

DE QUINCEY CO is a performance company based in Sydney which builds on several decades of work by dancer-choreographer Tess de Quincey in Europe, Japan, India and Australia. The dance work is based in BodyWeather which is a contemporary dance training founded in Japan by butoh dancer Min Tanaka, melding Asian and Western practices and thought. Grounded in principles of dialogue and exchange, **BodyWeather** is an open exploration which proposes the body as an ever-changing environment reflecting the greater environment. Rather than forwarding the conception of an ideal, symmetrical body, instead a broken, manipulated body is suggested as a site of reality and beauty with its scars of lived experience. The 'wounded dancer' proposes shadows as a way of reading light.

DE QUINCEY CO BOARD:

Vanessa Bateup, Rebecca Bourne-Jones, Tess de Quincey, Kiersten Fishburn, Michael Huxley, Colin Rhodes (Chair), David Robb, Antonia Seymour, David Studdy

DE QUINCEY CO ARTS FUND invites tax-deductible donations and we promise that every dollar you give us will be squeezed to the max!

Go to www.DeQuinceyCo.net/artsfund

DE QUINCEY CO

JOIN IN THE CONVERSATION WITH US

-  +61 2 4337 5651
-  info@DeQuinceyCo.net
-  www.DeQuinceyCo.net
-  www.facebook.com/dequinceyco
-  [@dequinceyco#innergarden](https://twitter.com/dequinceyco#innergarden)

THE ARTISTS

TESS DE QUINCEY draws from dance, graphics and sculpture on the basis of BodyWeather practice to create performance environments. Her main emphasis has been on inhabitation and the nature of place, developed in both city and desert terrains in Europe, Japan, India and Australia. Her work as a dancer with Min Tanaka and his Mai-Juku performance group in Japan for six years, 1985-91 has been the strongest influence on her performance work. She introduced BodyWeather to Australia in 1988 and founded De Quincey Co in 2000.

VICTORIA HUNT is a performing artist whose work traverses dance, choreography, performance art, culture and education, spanning 15 years of embodied research. She has performed extensively in Australia and abroad with the internationally acclaimed MAU, Te Toki Haruru, and De Quincey Co, with whom she is a founding member.

LINDA LUKE has been a dance maker for over 15 years and has been an ensemble member with De Quincey Co since 2004. Linda will tour her new solo *STILL POINT TURNING* in 2014 to Melbourne, Sydney and Wagga Wagga (NSW). Linda teaches and directs performances at Wollongong University. www.lindaluke.blogspot.com

ELLEN RIJS is a performer and choreographer of dance performance. With an interest in how the imagination meets the body in performance, her work investigates form in relationship to image and identity. *INNER GARDEN* is Ellen's third performance with De Quincey Co, having performed in *6 WOMEN DANCE* and *BOX OF BIRDS* in 2013.

KIRSTEN PACKHAM's work has won awards for video and installation in Europe and Australia. With De Quincey Co she has made solo pieces for *Platform 5* and *6 WOMEN DANCE* and was a dancer in *BOX OF BIRDS*. Her primary training includes Deep Listening, Butoh and BodyWeather. She holds a BA Honours (Visual Art) from ANU.

LIAN LOKE is a performer, designer and researcher, with the body as the central focus of her interdisciplinary practice. She works across many mediums including interactive technologies, costume, performance and installation.

GARTH KNIGHT works with and photographs rope and bodies as sculptural forms. His installations and performance focus on the ritual of making, becoming an act of meditation and a process leading to illumination. His works have been exhibited widely in Australia and internationally and he has self-published several books. He lives and works in Sydney. www.garthknight.com

WEIZEN HO is a deviser of performances that explore voice and movement. She draws upon a lineage of Chinese migrants living for several generations in Malaysia and Java. Her process of cultural re-tracing has led her, amongst other things to research the performance of Daoist rituals still practised in S E Asia.

