

40
YEARS

Australasian
Dance
Collective

Blue

14–17 MAY 2025
PLAYHOUSE, QPAC

Blue



Australasian Dance Collective acknowledges the Traditional Custodians of Country throughout Australia and their deep connections to land, sea and community. We pay our respect to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today.

ADC celebrates 40 years of dance with *Blue*, a triple bill that honours the past, embraces the present, and looks boldly toward the future.

Natalie Weir's *When Time Stops* returns to the QPAC stage, capturing the fragility and beauty of life's pivotal moments. An ethereal voyage of life-changing moments, Weir's choreography, set to a soul-stirring score by Iain Grandage, will move audiences with its depth of feeling. ADC's extraordinary dancers will be joined by guest artist Riannon McLean for a truly haunting and poetic performance.

When Time Stops [excerpt]

Natalie Weir

20-minute interval

Glass Teeth

Melanie Lane

15-minute interval

In your rooms [excerpt]

Hofesh Shechter

One of Australia's leading choreographic voices, Melanie Lane, treads the slippery realm of dream-thought in her new creation, *Glass Teeth*. Drawing from the ancient belief that dreaming was considered a supernatural communication or a means of divine intervention, *Glass Teeth*, in collaboration with UK electronic music visionary, Clark, dances through the uncanny nightmares and fantasies that we are transported to when we sleep.

Global superstar Hofesh Shechter's seminal work *In your rooms* is a visceral exploration of society's chaotic energy and inner tensions. Shechter's choreography brings together eight dancers in an electrifying performance, delving into the complexity of our collective existence with unflinching honesty.

Celebrate the marriage between the legacy and the future of ADC with something old, something new and something borrowed.

Season presented by ADC in association with QPAC. Supported by the QPAC 40 program, celebrating 40 years of curiosity, inclusion, gathering and stories.

Australasian Dance Collective also acknowledges the support of the Queensland Government, through Arts Queensland and QPAC, as presenting partner for the season of Blue.

RACHEL HEALY
CHIEF EXECUTIVE
Queensland Performing Arts Centre



Our warmest congratulations to
Australasian Dance Collective (ADC)
on this 40th anniversary season.

How wonderful that we have 'grown up' together and share this milestone birthday. As we have been reflecting on our own journey over the last four decades, we can genuinely say that ADC has been alongside us both literally and philosophically.

From our very beginnings we've both been about gathering people together for shared experiences, championing the creation of new work and celebrating collaboration in all its forms. ADC's line-up for this *Blue* season beautifully illustrates our shared passion for honouring heritage and origins, drawing on local and national talent across different artforms, and bringing the world's best to our stages.

The three works celebrate an extraordinary 40 years for a company that has punched well above its weight while working at the forefront of contemporary dance and consistently defying expectations. Whether in its original form as Expressions Dance Company created by the visionary Maggi Sietsma AM, under the creative direction of Natalie Weir or in its latest iteration under the unstoppable Amy Hollingsworth, this company can never be accused of sitting still.

Constantly exploring the next collaboration, always challenging what or where dance could be, refusing to be boxed in or labelled and ever seeking out new audience experiences: that is ADC. And we hope that never changes. Here's to the next 40 years!

AUSTRALASIAN DANCE COLLECTIVE



A 40-Year History Denise Richardson

Australasian Dance Collective (ADC), formerly known as Expressions Dance Company until 2018, was born of a real need to foster professional contemporary dance in Queensland when there were few job opportunities for dancers in the state.

The multi-award-winning company has since captured the imagination of critics and dance lovers alike during its forty years of operation, receiving significant national recognition, including a Sidney Myer Performing Arts Award, three Helpmann Awards, and three Australian Dance Awards. The company is also justifiably proud to be Australia's only succession-structured performing arts company exclusively led by female artistic directors.

The incorporation of Expressions — the Queensland Dance Theatre Limited, occurred on November 12, 1984. Founded by Maggi Sietsma AM and her partner Abel Valls, the aim of the company was to promote and develop Australian choreographers and dancers. Six dancers, (three from what is now Queensland University of Technology), were offered positions. Natalie Weir, who would become a major creative influence in the company, was offered a position in the primary school's tour group.

Expressions' first official season, *First Expressions*, opened to glowing reviews. Running from May 7 to 14, 1985 at the Brookes Street Theatre in Fortitude Valley, the program comprised works by Sietsma, Weir, (in her first choreographic commission), and then Queensland Ballet Principal Artist, Rosetta Cook.

To begin with, dancers could only be paid when performing, and it was several years before either Sietsma or Valls would draw a wage. The company office was a small room under their house, with rehearsals held at the Brisbane College of the Arts. The move to city premises at 99 Elizabeth Street late in 1987 finally gave the company a permanent, albeit cramped home, but it wouldn't be until 2001 that its move to the Judith Wright Arts Centre was secured.

Initially Sietsma commissioned works extensively from well-known Australian contemporary dance choreographers, and although such commissions continued, maintaining the company's commitment to diverse and innovative dance, Sietsma soon became the company's primary creator, providing a constancy of vision that was shared by Valls. Valls not only steered the company safely through fiscally lean times as its General Manager but also contributed hugely to the company's creative output as composer and lighting designer.

By 1989 Expressions had established a clear framework of performances within a main season, an experimental season for young choreographers, and tours to regional centres of Queensland. National and international tours were planned, state funding for the company increased 300%, and the company's clear commitment to education was now a regular part of its annual program.

From 1990 Sietsma's interest in using spoken text to dramatically enhance her work grew, and actor Jennifer Flowers was engaged as dramaturge and voice coach. The 1992 season of *On the Edge* featuring three works all using spoken text, broke box office records. Ultimately Sietsma would create 38 mostly full-length works for Expressions, notably *Richard 3*, *The 5th Door*, and her final 2008 work, *On Thin Ice*, a dystopian exploration of climate change, that many thought her best.

In retrospect Expressions can be credited with underpinning much of the early growth of contemporary dance in Queensland, nurturing the development of young dancers and choreographers, many of whom went on to have international careers, and instrumental in the development of dance as a subject for Queensland primary and secondary schools. Over 25 years, the company became Australia's leading exponent of dance theatre, celebrated for its unique synthesis of contemporary dance with cutting edge dramatic theatricality, while a series of highly acclaimed international tours across Asia, the Americas, and Europe not only elevated the company's global profile but also fostered creative collaborations with diverse artists and cultural institutions worldwide.

However, any growth was always defined by company funding levels, and in a decision made in light of massive Arts Queensland cuts, including guidelines insisting on renewal of direction, Sietsma and Valls reluctantly announced their resignations on June 27, 2008. It was time for change.

