

ARTISTS BIOGRAPHIES

CHRIS ABRAHAMS is one of the most distinctive keyboardists Australia has produced. First coming to public attention as pianist and chief composer for The Benders, he also toured the world for nine months as keyboard player with Midnight Oil. As an improvising pianist Chris is best known for his work with the trio The Necks, a group that has released 13 albums and toured internationally for many years. Chris has also released 5 solo albums, including 4 solo piano albums. His most recent solo release, *Thrown*, made The Wire magazine's top ten list for Jazz and Impro albums in 2005, and he has also been voted Best Keyboardist for two years running in the Rolling Stone Critics' Awards. Chris has written and co written many songs - mainly with Melanie Oxley with whom he has released five albums. As a composer, Chris has provided many soundtrack scores for short films and television. With The Necks he composed the soundtrack to the feature film *The Boys*.

TESS DE QUINCEY is a choreographer and dancer who has worked extensively in Europe, Japan and Australia as a performer, teacher and director. Based in Japan from 1985 until 1991, she was a dancer with Min Tanaka and his Mai-Juku Performance Co for 6 years which has provided the strongest influence on her performance work which is based in the Body Weather philosophy and methodology - www.bodyweather.net - founded by Min and his company. From 1988 her solo productions have toured extensively in Europe and Australia and in 2000 she formed performance network De Quincey Co www.DeQuinceyCo.net which has developed a series of new dance-performance works. She is director of the Triple Alice Forum & Laboratories www.triplealice.net which brings together cross-cultural interdisciplinary practices of artists, scientists and thinkers in relation to the Central Desert of Australia. Her performance teaching and work in different terrains - from city to desert - around the world has engendered a series of works concerned with 'inhabitation' and the 'nature of place'. Besides her improvisational work with musicians and visual artists, her main emphasis is on intercultural, site-specific and durational works.

JIM DENLEY studied flute at the NSW Conservatorium with Peter Richardson, and in 1983 with shakuhachi master Yamaguchi Goro in Tokyo. Since the early 1980s he has been performing regularly throughout Australia and abroad both as an independent musician as well as with text/music group Machine for Making Sense which he co-founded in 1989. They have performed extensively throughout Australia, Europe and the US. In 1999 they performed and created an installation for the opening of the Sydney Opera House Studio in collaboration with visual artist Joan Grounds, performing there again in 2000 and in 2003. Besides producing numerous CDs, Jim has composed sound works for radio over the last 14 years, most notably *Collaborations*, his radio feature commissioned by the ABC which won the Prix Italia in 1989. He has also recorded for BBC Radio 3 and for Germany's WDR. Derek Bailey included a paragraph of Jim's writing about solo improvisation in a revised version of his classic text "Improvisation" published by the British Library. Jim has worked with a range of different groups, most notably The Relative Band, Mind Body Split, Lines, Chris Burn Ensemble, Embers and Derek Bailey's Company www.newmusicnetwork.com.au/machine. He has played throughout Australia, Europe and the US with many musicians and dancers. Jim was recently awarded a Fellowship by the Australia Council for 2006-07.

PETER FRASER is based in Melbourne and works as a librarian, performer and cartoonist. His performance work is based primarily on a delight in exploring, and intensively observing, body states and orientations. Using two main methodologies of Improvisation and Body Weather (techniques deriving from Min Tanaka & Mai-Juku Performance Co), a focus on inner and outer physical states and also their relationship to the experience of time/speed aims to capture and show immediate realities. Performing in numerous productions since 1992, Peter has worked with choreographers Tess de Quincey, Stuart Lynch, Anzu Furukawa and Philippe Gaulier. He has trained with Yumi UmiUmare (DaiRakudakan), Sho Takeuchi (Sankai Juku), Al Wunder (improvisation), theatre director Andrea Furness, Greg Dyson (Suzuki and other techniques), Deborah Hay, Margaret Cameron, Barry Laing and vocalist Linda Wise (Roy Hart Theatre).

SAMUEL JAMES is an independent video artist with a film and architecture background. In the last ten years he has designed and created projections for over 150 performances in Australia. He has had several nominations for his dance films in the *Reeldance Festival of Dance on Screen* and the *Australian Dance Awards* and has screened internationally. In 2006 he won Best Australian Dance film for *Nun's Night Out* (choreographer Julie-Anne Long) at the Australian Dance Awards as well as being screened in other dance film festivals such as *Cinedans* Amsterdam. As a new media artist he has initiated three

