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### 7.30 pm Justene Williams and Emma Saunders

A three-way conversation between visual artist Justene Williams, choreographer and collaborator Emma Saunders, and Salon facilitator Erin Brannigan on the various roles that choreography takes in Williams' work, which incorporates costume design, video, sculpture, installation and performance.

**Justene Williams** (Sydney) is known for making multi-channel videos, often combining one-off performances and installations that feature a heady mix of sound, lighting and post-production techniques. Her works, such as the recent re-imagining of the futurist opera *Victory Over the Sun* for the 20<sup>th</sup> Biennale, draw on an array of sources for subject matter: early twentieth-century avant-garde art and theatre, her personal experience of dance classes, time spent in her father's wrecking yard, and popular culture.

**Emma Saunders** (Sydney) is a dancer, curator, choreographer and co-founder of The Fondue Set with Jane McKernan and Elizabeth Ryan. She was the inaugural Dance Curator at Campbelltown Arts Centre (2009–2012), where she co-curated a series of projects that examine community, location, exchange, culture, age and the interdisciplinary nature of making dance work. *What I Think About When I Think About Dancing*, curated with Lisa Havilah, examined the intersection between dance and visual art.

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### 7.50 pm Closing statements – Erin Brannigan

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This event is part of the Performance Talks series presented in partnership with the School of the Arts & Media, UNSW Arts & Social Sciences for the 20<sup>th</sup> Biennale of Sydney.

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20<sup>th</sup>  
BIENNALE  
OF SYDNEY

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## Choreography and the Gallery

### A one-day salon at the Art Gallery of New South Wales

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**Facilitator:** Erin Brannigan

**Participants:** Phillip Adams, Deanne Butterworth, Matthew Day with Sasha Brice, Agatha Gothe-Snape, Helen Grogan with Geoff Robinson, Anneke Jaspers, Shelley Lasica, Jo Lloyd, Hannah Mathews, Bree Richards, Stephanie Rosenthal, Emma Saunders, Brooke Stamp, Tang Fu Kuen, Lizzie Thomson, Justene Williams

Choreography and the Gallery is a one-day 'salon' exploring the creative and discursive territory between 'the choreographic' and the institutions and practices of art: the gallery or museum as a destination and organisation; the circumstances, conditions and objects one is surrounded by in these places; and the work of artists. Inspired by ideas of the 'in-between' and the blurring of art forms that are central to the 20<sup>th</sup> Biennale, this event brings together artists and thinkers working across practices and concepts now shared by both art and dance.

Each participant has been invited to give a 20-minute presentation on what is uppermost in their mind in relation to choreography, dance and the gallery. Participants had the choice of presenting in the Centenary Auditorium or the Central Court of the Art Gallery of New South Wales.

# Centenary Auditorium

2–5.20 pm

**2 pm Welcome – Sarah Rodigari, Melissa Ratliff and Erin Brannigan**

Dr. Erin Brannigan is a Senior Lecturer in Dance in the School of English, Media and Performing Arts and works in the fields of dance and film as an academic and curator. Her current research explores the condition of dance within the broader field of the contemporary arts through its relationship with other art forms in intermedial practices.

**Melissa Ratliff** is Curator and Manager of Public Programs and Education at the Biennale of Sydney.

**Sarah Rodigari** is Public Programs Producer at the Art Gallery of New South Wales.

**2.10 pm Anneke Jaspers**

Anneke Jaspers will discuss a number of recent projects that bring choreography and dance into dialogue with collections.

**Anneke Jaspers** (Sydney) is a curator and writer with an interest in situational and research-based art practices. Over the past decade she has organised exhibitions with a live dimension and performances outside of exhibition frameworks in a range of institutional and experimental contexts, including at the Art Gallery of New South Wales where she is currently Curator of Contemporary Art.

**2.35 pm Agatha Gothe-Snape and Brooke Stamp**

Brooke Stamp and Agatha Gothe-Snape will alternately recall and reflect upon in 562 words the four projects in which they have worked together: 3 Ways to Enter and Exit 2011, *Inexhaustible Present* 2013, *Tearaway* 2014 and *Here, An Echo* 2016.

