

TE AHUREI
TOI O TĀMAKI

AUCKLAND
ARTS FESTIVAL

MANIFESTO

STEPHANIE LAKE COMPANY



Kiri Te Kanawa Theatre, Aotea Centre

8–10 March 2024

Manifesto

Credits

Stephanie Lake Company

Choreographer

Stephanie Lake

Composer

Robin Fox

Dancers

Rachel Coulson, Tra Mi Dinh,
Marni Green, Samantha Hines,
Melissa Pham, Harrison Ritchie-Jones,
Robert Tinning, Kimball Wong,
Jack Ziesing

Drummers

Alijoscha Felber, Maria Moles,
Tina Xuan Nguyen, Rama Parwata,
Rohan Rebeiro, Alex Roper,
Jennifer Tait, Rachel Trainor,
Mathew Watson

1hr no interval

Contains a loud and dynamic soundtrack, haze effects

Manifesto

Credits

Lighting Designer

Bosco Shaw

Costume Designer

Paula Levis

Set Designer

Charles Davis

Sound Engineer

James Wilkinson

Assistant Lighting Designer & Operator

Rachel Lee

Production Manager

Lisa Osborn

Producer

Beth Raywood Cross

Images of *Manifesto* by Roy VanDerVegt

Manifesto

Acknowledgements

This project has been assisted by the Australian Government's Major Festivals Initiative, managed by Creative Australia, its Arts Funding and Advisory Body, in association with the Confederation of Australian International Arts Festivals Inc., originally commissioned by RISING, Adelaide Festival, Brisbane Festival, Perth Festival and Sydney Festival.

Manifesto has also been assisted in Australia through the generous support of Canny Quine Foundation, Humanity Foundation, Linda Herd, Chloe Munro AO, Barry and Deborah Conyngham, Michael Kantor, Monica Lim and Konfir Kabo, Anne Runhardt, Ziyin Gantner, Gillian and Ian McDougall, Zoe and Vafa Ferdowsian, James McCaughey, Fiona Sweet, Fiona and Tony Osmond, Jenny Kinder, Carole Lander, and Anonymous.

Manifesto

Welcome & Creative Notes

A note from the Festival

Te Ahurei Toi o Tāmaki Auckland Arts Festival is thrilled to welcome Stephanie Lake Company and their ecstatic work *Manifesto* to the magnificent Kiri Te Kanawa Theatre.

This work has sold out all across Australia and toured to many parts of the globe, and we are delighted to feature it as a headline work expressing our theme of ‘Resonance’.

Described as “one of Australia’s most important choreographers,” Stephanie Lake’s works always express an exuberance and sheer celebration of the human spirit. And *Manifesto* is no exception. Enjoy!



– Shona McCullagh
Kaitohu Toi · Artistic Director
MZNМ, ARTS LAUREATE

Manifesto

Welcome & Creative Notes

A note from the choreographer

The seed for *Manifesto* was planted many years ago. I went to an intimate gig, an experimental drum solo, and was seated on the floor right next to the kit, my head just centimetres from the bass drum. The power of the sound was overwhelming and completely enlivening. I knew I wanted to make a work with drums.

Over the years, the idea started to incubate. I imagined a grand array of nine drummers and started to envisage grandiose staging with a Busby Berkley-like opulence. From there, *Manifesto* started to crystallise – nine dancers and nine drummers on nine drum kits. A beautiful, simple symmetry. I wanted to create a show that only used live sound – and blisteringly loud sound at that. I wanted surging liveness; a show powered only by human energy.

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Welcome & Creative Notes

Gathering 18 astonishing performers together was pure joy and electricity. The creative process was a rich collaborative exchange with ideas ricocheting between dancers, choreographer, drummers, composer and lighting, set and costume designers. Robin's composition cleverly elicits nuanced tone and emotion using only one instrument – a remarkable feat. Charlie's set design is bold and exuberant; Bosco's lighting sculptural and exciting; Paula's costumes sophisticated and textured.

Since my earliest choreographies, I have been drawn to rhythm. *Manifesto* strips performance back to its most basic elements – rhythm and movement, drumming and dancing. It is primal.

My personal byline for *Manifesto* is 'A Tattoo to Optimism'. The show covers wildly varied terrain, from ecstatic joyfulness, to sorrow, to chaos to order

Manifesto

Welcome & Creative Notes

and back again. But ultimately it is optimistic – a rallying cry for solidarity.

