Choreography and the Gallery

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

Facilitator: Erin Brannigan

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

Each participant has been invited to give a 20-minute presentation on what is uppermost in their mind in relation to choreography, dance and the gallery. Participants had the choice of presenting in the Centenary Auditorium or the Central Court of the Art Gallery of New South Wales.
2–5.20 pm 2 pm Welcome – Sarah Rodigari, Melissa Ratliff and Erin Brannigan

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

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

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

2.10 pm Anneke Jaspers

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

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

2.35 pm Agatha Gothe-Snape and Brooke Stamp

Brooke Stamp and Agatha Gothe-Snape will alternately discuss choreography as her chosen medium – to question our relationship to one another, to art, and to the contexts and histories in which all these things are situated.

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

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

Using some case studies, Tang Fu Kuen will discuss his experiences in taking on challenges of curating and producing performance works within the museum and gallery situation, highlighting the material conditions that exert upon the perception of the enactments. Tang Fu Kuen (Bangkok) is an independent dramaturg, curator and producer of contemporary performance and visual fields, working in Asia, Australia and Europe. He was the curator of the Singapore pavilion at the 53rd Venice Biennale, and has worked with the Singapore Arts Festival, Indonesian Dance Festival, In Transit Festival (Berlin), Exodus Festival (Sjibjana), Colombo Dance Platform (Sri Lanka) and Bangkok Fringe Festival, among others.

3.25 pm Stephanie Rosenthal and Bree Richards

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

Stephanie Rosenthal (London) is Artistic Director of the 20th Biennale of Sydney.

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

3.50 pm Shelcie Lesica (short presentation, followed by an additional presentation at 6.30 pm)

4 pm Hannah Mathews

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

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

4.25 pm Matthew Day with Sasha Brice: Untitled

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

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

4.50 pm Phillip Adams

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

The mature artistic body enters the space.

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

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

5.20–6 pm Break

Central Court

Art After Hours

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

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

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

6.30 pm Shelcie Lesica, Deanne Butterworth and Jo Lloyd: How How Choreography Works for 2016

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

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

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

Deanne Butterworth (Melbourne) is a performer whose choreographic practice presently focuses on collaboration with other artists and working in outdoor spaces in proximity to existing sculptural works. Among others, she has worked and collaborated with Shelfie Lesica, Chunky Move (Melbourne), Sydney Biennale, 20th Biennale of Sydney, Project Arts Centre (Dublin), and was recently appointed as the Resident Director of Lucy O’Quein Inc. for 2016.

Jo Lloyd (Melbourne) is a dance artist whose work has been presented in gallery spaces and theatres in Japan, New York, Hong Kong and Melbourne over the past 15 years. She has collaborated and performed extensively in the works of Shelcie Lesica, Chunky Move (Melbourne), Melbourne Festival and was recently appointed as the Resident Director of Lucy O’Quein Inc. for 2016.

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

Lizzie Thomson uses dance as a means of reflecting on The Future of Disappearances, curated by André Lepcki for the 20th Biennale of Sydney. She looks to the near future, following Matte Edvardsen’s Time has Fallen asleep in the afternoon, an open project for which she memorised The Waves by Virginia Woolf (1931). Her presentation negotiates an encounter, or a harmonic battle of attention, between the rhythmic text of The Waves and her own dancing.

Lizzie Thomson (Sydney) investigates a number of research areas in her practice including the transmission of ideas between bodies via gesture, rhythm and soundscape; the ways in which dance, visual art and lyrical work; the ethics of migrating dance practices across cultures; and the relationship between dance and words.