



Outside cover (left to right):

Niche/Japan

Director: Sue Healey
Performer: Yuka Kobayashi
Producer: Aichi Arts Centre
Photo: Tatsuo Nambu, Japan 2002

Will Time Tell?

Performer: Shona Erskine
Cinematography: Mark Pugh and Sue Healey, Japan 2006

Inside cover (left to right):

Public=Un+Public

Performer: Mikuni Yanaihara
Photo: Rohan Young, Japan 2005

Wanderlust

Performer: Kaiji Moriyama
Photo: Hiroyasu Daido, Japan 2006

Ink

Performers: Gerard Van Dyck and Shigemi Kitamura
Photo: Kate Denborough, Japan 2006

p3 **Wanderlust**

Performers: Mako Kawano, Uno Man and Tomohiko Tsujimoto
Photo: Hiroyasu Daido, Japan 2006

p5/6 **Soy/Ketchup**

Performer: Yumi Umiumare
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Performer: Shigemi Kitamura
Producer: Hirano Productions, Australia 2003

p7 **Homeless Dance Company**

Performer: Chan Yu Chun
Photo: Chi Wai, Hong Kong 2007

p9 **Accented Body**

Director: Cheryl Stock
Performer: Ko-Pei Lin
Photo: Conwell, Taiwan 2006

p11 **Accented Body**

Director: Cheryl Stock
Performers: Ko-Pei Lin and Elise May
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p12 **Will Time Tell?**

Performers: Shona Erskine, Norikazu Maeda,
Yuka Kobayashi, Mina Kawai, Makiko Izu and Ryuichi Fujimura
Cinematography: Mark Pugh and Sue Healey, Japan 2006





FOREWORD

*“Besides generating direct exchange between our two countries, **Neon Rising** has enabled a very long-term history to be brought back into focus - revisiting profound influences which spark a deep reassessment of our practice whilst renewing but also forming new ties... These experiences are extended into a younger generation of artists whilst also being shared with audiences from both countries.”*

Renowned choreographer Tess de Quincey sums up the creative energy, personal accomplishments and sustaining relationships that have been generated through the **Neon Rising** dance exchange program. Rekindling past creative collaborations, the program teamed five Australian choreographers with Japanese colleagues to explore and create new works.

Over the past two years Australian choreographic talents Kate Denborough, Sue Healey, Jo Lloyd, Tess de Quincey and Leigh Warren have worked with an exciting mix of Japanese choreographers, dancers, designers, architects, screen-based and new media practitioners. Projects ranged from the development of a dance film, dance performances and installations in Australia and Japan, culminating in the ‘Year of Cultural Exchange’.

Developed by Asialink in partnership with the Dance Board of the Australia Council, **Neon Rising** was a natural extension of the Asialink Residency Program. Over 17 years the Residency Program has supported 450 artist residencies in Asia, forging artistic relationships in the region. **Neon Rising** was developed to support ‘second stage’ dance projects created from those residencies. This model of cultural exchange celebrates the creative process, reciprocity and risk taking, while emphasising the importance of nurturing projects and relationships over an extended period of time.

Unique to **Neon Rising** was the decision to trust and support the relationships of the artists rather than a finished ‘product’. This gave the artists freedom to experiment and create without the pressures of presentation outcomes, although all did in fact go on to present new works. Dance artists were encouraged to collaborate across art forms thus enriching their own practice and the field overall. During this time projects of the highest calibre have evolved, taking on dimensions exceeding all expectations. Looking back, I am struck by how such a small investment has generated such diverse creative opportunities for everyone involved.

The dance community and audiences in both countries have already enjoyed the fruits of these collaborations. Denborough’s partnership has resulted in the physical theatre piece **Ink** which premiered in Osaka and Tokyo. Leigh Warren’s collaboration **Wanderlust** went on to seasons at two of Tokyo’s premier theatres. Sydney audiences experienced Tess de Quincey’s dynamic **Impro-Lab** at the Sydney Opera House, while Sue Healey’s dance film **Will Time Tell?** has enjoyed global attention, appearing as a finalist in international video and film festivals.

