

2023

AUSTRALIAN  
DANCE  
THEATRE



17–25  
NOVEMBER  
THE ODEON

Three World  
Premiere  
works from  
Australia's next  
generation of  
choreographers.

## Acknowledgement of Country

Australian Dance Theatre acknowledges the Traditional Owners of Kurna Yerta. We recognise their continuing connection to land, waters and community and we extend this respect to First Peoples across the land. We pay our ongoing respects to them, their cultures and their Elders, past and present. We acknowledge the ongoing significance of dance as cultural practice, as interconnected with story, song and Country.

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# CULTIVATE : ONE

Zachary Lopez

## Down Trodden Punk

*Down Trodden Punk* unearths the insidious power of language as a tool of oppression, drawing stark parallels between the divisive practices within the 'White Australia Policy' and the 16th century clergy in the Philippines. The historical Dictation Test and the elitism of Spanish language shows discriminatory rhetoric of government policies revealing the shared thread of control through language.

### Bio

Zachary Lopez is an artist working with dance and choreography. An Australian-Filipino, his practice is primarily concerned with the experience of the 'other' with focus on identity dualism and draws from the experiential, myth and archive.

In 2022, he joined Australian Dance Theatre (ADT) as a company artist. Recently, Lopez has performed *The Hum* in collaboration with The Australian Ballet (Sydney Opera House and Arts Centre, Melbourne, 2023). Previous to this role, he has worked on a diverse range of projects and performances with independent practitioners and companies in contemporary dance, physical and immersive theatre and opera.

Lopez has worked with Marrugeku, The Farm, Co3, Opera Australia, West Australian Opera, Legs on the Wall, Sydney Dance Company as an Associate Artist and with Co-artistic director of Punchdrunk (UK) Maxine Doyle through Strut Dance. He has also worked with choreographers Amrita Hepi, Melanie Lane, Charmene Yap/Cass Eipper (Sydney Festival), among others.

Choreographically, he has been commissioned to make work for Sydney Dance Company (Pre-Professional Year) premiering *Like a Salmon in the Sahara* (Carriageworks, 2016), Dance Makers Collective (Sydney Festival, 2021) and the Keir Choreographic Awards 2020 presenting *Peril* at Dancehouse (VIC). He has also exhibited an installation work *Roil Horizon* at 4A Centre for Contemporary Asian Art (NSW), supported by Diversity Arts Australia.

He has received a Young Creative Leaders Fellowship from Create NSW (2019) and creative development grants for research and choreographic work that has informed his current creative developments. He has also received an Australia Council Artstart Grant (2015), the Sydney Dance Company Mary Zuber scholarship (2014) and the Patricia Macdonald scholarship from Queensland University of Technology (QUT) in 2013.

Lopez has trained with Sydney Dance Company as a Pre-Professional Year (2014) and began his dance training at QUT receiving a Bachelor of Fine Arts (2013).





# CULTIVATE : ONE

Sebastian Geilings

## How Much Of You Is Repetition?

*How Much Of You Is Repetition?* is an extraction of experience, recontextualised into a performance of absurd dance theatre. This work communicates a reality of living with 'dysregulation', a phenomenon that can manifest when a body is unable to process trauma. With a brain stuck in survival mode, life becomes nonsensical and irrational. *How Much Of You Is Repetition?* plays into the quiriness of this experience and follows the relentless journey of two characters under the command of a greater power.

Sebastian's connection to the Polyvagal Theory (an evolving scientific theory of the Vagus Nerve), that he has forged in a journey of healing, has been a pivotal influence in the process of the work. Sebastian and his team of artistic collaborators pull from the Polyvagal explanations of 'dysregulation' to form a composition that reflects the complex and multifaceted arousals of the vagus nerve strands, and their manifestations of symptoms when the body is triggered by a perceived threat.

### Bio

Sebastian Geilings is a movement artist, teacher and choreographer who grew up on Wurundjeri country in Naarm, Melbourne.

