

THREE

MCCARTNEY / RITCHIE-JONES / BRAY

15–18 JULY 2026

BRISBANE POWERHOUSE

Australasian
Dance
Collective



THREE

MCCARTNEY / RITCHIE-JONES / BRAY

MAARUNG	Joel Bray
CUDDLE	Harrison Ritchie-Jones
BROG	Amber McCartney

Australasian Dance Collective acknowledges the Traditional Custodians of Country throughout Australia and their deep connections to land, sea and community. We pay our respects to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today.



AUSTRALASIAN DANCE COLLECTIVE PRESENTS AN EXHILARATING SHOWCASE OF CONTEMPORARY DANCE IN A NEW TRIPLE BILL.

“A show which will remind you what it feels like to be human — to be alive,” — Returning in 2026 for its fourth iteration, ADC’s much-loved *THREE* features two world premieres and an immersive Queensland-first from acclaimed Australian choreographers Amber McCartney, Joel Bray and Harrison Ritchie-Jones.

Amber McCartney rejoins *THREE* with a highly physical and compelling new commission. Renowned for works that blur the line between human and alien, McCartney’s creations are bold, visceral and utterly unforgettable.

Brisbane audiences will also experience extraordinary guest artist Harrison Ritchie-Jones in his acclaimed *CUDDLE*, performed with Michaela Tancheff. This high-octane encounter pulses with absurdity, humour and fierce physicality, drawing audiences into “an immersive world of sound and vision unlike anything they’ve experienced before.”

Acclaimed Wiradjuri choreographer Joel Bray completes the triptych with an emotional new work. Celebrated for an artistic voice that’s rich in storytelling, Bray’s choreography is human, witty and deeply moving — inviting deep connection and reflection on identity.

Witness the stunning versatility of ADC’s Company Artists in this beloved platform that pushes the boundaries of creativity, and elevates distinct voices to produce new and invigorating art.

A shirtless male dancer with dark hair and a small hoop earring is captured in a dynamic pose. He is looking upwards and to the right, with his right arm raised and bent, and his left arm extended forward. The background is a solid, vibrant red.

AUSTRALASIAN DANCE COLLECTIVE IS ONE OF AUSTRALIA'S LEADING CONTEMPORARY DANCE COMPANIES.

Established in 1984 as Expressions Dance Company by Maggi Sietsma AM, the company has created more than 200 works by national and international choreographers. Harnessing the talent of an extraordinary ensemble of six dancers, the company has achieved significant recognition through national awards, including three Helpmann Awards and three Australian Dance Awards.

Brisbane-based ADC is a significant cultural resource and a leading provider of dance performance and sector development. We recognise the need to be nationally and internationally connected, represented through our diverse range of local and global partnerships.

Our core desire is to harness the power of the collective. Our signature is one of plurality, not a singular fingerprint. In all areas of creation and performance, we work as a collective where like-minded individuals have robust and invigorating conversations that give rise to new dance, to new art.

ADC invests in artists and art and cultivates interdisciplinary collaborations and imaginative partnerships. Through dance, we embrace an intergenerational focus and innovative co-creations — eliciting and presenting these myriad voices and forms to create something never seen before.

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AUSTRALASIAN DANCE COLLECTIVE

ARTISTIC DIRECTOR'S NOTE

Welcome to the fourth iteration of *THREE*.

Since its inception, *THREE* has become one of the defining expressions of Australasian Dance Collective's artistic vision. It exists to champion choreographic voices, invest in the creation of new work, and create space for artists to develop ideas and movement languages that will shape the future of contemporary dance.

For me, however, the true magic of this program lies in what happens when those voices meet an extraordinary ensemble of dancers.

Our Company Artists are remarkable collaborators. They bring immense technical skill, curiosity and generosity into every creative process, working alongside each choreographer to test ideas, solve problems and ultimately bring entirely new worlds into being. Watching them move between vastly different artistic languages with such commitment, intelligence and humanity is one of the greatest privileges of my role.

This year's program brings together three remarkable choreographers — Amber McCartney, Joel Bray and Harrison Ritchie-Jones — each with a singular artistic voice. Across three distinct works, you will encounter moments of intimacy and humour, tenderness and exhilaration, quiet reflection and breathtaking physicality. Their visions have evolved through the extraordinary artistry of our Company Artists and the exceptional collective of collaborators, including composers Alisdair Macindoe and Louis Frere-Harvey, lighting designer Ben Hughes, costume designer Bethany Cordwell, guest artists Michaela Tancheff and Babi Bertoldi, and our brilliant production team.

