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Chloe Leong wearing the Intrinsic Reflex ballet slipper

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WELCOME MESSAGE

It has been a busy start to the year with the presentation of *Nude Live*, at the Art Gallery of NSW as part of Sydney Festival, followed by our first international tour for the year with a triple bill touring to the USA in February and March. *Crazy Times* – our first piece created specifically for young audiences has had its world premiere at Sydney Opera House and now we are pleased to welcome you to *Orb*.

Orb is a double bill of newly commissioned dance pieces, both with original commissioned scores. We have been delighted to welcome Cheng Tsung-lung and his creative team to our studios to create *Full Moon*. The performance program is rounded out with Rafael Bonachela's latest work *Ocho*.

We look forward to sharing *Orb* with audiences in Sydney, Canberra and Melbourne as part of this world premiere season.

It is a complicated process, bringing new works to the stage, one that is driven by passion and hard work. The support of our government funding partners, corporate sponsors and philanthropic partners is vital and we thank them for that support.

Anne Dunn
Executive Director



FULL MOON CREDITS

CHOREOGRAPHY
Cheng Tsung-lung

COMPOSER
Lim Giong

COSTUME DESIGN
Fan Huai-chih

LIGHTING DESIGN
Damien Cooper

CHENG TSUNG-LUNG CHOREOGRAPHER



Photo: Lee Chia-yeh

NOTE

There is a description about moments in dance from The Great Preface to a *Book of Songs*, an anthology of Chinese poems dating from the 10th to the 7th century BC:

The poem is the place to which one's preoccupations go. Within the mind it is a preoccupation; emerging in language it is a poem.

The emotions are stirred and take form in words.

If words are not enough, we speak them in sighs.

If sighs are not enough, we sing them.

If singing is not enough, then unconsciously our hands dance them and our feet tap them.

I often have a feeling tingling deep in my heart, difficult to express it in words. I hope to convey this feeling through dance, through the myth and the moon. If a description of this feeling in text is a must, perhaps "pursuit" is the word. The pursuit of having the understanding of the full moon at all times.

Cheng Tsung-lung

「詩經」，中國最早的詩歌總集，寫於西元前十一至前七世紀。其中「大序」篇章，這樣描述了舞蹈發生的時刻：

「詩者，志之所之也，在心為志，發言為詩，情動於中而形於言；言之不足，故嗟歎之；嗟歎之不足，故永歌之；永歌之不足，不知手之舞之、足之蹈之也。」

常常，有種感覺在胸口震動，言語難以具象，則將之寄託舞蹈、神話和月亮代為抒發。那大概是一種追求 --- 「追求時時都是滿月的理解」。如果硬要用語言表達，我或許會這樣說吧。

鄭宗龍

BIOGRAPHY

A choreographer and a dancer, Cheng Tsung-lung serves as the Artistic Director of Cloud Gate 2 since 2014.

Cheng's family owns a slipper factory. Hawking slippers on the sidewalks was part of his childhood and adolescent life. The dynamics of street life and pedestrians' behavior later became the source of inspiration for his choreography.

After graduating from the Dance Department of Taipei National University of the Arts, Cheng performed internationally with Cloud Gate Dance Theatre of Taiwan from 2002 to 2004. He served as the Resident Choreographer for Cloud Gate 2 from 2006 to 2010.

He is the winner of the No Ballet International Choreography Competition, Germany (2006), the Premio Roma Danza International Choreography Competition in Italy, the 16th MASDANZA Choreography Competition in Spain (2011), and the Taishin Arts Award (2012) - the most prestigious arts prize in Taiwan. Cheng was honored as "Artist of 2011" by the Performing Arts Reviews, Taiwan, and awarded the Performing Arts Fellowship by the Asian Cultural Council to spend ten months in New York in 2012.

Cheng has choreographed and restaged works for Transitions Dance Company at the Laban Centre, London; Expressions Dance Company, Brisbane, Australia; the Hong Kong Academy for Performing Arts; and Focus Dance Company, Taiwan. His productions with Cloud Gate 2 include: *A Dignified Joke, Change, The Wall, Happiness and Music, Crack, Blue Hour, Dorian Gray, and Beckoning.*

In 2016, his work *13 Tongues*, commissioned by Taiwan International Festival of Arts (TIFA), was premiered by Cloud Gate 2 at the National Theater, the National Performing Arts Center in Taipei, Taiwan.