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While the program itself might come to an end, the relationships developed are enduring. **Neon Rising** is a testament to the artists’ commitment to their practice, their community and their counterparts in the region.

SWEE LIM
PERFORMING ARTS PROGRAM MANAGER
ASIALINK

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There are those that say dance is a universal language. Dancers know that nothing could be further from the truth. They carry within their bodies the inflections and culturally derived ideals of carriage and etiquette that form the basis of their training. The more ancient the tradition the more codified will be the dance style and the more prescriptive the aesthetic.

DANCING ACROSS THE CULTURAL DIVIDE HILARY CRAMPTON

Australia is home to diverse cultures and dance styles. At one extreme is the Australian Ballet – the keeper of conventions dating from the 16th century. It is distinctly western in its aspirations and aesthetics, expansive in its use of space, aspirational in its endless denial of gravity, and largely secular in its content, despite its espousal of fairytale and ephemeral spirits.

At the other extreme is Bharatanatyam, the classical Indian form dating from the 5th century. The technique is deeply grounded; the feet strike the earth solidly. It relies strongly on gestures to convey specific narratives. These gestures always seem to emanate from and return to a central position. Despite its grounded aesthetic Bharatanatyam's subject matter is largely derived from the myths and legends of the Hindu pantheon of gods. For some years it was a regular feature in the Australian dance calendar through the artistry of Chandrabhanu and his Bharatam Dance Company.

Currently choreographers and dancers Tony Yap and Yumi Umiumare from Malaysia and Japan respectively also count Australia as their home. Their joint presentation ***How Could You Even Begin to Understand*** indicates the difficulties of shared understanding when artists seek to cross the cultural divide. Drawing on shamanism and Japanese Butoh, exploring mysticism and the spiritual dimension that seem so appealing and so unattainable to Western eyes, their performances leave one with a sense they have journeyed to a place we can never find.



Butoh, that iconoclastic approach to dance and performance arising from Japan has attracted disciples from around the world. Australian artist Tess de Quincey is a noted exponent, subjecting herself to extended training under the mentorship of Min Tanaka, the director of Japanese company Mai Juku. De Quincey makes work that is both intellectual and visceral.

Chandrabhanu, Yap, Umiumare and de Quincey have all attracted students, though it would be fair to say that their influence has not yet emerged to any great extent in the next generation of choreographers. Embodiment of the distinctive inflexions and muscular patterns of newly encountered dance forms takes time. They are not like a mantle one can simply don. Given these complexities what is to be gained by cross-cultural collaboration? Risk and the opportunity to break personal boundaries are some of the factors driving artists to step outside their cultural comfort zone.

Leigh Warren and Sue Healey came to their respective **Neon Rising** projects from opposite ends of the temporal spectrum, both influenced by their perceptions of Japanese culture. For Healey time seemed to acquire a different dimension when she found herself in urban Japan resulting in the very contemporary film **Will Time Tell**, while Warren looked back to the 17th century drawing on texts from haiku poet Matsuo Basho's **The Narrow Road to a Far Province**.

Both Healey and Warren claim the experience has significantly shifted their perceptions of choreographic processes and possibilities. Such stimulation is the sustenance that allows artists to remain creatively vital – an essential investment in fostering artistic maturity.

Dancers are natural nomads. Touring is a necessity in sustaining one's professional practice, and dance artists are finding innovative ways of meeting, collaborating and touring the region. A prime example is the **Little Asia** project, the pragmatic scheme devised by a syndicate of performing arts presenters from Hong Kong, Japan, Taiwan, Korea, Singapore and Australia. Touring dance companies is a costly venture, so these resourceful entrepreneurs returned to the first principles of modern dance, each contributing a solo choreographer/dancer, thus making up the complement for a full program of work.

For participating artists the **Little Asia** project gave rise to new networks, new performance opportunities, new collaborative partners and the creative stimulus of negotiating across cultures. It has also given rise to a new venture, the Homeless Dance Company consisting of previous **Little Asia** participants. On their own initiative they intend to come together regularly over the next ten years, collaborating in a continually evolving group work that adapts at each new performance site.

