

SYDNEY DANCE COMPANY



Season One
Bonachela / Nankivell / Lane

50th Anniversary Program

Bonachela / Obarzanek

1–9 Nov

New Breed 2019

28 Nov–7 Dec

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Welcome

It is with great pleasure I welcome you to Season One of Sydney Dance Company's 50th Anniversary program. A triple bill – featuring ground-breaking Australian choreographers Gabrielle Nankivell and Melanie Lane as well as a premiere of my work, *Cinco*.

Over the last 50 years it has been the cumulative effort of more than 250 dancers, dozens of composers, designers and artistic leadership who have made Sydney Dance Company what it is today. In celebration of this monumental year, it was really important to me to commission a range of Australian voices – a homage to the extraordinary investment that Sydney Dance Company has made to the Australian cultural landscape over five decades. This season, we're delighted to welcome back Gabrielle and Melanie to the Sydney Dance Company family with their works *Neon Aether* and *WOOF*.

Gabrielle Nankivell has worked with Sydney Dance Company over several years, most recently with *Wildebust* which was nominated for a 2017 Helpmann Award.

This year, *Neon Aether* will transport audiences to an ethereal dystopian world. Melanie Lane first brought *WOOF* to Sydney Dance Company's *New Breed* in 2017 with the support of The Balnaves Foundation. Leaving a lasting impression on the audience, I'm so excited to see the work return to the stage once again.

I know these works will take you on an unforgettable journey, and I look forward to celebrating Sydney Dance Company's past, present and future with you throughout the year.

Rafael Bonachela
Artistic Director

With Thanks

In celebrating our 50th Anniversary this year, we take the opportunity to reflect on the last five decades. Over the years Sydney Dance Company has commissioned 38 new musical scores, countless costumes and more than 250 new choreographic works from 90 Australian and international choreographers. We've danced main stage and school matinee performances everywhere from New York's Joyce Theatre to the Rockdale Town Hall and Sydney Opera House. All of these incredible achievements, be it on the stage, in a school hall or online with our digital learning resources, have been made possible by the hard work of the team at Sydney Dance Company and the generous support of our partners.

I would like to thank the Australian Government for its support delivered through the Australia Council for the Arts, and the NSW Government for the support it delivers through Create NSW. I would also like to thank our corporate and private supporters. We are extremely grateful for your support and commitment to the future of contemporary dance.

Welcoming in the new year, we're delighted to present *Bonachela / Nankivell / Lane*, featuring premieres from Rafael Bonachela and Gabrielle Nankivell as well as an exciting return of Melanie Lane's 2017 *New Breed* work. Premiering first in Sydney, the season will then tour nationally in Canberra, Melbourne, Darwin, Adelaide and regional centres across VIC, NT, SA and TAS. The season will also be accompanied by behind the scenes opportunities, school matinee performances for both primary and secondary students and a rich workshop program designed to allow young people to participate in creative learning.

What a perfect way to kick off our 50th anniversary year, with three extraordinary works celebrating Australian voices.

Anne Dunn
Executive Director

Bonachela / Nankivell / Lane
26 March–13 April
Roslyn Packer Theatre Walsh Bay

Neon Aether Gabrielle Nankivell	25 mins
Cinco Rafael Bonachela	26 mins
Interval	20 mins
WOOF Melanie Lane	26 mins

Dates	National Tour	16 May–17 August
VIC	16 May 18 May 22 May 25 May	Warragul Frankston Bendigo Mildura
NT	27 July 31 July	Darwin Alice Springs
SA	3 August 8–10 August	Whyalla Adelaide
TAS	15–17 August	Hobart

Behind the Scenes Events	Artist Talk: Behind the Curtain	Wednesday 20 March 6:30–7:30pm
	Company Class Viewing	Saturday 6 April 12:00–1:00pm



Neon Aether

Choreography	Gabrielle Nankivell
Music	Luke Smiles
Costume	Harriet Oxley
Lighting Design	Damien Cooper

Neon Aether is supported by Sydney Dance Company's Commissioning Fund and the Nelson Meers Foundation.

Gabrielle Nankivell



Gabrielle Nankivell, Choreographer

*We wanted to be the air, omnipresent,
glowing bright like neon cut mist
Between the clouds and the edge
of our atmosphere
The tangible ethereal
The resonant wonder of future nostalgia*

Neon Aether is an ode to the burning intangibles that fuel our imagination. The territory of sensations that seem to be in and of the air – the ethereal, the un-pin-downable, the just beyond our grasp. This is the material of madness, of stars and magnetism, of space exploration and love. This is a precarious fascination with desire and the infinite unknown.