LIM GIONG COMPOSER



NOTE

Almost a year ago during the premiere season of his latest work – *13 Tongues* with Cloud Gate 2, Tsung-lung mentioned to me that he was invited to choreograph for Sydney Dance Company in 2017 and would like me to compose music for the work. Since then, we have communicated via emails to discuss the concept and ideas for *Full Moon*, and met in early March a couple of times at Tsung-lung's home in Tamsui before he left for Sydney to rehearse with the Sydney Dance Company dancers.

Although *Full Moon* is a dance piece, I had to use my imagination to create the music without seeing the movements. Achieving perfection has always been the desire of mankind. However, as the moon waxes and wanes, four seasons come and go, and flowers bloom and wither, life is impermanent. It is unpredictable and ever-changing, and so is the universe. All these changes shaped the music and reflected on our email communications: many misunderstandings and revisions. At one point, as I was worried that I would not be able to complete the music in time, I had even suggested Tsung-lung to change to ready-made music. But finally, everything all came through with a perfect ending, just like a "Full Moon." I believe Tsung-lung feels the same as I do. Deeply grateful, Amitabha!

BIOGRAPHY

Lim Gong is a musician, artist, DJ, composer, songwriter, music producer, and also an actor.

A leading figure on Taiwanese experimental electronic music scene, Lim Gong introduces Taiwanese notes into pop-rock culture, and weaves complex musical fabrics. In his works, tradition meets modernity, which creates the world of his own. Many of his earlier songs were in Taiwanese Hokkien dialect and often reflected the political issues and social criticisms, such as his award-winning first album *Marching Forward* released in 1990. Since 1993, with his third album *Entertainment World* recorded in England, his compositions have become more experimental and are increasingly infused with electronic music, evolving drum and bass, break beat, ambient and electronica.

In 2005, Lim's album *Insects Awaken* applying the concept of "stereo picture" or "3D sound picture" was first released in Europe on the major French label MK2. Later in the year, he was invited by the 2005 Cannes Film Festival to perform the music at an outdoor event with animated video of images of Taiwan with elements of the National Palace Museum's collections.

Among many other honors and awards received, Lim won the Best Crossover Music Album of the 17th Golden Melody Awards, the Gold Medal MUSE Award from the American Alliance of Museum in 2006, and Cannes Film Festival's Soundtrack Award in 2015 for the movie *The Assassin* directed by Hou Hsiao-Hsien.

FAN HUAI-CHIH COSTUME DESIGNER



NOTE

I hope the audience will see *A Midsummer Night's Dream* fusing with Zen and Minimalism, perceive the trace of water without real water in Japanese rock garden, and behold the bird courtship's sudden flashes of bright colored feathers. I use fabrics with different textures and pleats with various depths of colours to display the breathing of lighting and the flowing of body movements on stage. Having the mountain ridgelines, water ripples, rock particles, and moonlight shadows emerged onto costumes, enriched my poetic imagination towards *Full Moon*, as if experiencing a "midsummer night" illusion.

BIOGRAPHY

A Taipei born stylist, fashion editor, and luxury womenswear designer, Fan Huai-chih studied at The University of the Arts London (UAL) and received a Master's Degree from Istituto Marangoni in Milan. Fan often draws her inspiration from different aspects of culture, sculpture, architecture, arts, natural environment, and biological modality to present the fun diversity of clothing designs.

Having collaborated with Swarovski and Harry Winston many times designing and integrating their ceremonial gowns, accessories and gift boxes, Fan has been invited to work as a luxury womenswear designer in Shanghai since 2012, and at the same time, continues to undertake various brand consulting, creative design, and costume design projects in Italy and Taiwan.

DAMIEN COOPER LIGHTING DESIGNER



NOTE

The design for *Full Moon* is heavily influenced by two observers of light from the artistic world, James Turrell and Olafur Eliasson. These artists' work has been a huge influence on my work and when Tsung-lung mentioned their work, I was thrilled to find ways to experiment with their forms of soft and hard light. This combination of soft and hard light allows for a huge range of depth and contrast. Enjoy.