We are absolutely delighted to bring *Manifesto* to Te Ahurei Toi o Tāmaki Auckland Arts Festival and deeply grateful to Shona McCullagh for her support of the show. I want to thank Adelaide, RISING, Brisbane, Sydney and Perth Festivals for their incredible support of *Manifesto* through the Major Festivals Initiative, as well as the Canny Quine Foundation, Humanity Foundation and all of the wonderful individual donors who have contributed to this work. A show of this scale is a massive team effort and I am humbled by the backing from all the people, funders and organisations that helped make *Manifesto* a reality.

Manifesto

Welcome & Creative Notes

My deepest thanks goes to the dancers, drummers, collaborators and production team members who have all given their heart, soul and vast talent to this show. We are ecstatic to be sharing *Manifesto* with you, our audience. Thank you for coming on the ride.

– **Stephanie Lake**

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Welcome & Creative Notes

A note from the composer

Making music for nine drum kits feels like the culmination of a long, slow burning teenage fantasy of mine. I was a passionate (though you could argue mediocre) metal drummer for most of my teenage years and have continued drumming for pleasure ever since. I sometimes think I am happiest when playing free behind a kit. So, when Stephanie said she wanted to work with percussion I was dead keen to be involved. As the project grew in scope it became clear that this would be a substantial ensemble. Stephanie was interested in the drum kit initially, so, as a limiting factor I decided to replicate that nine times rather than put together a multi-timbrel percussion ensemble. The kits are standard four piece with hats, crash and ride. The challenge became to extract an entire score from these resources.

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Welcome & Creative Notes

Working with four core drummers Nat Grant, Robbie Avenaim, Rama Parwarta and Alex Roper to develop the work was a sonic joy. All amazing players from a cross section of genres, they informed so much of how the final work has taken shape. The ensemble then expanded to nine players with the inclusion of Maria Moles, Rohan Rebeiro, Alon Ilisar, Jen Tait and Tino Nguyen. Again, an amazing group of musicians who brought so much to the piece and, at times, produced the sonic equivalent of an earthquake. I thank them all for their musicality and patience. This has been such a special score to work on.

– Robin Fox

Manifesto

About the Company

STEPHANIE LAKE COMPANY

Stephanie Lake Company is a multi-award winning contemporary dance company based in Melbourne. Known for a gutsy, original choreographic style and striking visual aesthetic, Stephanie Lake Company's recent works include *Colossus*, *Skeleton Tree*, *Replica* and *Pile of Bones*.

Working in collaboration with Australia's leading dancers and designers, the company has been presented in major festivals and venues around Australia and has toured internationally to France, Germany, Hong Kong, Taiwan, Denmark, Singapore, Scotland and Ireland.

Stephanie Lake has won two Australian Dance Awards for Most Outstanding Choreography (*Pile of Bones* and *AORTA*), the Helpmann Award for Outstanding Choreography (*A Small*

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About the Company

Prometheus) and the Green Room Award for Best Choreography (*Mix Tape*). She is a recipient of the Sidney Myer Creative Fellowship, the Australia Council Fellowship for Dance, the Peggy Van Praagh Choreographic Fellowship and the Chloe Munro Fellowship.

The company collaborates across theatre, film, music video, opera and visual art and has created several large-scale projects for over fifteen hundred participants.

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About the Company

Stephanie Lake Company Staff

Artistic Director

Stephanie Lake

Producer

Beth Raywood Cross

Production Managers

Emily O'Brien (First In Last Out)

Lisa Osborn

Financial Manager

Bree Nurse (Cloud Business Management)

Website

Laura Summers

Board

Jerril Rechter, AM (Chair);

Matthew Lutton, Masha Lewis,

Rachael Azzopardi, Stephanie Lake

Manifesto

Biographies – Creative Team



Manifesto

Biographies – Creative Team



Stephanie Lake Choreographer

Stephanie Lake is a multi-award winning choreographer and the artistic director of Stephanie Lake Company based

in Melbourne. She is also the Resident Choreographer of The Australian Ballet. Her major works include *Manifesto*, *Colossus*, *Skeleton Tree*, *Pile of Bones*, *AORTA*, *Replica*, *A Small Prometheus*, *Double Blind*, *Mix Tape* and *DUAL*.

Her works have toured across Australia and internationally to Theatre National de Chaillot (Paris), Ruhrfestspiele and Theater im Pfalzbau (Germany), Antigal Festival (Switzerland), Place des Arts, Danse Danse (Montreal), TOLive (Toronto), Dublin Dance Festival, Tramway (Glasgow), M1 Contact Festival (Singapore), Aarhus Festival (Denmark), Beijing Dance (China), Theatre de la Ville (Luxembourg), Concertgebouw Brugge (Belgium), Hong Kong Arts Festival, Taipei National Theatre and Concert Hall, among others.

