

Australasian
Dance
Collective

LUCIE IN THE SKY



5—13 MAY QPAC



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

“ADC is certainly one of Australia’s most exciting dance companies.” The Courier-Mail

Australasian Dance Collective is one of the nation’s leading contemporary dance companies.

Established in 1984 as Expressions Dance Company by Maggi Sietsma AM, the company has created more than 180 works by 80 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 likeminded 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.





Project Overview

Lucie In the Sky is an ambitious project with many facets – it is a project that delves into the worlds of dance, drones, research and what it means to be human in an increasingly AI saturated world.

At the heart of *Lucie In the Sky* sits a full-length dance work featuring dancers and drones – with the drones utilised in a very different way to their usual artistic application of swarms creating awe and spectacle but rather in a nuanced coding to demonstrate human emotions.

The performance work is encompassed by an extensive impact and engagement project covering secondary and tertiary schooling, research, and professional development for industry. ADC have collaborated with World of Drones Education to create extensive education resources curriculum mapped for both STEM and arts students while working very closely with the School of Cybernetics at Australian National University on a research project focused on our interactions and relationships with autonomous systems.

The final layer to the *Lucie In the Sky* project is an in-depth documentary, unveiling the project in its entirety. Directed and edited by award-winning filmmaker Cass Mortimer Eipper, this in-depth documentary follows the process of the creation, the deep work on impact and engagement, and the highs and lows of tackling such an ambitious project.

Together these facets aim to invest in our understanding of how we will exist within the highly digitised communities of our future.

The impact of this broad collaboration and its ground-breaking goals will be seen and felt through its reach, its accessibility and the precedent that it will set for others to follow.



AMY HOLLINGSWORTH
ARTISTIC DIRECTOR

Director's Note

The idea of *Lucie In the Sky* has been percolating for many years, launched by a confluence of my interests – human movement, anthropology and psychology but also aviation and drone technology. While being a lifelong fan of dance, I am also a helicopter pilot, so this project is quite literally everything I love rolled into one.

From the moment *Luxo Jr.*, *Toy Story* and *WALL-E* arrived onto screens, I was fascinated by the universal response to Pixar and all of their animations. People seemed to love, and attach strongly to, inanimate objects coming to life and expressing human emotions. I started to wonder – is there a way we could create the 'Pixar effect' live on stage? Could we anthropomorphise objects using choreography and spatial empathy to illicit an emotional response from audiences?

And then, six years ago, I met the incomparable Dr. Catherine Ball, founder of the World of Drones Education, and it took all of a few minutes for us to start discussing dance and drones. When thinking about what that could look like, Cath said three words that changed everything. Emotionally. Coded. Drones. It was like setting off a creative explosion in my brain. I immediately was dreaming of what it could look and feel like.

Lucie In the Sky is the culmination of that dreaming – we have utilised complex coding and incredibly precise crafting of flight patterns and emotional context to create a work that has coaxed the 'Pixar effect' out of animation and into real life, finding joy, grief, rage and empathy appearing in our cast of humans and drones.

To bring this work to fruition we knew that we needed a partner that specialised in drone technology, in particular microdrones, that wouldn't need a net or other extensive safety measures between the performer and the drone. Otherwise, how would we create the sense of relationships when the entities were separated from each other...?

So, we knew that we had to work with Verity Studios. They are indoor drone show specialists based in Zurich, whose impressive array of current clients include Drake, Céline Dion, Cirque du Soleil and Justin Bieber.

One of the predominant reasons we were drawn to working with Verity is their signature microdrones, which are absolutely tiny. They weigh less than 50g, are roughly the same dimensions as the rings that bind a four pack of beer and can fly incredibly close to the performers. They are trademarked as Lucies, hence the title of the work (it wasn't the Beatles track that inspired the title).

It has been a joy to work so closely with the Verity team on this project – to find common ground for communication and to continue stretching ourselves to refine the drone choreography, slowly carving out each scene and watching personalities emerge from the nuanced shaping of their motion pathways.

But *Lucie In the Sky* is much more than just the performance work, it has revealed incredible scope for engagement and impact beyond the theatre.

When I met Dr Catherine Ball all those years ago, her energy and intellect astounded me. From the moment we started talking about dance and drones, to now, our ideas have blossomed. Given that she is the Co-Founder and Director of World of Drones and Robotics Congress and World of Drones Education, our conversations naturally always turned to how we could create great impact through this project.

One of our ambitions was to co-author education resources that simultaneously give access to, and attract, both STEM and arts students. Our collaboration has produced a rich suite of resources and experiences that align with learning areas across the Australian curriculum for Years 7 to 12 – including ethics, STEM, English, digital technologies, dance, drama and emerging aviation technologies.