BIOGRAPHY

Damien Cooper works internationally across theatre, opera and dance. Damien's dance credits include *Of Earth and Sky* (Bangarra), *The Narrative of Nothing*, *Firebird* and *Swan Lake* (Australian Ballet), *Giselle* (Universal Ballet), *Habitus* and *Be Yourself* (Australian Dance Theatre), *The Frock* (MADE & Ten days on the Island Festival), *Affinity* (Tas Dance), *Mortal Engine* (Chunky Move). Other Theatre credits include *Mark Colvin's Kidney*, *The Great Fire*, *Radiance*, *The Glass Menagerie*, *Coranderrk*, *Miss Julie*, *Stories I Want to Tell You in Person*, *Cat on a Hot Tin Roof*, *Peter Pan*, *Private Lives*, *Conversation Piece*, *Strange Interlude*, *Summer of the Seventeenth Doll*, *Neighbourhood Watch*, *The Seagull*, *Gethsemane*, *Keating!*, *Toy Symphony*, *Peribanez*, *Stuff Happens*, *The Chairs*, *The Spook*, *In Our Name*, *The Underpants*, *The Ham Funeral* (Belvoir). *Disgraced*, *Orlando*, *Arcadia*, *A Midsummer Night's Dream*, *The Golden Age*, *Suddenly Last Summer*, *The Women of Troy*, *The Lost Echo*, *Rifle Mind*, *Tot Mom* (Sydney Theatre Company); *Macbeth* and *The Tempest* (Bell Shakespeare). *The Ring Cycle*, *Der Ring des Nibelungen*, *Aida* and *Così fan tutte* (Opera Australia), *A Midsummer Night's Dream* (Houston Grand Opera, Canadian Opera, Lyric Opera Chicago) *The Magic Flute* (Lyric Opera Chicago). For lighting design, Damien has won three Sydney Theatre Awards, three Green Room Awards, and two Australian Production Design Guild Awards.





OCHO CREDITS

CHOREOGRAPHY

Rafael Bonachela

COMPOSER

Nick Wales

Featuring Vocals by
Rrawun Maymuru used with
permission of the
Mangalii Clan

COSTUME & SET DESIGN

David Fleischer

COSTUME REALISATION

Aleisa Jelbart

LIGHTING DESIGN

Damien Cooper

RAFAEL BONACHELA CHOREOGRAPHER & ARTISTIC DIRECTOR



NOTE

Ocho is eight in Spanish. With this work I wanted to explore the virtuosity of the solo performer. I worked one to one with each of the eight dancers in the piece, developing the physical language of each. It was a chance to really dive into the humanity of their bodies and focus in on each dancer and their uniqueness. It's a very different way for me to approach a dance piece, to really hone in on the individual rather than structuring movement with many dancers at one time.

The work takes place in an environment that is very urban, very much built by human hands. These eight dancers start in an abstracted glass box, almost under scrutiny, and they move through a physical space, which threatens to dwarf them, a factor that for me highlights the individuality of these dancers. They watch and are watched.

The physicality of the set is imposing and very solid. The work is in part about a process of moving through the edifice of this built environment. At what point do we get stuck, how do we break out of and move through these spaces?

I would like to thank my collaborators whom have all thrown themselves into creating this world of *Ocho*. I particularly want to thank the dancers. They invested their emotional and physical selves into the creation of the work and then they do so again with each performance of it.

Rafael Bonachela

BIOGRAPHY

Rafael Bonachela has been the Artistic Director for Sydney Dance Company since 2009. He has created several pieces for Sydney Dance Company including *360°* (2008), *we unfold* (2009), *6 Breaths* (2010), *LANDforms* (2011), *2 One Another* (2012), *Project Rameau* (2012), *Emergence* (2013), *Les Illuminations* (2013), *2 in D Minor* (2014), *Scattered Rhymes* (2014), *Frame of Mind* (2015), *Lux Tenebris* (2016), and *Anima* (2016). In addition, he has remounted outstanding repertoire from Bonachela Dance Company such as *Soledad* and *Irony of Fate* (2010) and *The Land of Yes & The Land of No* (2011).

Rafael's *Frame of Mind* won the 2015 Helpmann Awards for 'Best Choreography' and 'Best Dance Work'. *2 One Another* won the 'Best Ensemble' Award in the 2012 Green Room Awards and the 2013 Australian Dance Award for 'Outstanding Achievement in Choreography' and 'Outstanding Performance by a Company'.

