

OUT OF EARSHOT

1 - 10 June 2017
Chunky Move Studios
111 Sturt Street
Southbank

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RETHINKING
DANCE

Melbourne
International
Jazz 2 - 11
Festival June
2017

Concept and Direction: Kate Denborough

Performers: Anna Seymour, Myele Manzanza, Elle Evangelista, Timothy Ohl and Gerard Van Dyck

Design: Paul Jackson, Stephen Hawker and James Paul Jacob Shears on internship from the Faculty of VCA and Music, Production Course

Production Manager: Rebecca Poulter

Photography: Jeff Busby

Director's note:

Audiences often take it for granted when they attend a live performance that they will be guided through a story or theatrical experience by listening to text or music. But how does live performance translate through other senses?

Out of Earshot focuses on four different perspectives. Passion. Empathy. Exhilaration. Intimacy.

As a creative team, working collaboratively, we wanted to create a performance which could shift an audience's perception of sound. Instead of regarding silence as a lack of sound, we see it as a different kind of intensity and an individual state which can clearly translate emotion and feeling.

Considering that most daily communication is nonverbal we are aiming to tell a story with words of a different kind – through the body, through choreography and through visual effects.

Out of Earshot sits somewhere in the middle of truth and fiction. Based on stories we have learned and from research around the globe, it shows a glimpse of a multitude of experiences. It connects the cast, (as characters of sorts) and explores relationships which span both the physical and emotional, enabling verbal and non verbal expression. It demonstrates a story told through tenderness, intimacy and passion via a physical language.

Dance is the pinnacle of non verbal language. The body is a clear story teller and we use the body to full effect in *Out of Earshot*. Drumming and rhythm are equal partners in establishing the physical language which can express emotion as well as communicate the story.

This is only the second time KAGE has worked with live music. The role of music and sound within *Out of Earshot* aims to question the way hearing audiences perceive sound and to provide Deaf audiences access to music via a visual experience.

Additional activities

Thurs 8 June

Post-show Q&A with the ensemble and members of KAGE's Deaf Advisory panel. This will be Auslan interpreted and the entire show will be audio described.

Fri 9 June

Physical Sound workshop
Facilitated by Anna Seymour and Gerard Van Dyck.
1 - 4pm, Chunky Move.



OUT OF EARSHOT

PROJECT PERSONNEL

Concept and Direction:

KATE DENBOROUGH

Kate is recognised as one of Australia's foremost choreographers and directors of dance-theatre. She is an award-winning creator of original performances, which integrate the mediums of dance, theatre and visual artistry. In 1997 she co-founded KAGE with Gerard Van Dyck. As the Artistic Director of KAGE, Kate has devised, directed and/or performed in all the Company's works. Kate has choreographed new work for Australian Dance Theatre, Chunky Move, Victorian College of the Arts, Fling, Physical Theatre and Tascanda. Many of her works have won industry awards and national and international recognition. In 2013 Kate was recognised in The Australian Financial Review and Westpac Group 100 Women of Influence Awards. Kate also works as a freelance Choreographer and recently choreographed "Tis Pity: An Operatic Fantasia on selling the Skin and the Teeth" with Meow Meow by Richard Mills for Victorian Opera. Kate is currently developing new works in Japan and Norway.

Designers:

PAUL JACKSON

Paul has designed lighting for most of Australia's leading performing arts companies and has lectured in design at the University of Melbourne, RMIT University and Victorian College of the Arts. His work has featured in festivals and programmes in the United States, Asia, Europe and the United Kingdom. Paul was listed in The Bulletin's Smart 100 for 2004, was the Gilbert Spottiswood Churchill Fellow for 2007 and was an Artistic Associate at Malthouse from 2007-2013. Paul has received a number of Green Room Awards and nominations, and has also received a Sydney Theatre Award and an APDG award for lighting. Paul received the 2012 Helpmann Award for lighting design.