Natalie Weir was announced as the new Artistic Director beginning January 2009 — a natural choice given her long association with Expressions. Believing continuity of dancers was vitally important for the creation of great work she committed to maintaining the ensemble-based structure of the company, (now to be known by its acronym EDC), and its focus on education. In fact, Weir's push for a full-time ensemble would eventually achieve 44 – 45 weeks' annual employment for the dancers.

Weir would be in the position for ten years, her tenure marked by critical acclaim, and audience and activities growth. Credit for much of that growth, including clear forward planning, both fiscal and operational, also belongs to Libby Lincoln, Executive Director/CEO from 2009 to 2016.

In a distinct departure from the company's previous creative direction, Weir's works explored the human condition where deep emotion was often expressed by the most finely nuanced movement. Her first signature work, the award-winning *Where the Heart Is*, saw a return to the Playhouse for the company, and the beginning of a ten-year partnership with QPAC. It also saw the incorporation of live music for this and every one of Weir's five subsequent signature works.

Weir was intent on exploring collaborations: with other artists, musicians, and designers; with a range of music ensembles and performing arts companies including Opera Queensland; and an international collaboration articulated through EDC's Chinese Australian Dance Exchange Project, (strengthening connections made previously by Sietsma and Expressions), with leading contemporary dance companies BeijingDance/LDTX (2009), Guangdong Modern Dance Company (2015), and Hong Kong's City Contemporary Dance Company (2017). EDC also collaborated with Cathy Sharp Dance Ensemble, Switzerland, and Singapore Dance Theatre.

Alongside local performances, extensive national and international touring, and dance education workshops, income raising initiatives included the Brisbane Contemporary Dance Initiative, (BCDI). These weeklong bi-annual programs were, by 2018, attracting young dancers across Australia and internationally, while a long-standing goal to establish a youth ensemble was successfully advanced by a pilot program involving 30 young dancers, and officially launched in 2019. Meanwhile, a ground-breaking partnership with QUT Dance, Creative Industries continued to nurture the aspirations of young tertiary students, through training and company secondment opportunities.

Funding levels nevertheless continued to inhibit any significant growth, until a substantial increase for the 2017 – 2020 period left EDC in its strongest position for ten years. Feeling the time was right, Weir announced she would not extend her term beyond 2018. After an extensive recruitment process, Amy Hollingsworth was announced as her replacement.

Although a fine choreographer in her own right, current Artistic Director and CEO Hollingsworth's approach has been predominantly curatorial. Her vision includes extending the company's work in dance education and increasing collaboration opportunities with dancers and other artists to create an environment ripe with creativity. This environment, where artists and collaborators work collectively, was reflected in a name change for the company to Australasian Dance Collective (ADC).

The abrupt and devastating impact of COVID-19 saw ADC harness the strengths of its new vision, prioritising the reimagining of spaces and mediums, particularly exploring new works in the digital space. Throughout 2020 all opportunities

to engage with audiences and dance students were embraced, and ADC emerged from this difficult year with innovative digital content, a rich, engaging program ready to roll out, and some exciting new partnerships in the pipeline.

Aftermath was ADC's first main stage production since 2019, cementing the company's change of creative direction under Hollingsworth in a sell-out, critically acclaimed season at the Brisbane Powerhouse. The 2021 work was co-created by Hollingsworth and Company Artist Jack Lister (now Associate Artistic Director), in collaboration with award-winning musician Danny Harley of The Kite String Tangle.

2022 delivered a blend of new and existing creations, the momentum building throughout 2023 with three ambitious, groundbreaking works — *Lucie in the Sky*, harnessing dance and cutting-edge drone technology, created by Hollingsworth, followed by *Salamander* and *Halcyon*. Also in 2023, ADC launched its First Collective Residencies supporting First Nations choreographers, in partnership with BlakDance.

Meanwhile the company's commitment to fostering creativity and inclusivity across all age groups had already seen the launch of the ADC Youth Ensemble's inaugural season in 2019. The Mature Ensemble project followed in 2021, and finally in 2024, the creation of ADC's Pre-Professional Program, ready for an inaugural 2025 cohort.

By 2024 a resilient ADC was well positioned for further success, with its vision well realised, philanthropic support growing exponentially, and state and federal funding assured for the near future. As the company celebrates its 40th anniversary, the future looks very bright.

AMY HOLLINGSWORTH
ARTISTIC DIRECTOR & CEO
Australasian Dance Collective



It is such a joy to celebrate 40 years of extraordinary achievements in artmaking, innovation and community-building.

Over four decades, so many dedicated, bold and driven people have contributed to the legacy of this company, from dancers to board members, choreographers to executive directors, production to marketing, designers to creative collaborators — a veritable army of artists, arts workers and enablers who all intrinsically know and believe in the fundamental power of art, and more specifically of dance.

As we mark this milestone, I feel immense pride in the journey of this company. As Expressions, EDC and now ADC, this glorious company has weathered challenges, celebrated huge triumphs, and, through it all, remained true to a singular vision: to push the boundaries of what art can do and who it can reach.

I am so grateful for the privilege of being the current custodian of this wonderful company, and I am acutely aware that I stand on the bedrock of the vision and courage of the two remarkable women who led the company before me, founding Artistic Director Maggi Sietsma AM and her successor Natalie Weir. I often reflect on their legacies illustrated by their triumphs, their learnings and the impact they have had on our industry and this company.

In celebration of 40 years, I wanted to curate a program that embodies the marriage of the company's heritage and its future. When reflecting on how to marry them, I took inspiration from the old adage of something old, something new, something borrowed, something blue as it was believed to bring good luck in the future – from there the idea of the triptych emerged. It gave a framework for a triple bill that felt poetic and could hold space for many collaborators and creatives.

Something old, a reflective moment on a work from our past; something new, an opportunity to commission a new creation which is representative of the current company; something borrowed, a chance to present an incredible work that extends our dancers and will delight our audiences.

For our something old, I am thrilled to present this carefully curated excerpt of the beautiful work *When Time Stops* by Natalie Weir. This truly haunting and poetic work, with its soul-stirring score by Iain Grandage, sees our dear friends Camerata, playing alongside ADC's extraordinary dancers onstage. We are so very fortunate to have company alumna Riannon McLean returning as a guest artist to reprise her role.

Our something new is by one of Australia's most exciting choreographers, Melanie Lane. *Glass Teeth* is full of her delicious blend of rhythm, hyper physicality and deeply expressive and witty creativity, brilliantly scored by her long-time collaborator Clark.

