

Cast and Crew

Choreographers: Bernadette Walong and Nikki Smith

Dancers: Rhiannon Fox, Layla Hicks, Carly Knight, Kelcie Meldrum, Emily O'Rourke, Hannah Reeve-Palmer, Jessica Smith, Sean Triffett, Hayley Turner, Chelsea Williams

Costume Designer: Frith Loone
Lighting Designer + Production Manager: Reuben Hopkins
Graphic Designer: Kieran Bradley

Tasdance Board of Directors

Elizabeth Daly (Acting Chair),
Melanie Kerrison (Secretary), Ian Wright (Treasurer), Annie Greig, Ron Layne, Jeff Meiners, Gilbert Sellars and Mary Suchodolsky

Tasdance Staff

Artistic Director: Annie Greig
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Acknowledgements

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Tasdance Friends Committee

Julie Porteus (Chair), Julie Turner (Treasurer), Bill Baker, Katia Duff, Claire Green, Patrick O'Halloran, Esther Ross and Jay Watson

For Further Information contact Tasdance

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Tasdance Friends Membership Form

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Adult One	Adult Two - family memberships only
Name: Mr/Mrs/Ms/Other	Name: Mr/Mrs/Ms/Other
Address	
Postcode	
Phone (work)	(home)
Email (please)	
Membership type, please tick:	
Single <input type="checkbox"/> 1 year \$20	Family of two adults <input type="checkbox"/> 1 year \$30
<input type="checkbox"/> 2 year \$35	(including children at same address) <input type="checkbox"/> 2 year \$55
<input type="checkbox"/> 3 year \$50	<input type="checkbox"/> 3 year \$80
Additional donation	(Donations over \$2 are tax deductible)
Amount enclosed	
Payment by (please circle)	Cheque Cash Money Order Visa Mastercard
Credit card number	Exp
Card holder name	
Signature	Date
Names of children included in family memberships:	
Name	Age
Name	Age
Name	Age
Name	Age



Aurora-Tasdance
Education Program

RECONCILE

A message from the Artistic Director

As the only professional dance company in Tasmania, Tasdance plays a vital role in education. We offer high quality performances by the Tasdance ensemble for students of dance to engage in critical writing and choreographic analysis, as well as to inspire young people to engage in the art form.

This annual performance project is an extension of our performance work and is made possible by the generous support of Aurora Energy. It gives dance-interested students insight into the choreographic process and allows them to experience first-hand the creation of a work and embellishing it with all the production elements. The tour takes them into three venues and gives them sound performance experience and a real taste of the professional life of a dancer.

This year we welcome Bernadette Walong who brings a wealth of experience from a rich professional career. Bernadette has taught the workshops in schools alongside

Emma Porteus and Nikki Smith, while the creative development process has involved Bernadette and Nikki along with the young dancers.

Dance is taught in over 25 schools and colleges around the state and through this project Tasdance has engaged them all and contributed to the understanding of contemporary dance. The ten young dancers have been chosen from all corners of Tasmania and we have representatives from the following high schools: Deloraine, Devonport and Rosetta; successful colleges include Claremont, St Brendan-Shaw, Launceston, Rosny, Newstead Polytechnic and Don.

Our approach to this performance project has evolved over the past twelve years, and what you see today is brought fresh from the new inspiration, ideas and input of those involved. You are now about to see *Reconcile*, a creative reflection of our world through the choreographic interpretation of Bernadette and Nikki and the student ensemble of dancers. They provide you with another way of seeing through the language of contemporary dance. I thank each and every one of the creative team and commend this performance to you.

Annie Greig

A note from the Choreographers

2009 is the International Year of Reconciliation. Reconciliation is defined by such words as settlement, squaring off, resolution, compromise, cease fire, reunion, bringing together or appeasement. Other definitions might also include a 'recognition' and 'acknowledgement' of an imbalance, a need for a reunion or resolution but importantly too, recognition and acceptance of 'difference'.

Our approach to this collaboration for Tasdance's Education program *Reconcile* is a lateral one. During the workshop process, images began to surface, although not with concrete immediacy, as students in each school were asked the definition of reconciliation. The most lasting images were words such as land, repatriation, bones, and language.

Students were encouraged to express their points of view and to talk about the context of indigenous and non-indigenous relations within Australia. Among various responses the Apology in 2008 was cited as an example.

Students have benefited from exposure to indigenous artistic perspectives and choreographic approaches and while sometimes confronting, this has helped to broaden their experience and provide another cultural context.

Journeys through dance, theatre, or song encourages audiences to connect more readily with meanings and relevance of stories and myths from other cultures.

Storytelling is an integral tool for cultural progression and maintenance as utilized in indigenous cultures world-wide. Stories are retold and relived therefore preserving their

existence from generation to generation, opening doors to wider appreciation, understanding and therefore tolerance of difference.

Bernadette Walong and Nikki Smith

Dancers

Rhiannon Fox
Deloraine High School



I enjoy working with Tasdance, it is a great experience. When I hear the word reconcile I feel like there's peace in my heart and harmony in the world.

Carly Knight
Claremont College



I feel very pleased about being involved in the Tasdance production because I know that I'm going to get a lot from it. It's going to be a lot of fun and a great experience.