My deepest gratitude to the inimitable Cath for all that she has brought to *Lucie In the Sky*, as my friend, as a champion of the project, a technical consultant with deep understanding of the drone world and as an extraordinary connector.

Cath's ability to foster connections is apparent through the partnership with ANU's School of Cybernetics (SOCY). Many years ago, she suggested pitching the concept of *Lucie In the Sky* to Professor Genevieve Bell, Director of the School of Cybernetics. We met briefly at the inaugural World of Drones and Robotics Congress in Brisbane, which resulted in an invitation to travel down to ANU. After two days of invigorating conversation in Canberra, an enduring partnership was formed.

Over the past few years, the ADC x SOCY collaboration has been led by the brilliant

Deputy Director Professor Alex Zafiroglu and our research has explored how creating human-drone pairings in this performance can inform the ways we think about, and design for, our interactions and relationships with autonomous systems. The goal of our work is to shape a still unscripted future of human-drone pairing in other sectors and contexts.

It has been humbling and enriching to have spent countless hours in robust and ruminative conversations with Genevieve, Alex and the SOCY team, to share our world of art making with them and to see our work through their lens.

Taking on a work of this specificity and ambition demands fearless and inquisitive artistic souls. *Lucie In the Sky* has, once again, illustrated the immense talents of the broader collective of artists I feel deeply fortunate to work alongside:

In the studio, the ADC artistic team – Gab, Jack, Harrison, Lilly, Chimene, Chase and Taiga – have been unwavering in their generosity and creativity. I am so appreciative of their contributions while we excavated and explored countless ideas, circumnavigated obstacles, embraced incredibly tight parameters and refined the work with patience and reverence for detail and subtlety.

The exceptional creative team of Harriet, Alex and Wil have also embraced the complexities of bringing such a specific work to life and have brought their formidable skills to the creation of a holistic world to place the cast and audience within.

I believe that if you are going to make art for many people, it is best to make art with many people. *Lucie In the Sky* exemplifies

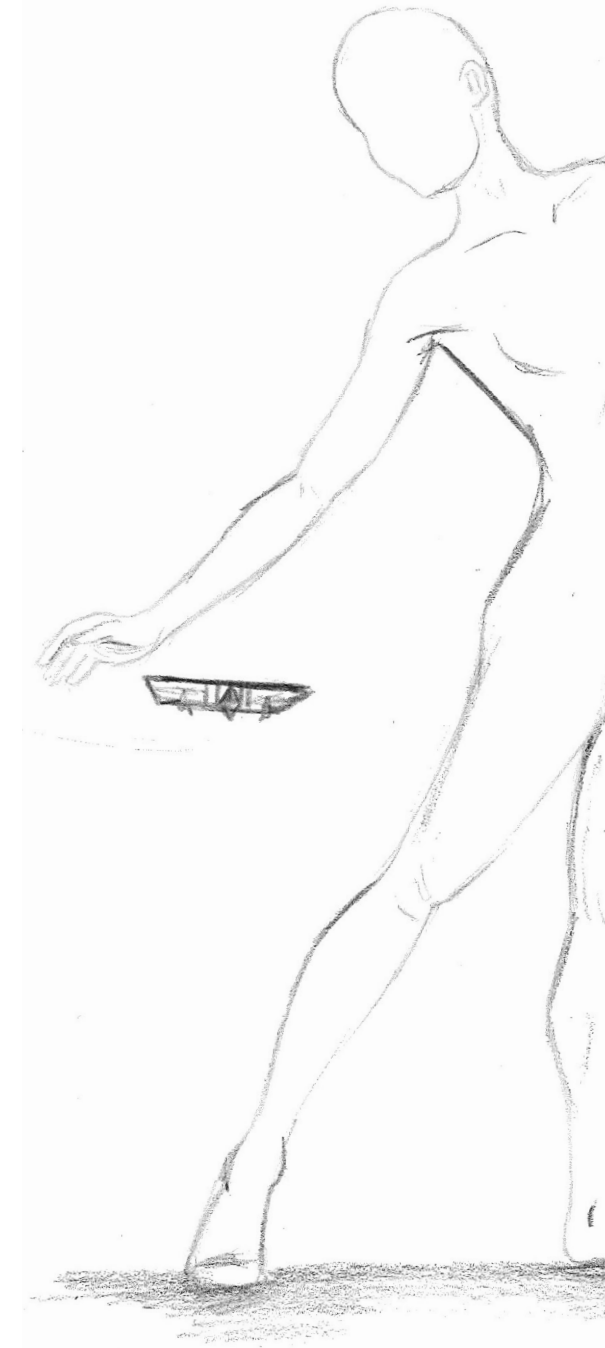
this commitment to collective driven work – and I thank all of the contributors from the exceptional ADC artists to the team at Verity, Dr Ball, Anna Kinnane, Kath Duhigg and the team at SOCY, to the extraordinary production and admin team at ADC.