**Agatha Gothe-Snape** (Sydney) uses language and choreography as her chosen mediums – to question our relationships to one another, to art, and to the contexts and histories in which all these things are situated.

**Brooke Stamp** (Sydney) is a choreographer and performer working across dance and visual art contexts. Her works fundamentally draw from hyperreal rhythms inherent to the movement of the universe, the earth and the human body, as well as relationships to scientific, mystical and spatial experiences of time.

**3 pm Tang Fu Kuen: Presenting and Producing Choreographic Projects in the Gallery Context**

Using some case studies, Tang Fu Kuen will discuss his experiences in taking on challenges of curating and producing performance works with/in the museum and gallery situation, highlighting the material conditions

that exert upon the perception of the enactments. **Tang Fu Kuen** (Bangkok) is an independent dramaturg, curator and producer of contemporary performance and visual fields, working in Asia and Europe. He was the curator of the Singapore pavilion at the 53rd Venice Biennale, and has worked with the Singapore Arts Festival, Indonesian Dance Festival, In Transit Festival (Berlin), Exodos Festival (Ljubljana), Colombo Dance Platform (Sri Lanka) and Bangkok Fringe Festival, among others.

**3.25 pm Stephanie Rosenthal and Bree Richards**

Stephanie Rosenthal and Bree Richards discuss choreography in the context of the 20<sup>th</sup> Biennale of Sydney, making reference both to specific projects within the exhibition, and a curatorial approach.

**Stephanie Rosenthal** (London) is Artistic Director of the 20<sup>th</sup> Biennale of Sydney.

**Bree Richards** (Sydney) is Nick Waterlow OAM Curatorial Fellow at the Biennale of Sydney.

**3.50 pm Shelley Lasica (short presentation, followed by an additional presentation at 6.30 pm)**

**4 pm Hannah Mathews**

In this presentation, Hannah Mathews considers the relationship between curating and dramaturgy with a specific focus on the role of choreography and text in the 20<sup>th</sup> Biennale of Sydney.

**Hannah Mathews** (Melbourne) is Senior Curator at Monash University Museum of Art. She recently initiated an occasional series of projects that engage with choreography and the visual arts, including *Sharing Space*, a 12 month program that included a seminar with André Lepecki and workshop focused on notation across disciplines; and *Action/Response*, a 2-night cross-disciplinary program for the 2013 Dance Massive Festival.

**4.25 pm Matthew Day with Sasha Brice: Untitled**

Choreographer Matthew Day and video artist Sasha Brice collaborate for the first time on a video work made especially for Choreography and the Gallery at the Art Gallery of New South Wales. Screening followed by a skype.

**Matthew Day** (Melbourne/Amsterdam) is currently studying at the Amsterdam Masters of Choreography. His new work will premiere in November at Dancehouse, where he is Housemate Resident for 2016.

**4.50 pm Phillip Adams**

This lecture-demonstration will discuss Phillip Adams’ work, *After: An Immersive Installation*, in relation to ‘the body of the gallery’; Alien Encounter, Permission, Transmission and Evidence.

The mature artistic body enters the space.

**Phillip Adams** is the founder and Artistic Director of Phillip Adams BalletLab (PABL). His performing arts background spans a 25 year career in contemporary dance, including work with independent choreographers such as BeBe Miller, Trisha Brown, Irene Hultman, Sarah Rudner, Amanda Miller, Donna Uchizono and Nina Wiener, and commissions for The Australian Ballet, Arena Theatre, Chunky Move, Back to Back Theatre, Guangdong Modern Dance Company (China), Dance Works Rotterdam (Netherlands), City Contemporary Dance Company (Hong Kong), Tasdance, Sydney Mardi Gras and One Extra Co. He teaches workshops nationally and internationally.