LATAI TAUMOEPEAU is a *Punake*, a body-centred performance artist. Her story is of her homelands, the Island Kingdom of Tonga, her birthplace the Eora Nation - Sydney and everything in-between, activating Indigenous philosophies and cross-pollinating ancient practices of

ceremony with her contemporary performance work in and around Oceania.

YOKA JONES is a Melbourne based performer. She has performed in Australia and internationally both as a solo artist and with *Tony Yap Company*, *'Melaka Arts and Performance Festival'* Malaysia (2009-20013), *'Arts Island Festival'*, *Indonesia (2013)*, *'Eulogy of the Living'* and *'Light in Winter Festival'*. She is fascinated by site specific work, particularly dancing in abandoned places.

DALE THORBURN is an Australian physical theatre artist from Brisbane. He has a long affiliation with *Zen Zen Zo Physical Theatre* and more recently *Artslink QLD*. He is currently completing his post-graduate studies in choreography at the *Victorian College of the Arts*. *INNER GARDEN* is his first collaboration with De Quincey Co.

THOMAS A RIVARD heads Lean Productions, a multi-disciplinary practice making, buildings, interventions and fables, with diverse collaborators. His work in the fields of public art, performance, architecture, film, installation and media is dedicated to re-imagining the potential links between provocative cultural acts and the urban environments in which they thrive.

KATJA HANDT is a set and costume designer, maker and all-round artist and over the years has worked on a wide range of projects from film, theatre and live performance to conceptual art both in Australia and overseas. For De Quincey Co she designed costumes on the recent production of *BOX OF BIRDS*.

JIM DENLEY wind instruments born Bulli, Australia 22/1/57. An emphasis on spontaneity, site-specific work and collaboration has been central to his work. He sees no clear distinctions between his roles as instrumentalist, improviser and composer.

KRAIG GRADY, an Anaphorian now living in Australia, composes almost exclusively for acoustic instruments of his own making or modification tuned to just intonation or recurrent sequence extending high into the harmonic range. Often his work is combined with his Shadow Theatre productions.

ROBBIE AVENAIM percussionist / composer / instrument builder, whose practice combines traditional and extended techniques with physical modification of the drums. Modifications have included the invention and application of motorised percussive mechanisms, namely S.A.R.P.S (Semi Automated Robotic Percussion System) and the EMS device (Electronic Motorised Sticks).

SIAN JAMES -HOLLAND is an Australian based lighting designer and is undertaking MBA Design Science (USYD). Sian's previous credits included *Bell Shakespeare*, *Theatre of Image*, *Griffin*, *ATYP*, *ACO* and is a regular designer internationally. And she is a guest lecturer and artist in lighting design at *NIDA*.

DE QUINCEY CO



INNER GARDEN has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. De Quincey Co is supported by the NSW Government through Arts NSW.



2014
FEBRUARY
6 - 8

INNER
GARDEN

6 - 8
FEBRUARY
2014

DE QUINCEY CO

INNER GARDEN

6 - 8 FEBRUARY 2014
SYDNEY COLLEGE OF THE ARTS

CONCEPT & DIRECTION Tess de Quincey

PERFORMANCE & CHOREOGRAPHY Victoria Hunt,
Linda Luke, Ellen Rijs, Kirsten Packham, Lian Loke
& Garth Knight, Weizen Ho, Latai Taumoepeau,
Yoka Jones and Dale Thorburn

INSTALLATION Tom Rivard

COSTUMES Katja Handt

SOUND Jim Denley, Kraig Grady and Robbie Avenaim

LIGHTING Sian James-Holland

PROJECT MANAGER Sam Hawker

PRODUCTION MANAGER James Holley, Brett Hartley

PRODUCTION SUPPORT Tim Hope, Neil McLean

RIGGER Bernie Regan

ASSISTANT COSTUMIER Claire Westwood

INSTALLATION ASSISTANTS Michaela Gibiecova,
Mercedes Mambort, Adrian Taylor, Phillip Youakim,
Ariana Rodriguez, Agnes Roca, Rob Sowter, Carly Aiken,
Shannon Brown and Frederick Hamer

Feel free to explore the site and roam as you will!

