

SYDNEY DANCE COMPANY



C U R R E N T

**Sydney Dance Company
is based at Walsh Bay Arts
Precinct, Sydney. Our studios
are situated on the lands and
over the waters of the Gadigal.**

**We recognise their continuing
connection to the land and
waters and thank them for
protecting this coastline
and its ecosystems since
time immemorial. We pay
our respects to elders past
and present, and extend
that respect to all First
Nations people.**



40 Years at the Wharf: The Next Steps

2026 marks 40 extraordinary years since Sydney Dance Company made its home on the Wharf. To celebrate this milestone, we have launched **The Next Steps**, a fundraising campaign to ensure the financial sustainability and the future of the dancers, choreographers, teachers and students who make this Company who we are. Performances like tonight's are made possible by the generosity of people who love this artform.

Be one of them.

Donate now

Welcome

I am thrilled to welcome you to *Current*, the second season in our 2026 Sydney Program and the centrepiece of our 40 years at the Wharf celebrations. Featuring three world premieres by Raghav Handa, Jenni Large and Azzam Mohamed alongside the long-awaited Australian premiere of Rafael Bonachela's acclaimed *E2 TSD*, this season offers a compelling portrait of Australian contemporary dance.

Our Ensemble has just wrapped up an extraordinary year of touring, sharing Sydney Dance Company work with audiences across Australia. Following the launch of *Engine* in Wyong and a three-week season at the Sydney Opera House, we travelled through Western Australia and the Northern Territory. Our year also saw us perform in Melbourne and across Regional NSW, to Orange, Shoalhaven and Tamworth.

Wherever we perform, our purpose remains the same, creating and presenting new work, inspiring future generations of dancers and audiences, and extending our reach across Australia and the globe. This is only possible because of the generosity and commitment of our partners and supporters. We gratefully acknowledge the Australian Government through Creative Australia, the NSW Government through Create NSW, and all our donors and partners for their ongoing investment in our vision.

My thanks to everyone at Sydney Dance Company, whether on stage, behind the scenes and on our Board, for your dedication, curiosity and leadership. Every member of our Company plays a vital role in bringing these extraordinary works to audiences in Sydney, across Australia and around the world.

Please join us in celebrating *Current*, a truly special season.



Lou Oppenheim
Executive Director

A Note About *Current*

What a joy it is to welcome you to the Neilson Studio within our home here at Walsh Bay Arts Precinct for *Current*.

This year marks 40 years that Sydney Dance Company has called this Wharf home. So, it seems fitting that *Current*, the season presented as we celebrate this milestone, is a portrait of the breadth and curiosity shaping Australian contemporary dance.

From explorations in individuality and shared experience, intricate duets, homages to the secrets of Sydney, exploring unwritten rules and social norms, there is a consistent current of curiosity about what has come before, and what is coming next within contemporary dance.

Jenni Large, Raghav Handa and Azzam Mohamed are incredibly talented choreographers who have created three compelling new works for *Current*. Each artist approaches movement from a distinct perspective, and together, these works sit in an exciting dialogue with one another. It's a beautiful mix of the curiosity, creativity and community that has shaped the last 40 years here at the Wharf.

It is also deeply meaningful for me to finally share *E2 7SD* with Australian audiences. Created more than 20 years ago, it marked an important moment in my artistic journey, and it is a privilege to see it performed here for the first time by the remarkable Sydney Dance Company Ensemble.

My heartfelt thanks go to our incredible Ensemble, whose commitment, artistry and trust inspire me every day. Thank you also to our choreographers, composers, designers, production and technical teams, and every collaborator who has helped bring *Current* to life.



To our Board, partners, supporters and donors, thank you for your ongoing belief in artists and in the importance of creating new work. Your generosity allows us to keep challenging ourselves, supporting new voices and sharing contemporary dance with audiences in Sydney and beyond.

I hope you enjoy this extraordinary season and discover something that surprises you in each work.

Rafael Bonachela
Artistic Director

C U R R E N T

E2 7SD

Rafael Bonachela

12 mins

Alpha Mutt

Jenni Large

12 mins

OUR(SELF)

Azzam Mohamed

12 mins

ONE SONG

Raghav Handa

12 mins

Content Advice

Language warning, may contain adult themes, theatrical smoke and haze, strobe lighting.





E2 7SD

Choreographer	Rafael Bonachela
Composer	Oswaldo Maciá
Lighting Designer	Alexander Berlage
Costume Designer	Rafael Bonachela
Costume Design Realisation	Aleisa Jelbart
Cast	Lucy Angel, Caití Ellen Carpenter, Jai Fauchon and Sam Winkler

About Rafael Bonachela

Rafael Bonachela is a Choreographer, Artistic Director and Curator whose career has seen him successfully span high art and popular culture, working across a range of art forms, including contemporary dance, art installations, pop concerts, musicals, film, commercials and fashion.

Bonachela was born in La Garriga near Barcelona (1972) where he began his early dance training before moving to London to join the legendary Rambert Dance Company where he danced from 1992 to 2004.

In 2008, Rafael premiered his first full-length production *360°* for Sydney Dance Company. Less than six months later he was appointed Artistic Director, making international headlines and heralding a new era in Australian contemporary dance. His vision for the Company embraces a guiding principle that sees commissioned dance works by Australian and international choreographers alongside his own critically acclaimed creations.

Bonachela's work is strong, sober and sharp. The exploration of pure movement is where he finds his unmistakable style. The result is an incandescent dance that springs from the power of movement, in which energy and muscle strength combine with a great emotional sensitivity.

[You can read more of Rafael's biography here.](#)

Note

This will be the Australian premiere of *E2 7SD*, a duet I created in 2004 for dancers Lee Clayden and Antonia Grove, and which has since been performed by several companies across Europe. Its title is drawn from the East London postcode where I lived when I made the work. The original cast and composer lived in the same postcode too: we were all very close!

E2 7SD was conceived as a performance and sound sculpture of an emotionally charged landscape. The score is drawn from recordings the two original dancers made of their own daily lives in East London over the course of a month, and the dancers perform in the mirror of their own vocal journeys showing us energy, beauty



and white-hot intensity in the mundane, the dangerous and the desperate.

Duets have always been a big part of my choreographic interest I'm constantly intrigued by the interplay between two bodies. *E2 7SD* is a fast-paced, action-packed duet: high-energy, intense, with the dancers intricately connected throughout.

It's so exciting to be bringing it to audiences in Australia, and to have our Sydney Dance Company Ensemble perform this work. It's wonderful to be able to use the original score by Oswaldo Maciá, with slight updates to the costume design by Aleisa Jelbart and lighting design by Alexander Berlage, so the work can sit within *Current*, alongside three other pieces.

E2 7SD won the inaugural Place Prize for Choreography in London, the Audience Vote Award and the New York Bloomberg Choice Award. This work is incredibly important in my repertoire and represents a huge step towards where I am today. I used the prize money to start my own company in London, Bonachela Dance Company, and strike out on my own as a full-time choreographer... the rest, as they say, is history.

About Oswaldo Maciá

Born in 1960 in Cartagena de Indias, Colombia, Oswaldo Maciá moved to London in 1990 and has lived and worked in the city ever since. For a decade he divided his time between London and his studio in Santa Fe, New Mexico, and he also runs a studio in Cartagena de Indias alongside his practice in the UK. Known in particular for his groundbreaking work as a sound artist developing the fields of acoustic and olfactory sculpture, Macia's work is held in major museum and private collections around the world. His varied practice includes collaborations with leading practitioners in other fields – designers, musicians and performers – and exists to open a space for reflection and exploration, in particular on issues related to migration, the natural world and interdependencies between species.



Costume Designer

Aleisa Jelbart

Aleisa Jelbart is an award-winning Costume and Stage Designer based on Gadigal land/ Sydney, specialising in movement, dance, and cross-disciplinary performance.