Art has been, is and will always be a profound way for us to process how we feel. It not only aids in envisaging the future but how we might shape it. It simultaneously is a form of expression and provokes reflection. Art seeks to raise, ask and highlight the questions that we as humanity are facing.

Are we creating a different future for ourselves than we are actually prepared for? With our technology evolving with such rapidity, we will need to truly invest our energy and creativity in order to understand how we will exist within the highly digitised communities of our future – to answer to our needs for connection, community and empathy.

Here at ADC, we demand excellence from ourselves not only as an arts organisation with each of our productions but in being inspirational leaders, disrupters, educators and social commentators. We strive to make art that is relevant and of profound use to our audiences and to society. *Lucie In the Sky* is a dynamic demonstration of this commitment and on behalf of the entire Lucie team, it is an absolute pleasure to share this moment with you,

Amy Hollingsworth
Artistic Director, Australasian Dance Collective





JOHN KOTZAS AM
CHIEF EXECUTIVE QPAC

It's the stuff of futuristic movies, dystopian novels, and video games: drones and artificial intelligence interacting with us on a human, emotional level, mirroring our feelings through movement and taking on personalities.

Depending on who you are, you're either excited by the possibilities or terrified by the possible ramifications for us as humans and as a society. Regardless of your viewpoint, one can hardly deny that our world is hurtling towards the reality that AI will intrude on just about every aspect of our everyday lives.

Lucie In the Sky not only leans into the world of AI but seeks to challenge the way we think about our relationship with 'beings' such as drones. Will our relationships always remain as one way as they currently are with humans as the creators and directors of drone outcomes and activities? Or will there come a time when those lines are blurred or perhaps even flipped?

This is the kind of exploration that Australasian Dance Collective thrives on. This is a company with deep curiosity and a willingness to tackle difficult questions and topics. And what an inspired way to bring this conversation to another level through art. Art can help us better understand things that may seem foreign or challenging and can open up discussions that may not otherwise be prompted.

Our warmest congratulations to Amy and her team for stepping into such new space, for forging extraordinary national and international collaborations to bring us what is certainly a ground-breaking work.

John Kotzas AM
Chief Executive, Queensland Performing Arts Centre



Lucie In the Sky

"The need for connection is ingrained in the human condition.

In the future we are making and facing, we need to hold humanity at the centre of our narrative, at the centre of our technology.

Attributing emotion, attitude, states, faces and values to non-human things tethers us to our future which goes beyond human to human connection.

With our inextricable link to technology, what does empathy mean now and into the future?"

— Amy Hollingsworth

Cast

The Friend	Lucie
The Jester	Skip
The Caregiver	Chimene Steele-Prior
The Leader	M
The Artist	Lilly King
The Innocent	Chase Clegg-Robinson
The Sage	Rue
The Seeker	Jack Lister
The Magician	Harrison Elliott
The Rebel	Red
The Warrior	Taiga Kita-Leong

Creatives

Concept and Creation

Amy Hollingsworth

Choreography

Amy Hollingsworth in collaboration with the ADC company artists

Dramaturg and Rehearsal Direction

Gabrielle Nankivell

Lighting Design

Alexander Berlage

Music Composition and Sound Design

Wil Hughes

Costume Design

Harriet Oxley

Drone Choreography

Amy Hollingsworth and Verity Studios

Drone Programming

Verity Studios

Technical Advisor

Dr Catherine Ball

Creative Development contributors

Jack Ziesing, Lonii Garnons-Williams, Tyrel Dulvarie, Josie Weise and Jag Popham



CREATIVES

THE

Concept & Creation

Amy Hollingsworth is a multi award-winning dancer and director, based in Meanjin/Brisbane and has been described by the UK Observer as one of 'the most compelling and intelligent dancers on the world stage'.

Classically trained at The Australian Ballet School, she performed as a leading dancer in companies worldwide such as Rambert Dance Company, Royal New Zealand Ballet, Bonachela Dance Company, Michael Clark Company, Hofesh Shechter Company and Sydney Dance Company.

With an impressive international performance and creative career spanning large-scale classical ballet and contemporary dance, Amy is a highly versatile director of dance. She has produced, collaborated on and performed in a wide range of live art collaborations, collectively driven independent work, film, documentaries, art gallery installations and large-scale music videos and tours.

Notable appointments outside of her performance career include Assistant Director of Bonachela Dance Company, Dance Director for Sydney Dance Company, Rehearsal Director for Expressions Dance Company and Creative Associate for Queensland Ballet. Amy was appointed the Artistic Director of Australasian Dance Collective in 2019.

