU), UNIVERSITY OF NEW SOUTH WALES, ARE OFFERED FOR CHOREOGRAPHERS TO EXPLORE THEIR OWN INTERESTS AND INVEST IN A RESEARCH DISCOURSE FIRMLY ROOTED IN THEIR REALITY. THIS PROGRAM SEEKS TO DEEPEN RESEARCH PRACTICE THROUGHOUT AUSTRALIA BY CREATING OCCASIONS FOR THE SHARED EXPERIENCE OF RESEARCH OUTCOMES, BY FOSTERING EXCHANGE AND DIALOGUE AND BY SUPPORTING CHOREOGRAPHERS TO TAILOR MAKE RESEARCH PROJECTS THAT ADDRESS THEIR RESEARCH INQUIRIES.

THERE ARE FOUR GRANT CATEGORIES IN 2011:

- Research Residencies with space and up to \$10 000 or space only at the Drill Hall;
- Research Residencies with space and up to \$10 000 at Io Myers Studio, UNSW;
- Research Room Residency with office space only for up to 3 months at the Drill Hall;
- Research Fellowship with space and up to \$2 200 or space only at the Drill Hall.

For further information about the program go to www.criticalpath.org.au

Applications for grants available in 2012 will close on 3 October 2011. Applicants will be notified in November 2011. All responsive grant categories are selected by peer assessment and all decisions are final.

RESEARCH FELLOWSHIP: ANTON

MID AUG – MID OCT
THE DRILL HALL,
RUSHCUTTERS BAY

26 Anton will come together with composer and new media artist Adam Synott for a fellowship of 96 hours over three months to research and explore the idea of public/private spaces and the connection and disconnection of these spaces. The particular research will investigate jacking the performer and participant together through the use of an iPhone. To underpin focus there will be six main areas of research that will include: conceptual discussion, observation, sound research, technical application of technology, a physical dance movement study, and physical tests in the outside world with invited peers.

ASH BEE

4-22 JAN
THE DRILL HALL,
RUSHCUTTERS BAY

Ash Bee's choreographic research will be conducted in collaboration with Emma Maye Gibson and Samantha Parkinson under the collective title of *Blonde Ambition*. The collective is concerned with investigating the female body through the performance of both quotidian and hyper-realised actions with the intention of disrupting the socio-cultural readings that are evoked by the Blonde's provocative body in space. A series of 'Blondes in situ' experiments will be conducted in everyday urban environments. The findings from these experiments, documented on film by collaborator Lloyd Harvey, will form the basis of the collective's in-studio research.

MARTIN DEL AMO: ANATOMY OF AN AFTERNOON

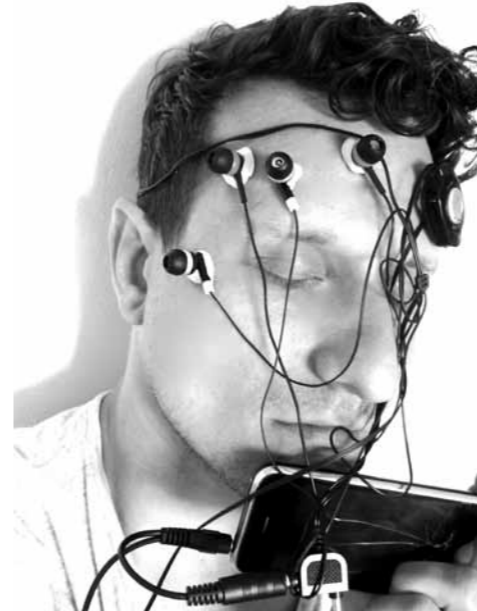
14 FEB – 6 MAR
THE DRILL HALL,
RUSHCUTTERS BAY

Martin aims to dissect, examine and analyse Vaslav Nijinsky's *Afternoon of a Faun* (1912) as a vehicle for extending his choreographic process. He is interested in researching alternative starting points for creation and essaying new stimuli and alternative methodologies. His primary point of investigation is to interrogate how the practical exploration of an extant choreography will affect him as a choreographer creating original work. His collaborators on the project are Paul White (dancer) and Dr Amanda Card (research consultant).