Aleisa has collaborated with arts organisations including Sydney Dance Company, The Australian Ballet, The Royal New Zealand Ballet, Bangarra Dance Theatre, Opera Australia, Bell Shakespeare, Legs on the Wall, BlakDance, Shaun Parker and Company, FORM Dance, the Australian Theatre for Young People, Singapore Ballet and the Komische Oper Berlin. Her designs have been presented across Australia, New Zealand, Europe, Asia and the United States. She has collaborated with a number of visual artists with her designs featuring in exhibitions and presentations at the National Portrait Gallery, the Biennale of Sydney, Gertrude Contemporary, Perth Institute of Contemporary Arts and the TarraWarra Biennial.

Aleisa has worked extensively with Sydney Dance Company, designing costumes for major works by Rafael Bonachela, Melanie Lane and Tra Mi Dinh and over 30 new commissions in the company's New Breed program (2014-2025).

As an educator, Aleisa has led design workshops and classes for The Australian Museum, Australian Theatre for Young People, Matriark Theatre, City of Sydney, and Design Centre Enmore. In 2019, she was Artist in Residence at the Chris O'Brien Lifehouse's Arterie program, working with patients in a therapeutic art setting.

Aleisa is the recipient of the 2014/15 Hephzibah Tintner Fellowship for Production Design and the 2016 Berlin New Music Opera Award from the Opera Foundation for Young Australians.



Note

In our initial conversations regarding the costuming for *E2 7SD*, Raf expressed a desire to ground them in a distinct Sydney setting—as if the dancers could simply be hanging out in Newtown on a hot, Saturday afternoon. Living in the Inner West for the majority of my adult life made this brief particularly relatable. The colour palette reflects a summery urban landscape, as if we're walking down Australia Street or sitting in Camperdown Memorial Park. The overall effect of the colours and relaxed style allows our duo to appear effortless yet distinct, moving naturally through their day-to-day life.

Lighting Designer Alexander Berlage

Alexander Berlage is a multi-award-winning director and lighting designer.

Alexander's acclaimed production of *A Streetcar Named Desire* won 4 Sydney Theatre Awards including Best Independent Production and Best Direction of an Independent Production. His smash-hit, sold-out production of *American Psycho* won 9 Sydney Theatre Awards including Best Direction of a Musical and Best Production of a Musical.

Alexander's production of *Cry-Baby* sold out and won 4 Sydney Theatre Awards including Best Direction of a Musical and Best Production of a Musical. He has twice won the Sydney Theatre Award for Best Lighting Design of an Independent Production – for his work on *American Psycho* and on *4:48 Psychosis*.

Directing credits include: *Women on the Verge of a Nervous Breakdown* (with Pinwheel Productions), *Young Frankenstein*, *American Psycho*, *Cry-Baby* (at Hayes Theatre Co); *Let the Right One In* (Darlinghurst Theatre Co.); *Future Remains* (with Sydney Festival), *Aphrodite*, *Earth.Voice.Body*, *Resonant Bodies*, *The Diary of the One Who Disappeared* (Sydney Chamber Opera); *Gloria* (Outhouse Theatre Co); *Sonde*, *A Streetcar Named Desire*, *Hand to God* (Red Line Productions).

Alex's lighting design credits include: *Somewhere between Ten and Fourteen*, *New Breed* (Sydney Dance Company), *Faraway* (Australian Dance Theatre), *Elastic Hearts*, *Gemini*, *A Brief Nostalgia* (Queensland Ballet), *An Iliad*, *The Importance of Being Earnest*, *Julia*, *Hubris & Humiliation*, *RBG: Of Many, One*, *Lord of the Flies*, *Lethal Indifference*, *Cloud Nine* (Sydney Theatre Company); *Wolf*, *Peepshow*, *Duck Pond*, *Son* (Circa); *Dance Nation* (State Theatre Company of South Australia/Belvoir);



Orpheus and Eurydice (Opera Queensland/Opera Australia/Circa/Edinburgh International Festival); *The Oresteia*, *Antarctica*, *Aphrodite*, *Awakening Shadow*, *La Passion de Simone* (Sydney Chamber Opera).

Note

For *E2 7SD*, I approached the lighting from a place of simplicity and intimacy, stripping the space back to focus on the humanity and connection between two bodies. I wanted the light to gently define and reshape the world around them, allowing moments of closeness, vulnerability and connection to emerge. I was drawn to a quietness in the lighting language - creating space for the relationship between the two dancers to remain at the heart of the work.



Photo: Jez Smith

Alpha Mutt

Choreographer	Jenni Large in collaboration with the dancers
----------------------	---

Composer	Louis-Frere Harvey
-----------------	--------------------

Lighting Designer	Alexander Berlage
--------------------------	-------------------

Costume Designer	Aleisa Jelbart
-------------------------	----------------

Associate Costume Designer	Nicole Artsetos
-----------------------------------	-----------------

Cast	Finn Armstrong, Mathilda Ballantyne, Timmy Blankenship, Morgan Hurrell, Ngaere Jenkins, Ryan Pearson
-------------	--

About Jenni Large

Jenni Large is an independent dancer, teacher, and award-winning choreographer/director based in Northern Lutruwita/Tasmania. Her practice spans over 15 years across Australia and internationally, performing across Europe, the UK, Aotearoa New Zealand, the Americas, Japan, and Singapore with companies such as Dancenorth, Tasdance and Legs On The Wall. Influenced by cinematic tropes and hyper-aesthetics, she creates visually striking choreographic worlds that interrogate patriarchal systems, celebrate women, and challenge sexual stigma. Her works include *Body Body Commodity*, *Phantom Femme Fatale*, and *Wet Hard Long*, the latter receiving a Green Room Award nomination for Best Visual Design and a nomination for the Rose International Dance Prize at Sadler's Wells, London. Jenni is a recipient of the 2022 Chloé Munro Fellowship and has created commissioned works for Australian Dance Theatre (*Faraway*), Sydney Dance Company (*New Breed* and *PPY*), Lucy Guerin Inc (*Pieces*), Australasian Dance Collective, WAAPA, and others. She is currently the Balnaves Artist in Residence at Sydney Dance Company.



A note from the Choreographer

Initial musings around *Alpha Mutt* grew from my ongoing fascination with duality and power dynamics, and the body as the inevitable site of these exchanges. I'm interested in the slippage between surrender and control: the pleasure of giving over, the safety of knowing the rules, and our willingness to submit to a rhythm, a ritual, a relationship or a belief. The dog became an irresistible metaphor — both domesticated and feral, obedient and instinctual, subordinate and alpha.

Heel, sit, stay... Good dog.

Dogs appear persistently throughout art as proxies for our own appetites, politics and power structures. Paula Rego's 'Dog Women' paintings from 1994 became a particularly potent reference — physically unapologetic, sensual, awkward, aggressive and powerful figures that destabilise the assumption that submission equates to powerlessness. In VALIE EXPORT's pivotal 1968 performance 'From the Portfolio of Doggedness', she led artist and partner Peter Weibel, dressed in a business suit, on all fours through the streets of conservative post-war Vienna. What an image — a woman, a suited man, a leash — hierarchy made bodily, public and absurd. Emerging from EXPORT's fierce resistance to the patriarchal, religious and social structures that sought to determine women's lives and bodies, her work exposed how quickly power can shift when we rearrange who stands, who follows and who holds the leash.

In the studio, we've explored the duality between hyper-control and rabid expression — slow motion against dynamism, vertical bodies against bodies brought to all fours. Doing less can say more. We became curious about when an action becomes a pattern, a pattern becomes a rule, and a rule begins to feel unquestionable. How does verticality represent power? Who stands, who lowers, who follows — and when does the hierarchy reverse?

Dance itself is already full of these contradictions. Dancers submit themselves to extraordinary discipline; we repeat, refine, synchronise, follow, lead and surrender to the rules of choreography. There is safety in

knowing the steps, pleasure in moving together and tremendous power in the collective — which perhaps makes the darker possibilities of obedience all the more complicated.