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Biographies – Creative Team

Lake is a recipient of the prestigious Sidney Myer Creative Fellowship, Australia Council Fellowship, Dame Peggy Van Praagh Choreographic Fellowship and Chloe Munro Fellowship. She has been awarded Helpmann, Australian Dance and Green Room Awards for Best Choreography. Lake danced for Lucy Guerin, Chunky Move and BalletLab for nearly twenty years, touring widely. She collaborates across theatre, film, visual art and music video and has directed many large-scale public choreographies involving over 1500 participants.

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Biographies – Creative Team



Robin Fox Composer

Robin Fox is an internationally recognised Australian based audio-visual artist working across live performance, exhibitions,

public art and composition for contemporary dance. His audio visual laser works, which synchronise sound and visual electricity in hyper-amplified 3D space, have been performed in over 60 cities worldwide. His critically acclaimed work *TRIPTYCH* premiered at Unsound Krakow late 2022 and has toured extensively since with highlights including headline shows at Berlin Atonal, Barbican (London), Ephemera (Warsaw), OHM Festival Brisbane and the Lincoln Centre New York. *TRIPTYCH* was awarded the Isao Tomita Special Prize at Prix Ars Electronica 2023.

Recent large scale audio-visual works include *ICON* which illuminated the Sydney Opera House for its 50th birthday, *Night Sky* for Brisbane Festival, *Aqua Luma* for Mona Foma 2021, *Library of Light* for Illuminate Adelaide 2021, *BEACON* for Mona Foma 2022 and *MONOCHORD* for Rising Festival 2022.

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Biographies – Creative Team

Since 2008 he has composed music for over 25 contemporary dance works (many nominated for Greenroom and Helpmann awards), working with Australian choreographic luminaries Stephanie Lake, Gideon Obarzanek, Lucy Guerin and Antony Hamilton. His ground-breaking work with Chunky Move contributed to the work *Mortal Engine* receiving a Helpmann award for best visual production and an honourable mention at Prix Ars Electronica.

Many of these soundtracks and other music have been released on labels ranging from Editions Mego, Kranky, Room 40 and Bocian among others. Fox received the 2020 music Victoria award for Best Experimental Act.

In 2016 he became the founding director of MESS (Melbourne Electronic Sound Studio), a not-for-profit organisation dedicated to giving everyone access to the entire history of electronic musical instruments. For more information visit **mess.foundation**.

He holds a PhD in electro-acoustic composition from Monash University and an MA in musicology. The latter documents the history of experimental music in Melbourne 1975–79.

Manifesto

Biographies – Creative Team



Bosco Shaw Lighting Design

Bosco Shaw works primarily as a Lighting and Set Designer. His interest is in work that involves bodies and movement, how light feeds and

influences the performing space and collaborations that propose alternate light sources and means. In 2016, he co-founded ADDITIVE, a collaborative lighting design company. He is the recipient of three Green Room awards for visual design.

Projects include: *Meeting* (Antony Hamilton); *More or Less* (Tim Darbyshire); *Attractor* (Concrete Dance North); *It Cannot Be Stopped, Token Armies* (Chunky Move); *Pendulum* (Lucy Guerin Inc.); *Double Blind, Replica, Colossus* (Stephanie Lake); *Erotic Dance* (Luke George); *Permission to Speak, Between 8 and 9* (Chamber Made Opera); *XO State* (Asia TOPA); *Between Tiny Cities* (Nick Power); *Nightdance* (Mel Lane), *Faux Mo* 2018/2019/2020 (Mona Foma); *Night Mass* 2018 (Dark Mofo); *The Difficult Comedown* (Alex Harrison/Paea Leach).

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Biographies – Creative Team



Paula Levis Costume Designer

Paula Levis is a Melbourne-based costume designer who has previously designed costumes for Stephanie Lake Company's *Skeleton*

Tree and *Replica*. She has also designed for choreographer Antony Hamilton on his works *Token Armies*, *Forever & Ever*, *Meeting*, *Sentinal*, *Black Project 2 & 3*, *NYX*, *Keep Everything*, *Drift*, *RGB*, *Blazeblue Online* and *I Like This*; for Gideon Obarzanek at Chunky Move, *Two Faced Bastard*, *Mortal Engine*, *GLOW*, *Singularity*, *I Want to Dance Better at Parties*; for Lucy Guerin's *Human Interest Story*, *Corridor*, *Structure & Sadness*, *Aether*; for KAGE Physical Theatre's *Sundowner*, *Headlock*, *Nowhere Man*; for Melanie Lane's *Re-make*; and for the Keir Choreographic Award-winning work *Personal Effigies*. She has worked with companies Lyon Opera Ballet, Melbourne Theatre Company, Skånes Dansteater, Sydney Dance Company, Victorian Opera, Australian Dance Theatre, Danceworks, Dancehouse, TasDance, DanceNorth, Red Stitch Actor's Theatre and La Mama.

