



AAPPAC 2023 CONNECTING SERIES

As part of the 2023 AAPPAC
Brisbane Conference, hosted by
Queensland Performing Arts Centre.

5 – 7 September 2023



2023 Selected Works

- (1) [PENDULUM](#)
Submitted by Lucy Guerin Inc
- (2) [Clockwork](#)
Submitted by CDP Theatre Producers
- (3) [My Self in That Moment](#)
Submitted by Chamber Made
- (4) [Gapu Ngupan](#)
Submitted by Kath Papas Productions
- (5) [Bright Day](#)
Submitted by West Kowloon Cultural District Authority
- (6) [How the Birds got their Colours](#)
Submitted by Cluster Arts
- (7) [Queers of Java](#)
Submitted by Monica Lim

PENDULUM

Submitted by Lucy Guerin Inc

Genre/Discipline: Dance / Performance Installation

Origin: Australia

Premiere Date: May 2021

Premiere Location: NGV International, Melbourne

Performance Duration: 40 Minutes

Key Artist(s): Lucy Guerin (Co-creator, Director, Choreographer), Matthias Schack-Arnott (Co-Creator, Sound Designer, Composer), Bosco Shaw (Lighting Design), Nick Roux (System Design & Programming), Rob Larsen (Pendulum Design), Harriet Oxley (Costume Design), Brendan O'Connell (Executive Producer)

This work is **READY TO CONNECT** and is seeking partners interested in presenting this work from late January 2024 onwards. They are able to pair this presentation with another smaller work as well as offer workshops and artist talks.

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PENDULUM is an expansive performance installation created by percussive artist Matthias Schack-Arnott and choreographer Lucy Guerin. Seven dancers roam amongst a field of moving pendulums that each consist of a suspended bell that tolls, pulses and hums. As they rush through the air in visceral sweeps of sound and light, the music is driven by the speed and force of their motion.

The performers activate the bells; hurling, catching, stopping, spinning, dodging and resisting the swing in their dance with gravity. The power and vulnerability of the human body is revealed through these attempts to control the relentless rise and fall of the pendulum's weight in this eternally moving frame.

An instrument of physics and mathematics the pendulum is both abstract and physical. It's an agent of gravity and a metronome, manifesting through timing, momentum and movement. The repetitive nature of the pendulum's arc defines so many aspects of human experience. Day turns to night in a seemingly endless cycle as ideas, events and movements emerge and recede from history only to return again. The rise and fall of the pendulum evokes time as a continuum that stretches behind us and before us, situating our bodies in a fleeting moment on earth.

Commissioned by RISING Melbourne, the work premiered at NGV International in May 2021 and was restaged in an entirely outdoor version in October 2022 as part of Melbourne Fringe.

Lucy Guerin Inc (LGI) is an Australian dance company established in 2002 to create and tour dance works by founding Artistic Director, Lucy Guerin. The Company has been based at its own venue, WXYZ Studios in Melbourne, since 2018. LGI is dedicated to challenging and extending the art of contemporary dance – through the creation of Guerin's choreographic projects which regularly tour nationally and internationally; and by supporting the work of independent dance artists through wide-ranging studio programs.

In March 2023, LGI premiered its most ambitious work to date – NEWRETRO, a career-spanning retrospective of 21 works performed by 21 dancers at the Australian Centre for Contemporary Art (ACCA). Other recent works include PENDULUM (with experimental composer Matthias Schack-Arnott, commissioned by RISING Melbourne); Metal (with Indonesian heavy metal choir Ensemble Tikoro, co-commissioned by Asia TOPA, Arts Centre Melbourne, and Théâtre de la Ville); and Attractor (with Gideon Obarzanek, Dancenorth, and Indonesian music duo Senyawa).

Contact Information

Brendan O'Connell (Lucy Guerin Inc)

brendan@lucyguerininc.com

Additional Information

<https://lucyguerininc.com/works/pendulum>

<https://www.dropbox.com/s/obtrrj2vunaok7g/PENDULUM%20INFO%20PACK.pdf?dl=0>

Clockwork

Submitted by CDP Theatre Producers

Genre/Discipline: Cross artform: Incorporating movement, theatre, music, puppetry.