ANALOUISE PAUL

21 MAR – 1 APR
THE DRILL HALL,
RUSHCUTTERS BAY

Continuing her exploration of traditional and contemporary dance and music practises, Annalouise will investigate the creation of a hybrid cultural form within a 'safe' environment, the maintenance of cultural authenticity and our reasons to come together as Australians. Using body percussion dances, rhythms and vocals of flamenco, Torres Strait Islands, Polynesia, India and contemporary body percussion, the research questions relate directly to the seeding of a new work, *Mother Tongue*, which will explore notions about war, cultural tolerance and healing. Artists are Albert David, Annalouise Paul, Greg Sheehan, Bobby Singh and Latai Taumoepeau.



ANTON
PHOTO: ANTON



MARTIN DEL AMO, ANATOMY OF AN AFTERNOON
IMAGE CREDIT: LEON BAKST, NIJINSKY IN
'AFTERNOON OF A FAUN' 1912
SOURCE: WWW.BRIDFAS-HAMBURG.DE



IMPRO EXCHANGE
PHOTO: HEIDRUN LOHR



ANALOUISE PAUL, BOBBY SINGH AND ROBBIE VARGA
PHOTO: SHANE ROZARIO



KAY ARMSTRONG

31 OCT – 18 NOV
THE DRILL HALL,
RUSHCUTTERS BAY

28 Building on creative dialogues with independent artists Ces Farrar and Kevin Privett, Kay Armstrong is looking at the duet form as it relates to partnering. As a mid-career artist who has invested much of her creative history in either solo work or engaging with emerging artists, this investigation is both timely and beneficial to Kay's on-going choreographic development. Her research will explore momentum and gravity, and question how these universal processes affect the construction of movement in the partner form, how they alter the dancers' shared narrative and how these natural forces influence the observers understanding of what it all might mean.

PAUL WHITE

10-24 DEC
THE DRILL HALL,
RUSHCUTTERS BAY

The possibility of death surrounds us at all times. Whether by a wrong foot out onto a busy road, choking on something we eat, dying slowly of chronic disease, or any of the other infinite ways in which a human life can end, we will all die. The world in which we live is not as safe and danger-free as we have numbed ourselves to perceive. Death is linked to a non-exhaustive list of emotions and experiences. Fear, love, desperation, resentment, hope, helplessness, loneliness and longing are a few of many. Paul explores how one can physicalise the many dimensions of death and it's everlasting impacts on the life left behind.

KAY ARMSTRONG
PHOTO: HEIDRUN LOHR



JULIE-ANNE LONG AS MUMSY
PHOTO: HEIDRUN LOHR



PAUL WHITE
PHOTO: PAUL WHITE



SOURCE: BURTON BROS. COMPOSITE
IMAGE COURTESY VICTORIA HUNT



RESIDENCIES WITH EMPA

(SCHOOL OF ENGLISH, MEDIA AND PERFORMING ARTS, UNSW)

30 For the last four years, Critical Path and the Creative Practice and Research Unit (CPRU) at UNSW have collaborated on providing two significant residencies in the Io Myers Studio. Recently the residencies have been supported by the generous efforts of the U Committee, a volunteer fundraising group on campus. In 2010, the artists were Nikki Heywood and Sarah-Jayne Howard. The CPRU, part of the School of English, Media and Performing Arts, supports research and analysis in performance and cross-media practice in the School of English, Media and Performing Arts, and the residencies provide invaluable opportunities for academic staff and students to engage with the creative practices of the artists. We look forward to welcoming our new resident artists for 2011.

JULIE-ANNE LONG: WHAT'S SO FUNNY ABOUT THAT?