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Biographies – Creative Team



Charles Davis Set Designer

Charles is a set and costume designer for theatre, dance, opera, and film. Designs for theatre include *No Pay? No Way!*, *Rules*

for the Living, *The Real Thing*, *The Wharf Revue* 2018–20 (Sydney Theatre Company); *Buyer and Cellar*, *The Kitchen Sink*, *Widow Unplugged* (Ensemble Theatre); *An Act of God* (Darlinghurst Theatre Company); *Smurf in Wonderland* (Griffin/National Theatre of Parramatta); *The Whale* (Old Fitz); Lano and Woodley's National Tour of *FLY* (Token Events); *A Smoke Social* (Darwin Festival); and Melbourne International Comedy Festival's television and stage Galas 2019–21. Designs for opera include *Medée*, *Artaserse*, *The Coronation of Poppea* (Pinchgut Opera); Sydney Chamber Opera's *Breaking Glass*, *Biographica* (with Sydney Festival), *Oh Mensch!*; *Ned Kelly* (Perth Festival/Lost and Found Opera); and *Hansel and Gretel* directed by Michael Gow (Queensland Conservatorium). A graduate of NIDA, Davis also studied architectural design at Monash University. He was awarded a Mike Walsh Fellowship and is a lecturer and mentor for NIDA's undergraduate design program.

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Biographies – Creative Team



James Wilkinson Sound Engineer

James Wilkinson works as a musician, sound engineer and educator. A graduate of the Victorian College of the Arts and Charles Sturt University, his teaching experience includes lecturing in audio technology at RMIT University Melbourne, LASALLE College of the Arts Singapore and University of Melbourne. As a trombonist, his festival performances include the Gaudeamus Festival (Holland), World Social Forum (Brazil), Yogyakarta Arts Festival (Indonesia), Daidogei World Cup (Japan) and The Big Day Out Festival (Australia).

He has appeared as a session musician for Kimbra, Lior and Bertie Blackman and worked for many performing arts companies including Chunky Move, Malthouse Theatre, Polyglot, The Village and Snuff Puppets. Creative work with other artists includes Anthony Pateras, Robin Fox, Natasha Anderson, Erkki Veltheim, Kate Neal, Franc Tetaz, David Franzke, Peter Humble and many others.

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Biographies – Creative Team



Rachel Lee Lighting Design Assistant

Rachel Lee is a lighting designer based in Melbourne and her hometown, Singapore. She works primarily with new

writing and is a member of the theatre collective, New Working Group. Recent credits include *Hello, World!* (Malthouse Theatre); *Virtual Intimacy* (Asia TOPA); *Gender Euphoria* (Sydney Gay and Lesbian Mardi Gras); *Single Ladies, Ulster American* (Red Stitch Actors' Theatre); *She Is Vigilante, Love/Chamberlain* (Theatre Works); *Oh No! Satan Stole My Pineal Gland!*, *Surge*, *Lou Wall's Drag Race*, *Baby Bi Bi Bi* (Melbourne Fringe Festival); *The Three Graces* (The Anchor); *The Honouring, Blood Quantum* (YIRRAMBOI Festival); *World Problems, Fallen* (She Said Theatre); and *Romeo Is Not The Only Fruit* (Melbourne International Comedy Festival). Lee was an associate on *MORAL PANIC* (Darebin Arts), and *Considerable Sexual License* (YIRRAMBOI Festival). She was part of Melbourne Theatre Company's 2019 Women in Theatre Program and was awarded Best Production (Green Room Award) for *落叶归根* (*Luò yè guī gēn*) *Getting Home*.

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Biographies – Creative Team



Lisa Osborn **Production Manager**

Lisa Osborn has worked as a stage manager throughout Australia and internationally and has been at the VCA since 2018. She has worked

on productions for many leading companies, including Stephanie Lake Company, Malthouse Theatre, Sydney Theatre Company, Chunky Move, and Australian Dance Theatre, as well as presentations at major arts festivals including Edinburgh International Festival, Sydney Festival, Perth Festival, Adelaide Festival, Adelaide Cabaret Festival, Brisbane Festival, and MONA FOMA.