Throughout her career, Amy has choreographed numerous works – her most recent full-length collaboration with Jack Lister and The Kite String Tangle's, Danny Harley, *Aftermath* drew rave reviews "From its initial blistering explosion of light, sound and movement this bold, audacious work positively thrills... Part gig, part performance, *Aftermath* is exceptional".

Amy is also a sought-after keynote speaker, panel member, industry mentor and creative consultant with a deep interest in cybernetics.

AMY HOLLINGSWORTH

GABRIELLE NANKIVELL

Dramaturg & Rehearsal Director

Gabrielle Nankivell is a prominent Australian artist traversing dance, words, circumstance, and environment with an imaginative blend of fact and fiction. Her immersive projects and atmospheric performance work is known for its vivid choreography, attention to detail and evocative combinations of the mundane and the bizarre.

From choreographic strategies for collaboration and interdisciplinary portraits of place to full-length solos and main stage ensemble works, Gabrielle works independently and commissioned by major Australian and international dance companies. Her work has been widely presented across Australia, Europe and Asia.

As a performer, Gabrielle has worked for a wide-ranging assortment of big-name companies, autonomous trailblazers, collective ventures and independent artists across Europe and Australia. On occasions, Gabrielle is engaged as a dramaturg for live performance projects and provides choreography and movement consultancy across stage and film productions.

Gabrielle is the recipient of multiple European scholarships, the inaugural Keith Bain Choreographic Travel Fellowship, the 2015 Tanja Liedtke Fellowship, and a 2019 Arts South Australia Fellowship. She was the 2017 Artist in Residence at the Hong Kong Academy of Performing Arts and Sydney Dance Company's inaugural Training Associate in 2021. She is currently part of the Artistic Team at Australasian Dance Collective.



ALEXANDER BERLAGE



Lighting Designer

Alexander Berlage is an award-winning director and lighting designer. He is co-artistic director of the Old Fitz Theatre.

As a lighting designer, Alexander has worked for companies such as: Sydney Theatre Company, Birmingham Royal Ballet, Sadler's Wells, Opera Queensland, Circa, Sydney Chamber Opera, State Theatre Company of South Australia, Belvoir, Sydney Dance Company, Griffin Theatre, Pinchgut, Ensemble, ATYP, Hayes Theatre Co, and Red Line Productions.

Lighting designs include: for Pinchgut Opera, *Platée*; for Sydney Theatre Company, *Lord*

of the Flies, *Cloud Nine*, *Lethal Indifference*; for Birmingham Royal Ballet/ Sadler's Wells, *A Brief Nostalgia*; for Opera Queensland/ Circa, *Orpheus and Eurydice*; for STCSA/ Belvoir: *Dance Nation*; for Griffin, *Dead Cat Bounce*, *Good Cook*. *Friendly. Clean.*; for Sydney Chamber Opera, *Future Remains*, *Diary of One Who Disappeared*, *La Passion De Simone*, *Resonant Bodies*; for Sydney Dance Company, *New Breed*; at Hayes Theatre Co, *Young Frankenstein*, *Caroline or Change*, *American Psycho*, *Cry-Baby*; for Critical Stages, *Songs for the Fallen*.

Awards: four Sydney Theatre Awards including: two for Best Direction of a Musical; and two for Best Lighting Design of an Independent Production; and the Mike Walsh Fellowship. His production of *American Psycho* won a total of nine Sydney Theatre Awards. Alexander is a NIDA graduate.

W I L H U G H E S



Composer & Sound Designer

Wil Hughes' credits as a composer, songwriter and sound designer for theatre have ranged from contemporary ballet to musicals, and include *Arc*, *Still Life* (Australasian Dance Collective); *Propel* (Expressions Dance Company); *Mind Your Head*, *From Within*, *Sonder*, *B-Sides* (Queensland Ballet); *Tiddas*, *Single Asian Female*, *The Dead Devils of Cooke Creek*, *The Village*, *A Midsummer Night's Dream*, *The Wind in the Willows* (La Boite Theatre); *Blue* (Belvoir St); *Face to Face* (Playlab); *Kill Climate Deniers* (That Production Company); *Elizabeth I* (Monsters Appear/Wonderland Festival); *Rice*, *The Scene Project 2018* (Queensland Theatre); *Day After Terrible Day*, *We Will Not Kiss/Touch/Frighten You in the Dark*, *Caligula* (The Danger Ensemble); *The Theory of Everything* (Brisbane Festival/Metro Arts); *Dust Covered Butterfly* (Metro Arts); and *Sweet Meniscus* (Anywhere Theatre Festival).

Wil is also an internationally acclaimed composer for film, television and other media, awarded Composer of the Year in 2018 by the California Independent Film Festival and most recently winning Best Music for a Short Film at the 2022 Australian Screen Music Awards.

