

**FORM**  
DANCE PROJECTS

SYDNEY  
**DANCE**  
COMPANY

FORM DANCE PROJECTS AND SYDNEY DANCE COMPANY PRESENT  
**CHOREOGRAPHIC WORKSHOP 2014**



27-28 MAY  
CONNECT STUDIOS & RIVERSIDE, PARRAMATTA



Trade &  
Investment  
Arts NSW



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## INTRODUCTION:

The Choreographic Workshop provides secondary school dance students with the unique opportunity to develop their choreographic skills under the guidance of industry professionals. Led by Sydney Dance Company dancers in 2014, the practical workshops introduce choreographic tools and tasks used to create works from the Company's repertoire including; *2 in D Minor*, *Emergence*, *Project Rameau* and *2 One Another* choreographed by Artistic Director Rafael Bonachela. Students experience new ways to generate interesting movement material for solos, duos and groups and develop their confidence and creativity in composition.

The Teacher's Notes have been designed to provide you with background information on Sydney Dance Company and their productions and an overview of the workshops, with suggestions on how to develop some of the choreographic ideas explored with your students back at school.

For further information, queries or additional support please contact Sydney Dance Company's Education Coordinator, on [education@sydneydancecompany.com](mailto:education@sydneydancecompany.com) or 02 9258 4800.

## CURRICULUM LINKS:

Subject	Content	Objectives and Outcomes
<b>Stage 5</b>		
Dance	<b>Practices:</b> Composition (Processes, Elements of Construction, Choreographic Forms)	Dance Performance 51.1, 51.3 Dance Composition 5.2.1, 5.2.2 Dance Appreciation 5.3.1 Value and Appreciate Dance as an Artform 5.4.1
<b>Stage 6- Preliminary</b>		
Dance	<b>Performance:</b> Dance Technique, Dance Technique applied to Dance Performance. <b>Composition:</b> Manipulation of the Elements of Dance, Generating and Organising Movement	Dance as an artform P1.3, P1.4 Dance Performance P2.4, P2.5 Dance composition P3.1, P3.2, P3.3, P3.4, P3.5
<b>Stage 6- HSC</b>		
Dance	<b>Performance:</b> Dance Technique, Dance Technique applied to Dance Performance. <b>Composition:</b> Manipulation of the Elements of Dance, Generating and Organising Movement	Dance as an artform H1.3 Dance performance H2.1, H2.2 Dance composition H3.1, H3.2, H3.3, H3.4



## INTRODUCING SYDNEY DANCE COMPANY:

Sydney Dance Company is a legendary force in Australian contemporary dance. Its performances have appeared on the great dance stages of the world, from the Sydney Opera House in Australia, to The Joyce Theatre in New York, Shanghai Grand Theatre and the Stanislavsky and Nemirovich-Danchenko Moscow Music theatre.

Its dancers have left audiences breathless, it has presented Australian art to the world, and brought the world to Australia. Dance in Australia would be inconceivable without it.

Actively creating and touring new work under the Artistic Directorship of Rafael Bonachela, the Company maintains an ensemble of 16 dancers. Programs of dance include works by Bonachela and by guest choreographers including Jacopo Godani, Alexander Ekman and Gideon Obarzanek, as well as collaborations with the Australian Chamber Orchestra and the Sydney Symphony Orchestra and with composers 48Nord and Ezio Bosso.

Sydney Dance Company has its origins in a group founded in 1969 by dancer Suzanne Musitz known as The Dance Company (NSW), from 1975-1976 the Company was directed by Dutch choreographer Jaap Flier, before the appointment of Australian choreographer Graeme Murphy in 1976. In 1979 Murphy and his partner Janet Vernon instituted the defining name change to Sydney Dance Company and proceeded to lead it for a remarkable 30 years. Murphy and his collaborators created work that enthralled audiences in Australia and internationally, including being the first western contemporary dance company to perform in the People's Republic of China.

