



WEST AUSTRALIAN
BALLET

STATE

24 June – 3 July | State Theatre Centre of WA

Artistic Director: Aurélien Scannella

Air and Other Invisible Forces

Choreographer: Graeme Murphy

Creative Associate: Janet Vernon

Staging Directors: Bradley Chatfield & Catherine Goss

Set Designer: Gerard Manion

Costume Designer: Akira Isogawa

Lighting Designer: Damien Cooper

Composer: Giya Kancheli

Slow Haunt

Choreographer: Melanie Lane

Costume Designer: Akira Isogawa

Lighting Designer: Damien Cooper

Composer: Chris Clark

Graeme Murphy



Choreographer – Air and Other Invisible Forces

Graeme Murphy was born in Melbourne and studied at The Australian Ballet School. He has danced with The Australian Ballet, Sadler's Wells Ballet (London) and Ballets Félix Blaska (France). In 1976 he was appointed Artistic Director of Sydney Dance Company (then known as The Dance Company NSW), a position he held until 2007. During his 31-year tenure, he created more than 50 works, including 30 full-length productions.

Murphy received an AM (Member of the Order of Australia) in 1982 for his Services to Dance and three honorary doctorates – Hon. D. Lit. Tas (1990), Hon. D. Phil. Qld (1992) and Hon. D. Lit. UNSW (1999). He was honoured at the Inaugural Sydney Opera House Honours in 1993 and named a National Living Treasure in 1999 by the National Trust of Australia. He has received a Helpmann Award for *Best Choreography, Body of Work – a Retrospective* (2001); the prestigious James Cassius Award (2002); the Green Room Award for Concept and Realisation, *Swan Lake* (2003); a Centenary Medal (2003); named Cultural Leader of the Year by the Australian Business Arts Foundation, receiving the Dame Elisabeth Murdoch Award (2004) and was listed among Australia's 50 Most Glamorous Exports at a special celebration hosted by the Australian Government and Austrade (2005). He received the Award for Contribution to Cultural Exchange by the Ministry of Culture, the People's Republic of China (2008) and the Fred & Adele Astaire Award for Excellence in Choreography in Film for *Mao's Last Dancer* (New York, 2011) and was made Officer of the Order of Australia (AO) in the Queen's Birthday Honours (2012). Graeme's directing and choreographic credits include *Turandot* (Opera de Montréal in 2014), *Metamorphosis*, *Turandot*, *Salome*, *The Trojans*, *Aida*, *The Merry Widow* and *Madam Butterfly* in 2019 (Opera Australia); *Ainadamar* (The Adelaide Festival of Arts); *Beyond Twelve*, *Nutcracker: The Story of Clara*, *Swan Lake*, *Firebird*, *The Silver Rose*, *Romeo &*

Juliet and The Narrative of Nothing (The Australian Ballet); *Tivoli* (Sydney Dance Company and The Australian Ballet co-production); *VAST* (The Australian Bicentennial Authority); *Hua Mulan* (a Sydney Dance Company and Shanghai Song and Dance Ensemble co-production); *Die Silberne Rose* (Bayerisches Staatsballett, Munich); *Water* (Shanghai Ballet); *Forty Miles – A River of Dreams* (Tasdance); *The Frock* (MADE); *Embodied* (Mikhail Baryshnikov); and The Torvill and Dean World Tour Company. He also choreographed *Death in Venice* (Canadian Opera Company); *Samson et Dalila* (The Metropolitan Opera, New York); the movie *Mao's Last Dancer* and the Andrew Lloyd Webber musical *Love Never Dies*.

Janet Vernon



Creative Associate - Air and Other Invisible Forces

Adelaide-born Janet Vernon studied at The Australian Ballet School and has danced with The Australian Ballet, Ballets Félix Blaska (France) and Sydney Dance Company. In 1976 she was appointed, along with Graeme Murphy, to the artistic helm of Sydney Dance Company, where they remained for 31 years. Graeme created roles for Janet including: *Shéhérazade*, *Daphnis and Chloé* (Lykanion), *Some Rooms* (The Bathroom), *After Venice*, *Nearly Beloved*, *King Roger* (Queen Roxanna), *Berlin*, *The Protecting Veil*, *Salome* (Herodias) and *The Trojans* (Andromeque) – a collaboration with Opera Australia.

Bradley Chatfield



Staging Director – Air and Other Invisible Forces

Bradley Chatfield celebrates over 30 years in the creative and performing arts industry; 21 years as a Performing Artist and 10 years as a Rehearsal Director, teacher, educator, mentor and arts advisor. Most recently he worked in education as, Head of Dance at the Aboriginal Centre for the Performing Arts in Brisbane and is now Head of Contemporary Development at Transit Dance in Melbourne.

Akira Isogawa



Costume Designer – Air and Other Invisible Forces and Slow Haunt

Akira Isogawa is one of Australia's most iconic designers. Born in Kyoto Japan, Isogawa moved to Australia in 1986 where he studied fashion design at the Sydney Institute of Technology, drawing inspiration from contemporary Japanese design.

Since being named Designer of the Year and Womenswear Designer of the Year at the Australian Fashion Industry Awards in 1999, Isogawa has received a string of awards. In 2007 he was awarded the Inaugural Australian Fashion Laureate Award for his contribution to the Australian Fashion Industry.

His work has been fondly embraced by the Australian Arts Sector. In 2004/05, Akira Isogawa: *Printemps Été* opened at the National Gallery of Victoria – the first solo fashion and textiles

exhibition by an Australian Fashion Designer to be presented at a major national or state institution (touring thereafter in Singapore, Manila, and Bangkok).