Costume Designer

A graduate of VCA (Theatre Design) and RMIT (Fashion Design), Harriet Oxley has been designing dance, opera, circus and musical theatre productions since 2005.

Harriet's extensive contemporary dance design experience includes works for Dancenorth (*Red, Dust*), Lucy Guerin Inc (*Pendulum*, *The Dark Chorus*, *Attractor*), Stephanie Lake Company (*Multiply*, *Colossus*, *Pile of Bones*, *Double Blind*, *A Small Prometheus*), Gideon Obarzanek (*Us 50* and *L'Chaim* for Sydney Dance Company, *One Infinity* for Playking Productions, *Attractor* with Lucy Guerin Inc and Dancenorth, and *Assembly* for Chunky Move). Other works for Chunky Move include *Anti-Gravity* for Anouk Van Dijk, *Nether* for Lauren Langlois, and *Mix Tape* for Stephanie Lake.

Other collaborations include *Future History* and *Neon Aether* for Gabrielle Nankivell/ Sydney Dance Company, and *In Plan* for Michelle Heaven. For Circus Oz, Harriet designed *Wunderage* and *Aurora*. For Melbourne Theatre Company, *Sunday* and for Malthouse Theatre, *The Temple*.

For Melbourne Opera, Harriet designed *Die Walküre* and *Das Rheingold* as part of their Wagnerian Ring Cycle, which continues into 2023. Other opera credits include *Norma* and *The Flying Dutchman* for Melbourne Opera, and for Victorian Opera, *Laughter and Tears*, *Into The Woods*, *Angelique/ The Bear*, and *Assembly* (with Chunky Move).

Harriet has been nominated for several Green Room Awards, winning once for design in Opera.



H A R R I E T O X L E Y

VERITY STUDIOS

Drone Choreography

The global leader in self-flying indoor drone technology, Verity's systems are applied in widely diverse environments to open the door to amazing new possibilities in spaces where failure is not an option. On stage, Verity's drones are used to create stunning theatrical effects for top names in the entertainment industry, including Drake, Céline Dion, Metallica, and Cirque du Soleil. In the warehouse, the Verity system enables hands-free inventory tracking to help global leaders like IKEA ensure every product is in the right place at the right time—every time.

Verity's team of experienced entrepreneurs, engineers, computer scientists, designers, and business professionals include some of the most brilliant minds in the world of robotics, machine learning, and drone technology. With a history of delivering game-changing innovation, Verity continues to reach beyond existing limitations to rethink, reimagine, and rework the role of robotics in the world today.



Technical Advisor

Associate Professor, Dr Catherine Ball is a scientific futurist, speaker, advisor, author, founder, executive producer, executive director and company director working across global projects where emerging technologies meet humanitarian, education and environmental needs. Catherine also likes to create businesses and champion movements, collaborate with peers, and advise game-changers.

A sought-after voice across the start-up, futurist and tech world, Catherine works globally across a wide range of projects from creating documentaries and world leading conferences and events, to advising on the use of novel approaches (e.g. drones) across environmental and humanitarian projects. Catherine is a proponent of community engagement with STEM (Science, Technology, Engineering, and Mathematics), and likes to demystify emerging tech.

Having been called a 'social architect', Catherine likes to connect people from different backgrounds across common themes. A champion of diversity and inclusion, Catherine believes we need points of difference to truly innovate and curate the changes we want to see in the world. Working to protect the natural environment and empowering all members of society through mutual education are core aspects of the projects Catherine chooses to spend her time and energy on.

Catherine continues to support Australia as being the world leader in the advancement of ethically driven technological applications. Industry 5.0 is emerging; with society and community at the heart of how we operate and curate emerging trends and capabilities.

Catherine holds a BSc Honours (Environmental Protection) and a PhD (Spatial Ecology, Descriptive and Predictive Statistics) from the University of Newcastle upon Tyne in the United Kingdom.

DR CATHERINE BALL

CHASE CLEGG-ROBINSON

Company Artist

A Brisbane local, Chase Clegg-Robinson studied at New Zealand School of Dance and graduated in 2019.

In January 2020, she performed in Stephanie Lake's critically acclaimed *COLOSSUS* as part of Sydney Festival.

Her debut for ADC came in *Arc*, a large-scale work created by Amy Hollingsworth for Brisbane Festival in 2020. She also performed in two ADC dance films that year – Jack Lister's *Still Life* and Cass Mortimer Eipper's *Liminal*.

In 2021, Chase performed in *Aftermath* - Amy Hollingsworth and Jack Lister's collaboration with The Kite String Tangle's Danny Harley. She then performed in *THREE* at QPAC and *Forgery* choreographed by Alisdair Macindoe.