Sydney Dance Company has been led since 2009 by Spanish-born Artistic Director Rafael Bonachela. Over the past five years the Company has cemented its reputation as a creative powerhouse, with an acclaimed group of dancers presenting new works by Bonachela and other choreographers, designers, composers and musicians. The Company has expanded its reach into the towns and cities it visits with work for schools and local dancers.

Since 1985 the Company has been a resident of the purpose-built studios at The Wharf in Sydney's Walsh Bay, minutes from the city's famed Bridge and Opera House. It's studios offer the largest public dance classes in Australia, with nearly 80,000 attendances annually. In 2014 a Pre-Professional training course offers students the chance to work with some of Australia's most successful and award winning choreographers and educators.



## INTRODUCING RAFAEL BONACHELA

SYDNEY DANCE COMPANY  
ARTISTIC DIRECTOR & CHOREOGRAPHER

Rafael Bonachela was born in Barcelona where he began his early dance training before moving to London, and in 1992 joined the legendary Rambert Dance Company.

He remained with Rambert as a dancer and Associate Choreographer until 2006 at which time he successfully set up the Bonachela Dance Company (BDC) to concentrate on the rapid rise of his choreographic career. As a choreographer, Rafael has been commissioned to make works for Candoco, George Piper Dances, ITDANSA, Danza Contemporanea de Cuba, Transitions Dance Company and Dance Works Rotterdam amongst others.

In 2008, Rafael premiered his first full length production *360°* for Sydney Dance Company. Less than six months later, he was appointed Artistic Director making headlines around the dance world. His vision for the Company embraces a guiding principle that has seen the repertoire grow with the addition of commissioned dance works from Australian and international guest choreographers. The premiere works are often programmed alongside Rafael's own creations, ensuring diversity for audiences and providing much sought after opportunities for his remarkable ensemble of dancers to be exposed to the work of some of the most in demand choreographers of our time.

Rafael Bonachela's internationally recognised talent has seen him work not only with contemporary dance at the highest level but also with artists from popular culture, such as Kylie Minogue and Tina Turner. Such collaborative efforts reflect the inspiration he finds and utilises from culture today.

Since the premiere of *360°*, Rafael has created several pieces for Sydney Dance Company including *we unfold* (2009), *6 Breaths* (2010), *LANDforms* (2011), *2 One Another* (2012), *Project Rameau* (2012) *Emergence* (2013) and *Les Illuminations* (2013). In addition, he has remounted outstanding repertoire from BDC such as *Soledad* and *Irony of Fate* (2010) and *The Land of Yes & The Land of No* (2011). In April 2013, Kaldor Public Art Projects brought Rafael on board to develop the choreography for artists Jennifer Allora and Guillermo Clazadilla's work *Revolving Door*, which was part of the acclaimed live performance art exhibition *13 Rooms*.



Rafael was named winner of the dance category for The Monthly's 2013 Arts Award and listed as one of *the (sydney)magazine's* Top 100 Most Influential People in 2012 for his efforts to popularise dance since taking on the job of Artistic Director with Sydney Dance Company and as curator of Australia's international festival of contemporary dance, *Spring Dance* at the Sydney Opera House.

Rafael was named winner in the 2012 Dance Australia Critics Survey for the 'Most Outstanding Choreographer' and 'Best New Work' for *2 One Another*. This work won the 'Best Ensemble' Award in the 2012 Green Room Awards and the 2013 Australian Dance Award for 'Outstanding Achievement in Choreography' and 'Outstanding Performance by a Company'.

In February 2013, Rafael was honoured with an Officer's Cross of the Order of Civil Merit by His Majesty the King of Spain.