Origin: Australia / China

Premiere Date: 2nd half of June 2024

Premiere Location: Sydney, Australia (TBC)

Performance Duration: 60 Minutes

Key Artist(s): Liesel Badorrek (Director), Richard Tulloch (Dramaturg), Mingmei Zhou (Set and costume designer), Kaile LI (Composer), Shannen Murphy (Movement Director), Liz Ren (Producer, Tong Productions), Yolande White (Producer, CDP Theatre Producers), Andrew Threlfall (Producer, CDP Theatre Producers)

This work is **READY TO CONNECT** and are seeking for venue partners who would present and invest in the work, with venues featuring as 'Venue Partners'.

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CDP is Australia's largest producer and broadest tourer of work for young audiences, making outstanding, much-loved shows for 1-12-year-olds and their families. Tong Productions is a Beijing based arts organisation that develop and tour work for young audiences. In 2024 CDP Theatre Producers (Sydney) and Tong Productions (Beijing) will create/premiere an ambitious new Australian/Chinese theatrical work for young audiences aged 4-10 years, building on two successful creative development periods in 2022/23.

Clockwork marks a brand-new chapter in Tong and CDP's relationship, as it evolves from a presenting into an artistic co-producing partnership. It addresses the dearth of bi-cultural international co-productions for young audiences/families. Its story is based on two neighbours – Greenfinger and Miss Tick - one a nature loving, spontaneous and chaotic man, the other a women driven by order, routine and stability. As their worlds collide, the show explores misunderstanding and conflict, and how resolution can lead to compromise, respect, and tolerance. It deals with loneliness, and how unlikely friendships can spark and grow. In many ways this echoes the context of the work, with our artists and companies coming from two very different cultural reference points.

This multicultural, cross-artform brand new work explores contemporary themes of climate change and sustainability, with the tug of war between the natural world and technology a central theme. The set design will reflect the polar lifestyles of the two characters – symbolic of the cultural differences between China and Australia - using sustainable materials, with playful and contrasting concepts, shape, textures and colour to create each world. The work will draw on artistic influences rooted in Western & Eastern contexts and contemporary practice. The story will be told with little language, instead using a multi-layered approach to storytelling through movement, puppetry, music, lighting and design to portray mood and relationships, transcending language barriers for young audiences and their families.

Contact Information

Andrew Threlfall

andrew@cdp.com.au

Additional Information

Short video: <https://vimeo.com/804122698/59f230a6d6>

Design Presentation and Biographies:

https://cdptheatreproducers.sharepoint.com/:f/g/EnGgSKKnJ_9GurMFaSLp8E4BCZMY5GkogGYptkLwfDW0mg?e=UDvHky

My Self in That Moment

Submitted by Chamber Made

Genre/Discipline: Cross artform performance, sound art, art & technology

Origin: Australia

Premiere Date: July 2022

Premiere Location: The Substation, Melbourne

Performance Duration: 60 Minutes

Key Artist(s): Tamara Saulwick (Concept & Direction), Jessica Aszodi, Alice Hui-Sheng Chang, Tina Stefanou (Performers and Collaborators), Peter Knight (Composer & Sound Artist), Sarah Walker (Photographer), Martyn Coutts (Dramaturg), Steve Berrick (Creative Coder & Programmer), Amelia Lever-Davidson (Lighting Designer), Geoffrey Watson (Costume), Kylie McRae (Executive Producer)

This work is **READY TO CONNECT** and is seeking presenting partners.

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New sound performance work *My Self in That Moment* is a compelling exploration of the fragmented self in the digital age. At a moment in history where the distinction between our digital and IRL selves has never been so porous, the work considers the implications of the never-ending digital capture, replication and distribution of self. The bespoke technical system for the work sees 49 tablet devices networked to function as a visual and sonic ensemble, opening up myriad possibilities for the spatialisation of image and sound, and an ever-shifting relationship between the mediated and live body/voice of the solo performer.

"A right-wing French media company took a soundbite of my voice and used it as the introduction to their news. So, there're many forms of dispersal and many forms of nonconsensual dispersal.