Our something borrowed is *In your rooms*, a seminal work by global superstar Hofesh Shechter. He is a choreographer that I had the privilege of working with, and I was part of the original cast of *In your rooms* and the experience of his visceral and exhilarating choreography left an indelible mark on me as an artist.

Together, these pieces illustrate the company's commitment to collaboration, creation and excellence. Each brings something different to the table in terms of movement, emotion and texture, and beautifully demonstrates the incredible talent of our company artists.

Finally, to you all, our friends both old and new, thank you for being with us to celebrate such a momentous occasion for the company. I want to extend my deepest gratitude for your unwavering generosity that has enabled this glorious company to thrive for 40 years.

Thank you for your support and belief in us and for being a part of the journey. Here's to the next 40 years of bold visions, inspired partnerships, and reimagined boundaries.

Let's make some more history.

NATALIE WEIR WHEN TIME STOPS [EXCERPT]

Created for Expressions Dance Company (now ADC) in 2013, *When Time Stops* was nominated for two Helpmann Awards.

What are the moments in a person's life where time seems to slow down or even stop?

These moments can be intensely dramatic. They linger in your psyche, and surface now and then through a word, sound or touch.

We meet 'The Woman', at her moment of death. The saying 'one's life flashes before your eyes' might be true given the intensity of our life moments.

I approach the work through a spiritual context centred on the notion of 'The Ferryman' who is portrayed throughout different art and literature. He transports a person's soul across the sea and releases it.

In revisiting this work for ADC's season, *Blue* I was asked by Artistic Director & CEO Amy Hollingsworth if it would be possible to reimagine a 25-minute excerpt for the company's 40th anniversary season. Working with Amy, we agreed on sections that formed a narrative from within the existing 75-minute work.

It has been a privilege to work with the stunning artists of ADC, and to work alongside Riannon McLean, as she reprises the role that was created with her. Riannon is an exceptional artist, and these moments revisiting this work have been intensely personal.

My thanks the magnificent Camerata, to Iain Grandage for his emotional score, and designer Bill Haycock and original lighting designer David Walters for their collaboration on this revised version. I acknowledge the original cast that created the movement alongside me. Thanks also to lighting designer Ben Hughes for his evocative lighting design.

Thank you to Amy and ADC for acknowledging the 40 years of this iconic company, which I was so proud to lead for 10 years, Amy has been an exceptional leader over the last 7 years. I would also like to acknowledge Maggi Sietsma and Abel Valls for their vision in founding this company for Queensland, lighting the spark for the generations of artists to come.

The dancers' commitment brings new energy and vision to the work. They are responsible for bringing it to life.

Creatives

CHOREOGRAPHY

Natalie Weir

COMPOSITION

Iain Grandage

ORIGINAL COSTUME & SET DESIGN

Bill Haycock

ORIGINAL LIGHTING DESIGN

David Walters

LIGHTING REALISATION

Ben Hughes

PERFORMED BY

ADC Company Artists,
Guest Artist Riannon McLean, and
Camerata — Queensland's Chamber Orchestra

CAMERATA — QUEENSLAND'S CHAMBER ORCHESTRA

Violin

Brendan Joyce*
Jonny Ng*
Sally-Ann Djachenko
Yuro Lee^
Claire Litwinowicz
Jason Tong
Allana Wales