Working with dancers Ngaere, Timmy, Ryan, Mathilda, Finn and Morgan has made these explorations increasingly physical. Their precision, instinct, individuality and willingness to submit themselves to the work are, quite literally, what creates it. The choreography asks them to move between meticulous detail and abandon, demanding both individual agency and submission to the rules we've created. I am grateful for their trust, intelligence, humour and stamina. To my collaborators — composer Louis Frere-Harvey, costume designers and fabricators Aleisa Jelbart and Nicole Artsetos and lighting designer Alex Berlage — thank you for bringing your unique instincts and expertise into the pack. Your ideas and craft have built *Alpha Mutt's* habitat.

Thank you to Raf, Richard and Charmene for your belief, generosity and support throughout the process, and to the production crew and marketing team for your patience, skill and guidance. And to the extended family of SDC: thank you for welcoming me into the fold this year, across a multitude of roles. This little mutt wouldn't have grown teeth without you.

I appreciate how fitting it is to create a work concerned with obedience and restraint within the very real parameters of a twelve-minute commission. Choreography is always an act of negotiation — with time, bodies, space, resources and the other voices it sits alongside. As *Current* marks 40 years of dance at the Wharf, I love that four choreographic perspectives are given space to coexist — each its own proposition, while part of a much longer lineage of bodies and ideas moving through this building.

Alpha Mutt cannot resolve the questions it sniffs around; instead, it occupies its small patch of territory with intensity. Engorge your eyes on these incredible dancers as they pull, pause, yield and rupture. What you make of it belongs to you. Woof woof.

Composer

Louis Frere-Harvey

Louis Frere-Harvey is an Australian composer, percussionist and performer whose work explores the intersection of contemporary classical music, electronic sound and movement. Drawing on a background in percussion and electronic music, he creates works that combine rhythmic intensity with immersive sonic environments, spanning chamber music, orchestral performance, dance, theatre and interdisciplinary practice.

Before focusing on composition, Louis spent a decade touring internationally as the DJ and producer Command Q. The influence of electronic music continues to shape his compositional language, informing a practice that integrates acoustic instruments, electronics and an acute sensitivity to physical movement and embodied listening.

His work has been commissioned, developed and presented by leading Australian and international artists and companies, including Club Guy & Roni, Slagwerk Den Haag, Australasian Dance Collective, Queensland Ballet, Milwaukee Ballet, Brooke Leeder, Scott Elstermann, The Last Great Hunt, ROOKE Circus, Sally Richardson and Mitchell Harvey Company. His music has been performed throughout Australia, Europe and North America, including presentations at the Venice Biennale.

Louis is the recipient of the inaugural Minderoo Foundation Artist Fund and has undertaken creative residencies with STRUT Dance and TasDance. He received the Performing Arts WA Award for Outstanding Composition in 2022 and 2024.

His practice is driven by an interest in rhythm as a physical and social force, creating music that invites audiences to experience sound through movement, space and shared presence.

Note

It begins with a conversation, then shared images and a mood board, email threads, phone calls, Instagram messages, and finally after several back and forths, some sounds are found. From here a world is born in which the dance can exist.

For this project, Jenni asked me to create a score which stays in one progressing state,



a state which evokes a sense of catharsis across a 12-minute span. Working from distance at first to create the initial skeleton, then some time in the studio together to work alongside the dancers to refine the structure.

Alpha Mutt is a world of dogmas and dogs. It's an exploration of power, suppression, oppression, and obsession. What does this sound like? Good question!

My first thought was to capture a sense of rhythmic drive using an industrial drum machine. These drum sounds are naturally raw and distorted which slowly evolve and alter in intensity as the work progresses.

Then I thought 'which sound closest represents our devotional reverence to any ideology?' And it would have to be the human voice; in all its perfect imperfections. I recorded some text, then chopped, distorted, stretched, saturated - basically made it both recognisable as a voice and also unrecognisable as just sounds or textures; hoping to capture an almost trance-like intensity to sit over the drums.

And just like that, the sonic world of *Alpha Mutt* is born.

Notes from the Costume Designer and Lighting Designer

A note from Lighting Designer Alexander Berlage

Alpha Mutt marks my fourth collaboration with Jenni and I wanted to build on the shared language we've developed together while continuing to push it somewhere new. I was drawn to using light to create contrast, suspense and tension - responding to the rhythms of the work and music, shifting between darkness and moments of sharp revelation. At times, I wanted the light to feel almost hypnotic: a pulsing, unpredictable force moving alongside the dancers.

A note from Costume Designer Aleisa Jelbart

For *Alpha Mutt*, I was drawn to the idea of deconstructing garments—taking everyday clothing and sportswear and transforming them into unique pieces. This felt like an interesting way to interpret Jenni's brief which takes familiar concepts like dominance, obedience and authority and places them in a world entirely removed from the everyday. Store-bought clothes naturally evoke a sense of familiarity that we could warp and subvert. I began by designing each deconstructed look on paper and mapping out a balanced collection. Jenni and I were interested in developing exaggerated silhouettes with sleek, elevated styling and a grungy, rough edge, so it was important to plan this out before heading to the shops. From there I went looking for garments, navigating back and forth between my drawings and physical items with potential. Back in the Sydney Dance Company workroom, Costumier Nicole Artsetos and I worked closely together to realise the costumes, utilizing as much of the deconstructed clothing as possible. During Jenni's time in the studio, we added tailored suit elements, with a few deconstructed twists. This felt like the final piece of the puzzle, adding a corporate, capitalist flavour to the overall look.



OUR(SELF)

Choreographer	Azzam Mohamed in collaboration with the dancers
Composer	Jack Prest
Recording Artists	Nicholas Meredith (Drums) Novak Manojlovic (Keys) Clayton Thomas (Double Bass) Peter Farrar (Saxophone)
Lighting Designer	Alexander Berlage
Costume Designer	Aleisa Jelbart
Associate Costume Designer	Nicole Artsetos
Cast	Mahalia Adamson, Mali Comlekci, Naiara de Matos, Ali Dib, Sonrisa Hubbard, Sophie Jones, Piran Scott

About Azzam Mohamed

Azzam Mohamed is a Sudanese independent artist, educator, and MC working across performance, choreography, and curation. Based on Gadigal Land, his practice is deeply rooted in street and club cultures, drawing from African dances from Sudan and neighbouring regions through lived experience, community, and cultural exchange.

Recent collaborative works include *Echo Mapping*, co-created and co-choreographed with Jack Prest, which premiered at the Art Gallery of New South Wales in 2024, was presented at NAFA Festival in 2025 and Sydney Festival in 2026, and will tour nationally throughout August, September and October 2026. He also co-created and co-choreographed *Katma*, which premiered at Sydney Festival 2025 and was presented at Luminato Festival in Toronto in 2026.



A Note from the Choreographer

Alhamdulillah, first and foremost, for the opportunity, always.

OUR(SELF) was inspired by the documentary *Come As You Are*, which explores the cultural and social impact of the legendary Loft era in New York. What stayed with me was not so much the history of the club itself, but the idea of a space where people could arrive exactly as they were, and through music, movement and shared experience, find a sense of connection without having to give up what made them different.

That became an important starting point for this work. I was interested in exploring what happens when individuality is not something we try to smooth out, but something we celebrate and allow to shape the collective. Each dancer brings their own history, rhythm, physicality and way of moving, and I wanted to create a space where those individual movement languages could exist alongside one another, while still finding a shared rhythm. For me, the work became an exploration of self-expression, bodily memory and emotional access, and how our individual stories can come together to create something larger than any one of us.

Working from our different styles and identities became one of our greatest strengths. Music became our mediator, curiosity our bridge, and dancing our conversation. We didn't need to speak the same movement language to understand one another. We listened, exchanged, supported and witnessed each other, allowing our differences to bring us closer. And we played, a lot! The studio became a playground for discovering ourselves, each other, and what we could create together.