In 2022 Chase toured the east coast of Queensland performing *THREE 1.0*. Later that year she performed in *THREE 2.0* in works by Gabrielle Nankivell, Kate Harman and Cass Mortimer Eipper and a festival tour of *Aftermath* for Brisbane Festival, Cairns Festival and Newcastle's New Annual Festival.



HARRISON ELLIOTT

Company Artist

Harrison Elliott has worked as an independent artist as well as with various Australian companies such as Buzz Dance Theatre, Barking Gecko Theatre Company, Force Majeure, House of Omelia and Australian Dance Theatre. He has toured nationally and internationally, performing throughout Europe, South America and North America.

Harrison's first choreographic work *Fire Door: Do Not Obstruct* was presented by STEPS Youth Dance Company (2011). At ADT he presented his solo *A Man Stands in a Transport Terminal* (2017) and a duo *YOU2* (2018).

In 2019 Harrison was nominated for an Australian Dance Award for Outstanding Performance by a Male Dancer for his performance in ADT's work *South*.

He has worked with various choreographers/directors such as Shona Erskine, Alice Lee Holland, Isabella Stone, Laura Boynes, Lucas Jervies, John Sheedy, Kynan Hughes, James O'Hara, Brooke Leeder, Rachel Arianne Ogle, Danielle Micich, Gabrielle Nankivell, Ina Christel Johannessen, Alison Currie and Larissa McGowan.



LILLY KING LILLY KING



Company Artist

Originally from Boorloo/Perth, Lilly King studied at the Western Australian Academy of Performing Arts leaving in 2017 with a Bachelor in Dance (Elite Performance).

Lilly then worked as an independent artist creating with choreographers April Vardy, Brooke Leeder, Mitch Harvey, Olivia Hendry, Robert Tinning, Sally Richardson, Scott Elsterman, Scott Ewen, Shona Erskine, Stephanie Lake and internationally with Iratxe Ansa & Igor Bacovich. In 2019, she was awarded Best Newcomer - Dance in the Performing Arts Awards WA for her roles in Brooke Leeder's *RADAR* and Scott Elsterman and Shona Erskine's *BANG! BANG!*.

Lilly was also a founding member of Syndicate Performance, co-creating shows *Us, At the Moment* (2018), *The Kitchen Sync* (2019) and *SPEECH!* (2020).

In January 2022 King joined ADC, debuting in a regional tour of *THREE 1.0* and has since performed works with the company by Amy Hollingsworth, Cass Mortimer Eipper, Gabrielle Nankivell, Hofesh Shecter, Jack Lister, Kate Harman and Melanie Lane.

KITA-LEONG

Company Artist

Based in Sydney, NSW, Taiga Kita-Leong attended New Zealand School of Dance and continued his studies at Sydney Dance Company Pre-Professional in 2020. Upon graduating in 2021 he performed graduation season works by Rafael Bonachela, James Vu Anh Pham and Gabrielle Nankivell.

In January 2022, he performed in Ohad Naharin's critically-acclaimed *DECADANCE* as part of Sydney Festival with Sydney Dance Company at the Sydney Opera House.

Throughout 2022 as an independent, Kita-Leong has performed *The Rivoli* by Miranda Wheen touring nationally with Dance Makers Collective; Jordan GOGOS Show as part of Afterpay Australian Fashion Week; *PRESS PLAY* for Vivid Sydney; *DOKU, The Binary World* by Lu Yang and *Skip It* by Davide Giovanni for Hermès.

He has worked with various choreographers/directors including Amy Hollingsworth, Cass Mortimer Eipper, Adam Linder, Richard Cilli, Sophia Ndaba and most recently Meryl Tankard in her new work *KAIROS* that debuted as part of Sydney Festival.



TAIGA



J A C K
L I S T E R

Company Artist / Creative Associate

After graduating from The Australian Ballet School, Jack Lister joined Queensland Ballet (QB) in 2014 and danced many featured roles within the vast classical and contemporary repertoire.

After creating his first work for Queensland Ballet in 2015, Jack quickly established a name as a respected emerging maker, recognised by The Australian's national dance critic as "a young choreographer who is going places." He has gone on to create works for Queensland Ballet, Birmingham Royal Ballet, and Australasian Dance Collective, presented throughout Australia, United Kingdom, China and Germany to critical and audience acclaim.

In January 2020, Jack joined ADC as a company artist and was appointed Associate Choreographer with Queensland Ballet.

Since joining ADC, Jack has performed in creations by celebrated Australian and international choreographers, as well as creating two mainstage works for the company; *Still Life* and *Aftermath*.

In January 2022, Jack was appointed Creative Associate of ADC.

E N E - P R I O R
M I L L E - P R I O R
S T E E L E - P R I O R
C H I M E N E - P R I O R



Company Artist

Originally from Darkinjung Country, Chimene Steele-Prior studied at the New Zealand School of Dance and the Western Australian Academy of Performing Arts.