Hannah Reeve-Palmer
Newstead Polytechnic



To me, dancing is a way of expressing ideas and emotions. Reconciliation demonstrates the process of forgiveness, healing and people coming together.

Sean Triffett
Rosny College



Hi! My name is Sean. My previous dance experience is in bboying for the previous two years. I am here to tackle contemporary dance. Reconciliation to me is people who once had a disagreement and then came together.

Layla Hicks
Devonport High School



After dancing pretty much all my life, this gives me the opportunity to dance and communicate in a new way with new people. Not many people are given this chance so I'm going to make the most of every second.

Kelcie Meldrum
Don Campus - Tasmanian Academy



Dance is a way of life. It allows you the freedom to express every emotion and take people on a journey with you. To me reconcile means to atone for a mistake that has been made. I'm really happy to be part of this project as it will give me the chance to grow as a dancer.

Jessica Smith
Newstead Polytechnic



To me dancing is a way of expressing all the emotions you have built up over the years. Reconciliation is forgiveness and the coming together of all people and the healing of wounds.

Hayley Turner
Launceston College



This is a very exciting and valuable learning experience for me. I feel very grateful to be able to explore the concept of reconciliation through dance: the freedom of expression.

Emily O'Rourke
Rosetta High School



I have been dancing for seven years and have never done anything like this. Dancing in this Tasdance production has broadened my knowledge of dancing as well as being fun.

Chelsea Williams
St Brendan-Shaw College



For me, dancing is a way to escape from everything else and express myself. To be part of *Reconcile* is a fantastic opportunity to illustrate forgiveness and is a way to say sorry.

Choreographers

Bernadette Walong
Choreographer



Bernadette is an independent choreographer-performer and educator based in Sydney, working within dance, theatre, education, advertising and film. She lectured in performance at the University of Western Sydney for 8 years (1999-2007). A graduate of NAISDA Dance College, she danced with Dance North, Meryl Tankard, Australian Dance Theatre, and is a former assistant artistic director, choreographer and dancer with Bangarra Dance Theatre.

Her most recent work, *Ground Up!* (2008) premiered at the Carriage Works in Sydney and was co-presented with Performance Space. Bernadette was awarded an Arts NSW Women and Arts Fellowship which enabled her to undertake an 18 month international research program into indigenous dance forms of the Pacific, West Africa and South India, and exploration of multimedia and its intersect with choreography – film (USA), photography (Italy) and architecture (Germany).

She has featured in short experimental dance films as a choreographer/performer: *River Woman*, an Atom Award winner (Best Experimental) with Michelle Mahrer and ABC TV, 2005; *No Surrender* by the Physical TV Company (ABC TV 2002) which won an Atom Award for Best Experimental, screening in Slovenia, Italy, Manchester, China, New Zealand and the USA; *Moving with the Dreaming* by Nadine Patterson of Hip Cinema (1997, Philadelphia, USA) which screened in Chicago, the Philadelphia Festival of World Cinema, Harlem Film Festival, and won a National Black Programming Consortium's Prized Pieces Award.

Bernadette has created works for Snuff Puppets, The Flying Fruit Fly Circus, Australian Dance Theatre, Australian Ballet, Bangarra Dance Theatre, Australian Youth Orchestra, Dance North, the Cuban Combinatorial Danza Company, Oceania Dance Theatre, Taiwan Institute of the Arts and Hanoi National Dance. She has been choreographer-in-residence

nationally and in Scotland, Cuba, Vietnam, China, Taiwan, India, New Caledonia, Fiji & Samoa. She has also created numerous short works for the Sydney and national independent scene, for commercial, corporate and tertiary institutions including NAISDA and the UWS. She has judged the NSW State and Australian National Finals of the Rock Eisteddfod Challenge for high schools. She has performed in remote, regional, and capital Australia and in China, Vietnam, Japan, India, the Pacific, Germany, Amsterdam, Luxembourg, Switzerland, and Israel.

Bernadette has enormous experience in inter-cultural relations; she has worked in dance and education with people from diverse cultural, economic and social backgrounds (ESB and NESB), professional and amateur dancers, actors, students, disabled and the general community (children through to the elderly).

Nikki Smith
Choreographic collaborator



Nikki trained at NAISDA, Sydney and Tony Bartuccio's Dance Studio, Melbourne, and has been based back in Tasmania for the last 10 years. During this time she has been mentored by Tasdance and Stompin.

In 2001 Nikki founded Yula Kuwara Paya, a contemporary Aboriginal dance group, which has performed at numerous events, most notably the first Ten Days on The Island, and then again in 2003; the opening of Tracking Kultja at the National Museum & Art Gallery 2001; World Indigenous Peoples Conference on Education in Alberta, Canada 2002. Nikki coordinated a welcoming performance with state-wide artists for the 2004 National Rural Health Conference in Hobart.

Nikki's teaching experience includes working for Tasdance School of Performing Arts, the Tasdance Summer School, Derwent Valley Dance Studio, Gotta Dance Studio, Tasmanian Aboriginal Centre Hobart Youth Program and private classes. In 2006 while Nikki was working in the Tasmanian Education Department she created and coordinated a state wide performing arts workshop for Aboriginal students in grades 10, 11 and 12.

Currently Nikki works at Colony 47 in Hobart, and keeps in close contact with the dance scene, working on different dance projects on a contract basis.