In 2013, Kaldor Public Art Projects brought Rafael on board to develop the choreography for artists Jennifer Allora and Guillermo Calzadilla's work *Revolving Door*, which was part of the acclaimed live performance art exhibition *13 Rooms*. For Sydney Festival 2015, Rafael collaborated with artist Mira Calix to choreograph for the *Inside There Falls* installation at Carriageworks. In 2017, he choreographed the sold out *Nude Live* for Sydney Festival at the Art Gallery of NSW.

Rafael's internationally recognised talent has seen him work not only with contemporary dance at the highest level but also with artists from popular culture, such as Kylie Minogue, Tina Turner, Sarah Blasko and Katie Noonan as well as leading fashion designers Dion Lee and Toni Maticevski. Such collaborative efforts reflect the inspiration he finds and utilises from culture today.

In February 2013, Rafael was honoured with an Officer's Cross of the Order of Civil Merit by His Majesty the King of Spain.

Rafael began his early dance training in Barcelona and was a member of the legendary Rambert Dance Company, both as a dancer and Associate Choreographer. He established the Bonachela Dance Company (BDC) in 2006. As a choreographer, he has been commissioned to make works for Candoco, George Piper Dances, ITDANSA, Danza Contemporanea de Cuba, Transitions Dance Company and Dance Works Rotterdam amongst others.

NICK WALES COMPOSER



NOTE

My first point of departure in creating the music for *Ocho* was to research the numerological meaning behind the number 8. I was particularly drawn to the idea of 8 being a number of balance between different forces; the material world, authority and personal power balanced with the spiritual dimensions and eternal freedom.

Rafael wanted to start the work with a series of solos, so the idea of personal power and authority is ever present in the opening abstract electronic percussive section. I worked with trumpeter Dave Elton and sound designer Bob Scott to create beds of brass textures; the trumpet personifying the idea of strength and absolute authority.

From the opening dark grandeur of the first movement, we move into more ambient explorations of the trumpet and the introduction of the ancient Persian flute, the ney. The ney is an important instrument in mystical middle eastern traditions and has been referred to, in some Persian texts, as representing the human as the symbol of the "absolute". I juxtaposed flute passages with abstract electronica - for me the ney flute personified a spiritual path, and the electronica acting as a derailing element in this path towards the spiritual freedom of the third and final movement.

The third movement balances the more aggressive first movement, exploring the eternal and spiritual aspects of the number 8. I was searching for a spiritual song to help articulate this aspect and was in creative conversations with Rrawun Maymuru, a Yolngu songman from North East Arnhem Land. I was drawn to the rich and ancient connection to spirit, the land and the universe that his traditions embody. We discussed how a song might reflect the universal aspect of the number 8 and Rrawun offered a songline stemming from his paternal side

the Mangalili clan called Nyapillilingu; the Spirit Lady. In Yolngu culture Nyapillilingu is the spirit lady that protects the passage between the Earth and the Milky Way. She looks after this land and the spirit of this land; all the way from Earth to the Milky Way to ensure safe passage between both dimensions. This song for me spoke to the eternal and balancing aspect of number 8 and the duality between the heavens and the earth.

BIOGRAPHY

Nick Wales' visceral, immersive and progressive music is a hybrid between classical forms, electronic and popular music. *Ocho* is Nick's seventh collaboration with Rafael Bonachela and his eighth work for Sydney Dance Company.

Nick's recent commissions include collaborations with choreographer Marina Mascarelle for Ballet de l'Opéra de Lyon, visual artist Lauren Brincat for the 2016 Sydney Biennale and performance artist Justin Shoulder for the *Asia Pacific Triennale* and *New Romance* exhibitions at MCA Sydney and MMCA Seoul. Nick has worked with choreographer Shaun Parker on a number of works including the Helpmann-nominated score for *AM*, the outdoor works *Spill* and *Trolleys*, both commissioned for the 2012 London Cultural Olympiad. He has scored a number of film and television projects including composing for the feature film *Around the Block*.

While Wales' contemporary dance scores are both challenging and abstract, his pop sensibilities are undeniable. Traversing all genres as a founding member of ARIA nominated classical-fusion band CODA, he has also collaborated with Sarah Blasko for a number of years, writing the orchestral arrangements for her 2012 album *I Awake* and collaborations on *Eternal Return* (2016).