I have long believed that if you are going to make art for many people, then you should make art with many people. *THREE* embodies that philosophy. Every work you will experience tonight has been shaped through the exchange between choreographer and dancer, composer and designer. It is a celebration of collective imagination and a reminder that the most compelling art is rarely created in isolation.

That is why *THREE* matters. It is fertile ground for artistic risk. It is where choreographic voices flourish, where artists define their creative signatures, where new creations are given a platform to extend far beyond their premiere season. As this season opens in Brisbane, we are simultaneously preparing to tour *Dull Boy* and *Glass Teeth* — two works born through this very commissioning pipeline — to audiences across China. It is a powerful reminder that investing in artists creates opportunities that reach well beyond a single season, carrying Australian contemporary dance to audiences around the world.

Ultimately, I hope tonight reminds us why we gather in theatres. To be surprised. To laugh. To reflect. To be moved. To be reminded of what it means to be human. To leave feeling more enlivened than when we arrived.

Finally, my heartfelt thanks to the many people who make work like this possible. To our Board, our administrative and production teams, our donors, partners and supporters — thank you for believing in artists, in collaboration and in the enduring value of contemporary dance. Your confidence allows this company to commission bold new work, nurture extraordinary talent and continue creating experiences that connect us to one another.

Thank you for joining us in celebrating these remarkable artists. Enjoy the performance.

AMY HOLLINGSWORTH

Artistic Director & CEO
Australasian Dance Collective

AMY



HOLLINGSWORTH

In White culture, old people disappear. In Black culture, eldership is something to look forward to — Elders step to the fore and are honoured, not erased.

I'm rapidly approaching fifty myself, and as young Blackfellas start calling me Uncle and twink start calling me Daddy, I find myself encountering questions of time and ageing for the first time. Gays my age are beginning to try to stop the clock — numbers for surgeons and the right clinics in Bali passed around surreptitiously at dinners. Yet, I find myself resistant, and I think I have my Elders to thank for that.

MAARUNG

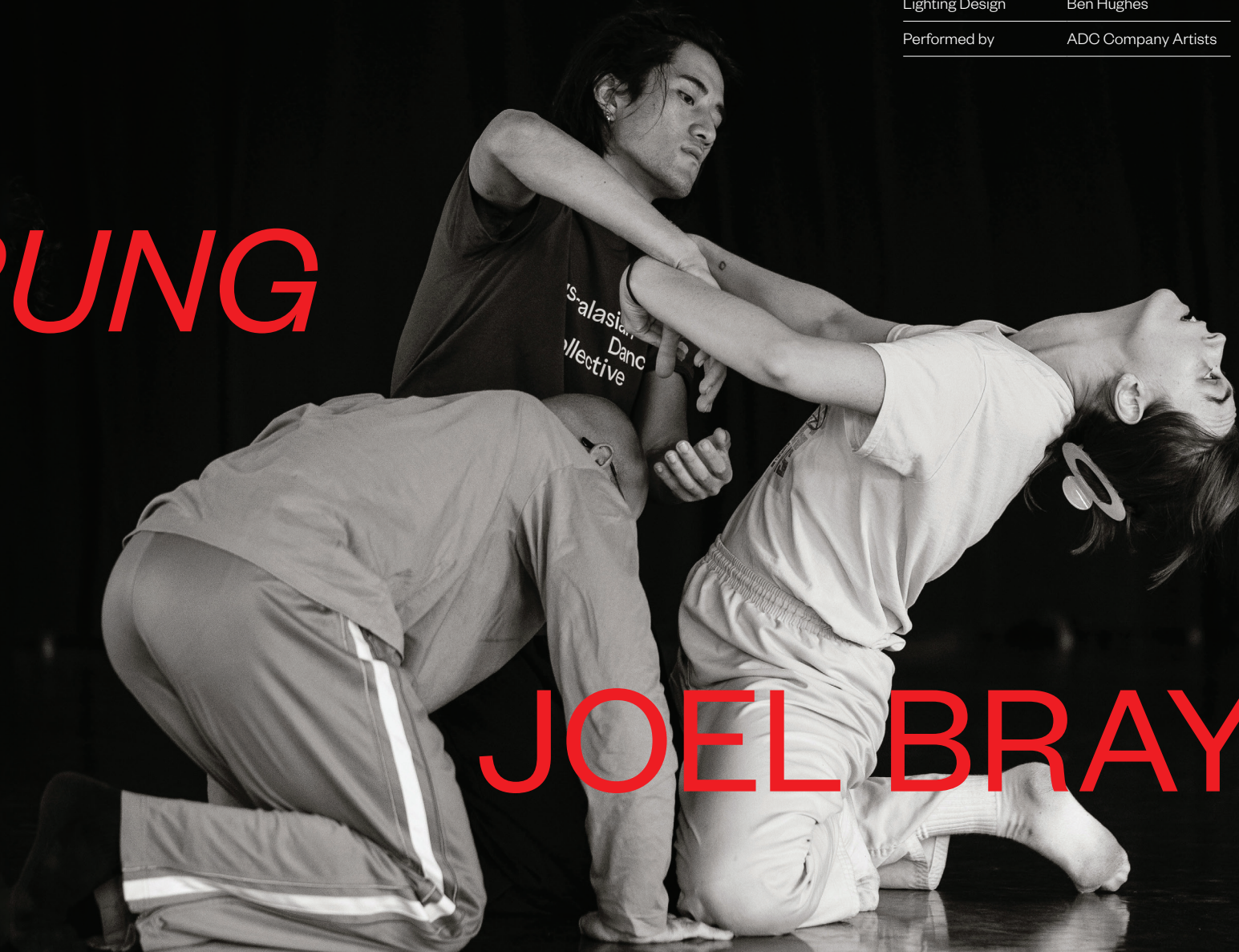
Maarung means 'Circle', as in the circle people make in my Wiradjuri language. This work is made from circles — thousands of them — from a momentary circle inscribed in the air by a limb through to the circle of a lifetime. The earth circles the sun, though it appears to be the inverse. We circle each other, and we circle ourselves, repeating our habits and our mistakes.