Viola

Alice Buckingham*
Sophie Ellis

Cello

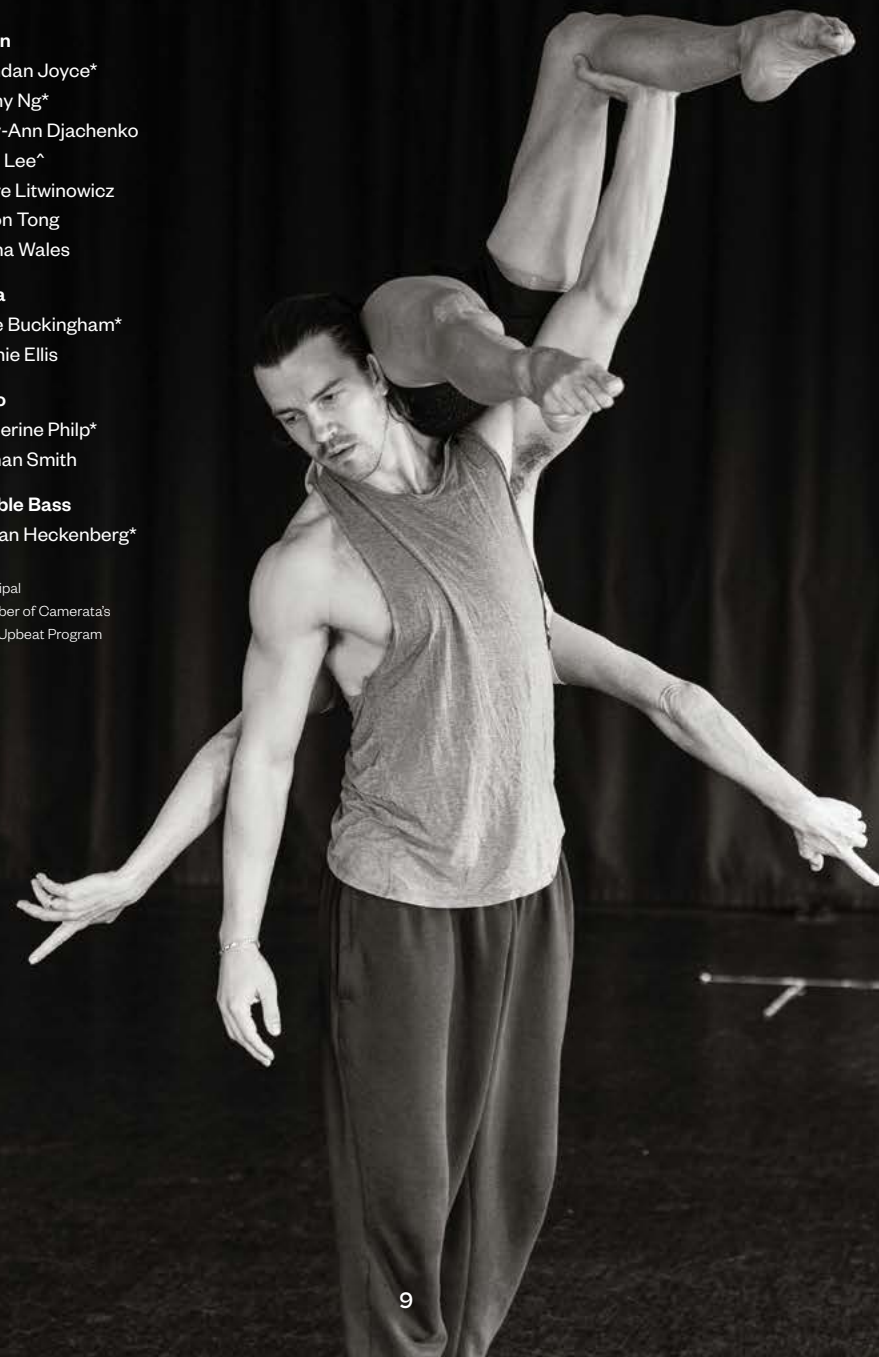
Katherine Philp*
Nathan Smith

Double Bass

Marian Heckenberg*

*Principal

^Member of Camerata's
2025 Upbeat Program



MELANIE LANE GLASS TEETH

Glass Teeth is a speculative fiction that explores the mythologies and architecture of dreamscapes.

Six dancers embody the figures of dream messengers, journeying through a terrain of surreality and codified absurdity.

Inspired by Greek mythology and seminal visual artists such as Salvador Dali, Hieronymus Bosch and Gertrude Abercrombie, *Glass Teeth* dissects re-occurring motifs that are shared in the dream realm, summoning a dance that casts spells, sends warnings and reaches towards the underworld.

With an original score by long time collaborator Clark, costume design by local fashion hero Gail Sorronda and lighting design by Ben Hughes, *Glass Teeth* transports through a language of gothic world building and the slippery contours of the mind.

The collective invites audiences to enter a parallel reality, one that stretches beyond the limits of the body and the constructs of the stage.

Glass Teeth is imagined as one dream, danced from beginning to end, witnessed with our mind and eyes wide open.

Special thanks to Amy and the ADO team for inviting me to celebrate this pivotal milestone in the history of Brisbane's flagship contemporary dance collective.

Creatives

CHOREOGRAPHY	Melanie Lane
MUSIC BY	Clark
LIGHTING DESIGN	Ben Hughes
COSTUME DESIGN	Gail Sorronda
PERFORMED BY	ADC Company Artists

HOFESH SHECHTER IN YOUR ROOMS [EXCERPT]

First premiering in London in 2007, *In your rooms* is a visceral exploration of chaos, conflict and human emotion.

Performed against a haunting original score composed by Shechter himself, the gritty and electrifying choreography of *In your rooms* lays bare the emotions we bury beneath the surface, revealing a provocative and enduringly relevant depiction of the human experience.

In your rooms is presented in association with Hofesh Shechter Company.

Creatives

CHOREOGRAPHY & MUSIC

Hofesh Shechter

ORIGINAL MUSIC DIRECTOR

Nell Catchpole

ORIGINAL LIGHTING DESIGN

Lee Curran

ORIGINAL COSTUME DESIGN

Elizabeth Barker

LIGHTING REALISATION

Ben Hughes

STAGER

Sam Coren

PERFORMED BY

ADC Company Artists, Sam Coren,
Hayley Corderoy and Te Atawhai Kaa
(ADC Pre-Professional Students)



THE CREATIVES OF BLUE



NATALIE WEIR

Choreographer — *When Time Stops*

Australian choreographer Natalie Weir is known internationally for her highly physical partner work, her organic movement style, storytelling and emotion through dance. Natalie completed an Associate Diploma of Performing Arts at the Queensland University of Technology in Brisbane. She was a founding member of Expressions Dance Company (EDC), now Australasian Dance Collective (ADC) and was offered her first choreographic commission by ADC Artistic Director Maggi Sietsma at the age of 18.

In her 30-plus year career, she has created major new works for world class companies such as Queensland Ballet, The Australian Ballet, West Australian Ballet, Expressions Dance Company, Dance North, Australian Dance Theatre, Houston Ballet, Singapore Ballet, Hong Kong Ballet, American Ballet Theatre and ABT Studio Company. Natalie was resident choreographer for The Australian Ballet and Queensland Ballet and was appointed Artistic Director of Expressions Dance Company in 2009, where she held that position until the end of 2018.

Natalie received the Choo San Goh Award for *Steppenwolfe*, created for the Houston Ballet in America, and was also the recipient of an Australia Council Fellowship.

Her works as Artistic Director of ADC earned the company and its artists 21 combined Helpmann Award and Australian Dance Award nominations. Her ADC signature productions include *where the heart is*, *R&J*, *When Time Stops*, *The Red Shoes*, *7 Deadly Sins*, *Behind Closed Doors* and *Everyday Requiem*. Her work *Jabula* has been performed all over the world, more recently by Ballet West in Salt Lake City and Singapore Ballet. In 2022 Natalie created *Goldberg Variations* for WA Ballet, which recently received an award from Performing Arts WA Awards, for most outstanding ensemble.

Natalie was appointed resident choreographer of Queensland Ballet by Artistic Director Li Cunxin from 2020 until 2024. Natalie created works for QB for the *Synergy* season, *Bespoke* in 2021 with the Jette Parker Young Artists, she created *Four Last Songs* for the *Bespoke* season with the QB artists in 2023 and has created 3 works for Queensland Ballet Academy's innovative *Soiree* seasons, as well as restaging *We Who Are Left* for Queensland Ballet's *Li's Choice* program.

Most recently, Natalie created a new work for the Queensland Ballet Academy's *Soiree* season, in collaboration with artist William Robinson, and *Dark Waves* for Singapore Ballet's *Passages* season. In early 2025 *Jabula* was performed by Texas Ballet Theatre, while *4Seasons*, originally created as a collaboration with ADC and Singapore Ballet will be performed by Queensland Ballet later in the year. Natalie is off again to create a new work for Singapore Ballet this year, and a new work for the Queensland Ballet Academy's *Soiree* season.



MELANIE LANE

Choreographer — *Glass Teeth*

Melanie Lane is an Australian choreographer and performer of Javanese/European cultural heritage.

She works across visual arts, theatre, music and film. Her work interrogates physical and cultural histories to explore current social mythologies and extrapolates these into surreal futures that are confounded, broken and reconfigured. These independent works have been presented globally at festivals and theatres in Europe, Indonesia, United States and Australia. Drawing on her European and Indonesian heritage Lane moves between cultural landscapes and influences.

Alongside commissions with WA Ballet, National Dance Company of Wales, Dance Theatre Heidelberg, Sydney Dance Company, Australasian Dance Collective, Dancenorth, Chunky Move, Schauspiel Leipzig and HAU Berlin, her collaborations extend to artists; Marrugeku/Bhenji Ra, Clark, Adena Jacobs, Amos Gebhardt, Leyla Stevens, Monica Lim and Rianto.