A huge thank you to my big bro, long-time collaborator, partner and duo, Jack Prest, who came through with an incredible soulful masterpiece of a track. Collaborating with Jack is always special, and the magic of the music would not have been possible without

the incredible musicians who brought so much of themselves to it: Nicholas Meredith on drums, Novak Manojlovic on keys, Clayton Thomas on double bass and Peter Farrar on saxophone.

Massive shoutout to the dance artists who made our time in the studio so much fun and memorable. Their contributions, offerings and generosity were at the heart of this work: Ali Dib, Sonrisa Hubbard, Mali Comlekci, Mahalia Adamson, Naira de Matos, Sophie Jones, Piran Scott, Jai Fauchon and Caiti Ellen Carpenter, alongside secondment student Amber Griffiths, visiting from the UK.

Thank you to Aleisa Jelbart for the costumes, Alexander Berlage for the lighting, and the entire production team for bringing the work into the theatre. Thank you to Sydney Dance Company for welcoming me into the space, with special thanks to Richard Cilli, Katy Green Loughrey, Kerry Thampapillai and Charmene Yap, Rafael Bonachela and to all the unsung heroes working behind the scenes, whose contributions helped bring the *Current* season to life.

OUR(SELF) draws from principles, practices and movement languages rooted in street, club and African dance forms, particularly Hip Hop, Breaking, Popping, House, West African dance and Afro House. Throughout the process, we explored elements from these forms not simply as steps or movement vocabulary, but through their foundations, energy, intention, musicality and ways of connecting with others.

We acknowledge and pay homage to the communities, cultures, pioneers and generations of dancers who have created, carried and continued to evolve these forms. Their knowledge and contributions extend far beyond this work, and we offer our respect and gratitude to the lineages that have made our exploration possible.

Composer Jack Prest

Jack Prest is a Sydney-based sound engineer, composer, and artist working across contemporary electronic, jazz, and experimental music. Known for a highly detailed and emotionally driven approach to sound, his work moves between left-field electronic music, improvisation, club production, ambient composition, and large-scale interdisciplinary projects. Drawing from both conceptual art and advanced studio practice, he approaches production and mixing as deeply creative acts, shaping records with atmosphere, depth, and emotional precision.

His compositions, performances, and collaborative projects have been presented through institutions and festivals including Sydney Opera House, Sadler's Wells, Sziget Festival, Art Gallery of NSW, Bundanon, NTS, Dublin, Triple J and FBI Radio.

Alongside his artistic practice, Jack has spent over a decade working as a recording and mix engineer across Australia's independent music communities. He is particularly recognised for work within left-field electronic and jazz contexts, including long-term collaborations with Godtett and a broad range of contemporary artists working across experimental, improvised, and hybrid forms.

Note

When Azzam came to me with the concepts for *OUR(SELF)* the vibe was instinctually apparent. We needed something warm, thick, organic, soulful but also banging. Something with the euphoric energy of house music, but with something deeper. An energy to push and inspire Azzam's choreography and drive the self-reflective concept central to the work.

I knew that to achieve the desired result we couldn't work only with electronic elements. So I took the score into the studio and recorded an amazing ensemble of jazz musicians to augment the production.



Through a series of set improvised tasks we layered a variety of material which I have edited and shaped into the final form here.

The structure and impact of the electronic elements shifts in and out of phase with the vitality of the improvised performances. This creates a swirling tension and release in the sonic. The goal here was to give Azzam and the dancers two symbiotic yet competing energies. This mirrors and enables the push and pull of the collective/individual in the dance. Tapping into the paradox that these concepts exist at once completely separate and intricately entwined.

Notes from the Costume Designer and Lighting Designer

A note from Lighting Designer Alexander Berlage

For *OUR(SELF)*, the lighting is about holding space - for the music, for the movement and, most importantly, for the bodies within it. Rather than imposing another layer onto the work, the light creates a container through which the dancers can move, gather, separate and be celebrated. It expands and contracts around them, continually reshaping our sense of the space and allowing humanity to remain at its heart.

A note from Costume Designer Aleisa Jelbart

The costume design for *OUR(SELF)* has been an intuitive process - shaped by my response to the music, collaborative discussions and Azzam's broader body of work. The process began when I attended a performance of his previous work *Katma* at Carriageworks. In the days that followed, I reflected on my experience - how immersed I became during the show, and my shifts in mood and self awareness. This was a great introduction to Azzam's style and sat in the background of a lot of my thinking through the design process. A couple of months later, Azzam shared the music for *OUR(SELF)* which I found helpful in understanding the tone for the work. It became clear that the costumes had the potential to be subtly stylized, rather than just channeling realism. I avoided anything too explicitly character-driven, aiming instead for designs that captured an overall mood through colour, lustre, gentle patterns and detailing. Ultimately the feelings captured in the costumes strike a balance between an internal experience and collective energy.



ONE SONG

Choreographer	Raghav Handa
Composer	James Peter Brown
Lighting Designer	Alexander Berlage
Costume Designer	Aleisa Jelbart
Associate Costume Designer	Nicole Artsetos
Outside Eye	Vicki Van Hout
Cast	Mahalia Adamson, Lucy Angel, Finn Armstrong, Mathilda Ballantyne, Caiti Ellen Carpenter, Ali Dib, Jai Fauchon, Sonrisa Hubbard, Ryan Pearson, Sam Winkler

About Raghav Handa

Raghav Handa is a celebrated choreographer and dancer. His movement combines contemporary dance with Indian Kathak dance techniques to create a unique physical language used to explore complex and challenging themes.

Since establishing his distinctive artistic voice with his breakthrough works *Tukre'* (2015) and *Mens Rea* (2016), his work has gained recognition and consistent support from funding bodies and festivals in Australia and overseas. Over the last decade, he has created a significant and critically acclaimed body of works including *Dawn* (2020) - Sydney Opera House Dances for Now; *Cult of the Titans* (2020) - Sydney Dance Company New Breed; *Double Delicious* (2021) - immersive theatre by Contemporary Asian Australian Performance, Sydney & Oz Asia Festivals; and *Follies of God* (2022) Keir Choreographic Awards & LIVEWORKS Festival.

Recently, with support from the Australian Foreign Office and Creative Australia, Raghav presented *Superhero* across major cities and festivals in India, including the Serendipity Arts Festival in Goa and the Mumbai Opera House. A large-scale production, *Superhero* features a cast drawn from both Australia and India, highlighting a dynamic cross-cultural collaboration.

His recent commissions include: The Art Gallery of NSW to create *Wholly Glory* for their 2025 public program and the Campbelltown Arts Centre to create *The Assembly*, a daring look into the intricacies of human existence. His recent awards include: Melbourne 2024 Green Room Award for his ground-breaking duet *Two* with internationally renowned Tabla master Maharshi Raval, the inaugural



2024 *Maitri* fellowship from the Centre for Australia-India Relations, recognising his role in strengthening cross-cultural connections and Sydney Dance Company's 2025 *Artist in Residence*.

Raghav was profiled as one of Australia's leading innovators by ABC Arts following his choreography of *Sex Magick* for Sydney World Pride 2023. He is a much sought-after mentor for emerging artists (Bangarra's 2024 "Dance Clan") and contributor at artist talks and dance forums.

A Note from the Choreographer

Sydney has always had a flair for the audacious.

A city of show-offs and storytellers, dancers and drifters, eccentrics and daredevils. Of people who recite Shakespeare for a dollar, make a spectacle on a street corner, dress for an entrance, cause a scene and disappear. Some become legends. Others survive only as rumours.

In my work, I invent worlds charged with surreal imagery, complex rhythms and dynamic physicality to explore the shifting face of modern Australian cultural identity. When I was invited to create *ONE SONG*, I found myself thinking about the traditions that shape that identity, and, more curiously, how traditions begin? Do they start as a peculiarity, a weirdness - something reckless or unruly at the edges, the clippety-clop of high heels on footpath, a gesture, a dare - before finding their way into the mainstream?