This work is improvisational by nature, and it continues to hover in that space even now. Each turn around the circle of this work is unique, just as each day, or each lifetime, is.

JOEL BRAY

CREATIVES

Concept & Choreography	Joel Bray
Music Composition	Louis Frere-Harvey
Costume Design	Bethany Cordwell
Lighting Design	Ben Hughes
Performed by	ADC Company Artists



JOEL BRAY

Partners in crime raise the stakes and go all out on a dance heist. The window is short and the road is dangerous — will they make it out alive?

HARRISON RITCHIE-JONES

CUDDLE

CREATIVES

Concept & Choreography	Harrison Ritchie-Jones
Music Composition	Nick Roder Max Dowling
Lighting Design	Ashley Buchanan
Producing	Michaela Coventry
Performed by	Harrison Ritchie-Jones Michaela Tancheff
Live Cinematographer	Babi Bertoldi

HARRISON
RITCHIE-
JONES



BROG

AMBER MCCARTNEY

CREATIVES

Concept & Choreography	Amber McCartney in collaboration with the ADC Company Artists
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Music Composition	Alisdair Macindoe
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Lighting Design	Ben Hughes
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Costume Design	Bethany Cordwell
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Performed by	ADC Company Artists
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***BROG* imagines a small ecosystem
of bodies evolving under observation.**

Replicas become a collective, and a
collective becomes a self.

Heartfelt thanks to Lilly, Lily, Te, Taiga,
Jack, Sam and Lonii for your generosity
and dedication to *BROG*. Thank you
to Amy and the team at ADC and
my wonderful collaborators, Alisdair
Macindoe and Beth Cordwell.

AMBER MCCARTNEY

JOEL BRAY
CHOREOGRAPHER
MAARUNG

Living in Naarm (Melbourne), Joel Bray is a proud Wiradjuri man who danced in Europe with Kolben Dance, FRESKO Dance Company, Roy Assaf and Niv Sheinfeld & Oren Laor, and in Australia with Chunky Move.

Joel's intimate dance-theatre encounters in unorthodox spaces spring from his Wiradjuri heritage, and use humour to engage audiences in rituals about sex, history, trauma and healing. His experimental work challenges white audience expectations of Aboriginal performance and blur the colonial genres.