Her choreographic work for theatre and opera includes English National Opera's *Salome* (London, 2018), Burgtheater's *Trojan Women* (Vienna, 2022) and *Nosferatu* (Vienna, 2024) directed by Adena Jacobs.

Melanie won the prestigious Keir Choreographic Award in 2018 and the 2017 Leipziger Bewegungskunstpreis in Germany, and has been nominated for both Green Room and Helpmann awards as both a choreographer and a dancer including the Shirley McKechnie Award for Choreography (2020).

Melanie was 2023/24 Choreographer in Residence at Chunky Move, former Resident Artist at The Substation, 2015 resident director at Lucy Guerin Inc., Associate Artist at QL2 and was a 2023/24 Australia Council for the Arts Fellow.

In 2024, Melanie launched her project *Corps Conspirators*. This initiative, supported by Creative Victoria and led by Melanie Lane, is a project exploring collaborative choreographic practices, multi-artform experimentation and transcultural experience.

THE CREATIVES OF BLUE



HOFESH SHECHTER

Choreographer — *In your rooms*

Choreographer, Hofesh Shechter OBE, is recognised as one of the most exciting artists making stage work today, renowned for composing atmospheric musical scores to compliment the unique physicality of his movement.

He is Artistic Director of the UK-based Hofesh Shechter Company, formed in 2008. The company are resident at Brighton Dome and Shechter is an Associate Artist of Sadler's Wells.

Shechter's repertoire for the company includes *Uprising* (2006), *In your rooms* (2007), *The Art of Not Looking Back* (2009), *Political Mother* (2010), *Political Mother: The Choreographer's Cut* (2011), *Sun* (2013), *barbarians* (2015), *Grand Finale* (2017), *SHOW* (2018) and *POLITICAL MOTHER UNPLUGGED* (2020). *Grand Finale* was nominated for an Olivier Award for Best New Dance Production.

Shechter has also staged and choreographed works on leading international dance companies including the Alvin Ailey American Dance Theater, Batsheva Ensemble, Candoco Dance Company, Cedar Lake Contemporary Ballet, Nederlands Dans Theater 1, Paris Opera Ballet, Royal Ballet and Royal Ballet Flanders.

He has choreographed for theatre, television and opera, notably at the Metropolitan Opera (New York) for Nico Mulhy's *Two Boys*, the *Royal Court on Motortown* and *The Arsonists*, the National Theatre on *Saint Joan* and for the Channel 4 series *Skins*. As part of #HOFEST, a four-week festival celebrating Shechter's work across four iconic London venues, he co-directed Gluck's *Orphée et Eurydice* with John Fulljames at the Royal Opera House. In 2016, he received a Tony Award nomination for his choreography for the Broadway revival of *Fiddler on the Roof*.

In 2018, Shechter was awarded an honorary OBE for Services to Dance and the company's first dance film, *Hofesh Shechter's Clowns*, was broadcast by the BBC in September to great acclaim.

In 2020, Hofesh Shechter Company was named the winner of the Fedora — VAN CLEEF & ARPELS Prize for Ballet for *LIGHT: Bach Dances*, in collaboration with Royal Danish Opera and co-directed by Hofesh Shechter and John Fulljames. Shechter's *Double Murder* premiered in 2021.



SAM COREN

Stager and Guest Artist
— *In your rooms*

Sam's introduction to dance started at an early age when his mum sent him to local community classes. Many years of community dance later Sam attended London Contemporary Dance School obtaining both BA (Hons) and MA degrees in performance and choreography.

He has worked with Jasmin Vardimon Company, Clod Ensemble, Gecko Theatre, Royal Opera House, The Farm and spent six years as a senior member of Hofesh Shechter Company. As well as working extensively on film as a performer and movement director with English National Ballet, Jon Hopkins, FKA Twigs, Chemical Brothers, Uber, Myer, and Universal Pictures amongst others.

Sam has a large repertoire of his own work that has been commissioned and performed internationally. His practice is a blend of eclectic artistic elements, merging Clowning, Mask, and Mime with intricate choreography. The result is a body of work characterised by satire, dark humour, and absurdism. Sam has been working between Europe and Australia since 2021.

Sam joined Australasian Dance Collective as Rehearsal Director in 2024.

THE CREATIVES OF BLUE



IAIN GRANDAGE

Composer — *When Time Stops*

Iain Grandage recently completed a five year tenure (2020–2024) as Artistic Director of the Perth Festival where he was celebrated for bringing a sweeping sense of place to the Festivals he curated, with a strong commitment to Noongar artists and stories standing alongside events of scale like *Highway to Hell*.

Previously, he has been Artistic Director of the Port Fairy Spring Music Festival, curated the fine music program for the Adelaide Festival (Chamber Landscapes) and been Composer-in-Residence with the WA Symphony Orchestra. He has received the prestigious Sidney Myer Performing Arts Award, been awarded an Honorary Doctorate from UWA and is the 2023 West Australian of the Year for Culture & the Arts.

Over his 30 year career in the performing arts, he has become one of Australia's most highly regarded collaborative artists. He has been music director for large scale events for Perth, Melbourne, Sydney and Adelaide Festivals, and has an extensive track record of collaboration with Indigenous artists across the country. He has won Helpmann Awards for his compositions for Theatre (*Cloudstreet*, *Secret River*), for Dance (*When Time Stops*), for Opera — with Kate Miller-Heidke (*The Rabbits*), for silent film — with Rahayu Suppangah (*Satan Jawa*) and as a music director for Meow Meow's *Little Match Girl* and *Secret River*.



CLARK

Composer — *Glass Teeth*

Born in London, Clark is a UK music producer who has worked across theatre, installation, dance and film.

His records are released on Warp Records, Throttle Records and Deutsche Grammophon and his live sets have toured throughout Europe, Asia, Australia and the United States.

Most recently Clark has developed scores for film and TV including *The Last Panthers*, *Kiri* and Stephen King mini-series *Lisey's Story*, collaborating with string ensembles and soloists intertwined with his electronic craft.

Chris has frequently collaborated with choreographer Melanie Lane, scoring her works *Tilted Fawn*, *Held*, *Merge*, *Nightdance*, *Re-Make*, *Wonderwomen*, *Personal Effigies*, *Crushd* for Nagelhus Schia Productions and *Woof* for the Sydney Dance Company. Other collaborations for theatre include *Macbeth* for The Young Vic London and *Sentinel* for Antony Hamilton/Skanes Dansteater.