I wanted to create a world that belongs to Sydney: to catch something of its eccentrics and exhibitionists, oddities and oddballs, its grit and glamour!

ONE SONG takes these many pulses and supercharges them. The dancers gather, shimmer, unravel and surrender to them, carrying the audacity of what came before headlong into what comes next.

It has been an honour to make this work with the Company and my long-term collaborators. Thank you to James Peter Brown for composing our song for Sydney; Vicki Van Hout for authoring *An Ode to Sydney Dance* and bringing her eye to the work; Aleisa Jelbart for clothing this unruly world; and Alexander Berlage for illuminating it. My deepest gratitude to the dancers for their extraordinary commitment and artistry, to the entire creative team, and to Rafael for the invitation.

For Sydney, with love!

Composer

James Peter Brown

James Peter Brown is a composer, sound designer and theatre maker known for his evocative and diverse music scores. His practice investigates emotive experiences that explore character and aid storytelling. He has worked across a range of forms, from mainstage theatre and contemporary dance to film, documentary, animation, video games and virtual reality.

His processes often involve creating music and sound simultaneously with the development of a project, building connections between performance material and sound.

He holds a Bachelor of Visual Arts from Sydney College of the Arts, where his focus was composition and sound design for animation, and a Master of Acoustic Physics from the University of Sydney, for which his thesis examined the impacts of low frequency sound on the body and mind.

ONE SONG is his fifth major collaboration with Raghav Handa, following *Cult of the Titans*, *Follies of God*, *The Assembly* and *Superhero*.

Note

This is my fifth collaboration with Raghav, and by now our process has its own instinct and language. For us the choreography and music are developed in synchronicity and are always inextricably linked. We've always been drawn to traditional and cultural instrumentation, but the interest for us isn't in preserving it, it's in pushing a sound until it becomes hyperreal, something different from where it began. For *ONE SONG* I wanted to build a kind of hypersigil for Sydney: a score dense enough with reference that everything bleeds together, the way a city is never one voice but thousands, folding into each other until something new emerges. Underneath all of it, I wanted a joyful, frenetic energy, one that keeps building, the same restless evolution of cultures colliding and remaking each other, never settling into one fixed thing.



An Ode to Sydney Dance
by Vicki Van Hout

A company
Seeded to hoist up the lower
echelon(s)
Through movement attributed to the lineages
of the silver spoon born
However, this housing harbouring hoofers
amongst them
All
some would say enjoyed its
Genesis original
In an abode near to chocolate but nearer still
Aligning itself with the cause
seminal
To emergent fighters fighting for freedoms
To come out from the shadows and into light
thrown by the mirror ball

Departing Paddo and
Onward to the loo starting with W
Where night walkers mingled betwixt
trans and cross
Dressers
Consuming the same oxygen as wharf
Labourers and sailors and traders
of
fast cars
To the place where it now sits
In three/ four of six on Hicks
On the water
And like its First Nations neighbour
Work it's had done
some
A lick of paint
A new studio
And a new theatrette has been added
On
to hide its proletariat

Floating foundations
Up
Upon
And whereby
It made a bold splash
Now gone
two score
Garnering the world's
attention

But where to now one may well ask
For the place where so many dreams
are forged
In shimmies, sways, swirls, twirls pirouettes
and more than a little attitude
From every inch of the city,
and from the burbs, the outskirts
of the countryside and yes even from other
sovereignities
Like the times changing with increasing
rapidity
And so it must be
But where-to do we move onwards towards?

'An Ode to Sydney Dance' is a poem authored by Vicki Van Hout that sits alongside the ONE SONG, drawing inspiration from the history of Sydney Dance Company.

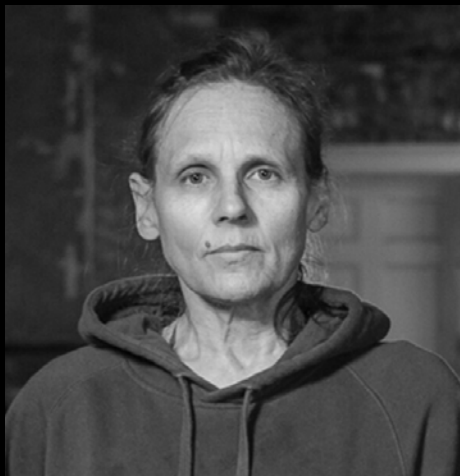
Outside Eye

Vicki Van Hout

Vicki is a Wiradjuri woman born on the south coast of NSW and an Indigenous independent artist with over 30 years' experience. A graduate of NAISDA and the Martha Graham School of Contemporary Dance in New York, Vicki has performed with leading Indigenous dance companies including Bangarra Dance Theatre and the Aboriginal Islander Dance Theatre.

She was also a founding member of Fresh Dancers alongside Marilyn Miller, performing works such as *Dear Carrie* for One Extra Dance and *Quinkin* for the Adelaide Fringe Festival.

Her acclaimed work *Briwyant* was the first ever national tour by an independent Indigenous choreographer and was nominated for an Australian Dance Award for Best Achievement in Independent Dance. Her most recent solo work, *plenty serious TALK TALK*, received two Green Room Awards in 2020 (Best Performer and Best Production). Vicki was awarded the NSW Dance Fellowship for established and mid-career artists in 2014 – the first Indigenous artist to receive the honour – and the 2019 Australia Council Dance Award. She has undertaken residencies both in Australia and internationally (Austria, Singapore), and has recently completed her PhD while writing for FORM Dance Projects.



Notes from the Costume Designer and Lighting Designer

A note from Lighting Designer Alexander Berlage

My second collaboration with Raghav, *ONE SONG* looks at the history, energy and rhythms of Sydney. The lighting searches for a sense of warmth and familiarity while responding to the pulse that drives the work. Light becomes another rhythm within the space - shifting and evolving alongside the dancers, connecting the bodies of the present with the histories and stories that sit beneath the city.

A note from Costume Designer Aleisa Jelbart

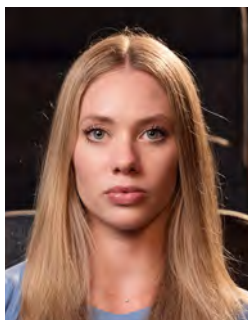
The costumes for Raghav's work draw on key moments and locations throughout Sydney Dance Company's history. Fabrics, colours, and design elements find inspiration from the company's early days in Paddington and imagining how life would have been for the dancers and local community. As a costume designer, I've worked with Sydney Dance Company for over 10 years and so designing these costumes also meant looking back at my own time on the Wharf - moving through wardrobe, watching the dancers in the studio, running into people in the cafe. Little glimpses of past generations, rehearsal wear and stage costumes are all present without being literal or obvious. They evoke memories and feelings, but transcend any particular time or place. Colour is also a distinct part of the work. By assigning analogous duotones to each dancer, we are able to see them as individuals and a group. Given Raghav's high energy choreography and fullness in the music, these bold, vibrant colours hold their own and feel entirely fitting for this joyous, spirited work.

Dancers



Mahalia Adamson

Born in Taree, NSW, Mahalia began her dance training at the age of three, studying a wide range of styles at Andrea Rowsell Academy of Dance. After discovering a particular passion for contemporary dance, Mahalia joined Sydney Dance Company's Pre Professional Year through 2024 and 2025, where she received an Advanced Diploma in Professional Dance (Elite Performance). In 2025 she had the opportunity to perform in James Batchelor's Sydney season of *Resonance* and collaborated with and performed works by Zee Zunnur, Emma Harrison, Thomas E.S Kelly, Cass Mortimer-Eipper and Rafael Bonachela's *Lux Tenebris*. Mahalia is excited to begin her professional career as a trainee with Sydney Dance Company in 2026.