His works *Biladurang* (2017), *Dharawungara* (Chunky Move, 2018), *Daddy* (Yirramboi Festival 2019), *Considerable Sexual License* (Yirramboi 2021), *I Liked It, BUT* (2021) and *Garabari* (2022) have toured to the Brisbane, Sydney, Darwin, Midsumma, Auckland, LiveWorks and Dance Massive Festivals, and to the Arts Centre Melbourne and Canberra Theatre Centre. Joel's seven-channel video installation called *Giraru Galing Ganhagirri* (*The Wind Will Bring the Rain*) was presented at the National Gallery of Australia, and since toured nationally and internationally.

Joel was the 2019 National Library of Australia Creative Arts Fellow and this research into Ancient Wiradjuri ceremonial practices continues, in collaboration with Wiradjuri elders, to inform all of Joel's work. Joel is the inaugural Chunky Move Choreographer-in-Residence, a member of the Melbourne Fringe Board and was a 2020 Sydney Dance Company New Breed choreographer.



HARRISON RITCHIE-JONES
CHOREOGRAPHER
CUDDLE

Harrison Ritchie-Jones is an award-winning choreographer, dancer and film maker whose work is seen as making waves with his eclectic and unconventional approach to dance. Clashing forms and styles with high technical skill, he's using dance as a frame for absurdity, physical virtuosity and surreal storytelling.

Based in Naarm/Melbourne Australia, he has presented his works in a diverse range of settings across Australia—from black box theatres to town halls, from white box galleries to night clubs.

As a choreographer he has been commissioned and/or presented by organisations across Australia including Guerin Inc, Sydney Dance Company, Stephanie Lake Company, STRUT Dance & PICA, RISING Festival, Dark MOFO Festival, MONA, Gertrude Contemporary and Melbourne Fringe Festival.

Much in demand as a dancer, he has worked regularly with most of Australia's leading choreographers including Stephanie Lake, Antony Hamilton, Jo Lloyd, Lucy Guerin, Melanie Lane and Alisdair Macindoe.

Recent works created by Harrison and his collaborators include: *Requiem for a CUDDLE* (Fitzroy Town Hall/ Fringe Festival 2025), *R.A.I.N* (Chunky Move 2025), *TANTRUM For 6* (Northcote Town Hall 2025, DARKMOFO:NIGHT MASS 2025), *CUDDLE* (Chunky Move/ Frame Festival 2023, Arts House 2024, Sydney Dance Company's INDance 2024, STRUT Dance and PICA's Restore 2025), *CLUBBLE* (RISING 2024, MONA 2024), *Cold-Tooth* (Gertrude Contemporary 2024), *JUNGLE FURY* (Four Sites/Fringe Festival 2024), *BIG WIG SMALL GIG* (Stephanie Lake Company's ESCALATOR 2023), *Banshee Cried Silver* (The Substation/Frame Festival 2023, Dancehouse/Dance (Lens) 2023), *Shimmer of the Numinous* (NextWave/Brunswick Mechanics institute 2019).

Harrison is a graduate of the Victorian College of the Arts.

AMBER MCCARTNEY
CHOREOGRAPHER
BROG

Amber McCartney is a Dharawal Country/Wollongong Naarm/Melbourne-based dancer and choreographer. Her practice incorporates prosthetics, mask-making, film and practical special effects to create new augmented bodies. Amber has worked extensively with Chunky Move and Lucy Guerin Inc, and is a creative associate of Tasdance. She has collaborated with independent artists such as Jo Lloyd, Jenni Large, Prue Lang, James Batchelor, Antony Hamilton Projects, Alisdair Macindoe and Stephanie Lake.

Amber received the John Truscott Artists Award for her solo *Tiny Infinite Deaths*, performed in RISING 2023, originally commissioned by Lucy Guerin Inc and The Substation. In 2023 Amber premiered her solo *Baby Girl*, commissioned by Tasdance, for MONA FOMA.

In 2022 she was honoured to receive a Chloe Munro Fellowship from Lucy Guerin Inc. She won a Green Room Award for Best Performer in Prue Lang's *Project F* and was a finalist for Telstra Emerging Choreographer Award. Her film *Tiny Passenger* was screened in dance(lens), Dancehouse. In 2020 Amber was a recipient of Chunky Move and The Tanja Liedtke Foundation's Solitude 1 and created her film *Softtrap* for the 2021 Activators program.

LOUIS FRERE-HARVEY
COMPOSER
MAARUNG

Louis combines his training in percussion, his passion for electronic dance music and his understanding of movement, to create energetically percussive compositions, uncovering the origins of rhythm within the body and its relationship to the music.