independent projects, *Invisible Cities* (2005), *Remixing the Aftermath* (2003) and *Space 1999: Cinema Simulacra* (1999), being supported primarily by the Australia Council New Media Fund and the Performance Space, Sydney. Current Australia Council Inter-Arts grants include two collaborations; *Miss and Miss Elder* with Julie-Anne Long and *Immersion Night* with Gail Priest. At the Sydney Opera House in 2006 he worked with Narelle Benjamin and the Sydney Dance Company on both *The Director's Cut* and the film *Pod*. He also finished an interspersed year of improvised camera performance with De Quincey Co's *Impro-Lab* collaborating with improvised sound artists Chris Abrahams (The Necks), Amanda Stewart and Jim Denley (Machine for Making Sense), Ami Yoshida and Sachiko M (Japan). Also in 2006 he was a participant in two *Critical Path* workshops with leading Belgian dance film directors Wim Vanderkeybus and Thierry de Mey. Outside of productions he has taught audio visual production at the School of Theatre, Film and Dance, UNSW, *Intersections* video performance workshop at Performance Space and Dance Filmmaking in the *Reeldance Workshops* 2002. His next work is developing a new project with Performance Space "In or with Wind" in which performers improvise live to videos created by their collaborators. www.shimmerpixel.blogspot.com

AMANDA STEWART is a poet, writer and vocalist. She has created a variety of texts, performances, film and radio works in Australia, Japan, the US and Europe. From 1983 to 1993 she worked full time as a radio producer at the ABC in Sydney and in 1990, with Nicolette Freeman, co-wrote and directed the award winning film, *Eclipse of the Man Made Sun*. In 1989 she co-founded the Australian ensemble, Machine For Making Sense as well as the Netherlands trio, Allos in 1995. As a poet and soloist she has performed in a diversity of festivals including, recently, Sonorities (Montpellier) Donaueschingen Musiktage, Musica Viva (Munich), Proposta (Barcelona) and Logos (Gent). Her Book and CD set of selected poems, *I/T*, was shortlisted for the NSW Premier's Literary Awards and won the Anne Elder Poetry Prize in 1999. In 2003 she was elected a fellow of Stiftung Kulturfonds and was curator of sound poetry for the Berlin Poetry Festival.

YUMI UMIUMARE was born in Hyogo, Japan and trained in classical ballet and modern dance, gaining a degree from Kobe University (1988). As a member of seminal Butoh Company DaiRakudakan, she visited Australia for the Melbourne International Festival in 1991. She returned in 1993 after having performed with a number of Butoh companies in Europe and Japan. She has appeared in numerous dance, theatre and film productions in Australia, Japan, Europe, Malaysia and China. Major acting roles in Australia have included the Playbox productions *Love Suicides* (1997), *Meat Party* (2000) and *Miss Tanaka* (2001) and in the acclaimed short documentary film *Sunrise at Midnight* (Sean O'Brien, 2002). Her own productions include *Fleeting Moments* (1998) which received two Green Room Awards, as did *Tokyo DasSHOKU Girl*, a provocative Butoh Cabaret performed at the Melbourne Fringe (1999) and around Australia. Other works include *DasSHOKU Cultivations!!* (2003) and *DasSHOKU Hora!!* (2005). Her collaborative works with Tony Yap include *How could you even begin to understand?* which performed in Melbourne, Brisbane, Sydney, Tokyo and Kuala Lumpur (1996-2005). Her solo work *INORI-in-visible*, with visual artist, Anthony Pelchen, was presented in Japan, Melbourne and at Traces 2003, a post-Butoh festival at Dansescenen, Copenhagen. She has collaborated with Moira Finucane and Jackie Smith in *Short Shape Shift* (2003), *Saucy Cantina* in the Hong Kong Fringe Festival (2004), *The Banquet Room* (2005, touring Osaka 2007) and is still touring *The Burlesque Hour* in Australia and overseas. www.yumi.com.au

TONY YAP is a dancer, director, choreographer and visual artist. Born in Malaysia, Tony was one of the principle performers with IRAA Theatre (1989-1996) and has worked extensively in Australia and overseas including *Agamemnon* Festival Colline Torinese, Italy, and *The Trojan Woman*, Vienna International Art Festival. As the founding Artistic director of Mixed Company in 1993 he has made a commitment to the exploration and creation of an individual dance theatre language that is informed by psycho-physical research, Asian shamanistic trance dance, Butoh, Voice and Visual design. For Mixed Company Tony has directed *Icarus*, *Print of a Pulse*, *Narcissus' Dream* and *St Sebastian*. *Narcissus' Dream* & *Icarus* were both nominated in the Best Innovative New Form category for the Melbourne Green Room Awards. Tony has collaborated with many companies and individuals in Australia, Indonesia, Austria, Italy, France, Malaysia, Denmark and Japan. He danced in an international collaborative work in *The Silence of the Forest* with Company Lian in Paris and *The Night Gardener* in Marseille for the Mediteranee Festival, France. Tony has received numerous nominations and awards including his solo work *The Decay of the Angel* which won him a Green Room Award for Best Male Dancer. Tony received an AsiaLink residential grant to work in Indonesia in 2005. He has recently returned to his place of birth to research into the Malaysian shamanistic trance practice for a solo piece, *E1*. <http://tonyyap.1hwy.com>