In 2014, Rafael choreographed *2 in D Minor* which featured in the triple bill *INTERPLAY* alongside Jacopo Godani's *Raw Models* and Gideon Obarzanek's *L'Chaim!*

## INTRODUCING AMY HOLLINGSWORTH

SYDNEY DANCE COMPANY  
DANCE DIRECTOR

Amy Hollingsworth was born in Australia and trained at the Australian Ballet School. After graduating, she joined the Royal New Zealand Ballet soon rising to the rank of Principal Dancer in 1996. In 1997 Amy joined Peter Schaufuss Ballet as a principal dancer. In 2000 she joined Rambert Dance Company. In 2005 Amy won the UK Critic's Circle Dance Award for Most Outstanding Female Artist of 2004.

Amy left Rambert in 2006 to be a founding member of Bonachela Dance Company where she worked until 2009, both performing and working as Assistant Director. In 2010 she was awarded a second Critics' Circle Award, this time for Most Outstanding Female Performance of 2009 for her role in Bonachela's *The Land of Yes & the Land of No*. Then in March that year, Amy took up her role as Dance Director at Sydney Dance Company.

During her dance career Amy performed many leading roles across the classical repertoire. She also created works with choreographers Christopher Bruce, Rafael Bonachela, Mats Ek, Jiri Kylian, Michael Clark, Wayne MacGregor, Hofesh Shechter, Kryztof Pastor, Douglas Wright and Javier de Frutos.

Amy also worked in the commercial industry in Europe, ranging from assistant choreographer for Kylie Minogue's worldwide Kylie Fever Tour, Kylie's 'Love at First Sight' and Primal Scream's 'Miss Lucifer' music videos, to appearing in the feature film *Finding Neverland*. She also produced and starred in a dance film *The Muse* choreographed by Rafael Bonachela. Early in 2010, Amy starred in the short film *Bare Rooms*, a documentary about the portraits of Lucian Freud. *Bare Rooms* was part of a three-month installation in the prestigious Centre Pompidou in Paris.

From 2006-2009 Amy appeared as a principal guest artist with the Hofesh Shechter Dance Company, Michael Clark Company, BalletBoyz and Royal New Zealand Ballet where she performed Juliet in Christopher Hampson's *Romeo and Juliet* to critical acclaim. Then, in early 2009 she danced with Sydney Dance Company for the first time in the world premiere season of Rafael Bonachela's *we unfold*.

During her career, Amy has staged many of Rafael Bonachela's works throughout Europe and has been a guest teacher for many European companies including Rambert Dance Company, Royal New Zealand Ballet, Richard Alston Dance Company, Venezuela National



Contemporary Company, Hofesh Shechter Company, Michael Clark Company and BalletBoyz.

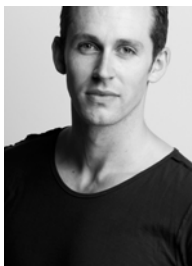
In her role as Dance Director at Sydney Dance Company she has worked with Rafael Bonachela on *we unfold* (2010-2011); *6 Breaths* (2010-2011); *LANDforms* (2011); *The Land of Yes & The Land of No* (2011); *2 One Another* (2012-2013); *Project Rameau* (2012-2013), *Emergence* (2013) and *Les Illuminations* (2013). She also supported guest choreographers Emanuel Gat (*Satisfying Musical Moments*, 2010); Jacopo Godani (*Raw Models*, 2011); Emily Amisano (*yield* for Contemporary Women, 2012); Stephanie Lake (*Dream Lucid* for Contemporary Women, 2012); Larissa McGowan (*Fanatic* for Contemporary Women, 2012 and for *De Novo*, 2013); and Lisa Wilson (*Desire* for Contemporary Women, 2012).

In 2011, Amy received the Australian Dance Award for Outstanding Performance by a Female Dancer for her farewell performances of Rafael Bonachela's *Irony of Fate* at Sydney Theatre.

In early 2014, Amy worked with Rafael Bonachela, Jacopo Godani and Gideon Obarzanek for the triple bill *Interplay*. *Interplay* performed to sellout audiences in Sydney, Canberra and Melbourne.