Chimene has worked with artists including Sheridan Lang, Omer Backley-Astrachan, Lewis Major, Shian Law, Melissa Jones, and Luke George/Bec Reid (Stompin). Highlights include *Reckless Sleepers* (UK)/Natalie Cursio's, *A String Section*, Stephanie Lake's *Multiply*, Lauren Langlois' *2047* and Jennifer Barry Knox's, *Eleo Pomare Retrospective*.

Chimene worked extensively with Opera Australia between 2011-2021, touring throughout Australia and China. In 2022, Chimene performed in Project Animo's inaugural season in works by Alice Topp, Cass Mortimer Eipper, Izzac Thomas and in solo work *In Real Life* by Kristina Chan.

Chimene was nominated for a Green Room Award for Concept and Realisation for her solo work *In Formation II* in 2015, which she choreographed, performed and produced.

Chimene joins Australasian Dance Collective in 2023 for their season of *Lucie In the Sky*.



SKIP

The Jester

An excitable, energetic drone who is always up for fun

Hobbies

Flying loops, the great outdoors, mountain hiking, kissing strangers, swooping cast members

RED

The Rebel

A fiery, impassioned drone prone to aggression but driven to fight for a good cause

Hobbies

Axe throwing, playing the drums, watching scary movies



M

The Leader

M, the leader – a calm, steady drone whose diplomatic and considered presence acts as a guide

Hobbies

Reorganising spare parts, watching Ted talks

M is proudly supported by The Calile



RUE

The Sage

A wise, melancholic drone weighed down by their knowledge over time

Hobbies

Reading about the history of humanity, writing poetry, playing the harp

LUCIE

The Friend

a shy, empathetic, loving drone on a path of reluctant emancipation

Hobbies

Getting lost in books, drawing portraits, playing the clarinet

Lucie is proudly supported by Brisbane Airport Corporation





MEET THE COLLECTIVE

Artistic Director

Amy Hollingsworth

Executive Director

Sarah Kirkham

Creative Associate

Jack Lister

Rehearsal Director

Gabrielle Nankivell

Producer

Jade Ellis

Lucie Project Producer

Alexander Butt

Production Manager

Candice Marshall

Marketing Manager

Jade Fantozzi

Digital Marketing Coordinator

Roy Gordon

Youth Ensemble Director

Riannon McLean

Creative Learning Consultant

Katherine Duhigg

Mature Program Coordinator

Wendy McPhee

Bookkeeper

Elizabeth Lepua

Accountant

Karen Mitchell

Board of Directors

Alan Scott — Chair

Tony Denholder

Dare Power

Amy Hollingsworth

Bradley Chatfield

Lucy Bretherton

Julie Garner

LUCIE IN THE SKY PRODUCTION STAFF

Production Manager

Candice Marshall

Head Technician

Christopher Conway

Drone Technician

Lauren Sallaway

Production Stage Manager

Claire Browning

Production Assistant

Luki Nally

Verity Lead Drone Choreographer

Steve Maassen

Verity Technical Project Manager

Claire Pokopac

Costume Makers

Lara Barwick, Fiona Holley, Frances Pyper

Photography

David Kelly

Drone Image - Jade Ellis

ADC Image page 2 - Justin Ridler

Sketches

Jake McLarnon

COLLABORATORS EDUCATION & IMPACT

World of Drones Education

World of Drones Education are a motley crew of educators, technologists, and STEM-Geeks. They all believe that education is the foundation to a safe, productive, and fun drone ecosystem. They are also all connectors; they like to create connections and let people run with them.

They exist to empower, educate, and lift teachers and educators, industry and academia with friendly, approachable, and FREE resources and networking. Drones, robotics, new and emerging technologies are all relevant to future jobs. All teachers and educators have access to free, excellent support when it comes to implementing emerging and exponential technologies across the curriculum.

Australian National University's School of Cybernetics

ANU School of Cybernetics seeks to establish cybernetics as an important tool for navigating major societal transformations, through capability building, policy development and safe, sustainable and responsible approaches to new systems.

As people design, develop and seek to regulate new technologies, we need new skills to manage them in safe, sustainable and responsible ways. Cybernetics offers a way of transcending boundaries, of thinking in systems and ensuring that humans, technology and the physical environment are in the frame.

At ANU School of Cybernetics they are building capability around this. Their programs blend education, research and engagement to support students, collaborators and publics to tackle the challenges posed by technology at scale.

COLLABORATOR ENGAGEMENT & REACH

Cass Mortimer Eipper

Cass Mortimer Eipper is an award-winning director and choreographer. Creating for both stage and film, he has presented work throughout Australia, Europe, India and the USA.

As a multidisciplinary artist, his range of skills make him a sought-after creator.