This is possible because of the internet. Immediacy of communication is changing the aspirations and working methods of dance artists, creating a web of connections across the globe and a commitment to ceaseless evolution – transience, mobility and flexible working methods are the order of the day. At the same time these dancing nomads become a force for inter-cultural understanding, what the Foreign Affairs bureaucrats refer to as 'soft diplomacy.'

This type of collaboration also raises interesting questions about the cultural nature of contemporary dance. Will it become a transcultural medium of global exchange losing any sense of cultural specificity? Sometimes it is hard to discern any distinguishing cultural features between dancers, **Public=UN+Public**, another **Neon Rising** project being a case in point. The dance by Melbourne choreographer Jo Lloyd and Tokyo based Mikuni Yanaihara of Off Nibrol seemed to arise from some globalised form of urban influenced gesture, lacking any culturally derived distinctiveness.

The issue of cultural exchange was at the heart of the inaugural Green Mill Dance Project in 1993. It included a two-week intensive choreographic workshop for selected artists from Australia and the Asia-Pacific. An early exercise asked them 'to discuss and then explore through movement physical taboos, their effect on the body and relationship to 'others'.¹ As one of the participants commented, from the first moment they entered the studio taboos had been broken. For some cultures the dance does not commence until certain obeisances have been made. For others, issues might include mode of dress, physical contact or specific sequences of exercises and interaction, dance conventions that become ritualised until they seem natural rather than externally imposed.

Artists trained intensively in highly codified styles can often find great difficulty in expanding their movement vocabulary. Martinus Miroto, an outstanding Indonesian dance artist tells of his quest for a creative approach to making dance that might transcend his rigorous training in diverse forms of Indonesian classical and folk forms. He writes:

"I always had a tendency to express my ideas in terms of narration, scene and character. I had a tendency to express emotional feeling rather than just play with space and movement and energy. My body tended not to travel through space, but rather to be more still in place with my hands and fingers as the central point of expression. David Gordon, post-modern dance choreographer, actor, and UCLA guest teacher, guided me to confront my habitual patterns in an exercise in which I had to hide my arms inside my t-shirt and create a movement sequence²."

As his mesmerising performance in the Green Mill 1996 performance program demonstrated, he clearly found a path that could accommodate the very different philosophies underpinning both his original dance styles and the influences from his American exposure.

In the same performance season, two distinguished Korean performers Hyonok Kim and Nam Jeong Ho presented works that seemed to combine ancient traditions with very contemporary forms of movement and theatre, finding a balance that rang true through coherent choreographic structures and convincing movement language.

Dance is a universal activity, but one that is shaped by tradition and by contemporary life. It is at its most convincing when the dance artist has absorbed through muscle, bone, tendon and emotion, the intention of the dance - revealed through the appropriate balance of energy, time and space with a respect for the traditions that underpin it.

¹ Final Report, Green Mill Dance Project 1993, unpublished

² Miroto, M, 1996 'A Personal Journey towards Creativity in Dance' in **World Dance 96 New Dance From Old Cultures: Green Mill Papers**, The Australian Dance Council (Ausdance) Inc., pp 45-49



In 1988 I began a 19 year journey that changed the way I view and make my work.

I began collaborating on a regular basis in Hanoi with the Vietnam Opera Ballet Theatre and the Vietnam National Dance College, which had been closed to non-Soviet Western influences for almost 30 years. Through sharing my choreographic concepts and processes, and introducing some contemporary dance, my Vietnamese colleagues (already highly trained in European classical ballet) and I worked together over several years exploring an intercultural mix of Western contemporary and their nationalised traditional styles of dance. Finally in 1996 I was able to arrange a tour to Australia of the company for the Green Mill Dance Festival. I was excited that I could finally introduce them to a range of Australian contemporary dance and also reciprocate the extraordinary hospitality I had enjoyed over many years. One evening we attended a program of the works of several choreographers, which I thought were wonderful examples of Australian dance. After the performance I asked the dancers their opinion. After some discussion amongst themselves, one of the dancers responded: *"Actually, we did not enjoy it much but if we look through Western eyes we could really appreciate it."*

This provoked questions for me, resulting in an ongoing journey of inquiry and discovery as I continue working with other cultures in other settings. My Asian colleagues' capacity to 'look through other eyes' was arguably and predominantly a result of a country colonised for many centuries, and imbued with Western educational, social and political as well as cultural influences. These influences were countered by a history of resistance and subversion, and a strong - at times underground - adherence to their own cultural beliefs and philosophies, thus enabling a duality or multiplicity of perspectives of 'being in the world'. Could I, and how could I, learn to 'look through Eastern eyes'?