DANCERS:



Chris Aubrey



Juliette Barton



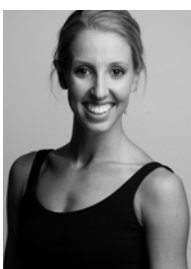
Thomas Bradley



Chen Wen



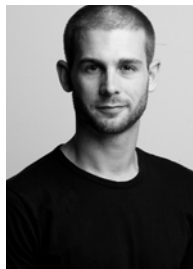
Andrew Crawford



Holly Doyle



Janessa Dufty



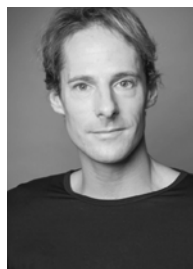
Cass Mortimer Eipper



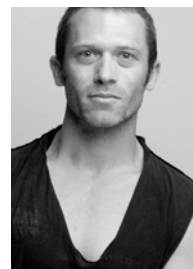
Fiona Jopp



Bernhard Knauer



Paul Knobloch



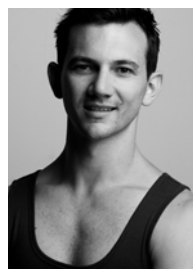
David Mack



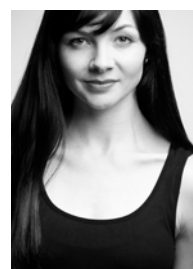
Alana Sargent



Jesse Scales



Todd Sutherland



Jessica Thompson



Charmene Yap

## BACKGROUND ON RAFAEL BONACHELA'S CREATIVE PROCESS:

The choreographic tasks that will be taught in the Choreographic Workshop come from the making of four Sydney Dance Company works choreographed by Rafael Bonachela: *2 One Another*, *Project Rameau*, *Emergence* and *2 in D Minor*. One way that Bonachela generates new movement material as part of his creative process is by devising tasks for the Company dancers to undertake. As the choreographer, Bonachela then shapes, edits and refines the movement that comes from these tasks to create the new dance work.

The following is background information on the creative process of the three works that the Choreographic Workshop draws upon.

### ***2 One Another***

World premiere season March 2012, Sydney

In thinking about what makes his work distinct, Rafael Bonachela believes the essence is that it's about people, about human emotion and behaviour. He is fascinated by the interaction between dancers which can be seen in the intricate and breathtaking duets that he choreographs.

*2 One Another* takes the idea of interaction, and relating to one another, a step further. From the moment we enter this world we are shaped by our experiences, our interactions and our relationships with the people we meet. In the making of *2 One Another*, Bonachela's inspiration came directly from within the studio; from the dancers and from the output of his collaborators. It is a personal work for everyone involved, intimately revealing personalities and qualities of the individual.

Bonachela used text as part of the creative process by collaborating with a poet, Samuel Webster. Webster's direction in the early part of the creative development was to write instinctively and with immediacy to what he was observing in the studio. His poetic phrases were used as a stimulus for structuring some sections of *2 One Another* and to generate movement material. Some of this poetry can also be heard in the soundtrack.





## ***Project Rameau***

World premiere season October 2012, Sydney

Project Rameau is an exploration of, and response to, the intricacies of the music of Jean-Philippe Rameau. To bring this baroque music into the 21st century, Rafael Bonachela found ways to respond to the music with abstract movement as opposed to movement of the baroque style or a narrative from this period. His choreographic decisions were shaped by the dynamics, texture, duration, formality and nuances of the structure of the music.

Jean-Philippe Rameau also became well-known as a music theorist producing very technical, almost mathematical, compositions. Bonachela recognises this complexity in his choreography through the challenging choreographic tasks he gave the dancers to generate the movement material. Throughout the creative process he set very strict rules and boundaries for himself and the dancers to produce intricate, precise and complex movement and coordination.