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Biographies – Creative Team



Beth Raywood Cross Producer

Beth Raywood Cross is a producer for dance and theatre. Since 2021, Beth has worked as Producer for Stephanie Lake Company, working

across all projects/works, most recently including *Manifesto*, *Colossus* and new work *The Chronicles*. Beth previously worked as Associate Producer at Insite Arts, working across their suite of artists and projects (including Justin Shoulder, Alison Currie, Sally Chance, ACMI, and Philipa Rothfield and Priya Srinivasan). In addition to her work at Insite Arts and Stephanie Lake Company, Beth has produced and supported the Emerging Choreographers Program with Dancehouse, an annual capacity building program for 20 emerging choreographers in Melbourne/Naarm, for its three programs. Beth has also directed and produced a number of independent theatre works.

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Biographies – Dancers



Manifesto

Biographies – Dancers



Rachel Coulson

Rachel Coulson is a Naarm/Melbourne-based performer and facilitator.

She has performed in works by Antony Hamilton (*Yung Lung*, *Nyx*, *Blood & Bone*),

Alisdair Macindoe (*Reference Material*), Melanie Lane (*Death Peak*), Shelley Lasica (*Grace Note #5*), Rebecca Jensen and Sarah Aiken (*Overworld*) and Stephanie Lake and Robin Fox (*A Giant Theremin*). Coulson completed her dance training at Newtown High School of the Performing Arts and The Victorian College of the Arts.

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Biographies – Dancers



Tra Mi Dinh

Tra Mi Dinh is an Australian dancer and choreographer working across Naarm/Melbourne and Gadigal/Sydney. She is the most recent recipient of the Keir

Choreographic Award for her work *The ___* in 2022, and is incredibly grateful to receive a fellowship from the late Chloe Munro AO and Lucy Guerin Inc.

As a dancer, she's worked for artists and companies including Lucy Guerin Inc., Chunky Move, Stephanie Lake Company, Dance Makers Collective, Victoria Chiu, Joel Bray Dance, Lee Serle, Michelle Heaven, Nithya Nagarajan, Siobhan McKenna, Isabelle Beauvard, and Monica Bill Barnes & Company.

Dinh has developed her choreographic work through the support of residencies at Tasdance's On the Island Program, Sydney Fringe's Art in Isolation, Critical Path, March Dance, Ausdance's DAIR program, LGI's Moving Forward Residency and DirtyFeet's Out of the Studio program. She premiered her debut solo work *HOLDING* at March Dance in Sydney 2021, presented *(UP) HOLDING* at Brand X, Darlinghurst in January 2023 and at Dancehouse, Carlton April 2023.

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Biographies – Dancers



Marni Green

Marni Green was born in Wollongong, NSW where she began her dance training at a young age as a ballet dancer. In 2016 she studied at Queensland Ballet's

Senior Program before attending Sydney Dance Company's Pre-Professional Course under the direction of Linda Gamblin in 2017, followed by Tr.IPP (Transit International Professional Pathway) in 2018 under the direction of Israel Aloni.

Green has worked with a range of artists including Stephanie Lake, Chunky Move, Israel Aloni and Lee Brummer. Green is currently based in Naarm/Melbourne as a freelance dancer.

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Biographies – Dancers



Samantha Hines

Samantha Hines was born in Sydney where she trained at Ettingshausens and Ev and bow, before attending New Zealand School of Dance. In her final

year she was hired by Australian Dance Theatre and performed and toured extensively with the company both nationally and internationally.

Since leaving in 2016 she has worked with Lucy Guerin, Gideon Obarzanek and Stephanie Lake. Between 2017–21 she joined Dancenorth, touring full time to America, Europe, Mexico and Asia. In 2022 she performed in the world premieres of *Grey Rhino* by Cass Mortimer Eipper and Charmene Yap, *Manifesto* by Stephanie Lake Company, and *Double Beat* by Sara Black. Hines has been nominated for awards including a Helpmann Award (2017), Green Room Award (2017) and a New York Bessie Award (2019).

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Biographies – Dancers



Melissa Pham

Melissa Pham has worked on a variety of projects including as an ensemble singer for Australia's Got Talent, back up dancer on 'ABC' for Aydan Calafiore and George

Maple at the 10th Falcona Birthday, and featured dancer in music videos for Australian artists such as George Alice, Jennifer Loveless, Kite String Tangle, Tash Sultana and Isaiah Firebrace.

Pham was part of Lucy Guerin's 'Out of Bounds' program in a piece choreographed by Yuiko Masukawa, Chunky Move's new development of a work, and Campari's short film which screened at Melbourne International Film Festival in 2021.

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Biographies – Dancers



Harrison Ritchie-Jones

Harrison Ritchie-Jones graduated from the Victorian College of the Arts with a Bachelor of Fine Arts (Dance) in 2014.