DIRECTOR'S NOTE

This has been a wonderful and challenging process to work with so many artists we've never worked with before, weaving together from different cultures to create a performance in very short, sharp and sweet time!

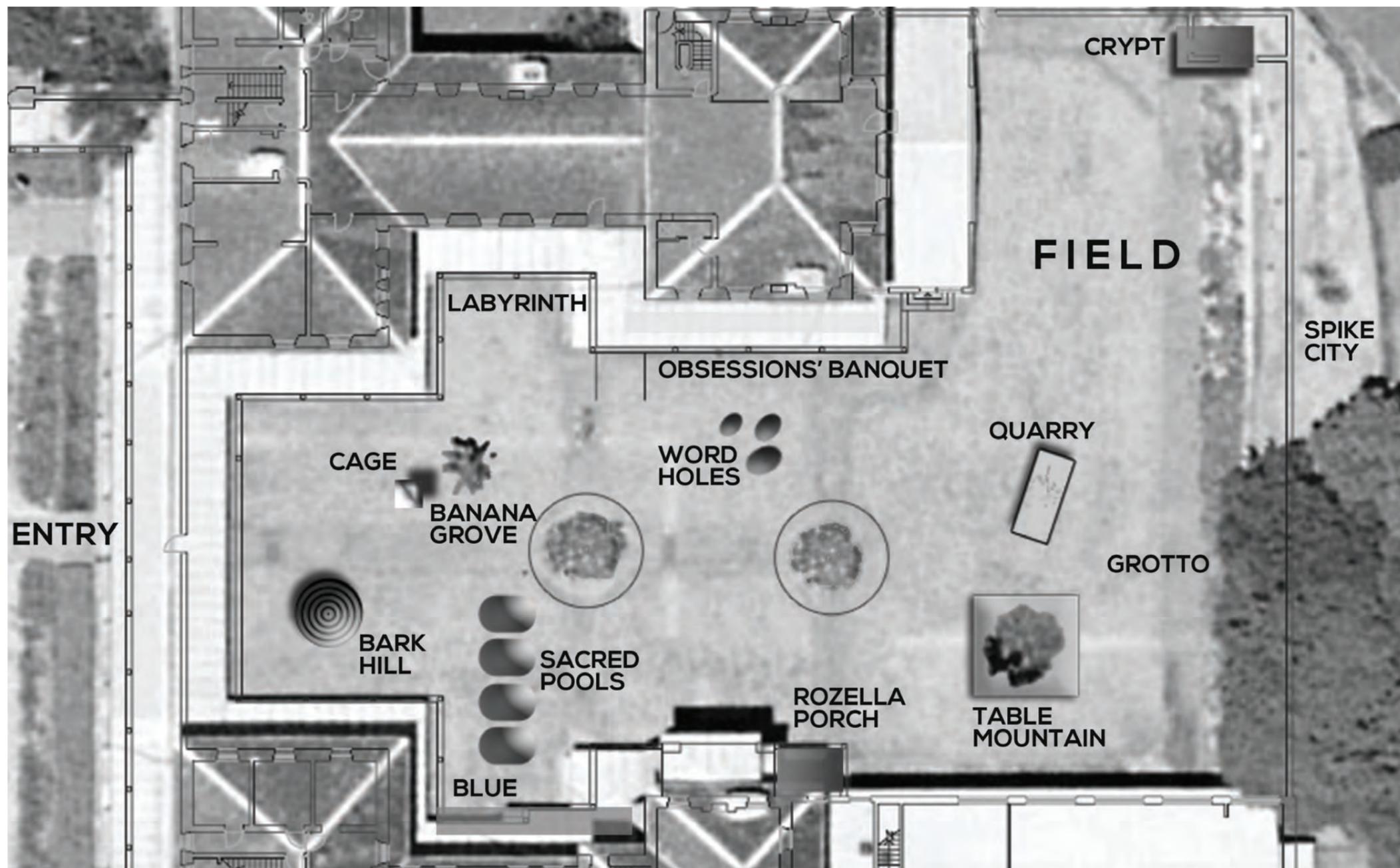
In responding to this site, I wanted to draw on geological time and think of Callan Park within the wider context of Sydney, and as a highly specific locality. Besides drawing on the history of Australia's first purpose-built psychiatric institution in the humanist model, we have referred to Tim Flannery's essay 'The Sandstone City' as well as Dorothy Porter's 'What a piece of work'. Then with Tom and Katja we shaped up a series of elemental 'obsessions' to give to the performers. My brief to the performers was to approach these obsessions with the innocence of the baby, encountering the world for the first time; but paradoxically also to be worldly, critical and ironic, fearless and free, irreverent and articulate. I asked that their freedom be confined within the framework of the obsession. I want them to be possessed by obsession, inhabiting and becoming the body of their obsession to bring it alive in all its intricacies.