After completing studies at WAAPA, Louis began touring as a DJ under internationally acclaimed Command Q touring Australia, NZ and North America. Following a decade of Command Q, Louis began working as a freelance composer, collaborating across the mediums of dance and theatre.

Louis has collaborated with multiple award-winning companies, directors and independent choreographers, such as Izzac Carroll's *EGOTIST* for Project Animo, Brooke Leeder's *Structural Dependency* for PERTH FESTIVAL 2021, NICA's *ECLIPSE* with Sally Richardson, Mitchell Harvey Company's debut *MINDCON*, and STOMPIN Dance's 2023 major season.

Louis was the recipient of Minderoo Foundation's inaugural Artist Fund 2021, as well as involvement in STRUT Dance's SEED residency and SITU-8 programs, Tasdance's AIR with Robert Tinning, and most recently received a 2022 Performing Arts WA award for 'Outstanding Composition 2022'.



THE CREATIVES OF THREE

ALISDAIR MACINDOE
COMPOSER
BROG

Alisdair Macindoe is an independent multidisciplinary choreographer living on unceded stolen Woi Wurrung Country (Naarm/Melbourne, Australia). Alisdair creates concept driven dance works with embedded value systems. With an interest in extending the boundaries of choreographic practice, Alisdair's work spans dance, sound, electronics, coding and text. Recent works have seen him explore postcolonial Australian identity; colonial violence, genocide and trauma; cult leaders; automated dance and Artificial Intelligence; new technology for musical expression; trans-humanism; waste and climate change; and identity in the age of narcissism.

Alisdair's independent and collaborative work has been commissioned and presented widely, including *The Shepherds* (commissioned by the Sidney Myer Creative Fellowship Alumni Commissioning Program; RISING Festival at Arts House, 2026), *A Figure of Speech* (Korea/Australia tour, 2025), *Depth Perception* (Science Gallery Melbourne, 2025), *Plagiarism* (2024 — Now or Never Festival at Fairfax Theatre, Arts Centre Melbourne & Unwrapped at The Studio, Sydney Opera House. 2025 — Grand Theatre Groningen, Noorderzon Festival), *Dull Boy* (2024, Part of *Three*, Australasian Dance Collective, Ohm Festival at Brisbane Powerhouse), *"OK, Bye!"* (UMAC presents Lucy Guerin Inc's PIECES), *Progress Report 2025, 2023 & 2021*, with co-director Alison Currie for Vitalstatistix, Frame Biennial at The Substation & INDance at Sydney Dance Company), *FORGERY* (2021, Australasian Dance Collective & Brisbane Festival at QPAC), *System Error* (2021, co-created with Chamber Made & Tamara Saulwick at Arts House), *Reference Material* (2021, Darebin Speakeasy), *Noncompete* (2018, The Substation), *Meeting* (2015, with co-creator Antony Hamilton, commissioned by Arts House, presented across 35 international seasons), and *Bromance* (2010, Next Wave, Arts House & Performance Space).

His most recent independent work *Plagiarism* is part of a series of works that harness artificial intelligence to generate instructions for performers to interpret live. *Plagiarism* is a work for 10 local performers who, because of the AI system, are able to perform the work within two days of rehearsal, as each performance is directed live by computer voice.

Alisdair has received six Greenroom awards; an Australian Helpmann Award, and a New York Performing Arts Award 'Bessie'. He was the 2019 Resident Director for Lucy Guerin Inc; the 2019 Ausdance Peggy Van Praagh choreographic Fellow; the 2020 Dancenorth NO-SHOW choreographic resident; a 2020–2021 Sidney Myer Foundation Creative Fellow and a recipient of the 2022 Chloe Munro Mid-Career Fellowship.

Alisdair has an extensive history of over 20 years working as a dancer and sound designer for some of Melbourne's most celebrated choreographers, including his career-spanning mentor Lucy Guerin.



BEN HUGHES
LIGHTING DESIGN
MAARUNG & BROG

Ben Hughes is an award-winning lighting designer for theatre, dance and opera. His designs have appeared on stages both throughout Australia, and internationally. He is Associate Artistic Director of The Danger Ensemble.