His 2015 and 2017 live shows, choreographed by Melanie Lane toured across 35 international venues including Moma PS1 New York, Funkhaus Berlin and Sonar festivals in Barcelona/Istanbul.

Clark's collaborations as sound designer include location based digital artists Blast Theory in Suffolk UK and for Cannes Lions New Directors Showcase. He has completed re-mixes for Massive Attack, Depeche Mode, Max Richter, Thom Yorke, Nils Frahm and Battles.

Clark is a 2020 Green Room Award nominee for his score for Sydney Dance Company's *Woof*.

THE CREATIVES OF BLUE



BEN HUGHES

Lighting Design — *Glass Teeth*
Lighting Realisation — *When Time Stops* and *In your rooms*

Ben Hughes is an award-winning lighting designer for theatre, dance and opera.

His designs have appeared on stages both throughout Australia, and internationally. He is Associate Artistic Director of The Danger Ensemble.

Credits include: for Australasian Dance Company, *Three 2.0*, *Forgery*, *Aftermath*, *The Dinner Party (The Host)*; for Queensland Ballet, *Strictly Gershwin*, *The Masters Series*, *Giselle*; for Queensland Theatre, *The Almighty Sometimes*, *The Sunshine Club*, *Return to the Dirt*, *Boy Swallows Universe*, *Triple X* (with Sydney Theatre Company), *Mouthpiece*, *Antigone*, *L'appartement*, *Twelfth Night*; for Sydney Theatre Company, *Poison of Polygamy* (with La Boite), *Black is the New White* (and national tour); for Melbourne Theatre Company, *37*; for QPAC, *Jersey Boys* (with Prospero Arts), *Is That You Ruthie?* (with Oombarra Productions), *Breaking the Castle*;

for Opera Queensland, *Don Giovanni*, *Mozart Airborne* (with Expressions Dance Company and Natalie Weir); for La Boite, *IRL*, *The Last Five Years*, *Away*, *Naked and Screaming*, *The Neighbourhood*, *From Darkness*; for Brisbane Festival, *Bananaland*, *Salamander*; for Prospero Arts, *Singing in the Rain*, *Wizard of Oz*; for Meryl Tankard, *Two Feet* (Adelaide Festival and Hong Kong Arts Festival); for Dead Puppet Society, *Legs on the Wall*, Brisbane Festival and Sydney Festival, *Holding Achilles*.

Ben won the 2023 Matilda Award for Best Lighting Design for *Salamander*, and has received Australian Production Design Guild Award nominations for *Medea*, *Twelfth Night*, and *Boy Swallows Universe*; and numerous Matilda Award nominations for Best Lighting Design including for *Boy Swallows Universe*, *L'appartement*, *Switzerland*, *Good Muslim Boy*, *The Crucible*, *John Gabriel Borkman* and *Mother Courage and Her Children* and for Best Set Design for *Caligula* (co-design).

Ben lectures in lighting design at Queensland University of Technology.



GAIL SORRONDA

Costume Design — *Glass Teeth*

Filipino Australian Gail Sorronda launched her eponymous label in 2005 at Australian Fashion Week after winning the Mercedes-Benz Start-Up award with her graduate collection, *Angel at my Table*.

Since then, Gail Sorronda's dark romantic designs have developed a cult following and captured the attention of some of fashion's most influential people. Dolce & Gabbana who cherry-picked Gail Sorronda to be stocked in their Spiga2 store in Milan, were quoted in *Vanity Fair* that Gail Sorronda was one of the top-selling labels in their store. Stefano Gabbana in *The Wall Street Journal* declared, "I love Gail Sorronda, it's my taste". The late Karl Lagerfeld also named Gail Sorronda "one to watch."

In 2012 Gail Sorronda opened the doors of her first permanent flagship boutique in James Street, Brisbane. Gail Sorronda's theatricality has been extended through working partnerships with Dark Mofo, MONA, Queensland Ballet, Australasian Dance Collective, National Gallery of Victoria, Urban Art Projects, Brisbane Festival, Disney, Chelsea Wolfe, Meg Washington, Michael Zavros, and other contemporary artists. Worn by the likes of Winona Ryder, SZA, Lorde, and Agathe Rousselle, Gail Sorronda's creative ingenuity resides in her ability to conceptually connect fashion with the ethereal and gothic. Gail Sorronda's designs weave thematic together into rhapsodies of fabric, poetry you can wear.



RIANNON MCLEAN

Guest Artist — *When Time Stops*

Riannon McLean was a member of Australasian Dance Collective (formally EDC, Expressions Dance Company) from 2007 to 2013, performing in such productions as *Virtually Richard*, *On Thin Ice* — Maggi Sietsma, *Where the Heart Is*, *R&J*, *Carmen Sweet* and *When Time Stops* — Natalie Weir.

A professional dance artist, creator and choreographer, her extensive experience as a professional performer, teacher and creator, spans 24 years.

Having worked both here in Australia and on the international stage with acclaimed choreographers and companies, Riannon has received continuous recognition for her strong and poignant character portrayals, beautiful maturity, skill, and finesse.

Riannon's renowned teaching capabilities, passion for education and mentorship qualities have seen her teach as a guest teacher and choreographer throughout Australia and for international companies and training schools.

She returned to the stage in 2022 performing in Richard Causer's *Apartment and Callosity* for the Encore season.

Riannon was the ADC Youth Ensemble Director from 2019 to 2024.

MEET THE COLLECTIVE



JACK LISTER

Associate Artistic Director
& Company Artist

Following his training at The Australian Ballet School, Jack Lister joined Queensland Ballet (QB) in 2014, performing and originating many featured roles in the vast classical ballet and contemporary repertoire.

After creating his first work for QB in 2015, Lister quickly established a name as a respected emerging maker, recognized in The Australian as “a young choreographer who is going places.” With an extensive portfolio of work made for Queensland Ballet and Australasian Dance Collective, Lister has also created internationally for the Birmingham Royal Ballet and Milwaukee Ballet, presented throughout Australia, United Kingdom, USA, China and Germany to critical and audience acclaim.

In January 2020, Lister joined Australasian Dance Collective as a Company Artist and was appointed Associate Choreographer with Queensland Ballet, and subsequently in January 2022, Lister was appointed Creative Associate of ADC.