Like other Australian artists who have had the privilege of becoming immersed in another cultural environment, the differences that emerge - and ironically seem to multiply - as understanding grows, are simultaneously enriching and frustrating, enticing and alienating. Ongoing studies in language, history, literature,

philosophical and spiritual beliefs provide important contextual background and some understanding for navigating the complexities of living in another culture, but as artists the insights we probably value most are those that are experiential rather than learned or observed.

Perhaps it is the synergies between 'learning about' and the first-hand experience of absorbing knowledge intuitively that provides us with other ways of 'being in the world'. Asia is a hugely diverse and complex cultural environment. However, there are some similarities prevalent in South-East Asian, South Asian and Sino-Asian cultures that revolve around the philosophies encapsulated in what Daoism refers to as the harmonious cosmic balancing of the seemingly opposing forces of yin and yang (in Vietnam *am/duong*).

The yin/yang visual symbol has become a short-hand icon for the 'East', often understood in binary terms by the 'West'. The philosophy, engendered by this symbol, represents modes of communication, aesthetic sensibilities and social relationships in many contemporary Asian contexts. As well as evoking balance and harmony, the yin/yang symbol is a visual metaphor for the importance of circularity. Without attempting to explain the principle in depth, some concrete examples of common experiences of Australians working in Asia may illuminate something of how the philosophy of circularity impacts on aesthetics, interpersonal relationships and communication; all crucial elements in collaborative creative exchanges.

Many of us working in Asia have experienced how a direct communicative approach or simple question can result in a lengthy and complex response. We have probably wondered why one sentence in English seems to elicit a paragraph from an interpreter, or indeed a discussion, in Vietnamese or Mandarin or Thai. One obvious answer is that the interpreter is providing a context for our statement or question, or articulating different associations between words in the two languages. However another explanation is that the mode of communication is being shifted from direct to indirect - from straightforward to something more circuitous. All languages, be they visual, kinetic or textual, are forms of communication in which delivery, accents and nuances are as



LOOKING THROUGH OTHER EYES CHERYL STOCK

essential to understanding as content (vocabulary) and form (grammar and syntax). Communication differences give clues to cultural differences. Vietnamese American filmmaker Trinh T. Minh-Ha ¹ (1989:1) provides an insight into Asian communication styles when she refers to the ‘heart of the matter’, which “is always somewhere else than where it is supposed to be. To allow it to emerge, people approach it indirectly by postponing it until it matures, by letting it come when it is ready to come”.

Similarly, in a spirit of maintaining harmonious relationships, of keeping the yin and yang in balance, we may experience what is often termed ‘saving face’ and which we may misinterpret as a kind of duplicity. ‘Yes’ to a request can often mean ‘yes, I am listening to you, and I will try, after consultation with colleagues (family, friends) to find a solution which is the most acceptable to everyone.’ These differences in cultural and philosophical attitudes influence social and creative interaction and indeed aesthetic choices, which in turn have an impact on the dynamics of creative processes in collaborative exchanges. Being open and aware to these different ways of ‘being in the world’ is what can ultimately deepen creative engagement, leading to a satisfying ‘mutual influencing’ of each other’s work.

As a dance artist, the body is the site across which the complexities of cultural interaction are played out, and these cultural differences permeated the dance practices we explored in our collaborations in Vietnam. Aesthetically I observed that the dancers often revealed a preference for symmetry stemming from the balance of opposites, both within the body and in spatial patterns, as well as a predominance of circular movements.

Extension out into the space, favoured by much Western ballet and contemporary dance, was generally not an important part of Vietnamese aesthetic choices. Instead, I noticed a distinctive quality stemming from a tendency to internalise movement, described by the Artistic Director Cong Nhac ² as:

“a shyness.... closed, not open... only half is revealed...it is not like in Australian dance, Western dance or ballet... something is always hidden.... even happiness; we would never show it all, only half.... that is the Vietnamese way.”