Lucy Angel

Born and raised in Wollongong, NSW, Lucy began her training at Joanne Grace School of Dance at age eight before completing her Certificate IV in dance at the Royal Academy of Dance at age 15. Lucy joined The Sarasota Ballet in Florida, USA as a trainee for their 2018-2019 season. At the end of 2019, she performed in The International Divertissement Ballet Gala with Projection Dance, as well as being a finalist in The Brisbane International Contemporary Dance Prix. Lucy joined Sydney Dance Company's Pre-Professional Year in 2021 where she performed works by James Bachelor, Cloe Fournier, Stephanie Lake and Rafael Bonachela. Lucy commenced her traineeship with Sydney Dance Company at the end of 2022, premiering with the Company in Rafael Bonachela's *ab [intra]* at *DanceX*.



Finn Armstrong

Finn was born and raised on the Gold Coast, Queensland, starting his dance journey at 14. At 17 Finn moved to full-time practice at the Amanda Bollinger Dance Academy, completing a Certificate IV in Dance. During this time, he also danced in the Youth Ensemble of Australasian Dance Collective for two years. Aged 18 Finn moved to The Netherlands to study at Codarts Rotterdam. He spent two years at the university training and performing works by Cayetano Soto, Ton Simons, Evelien Jansen, and was part of the Talent on The Move Tour, where students travelled around the Netherlands. Through Codarts, Finn apprenticed at Danish Dance Theatre, led by Marina Mascarell. He spent the 2024/2025 season performing works by Marina Mascarell, Adam Linder, Renan Martins, and Fernando Melo and toured with the company around Denmark and Europe. He graduated from Codarts with a Bachelor of Fine Arts. Finn joined Sydney Dance Company in 2025, debuting in *Continuum*.

Dancers



Mathilda Ballantyne

Mathilda is an Australian-Chinese artist from Melbourne/Naarm, whose movement blends classical ballet with contemporary dance. A graduate of the Australian Ballet School, they received the Graeme Murphy Award for Excellence in Contemporary Dance. After completing a Graduate Diploma in Classical Ballet, Mathilda shifted focus to contemporary dance, joining PROJECTION Dance Company in 2020. In 2022, they became a core member of Scimm. Dance Company, performing in works such as *Paracosm* and *Mechorstra*. In 2024, they collaborated with emerging choreographers Vourneen Ni'cainin and Ronan Armstrong for Lucy Guerin's *Out of Bounds* seasons. In 2025, Mathilda joined Sydney Dance Company, debuting in Rafael Bonachela's *Somos* and continuing to explore new artistic boundaries.



Timmy Blankenship

From the US, Timmy completed his early training in contemporary performance and choreography at Artistic Fusion in Thornton, Colorado and Dance Town in Miami, Florida, performing works by Loni Landon, Dana Foglia and Emma Portner. He continued at the prestigious University of Southern California's Glorya Kaufman School of Dance, where he performed works by William Forsythe, Jiří Kylián, Merce Cunningham and Yin Yue. Timmy premiered his choreography at Dance Town Miami's annual contemporary gala 2021 and debuted *Intergenerational Traffic* at the Trinity Laban School of Dance in London in 2023 in collaboration with composer Tom Bradbury and dancer Xavier Williams. Timmy performed with the Nederland's Dans Theatre Summer Intensive in 2023 before moving to Australia for his debut with Sydney Dance Company, performing in *New Breed*.



Caiti Ellen Carpenter

Originally from the UK, Caiti Ellen has spent the last eight years living and working in London. She trained at Rambert School under Amanda Britton, graduating in 2020 and immediately joining the third cohort of Rambert2. There she performed works by Sharon Eyal, Andrea Miller, Megan Lawson, Micaela Taylor, and was part of livestream creations with Benoit Swan Pouffer. In 2021 Caiti Ellen joined the main company, working with choreographers including Alonzo King, Ben Duke, and Wim Vandekeybus, performing and touring internationally. In 2023 Caiti Ellen began freelancing in London. She continued to work with independent dance artists and companies in the UK and Europe, as well as acting with The Royal Shakespeare Company. During this period she also trained as a yoga teacher and now loves to teach and share her practice.

Dancers



Mali Comlekci

With a Turkish background and born in Sydney, Mali has been dancing for as long as he can remember. He began formal dance lessons at the age of ten, outside of school hours as well as attending Newtown High School of the Performing Arts. After graduating in Year 12, he pursued full-time training at New Zealand School of Dance (NZSD). In those two years, Mali was invited to be a guest dancer, performing soloist roles with the Royal New Zealand Ballet Company in their 2016 season of *Wizard of Oz* and their 2017 triple bill *Three By Ekman*. After graduating from NZSD, Mali joined Queensland Ballet Company, performing various soloist and principal roles from 2018 – 2024. Mali joined Sydney Dance Company in 2025.



Ali Dib

Born and raised on Gadigal Land, Mohamad 'Ali' Dib, of Lebanese heritage, began dance training at age eight, attending Dorothy Cowie School of Dance and Brent Street Studios. Ali continued his passion for contemporary and classical performance, advancing his training at Algeria Studios under the mentorship and guidance of Hilary Kaplan and Archibald Mackenzie. In 2024 Ali won the Brisbane International Contemporary Dance Prix and in 2025 the Contemporary Dance Open. Through his multidisciplinary training, Ali studied at Newtown High School of the Performing Arts and completed his HSC in 2025. He has performed in works by Holly Doyle, Chloe Leong, Victor Zarallo, Davide Di Giovanni and other notable choreographers. He embarked on his professional dance career with Sydney Dance Company, at the end of 2025, debuting in *Continuum*.



Jai Fauchon

Born in Sydney on Dharug Country, Jai moved to Chile in 2009 where he discovered his love of dance at the age of eight. After returning to Australia, he trained at Newtown High School of the Performing Arts and Van Loon Dance Academy. In 2020 Jai relocated to Melbourne to join The Australian Ballet School. During his training, he performed in a wide range of works and in early 2023, travelled to Switzerland to perform Goyo Montero's *Bold* as part of the Prix de Lausanne Partner School Choreographic Project. He also joined The Australian Ballet's National Tour in 2023 and 2024, performing works by George Balanchine, Lucas Jervies, and Paul Knobloch. In the School's 60th Anniversary Gala, Jai premiered his first choreographic work created on his cohort. After graduating, Jai joined Queensland Ballet in 2025 as a Jette Parker Young Artist, performing in a diverse repertoire of classical and contemporary works. He is thrilled to be joining Sydney Dance Company in 2026.

Dancers



Sonrisa Hubbard

Sonrisa attended Denver School of the Arts before earning a merit scholarship to attend Boston Conservatory, where she performed works by Aszure Barton, Bill T. Jones, Andrew Skeels and more. Sonrisa has participated in international intensives, including those at Arts Umbrella, The Juilliard School, Complexions Contemporary Ballet, Dart Dance Company and Orsolina 28. She studied the repertoire of choreographers Crystal Pite, Sharon Eyal, Ohad Naharin, Jiri Pokorny, Jiri Kylian and more. She also performed in a guest artist performance at the Young Choreographers Festival in 2024. Sonrisa joined Sydney Dance Company in 2025 and made her debut with the Company in *Somos*.



Morgan Hurrell

Born in Mudgee, NSW, Morgan began dancing aged two, studying at Dance Unlimited. At 17 her contemporary dance passion led to multiple offers for full-time placements, and she completed her Diploma of Dance at the National College of Dance in Newcastle. In 2021 Morgan moved to Sydney to undertake an Advanced Diploma of Dance with Sydney Dance Company's Pre-Professional Year, after which she was offered a Trainee contract with the Company. Morgan has performed work internationally and nationally by renowned choreographers including Rafael Bonachela, Ohad Naharin, Antony Hamilton, Melanie Lane, and Stephanie Lake. She has performed works such as *Decadance*, *ab [intra]*, *Impermanence*, *momenta*, *Forever & Ever*, *Love Lock*, *The Universe is Here*, and *I Am-Ness*. Morgan has performed with global brands such as Cartier, extending her artistry into the commercial industries.