STEPHEN HAWKER

Stephen has been painting with light for the past 20 years. He was a student at the Western Australian Academy of Performing Arts before moving to Sydney. He has designed lighting for weddings, dance parties, theatre productions, dance, musicals and music events. He has lit shows for numerous companies over the years including: Arts Radar, Australian Theatre for Young People, Australian Chamber Orchestra, B Sharp, Belvoir, Flightpath Theatre, Griffin Theatre Company, Musica Viva, PlatForm 27, Queensize Productions, Shopfront Theatre, Showtune Productions, Siren Theatre Co, Malthouse Theatre, BighART and Sydney Theatre Company.

JAMES PAUL

James is a digital media designer specialised in sound, motion and environment. Recent work includes Number of the Machine (Antony Hamilton Projects, 2017), The Collected Works of Victor Bergman (The Family, 2016), Einstürzende Neubauten's Klagbewegung Maschin (20hz, 2016), Conviction (Zoey Louise Moonbeam Dawson Shakespeare Company, 2016), Calamity (Zoey Louise Moonbeam Dawson Shakespeare Company, 2015), META (The Second Cousins, 2014) and Menagerie (Daniel Schlusser Ensemble, 2013). He shares a Green Room Award with Darrin Verhagen & Michael Pulsford for Daniel Schlusser Ensemble's M+M (Daniel Schlusser Ensemble, 2014).

Production Manager:

REBECCA POULTER

Rebecca is a graduate of NIDA (Production). As Assistant Stage Manager: Dance Better at Parties, Australia Day, Blood Wedding, ZEBRA!, True West and The Comedy of Errors (Sydney Theatre Company), Interplay-International Tour, CounterMove (Sydney Dance Company), Strange Interlude, Thyestes (Belvoir), Blood Wedding (Malthouse Theatre). As Production Manager: Dangerous Liaisons (MTC Neon & Little Ones Theatre). As Production Stage Manager: The Ugly One, Shining City (Griffin Theatre Company). As Technical Stage Manager: Melbourne International Comedy Festival. As Stage Manager: My First Time (Kay & McLean Productions/SOH), Songs for the Fallen-Arts Centre Melbourne & NSW Regional Tour (Critical Stages), The Very Hungry Caterpillar Show-SOH, Brisbane, Adelaide (Michael Sieders Presents), Actor on a Box (Sydney Theatre Company).

KAGE Executive Producer:

CLARE MCKENZIE

Clare has a wealth of knowledge, passion for and experience in the arts sector. She is currently Executive Producer for KAGE and Industry Program Manager for Ausdance Victoria. Clare has significant experience in international market development and marketing gained through her previous positions at Circus Oz. Clare also has experience in music and literary management, having worked for acclaimed vocal group Coco's Lunch and independent bookstore Readings Booksellers. Clare completed her Masters of Arts Management at The University of Melbourne in 2010.

Education Consultant: Meg Upton (Arts-In-Sync)

Auslan interpreters: David Childs, Erin Gook, Jinaya

Meyers, Jacinta Hossack, Benji Hoopmann

Deaf Advisory Group: Luke King, Jessica Moody, Fiona Cook

KAGE Design Partner: Grosz Co. Lab (Ben Grosz and Laura Camilleri)

Props: Hans Van Dyck

Publicity: Ben Starick - Starling Communications

Video documentation: Gregory Erdstein - Moccasin

Performers:

GERARD VAN DYCK

After graduating from the Victorian College of the Arts, Gerard established KAGE with Kate Denborough in 1997 and has performed in nearly all of KAGE's award winning works throughout Australia and overseas. Gerard clocked up more than 50 performances of his solo work The Collapsible Man which won numerous awards. He has toured extensively with BalletLab and Polyglot Puppet Theatre. He is a regular guest on Triple R's Smart Arts Program discussing and reviewing dance across Melbourne. Gerard is a sought after teacher of dance, specialising in partnering technique and physical theatre. Gerard premiered and subsequently toured his second solo show Picnic through Victoria, South Australia and the ACT from 2015 through 2017.