14 MAR – 3 APR
IO MYERS STUDIO,
UNSW.

4–10 APR
THE DRILL HALL,
RUSHCUTTERS BAY

Julie-Anne's project will examine where, why and how dance performance employs comedy, looking at specific examples and collecting responses from dance audiences and general public by means of vox populi and focus groups. She will also analyse the role of comedy in her current performance work – the comedy hidden deep in the everyday, the familiar made funny, and accidentally making seriousness funny. Both the carefully choreographed unloading of shopping bags, (*Newish Australian Folk Dance #47 Saturday Morning Fever*, November 2009) and the buttering of bread (*undance hero*, June 2010) have made recent audiences laugh. Julie-Anne wants to understand better what it is about the choreographic and thematic content, the rhythm of the performance and her performer's body that makes people laugh. This research project will enable Julie-Anne to dig deeper into the question that is at the heart of her relationship with dance - WHAT'S SO FUNNY ABOUT THAT?

Associated event: Julie-Anne Long sharing on Saturday 9 April, 3pm, the Drill Hall, Rushcutters Bay.

KRISTINA CHAN

4–16 APR
IO MYERS STUDIO,
UNSW

Kristina will investigate how the performing body can communicate with an audience about individuality, human experience and expression of emotion. How can a visual experience such as a dance performance trigger and access the body memory of an audience, allowing them a relationship with the performer's experience? Working with playwright/dramaturge Tahli Corin, Kristina will be looking at body language and physical responses to fundamental human emotion. She will explore emotional physical states through movement and gesture, building a base movement language.

VICTORIA HUNT

4–29 JUL
IO MYERS STUDIO,
UNSW

Victoria Hunt will collaborate with Clytie Smith to investigate the role of the lighting designer in the choreographic process. Victoria's practice seeks to understand Te Ao Maori – Maoridom, and to tap into the deep histories of Indigenous expression. Together their processes will explore the possibilities of light and lighting design in this context. Some questions underpinning their research are: How do you create imbued lighting environments? What are the possibilities of light as a dramaturgical tool? How does light dance the body? How does body dance the light?



↓
KRISTINA CHAN
PHOTO: KRISTINA CHAN

STAFF & COMMITTEE

CRITICAL PATH WELCOMES NEW CHAIR, MEREDITH BROOKS.

OUR COMMITTEE

Meredith Brooks (chair) is a non-executive director of Perpetual Ltd, chair of Synergy & Taikoz Ltd and a member of the Advisory Board of Macquarie University Faculty of Business and Economics.

Ann Hinchliffe (treasurer) has extensive management, strategic planning and financial management skills in cultural and not-for-profit organisations. She is currently project manager at Australian Water Association.

Rosalind Richards (secretary) has extensive experience in the arts and cultural sector. She is currently director of Artful Management which produces independent dance projects.

Jane McKernan (artist representative) is an independent dance maker and choreographer.

Lee Wilson (artist representative) is co-artistic director of Branch Nebula and independent performance maker.

Hugh Barry is a practicing lawyer with extensive experience in the film and art industries including twelve years as chair and on the board of Belvoir Street Theatre.

Susan Donnelly has extensive experience in arts and cultural development, health and social policy and is currently executive director, Australian Major Performing Arts Group. She is also a director on the board at Performance Space.

Simon Wellington is the business operations manager – events at City of Sydney, and was formerly general manager at Urban Theatre Projects.

OUR STAFF

Director, Margie Medlin

Margie is an artist and cultural curator working in the field of dance and the moving image. For twenty years she has designed lighting for live works and produced combinations of film and video works, scenographies and new media art works. As a producer and director of dance films and video works, her most recent credits include the film Swift in collaboration with choreographer Ros Warby, and Morphing Physiology a documentary about the Quartet Project www.quartetproject.net.