Neon Aether started out as the air before me into which I stretched my fingers, searching for a way to articulate things I felt but could not describe. Somewhere between catching one's breath and the absence of a horizon between water and sky, a rising sensation, the impression of rushing forward through feelings steeped in the past. This seemed to me a kind of future nostalgia—like heartbeats in glass jars or fireworks in outer space—like being compelled to move inextricably into the future with a Polaroid from 1974 strapped to your chest. Just like science fiction and space time, this felt like a projection of possibility – like a rocket ascending while humanity holds its breath.

Biography

Gabrielle Nankivell is an Australian performer and director with formative ties to Europe. Informed by a somewhat nomadic existence, her work is concerned with notions of impermanence.

Gabrielle's work has been widely presented across Australia, Europe and Asia. Recent commissions include *Carbon Field* with 40 dancers of the Queensland Ballet and Expressions Dance Company, *SURGE* for Dancenorth as part of Festival 2018 for the Commonwealth Games, *Wildebust* for Sydney Dance Company, nominated for a 2017 Helpmann Award for 'Best Choreography in a Ballet, Dance or Physical Theatre Production' and *Order of Things* and *Focus* for Frontier Danceland Singapore.

As a dancer Gabrielle honed her dance career in Europe performing for Belgian artists Alexander Baervoets and Ultima Vez/ Wim Vandekeybus and collaborating with Jurij Konjar (Slovenia), Raul Maia (Portugal) and Thomas Steyaert (Belgium). She is currently the Guest Artist with Australian Dance Theatre for *The Beginning of Nature*.

Gabrielle has been awarded several coveted international choreographic residencies and is the recipient of the Marten Bequest Travelling Scholarship, two Impulstanz Vienna Dance-WEB Scholarships, the inaugural Keith Bain Choreographic Travel Fellowship and the 2015 Tanja Liedtke Fellowship. She was the 2017 Artist in Residence (Contemporary Dance) at the Hong Kong Academy of Performing Arts.

Luke Smiles, Harriet Oxley, Damien Cooper



Luke Smiles, Composer

A sentimental longing for a vision of the future seems like an impossible conundrum best articulated in the genre of science fiction. So too is the term 'Space Age' which also looks to the future but is based on vintage technology. Although I was born too late to witness the moon landing live on TV, space exploration has been an adventure of mammoth proportions that has forever inspired me.

Science fiction cinema of the 1980s was a strong influence when considering the score with its neon nostalgic synthesizer sound of the future. Another fascination was found in the informal definition of aether described as 'air regarded as a medium for radio'. The cacophony of radio waves travelling through the aether was considered as a metaphor for humanity, of communication that can span the importance of words spoken from the surface of the moon to the mundane trivia of advertising that all seems to inhabit a substance that doesn't actually exist. My work is strongly influenced by techniques normally aligned with cinema sound and *Neon Aether* presented a great opportunity for me to draw on these interests.

Harriet Oxley, Costume Designer

To create the design for *Neon Aether* I responded to Gabrielle and Luke's intention to craft an expansive, immersive environment in which I think they have succeeded beautifully. At the start of the process, some of the influences were 1980s science fiction films, the exploration of space or deep sea, and human vs. non-human. I turned to the idea of boilersuits, and then the concept of human

vs. machine led us to the idea of belts, cords, cables, and harnesses.

The question was how to incorporate these elements, while allowing the garments to function for the dancers. I wanted to create a sense of lightness and otherworldliness, and to visually place the dancers into a unique, specific world. Colour is an integral part of my process and we created a colour palette to represent the horizon, the atmosphere, and the planets.

Damian Cooper, Lighting Designer

What lighting designer would not want to light a world of science fiction.

"In the presence of total darkness, the mind finds it absolutely necessary to create light."
Isaac Asimov

"Any sufficiently advanced technology is indistinguishable from magic."
Arthur C. Clarke

"To attempt seeing truth without knowing falsehood. It is the attempt to see the light without knowing darkness. It cannot be."
Frank Herbert

Asimov, Clarke, Herbert, here we come!



Cinco

Choreography	Rafael Bonachela
Music	Alberto Ginastera, <i>String Quartet No.2 Op.26</i> Recording by Ensō String Quartet
Costume	Bianca Spender
Lighting Design	Damien Cooper

String Quartet No.2 Op.26 by Alberto Ginastera is used by permission of Hal Leonard Australia, exclusive agents for Boosey & Hawkes Music Publishers Ltd of London.

Cinco is supported by Sydney Dance Company's Commissioning Fund.