DAVID FLEISCHER COSTUME & SET DESIGN



NOTE

Eight dancers, exerting strength, stamina and virtuosity, both individually, then as a group. The design for *Ocho* is very much a response to this choreographic framework that is *Ocho*. We have created a space that defines a tension between the individual and their tribe.

When devising the visual language of this piece, Rafael and I discussed the notion of a 'Dream-Architecture,' as a means to provide context and landscape for its inhabitants. These are real, found people doing extraordinary things, expressing and communicating in abstract and dynamic ways - this is true of the space as well. There is a recognisability to the architectural language, but no specific reference point or identity.

Who these people are, and why they are where they are, is unknown. However we catch glimpses of these eight in the continuum of an architecture that appears to have trapped them for longer than we have come to see them.

The space and clothing have taken subtle cues from the underground dance-off and krumping phenomena, 90's photography of social portraiture, religious buildings - to name a few. A candid and eclectic collage of individuals, compressed in the monumental.

BIOGRAPHY

David is a Sydney-based set and costume designer working across theatre, opera and dance throughout Australia. He has worked extensively with Sydney Theatre Company, and most recently has designed *Chimerica* (set) and *Speed The Plow* (set and costumes) - both in the Roslyn Packer Theatre. Other career highlights include: *Power Plays*, *The Golden Age*, *Boys Will Be Boys*, *Children of the Sun* (set), *Mojo* (costume), *Machinal*, *Romeo and Juliet*, *Fury*, *Little Mercy*, *Marriage Blanc* (set) and *Under Milk Wood* (associate design) for STC; *Calpurnia Descending and Love and Information* for Malthouse Theatre; *Hedda Gabler* for Belvoir St Theatre (costume); *L'Amant Jaloux* (set) and *Griselda* for Pinchgut Opera; *Safety in Numbers* for Riverside Parramatta; *Between Two Waves*, *The Sea Project* and *The Brother's Size* for Griffin Theatre; and *Pictures of A One Night Stand* for Sydney Dance Company's *New Breed* in 2009. David was co-resident designer for STC in 2012-2013.

2017 will also see David design *Aida* for Opera Australia's 'Opera on the Beach', *The Rape of Lucretia* for Sydney Chamber Opera, and *Scenes From a Marriage* for Queensland Theatre.

David is set and costume designer for Rafael Bonachela's *Ocho*, part of the double bill *Orb*, 29 April - 27 May 2017.

DAMIEN COOPER LIGHTING DESIGNER



NOTE

How fantastic to have a large set for contemporary dance. It's been a pleasure working with David and Rafael on this design which allows the dancers to be completely immersed in the space. Surrounded by concrete, harsh angles of light and colour, the dancers will be able to create a psychological world that will allow you, the audience, to hopefully join them, immersed in this found hyper-real space. I'm thrilled to be back working with Sydney Dance Company after a long break. Enjoy.



CHRIS AUBREY REHEARSAL DIRECTOR



BIOGRAPHY

Originally from Sydney, Chris graduated from Adelaide Centre for the Arts in 2007 with a Bachelor of Dance Performance and completed his Cert III and IV in Fitness in 2008. He joined Australian Dance Theatre and worked under the direction of Garry Stewart between 2007 and 2011. He also worked with Larissa McGowan, Antony Hamilton, Lina Limosani, Leigh Warren and choreographed his debut piece titled *Apophenia*.

Chris joined Sydney Dance Company as a dancer in 2012 and has performed in the world premiere of Rafael Bonachela's *2 One Another* (2012-2014) and *Project Rameau* (2012); Larissa McGowan's *Fanatic* as part of *Contemporary Women* (2012); *De Novo* (2013), featuring works by Rafael Bonachela (*Emergence*), Larissa McGowan (*Fanatic*) and Alexander Ekman (Cacti) and *Interplay* (2014) featuring choreography by Rafael Bonachela (*2 in D Minor*), Jacopo Godani (*Raw Models*) and Gideon Obarzanek (*L'Chaim!*). He was named in the 2012 Dance Australia Critics Survey for 'Most Outstanding Dancer' for his performance in *The Land of Yes & The Land of No*.