Damien Cooper



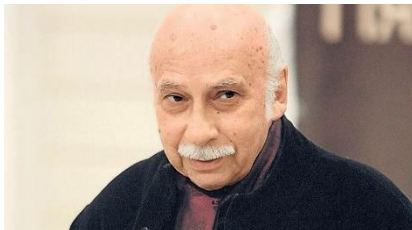
Lighting Designer – Air and Other Invisible Forces and Slow Haunt

Damien's career highlights include Neil Armfield's productions of THE RING CYCLE for Opera Australia and EXIT THE KING on Broadway; Graeme Murphy's SWAN LAKE for the Australian Ballet; Australia's most successful subsidized-theatre show ever KEATING THE MUSICAL; and ADT's BIRDBRAIN which played over 60 venues around the world.

In 2021 Damien lit Force Majeure's Sydney Festival production of THE LAST SEASON, Ensemble theatre's KENNY, Opera Australia's THE MERRY WIDOW, IMPERMANENCE at Sydney Dance Company, A MIDSUMMER NIGHT'S DREAM the opera for Adelaide festival and SUPERNATURE for

Australian Dance Theatre.

Giya Kancheli



Composer – Air and Other Invisible Forces

Giya Kancheli (1935 – 2019) was best-known as a composer of symphonies and other large-scale works. Kancheli wrote seven symphonies and a "liturgy" for viola and orchestra, Mourned by the Wind. His Fourth Symphony In Memoria di Michelangelo received its American premiere with the Philadelphia

Orchestra, conducted by Yury Temirkanov, in January 1978, shortly before the cultural freeze in the United States against Soviet artists.

The advent of glasnost brought growing exposure for and recognition of Kancheli's distinctive musical voice, leading to prestigious commissions and increasingly frequent performances in Europe and America. His passionate champions have included Dennis Russell Davies, Jansug Kakhidze, Gidon Kremer, Yuri Bashmet, Kim Kashkashian, Mstislav Rostropovich and the Kronos Quartet.

Melanie Lane



Choreographer – Slow Haunt

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

As a choreographer, Melanie has established a repertory of independent works performing in international festivals and theatres such as Tanz im August, Uzes Danse Festival, Arts House Melbourne, Sydney Opera House, Indonesian Dance Festival, O Espaco do Tempo, Festival Antiguel, Dance

Massive, Carriageworks, Chunky Move and HAU Hebbel am Ufer Berlin among others. She has been artist in residence at Dock 11 Berlin, Arts House Melbourne and Schauspielhaus Leipzig.

Melanie choreographed the 2014/15 and 2017 live shows for UK electronic musician Clark (Warp records), performing internationally including – Field Day London, Moma PS1 New York, Villette Sonique Paris, Funkhaus Berlin and Sonar Festivals in Barcelona/Istanbul.

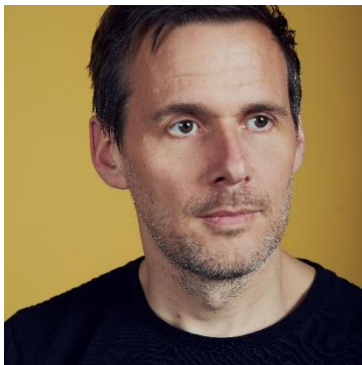
Her collaborative work extends to artists such as musician CLARK, film maker Amos Gebhardt and visual artists Martin Boettger, Ash Keating and Bridie Lunney.

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

In 2016 Melanie was commissioned by Chunky Move to create a new work 'Re-make', and in 2017 she created 'Woof' for Sydney Dance Company, touring nationally and nominated for three Green Room Awards. Melanie was choreographer for the English National Opera's 2018 production of 'Salome', directed by Adena Jacobs.

Her work 'Personal Effigies' was the recipient of the 2018 Keir Choreographic Award, and her work 'Wonderwomen' received the 2017 Leipziger Bewegungskunstpreis. In 2020, Melanie has been commissioned by Australasian Dance Collective and Nagelhus Schia Productions to create new works for their 2020 seasons.

Christopher Clark



Composer – Slow Haunt

At the age of nine, Clark played violin in an orchestra in St Albans, UK – not that he was too keen. Classical music? When there was Public Enemy, Prince or Metallica to listen to? And yet a seed had been planted.

"I remember thinking, 'I'll put this on hold for a bit and come back to it later'," Clark recalls. In the three decades since, he's created a set of intense, sonic odysseys. From his 2001 debut, Clarence Park, onwards, there's been no template. Glowering techno and brittle, ghostly piano pieces; eerie, fluttering folktronics and found sounds – each time, something unexpected. Recently, Clark has made a successful plunge into composing highly individual, dance score and immersive TV and film soundtracks, sucking him back into classical music's gravitational pull.

With new album, Playground In A Lake – a loose sonic treatise on climate – Clark worked with string ensembles and collaborated with violinist Rakhi Singh, Grizzly Bear's Chris Taylor and cellist Oliver Coates. Then there's 12-year-old choirboy, Nathaniel Timoney, who performs a brace of haunting performances, like Small, a quietly devastating lullaby.

Chris has frequently collaborated with choreographer Melanie Lane, scoring no less than eleven contemporary dance projects including the performance of her solo project 'Tilted Fawn' at the Sydney Opera House and most recently 'Personal Effigies' which won the Kier Choreographic Prize in March 2018 and 'WOOF' for the Sydney Dance Company.

Despite the huge body of work, Clark won't take the easy option... ever. "It's not conscious, but I quite enjoy that feeling of being out of my depth," says a musician who revels in jumping into the unknown to see where he lands.