Credits include: for Australasian Dance Company, *THREE 2.0*, *Forgery*, *Aftermath*, *The Dinner Party (The Host)*; for Queensland Ballet, *Strictly Gershwin*, *The Masters Series*, *Giselle*; for Queensland Theatre, *The Almighty Sometimes*, *The Sunshine Club*, *Return to the Dirt*, *Boy Swallows Universe*, *Triple X* (with Sydney Theatre Company), *Mouthpiece*, *Antigone*, *L'Appartement*, *Twelfth Night*; for Sydney Theatre Company, *Poison of Polygamy* (with La Boite), *Black is the New White* (and national tour); for Melbourne Theatre Company, *37*; for QPAC, *Jersey Boys* (with Prospero Arts), *Is That You Ruthie?* (with Oombarra Productions), *Breaking the Castle*; for Opera Queensland, *Don Giovanni*, *Mozart Airborne* (with Expressions Dance Company and Natalie Weir); for La Boite, *IRL*, *The Last Five Years*, *Away, Naked and Screaming*, *The Neighbourhood*, *From Darkness*; for Brisbane Festival, *Bananaland*, *Salamander*; for Prospero Arts, *Singing In The Rain*, *Wizard Of Oz*; for Meryl Tankard, *Two Feet* (Adelaide Festival and Hong Kong Arts Festival); for Dead Puppet Society, *Legs on the Wall*, Brisbane Festival and Sydney Festival, *Holding Achilles*.

Ben won the 2023 Matilda Award for Best Lighting Design for *Salamander* and has received Australian Production Design Guild Award nominations for *Medea*, *Twelfth Night*, and *Boy Swallows Universe*; and numerous Matilda Award nominations for Best Lighting Design including for *Boy Swallows Universe*, *L'Appartement*, *Switzerland*, *Good Muslim Boy*, *The Crucible*, *John Gabriel Borkman* and *Mother Courage and Her Children* and for Best Set Design for *Caligula* (co-design).

Ben lectures in lighting design at Queensland University of Technology.

BETHANY CORDWELL
COSTUME DESIGNER
MAARUNG & BROG

Bethany Cordwell is an award-winning costume and fashion designer based in Meanjin/Brisbane and is known for creating highly detailed conceptual works of art in both wearable and visual forms. Graduating from QUT with a Bachelor of Design-Honours (Fashion Design), Cordwell's practice sparks conversation and wonder through its strong aesthetic, visual narrative and focus on creating thought-provoking work through an immersive and inviting lens.

Cordwell's designs have gained international acclaim, with Beyoncé wearing one of her bespoke bodysuits for the *Renaissance* album visuals. Her work has also been worn by Meg Washington, Adam Noviello, and Alok, and featured in *Vogue Australia*, *Vogue UK*, *Vogue Portugal*, *Grazia*, *Vault*, and *Dazed*.

A celebrated World of WearableArt designer, she won the 2022 Avant-Garde Section and Residency Experience Award which saw her work exhibited in LA and was runner-up in the 2025 Neon Section with Straw-ry Eyed.

Cordwell made her costume design debut with Australasian Dance Collective for *THREE* (2024), choreographed by Jenni Large.

Bethany is passionate about creative collaboration and is thrilled to be working with both Joel Bray and Amber McCartney as well as the ADO dancers again for the 2026 season of *THREE*.



THE CREATIVES OF THREE

GUEST PERFORMERS

MICHAELA TANCHEFF

GUEST PERFORMER

CUDDLE

Michaela Tancheff is a Naarm/Melbourne based dance artist. Graduating from Transit Dance in 2018, Michaela is a long-time collaborator of Harrison Ritchie-Jones, and she has performed in his works *GAF, Requiem for a CUDDLE, R.A.I.N, Tantrum for 6* and toured nationally with his work *CUDDLE*. Michaela has performed in works by Chunky Move, touring *4/4* internationally and *Token Armies*. Michaela has performed extensively across Australia within multiple contexts from galleries, clubs and black box theatres.

BABI BERTOLDI

LIVE CINEMATOGRAPHER

CUDDLE

Babi Bertoldi is a Brazilian-Australian screenwriter, director, and cinematographer based in Sydney. Their work explores the emotional and physical spaces queer bodies inhabit. *The End Will Have Your Eyes* marks their debut short film.