In 2013, he was awarded a Victorian College of the Arts Undergraduate Most Outstanding Creative Scholarship. In 2018 he was nominated for a Green Room Award for Best Male Performer for Stephanie Lake Company's Pile of Bones. He was also selected for Next Wave's kickstart program and premiered his work Shimmer Of The Numinous in the 2018 Next Wave Festival.

Ritchie-Jones has worked with, and performed in creations by, Stephanie Lake, Graeme Murphy, Ohad Naharin, Jo Lloyd, Antony Hamilton, Alisdair Macindoe, Shelly Lasica, Rebecca Hilton, Lucy Guerin, Prue Lang, Natalie Cursio and Rebecca Jensen, as well as commissions by Chunky Move, Tasdance, Lucy Guerin Inc. and The Australian Conservatoire of Ballet. He has also performed in Ludwigshafen Pfalzbau (Germany), Pieces For Small Spaces at Lucy Guerin Inc. (Melbourne), Murray White Room Gallery (Melbourne) and Dance Massive.

Manifesto

Biographies – Dancers



Robert Tinning

Robert Tinning is an Ecuadorian-Australian dancer and choreographer. To the stage, Tinning brings performance steeped in his lifelong intercultural immersion.

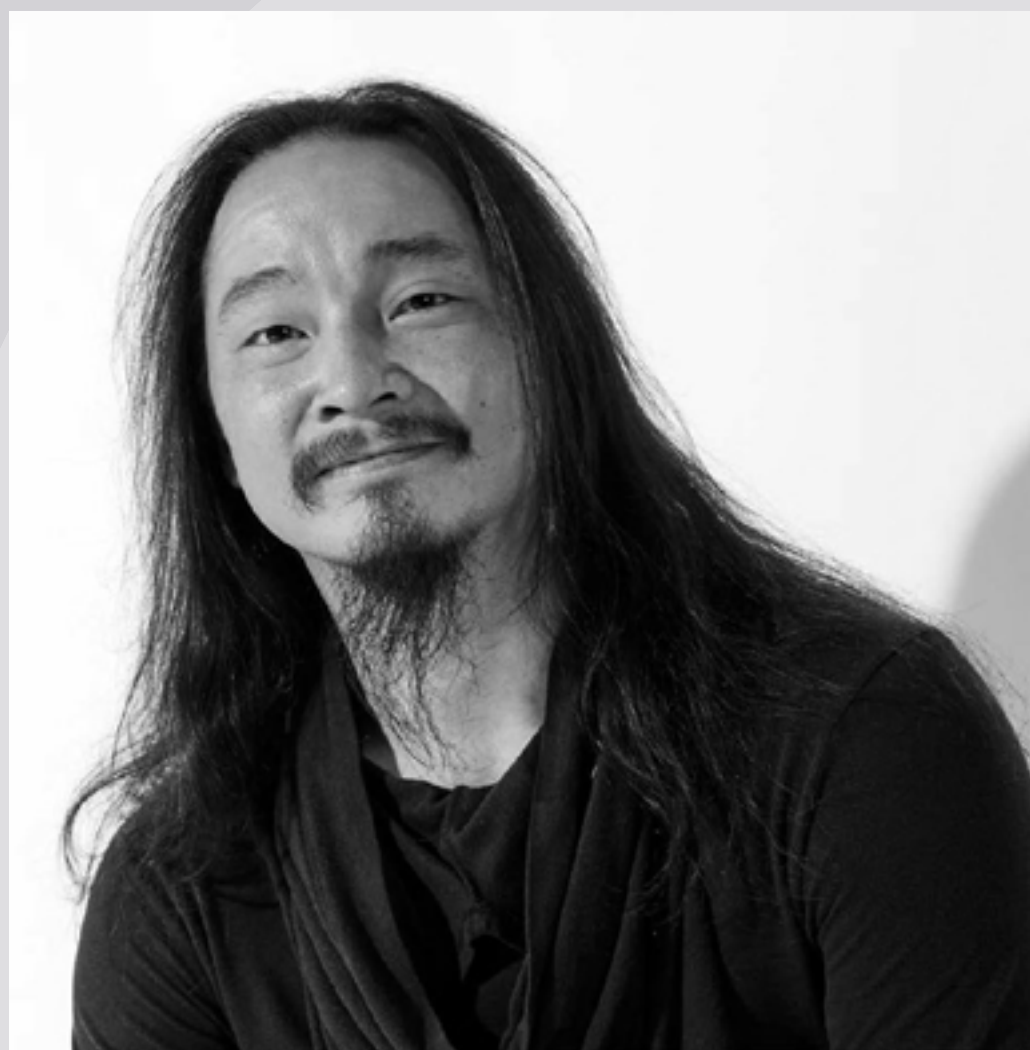
His creative bases are the Byron/Tweed region, Perth and Miami, Florida (pre-Covid). He has danced with numerous companies and artists including Tasdance, Jukstapoz, STRUT Dance WA, Shaun Parker & Co, Gabrielle Nankivell, and Liesel Zink. His career has seen him tour Australia, Europe, the Middle East, and the USA as a freelancing and independent artist.

