

## **PROGRAM NOTES**

Darebin Arts Speakeasy and Melbourne Fringe presents

### **SPIN**

Hello there brave participant!

We are excited to welcome you to SPIN - a dance experience like no other.

Inspired by Anna Seymour's experiences with festival and club scenes around the world, how people connect and move together in these social dance situations and her observations of how DJ's move when practicing their craft. SPIN is a participatory dance performance event with a difference. It celebrates the physical and social experience of dance parties, subcultures and the beats that bring us together. Guided by Deaf dance hosts SPIN invites you to experience these scenes through Deaf eyes.

SPIN challenges understandings of how dance and music can be experienced. It offers an immersive experience, combining visual and tactile elements of DJ music, sound vibration design, visual projections, dance performance and energetic collective movement.

We hope you will feel pure joy in moving, sweating and laughing together tonight. We hope you will learn and experience something new.

Thank you for coming.

Anna and the SPIN team.

This event takes place on the lands of the Wurundjeri people. I acknowledge that this land is stolen. I pay my respects to their elders both past and present.

### **CHOREOGRAPHER NOTES**

SPIN is inspired by my experiences in the US, Mexico, Cuba and Berlin last year when I was on a dance residency in New York and then in Berlin. In between, I performed at the International Deaf Dance Festival in San Francisco, attended Burning Man, and went travelling in Mexico and Cuba. An experience that had a huge impact on me was the closing party of the Deaf Dance Festival. The DJ was Deaf. The dance floor was packed full of Deaf people. I will never forget the exhilaration of dancing in a group that was held and led by Deaf people. That experience inspired me to re-create an experience for audiences in Melbourne and Australia.

I have always been fascinated with DJs. I love watching them and how they move. I am intrigued with the power of collective movement in clubs, parties and in everyday life. I love observing and being part of human flocking sequences.

My recent experiences changed my perspectives of dance clubs, dance parties, and it got me thinking about social anxiety. How people connect in clubs and what we seek when we go out to dance clubs and parties.

It got me thinking about subcultures and the role and presence of Deaf community and culture in those worlds. I wondered what it would be like if I could create a dance performance event with Deaf Hosts.

My desire is for *SPIN* to blur boundaries between performers and audiences, shift perspectives about Deaf people and dance and music, to engage more with community and people and break down physical and communication barriers between us.

Let's just dance together.

## **CREATIVE TEAM**

SPIN is created and directed by Anna Seymour in collaboration with Deaf Hosts, Dancers, DJ and the creative team.

### **Director/Choreographer/Producer/Performer**

Anna Seymour

### **Choreography Consultant**

Bec Reid

### **Deaf Hosts**

Anna Seymour

Luke King

Robbie Burrows

### **Dance Performers**

Anna Seymour

Amanda Lever

Benjamin Hoopmann

Jon Clarke

### **DJ**

Callum Padgham

### **Sound Designer**

Russell Goldsmith

### **Light Designer**

Bronwyn Pringle

### **Production Design**

Rhian Hinkley

**Costume Design**

Benjamin Hoopmann

**Production Manager**

Maxine Buxton

**THANK YOU**

There is NO way I could have done this without everyone who has been part of the SPIN team and journey!

Where to start...

The folk at International Deaf Dance Festival for inspiring this new participatory work.

My Deaf Hosts Luke and Robbie for being so brave, committed and passionate. Thank you Tahlia for being part of the early development and for your ideas and enthusiasm.

My dancers Amanda, Jon and Benjamin for your creativity, collaboration, support, energy and generosity.

Bec for your infectious energy and sharing your passion and knowledge of participatory performance.

Callum for your disc jockeying skills and endless energy and love.

Russell for producing brilliant sound vibration design that Deaf and hearing people can experience equally.

Bronwyn for your light and visual aesthetics and design.

Rhian for your amazing visual projections.

Maxine for being my production manager and sharing the huge load of producing and managing.

Ramas McRae for filming rehearsals and welcoming audiences to SPIN.

Bethany for your photography.