Since joining ADC, Lister has collaborated on new creations and performed in works by Hofesh Shechter, Maxine Doyle, Melanie Lane, Gabrielle Nankivell, Cass Mortimer Eipper, Kate Harman and Amy Hollingsworth. For ADC, Lister has choreographed *Aftermath*, a co-creation with ADC Artistic Director, Amy Hollingsworth, and The Kite String Tangle's, Danny Harley. The sold-out season was met with audience and critical acclaim and went on to feature in three major festivals across Australia. *Still Life*, premiering in the first iteration of *THREE* at QPAC in 2021, was hailed as “exquisite, absorbing and poignant”, before touring nationally in 2022. Most recently, Lister created *Halcyon*, a multidisciplinary immersive dance-theatre work, lauded as “pushing contemporary dance into new areas” and “must be seen to be believed”.

Since 2018, Lister has also collaborated with director, Ryan Renshaw, creating dance films which have screened at film festivals globally. Their creations have gathered countless awards, nominations and screenings at prestigious film festivals and online platforms.

In January 2024, Lister was appointed as Associate Artistic Director of ADC. collaborated on new works such as *THREE 1.0*, *THREE 2.0*, *Lucie in The Sky*, *Salamander*, *Halcyon*, and *Relic*.



SAM HALL

Company Artist

Sam Hall is a dance artist, teacher, and emerging choreographer. He was born in Te Whanganui-a-Tara (Wellington, NZ) before his family moved to Kaurua Country (Adelaide, Australia) as a child. His practice primarily focuses on how dance can be a catalyst for unlocking vulnerability, leading to profound connection and understanding.

He graduated from the New Zealand School of Dance in 2016. The following year, he performed in William Forsythe's *One Flat Thing, Reproduced* with Strut Dance before joining Swedish company Norrdans for their 2017/2018 season as an apprentice. There he performed works by Mari Carrasco, Shahar Binyamini, Jarek Cemerek, and Helena Franzen as well as creating several short dance pieces for the company.

Hall then went on to join the cast of Punchdrunk's *Sleep No More in Shanghai* from 2018 to 2020.

He returned to Australia in 2020 and began working with Australian Dance Theatre and Lewis Major Projects, performing in numerous works by both companies over the following two years. He also began creating his first full length work *Womb*, which premiered in 2022. Sam then worked with Art of Spectra in Gothenburg, Sweden from 2023 to 2024.

Hall is a certified Countertechnique teacher since 2022 and has taught at dance companies and training institutions around the world.



LILLY KING

Company Artist

Originally from Boorloo/Perth, Lilly King studied at the Western Australian Academy of Performing Arts graduating with a Bachelor of Dance (Elite Performance). As an independent artist Lilly performed with numerous choreographers such as Brooke Leeder, Sally Richardson, Scott Elstermann, Scott Ewen & Stephanie Lake as well as working on multiple film endeavours with Beautiful Pictures and most recently, Molasses Pictures. King was also a founding member of Syndicate Performance, co-creating numerous shows in a creatively collective format.

In 2019, she was awarded Best Newcomer in the Performing Arts Awards WA for her roles in Brooke Leeder's *RADAR* and Scott Elsterman and Shona Erskine's *BANG! BANG!*.

Since joining ADC in 2022, King has performed in various works by esteemed choreographers Amy Hollingsworth, Cass Mortimer Eipper, Jenni Large, Jack Lister, Maxine Doyle and Melanie Lane.

Lilly is continuously interested in finding connection to people and places through nostalgia, and finding absurdity in the everyday mundane.

MEET THE COLLECTIVE



TAIGA KITA-LEONG

Company Artist

Born and raised in Sydney, NSW, Taiga Kita-Leong is a Japanese/Chinese artist specialising in contemporary dance and the street styles of House and Hip-Hop. He refined his artistry through Sydney Dance Company's Pre-Professional Year (2020/21).

In 2022, he made his professional debut at the Sydney Opera House in Ohad Naharin's *DECADANCE* with Sydney Dance Company for Sydney Festival. That same year, Kita-Leong worked across fashion, commercial, and theatre projects, including touring *The Rivoli* by Miranda Whelan with Dance Makers Collective, performing in the Jordan Gogos show for Australian Fashion Week.

In 2023, he appeared in Meryl Tankard's *KAIROS* and debuted his choreographic solo *And From Here*. He later joined Australasian Dance Collective as a Company Artist, performing in works by Amy Hollingsworth, Jack Lister, Stephanie Lake, Jenni Large, and Alisdair MacIndoe.

Most recently, in 2025, he collaborated with Sue Healey in *AFTERWORLD* that premiered at Bell Shakespeare for Sydney Festival.



LILY POTGER

Company Artist

Hailing from Garlambirla (Coffs Harbour), Lily Potger trained with Rambert School of Ballet and Contemporary Dance in London.

They are a multidisciplinary artist working across mediums of performance, textiles and costume design working with found materials.

During their career, Potger has worked most notably with, Hofesh Shechter, Christopher Bruce, Anthony Matsena, The Bait Fridge and Australasian Dance Collective. They have performed in the UK and Australia where they continue to facilitate workshops and classes that provide spaces for the exchange of knowledge and the strengthening of community bonds.

Since returning from the UK, Potger has created and collaborated on works focusing on access and sharing between community and art across Australia.



GEORGIA VAN GILS

Company Artist

Georgia Van Gils is an Australian movement artist, graduating from the New Zealand School of Dance in 2017. Georgia's career has evolved, mainly as a freelance artist collaborating with renowned choreographers and companies across Australia and abroad. She joined Australasian Dance Collective in 2024, premiering in Alisdair MacIndoe and Jenni Large's pieces as part of the *THREE* season.

Over the years, Van Gils has worked with companies such as Legs On the Wall, STRUT Dance, Co3, The Farm, and Kristina Chan. She performed Hofesh Shechter's *the bAD* in 2020, Tanja Liedtke's *Construct* in 2021 and Crystal Pite's *10 Duets on a Theme of Rescue* in 2023. Most recently she performed in the premiere of Stephanie Lake's new work *The Chronicles* as part of Sydney Festival. In 2023, Van Gils was awarded the Inaugural STRUT+CO3 Fellowship.

Her interest in movement manifests in a self-practice that experiments with weaving spatial design, audience experience, and theatricality to build new worlds.