From an embodied perspective, dancer Thu Lan ³ spoke about cultural dissonances, reflecting direct and indirect forms of kinetic communication:

“Physically it is difficult because traditional and ballet are very contrasting ways of dancing... In the Vietnamese dance there is something very tender and light... you only get half of it; it is not like one plus one is two, more like one plus one is one and a half... In ballet everything is exactly... like this (she demonstrates some very clear cut, open ballet movements) but in Vietnamese you never show everything, you hold something back.”

This sense of internalisation is partially encompassed in a particular term used in Vietnam to describe the quintessential quality of Vietnamese dance. This term *mem* or *mem deo* is variously interpreted as ‘poetic’, ‘soft’, ‘tender’, ‘flexible’, ‘fluid’. It has no exact translation in English but has connotations of pliability and flexibility, literally and metaphorically, and is a quality admired in the culture to describe both physical and character attributes. In reference to dance, Cong Nhac translated *mem* to be ‘undulating, fluidity, like waves or curves’.

The understanding of this culturally specific concept was an important discovery to the different cultural encodings I began to discern in the dancers with whom I was working. The understated, undulating continuously flowing movement reflects the two-way continuous circular current of much Asian thought and philosophy, described by Indian dance scholar Kapila Vatsyayan ⁴ as “a flowing through in time future of that which has been in time past.”

Connection between spirituality, lifestyle, work environment and the relationship of these to *mem deo* and the yin/yang philosophy permeates attitudes and approaches to life and to arts practices, despite a strong overlay of globalised values and diverse body practices.

Embodied cultural differences, illustrated through our differing and shared dance practices, can be seen as a metaphor for the yin/yang philosophy of oppositional forces which are interactive and in an infinite process of transformation, where elements interpenetrate one another as in shadow and brightness. It is the place where aesthetic transfers can occur in a play of intercultural possibilities.

This place resides in the elusive and fundamental third element between the yin and the yang; a place ‘of stillness and action,’ which brings about an ‘in-between state of mind’. Creative discoveries occur at the fluid intersection between **yin** and **yang** - that in-between place of shifting possibilities and breakthrough moments, an invisible site for creation and of essences, out of which something else may emerge.

As Asian and non-Asian artists we can and do embrace the concept of a contemplative ‘in-between-ness’ through which the quintessence of an art work passes - between the words, the steps, the notes or the images. It does not dissolve cultural differences but transforms them through the space-time of the ‘interval between’, allowing a creative / energy flow or **ch’i**; traces of which infuse us with intuitive understandings about ourselves and the world. It is through the ‘interval between’ that we learn to look through other eyes.

*I am like a piece of silk,
floating in the midst of the market,
knowing not into whose hands it will fall
Sitting on a reed, leaning against an apricot branch
Between the peach tree to the East and
the willow to the West
Who shall I befriend for a lifetime?*

Nguyen Du, in Trinh ⁵

¹ Trinh T. Minh-Ha (1989) **Woman, Native, Other: Writing Postcoloniality and Feminism**, Bloomington, Indiana: Indiana University Press.

² Personal interview with Nguyen Cong Nhac, Hanoi, 9/12/97, translator: Tran Thanh Mai.

³ Personal interview with Luu Thi Thu Lan, Hanoi, 11/12/97, translator: Tran Thanh Mai.

⁴ Vatsyayan, K. (1983) ‘Dance - Levels and Dimensions of Research’, in Jones, B. T. (ed.) **Dance as Cultural Heritage** : Volume One, New York, CORD, pp. 1-4.

⁵ Trinh T. Minh-Ha (1992) **Framer Framed** , New York, London: Routledge.





NEONRISING

Public=Un+Public is a dynamic multimedia dance performance, examining public and private behaviour and the similarities and differences of growing up in Japan and Australia.

Melbourne choreographer Jo Lloyd, collaborated with one of Tokyo's avant garde multimedia art collectives Off Nibroll to create **Public=Un+Public**. Following on from her Asialink residency, Lloyd returned to work in Japan, this time with an Australian team. The work created during this time explores the complex process of building new relationships in an unfamiliar culture.