Auslan interpreters Jinaya Myers, Sarah Field, Dave Childs and Benjamin Hoopmann for being part of the SPIN journey

Fiona Cook for your support and encouragement over the years.

MASSIVE thanks to Samantha Butterworth and Beau McCafferty from Darebin Arts for your Speakeasy grant, your amazing support and making this possible!

Melbourne Fringe for your producing support.

Auslan Services for your community grant.

All my Pozible supporters - thank you!

All of my friends and family for supporting me and keeping me pushing forward when I doubted myself or wanted to give up.

## BIOS

**Anna Seymour** is a Melbourne-based contemporary dance artist. She was born profoundly Deaf and uses Auslan and English to communicate. She completed a Bachelor of Creative Arts (Dance) in 2012 and has worked for various companies and choreographers including *Ballet Lab* and *KAGE*. Anna co-founded *The Delta Project* in 2012 (productions include *Collisions* and *Under My Skin*) a dance company employing Deaf and hearing dancers. In 2016 Anna presented her first choreographic work *Distraction Society* for the Melbourne Fringe Festival and worked as an actress for Deaferent Theatre (*Black is the Colour*) which earned her a Green Room Award nomination for Best Performer in Independent Theatre. In 2017, Anna travelled to the US for a dance residency in New York, performed at the International Deaf Dance Festival in San Francisco and a residency in Berlin. In 2018, Anna continues to build her arts practice by collaborating with visual artist, *Fayen D'Evie*, theatre maker *Romi Kupfer* and film director *Geoffrey Wright*. She is one of the *SITUATE* Arts Lab artists in October.

**Bec Reid** is an Australian based performer, producer, director, choreographer and engagement specialist. Bec encourages people to see their world in new ways through highly physical, participatory, practical, collaborative and celebratory actions. For over 17 years, Bec has passionately worked in the space where professional artists and communities of interest meet; collaborating with communities and artists nationally and internationally. Together with Tristan Meecham, Bec leads All The Queens Men, is a founding member of Everybody Now! with Kate McDonald and Ian Pidd and regularly collaborates with acclaimed artists Madeline Flynn and Tim Humphrey. In 2017-18, Bec is a Fellowship recipient from the Australia Council for the Arts. Bec has continually served on arts boards and regularly mentors young and emerging artists formally and informally. Bec's true loves are Staffordshire Bull Terriers Italo Disco, Ceilidhs and dancing.  
[www.becreid.net.au](http://www.becreid.net.au)

**Callum Padgham** is a Melbourne-based performer, filmmaker and musician. In 2017 Callum released his popular independent web series INTERNATIONAL TOURRORIST which featured Callum leading a 100% fabricated walking tour of Barcelona, masquerading as a bouncer at the Berlin Wall, selling portobello mushrooms and garden variety weeds to tourists in Amsterdam, legally marrying a dead person in Paris and dishing out free samples of cocaine to shoppers at Harrods in London. No stranger to removing himself from his comfort zone in the name of

creativity, Callum has previously spent an entire week sleeping on the streets of Melbourne with no more than a camera and the clothes on his back to create his first feature documentary BUM: 7 Days on the Streets of Melbourne, which was premiered through Documentary Storm. Callum has many years of live performance experience through playing with his popular touring band BAREBACK TITTY SQUAD, which has gained over 500,000 views on YouTube and seen Callum play to jam- packed audiences across Australia and South East Asia. Callum is an accomplished film and video editor having graduated Swinburne University with a bachelor of Film and Television and subsequently freelance editing everything from music videos to TVCs for the past 10 years.

**Luke Duncan King** is a visual artist. He completed a Bachelor of Fine Arts (Honours – Visual Art) at the Victorian College of the Arts and has participated in numerous group exhibitions, solo and in Japan. This year King had been part of the Next Wave Festival 2018 as an artist. King has a strong interest in all art forms as well as a passion for improving accessibility for the Deaf and hard of hearing at museums, art galleries, both public and private/independent art spaces. King is also a museum educator- leading public and school tours at several well known galleries.