Rafael Bonachela



Note

I have for a long time, enjoyed playing with numbers, and Alberto Ginastera's *String Quartet No.2 Op.26*, composed as it is in five parts, presented a ready name and approach for my new work in this 50th anniversary year for Sydney Dance Company and my 10th anniversary as Artistic Director.

Using 5 dancers, I have explored the duality and opposition that I hear in the texture of the music. At times melancholic and pensive and at others insistent and urgent, the movement is paced to the emotive states I encountered as I listened over and over in the months prior to making this work.

Much of the movement was devised within the imaginary constraints of a pentagon with the dancers each operating within their own five-sided world and these worlds overlapping and intersecting. The repetition and patterns in the music gave me the opportunity to bring harmony with unison group sections.

My approach to the work has been driven by a mathematical approach which has been wholly softened and enriched by my collaborators. It is a great pleasure to have worked once more with Damien Cooper and the richness he brings to the lighting design.

The opportunity to collaborate with fashion designer Bianca Spender has been a dream for me. I have adored watching her bring her defined sensibility to the stage as she has clothed the dancers in twists and falls to match their own physical grace.

My sincere thanks go to the whole team who have worked on *Cinco* and most especially the dancers.

Biography

Rafael Bonachela has been the Artistic Director and resident choreographer for Sydney Dance Company since 2009. In that time, he has created 14 works for Sydney Dance Company's repertoire. In addition, he has remounted outstanding repertoire from Bonachela Dance Company and commissioned Australian and international choreographers to create original works for the Company.

Bonachela is a multi-award winning choreographer both nationally & internationally. In 2015, *Frame of Mind* won the Helpmann Awards for 'Best Choreography' and 'Best Dance Work'. His work *2 One Another* won the 'Best Ensemble' Award in the 2012 Green Room Awards and the 2013 Australian Dance Award for 'Outstanding Achievement in Choreography' and 'Outstanding Performance by a Company'.

In 2012 Bonachela curated the international festival *Spring Dance* for Sydney Opera House. In 2013 he developed the choreography for artists Jennifer Allora and Guillermo Calzadilla's work *Revolving Door*, which was part of the acclaimed live performance art exhibition *13 Rooms*. For Sydney Festival 2015, he collaborated with artist Mira Calix to choreograph for the *Inside There Falls* installation at Carriage-works. More recently, he created *Nude Live*, a dance installation amongst the extraordinary collection of artworks that made up the exhibition 'Nude-Art from the Tate Collection'.

Bonachela's internationally recognised talent has seen him work not only with contemporary dance at the highest level but also with artists from popular culture, such as Kylie Minogue, Tina Turner, Sarah Blasko and Katie Noonan as well as leading fashion designers Dion Lee and Toni Maticevski. Such collaborative efforts reflect the inspiration he finds and utilises from culture today.

In February 2013, Bonachela was honoured with an Officer's Cross of the Order of Civil Merit by His Majesty the King of Spain.

Bonachela began his early dance training in Barcelona and was a member of the legendary Rambert Dance Company, both as a dancer and Associate Choreographer. He established the Bonachela Dance Company (BDC) in 2006 and was a resident artist at the Southbank Centre in London. As a choreographer, he has been commissioned to make works for Candoco, George Piper Dances, ITDANSA, Danza Contemporanea de Cuba, Dresden Frankfurt Dance Company and Dance Works Rotterdam amongst others.

Follow Rafael on Instagram
@rafaelbonachela

Bianca Spender, Damien Cooper



Bianca Spender, Costume Designer

When I started thinking about the costumes for *Cinco*, there were two pinpoints for me: designing movement and design inspired from music. From my first listen of Alberto Ginastera's *String Quartet No.2 Op.26*, I was transformed into a world of movement, dance and an imposing intensity of softness and hardness that was twisted yet beautiful at the same time. So, I started trying to curate pieces and ideas which emulated that exact sense of freedom and intensity.

We cut all the garments into pieces, which fulfilled the elements of twisted beauty, and spliced the fabrics to give a stronger indefinable line. I wanted the structure to represent those different worlds of movement in both the music and in the dancers' form. The music alternates between soft and hard tones as well as a sequence of long and short notes. I interpreted this transition as dusk to dawn and began to look at corresponding colours. I was also inspired by the translation of the title, five, which you can see in the colours of the costumes – light and dark mushroom grey, dark and dusty blue and then a golden haze.