Performed by Lloyd and Off Nibroll's director Mikuni Yanaihara, the work features set and costume by Melbourne designer Shio Otani, music by Duane Morrison interspersed with music by Japanese composer Yuki Kato and lighting design by Jenny Hector. Recurring images of hundreds of stick figures dissolving upwards into birds to illustrate the erosive impact of today's highly charged environment on our lives were a feature of the dramatic projections by Off Nibroll's video artist Keisuke Takahashi.

Emphasising the importance of reciprocity, Lloyd remarked *"The Melbourne season allowed me to present the work we created in Japan, revealing what was possible to achieve through the Asialink Neon Rising program. It is rare for performing artists to be able to bring their work back to Australia."* A sell out season at BankArt1929, Yokohama, was then followed by a season at the Chunky Move Studio, Melbourne.

Jo Lloyd with Off Nibroll

PUBLIC=UN+PUBLIC



Performers: Jo Lloyd and Mikuni Yanaihara Photo: Rohan Young

IMPRO-LAB

Impro-Lab explores live improvised performance; forging a new language through the meeting of dance, music, voice, poetry and live video camera.

This project saw Sydney-based Tess de Quincey, who introduced the Japanese Body Weather dance philosophy and methodology to Australia, return to Japan, this time with musician Jim Denley. This provided the opportunity for de Quincey to reconnect with renowned Japanese choreographer Min Tanaka and develop a working dialogue with vocalist Ami Yoshida as well as with sound artist Sachiko M, both pivotal figures in Japanese contemporary music.

Yoshida and Sachiko M then travelled to Sydney later in the year as part of **Impro-Exchange**, a partnership project with Sydney choreographic research and development centre Critical Path. This project brought together 14 dancers, three vocalists, a video artist and 10 musicians in improvised workshops and performances at The Drill, Sydney. This was followed by **Impro-Lab: Transparencies**; a series of improvised performances involving a collaboration between Yoshida and Sachiko M with leading Australian artists at The Studio, Sydney Opera House. Australian participants included musicians Chris Abrahams and Jim Denley, poet/vocalist Amanda Stewart, video artist Samuel James and dancers Peter Fraser, Tess de Quincey, Yumi Umiumare and Tony Yap.

Says de Quincey "Neon Rising has enabled the reviving of a warm relationship with Japan and a fresh wave of exchange with Japanese artists to take place that is also extending into the future. The Japanese element within the larger process has strongly contributed to the evolution of this work with interdisciplinary artists pivoting as it does on improvisation practice in non-Western dance forms and an engagement with intercultural forms."

De Quincey Co with Ami Yoshida and Sachiko M



INK

Ink is a collaborative physical and visual feast merging intimate and arresting choreography with vivid live visual projections to create a unique theatrical experience.

The performance, created by Australian artists (director Kate Denborough and dancer Gerard Van Dyck) together with Japanese artists (dancer Shigemi Kitamura and video artist Kyota Takahashi) is inspired by the notion of indelible and unforgettable memories. Using the irreversible nature of tattooing as its reference point, it is presented in a completely black space where images and movement appear and dissolve as if illusions.

Ink was created as a work in progress during Denborough's Asialink residency with Dance Box, Osaka and was further developed through the *Neon Rising* program. The creative development period in Melbourne with their Japanese counterparts, followed by further work in Japan, transformed it into a dynamic piece. *Ink* premiered at Redbrick Warehouse, Yokohama, followed by a tour to Dancebox, Osaka.

Relationships formed amongst the artists have been enduring. Iku Otani, the Director of Dancebox, made a moving and gracious speech after the closing performance expressing his respect for the determination and artistry of each of the artists. To this Kitamura added that "this collaboration has been the greatest experience of my career."

Kage with Shigemi Kitamura and Kyota Takahashi



Performer: Shigemi Kitamura Photo: Kate Denborough



Drawing on the surreal shift in perception often experienced when immersed in a new culture, **Will Time Tell?** is an intricate partnership between film and live dance focusing on the rituals and rhythms that mark our experience of time's passage.