**Robbie Burrows.** G'day all, my name is Robbie and I am 23 years old. Do you want to hear my biggest secret? Okay, here we go - I am still struggling to get used to Melbourne's dysfunctional weather to be honest because I am from sunny Queensland. I am also from a place where traffic congestion barely exists, from a place where a brunch culture is not quite there yet, from a place where there are no trams, and I am also from a place where the white men in suits built a 260 metre tall phallus shaped tower to house the reigning Government. You guessed it right, it's Brisbane. It is a big country town with skyscrapers constantly crying out of loud for attention of the southern states. Now, for my bio, I have just moved down to Melbourne nine months ago and so far, I've fallen in love with this city... like many other hipsters who love brunch, caffeine, indoor plants, arts and culture, and of course, bicycles. I am also Deaf - surprise, surprise. Now you know me so well already, congratulations. Can we get back SPINing?

**Amanda Lever** graduated from the University of Melbourne (VCA) with Bachelor of Dance (2009), Post-Graduate Diploma in Performance Creation (2012), and Masters in Choreography (2013) and was awarded the VCA Arts Victoria Creative Scholarship for Outstanding Graduate. She has previously performed for Tasdance (2009), Sela Kiek-Callan (2010-2011), Elanor Webber (2013-14) and Delta Project (2014 and 2016). In 2015, with the support of Kingston Arts Centre and Conduits Arts Initiative, she successfully launched her first choreographic work, *Hypnagogia*, in collaboration with visual artist Soma Garner. Amanda has an ongoing collaborative, experimental performance practice with Sound Artist Gillian Lever, which began in 2013. She has also collaborated with Anna Seymour, Melbourne based Deaf dancer on *Distraction Society* that has been performed in Melbourne, San Francisco and Albury. In 2018, Amanda is one of the residents for Lucy Guerin Inc. Amanda is interested in making work that is inclusive, creating work through multiple perspectives. She is interested in exploring how dance performance can affect audiences and the affects movement based studies can have in the

subconscious comprehension of the reality that surrounds us. Developing a new perspective and appreciation for the relationship between sound, movement and expression is the next step forward in expanding her collaborative practice.

**Jon Clarke** is a Melbourne-based physical theatre performer and producer. His work is driven by an interest in exploring the connections, spontaneity and play between ensemble members and audiences. Before he discovered performing in Darwin, he trained as a Master of Aeronautical Engineering, worked for a UK-based startup business and lived and worked in Latin America. The analytical and organisational sit alongside the creative in his head, beside a curiosity for the way others live and perceive the world. Currently, Jon has a regular practice in improvisation and works primarily in outdoor performance and street theatre with Born in a Taxi, Erth Visual and Physical Theatre, Polyglot Theatre and Liquid Skin Dance.

**Benji Hoopmann** was born in Adelaide to Deaf parents and grew up in the Deaf community there. He discovered dance and theatre in secondary school and went on to study dance at the Adelaide College of the Arts for 2 years before studying Interpreting in Melbourne. He now works as a qualified Auslan Interpreter and spends his free time exploring various dance styles and making stuff.

**Russell Goldsmith** is a multiple award winning Melbourne based Sound Designer, Composer, Installation Artist, Audio Producer, Audio System Designer and Educator. He has a diverse body of work in Theatre, Dance, Film, Television, Commercial and Radio Production, Live Music and Installation Art. In March 2009, Neil Armfield's production of "Exit the King" opened on Broadway at the Ethel Barrymore Theatre. This production marked Russell's Broadway debut. His work on the 2007 Malthouse Theatre Company/Company B Belvoir production of "Exit the King" won the Sydney Theatre Award for Best Sound Design and Composition. He was also nominated in the same category in the 2007 Green Room Awards, one of 7 Green Room Award nominations he has received. In addition to his successes as a leading theatrical Sound Designer, Russell has been involved in a number of "cross-platform" works including major commissioned works for White Night Melbourne in 2014, 2015 and 2016, "Rosie's Secret", a City of Melbourne Laneway Project Commission, "Panic", an audio installation beneath Melbourne's Federation Square for the Next Wave Festival, "Echo Chamber" with visual artist Sarah Edwards, and "A Packet of Seeds", a 30 minute audio narrative for the BBC London. He also continues a strong body of work in radio, where his work continues to be recognised internationally. His sound design and composition for ABC Radio National's adaptation of "A Woman in Berlin" was shortlisted for the 2012 Prix Italia, and won a bronze medal at the 2012 New York Festivals Radio Awards. In May 2009, Russell was nominated for a Tony Award for his Sound Design for the Broadway production of "Exit the King".  
[www.russellgoldsmith.com.au](http://www.russellgoldsmith.com.au)