Margie was artist in residence at the ZKM Institute for Art and Media, Germany (1999–2001) where she produced the media installation Miss World. In 2005 she received a Science and Art production award from the Wellcome Trust in London. Margie became the director of Critical Path in August 2007. In her position at Critical Path Margie's aim is to create innovative platforms for choreographers and creative actions within and between art forms.

Program Manager, Helen Martin

Helen worked in film post-production for many years. Over the last twelve years she has worked in arts administration and events management, as administrator for The Australian Screen Editors Association, Arts Training NSW and General Manager for The Australian Directors Guild (previously ASDA). Over the five years she was working for the Directors Guild she ran an extensive events program.

Business Administrator, Yeehwan Yeoh

Yeehwan has been in the arts for over five years, from non-profit institutions Object: Australian Centre for Craft and Design and 4A Centre for Contemporary Asian Art (formerly Gallery 4A) to working for corporate architects Allen Jack+Cottier. She has a Master of Arts in Curatorship and Modern Art from University of Sydney. She is looking forward to the challenges presented by MYOB and Critical Path's artistic program in 2011.

Financial Consultant, Sharon Porter

Sharon is a chartered accountant who has been working in the profession since 1993. She has extensive experience with small business, large groups and not-for-profit organisations including Bondi Icebergs Club.



FELIX RUCKERT
PHOTO: PETER HOENNEMANN

OUTHERE

SUPPORTERS

BECOME A SUPPORTER OF INDEPENDENT CHOREOGRAPHERS. BECOME A PATHFINDER

You can play a part in assisting artistic research and professional development by donating to Critical Path for its core programs or for the improvement of the Drill Hall, home to Critical Path.

I WOULD LIKE TO DONATE THE FOLLOWING:

- \$20, which can help an artist document a sharing where they will receive constructive feedback from other artists
- \$50, which can help support a choreographer participate in a professional development workshop or laboratory for one day
- \$180 (a days wage for one artist)
- A nominated amount which could go to the development of choreographic research in Australia, e.g. artist fees, a new full sized sprung dance floor, installation of heating, new equipment for lighting and projection

MY DONATION AMOUNT IS: \$

PAYMENT METHOD:

- Please find cheque/money order enclosed (payable to Critical Path Inc)
- I have made a direct deposit to Critical Path Inc Donations Account (bsb: 032-054 account no: 336358) with statement text "<yourname>donation" (e.g Smith donation)

To complete your donation or simply to stay in touch with Critical Path events, please fill out your details and return to: Critical Path, PO Box 992 Edgecliff NSW 2027.

MY PERSONAL INFORMATION:

First Name:..... Last Name:.....
Address:.....
City:..... State:..... Postcode:.....
Email:.....
Phone:..... Mobile:.....

- Please add me to the Critical Path eNews
- Please keep me informed about the progress of the Drill Hall improvements and any related fundraising events

All donations of \$2 and above are fully tax deductible.

Critical Path Inc Donations Account is endorsed as a deductible gift recipient under Subdivision 30-BA of the Income Tax Assessment Act 1997.



THE DRILL HALL
PHOTO: HEIDRUN LOHR



HOPESH SCHECTER MASTERCLASS, 2010
COURTESY CRITICAL PATH

Critical Path is an initiative of Arts NSW, with program funding from the Australia Council, the Australian Government's arts funding and advisory body. Critical Path is proud to have the support of a diversity of program and funding partners in 2011.