**5.15 pm Helen Grogan (short presentation, followed by an additional presentation at 6 pm)**

**5.20–6 pm Break**

## Central Court

**Art After Hours 6–8 pm**

**6 pm Helen Grogan (assisted by Geoff Robinson): OBSTRUCTION DRIFT (AGNSW)**

In this presentation Helen Grogan considers the existing performative and spatial conditions of visual art institutions. Works [of all forms] developed for, or experienced within, visual art institutions exist in negotiation with parameters, procedures and disruptions specific to those contexts. A common procedure at AGNSW is the installation of self-standing barriers on the gallery floor. These obstructive objects act to delineate spaces – most commonly separating the space for ‘art’ from space for moving people. *OBSTRUCTION DRIFT* (AGNSW) borrows 20+ angle barriers from AGNSW to enact a performative and sculptural situation for the Central Court Gallery and its inhabitants. The work tests the potentiality for obstructions, parameters and demarcations – both spatial and conceptual – to destabilise, open, shift, drift.

**Helen Grogan** (Melbourne) has a spatial practice informed by studies in philosophy and choreography. Her work operates critically and dynamically with exhibition formats and modes of view. Works often incorporate explicit processes of flux, drift, layering, and reconfiguration as means to stretch potential temporalities and spatialities. Recently works have been exhibited at: Australian Centre for Contemporary Art, National Gallery of Victoria, Gertrude Contemporary, 2nd Tbilisi Triennial, Slopes, Rijksakademie and Stockholm Kulturhuset, among others.

**6.30 pm Shelley Lasica, Deanne Butterworth and Jo Lloyd: How How Choreography Works for 2016**

First presented in 2015 at West Space, Melbourne, *How Choreography Works* by Shelley Lasica, Deanne Butterworth and Jo Lloyd took place over six weeks and included current and archival performance, both onscreen and live, existing between bodies and objects. This further iteration, *How How Choreography Works* for 2016 continues the discussion of making a live work that exists between three people through time, ostensibly performed by Shelley Lasica.

Choreography can take on multiple forms and become many different things. Porous and mutable, it resides in how we think socially. *How Choreography Works* creates an experience that occupies a particular place at a particular time.

**Shelley Lasica** (Melbourne) is a choreographer and dancer whose practice is characterised by cross-disciplinary collaborations and an interest in the presentation of dance in various spatial contexts. Her work in choreography spans 30 years and includes work shown in Australia and internationally in a range of situations working with artists from a range of disciplines.

**Deanne Butterworth** (Melbourne) is a performer whose choreographic practice presently focuses on collaboration with other artists and working in outdoor spaces in proximity to existing sculptural works. Among others, she has worked and collaborated with Shelley Lasica (since 1996), Sandra Parker, Jo Lloyd, Phillip Adams BalletLab, Lee Serle, Brooke Stamp, Shian Law, Adva Zakai and Maria Hassabi.

**Jo Lloyd** (Melbourne) is a dance artist whose work has been presented in gallery spaces and theatres in Japan, New York, Hong Kong and Melbourne over the past 15 years. She has collaborated and performed extensively in the works of Shelley Lasica, Chunky Move (Gideon Obarzanek), Sandra Parker, Shian Law and Nicola Gunn, and was recently appointed as the Resident Director of Lucy Guerin Inc. for 2016.

**7 pm Lizzie Thomson: TACET: Rhythmic Composition (After Roy De Maistre’s Rhythmic Composition in Yellow Green Minor, 1919)**

Lizzie Thomson uses dance as a means of reflecting on *The Future of Disappearance*, curated by André Lepecki for the 20<sup>th</sup> Biennale of Sydney. She looks to the near future, following Mette Edvardsen’s *Time has fallen asleep in the afternoon sunshine*, a project for which she memorised *The Waves* by Virginia Woolf (1931). Her presentation negotiates an encounter, or a harmonious battle of attention, between the rhythmic text of *The Waves* and her own dancing.

**Lizzie Thomson** (Sydney) investigates a number of research areas in her practice including the transmission of ideas between bodies via gesture, rhythm and sensation; the nexus between dance and visual arts; the ethics of migrating dance practices across cultures; and the relationship between dance and words.