Chris was a part of the 2013 collaboration with Kaldor Public Art Projects for the contemporary art exhibition *13 Rooms* where Sydney Dance Company featured in Allora and Calzadilla's *Revolving Door*. He also toured North America, South America and Russia with the acclaimed *2 One Another*, winner of the 'Best Ensemble' Award in the 2012 Green Room Awards and the 2013 Australian Dance Award for 'Outstanding Achievement in Choreography' and 'Outstanding Performance by a Company'.

Chris was appointed Rehearsal Director of Sydney Dance Company at the start of 2015.



DANCERS

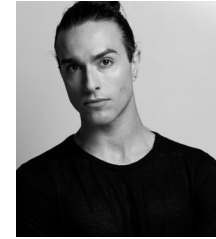
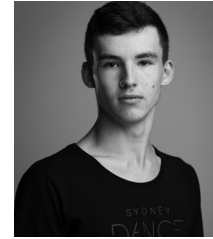


JULIETTE BARTON

Perth born Juliette trained at the Graduate College of Dance with Terri Charlesworth, and went on to graduate from WAAPA. Juliette has performed with Diversions Dance Company in Wales and Russell Maliphant Company. She joined Sydney Dance Company in 2009. Juliette made her choreographic debut with her solo piece, *Scrutineer*, for Sydney Dance Company and Carriageworks' *New Breed* season in 2014. Juliette was named in the 2012 Dance Australia Critics Survey 'Most Outstanding Dancer'. She was also nominated for a 2014 Green Room Award for 'Best Female Dancer' in *Interplay*. Juliette was nominated for a Helpmann Award in 2016 in the category of 'Best Female Dancer' for Rafael Bonachela's *Lux Tenebris*.

IZZAC CARROLL

Izzac was born in Warialda in north west NSW spending the the first fourteen years of his life there before deciding to pursue a career as a performing artist. In 2013 he moved to Brisbane to study dance fulltime at the Australian Dance Performance Institute. Upon completion of his Advanced Diploma in Performing Arts, Izzac successfully auditioned for a place in Sydney Dance Company's Pre Professional Year commencing in 2015. Izzac continued his studies with the Pre-Professional Year under full scholarship in 2016 before receiving a trainee contract with Sydney Dance Company and officially joined the Company in 2017.

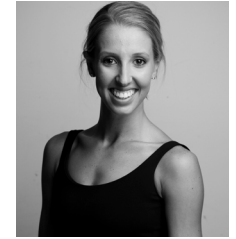


DAVIDE DI GIOVANNI

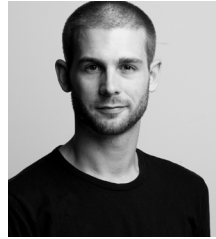
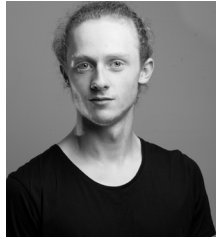
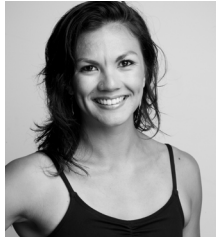
Davide started his dance life in Teatro Alla Scala in Milan when he was 15. He then received a full scholarship to study at the renowned ballet school Balletto Di Toscana, joining the junior company at 17. After three years with the Balletto Di Toscano, Davide joined Balletto dell'Esperia in Turin, where he met Jacopo Godani, Gustavo Ramirez Sansano and William Forsythe. He then moved to Munich at 23, where he had the chance to work for the Staatstheater am Gärtnerplatz with amazing choreographers Marco Göcke, Alexander Ekman and Jø Strømgen. He danced *One Flat Thing*, *Reproduced* from William Forsythe, and worked on new creations with Christopher Roman, Nanin Linning, Georg Reischl and Jacopo Godani. Davide joined Sydney Dance Company in 2017.

HOLLY DOYLE

NSW born Holly Doyle trained under the direction of Gilli O'Connell, Tibor Horvath, Matthew Shilling, Anton Bogdanovych, Matt Trent, Kristina Chan and various others. She studied dance at Newtown High School of the Performing Arts, receiving extensive contemporary and classical training. Holly joined the Company in 2013 for *De Novo* and has since performed in *2 One Another*, *Project Rameau*, *2 in D Minor*, *Scattered Rhymes*, *Frame of Mind*, *New Breed*, *Triptych* and *CounterMove*. Holly was named in the 2014 Dance Australia Critics Survey for being a 'Dancer to Watch' for her performance in Charmene Yap's *Do We* for *New Breed*.