Immersed in the bustling metropolis of Tokyo and Yokohama, Sydney choreographer Sue Healey, performer Shona Erskine and cinematographer Mark Pugh collaborated with five Japanese dancers, rehearsing and filming on the streets of Japan. Inspired, Healey says of the experience:

"Quite simply, I could not have created this work in Australia. The Japanese environment facilitated risk-taking and 'seeing' in a new light. This sense of positive dislocation not only affected the movement aesthetics captured in the film but also gave it thematic depth... this is exactly what a cultural exchange event should bring and I am glad to say it rates the highest amongst the many I have experienced."

Japanese dance artist Norikazu Maeda's visit to Sydney further supported the creation of an installation work with Healey and five NSW dance artists. The exploration of ideas in both stages formed the blueprint for a gallery performance and installation **As You Take Time**, which took place at Gallery 4a – Asia Australia Arts Centre, Sydney. The film **Will Time Tell?** appeared as a finalist in the Videodansa Festival, Barcelona; Cinedans, Holland; and Camera Festival, New York; and toured to a number of cities in the USA.

Sue Healey and Co with Norikazu Maeda and Japanese artists

WILL TIME TELL?

WANDERLUST

Wanderlust, which takes its reference from the work of 17th century haiku poet Matsuo Basho, is a fusion of dance theatre and contemporary technologies drawing upon the ancient cultural traditions of both Australia and Japan.

South Australian choreographer Leigh Warren's collaboration with colleague, Japanese director and choreographer Uno Man, has resulted in an inspiring production which fuses the old and the new and provides a quartet for two Australian and two Japanese dancers, with Uno Man in the leading role of the traveller.

Using the haiku convention of introducing a character by describing the landscape where they stand as a point of departure, Warren and Man simultaneously depict the vast wilderness of Australia and the traditional gardens of Japan. Layers of light, music and costume all contribute to the emotionally charged atmosphere created by the performance as the dancers convey Basho's journey from life to death.

To achieve such a successful collaboration, a creative development period in Japan for Leigh Warren and dancers Deon Hastie and Jo Roads was followed by a visit to Adelaide by Uno Man and his team. In Adelaide Uno Man, Mako Kawano and Tetsutoshi Tabata offered dance and digital art workshops whilst producer Mayumi Nagatoshi gave a lecture on the historical background and current practice of contemporary dance in Japan.

Following seasons at two of Japan's premier theatres, the Yamaguchi Centre for Arts and Media and the Setagaya Public Theatre, **Wanderlust** travelled to the Adelaide Festival Centre and the Canberra Theatre Centre, with workshops and a showing at Dancehouse, Melbourne between the Australian seasons.

Leigh Warren and Dancers with Uno Man and Company





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ACKNOWLEDGEMENTS

Public=Un+Public

Artists: Jo Lloyd and Shio Otani with Off Nibroll (Mikuni Yanaihara and Keisuke Takahashi)

Management: Moriarty's Project

Partner / Venues: BankArt1929 (Yokohama), Chunky Move (Melbourne)

Will Time Tell?

Artists: Sue Healey and Co with Norikazu Maeda and Japanese artists

Partner: Critical Path

Management: Sue Healey

Venues: The Drill (Sydney), Gallery 4a – Asia Australia Arts Centre (Sydney)

Ink

Artists: Kage (Kate Denborough and Gerard Van Dyck) with Shigemi Kitamura and Kyota Takahashi

Producers: Dancebox and Keep Breathing

Venues: Dancebox (Osaka), Redbrick Warehouse (Yokohama)

Wanderlust

Artists: Leigh Warren and Dancers with Uno Man and Company

Producers: Leigh Warren and Dancers, An Creative Inc, Global Japan Network

Venues: Yamaguchi Center for Arts and Media, Setagaya Public Theatre (Tokyo), Adelaide Festival Centre, Canberra Theatre Centre

Impro-Lab

Artists: De Quincey Co with Ami Yoshida, Sachiko M

Partners: Bodyweather Farm, Twenty First Century, Critical Path

Management: De Quincey Co

Venues: Sydney Opera House, Plan B (Tokyo)

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