JACK LISTER

ASSOCIATE ARTISTIC DIRECTOR

& COMPANY ARTIST

Jack Lister is an Australian dancer, choreographer, and creator, known for his work across stage, screen, movement direction, and large-scale performance events. After graduating from The Australian Ballet School, he joined Queensland Ballet (QB) in 2014, where he performed and originated many featured roles in classical and contemporary ballet. Lister quickly gained recognition as a choreographer and was hailed by The Australian as "a young choreographer who is going places." His extensive portfolio includes works for Queensland Ballet, Australasian Dance Collective (ADC), Birmingham Royal Ballet, and Milwaukee Ballet, performed internationally across Australia, the UK, USA, China, and Germany.

Lister joined ADC in 2020, performing in and creating works by important emergent creatives and luminary choreographic voices. Lister's notable works for ADC include *Aftermath, Still Life, and Halcyon*, the latter being praised for pushing contemporary dance into new areas. In 2022, he was appointed Creative Associate of ADC and became Associate Artistic Director in 2024.



SAM HALL

COMPANY ARTIST

Sam is a dance artist, teacher, and emerging choreographer. He was born in Te Whanganui-a-Tara (Wellington, NZ) before his family moved to Kaurua Country (Adelaide, Australia) as a child. His practice primarily focuses on how dance can be a catalyst for unlocking vulnerability, leading to profound connection and understanding.

He graduated from the New Zealand School of Dance in 2016. The following year, he performed in William Forsythe's *One Flat Thing, Reproduced* with STRUT Dance before joining Swedish company Norrdans for their 17/18 season as an apprentice. There he performed works by Mari Carrasco, Shahar Binyamini, Jarek Cemerek, and Helena Franzen as well as creating several short dance pieces for the company. Sam then went on to join the cast of Punchdrunk's *Sleep No More* in Shanghai, China from 2018 to 2020.

He returned to Australia in 2020 and began working with Australian Dance Theatre and Lewis Major Projects, performing in numerous works by both companies over the following two years. He also began creating his first full length work *Womb*, which premiered in 2022. Sam then worked with Art of Spectra in Gothenburg, Sweden from 2023 to 2024.

Sam is a certified Countertertechnique teacher since 2022 and has taught at dance companies and training institutions around the world.

MEET THE COLLECTIVE

LILLY KING
COMPANY ARTIST

Originally from Boorloo (Perth), Lilly King studied at the Western Australian Academy of Performing Arts graduating with a Bachelor of Dance (Elite Performance). As an independent artist Lilly performed with numerous choreographers such as Brooke Leeder, Sally Richardson, Scott Elstermann, Scott Ewen and Stephanie Lake, as well as working on multiple film endeavours with Beautiful Pictures and most recently, Molasses Pictures. Lilly was also a founding member of Syndicate Performance, co-creating numerous shows in a creatively collective format

In 2019, she was awarded Best Newcomer in the Performing Arts Awards WA for her roles in Brooke Leeder's *RADAR* and Scott Elsterman and Shona Erskine's *BANG! BANG!*.

Since joining ADO in 2022, Lilly has performed various works by esteemed choreographers such as Amy Hollingsworth, Cass Mortimer Eipper, Jenni Large, Jack Lister, Maxine Doyle and Melanie Lane. Lilly is continuously interested in finding connection to people and places through nostalgia and finding absurdity in the everyday mundane.



TAIGA KITA-LEONG
COMPANY ARTIST

Taiga Kita-Leong is a Japanese-Chinese contemporary dance artist born and raised in Sydney, Australia. Working across contemporary and street dance forms, his practice draws from Hip-Hop and House foundations, merging street vocabularies with contemporary performance. He refined his training at the Sydney Dance Company Pre-Professional Year program (2020–2021).

In 2022, Kita-Leong made his professional debut at the Sydney Opera House, performing Ohad Naharin's *Decadance* with Sydney Dance Company. That same year he began working as an independent artist, touring nationally with *The Rivoli* by Miranda Wheen for Dance Makers Collective, and appearing as a runway model in Jordan Gogos's show at Australian Fashion Week.

His work spans across performance, fashion, film, and commercial projects, collaborating with brands and institutions including Oakley, Hermès, Westfield, Vivid Sydney, SBS, ABC, and Network 10, as well as artists including Harrison Hall, Meryl Tankard, and Sue Healy.

In 2023, he joined Australasian Dance Collective as a Company Artist, performing works by Amy Hollingsworth, Jack Lister, Hofesh Shechter, Stephanie Lake, Melanie Lane, Jenni Large, and Alisdair Macindoe. In 2025, Kita-Leong toured internationally across Europe performing *Bad Nature*, a collaboration between Australasian Dance Collective and the Netherlands-based company Club Guy & Roni. Later that year, he toured to Hong Kong performing *Lucie In the Sky* by Amy Hollingsworth.