His awards include Global Short Film Awards Cannes: Best Dance Film for *Brute*; Helpmann Award: Most Outstanding Male Dancer for his performance in William Forsythe's *Quintett*; Rome International Choreography Competition: Most Outstanding Performance for his work *Solo 1.5*; Stuttgart International Dance Festival: 3rd Prize; West Australian Dance Awards: Most Outstanding Choreography for his collaboration with Emma Sandall on their work *Fleck & Flecker*.

His choreographic commissions include: Sydney Dance Company, Milwaukee Ballet, West Australian Ballet, Queensland Ballet, Australasian Dance Collective, Trey McIntyre Projects, Transit Dance Company, Link Dance Company, Sydney Symphony Orchestra and the Australian dance/media company, Ludwig, of which he was co-director.





Quadruple Your Impact

We have been given the most incredible opportunity to quadruple the impact of our Annual Giving campaign.

Thanks to Creative Partnerships Australia and Arts Queensland, alongside our visionary supporters Philip Bacon AO, Tim Fairfax AC and Gina Fairfax AC, every donation received before **30 May** will be quadrupled.

Help us transform our target of \$50,000 into \$200,000. As a small yet mighty arts organisation, your support is integral to us realising truly great art.

As a collective, we are taking on some of our most ambitious work in 2023, from *Lucie In the Sky*; to a project of incredible scale with international collaborators to be announced very soon; to wrapping our biggest year yet, transforming the Brisbane Powerhouse with a bespoke immersive creation by our very own Jack Lister.

This is the first time we have had such a profound opportunity to magnify your generosity. Your support enables us to amplify creative ambition, connect beyond boundaries and nourish community. We hope that you will embrace this moment to be a part of the creative footprint of the collective.

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Lucie In the Sky is supported by the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative



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

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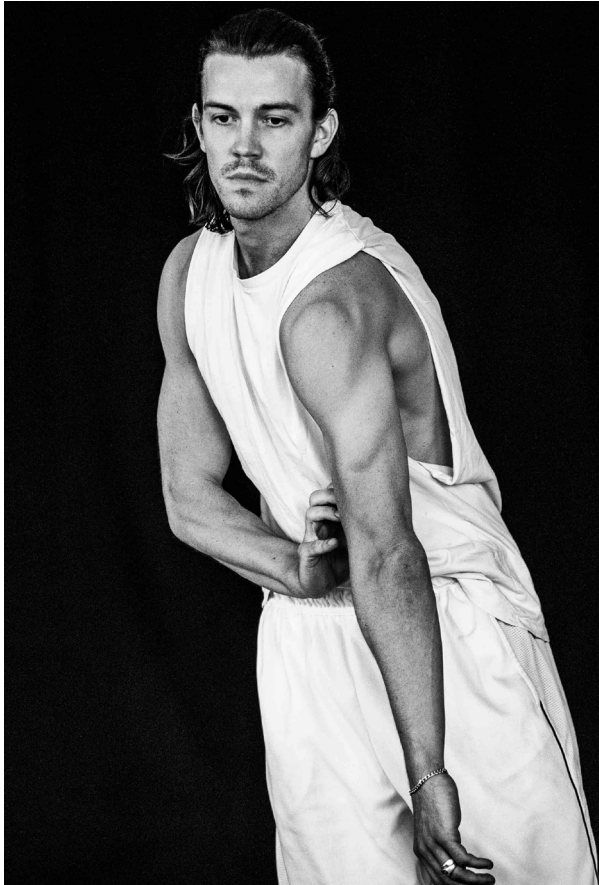
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Acknowledgment

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The Honourable Leeanne Enoch MP: Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts

Director-General, Department of Communities and Housing and Digital Economy: Ms Clare O'Connor

We pay our respects to the Aboriginal and Torres Strait Islander ancestors of this land, their spirits and their legacy. The foundations laid by these ancestors – our First Nations Peoples – gives strength, inspiration and courage to current and future generations, both Indigenous and non-Indigenous, towards creating a better Queensland.

QPAC warmly thanks our key donors who help us engage broadly across the state and continue enriching lives through performing arts.

Tim Fairfax AC and Gina Fairfax AC, Dr Lee and Professor Peter Coaldrake AO, Leigh Tabrett PSM, Susan Rix AM, Dr Sally Pitkin AO, Dare Power, Dr Cathryn Mittelheuser AM, Queensland Community Foundation, de Groot's Charitable Fund, Sandi Hoskins, Klaus Beckmann, Barbara Snelling, Jill Hutchins, Leigh Wheeler, Frank and Karen Alpert, Alison Iverach, Jenny Morton, John Ryan, Margaret Heggie, Natalie Nelson, Ben Castleton, Helen Astbury, Anthony Wade-Cooper and several donors who wish to remain anonymous.

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.

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