I also wanted the continuous fluctuation of the music to be represented in my design. In order to accentuate the dancers' bodies in every movement, I worked with the finest quality silk chiffon to make use of its romantic light lustre. When worn by the dancers under the lights, the audience will be able to see every gesture made and the air floating through the pieces. When the dancers jump, the pieces jump themselves.



Damien Cooper, Lighting Designer

Music. Dancers. Choreography. Clothes. Lights. So simple but together so much tension. This is going to be wild.

The lighting will add an extra level to the choreography of the space. Five lights that will interrogate five dancers. They will be in your face, they will hide, they will focus, and they will push the rhythmic structure of Ginastera's music. Colour will be used sparingly, allowing Bianca Spender's clothes to dominate the palette.

Enjoy.





WOOF

Choreography

Melanie Lane

Music

Clark

Costume

Aleisa Jelbart

Lighting Design

Verity Hampson

WOOF was originally commissioned for Sydney Dance Company's *New Breed* season in 2017, which was made possible by The Balnaves Foundation.

Melanie Lane



Melanie Lane, Choreographer

WOOF generates variations of collective actions performed by a group. In an imagined future, stealing from renaissance imagery, pop culture and science fiction, a re-invention of community takes place.

Like the contagion of crowd mentality, a possession of spontaneity, ferocity, absurdity and also the ecstasy, romance and heroism of primitive beings manifests. The group mind slips between the rational and the emotional, excited and hypnotic.

In dialogue with Clark's bold musical score, WOOF relentlessly forges a duality of instability and empowerment, harnessing the fantasy of a post-human collective spirit.

Biography

Melanie is a choreographer and performer based in Melbourne. As a performer she has worked with various companies and artists such as Kobalt Works | Arco Renz (B), Club Guy and Roni (N), Tino Seghal (G), Antony Hamilton (AUS), Lucy Guerin (AUS) and Chunky Move (AUS), performing world-wide.

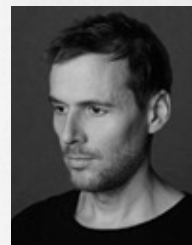
As a choreographer, Melanie has established a repertory of independent works performing in international festivals and theatres such as Tanz im August, Uzes Danse Festival, Arts House Melbourne, Sydney Opera House, Indonesian Dance Festival, O Espaco do Tempo, Festival Antigal, Dance Massive, Carriageworks, Chunky Move and HAU Hebbel am Ufer Berlin among others. She has been artist in residence at Dock 11 Berlin, Arts House Melbourne and Schauspielhaus Leipzig.

Melanie choreographed the 2014/15 and 2017 live shows for UK electronic musician Clark (Warp records), performing internationally including – Field Day London, Moma PS1 New York, Villette Sonique Paris, Funkhaus Berlin and Sonar Festivals in Barcelona/Istanbul. Her collaborative work extends to artists such as musician Clark, filmmaker Amos Gebhardt and visual artists Martin Boettger, Ash Keating and Bridie Lunney.

In Australia, Melanie joined Antony Hamilton for over five of his projects. In 2015 she was appointed resident director at Lucy Guerin Inc. in Melbourne and performed in Lucy Guerin's *Split* for which she was nominated 'Outstanding Female Dancer' for both the Helpmann and Green Room Awards.

In 2016, Melanie was commissioned by Chunky Move to create a new work *Re-make*, and in 2017 she was commissioned by Sydney Dance Company to create WOOF as part of their *New Breed* season. Melanie was choreographer for the English National Opera's 2018 production of *Salome*, directed by Adena Jacobs. Her work *Personal Effigies* was the recipient of the 2018 Keir Choreographic Award, and her work *Wonderwomen* received the 2017 Leipziger Bewegungskunstpreis.

Clark, Aleisa Jelbart, Verity Hampson



Clark, Composer

The composition for WOOF draws from both classical and electronic textures, a musical triptych that begins with a dissonant acoustic cello piece that deconstructs and morphs seamlessly into a seductive digital realm.

Aleisa Jelbart, Costume Designer

The design process for WOOF began in September 2017 in preparation for its *New Breed* premiere. At the time, Melanie described her vision for the costumes as earthy and futuristic. My next step was to figure out the stylistic language found in the world of WOOF. What would everyday clothes look like? It's a fun brief for a costume designer, imagining what the future could be like.

A year and a half later, the bones of the WOOF costume design have remained mostly the same. Both Melanie and I were keen to play with different textures and how the fabrics behave under lights so that has been the most significant development since 2017. It has been a joy to be part of Melanie's creative team for WOOF. I've loved being able to continue refining the work.