## ***Emergence***

World premiere season March 2013, Sydney

The term emergence can take context in such areas as science, religion, art, architecture and design. For Bonachela, the following interpretations provided him with a rich source from which to create movement:

Emergence can mean to 'come out from hiding' or 'come into view'. This idea is particularly evident in the trio in the beginning of the piece where a female dancer is being revealed.

A scientific and more complex meaning of emergence is when the 'combination of two or more elements creates or produces something that could not be predicted'. This idea of unexpectedness was used throughout the creative process. Within the choreography, Bonachela experimented with combining different elements such as putting two different phrases together, two different dancers together, or placing dancers in a giant cube strung with elastic, to see what came of it.

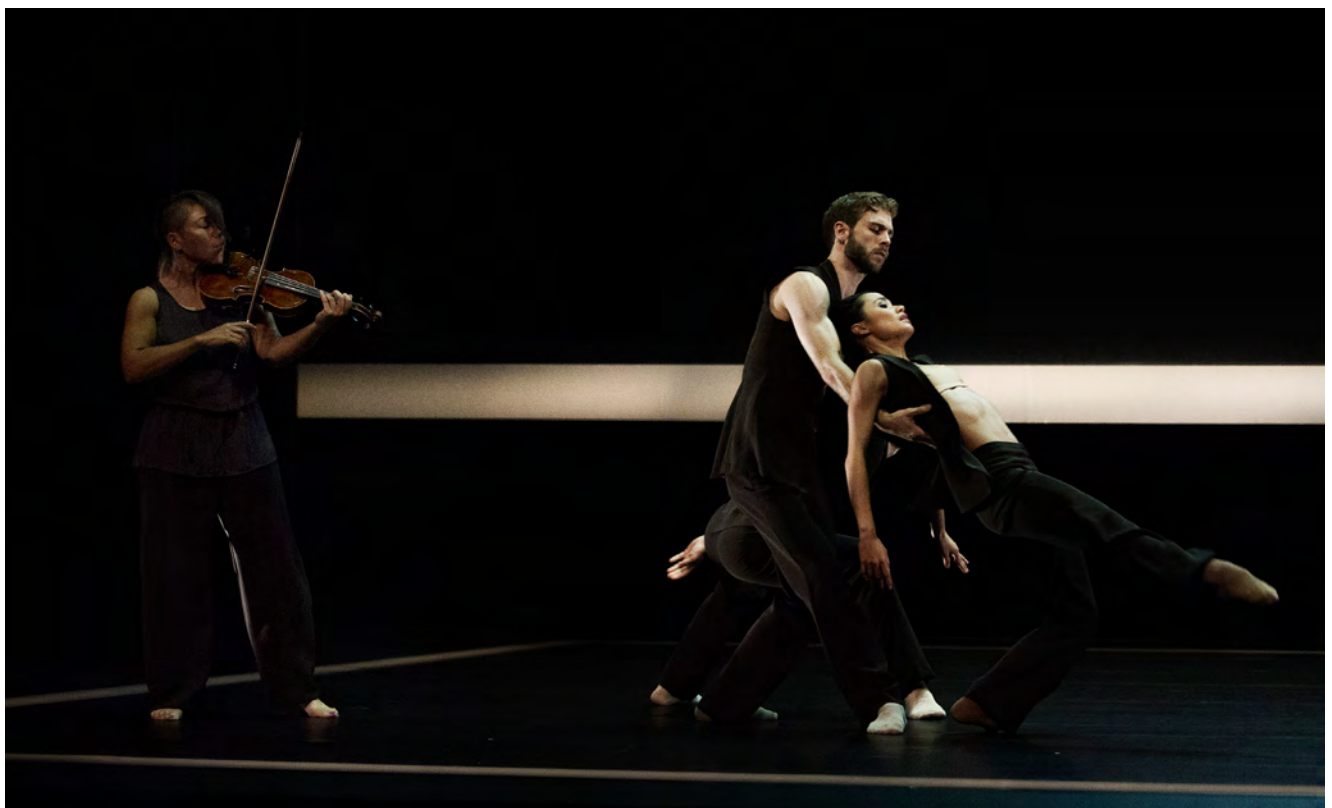


## ***2 in D Minor***

World premiere season March 2014, Sydney

The impetus for this work was the beautiful music from which the work takes its name, Partita No.2 in D minor by Johan Sebastian Bach. Bach created a score of complexity and detail and balanced it with the simplicity of a solo instrument. Rafael first committed to the music and immersed himself completely and gradually choreography came from it. Rafael was interested to work with smaller groups and solos. He also wanted the violinist, Veronique Serret, on stage and in balance to the dancers - a call and response that has an immediacy of proximity - a conversation between the music and the movement, the violinist and the dancers.

The piece was created in a very direct way; Rafael worked with individual dancers one at a time rather than with the group as a whole. That process meant that individual sections have a relationship to specific dancers.





## WORKSHOP DESCRIPTIONS:

### WORKSHOP FOCUS: SOLOS

Once you have a concept for your composition, how do you then generate movement? Is there a visual image that you could use in relation to your concept that may be able to trigger movement ideas?

In *Project Rameau* a process was used where in the dancers drew images after listening to a composition by Jean-Philippe Rameau. They were encouraged to creatively respond to the music through a drawing, diagram or map that was then given to another dancer from which to create movement. This process helped to generate abstract movement that wasn't associated with the specific historical era in which the music was created.