Ngaere Jenkins

Born in Aotearoa/New Zealand, Ngaere is of Te Arawa and Ngāti Kahungunu descent. She trained at the New Zealand School of Dance, graduating in 2018, working with James O'Hara, Victoria (Tor) Colombus, Taiaroa Royal and Tanemahuta Gray. She performed works by Damien Jalet, Huang Yi, Sarah Foster-Sproull, Malia Johnston and Gabby Thomas. Ngaere represented the school in Tahiti at the Académie de Danse Annie FAYN fifth International Dance Festival and Singapore Ballet Academy's 60th Anniversary Gala. From 2019 to 2023 Ngaere worked with The New Zealand Dance Company performing in works from Sean MacDonald, Nina Nawalowalo, Tom McCrory and Ross McCormack, Jo Lloyd, Stephanie Lake, Kim Jae Duk, Tor Colombus, Eddie Elliott and Xin Ji and Tupua Tigafua, as well as Mana Wahine by Ōkāreka Dance Company, working with Atamira Dance Company. In 2023 Ngaere was the recipient of the Bill Sheats Dance Award. Ngaere joined Sydney Dance Company in 2023, debuting in the tenth anniversary season of *New Breed*.

Dancers



Sophie Jones

Sophie grew up in Angourie, NSW and trained with Adele Lewis School of Dance. At age 14 she moved to Burleigh Heads, Queensland to begin full-time ballet training and further her studies with Prudence Bowen Atelier. She received a traineeship with the Joffrey Ballet in Chicago. Whilst in Chicago she worked with numerous choreographers and performed *Études* by Harald Lander, and George Balanchine's *Serenade*. After discovering an interest in contemporary dance, Sophie completed her diploma and advanced diploma with Sydney Dance Company Pre-Professional Year in 2020 and 2021. She had the opportunity to perform works by Holly Doyle, Omer Backley-Astrachan, Jessica Goodfellow and Rafael Bonchela. Sophie joined Sydney Dance Company as a trainee in January 2022, supported by the David and Fee Hancock Foundation.



Naiara de Matos

Naiara was born in Salvador, Brazil. In 2007 she began full time training with the Bolshoi Ballet School in Joinville (Brazil). Following her graduation in 2011, Naiara began working in the Young Company of Bolshoi Ballet Brazil until she was offered a position with the Salzburg Landestheater in 2013. Throughout her career Naiara has joined companies such as Leipzig Ballet, Konzert Theater Bern, Augsburg Ballet and Dance Company St Gallen. She has performed classical and modern repertoire including a number of soloist and principal roles, both in Europe and further abroad. Naiara has worked with internationally renowned choreographers such as Ohad Naharin, Johan Inger, Uwe Scholz, Nadav Zelner, Martin Zimmermann, Dimo Milev, Alba Castillo, Giovanni Insaudo, Mauro Astolfi, Francesca Frassinelli and more. She joined Sydney Dance Company in 2023.



Ryan Pearson

Ryan is of Biripi and Worimi descent on his mother's side and Minang, Goreng and Balardung on his father's side. From Taree, NSW, he began his dance training at NAISDA at age 16, after taking part in the NSW Public Schools' Aboriginal Dance Company, facilitated by Bangarra's Youth Program Team in 2012. At NAISDA, Ryan learnt from a number of renowned teachers and choreographers, attending a Professional Division Summer Intensive at the Alvin Ailey American Dance Theatre in New York City. He joined Bangarra Dance Theatre in 2017, debuting in *Bennelong*, performing for seven years through Australia and internationally, led by renowned storytellers Stephen Page and Frances Rings. Ryan was nominated in the 2020 Australian Dance Awards for Most Outstanding Performance by a Male Dancer for his performance in Jiri Kylian's *Stamping Ground*. In 2023, Ryan presented his first choreographic work, *5 Minute Call* as part of Dance Clan. He joined Sydney Dance Company in 2024.

Dancers



Piran Scott

Born in Mackay, QLD, Piran trained under Lynette Denny AM at Theatre Arts Mackay. He completed the Professional Year program with the Queensland Ballet, joining the company as a full member in 2010, under the artistic direction of Francois Klaus. In 2013, Piran received a soloist position with the Leipzig Ballet in Germany under Mario Schroeder. Piran was a soloist with the Ballet Theater Basel in Switzerland, directed by Richard Wherlock, followed by successful seasons with the Dance Company St. Gallen under Kinsun Chan, awarded Dancer of the Year 2022 in tanz magazine Europe. Piran has performed in classical and contemporary works by renowned choreographers such as Ohad Naharin, Alexander Ekman, Sharon Eyal, Johann Inger, Ivan Perez, Nils Christie, Thierry Malandain, Natalie Weir, Dimo Milev, Uwe Scholz, Mauro Astolfi, Francesca Frassinelli, Nadav Zelner, Martin Zimmerman and Alba Castillo. Piran joined Sydney Dance Company in 2023.



Sam Winkler

Sam decided to pursue a career in dance during his time at the Victorian Collage of the Arts Secondary School. This aspiration led to him competing in the Prix de Lausanne, the world's biggest ballet competition. His performance in the competition awarded him a scholarship to the Hamburg Ballet School where he completed his dance training. He worked with the Hamburg Ballet during his time in the school but found his first full-time work in Tanzcompany Innsbruck under Enrique Gasa Valga. Sam worked in the company as a soloist for two years, performing a variety of works. Concluding these two years, he moved home to Australia to be closer to family, delighted to be working closer to the people he loves. Sam joined Sydney Dance Company in 2025.

Richard Cilli

Director Ensemble and Repertoire

Richard Cilli brings together his experience as a dancer, rehearsal director and choreographer to support artistic excellence across Sydney Dance Company. In this role, he works closely with dancers, choreographers and creative teams to steward repertoire, nurture ensemble culture and support the ongoing development of artists working at the highest level.

As a performer, Richard has enjoyed an acclaimed career in Australia and internationally. He was awarded the Helpmann Award for Best Male Dancer in 2010 for his performance in Rafael Bonachela's *We Unfold*, and was also the winner of The Australian Ballet's 50th Anniversary Ballet Competition in 2012. Across his career he has interpreted works by an exceptional range of choreographers, including Rafael Bonachela, Lloyd Newson, Stephanie Lake, William Forsythe, Anouk van Dijk, Jacopo Godani, Lucy Guerin, Gideon Obarzanek, Alexander Ekman, Adam Linder, Emanuel Gat and Kenneth Kvarnström. Beyond his tenure with Sydney Dance Company, he has performed with Rambert (UK), Chunky Move, Lucy Guerin Inc, Australasian Dance Collective, Dancenorth, and K. Kvarnström & Co (Sweden).

Born on Whadjuk Noongar Country (Perth), Richard trained at the Western Australian Academy of Performing Arts and Taipei National University of the Arts, and later completed studies in Arts and Cultural Management at Deakin University.

As a choreographer, Richard has created work for Sydney Dance Company and its Pre-Professional Year, The Australian Ballet, LINK Dance Company and WAAPA, as well as independent projects. In 2025, he created *Throng* for Sydney Dance Company's Pre-Professional Year.



A certified Countertechnique teacher, he has taught extensively in Australia and internationally, including at Springboard Dance Montreal's One Body, One Career intensive.

Alongside his artistic practice, Richard contributes to the sector through governance and mentorship. He currently serves on the boards of Critical Path and Quantum Leap, driven by his belief in the creative power of young people, sector sustainability and accessibility to dance in Australia.

Charmene Yap

Rehearsal Associate

Charmene Yap is a multi award-winning dancer, rehearsal director, choreographer and movement director. She is a graduate of the Western Australian Academy of Performing Arts and Purchase College, New York.

Charmene's performing career spans some of Australia's leading dance companies, including Sydney Dance Company, Chunky Move, Tasdance, Dancenorth, and Lucy Guerin Inc., as well as New York's Armitage Gone! Dance Company. As an independent artist, she has worked with acclaimed choreographers such as Gideon Obarzanek, Lucy Guerin, Antony Hamilton and the late Tanja Liedtke. Her screen work includes performances in Del Kathryn Barton's *Red* and Katie Noonan's *Quicksand*.