Verity Hampson, Lighting Designer

Melanie's original conception of WOOF was an exploration of how humans communicate and respond to each other in groups of varying sizes. Inspiration ranged from Renaissance paintings to infantry deployment. Melanie has a very collaborative process and was working in the hothouse that is *New Breed* with the company dancers who are quite diverse in their life experience and training. The result was something that, while speaking to the human experience in the individual movements had an overall almost extra-terrestrial quality.

So the task assigned to me as the lighting designer became how to convey those two narratives. The answer was simplicity. Simplicity in angle and colour. This approach of simplicity also works to compliment a style of movement which I think is complex and detailed but flows from movement to movement seamlessly. When creating the lighting design, Melanie and I explored how the human eye works and deliberately mirrored that onstage. Figures emerging out of darkness, very subtle colour changes, or what is missed when you blink. It evolved from how the eye works into how people see and observe. Particularly how we, as people, observe the other.

If I had one piece of advice for an audience member watching WOOF it would be relax and absorb. Don't analyse. Leave your thoughts for later.



Chris Aubrey



Biography

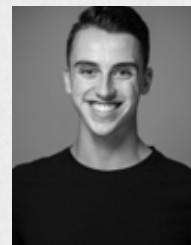
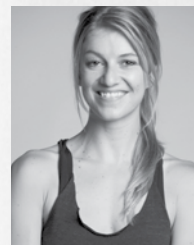
Originally from Sydney, Chris graduated from Adelaide Centre for the Arts in 2007 with a Bachelor of Dance Performance and completed his Cert III and IV in Fitness in 2008. He joined Australian Dance Theatre and worked under the direction of Garry Stewart between 2007 and 2011.

Chris joined Sydney Dance Company as a dancer in 2012 and has performed in the world premiere of Rafael Bonachela's *2 One Another* (2012–2014) and *Project Rameau* (2012); Larissa McGowan's *Fanatic* as part of *Contemporary Women* (2012); *De Novo* (2013), featuring works by Rafael Bonachela (*Emergence*), Larissa McGowan (*Fanatic*) and Alexander Ekman (*Cacti*) and *Interplay* (2014) featuring choreography by Rafael Bonachela (*2 in D Minor*), Jacopo Godani (*Raw Models*) and Gideon Obarzanek (*L'Chaim!*). He was named in the 2012 Dance Australia Critics' Survey for 'Most Outstanding Dancer' for his performance in *The Land of Yes & The Land of No*.

Chris was a part of the 2013 collaboration with Kaldor Public Art Projects for the contemporary art exhibition *13 Rooms* where Sydney Dance Company featured in *Allora* and Calzadilla's *Revolving Door*. He also toured North America, South America and Russia with the acclaimed *2 One Another*, winner of the 'Best Ensemble' Awards in the 2012 Green Room Awards and the 2013 Australian Dance Awards for 'Outstanding Achievement in Choreography' and 'Outstanding Performance by a Company'.

Chris was appointed Rehearsal Director of Sydney Dance Company in 2015.

Dancers

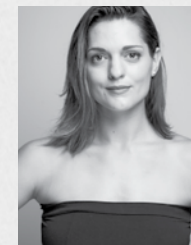


Juliette Barton

Perth born Juliette trained at the Graduate College of Dance with Terri Charlesworth, and went on to graduate from WAAPA. Juliette has performed with Diversions Dance Company in Wales and Russell Maliphant Company. She joined Sydney Dance Company in 2009. Juliette made her choreographic debut with her solo piece, *Scrutineer*, for Sydney Dance Company and Carriageworks' *New Breed* season in 2014. Juliette was named in the 2012 Dance Australia Critics' Survey 'Most Outstanding Dancer'. She was also nominated for a 2014 Green Room Award for 'Best Female Dancer' in *Interplay*. Juliette was nominated for a Helpmann Award in 2016 in the category of 'Best Female Dancer' for Rafael Bonachela's *Lux Tenebris*. (On maternity leave.)

Alex Borg (Trainee)

Alex was born in Sydney and began dancing at the Joanne Williamson Dance Academy at the age of seven. He attended the Newtown High School of the Performing Arts and was a member of both Classical Ballet and Contemporary Companies for 6 years. In 2015 Alex was awarded the Marcus Santos Memorial Award for Outstanding Male Dancer and upon graduation in 2016 received the Outstanding Contribution to Dance award. In 2017 Alex commenced full time study with the Sydney Dance Company Pre-Professional Year and in 2018 returned for a further year of training. During 2018 he was fortunate to spend 6 weeks in the studio with the Company learning various roles in Rafael Bonachela's *ab [intra]*. At the end of 2018 Alex was offered a Trainee contract with the Sydney Dance Company.