In *2 in D Minor*, Rafael used a variety of different stimuli as a starting point to generate movement. Each Dancer responded to their own personal stimulus in a variety of different ways. The movements were devised through a series of tasks that drew on moments from their recent personal experiences - a photographic exhibition, an impression of a child painting with complete concentration, a partly read book. These everyday experiences were transformed into detailed movement, a small part of a bigger picture, like all of life's minutiae. A little glimpse, an emotional response and small memories, decontextualised and positioned next to one another and observed by others.

To get started, here are some examples of the possible ways to respond to an abstract image through movement:

- Emotive response – how does the image make you feel?
- Triggers an idea, memory or association – does the stimulus remind you of something, someone or somewhere?
- Image - does your mind conjure up an image of something? Lines, shapes and/or colours that might direct the flow or quality of movement, the speed of movement, the shape of the body or a floor pattern in space?



*\* YOUR WORKSHOP LEADER WILL SELECT ONE OF THE FOLLOWING TWO DUO TASKS*

## WORKSHOP DESCRIPTIONS:

### WORKSHOP FOCUS: DUOS & GROUPS

#### Duo – Task from 2 in D Minor

This task draws on solo material already created (use the phrase you developed in session 1). In pairs, the idea is to create a duo from a solo - partner A performs their solo, while partner B finds a way to incorporate themselves into the movement. Think about all the different ways you can do this: Copy exactly what your partner does.

- Choose movement that completely contrasts your partner.
- Create movement that is complementary to your partner's.
- Mirror your partner exactly.
- Perform the same upper body movement as your partner while performing different movement with your lower body, or vice versa.
- Connect to the shapes your partner moves in and out of.
- Take bits of movement and manipulate them in relation to the elements of dance.

Partner A's sequence does not need to remain exactly in its original form - it may be changed slightly from the interaction with partner B. Think also about how you can apply different aspects of the element of dance to create interest:

- Time - accents, tempo, stillness (from one partner or both).
- Space - level, shape, direction, floor pattern.
- Dynamics - movement quality.

You might also like to think about what you might be trying to communicate in your duo. Are you and your partner fighting? Competing? Looking after each other? Is one person superior/inferior? How has your application of the above affected this?



## WORKSHOP DESCRIPTIONS:

### WORKSHOP FOCUS: DUOS & GROUPS

#### Duo – Communication Task from *2 One Another*

This task is based on action and response and relies on instinctively responding to your partner. Think about a conversation between two people which goes forward and back as it progresses and how the response is always triggered by what was said before.