Joining Sydney Dance Company as a dancer in 2010, Charmene spent a decade performing the majority of works by Rafael Bonachela and other renowned choreographers, including William Forsythe, Alexander Ekman, Jacopo Godani, Emanuel Gat, Andonis Foniadakis, Stephanie Lake and Melanie Lane. She received multiple awards, including the Helpmann Award for Best Female Dancer in 2012 and 2014 and the Australian Dance Award in 2013.

As a choreographer, Charmene has created works for stage, film, music videos, and fashion. Her notable works include *Grey Rhino*, co-choreographed with Cass Mortimer Eipper for Sydney Festival 2022, as well as *Do We* and *Drunk Tank Pink*, performed by Sydney Dance Company and Perth's Co3 Company. She was Assistant Choreographer for Gideon Obarzanek's *Us 50*, celebrating Sydney Dance Company's 50th anniversary. Her choreographic collaborations extend across disciplines, including movement direction and



choreography for Belvoir St Theatre, Sydney Theatre Company, Opera Australia, fashion runway choreography for Bianca Spender, and site specific works with visual artist Lauren Brincat.

In September 2019, Charmene was appointed Sydney Dance Company's inaugural Rehearsal Associate, a role supported by the Nelson Meers Foundation and Sydney Dance Company's Dancers Circle, working across the company's artistic and education programs, mentoring and guiding the next generation of dancers. In 2027, she will take on the role of Co-Artistic Director of Co3 Contemporary Dance Australia in Perth, alongside her creative partner and collaborator, Cass Mortimer Eipper.

SYDNEY DANCE COMPANY

Join the movement!
Your support
keeps us dancing.

Donate today and
experience the impact
of Sydney Dance
Company.

Donate Now

Photo: Pedro Greig



KAWAI



**THE ENDLESS QUEST
— FOR PERFECTION
SINCE 1927 —**

kawai.com.au

TYRRELL'S



FIVE GENERATIONS
OF TYRRELL FAMILY
WINEMAKING
SINCE 1858



A pioneer of the region, Tyrrell's is the oldest continuously family owned and operated winery in the Hunter Valley and home to some of Australia's most awarded wines.

tyrrells.com.au



Staff

Board of Directors

Emma-Jane Newton (Chair)
Larissa Behrendt AO
Gitanjali Bhalla
Michael Dagostino
David Friedlander
Emma Gray
Andrew Hagger
Alexa Haslingden
Sandra McCullagh
Bianca Spender

International Patron

Dame Darcey Bussell DBE

Founding Patron

Dancers' Circle

Julian Knights AO

Ambassadors' Council

Victoria Balnaves, Judy Crawford, Chum Darvall AM, Jaycen Fletcher, Mandy Foley, Rebekah Giles, Bradford Gorman, The Hon. Don Harwin, Samuel Joyce, Alexandra Knights, Skye Leckie OAM, Amelia Liveris, Jules Maxwell, Andrew Muston, Sarah Myer, Peter Reeve, Ruth Ritchie, Keinwen Shephard, Stephen Thatcher, Bee Wood, Adam Worling.

Management

Artistic Director

Rafael Bonachela

Executive Director

Lou Oppenheim

Executive Assistant

Amy Burrows

Director, Producing

Katy Green Loughrey

Senior Producer

Dominic Chang

Associate Producer

- Ensemble

Kerry Thampapillai

Associate Producer - Wharf

Michael Sieders

Director Finance and Administration

Kate Di Mattina

Accountant

Melissa Sim

Payroll Assistant

Carina Mision

Director Training and Education

Polly Brett

Head of Open Programs & Learning

Samantha Dashwood

Dance Class Manager

Ramon Monteverde Doringo

Learning Manager

Justine Ocampo

Training Coordinator

Eugenie English

Head of Training

Linda Gamblin

Training Associate

Juliette Barton

Todd Sutherland

Learning Associate

Lexy Panetta

Pre-Professional Year

Program Manager

Omer Backley-Astrachan

Conditioning Studio

Manager

Felicity McGee

Customer Experience

and Venue Manager

Sue Neilsen

Customer Service Assistant

Ellie Cevik

Director Philanthropy and Partnerships

Fiona Crockett

Head of Partnerships

Katharine Seymour

Trusts and Foundations

Manager

Madeleine White

Philanthropy & Partnerships Coordinator

Bianca Mulet

Director Market Development

Olivia Blackburn

Marketing Manager
Gabriella Lay (Acting)

Digital Marketing Specialist
Rebecca Nash

Marketing and Communications Coordinator
Rohan Furnell

Head of CRM and Business Intelligence
Thida Kyaw

Ticketing Specialist
John Calvi

Technical Director
Guy Harding

Company and Resident Stage Manager
Simon Turner

Production Manager
Shane Placentino

Production Coordinator
Tony McCoy

Technicians
William Phillips
Ash Lyons

Head of Wardrobe
Mary-Ellen Baxter

Costumer Maker
Erika Schwarz

The Company

Director Ensemble and Repertoire
Richard Cilli

Rehearsal Associate
Charmene Yap

Balnaves Foundation Artist in Residence
Jenni Large

Dancers
Lucy Angel
Finn Armstrong
Mathilda Ballantyne
Timmy Blankenship
Caiti Ellen Carpenter
Mali Comlekci
Ali Dib
Jai Fauchon
Sonrisa Hubbard
Morgan Hurrell
Ngaere Jenkins
Sophie Jones
Naiara de Matos
Ryan Pearson
Piran Scott
Sam Winkler

Trainee
Mahalia Adamson

Head Physiotherapist
Ashlea-Mary Cohen
Isabella De Santis
Shannon Trotter

Company Doctor
Dr. Michael Berger

Sports Doctor
Dr. James Lawrence

Company Teachers
Cathie Goss, Iohna Mercer,
Milang Lie Meeuw Lew,
Siobhan Lynch, Adam Bull,
Zee Zunnur

Sydney Dance Company
Wharf 4/5
15 Hickson Road
DAWES POINT
NSW 2000

Join the Conversation
#SydneyDanceCompany
sydneydancecompany.com

Facebook
[@sydneydanceco](https://www.facebook.com/sydneydanceco)

Instagram
[@sydneydanceco](https://www.instagram.com/sydneydanceco)
[@sydneydanceco.training](https://www.instagram.com/sydneydanceco.training)
[@sydneydanceco.classes](https://www.instagram.com/sydneydanceco.classes)

TikTok
[@sydneydanceco](https://www.tiktok.com/@sydneydanceco)

YouTube
[@sydneydancecompany](https://www.youtube.com/sydneydancecompany)

Our Supporters

We are deeply grateful to all who support Sydney Dance Company, including those who give anonymously. Because of our incredible donors, new works are created and shared, future artists and audiences are inspired, communities far beyond our home stage are reached, and the next chapter of this company is able to be written.

If you would like to be part of the movement and donate to Sydney Dance Company, click [here](#).

If you would like more information about supporting Sydney Dance Company please contact our Philanthropy team - philanthropy@sydneydancecompany.com.

For a full list of our donors, head to our [website](#).

Learn More



Photo: Rafael Bonachela

Our Partners

Government Partners



Sydney Dance Company is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.



Sydney Dance Company is supported by the NSW Government through Create NSW.

Company Partners



Company Supporters



Trusts and Foundations



Carla Zampatti
Foundation

Pro Bono Supporters



Media Partners



SYDNEY DANCE VENUES

Sydney Dance Company at the Walsh Bay Arts Precinct is a unique venue situated in the heart of one of Sydney's most vibrant and active cultural hubs.

Our venue features a variety of dynamic waterfront spaces ideal for creative, social and business-related events.

Visit our website or contact us to discuss your next function or event.

sydneydancecompany.com
events@sydneydancecompany.com
+61 2 9258 4884