It seems to me that the site offers us a cloister shaped by elements that infiltrate our history and our bodies. These nooks and crannies pose the question, how do we tend the garden of our mind?

Tess de Quincey
February 2014

THANKS TO

NIDA, Roger Hind, Sport for Jove, Stephen Hawker, Garnet Brownbill, Oli Brownbill, Casula Powerhouse Arts Centre, Nathaniel Lunn, Charles Sturt University, Wendy Kimpton, Neil Brandhourt, Gideon Payten-Griffiths, Anita Maritz, Leah Grycewicz, Krisztina Joos



THE OBSESSIONS

SPIRIT OF THE MOUNTAIN: Victoria Hunt. In awakening the spirits within the mountain, I awaken my spirit, my ancestry and lineage, stretching from the terrestrial to the celestial and into the cosmos. In the Maori world, Whakapapa is a rationale used to define the origins of things, of people, of spirit. It's what defines us.

WISDOM OF INVERSION: Linda Luke. Experiencing the world from upside down brings us new perspectives and the relation between the Divine and the Universe. Odin hung upside down in the world-tree, the source and end of sacred mystery, to gain wisdom and to bring focus on how the destruction of self brings life to humanity.

STONE & PARTICLES: Ellen Rijs. Digging deep into the quarry reveals different substrate layers. Carrying an unavoidable burden, collecting rock dust over time, to then blow substance apart; there is erosion, and becoming weathered.

WORD: Kirsten Packham. The silent word, the unspoken word, the written word – where does the word live? Mining the words in the ground and in the sky; drawing them from the depths of our being or hurling them up into the sky to fly; the word as content shifting in meaning; the means of communication – shape, sound, vision.

UNDERGROUND: Lian Loke. Divining and sensing water courses within subterranean strata and metamorphic readings of our deeper world. The body as register and expression of the environment and of Water Dreaming.

CONNECTIONS: Garth Knight. Drawing water up from the earth to generate connections, drawing together threads of rope, water and consciousness to form larger convergent bodies and expose flows from one place or state to another.

ROZELLA: Weizen Ho. The bird body, its un-self-conscious world as internal and external environments, and its dreaming. In embodying this translation, its revelation of glorious colours with echoes of a Daoist priestess dancing in her robes, where does the bird lie in each of us? Does

it bring up some deep longing for us to take off into the sky and soar?

SURVIVAL: Latai Taumoepeau. This exploration of collective survival and the obstacles around 'fitting in' is initiated by the banana grove and incorporates the concept and practice of 'Fonuā', the Tongan doctrine of sustainable development, where person and place are treated as inseparable reality. The eternal process of exchange between people and land is marked in the cycles of human-environment from faēle (birth) through mou'i (life) to matē (death).

SPEAR LILLY: Yoka Jones. Both the individual and the collective plant engage in the process of photosynthesis, translating energy and activities in terms of Beauty and The Warrior.

WATER CYCLE: Dale Thorburn. Tracing water through its different forms and states, from mist to precipitation, from evaporation to solidity, from expansion to contraction, pulling and pulled by the moon.