ANNA SEYMOUR

Anna is a Melbourne-based contemporary dancer who was born profoundly Deaf. She completed a Bachelor of Creative Arts (Dance) in 2012 and has worked for various companies and choreographers including BalletLab and KAGE. Anna is a co-founder of The Delta Project (Collisions and Under My Skin) a dance company employing Deaf and hearing dancers. In 2016 Anna presented her first choreographic work Distraction Society for the Melbourne Fringe and worked as an actress for Deaf Theatre (Black is the Colour). She teaches dance workshops for Deaf youth in Melbourne and Sydney. In July 2017, Anna will travel to New York for a dance residency at OMI to continue her choreographic practice.

ELLE EVANGELISTA

Prior to completing her Bachelor of Arts from WAAPA in 2013, Elle completed a Bachelor of Arts (English) from UWA, 2010. Professional credits include: ensemble member in The King and I (Opera Australia and GFO), Ghenoa Gela's work Fragments of Malungoka - Women of the Sea, which won the 2016 Keir Choreographic Award, Nick Cave's HEARD-SYD and artist in residence at Shopfront. Elle has a strong interest in integrated arts practices and has facilitated and assisted in workshops, company classes and creative settings for Force Majeure, Studio Artes, DirtyFeet and as participant in the Catalyst Dance Program. Elle is a dancer who believes movement is the universal language.

TIMOTHY OHL

Timothy is an accomplished actor, dancer, acrobat, singer and writer with over 16 years experience devising original physical theatre in collaboration with companies including KAGE, Force Majeure, Legs on the Wall, Chunky Move, Lucy Guerin Inc., Shaun Parker & Company, Stalker and choreographer Meryl Tankard. Timothy has been writing and performing his own work since 2006, receiving rave reviews for his satire fuelled solo Jack for Sydney Opera House's IOU series, the beat making Squid Dreams and the darkly humorous Naked Habit. Most recently, his show King TV debuted, to great accolade at the 2016 Sydney Comedy Festival.

MYELE MANZANZA

The son of a Congolese master percussionist, New Zealand born Myele Manzanza first gained international attention as one third of NZ soul act, Electric Wire Hustle. After six years of performing, recording and touring, he left in 2013 in order to release his solo debut One (BBE). His roots in jazz and African rhythm, (as well as his childhood love of hip hop and dance music) bring a diverse perspective to his music. This is evident on his latest album OnePointOne (First Word Records) where he fuses a traditional jazz trio with a string quartet, underpinned with an undeniable hip-hop swagger. Recorded live at the bluewhale in Los Angeles the album features the stellar talents of pianist/programmer Mark de Clive-Lowe, and the Quartetto Fantastico string quartet led by Miguel Atwood-Ferguson (Suite For Ma Dukes), virtuoso bassist Ben Shepherd and guest vocalists Nia Andrews and Charlie K. As a drummer and a sideman he tours internationally with a broad range of artists including Theo Parrish, Mark de Clive-Lowe, Ross McHenry, Sorceress, Amp Fiddler, Miguel Atwood-Ferguson, Marcus Strickland, Reeloose, Jordan Rakei.

Thank You:

Vanessa Pigrum and Chunky Move staff, Malthouse Theatre, Melbourne Theatre Company, Clearlight, Lighting Lab, Darren Rathbone and Yering Station, Mountain Goat Beer, Fiona Cook and Arts Access Victoria, Clea Woods, Fiona Macleod, Georgie Cleary at Alpha 60, Will McRostie, Deluxe Audio, Zac Tyler, Ali McGregor, Rob Ballinghall, John Carberry, Erica Heller-Wagner, Simone Schinkel, Ruth Blythman, Judy Van Dyck, Ineke Hutter, Jocelyn Hutter, and especially to Gordon Wilson and Erica Denborough.

KAGE Personnel

Artistic Director: Kate Denborough

Creative Director: Gerard Van Dyck

Executive Producer: Clare McKenzie

KAGE BOARD

Chair: Fabienne Michaux

Secretary: Carol Benson

Treasurer: Sarah Connolly

Vice Chair: Hugh Crosthwaite

Kate Denborough

Jayne Lovelock

Gerard Van Dyck