His practice is constantly evolving through his curiosity of the human form and how we process the world around us via the body. Sebastian aims to enhance his connection to community, queerness, trust, and healing through his dance.

Since graduating from the New Zealand School of Dance in 2018, Sebastian has had the immense privilege to share space and collaborate with a number of innovative artists and independent choreographers during his time dancing for Lewis Major Projects, Footnote New Zealand Dance and the New Zealand Dance Company.

Sebastian has taught for a number of schools and dance companies within Australia and Aotearoa/NZ including the New Zealand School of Dance, the VCA Secondary School, Australian Dance Theatre, Chunky Move, Footnote NZ Dance, Java Dance Theatre, Lucy Guerin Inc and Stephanie Lake Company.

Choreographically, Sebastian has directed a full-length show *Flying Down Sand Dunes* – winner of the Parkin Development Award as part of the 2019 Wellington Fringe Festival. He has also been commissioned by Play Station to create a full-length installation work *Manifesto in 45 (Attempt 1)* that he debuted in 2021.

Sebastian recognises many individuals that have inspired and shaped his journey. In particular Sebastian would like to thank Sue and Kevin Hayes for allowing him to see the magic in dance, and for letting him believe that he could make this his life's work if he wanted to. Sebastian is so grateful to be a company artist of ADT and has been thrilled to jump back into his choreographic shoes and debut his new work apart of the company's 'Cultivate One' season.





# CULTIVATE : ONE

Brianna Kell

## NOW / AGAIN

*NOW / AGAIN* explores the inextricable links of human connection between the collective and individual experience, woven through the chance of time.

In collaboration with the company artists *NOW / AGAIN* explores duration as a permeation of time, repetition and spontaneous responses to impulse. A boundary is set, repeated and ultimately tested. The past few years have seen significant global loss and disconnect, and time has acted as a magnifying reflection to ourselves and those around us.

*It is a great privilege to spend time in the studio with generous, vital artists and to work with vulnerability. I am deeply grateful for this experience of Cultivate:One and having space to play, question, and begin.*

*I would like to acknowledge that Seb, although not performing very much exists in the fabric of the work, in the essence of the textures, heart and movements that unfold.*

*I would also like to extend my sincerest thanks to Restless Dance Theatre and Adey who generously lent the mirror plinths for the work. Multiplying the space with portal like resonance I am so thankful to this gesture speaking again to connection within our own dance/arts community.*

### Bio

Brianna Kell is a dancer, choreographer and educator. Brianna's practice investigates environments, connection, and the digestion of time, with a curiosity for theatrical/situational observations.

Brianna was thrilled to join Australian Dance Theatre on Kurna Country in 2022 as a company artist with Artistic Director Daniel Riley. Performing in *The Third*, *Savage*, and *The Hum* with the Australian Ballet.

Brianna was commissioned to create her first full length work *The Other Side*, with powerhouse musical duo Party Dozen. Premiering February 2022 at Campbelltown Arts Centre.

Brianna spent 2020/21 as a specialist contemporary Dance Tutor at the University of Melbourne VCA coordinating subjects for choreography, contemporary technique, and major production whilst simultaneously completing her Honours.

Brianna's commissions include *Narcifixion* with director Anton for Dance Bites 2021, *In Situ* commissioned by Dance Makers Collective for Sydney Festival 2021, *Rise* co-choreographed on Wurundjeri Land with Daniel Riley 2020, *Fly by Night* with radio producer Mike Williams, *The Wave Beneath Us* for the VCA 2019.

Brianna has been granted research residencies at Campbelltown Arts Centre, TheFarm, Critical Path, Sydney University, Ready Made Studios and TRIP at Tasdance. Brianna has worked with companies Dance Makers Collective, The Farm, Co3, Tasdance, DanceNorth, Limosani Projekts, DirtyFeet, and Murmuration. Brianna has collaborated with independent artists Sara Black, Anton, David Huggins, Cloe Fournier, and Thomas Wilson-White.