Ariella Casu

Born in America, living in Italy, Ariella began dancing in her mother's dance school at four years old. At 16, Ariella was awarded a scholarship to train under Mauro Astolfi at the I.A.L.S. in Rome. Ariella is highly regarded for her skills in modern dance, Horton, tap (placed fifth internationally in the IDO World Tap Championship), contemporary dance and hip hop. At 19, Ariella performed at the Biennale di Venezia with Arsenale Della Danza. Ariella joined Sydney Dance Company in 2018 embarking on the European Tour in April before returning to Australia for the *ab [intra]* National Tour.

Davide Di Giovanni

Davide started his dance life in Teatro Alla Scala in Milan when he was 15. He then received a full scholarship to study at the renowned ballet school Balletto Di Toscana, joining the junior company at 17. After three years with the Balletto Di Toscana, Davide joined Balletto dell'Esperia in Turin, where he met Jacopo Godani, Gustavo Ramirez Sansano and William Forsythe. He then moved to Munich at 23, where he had the chance to work for the Staatstheater am Gärtnerplatz with choreographers Marco Göcke, Alexander Ekman and Jø Strømgen. He danced *One Flat Thing, reproduced* by William Forsythe, and worked on new creations with Christopher Roman, Nanin Linning, Georg Reischl and Jacopo Godani. Davide joined Sydney Dance Company in 2017.

Dancers

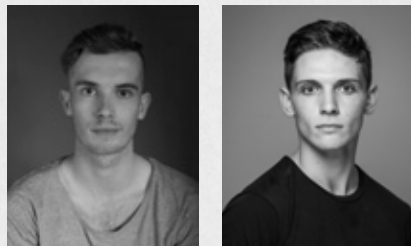


Holly Doyle

NSW born Holly Doyle trained under the direction of Gilli O'Connell, Tibor Horvath, Matthew Shilling, Anton Bogdanovych, Matt Trent, Kristina Chan and various others. She studied dance at Newtown High School of the Performing Arts, receiving extensive contemporary and classical training. Holly joined the Company in 2013 for *De Novo* and has since performed in *2 One Another*, *Project Rameau*, *2 in D Minor*, *Scattered Rhymes*, *Frame of Mind*, *New Breed*, *Triptych* and *CounterMove*. Holly was named in the 2014 and 2017 Dance Australia Critics' Survey for being a 'Dancer to Watch'. Follow Holly on Instagram @hollyjamiedoyle.

Janessa Dufty

Janessa is of Australian and Filipino heritage. She received a scholarship to attend the Queensland Dance School of Excellence where she finished her senior studies and gained her Royal Academy of Dance Solo Seal Award. At the age of 18 she continued her dance development at the New Zealand School of Dance (NZSD), majoring in Contemporary. After completing her diploma at the NZSD, Janessa joined New Zealand's acclaimed Black Grace Dance Company. Janessa joined Sydney Dance Company in 2009. She has been named in the 2012, 2014 and 2017 Dance Australia Critics' Survey for 'Most Outstanding Dancer'.

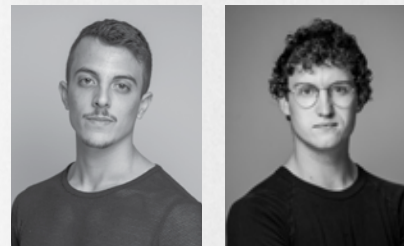


Dean Elliott

Dean began his dance training in Auckland, New Zealand at age 17. In 2018 he graduated from Ev and Bow Full-time Dance Training Centre in Sydney. During his time there, he worked with many Australian dance professionals and performed in works by choreographers Larissa McGowan, Anton, Robbie Curtis and Adam Blanch. In 2018, Dean appeared as a special guest artist in the Sydney City Youth Ballet's Australian Tour of *Together Live*, performing in Lucas Jervies' *PowerHouse*. Most recently Dean played the role of Young Brett Whiteley in Theatre of Image's *Brett and Wendy... A Love Story Bound by Art* directed by Kim Carpenter and choreographed by Lucas Jervies.

Riley Fitzgerald

Riley graduated from second year at the New Zealand School of Dance in 2018 and has joined the company this year on his first professional full-time contract. Prior to training in New Zealand, he attended the Victorian College of the Arts Secondary School for three years. In 2014, he performed a lead role in his first professional performance, Vertical Shadows Dance Company's *The White Prince*, alongside highly regarded Australian dancers Damien Welch, Marc Cassidy, and Teagan Lowe. Whilst at the New Zealand School of Dance he performed works by critically acclaimed choreographers Damien Jalet (*Les Médusés*, *Volk Version*) and Cheng Tseng-lung (*Wicked Fish*).