LILY POTGER
COMPANY ARTIST

Hailing from Garlambirla (Coffs Harbour), Lily trained with Rambert School of Ballet and Contemporary Dance in London.

They are a multidisciplinary artist working across mediums of performance, textiles and costume design utilising found materials.

During their career, Lily has worked most notably with Hofesh Shechter, Christopher Bruce, Anthony Matsena, The Bait Fridge and Australasian Dance Collective. They have performed in the UK and Australia where they continue to facilitate workshops and classes that provide spaces for the exchange of knowledge and the strengthening of community bonds.

Since returning from the UK, Lily has created and collaborated on works, focusing on access and sharing between community and art across Australia.



TE ATAWHAI KAA
COMPANY ARTIST (TRAINEE)

Te Atawhai Kaa is a contemporary movement artist from Aotearoa, now based in Meanjin/Brisbane. A graduate of the Australasian Dance Collective Pre-Professional Program (Advanced Diploma of Professional Dance — Elite Performance), she brings a grounded physicality and emotional clarity to her performance work.

Te Atawhai previously trained at the New Zealand School of Dance and has undertaken secondments with Atamira Dance Company, Co3 Contemporary Dance, and the New Zealand Dance Company. In 2025, she performed and understudied in ADC's 40th Anniversary Season *Blue*, appearing in the remount of *In your rooms* by Hofesh Shechter.

Her practice is driven by collaboration, cultural grounding, and a commitment to physically dynamic contemporary performance.

MEET THE COLLECTIVE

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Australasian Dance Collective acknowledges the assistance of the Queensland Government through Arts Queensland.

Australasian Dance Collective acknowledges the assistance of the Australian Government through Creative Australia, its principal arts funding and advisory body.

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Australasian Dance Collective is proudly supported by Brisbane City Council.

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MEET THE COLLECTIVE

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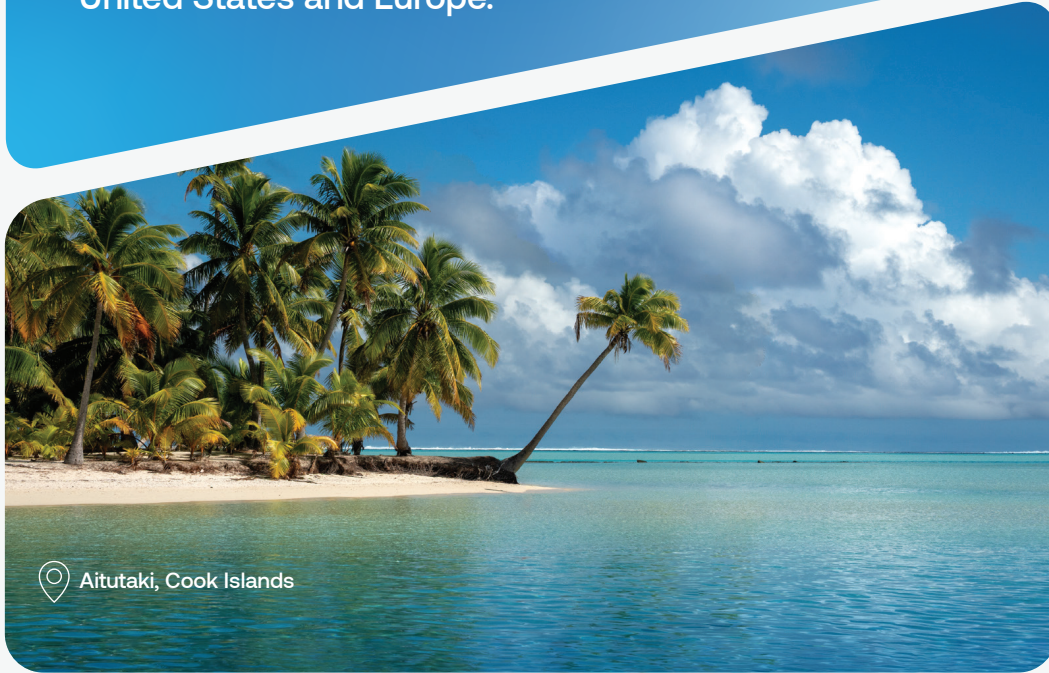
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