HAYLEY CORDEROY

ADC Pre-Professional Program Student

Performer — *In your rooms*



TE ATAWHAI KAA

ADC Pre-Professional Program Student

Performer — *In your rooms*

MEET THE COLLECTIVE

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Acknowledgement	The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government through Arts Queensland. The Honourable John-Paul Langbroek MP Minister for Education and the Arts Sharon Schimming Acting Director-General, Department of Education QPAC rests on the lands of the Jagera and Turrbal peoples. We acknowledge the Traditional Custodians of this country and recognise their rich cultural heritage and enduring connection to the land, waters and skies. Aboriginal and Torres Strait Islander peoples are this country's original storytellers, and it is our privilege to continue to share stories and be a place of gathering on this land that has been a meeting place for millennia.
Thank you to our donors	QPAC warmly thanks our key donors who help us engage broadly across the state and continue enriching lives through performing arts. Tim Fairfax AC and Gina Fairfax AC, Dr Lee and Professor Peter Coaldrake AO, Leigh Tabrett PSM, Susan Rix AM, Julian Myers, Dr Sally Pitkin AO, Dare Power, Dr Cathryn Mittelheuser AM, Sandi Hoskins, Lance and Suzanne Hockridge, Leigh Wheeler, Judith Musgrave Family Foundation, Queensland Community Foundation, de Groot's Charitable Fund, Joachim and Paula Erpf, Dr Colin and Mrs Noela Kratzing, Barbara Snelling, Frank and Karen Alpert, Dr Ailbhe and Dr Frank Cunningham, Jenny Morton, Klaus Beckmann and several donors who wish to remain anonymous. We give heartfelt thanks to QPAC's Principal Partners Hyundai and MinterEllison.

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Photography David Kelly.

FROM STUDIO TO STAGE INSIDE ADC'S PRE-PROFESSIONAL PROGRAM

Our Pre-Professional Program aims to cultivate creative, versatile and employable dance artists, with strong and diverse artistic voices and excellence in technical and performance capabilities.

Inaugural student Hayley Corderoy shares her experience in the program, and what it's been like to work with ADC's Company artists on *In your rooms* as part of our 40th anniversary season *Blue*.

— Tell us about yourself and your journey to joining ADC's Pre-Professional Program

I am 19 years old and originally from the Central Coast of NSW, but now I live in Brisbane where I am undertaking the inaugural Pre-Professional Program year at ADC. After two years of full-time training in Sydney, it was after attending the 2024 ADC Intensive—my first exposure to the company—that my interest in the Pre-Professional Program sparked from the connection I felt with the company practice.

— What drew you to ADC's Pre-Professional Program?

Entering my third and final year of training, I was drawn to ADC's Pre-Professional Program by the unique professional experience it offered. Throughout the program we have regular opportunities for hands-on industry experience including participating in company class, observing rehearsals and attending company performances and networking events. Additionally, the physical and practical skills I am gaining everyday are guiding the development of my artistic individuality and serving to support my emergence into the professional scene.

— Can you tell us about your experience joining the company for *In your rooms* as part of *Blue*?

It has been such an exciting opportunity to be able to rehearse and perform alongside ADC's Company Artists in Hofesh Shechter's *In your rooms*. I have been gifted invaluable time to work as a professional artist and experience the realities of rehearsing, producing and staging a show. I am incredibly grateful for this opportunity and so appreciative of the Company Artists who have been so kind and welcoming throughout the whole experience.

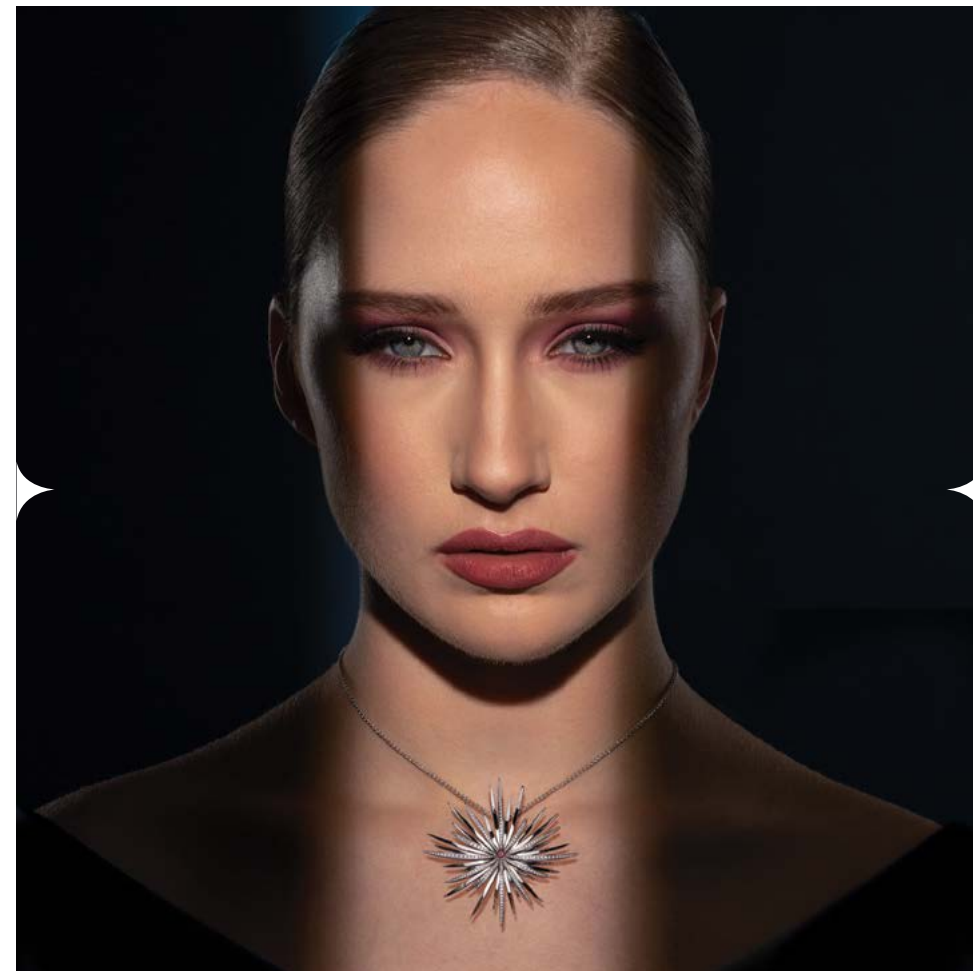
— Why would you recommend ADC's Pre-Professional Program to young and emerging dance artists?

I would recommend the Pre-Professional Program to all emerging dance artists, whether wishing to find their place in a professional company or work in the freelance scene. Throughout my time thus far, I've found the program to be tailored well to all those who want to expand their professional experience while gaining invaluable physical training and mental development. It's been so valuable gaining access to unparalleled professional opportunities and time with the company artists, and I've really appreciated the extensive care and support I have received beyond just the physical training from both Program Coordinator Alison Currie and the broader collective.

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