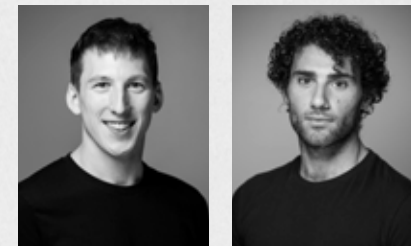


Jacopo Grabar

Italian born Jacopo trained at Ateneo della Danza in Siena. In 2012 he joined Balletto di Siena as an apprentice and graduated to full time dancer in season 2013–14. Jacopo received his American Ballet Theatre NTC diploma in 2013, before joining Baltic Dance Theatre (Gdańsk, Poland) the following year where he worked with choreographers including Jiří Kylián, Patrick Delcroix and the director, Izadora Weiss. In 2015 he joined ImPerfect Dancers Company (Pisa, Italy), directed by Walter Matteini and Ina Broeckx and in August 2016 he joined Ballet des Stadttheater Bremerhaven, under the direction of Sergei Vanaev, where he worked with Itzik Galili and Ed Wubbe. Jacopo joined Sydney Dance Company in August 2018.

Liam Green

Having grown up in Perth, Liam has trained with a range of local schools, including Dynamic Performing Arts and The Graduate College of Dance. At 15, Liam was accepted into the Advanced Diploma of Dance at WAAPA, being the youngest to enter into the program. Liam worked with the West Australian Ballet for 5 years, ending his time at the company as a Demi-Soloist, before joining Sydney Dance Company in 2019. Liam's repertoire is expansive and diverse, including works such as *Radio and Juliet* by Edward Clug, *In Transit* by Annabelle Lopez Ochoa, and *Les Indomptés* by Claude Brumachon. These are just but a few Liam is proud to have featured in. In his spare time, Liam studies a Bachelor of Commerce, majoring in Finance and Economics, at The University of Western Australia.



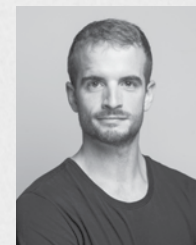
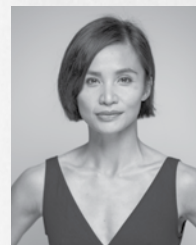
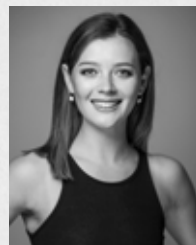
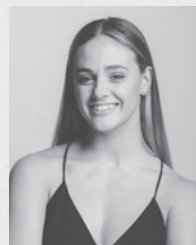
Luke Hayward

Luke was born in Alice Springs, Australia and received his early training at Central Dance Theatre and Alice Springs Gymnastics before moving to Sydney, Australia to train at Tanya Pearson's Classical Coaching Academy and Studio Tibor. He then furthered his studies in Germany by completing a Bachelor of Dance at Palucca Hochschule für Tanz Dresden. While there Luke interned at Yuval Pick's National Choreographic Center De Rillieux-la-Pape and Elena Tupyseva's Balet Moskva. Upon graduating with Honours, he received the Ingrid-Bienkopf-Stipendium and accepted a contract with Theater Balet Moskva in Moscow, Russia, where he joined their Ballet troupe and Contemporary troupe as a Soloist for the 2016/17 Season. Luke has now joined Sydney Dance Company in 2019.

Dimitri Kleioris

Dimitri is a graduate of the Australian Ballet School. He has performed leading roles internationally including on Broadway in *An American In Paris*, Opera Australia's *Death in Venice* and *The Anatomy of a Passing Cloud* with the Royal New Zealand Ballet. He particularly enjoys the process of creation and has worked with the likes of Meryl Tankard, Javier de Frutos, Christopher Wheeldon and with Robert Wilson at the Watermill Centre. Dimitri has performed in various film and television shows including *Flesh and Bone* on which he was a series regular.

Dancers



Chloe Leong

Chloe started dancing at the age of six at Sydney's Brent Street studios, and later studied at Lindfield's Ecole Ballet and Dance Theatre. In 2010 she completed three years training at London's Rambert School of Ballet and Contemporary Dance. Chloe moved to Barcelona in 2012 to join the junior contemporary company IT Dansa under the direction of Catherine Allard. During her two years with the Company she performed works by Rafael Bonachela, Alexander Ekman, Ohad Naharin and Sidi Labi Cherkaoui. Chloe joined Sydney Dance Company in 2015. She won the 2015 Helpmann Award for 'Best Female Dancer' for her performance in William Forsythe's *Quintett*. Follow Chloe on Instagram @chloeleong.