DANCERS



JANESSA DUFTY

Janessa is of Australian and Filipino heritage. She received a scholarship to attend the Queensland Dance School of Excellence where she finished her senior studies and gained her Royal Academy of Dance Solo Seal Award. At the age of 18 she continued her dance development at the New Zealand School of Dance (NZSD), majoring in Contemporary. After completing her diploma at the NZSD, Janessa joined New Zealand's acclaimed Black Grace Dance Company. Janessa joined Sydney Dance Company in 2009. She has been named in the 2012 and 2014 Dance Australia Critics' Survey for 'Most Outstanding Dancer'.

NELSON EARL

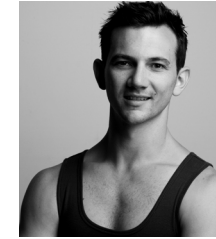
Nelson was born in Sydney, where he began most of his dance training at Newtown High School of the Performing Arts. He went on to achieve the Marcus Santos outstanding male dancer award in 2013. After graduating from NHSPA, Nelson undertook a year of full time dance training at Sydney Dance Company's Pre-Professional Year where he received a full scholarship from Mary Zuber. Nelson joined Sydney Dance Company on their regional Australian tour where he performed in *De Novo*. At the end of his full time year Nelson was granted a position as a trainee with Sydney Dance Company for 2016 where performed in *CounterMove* featuring Rafael Bonachela's *Lux Tenebris*.

CASS MORTIMER EIPPER

Born in Melbourne, Cass trained at the Australian Ballet School and performed with the West Australian Ballet from 2006–2009. In 2010 Cass became co-director of the Australian dance/media company, Ludwig, where he created and performed in several dance works and won several awards including most Outstanding Performance at the 2011 Rome International Choreography Competition. Cass joined Sydney Dance Company in January 2013 and won the 2015 Helpmann Award for 'Best Male Dancer' in William Forsythe's *Quintett*. Cass has created two works for Sydney Dance Company including their 2015 collaboration with Sydney Symphony, *Le Grand Tango*.

BERNHARD KNAUER

Born in Germany, Bernhard attended the Palucca School in Dresden before completing his dance training at The Royal Conservatory in The Hague. In 2005 Bernhard was invited to join the ballet of Theater Görlitz in Germany. He then performed with the State Theatre of Tyrol. Bernhard joined the Dutch National Ballet for the 2008 season of Toer van Schayk and Wayne Eagling's *Nutcracker* and *Mouse King*. He performed in Yuri Zhukov's *Pioneer Plaques* 2009 and Hlín Diego Hjalmsarsdóttir's *Caught In The Square* as part of Zhukov Dance Theatre's 2009 season in San Francisco. Bernhard joined Sydney Dance Company in 2010.



CHLOE LEONG

Chloe started dancing at the age of six at Sydney's Brent Street studios, and later studied at Lindfield's Ecole Ballet and Dance Theatre. In 2010 she completed three years training at London's Rambert School of Ballet and Contemporary Dance. Chloe moved to Barcelona in 2012 to join the junior contemporary company IT Dansa under the direction of Catherine Allard. During her two years with the Company she performed works by Rafael Bonachela, Alexander Ekman, Ohad Naharin and Sidi Labi Cherkaoui. Chloe joined Sydney Dance Company in 2015. She won the 2015 Helpmann Award for 'Best Female Dancer' for her performance in William Forsythe's *Quintett*.

JESSE SCALES

Born in Hobart, Jesse completed her early training in Adelaide with Terry Simpson where she was awarded the RAD Solo Seal. She received full scholarships to study with Complexions Contemporary Ballet in New York and Nederlands Dans Theatre in The Hague and went on to major in classical ballet at the New Zealand School of Dance. Jesse performed a feature role in the Australian premiere of William Forsythe's *Quintett* for which she was awarded the 2015 Green Room Award for 'Female Dancer' and a nomination for the 2015 Helpmann Award for 'Best Female Dancer'. Jesse has been with the Company since 2012. She made her choreographic debut in 2016 as part of Sydney Dance Company's *New Breed* season.