Tinning's unique talent has seen him awarded travel opportunities to explore interdisciplinary art practices, including working with USA artist Don Lambert and Cuban/American performance artist/former Jiri Kylian dancer Lazaro Godoy.

As a movement director for film, Tinning has collaborated with Dacre Montgomery to produce and release the short film *IN VITRO* (2019) and the dance short *NIGHTMARES* (2019), collectively attracting two million views across Instagram and YouTube.

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Biographies – Dancers



Kimball Wong

Kimball Wong was born in New Zealand and moved to England at a young age where he trained at the Millennium School for Performing Arts. Before travelling to Australia he worked with the English National Opera, Michael Clark and Phoenix Dance Theatre.

In 2007 Wong joined the Australian Dance Theatre under the directorship of Garry Stewart performing and developing such works as *G*, *Be Your Self*, *Proximity*, *Multiverse*, *Objekt*, *Habitus*, *The Beginning of Nature*, *Supernature* and excerpts from older company repertoire. He has received multiple nominations and awards (including Australian Dance Awards, Helpmann and Green Room Awards for his roles in these works.

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Biographies – Dancers



Jack Ziesing

Jack Ziesing has performed for and collaborated with many dance companies including Stephanie Lake Company, Dancenorth, STRUT Dance, Expressions Dance

Company, Queensland Ballet, Opera Queensland, LDTX/Beijing Dance, Singapore Dance Theatre, Guangzhou Modern Dance Company and The Farm.

He has choreographed works with Stompin Youth Dance, QL2 and Adelaide College of the Arts and shown works in festivals such as Mona Foma and the Australian Youth Dance Festival.

Ziesing is a multiple nominee for Australian Dance Awards, Helpmann Awards and Green Room Awards for Best Dance Performance by a Male.

Manifesto

Biographies – Drummers



Manifesto

Biographies – Drummers



Alijoscha Felber

New Zealand-born musician/producer Alijoscha Felber has been a busy member of the Melbourne music community for well over a decade

now. Using rhythm as his first language, Alijoscha has contributed to countless bands and recording projects, both as performer and producer. He is also co-founder of the grassroots independent music label Persimmon Records which aims to shine a light on music less heard.

Image by Eva Otsing

Manifesto

Biographies – Drummers



Maria Moles

Maria Moles is a drummer and producer who has been strongly active within the Melbourne music community since moving from Tasmania in 2011. Her

solo percussion performances weave hypnotic webs from layers of unmetered pulse that slowly undergo subtle textural transformations. In collaborative contexts, ranging from free improvisation, jazz and contemporary composition to experimental pop, Moles contributes an acute sense of touch, placement and timbre, and a powerful rhythmic drive.

In 2017 Moles composed and performed a percussion score for Ben Christensen's 1922 film *Haxan* at Dark Mofo. She has opened for artists such as Clever Austin (Hiatus Kaiyote), Chris Corsano (Björk, Thurston Moore) and Oren Ambarchi. Her solo LP *Opening* was released through Nice Music in January 2019. Moles was a recipient of the Art Music Fund in 2020 and a finalist for the Freedman Jazz Fellowship in 2021. She released her second album *For Leolanda* via Room40 in 2022.

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Biographies – Drummers



Tina Xuan Nguyen

A drummer for almost any band you see on stage in Melbourne, Tina Xuan Nguyen has been drumming since 2002 and is a master of their trade.

They've kept the beat for the likes of Cry Club, Terrible Truths and Face Face.

Since 2018 Nguyen has been a much-loved drum instructor at Girls Rock! Melbourne, encouraging female, gender diverse and queer kids to grow their confidence and hop on stage. Nguyen is passionate about the queer community, seeing representation on stage and hitting the tubs as beautifully as possible.

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Biographies – Drummers



Rama Parwata

Rama Parwata is a Melbourne-based musician and composer with a distinguished reputation for his audacious and technical aural explorations in

sound, texture and rhythm. He draws influence from jazz, extreme metal and gamelan music from his Balinese heritage. Since graduating from the VCA in 2016, Rama has become an active figure in Melbourne's underground metal, experimental and jazz scenes as a performer and a curator.

In 2021 Parwata released his debut album, *Tekanan*, on Cassauna/Important Records to critical acclaim. He currently plays drums in Whitehorse, Kilat, Rinuwat and Umlaut.