Brianna has taught nationally for universities, schools, and dance companies including Australian Dance Theatre, Chunky Move, Stephanie Lake Company, Tasdance, and The Australian Ballet School. Kell was lead facilitator of DirtyFeet's inclusive workshops The RightFoot for 7 years.

A graduate of The VCA in Melbourne, Brianna was awarded the Orloff Family Trust for most Outstanding Talent.





# From the Artistic Director

Welcome to *Cultivate:ONE*.

This season is all about supporting, elevating and celebrating the talent that we have within and surrounding Australian Dance Theatre (ADT) and inviting our community into our home to share experiences and find communality in our love for dance theatre and storytelling.

These kinds of programs are always incredibly exciting and essential to any dance organisation. Personally, I find such great joy in ensuring our Company Artists have the time, space and opportunity to expand their own artistry within a supportive environment, whilst furthering their own choreographic practises and storytelling skills. These programs are a place for experimentation, risk taking and artistic expansion, and giving a platform for emerging makers to make small steps forward in their choreographic journey. ADT has a long history of supporting emerging choreographic talent, and I'm thrilled to be continuing this legacy with *Cultivate:ONE*.

The three artists, Zachary Lopez, Sebastian Geilings and Brianna Kell, have each shaped and crafted personal works born from their own lived experiences and viewpoints, supported by their open-hearted peers, Zoe Wozniak, Karra Nam and Patrick O'Lunaigh. I'm incredibly proud of them for taking risks, being bold in their visions and taking so much care for one another through their development processes. It is a privilege for me to be introducing their choreographic voices to you, our audiences.

One of our new Strategic Values as an organisation reads 'collective creativity is community', and this season of three world premiere works, by three choreographic voices not seen in Adelaide before, speaks directly to this value.

Thank you to Zach, Seb and Bri who have fearlessly thrown themselves into creative periods, and to Zoe, Karra and Pat for the generosity they have shown.

Thanks to Ade Suharto who has ensured the Company Artists have been held with safety and care throughout the last few weeks. Also thanks to Ninz, Clinton, Marsha, Sascha, Ben, Ayden, Reece and Ben.

Always huge thanks to the staff of ADT, Nick, Eira, Kerry, Ptiika, Andrew, Adrienne and Kaine, who work incredibly hard to ensure our work and programs speaks volumes, and who continue to believe in ADT.

And thanks to you, our audience, for your open hearts and minds and for coming to support Australian Dance Theatre and for supporting new Australian work, made and presented here on Kaurna Yerta. We are on an exciting journey here at ADT, and having you with us in the theatre, and beside us and we move swiftly towards our 60th anniversary in 2025 is important to us, and we are very grateful.

yindyamarra, mandaang guwu

Daniel





# Performers



## Brianna Kell

*Down Trodden Punk*

*How Much Of You Is Repetition?*

## Zachary Lopez

*NOW / AGAIN*



## Kara Nam

*Down Trodden Punk*

*NOW / AGAIN*

Karra Nam is a movement artist of Kaurua, Narungga and Chinese ancestry. Throughout her continuously developing practise, she aims to communicate knowledge and experiences learnt from the exploration of ancestral lineage and culture. Connecting her practise through a comprehensive meditation of country, soul and healing to generate unique movement pathways.

## Patrick O'Lunaigh

*Down Trodden Punk*

*NOW / AGAIN*



Patrick O'Lunaigh is an emerging dance artist from Melbourne/Naarm. Patrick has a Bachelor of Fine Arts (Dance) from the Victorian College of the Arts, and was a member of Yellow Wheel. With both organisations, Patrick has had the pleasure of performing works on Boon Wurrung and Woi Wurrung Land.



## Zoe Wozniak

*How Much Of You Is Repetition?*

*NOW / AGAIN*

Zoe graduated from WAAPA with a Bachelor of Arts Degree (Dance) in 2013 completing her Honours with LINK Dance Company in 2014. At the start of 2015 Zoe became a founding dancer with Co3 Contemporary Dance Australia, under Artistic Director Raewyn Hill. As a Co3 company member during 2015-2020, Zoe participated in the creation of new works and performed in numerous main stage seasons.