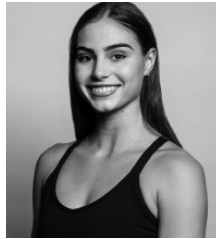
LATISHA SPARKS

Born in Perth, Latisha began dancing with the Gail Meade Performing Arts Centre at the age of 4. In 2010 she moved to Melbourne to attend the Victorian College of the Arts Secondary School (VCASS). Latisha then decided to further her contemporary studies at The New Zealand School Of Dance (NZSD), in Wellington. Graduating in 2015 with her Diploma in Dance Performance, Latisha was invited to perform in the Metamorphosis Summer Residency in Mexico with Iratxe Ansa. She has worked with choreographers such as Tim Harbour, Matthew Thompson, Ursula Robb, Lina Limosani, Craig Bary, Douglas Wright, Mahlia Johnstom, Ross McCormack, Thomas Bradley, Sarah Foster Sproull and Iratxe Ansa. Latisha joined the Company in 2016.

TODD SUTHERLAND

Todd Sutherland was born in Queensland and received his early training at the Queensland Dance School of Excellence and later at the Australian Ballet School. In 2004, Todd toured with the Dancer's Company (Australian Ballet) before accepting a contract with Walt Disney Productions for performances in Tokyo, Japan. In 2006 he joined Queensland Ballet where he remained until the end of 2010. Todd is an accomplished gymnast, having been the Queensland All-round State Champion from 1999-2001. He was also a member of the Australian Gymnastics Team. Todd joined Sydney Dance Company in 2011. He recently was awarded 'Most Outstanding Dancer' for *LuxTenebris* in Dance Australia's Critics' Survey.

DANCERS



PETROS TREKLIS

Born in Melbourne, Petros moved to London in 2007, where he was offered a place on the Degree Course at Laban Conservatoire for Contemporary Dance. In 2010 Petros joined Tavaziva Dance, where he stayed for four years. He has also danced for Watkins Dance, joining the Company as a guest artist in 2012 and IJAD Dance Company working with them on their 2013 project In-Finite Space. In 2014, Petros made the move back to Australia joining Sydney Dance Company for *Louder Than Words*. Since joining he has been in works by Rafael Bonachela, Foniadakis, Larissa McGowen, Gideon Obarzanek, Kristina Chan, Gabrielle Nankivell, Alexander Ekman, Jacopo Godani and William Forsythe.

JOSEPHINE WEISE

Originally from Queensland, Josephine commenced her dance training at the Pamela Marshall Academy of Dance in Hervey Bay. In 2013 she graduated from the Queensland Dance School of Excellence. In 2014, Josephine undertook full-time study as part of Sydney Dance Company's inaugural Pre-Professional Year program, and was selected to tour with the Company on a two-month understudy contract performing *2 One Another* in Western Australia, Queensland and regional New South Wales. In 2015 Josie was offered an official traineeship with the Company, which saw her perform in *Inside There Falls*, *Frame of Mind* and *De Novo*. Josephine officially joined the Company in 2016.

CHARMENE YAP

After graduating from Western Australian Academy of Performing Arts with a Bachelor of Arts in 2006, Charmene worked with Dancenorth, Chunky Move, Tasdance, Lucy Guerin Inc and numerous choreographers. Joining Sydney Dance Company in 2010, Charmene has won multiple awards including 'Best Female Dancer' for the 2012 Helpmann Awards and 'Outstanding Performance by a Female Dancer' for the 2013 Australian Dance Awards for her performance in Rafael Bonachela's *2 One Another*. She was awarded the 2014 Helpmann Award for 'Best Female Dancer' for her performance in Rafael Bonachela's *2 in D Minor*. Charmene made her choreographic debut with *Do We for New Breed* 2014.

SAM YOUNG-WRIGHT

Sam began dancing with Quantum Leap Youth Dance Company in Canberra, before studying at the Western Australian Academy of Performing Arts and Sydney Dance Company's Pre-Professional Year. In 2014 Sam was awarded a scholarship to attend the Netherlands Dans Theater Summer Intensive, performing a new creation by Marco Goecke and repertoire from Crystal Pite, Sol León and Paul Lightfoot. In 2013 Sam seconded with Sydney Dance Company for the Australian premiere of Alexander Ekman's *Cacti*. Since joining the company Sam has performed works by Rafael Bonachela, Alexander Ekman, Mira Calix, Andonis Foniadakis, Kristina Chan, Gideon Obarzanek & William Forsythe.

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