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Biographies – Drummers



Rohan Rebeiro

Rohan Rebeiro (My Disco/Downwards) is a musician from Melbourne, who, as a solo electronic musician, explores probability as an artistic methodology to enact rhythmic expression.

Combining analogue grit and digital precision using manipulated drum machines and Max/MSP, Rebeiro exemplifies a musical practice that is simultaneously improvisational and compositional. Generative sound sequencing systems are implemented with each performance displaying a unique and infinite variety of combinations. Rebeiro uses rhythm as a temporal art form to explore ideas around cause and effect, variation, acceptance and deep listening.

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Biographies – Drummers



Alex Roper

Alex Roper is a Melbourne-based drummer, singer, teacher and composer who performs regularly across many genres, as a session player,

bandleader and band member.

Having graduated from the performance course at the Victorian College of the Arts, Roper has a background in jazz and vast experience performing in many different ensembles.

Some notable performances include the 2019 Australian tour of Em Rusciano's Rage & Rainbows, a performance at the Ubud Village Jazz Festival with the Ade Ishs trio, and more recently with bands and artists including Dorsal Fins, Danika, Kylie Auldish & Women of Soul, and Emma Donovan and the Putbacks.

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Biographies – Drummers



Jen Tait

Jen Tait has been involved in the experimental music community in Melbourne as a drummer, percussionist and vocalist for over 25 years and has played

gigs around Australia as well as Japan and New Zealand. Most of these gigs have been in pubs and DIY artist-run venues with an openness to noisy, unusual and free form music making.

Tait has also been involved in organising and building larger scale performance events involving costumes, body puppets, magicians, film, dancing and multiple sound stages. Tait loves collaborating and mostly plays and enjoys improvised music these days.

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Biographies – Drummers



Rachel Trainor

Rachel Trainor is a Melbourne-based professional drummer, performer and multi-instrumentalist, born in Aotearoa. She holds a Bachelor of Music

(Honours, First Class) from the University of Otago in Dunedin where she was tutored by ex-Mother Goose drummer Marcel Rodeka and bassist Rob Burns, whose credits include playing for the BBC and collaborations with well-known musicians such as Pete Townsend of The Who.

Trainor made the move to Melbourne in 2012 and since then has played at many iconic Melbourne venues including *Dracula's Cabaret* Restaurant, where she provided drums, vocals and guitar (among other instruments) for the show for two years running, finishing when Dracula's closed their Melbourne doors at the end of 2017. Since then, she has toured internationally with cabaret shows *Anya Anastasia: Rogue Romantic* and *Rebel*, a David Bowie-inspired circus cabaret and continues to gig regularly around Melbourne as a session player and with her original psych-rock band Honeybone.

Manifesto

Biographies – Drummers



Mathew Watson

Mathew Watson is an Australian multi-instrumentalist focused on the exploration of electronic sound and the drum set, spanning experimental, improvisational and traditional forms. He is widely recognised for his involvement in large-scale unconventional orchestras and collaborations. He has played with Japanese underground legends Boredoms on several BoaDrum concerts, conducted and composed music for the MESS Synthesiser Orchestra (16 people and 40 synthesisers) at the Sidney Myer Music Bowl, and worked with Bronx heavyweights ESG and Australian music legends Underground Lovers and Ollie Olsen as part of Taipan Tiger Girls with Dr Lisa MacKinney, among countless others. He has produced multiple records as Other Places and is currently performing live as Free Fields. He spends available downtime at Imaginary Sound Fields disappearing into the matrix of his Synthi Aks, thinking about inner space and compression ratios.

About the Festival

Who We Are

Te Ahurei Toi o Tāmaki Auckland Arts Festival champions change-making, the environment, ambitious ideas, powerful voices and unique experiences that open our eyes, our hearts and our minds.

Taking place each March in New Zealand's largest city, and reflecting its contemporary, multicultural nature, the Festival challenges its community to be courageous, to be bold, and to explore new ways of reflecting the world around us.

Through the incredible work of artists here in Aotearoa and across the globe, we aim to unify, uplift and inspire our audiences – the people of Tāmaki Makaurau, Aotearoa, and all who visit.

To learn more about us, tap here. 

The Auckland Festival Trust Ph **+64 09 309 0101** Email info@aaf.co.nz

Ground Floor, 48 Greys Avenue, Auckland 1010

PO Box 5419, Victoria Street West, Auckland 1142, Aotearoa New Zealand

About the Festival

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Get your tickets. Explore the lineup.

AKLFEST.CO.NZ

**TE AHUREI
TOI O TĀMAKI**
7—24 MĀEHE 2024

**AUCKLAND
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