Jesse Scales

Born in Hobart, Jesse is from Adelaide where she trained with Terry Simpson and was awarded her Rad Solo Seal. She received full scholarships to study with Complexions Contemporary Ballet in New York and Nederlands Dans Theatre in The Hague and went on to major in classical ballet at the New Zealand School of Dance. Since joining Sydney Dance Company in 2012, Jesse performed a feature role in the Australian premiere of William Forsythe's *Quintett* for which she was awarded the 2015 *Green Room* Award for 'Best Female Dancer' and a nomination for the 2015 Helpmann Award for 'Best Female Dancer'. Jesse made her choreographic debut in Sydney Dance Company's 2016 *New Breed* season. In 2017 Jesse was named 'Most Outstanding Dancer' in the Dance Australia Critics' Choice Survey.

Emily Seymour

Emily Seymour began her ballet studies at the Tanya Pearson Classical Coaching Academy and All Starz Performing Arts Studio, in Sydney, Australia. After placing as a finalist in the Youth America Grand Prix in 2012, Emily joined the Houston Ballet II at age 16. She was a member of Houston Ballet II for two years and joined the Houston Ballet Company as an Apprentice in 2016. Emily joined the West Australian Ballet as a Young Artist, where she performed works by Annabelle Lopez Ochoa and many more. Emily joined Sydney Dance Company in February 2018 and her first performance with the Company was at the Théâtre National de Chaillot in Paris, followed by Sydney Dance Company's European Spring Tour. Her first performance in Australia was in May with *ab [intra]*.

Mia Thompson

Mia was born in Queensland Australia and started her dance training at the age of four with the Yvonne Brittain Dance Academy. She went on to join Queensland Ballet's Pre-Professional Year in 2010 where she performed alongside the company in many productions. In 2011 Mia joined West Australian Academy of Performing Arts (WAAPA). After completing two years at WAAPA Mia accepted a job with Queensland Ballet under the directorship of Li Cunxin. After three years with the Queensland Ballet, Mia joined the Scottish Ballet as an artist in 2016 and was promoted to First Artist in 2018. Some of her highlights include the role of the Sugarplum in Peter Darrel's *The Nutcracker*. Mia joined Sydney Dance Company in January 2019.

Charmene Yap

After graduating from Western Australian Academy of Performing Arts with a Bachelor of Arts in 2006, Charmene worked with Dancenorth, Chunky Move, Tasdance, Lucy Guerin Inc and numerous choreographers. Joining Sydney Dance Company in 2010, Charmene has won multiple awards including 'Best Female Dancer' in the 2012 Helpmann Awards and 'Outstanding Performance by a Female Dancer' in the 2013 Australian Dance Awards for her performance in Rafael Bonachela's *2 One Another*. She was awarded the 2014 Helpmann Award for 'Best Female Dancer' for her performance in Rafael Bonachela's *2 in D Minor*. Charmene made her choreographic debut with *Do We* for *New Breed* 2014.

Chloe Young

Chloe Young graduated from Sydney Dance Company's Pre-Professional Year in 2017 and joined the Company as Trainee in 2018. Chloe's first onstage performance with the Company was in Rafael Bonachela's award-winning works *Frame Of Mind* and *Lux Tenebris* during the Company's South America Tour to Chile and Colombia in 2018. Chloe graduated from Queensland National Ballet's Advanced Diploma in Elite Performance in 2016.

Victor Zarallo

Originally from Barcelona, Victor began competing in ballroom dancing from the age of nine, and was awarded Spanish National Champion at age 14. At 15, Victor began studying ballet at the John Cranko School in Stuttgart, Germany, before joining the Royal Ballet School in London, where he graduated in 2008. Victor joined the Scottish Ballet in 2008 and was promoted to soloist in 2014. During this time Victor danced in *Cinderella* (The Prince) choreographer Christopher Hampson, *Swan Lake* (The Prince) choreographer David Dawson, *Peirrot Lunaire* choreographer Glen Tetley, *Jiji Kylián 1420*, and *The Five Tangos* choreographer Hans van Manen, amongst others. Victor moved to Australia and joined Sydney Dance Company in 2018. His first performance with the Company was *Frame of Mind*, *Lux Tenebris* and *Wildebeest* as part of the 2018 Europe Tour.



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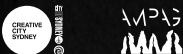
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