I don't even know if consent is the right word. You're just kind of ... just out there. How much agency do I have of a past self that's been funnelled through machines? How much of that is me?" - Interview extract, performer Tina Stefanou

Directed by Chamber Made Artistic Director Tamara Saulwick, the elements of live performance, spatialised sound, and screen-based visuals come together in this unique intersection of the human and the technological. The audience, at first immersed in a haunting sound world, witness the gradual reveal of a disquieting installation of screens on which the image of the performer is built, fractured and eventually dismantled. From here, they move to an intimate in-the-round performance where the relationship between live vocalist and tablets, between person and image, body and utterance unfolds in a series of complex and hypnotic sequences.

The 49-channel sound score for *My Self in That Moment*, created by composer Peter Knight, is built entirely from the singing, sounding and speaking human voice of three featured vocalists Tina Stefanou (Australia), Jessica Aszodi (Germany) and Alice Hui-Sheng Chang (Taiwan). Scored, processed and distributed across the moving constellation of digital tablet speakers, their voices and stories become disembodied and dispersed, offering a poignant counterpoint to the physical and vocal presence of the live solo performer.

My Self in That Moment is an affective meditation on the ever-multiplying archive of the self, a ritual of endless construction and deconstruction, a disturbing and effecting portrayal of the fragmentation of our enmeshed digital existence.

Contact Information

Kylie McRae

kylie@chambermade.org

Additional Information

<https://chambermade.org/works/myselfinthatmoment/>

Gapu Ngupan (Chasing the Rainbow)

Submitted by Kath Papas Productions

Genre/Discipline: Inter-Disciplinary (Music, Song & Dance)

Origin: Australia & Taiwan

Premiere Date: Late 2024

Premiere Location: Taiwan Venue / Festival (TBC)

Performance Duration: 70 Minutes

Key Artist(s): Rachael Wallis (Miku Performing Arts Artistic Director & Performer), Banula Marika (Cultural custodian, Songman, Performer), Arian Ganambarr Pearson (Music producer & Co-director), Ngalkanbuy Munungurr, Milika Blackie-Smith, Barbara Wulpundu Berryman (Performers), Kath Papas Productions & Artback NT (Co-producers), Suming Rupi (Composer, Co-director), Sang Mei-Chuan (Songwoman, Performer), Piya Talaliman (Choreographer, dancer), Ljaucu Talimaraw (Musician), Hui Jia Creatives (Co-producer)

This work is **READY TO CONNECT** and seeking co-commission or presentation partners. Co-commissioning could include cash and in-kind support, including provision of rehearsal space, equipment and performance venue for the final phase in 2024. Future presentation partners are sought for 2025 and early 2026.

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Gapu Ngupan (Chasing the Rainbow) is a powerful and joyous new cross-cultural performance piece in music, song and dance, being created by a group of First Nations artists from Northeast Arnhem Land and Taiwan with ancient ancestral connections. At its heart are Yolngu stories about how other nations journeyed to and interacted with Yolgnu people millennia before the recent European voyages.

It speaks to and celebrates Australia's true and rich history and deep interconnectedness with the Asia-Pacific region. It is a work of scale to be performed in 800-1000 seat theatres by an ensemble of 12 Yolngu and Indigenous Taiwanese singers, dancers, and multi-instrumentalists, supported by sound design and projection. It is a fully-self determined First Nations work, with an entirely First Nations creative team.

Gapu Ngupan consists of ancient tribal songs, music and dance interwoven with original contemporary compositions and choreography using elements from Yolngu, Amis and Paiwan culture. We will also be creating video projections according to our storyboard, and creating original costumes for the work, to be used alongside traditional costume elements, instruments and props. The work was seeded at APAM, Asia TOPA & ILBIJERRI's Blak LAB at the APAM. Gathering in February 2020, where the core team revived relationships that began in 2018 in cultural exchange residencies. During the pandemic, the artists worked remotely, creating music and choreography on home country while sharing videos and music files back and forth, and a pair of videos were created for Asia TOPA's recent exhibition at the National Museum of Australia. Over late 2022 and early 2023 the artists came together on Country in Arnhem Land and Taiwan to begin making the live performance work and create the storyboard. The plan is to complete and then premiere *Gapu Ngupan* over two stages in 2024, followed by festival presentations in 2025.

This is a rare, fully self-determined First Nations-to-First Nations international collaboration led by experienced and talented Australian and Taiwanese artists with considerable cultural authority.