**Bronwyn Pringle** is a Melbourne based lighting designer who's work with companies including Polyglot, Chambermade, Speak Percussion, Red Stitch, ArtPlay, NICA, Pop up Playground, La Mama, 15 Minutes from Anywhere and Jolt Arts, has been seen in venues ranging from a derelict Kensington flat, a woodshed in Glencoe, Belvoir St Theatre, a warehouse in Buenos Aries, a Bank in Preston, The Melbourne Museum, the air conditioning ducts of Federation Square, the Segerstrom Centre in California and many more conventional and unconventional performance spaces. Festival work includes the Melbourne International Festival, Melbourne Fringe, Adelaide Fringe, Edinburgh Fringe, Next Wave, Midsumma, Falls Festival, The Village Festival, Melbourne International Comedy Festival, ASIATOPA and more. She has taught at VCA, NMIT, VUT and many other acronyms. Design highlights include *Songbirds and Angels*, *Two Mortals*, *The Hatpin*, *Colder*, *My Life in the Nude*, *Beneath and Beyond*, *Drip Drop Play*, *The Book of Daughters*, *Cuckoo*, *LEFT*, *The 24hour Experience*, *Closed for Maintenance*, *Aviary*, *American Song*, *Yarn*, *Urinetown* and *Lloyd Beckmann: Beekeeper*. She has won green room awards for *Letters from Animals* (SRWT/Here Theatre 2007) and *alias Grace* (Malthouse 2005), Fringe Festival Design collaboration awards for *Metaformosis* and *Uninvited Guests*, and many more nominations.

**Rhian Hinkley** is an artist and film who works across multiple artforms and media. Highlights include the theatrical show *Singular* 2014 with *Art Day South* and *Rawcus Theatre Company* and *Under my skin* 2016 with the deaf dance ensemble *Delta Project*. Rhian has a longstanding relationship with Back to Back theatre, creating the projected components of *Lady eats Apple* 2016, *Ganesh Versus The Third Reich* 2011, *Food Court* 2008 and *Soft* 2002. His film credits include *Pornstar* 2002, *Buckstop* 1997, *Face of the West* 2000 and *Boz'n'Hok vs Theatre of Speed* 2005. He has directed numerous versions of the community engagement film project *Democratic Set* tours including Frieberg, Berlin, Aarhus and Bristol. Dance production credits include *I could pretend the sky is water* by Trevor Patrick 2011, *Origami* by BalletLab 2006 and *Out of Light* 2009, *Transit* 2010, *Document* 2011, *The Recording* 2013, *Small Details* 2016 by Sandra Parker Dance and *Aorta* 2014 by Stephanie Lake for Chunky Move.

12. **Maxine Buxton** is a NAATI Certified Auslan Interpreter and has been working with the Victorian Deaf community for over fifteen years. On stage, she has interpreted just about everything from mainstream musicals, to circus, children's shows, comedy, rap, improv and has even worked between Spanish, English, Auslan and Spanish Sign Language! In addition to interpreting, she runs her own dance school and has written, produced and directed several works over the last 12 years. Her passion for accessible and integrated arts led her to establish Opera Australia's Shadow Interpreting Program which sees interpreters on stage, in costume and part of the action, rather than off to the side as is common practice in theatre interpreting. The program is now in its ninth year with annual performance weeks in Victoria and New South Wales. She has thoroughly enjoyed working with SPIN's diverse cast in a rich bilingual and bicultural environment!