FUNDED BY



Communities
arts nsw



PROGRAM FUNDING PARTNERS



NATIONAL PROGRAM PARTNERS



INTERNATIONAL PROGRAM PARTNERS



CRITICAL PATH IS SUPPORTED BY



J

ASH BEE:
RESEARCH RESIDENCY
4–22 Jan
the Drill Hall

F

LUSCIOUS APPARATUS:
RESEARCH PROJECT
1–6 Feb
the Drill Hall

WISP 1:
WORKSHOP
7–12 Feb
the Drill Hall

JOCHEN ROLLER:
RESEARCH RESIDENCY
9–27 Feb
Research Room,
the Drill Hall

MARTIN DEL AMO:
RESEARCH RESIDENCY
14 Feb – 6 Mar
the Drill Hall

BEYOND THE TRAINING:
WORKSHOP 1
Tuesdays 6–9pm

ROS WARBY:
WORKSHOP
24–28 Jan
10am – 1pm
the Drill Hall

CHARLES ATLAS
SCREENINGS
26 & 27 Feb
7–9pm,
the Drill Hall

M

PSPACE RESIDENCY:
VICKI VAN HOUT
7 – 20 Mar
the Drill Hall

JULIE-ANNE LONG:
RESEARCH RESIDENCY
14 Mar – 3 Apr
Io Myers Studio, UNSW

ANNALOUISE PAUL:
RESEARCH RESIDENCY
21 Mar – 1 Apr
the Drill Hall

A

KRISTINA CHAN:
RESEARCH RESIDENCY
4–16 Apr
Io Myers Studio, UNSW

JULIE-ANNE LONG:
RESEARCH RESIDENCY
4–10 Apr
the Drill Hall

JEREMY JAMES:
WORKSHOP
17–21 Apr
10am – 4pm
the Drill Hall

FELIX RUCKERT:
WORKSHOPS
27 Apr – 1 May
10am–1pm & 2–5pm
the Drill Hall

M

GIDEON OBARZANEK
& JOANNA DUDLEY:
WORKSHOP
3–6 May
11am – 5pm
the Drill Hall

IMPRO EXCHANGE
12–14 May
10am – 4pm
the Drill Hall

THE DRILL HALL
CLOSED
16 MAY – 14 AUG

J

THE DRILL HALL
CLOSED
16 MAY – 14 AUG

J

VICTORIA HUNT:
RESEARCH RESIDENCY
4–29 Jul
Io Myers Studio, UNSW

THE DRILL HALL
CLOSED
16 MAY – 14 AUG

A

PSPACE RESIDENCY:
JUSTIN SHOULDER
15–28 Aug
the Drill Hall

BEYOND THE TRAINING:
WORKSHOP 2
15 Aug – 4 Sep
Time TBC
the Drill Hall

FELLOWSHIP: ANTON
Mid Aug – mid Oct
the Drill Hall

WISP 2 – WORKSHOP
29 Aug – 4 Sep
the Drill Hall

S

MÄRTEN SPÄNGBERG:
RADICAL RETHINKING
LAB
5–9 Sep
10am – 4pm
the Drill Hall

SYMPOSIUM:
SPACING MOVEMENTS
OUTSIDE IN
16–18 Sep
Venue TBC

BOJANA KUNST:
DRAMATURGY LAB
21–24 Sep
10am – 4pm
the Drill Hall

ROSALIND CRISP:
WORKSHOP
26 Sep – 7 Oct
10am – 4pm
the Drill Hall

O

2012 RESPONSIVE
PROGRAM
APPLICATIONS DUE
3 Oct

SUE HEALEY:
WORKSHOP
17–21 Oct
10am–1pm
the Drill Hall

BEYOND THE TRAINING:
WORKSHOP 3
31 Oct – 18 Nov
Tuesdays 6–9pm
the Drill Hall

KAY ARMSTRONG:
RESEARCH RESIDENCY
31 Oct – 18 Nov
the Drill Hall

N

INVESTIGATING
CROSS BORDERS
COLLABORATIVE
WORKS LAB
14–24 Nov
Bundanon

IMPRO-EXCHANGE
24–26 Nov
10am – 4pm
the Drill Hall

ADAM SYNNOTT:
RESEARCH RESIDENCY
28 Nov – 18 Dec
Research Room,
the Drill Hall

D

PSPACE RESIDENCY:
TOBY KNYVETT
28 Nov – 9 Dec
the Drill Hall

PAUL WHITE:
RESEARCH RESIDENCY
10–24 Dec
the Drill Hall