This collaboration builds on existing relationships to form something vital and new forged from the meeting of Yolngu, Paiwan and Amis cultures and the mix of contemporary and traditional performance. Steeped in tradition and knowledge, coming together, and working across generations, countries, and artforms, the artists are creating a work which is innovative and ground-breaking for their communities and audiences. *Gapu Ngupan* shines a light for the world to experience some of the untold and unknown histories of First Nations peoples.

Contact Information

Kath Papas

kp@kathpapas.net

Additional Information

https://drive.google.com/drive/folders/1iUAP4c_wNbgTbz8KDiCRq-5ixMI4rMCc?usp=sharing

Bright Day

Submitted by West Kowloon Cultural District Authority

Genre/Discipline: Inter-disciplinary

Origin: Hong Kong

Premiere Date: 26 & 27 November / 3 & 4 December 2022

Premiere Location: Freespace, West Kowloon Cultural District

Performance Duration: 90 Minutes

Key Artist(s): Chan Kwun-fee (Co-creator & Director), Fiona Lee (Co-creator, Sound Artist & Live Music), AK Kan (Co-creator, Sound Artist & Engineer), Ho Ming-yan, Pauline Wong Po-na (Performers), Natalie Lo Lai-lai (Video Designer), Wong Ka-ki (Lighting Designer), Yu Ka-ming, (Video Projection Designer), Tiffany Lau (Deputy Set Designer), Bobo Lee (Creative Producer)

This work is **READY TO CONNECT** and seeking presenting and touring opportunities.

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Bright day, a co-created waking dream experience exploring the city's collective unconscious.

Part of the West Kowloon's Future of Performance series, the experimental participatory experience Bright Day invites the audience to be central participants in a co-created waking dream. Over a period of a week, trans-disciplinary artists Chan Kwun-fee, Fiona Lee and AK Kan collaborate with audience-participants on a two-part exploratory journey that delves into the city's collective unconscious.

The first part of the journey, "Dreaming Alone", is conducted by audience-participants individually at home. The second part, "Dreaming Together", involves a communal experience – part dream, part waking reality – in a constructed environment of soundscapes and imagery. This part takes place at a designated venue and can only be conducted during daylight hours.

The two-part experience requires active participation by audience-participants.

Contact Information

Meredith Wong

meredith.wong@wkcd.hk

Additional Information

https://wkcd-my.sharepoint.com/:f/g/personal/meredith_wong_wkcd_hk/E5LvZ249pmtNsAIP_39J-VMBYDjImy4Sct40uEfHMo0Vwg?e=hyNXzg

How the Birds got their Colours

Submitted by Cluster Arts

Genre/Discipline: Circus, Dance and Story Telling

Origin: Australia

Premiere Date: Swell Festival 2022

Premiere Location: Currumbin Beach, Queensland

Performance Duration: 35 Minutes

Key Artist(s): Robbie Curtis (Artistic Director), Luther Cora (Narrator), Lizzie Mc Rae (Assistant Director), Tayvonne Cora, Joshua Yowye (Dancers), Ela Bartilomo, T'la Morrow, Sam Ellis, Cecelia Martin (Circus Artists), Maria Mc Rae (Costumes)

This work is a **READY TO CONNECT** and is seeking for presentation partners who are keen to activate interesting and unusual spaces for the unique show. Living sculptures is a wonderful way to bring spaces to life and audiences to 'stumble' upon a performance.

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How the Birds got their Colours is a stunning and dynamic, Indigenous-led, site-specific contemporary performance piece fusing traditional First Nations dance and storytelling, contemporary circus, and sculpture, performed on the beach at Currumbin Qld.

World-class acrobats will hit the stage (the beach) to bring you an authentic First Nations story narrated by Luther Cora, directed by Robbie Curtis performed by an amazing cast of Gold Coast performers, How the Birds got their Colours will delight you, and inspire connection to place and community.