In pairs, the first dancer does an impulsive action which the second dancer then responds to instinctively. Try not to think about your action too much but as a guide you may like to consider relating or reacting to:

- the dynamic of the action (strong, soft, sharp, fluid).
- the speed, rhythm or timing of the action.
- where in space the action happened.
- which body parts were used.

Repeat the action and response process to build a phrase of at least six movements each.

Play with the length of your response to your partner as in a conversation. Are you communicating just one word or a sentence? Also play with the pauses between the action and response.

Write down one word to describe each action that you do this will help you remember the impulse behind it. Once you have created a phrase with your partner compare your words to share what each of you were thinking within the silent conversation.





## WORKSHOP DESCRIPTIONS:

### WORKSHOP 2: DUOS & GROUPS

#### Group – Travelling movement phrase from *Emergence*

Create a walking pattern that crosses the space with your group of six dancers. Each dancer should find an individual pathway that crosses, separates from and merges with the rest of the group.

Individually take your own movement phrase and explore ways to shift this material so that it can now travel as you move along your pathway. Think about how to manipulate the original movement so that the whole body moves across the space, as opposed to simply walking with the arm movements added on top.

Once all dancer travelling phrases are established, find moments of connection between the dancers. This doesn't only mean physical contact. Other examples of the connections that could be made include: using eye focus, the timing or speed of the dancers' movements as they encounter each other, repetition of a movement, mirrored or complementary movements between the dancers.



## IDEAS FOR FURTHER CHOREOGRAPHIC DEVELOPMENT:

Rafael Bonachela's intricate and complex choreography evolves from the layering of movement ideas. Once you have created a base movement phrase, use one or more of the following ideas to further develop your phrase:

### 1. Lower and upper body movement phrases:

- Use your solo phrase to create an upper body movement phrase.
- Your partner takes just the lower body of their original phrase.
- Together create a new phrase incorporating the arms from one phrase and legs from another phrase. This creates tricky coordination with new movement pathways for you to explore.

### 2. Disruptions or restrictions in the space:

Create a disruption to the space in your studio/classroom by adding some form of obstacle into the space. This could include masking tape on the floor, string tied up across the space, objects placed within the space or objects hanging from the ceiling (if that's possible!).

Create your movement phrase in this new space allowing the obstacles or disruptions to direct your movements. Or perform a phrase you already know in the new space and allow the obstacles to impact on how you perform the phrase. Remember to keep safe dance practices in mind when moving in or around obstacles.

Take away the disruptions / obstacles and perform your phrase in an open space keeping all the intricacies and qualities of the new phrase.

### 3. Turn a solo into a duet:

- In pairs, use a solo phrase that both dancers know for this task.
- Both dancers start at different points in the movement phrase. Explore how to shift the original movements so that you can find ways to connect with your partner to create a duet.



## SUGGESTIONS FOR DISCUSSION:

### Abstract and Narrative Dance

Rafael Bonachela's choreography is abstract even though it comes from a personal place for him, the dancers and his creative collaborators. *'I think my work is becoming more and more about what it is to be human. It's abstract but it has a lot of emotion. What I'm trying to do is make you feel something. But how you read it, that really is up to you.'* Rafael Bonachela

There is a concept but no narrative to his work so the interpretation is left open to the audience. As a choreographer, Bonachela is particularly interested in spatial and structural patterns so some of the decisions he makes are based purely on an exploration of pattern.

- What are your definitions of abstract dance and narrative dance?
- Find examples of choreographers and their dance works which are abstract. Compare and contrast two examples.
- Find examples of choreographers and their dance works which are narrative. Compare and contrast two examples.
- How could you adapt the tasks you have learnt in the Choreographic Workshop if you were choreographing a narrative dance work?