# CULTIVATE : ONE

## Credits

### Down Trodden Punk

#### Choreographer

Zachary Lopez

#### Performers

Brianna Kell  
Patrick O'Lunaigh  
Kara Nam

#### Music

Ideology Storm by Murcof  
Cobalt by LOSCIL  
Equivalent 1 by SOCAN MEMBER  
Equivalent 3 by SOCAN MEMBER

#### Lighting Designer

Matt Adey

#### Costumes

Zachary Lopez

# CULTIVATE : ONE

## Credits

### How Much Of You Is Repetition?

#### Choreographer

Sebastian Geilings

#### Performers

Brianna Kell  
Zoe Wozniak

#### Composer

Jackie Jenkins

#### Lighting Designer

Matt Adey

#### Costumes

Sebastian Geilings

# CULTIVATE : ONE

## Credits

### NOW / AGAIN

#### Choreographer

Brianna Kell

#### Performers

Zachary Lopez  
Patrick O'Lunaigh  
Kara Nam  
Zoe Wozniak

#### Music

Dark Shepard Tone by Brain Claim  
Mono No Aware 1.1 by William Basinski and  
Lawrence English  
Mono No Aware 1.2 by William Basinski and  
Lawrence English  
Selva Obscura 1.2 by William Basinski and  
Lawrence English  
Selva Obscura 1.3 by William Basinski and  
Lawrence English  
Matter by Clouds

#### Lighting Designer

Matt Adey

#### Costumes

Brianna Kell

## Lighting Designer

### Matt Adey

Matthew Adey is a multi-disciplinary artist and designer based between Adelaide and Melbourne. Adey studied at Victorian College of the Arts from 2009 to 2011. As House of Vnholy, he has presented work at RISING Festival, Dark Mofo, Soft Centre, Next Wave Festival, Underbelly Arts, Darebin Speakeasy and Adelaide Fringe Festival, in addition to creating live visual experiences for music by HTRK, My Disco, YLVA, High Tension and Boiler Room.

Adey has become one of most prominent production designers in Australia, working with some of its most regarded dance and theatre-makers, including Chunky Move, Australian Dance Theatre, Gravity and Other Myths, The Australian Ballet, Back to Back Theatre, Matthew Lutton, Phillip Adams, Stephanie Lake, Luke George, Atlanta Eke, Amrita Hepi, Melanie Lane and Maxine Doyle from Punch Drunk.

Adey was the Senior Lighting Designer at Dark Mofo from 2017 to 2019. He is now Head of Event Design for RISING Festival in Melbourne.

## Credits

#### Production Manager

Ninian Donald

#### Venue and Technical Manager

Clinton Camac

#### Venue Technician

Ben Johnston

#### Stage Manager

Marsha Makarushkina

#### Assistant Stage Manager

Ayden Martin

#### Operator

Reece Vilder

#### Artistic Support

Ade Suharto

#### Sound Technician

Sascha Budimski

#### Lighting Programmer

Alexander Ramsay

#### Wardrobe Maintenance

Lily Glover

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### MEDIA PARTNERS

**The Monthly** **The Saturday Paper** **7am**

## Acknowledgements

We would like to acknowledge the support of our Dancer Champions towards our Cultivate program in 2023.

## Australian Dance Theatre

### Artistic Director

Daniel Riley

### Executive Director

Nick Hays

### Senior Producer

Eira Swaine

### Learning Manager

Adrienne Semmens

### Learning Coordinator

Kaine Sultan-Babij

### Philanthropy Manager

Ptiika Owen-Shaw

### Marketing and Operations Manager

Andrew Searle

### Finance Manager

Kerry O'Sullivan

### Production Manager

Ninian Donald

### Venue and Technical Manager

Clinton Camac