Contact Information

Deb Wilks

debbie@clusterarts.com

Additional Information

<https://www.youtube.com/watch?v=2owTTBucHe4&t=1s>

<https://www.dropbox.com/sh/ivxjnfkba081qta/AAA6asc-T1AKOPR1YYmyxRLWa?dl=0>

Queers of Java

Submitted by Monica Lim

Genre/Discipline: Inter-disciplinary

Origin: Indonesia & Australia

Premiere Date: 4 March 2023

Premiere Location: Sydney Dance Company, Walsh Bay, NSW

Performance Duration: 55 Minutes

Key Artist(s): Rianto (Choreographer & Lead Performer), Monica Lim (Sound & Visual Technologist, Producer), Carol Brown (Dramaturg), Tamarra (Costume Designer, Performance Artist), Sigit Kurniawan (Dancer), Suratno (Live Percussion), Patrick Hartono (Sound & Visual technologist), Giovanna Yate Gonzalez (Lighting Designer)

This work is **READY TO CONNECT** and is seeking new presentation opportunities to restage the work and further develop its digital dimension.

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Queers of Java was commissioned by Sydney Dance Company and Sydney WorldPride 2023, premiering on 3 March 2023. It is an Indonesian-Australian work by dancer and choreographer Rianto, sound and visual technologist Monica Lim, dramaturg Carol Brown and artist Tamarra. Featuring 4 live performers, stunning hand-woven costumes and multichannel live sound, it is a ritual to dispel dichotomies and a prayer for survivance. Rianto sets free the cross-gender Lengger from the binaries that society has constructed to symbolise nature – male or female, day or night, happiness or sadness. At a time when the Lengger has become problematic due to socio-political dynamics, Rianto reminds us that the Lengger body is inseparable from the concept of indang, a spiritual dimension that is neither male nor female. By placing the body once again at the epicentre, we reclaim the lengger body that has undergone the long journey from the spiritual, to the material and through to the digital.

Using new technology to grapple with traditional art forms and present them in new and radical ways, we mapped the lengger body using motion capture technology, creating a movement archive to animate digital avatars of Rianto projected on stage, performing in tandem with the real physical body. This digital aspect of the work is something we would like to further develop in a future presentation.

The development process for this work engaged new methods for international collaboration using digital, hybrid and in-person connections over different phases. Working in two separate groups in Indonesia and Australia, the Australian team used previously captured movement data of Rianto as well as real-time AI computer vision processing of performers' movement over Zoom to prototype and test designs. This allowed us to minimise international travel and expenses in the development phase, requiring only two weeks together in person prior to our premiere. We will continue with this hybrid process in any further development and presentation of the work.

Contact Information

Monica Lim

monicamylim@gmail.com

Additional Information

<https://drive.google.com/drive/folders/1Py98TOidhQ7ymWn2Ud9MLRPnCnEgRMo2?usp=sharing>

ABOUT THE 2023 AAPPAC CONNECTING SERIES

Launched in 2018, the AAPPAC Connecting Series is an opportunity for artists, artist managers, programmers, and presenters to share ideas on potential partnerships with AAPPAC members through the development and presentation of new work. The intent is to connect the network through partnerships; providing a platform for touring, producing and commissioning between members, with key outcomes of a greater longevity for work and increase exposure for artists.

Assessment Criteria

- High Artistic Merit / Quality
- Relevance of the Work within the Asia-Pacific Region

In line with the AAPPAC 2023 Conference Theme - *Global Megatrends – Shaping Culture to 2040*, the selection panel might have prioritised projects that aligned with any of the following seven global megatrends identified by Commonwealth Scientific and Industrial Research Organisation (CSIRO) Our Future World Report:

- Adapting to climate change
- Leaner, cleaner and greener
- The escalating health imperative
- Geopolitical shifts
- Diving into the digital
- Increasingly autonomous
- Unlocking the human dimension

In line with AAPPAC's vision and mission, considerations will also be given for projects that:

- Reflect the diversity and character of the Asia Pacific region; or
- Are cross-cultural.

2023 SELECTION PANEL

- **Paul Tam**, Executive Director of Performing Arts, West Kowloon Cultural District Authority (Lead & Moderator)
- **Daniel Clarke**, Head of Programming, Canberra Theatre Centre
- **Rajeswari Ramachandran**, Producer, Programming, Esplanade – Theatres on the Bay
- **Liao Haoqing**, Director of Programming, Shenzhen Concert Hall

To find out more about the AAPPAC Connecting Series, please visit:

<https://www.aappac.com/en/connecting-series/>

Please contact the AAPPAC Secretariat at aappac@esplanade.com for any questions.