

PERTH FESTIVAL

15 February – 14 March

WORLD PREMIERE

FEMINISM HAS NO BORDERS

STEAMWORKS ARTS



Image: Yilin Kong - Emma Fishwick, Melbourne lock down 2020, screen shot.

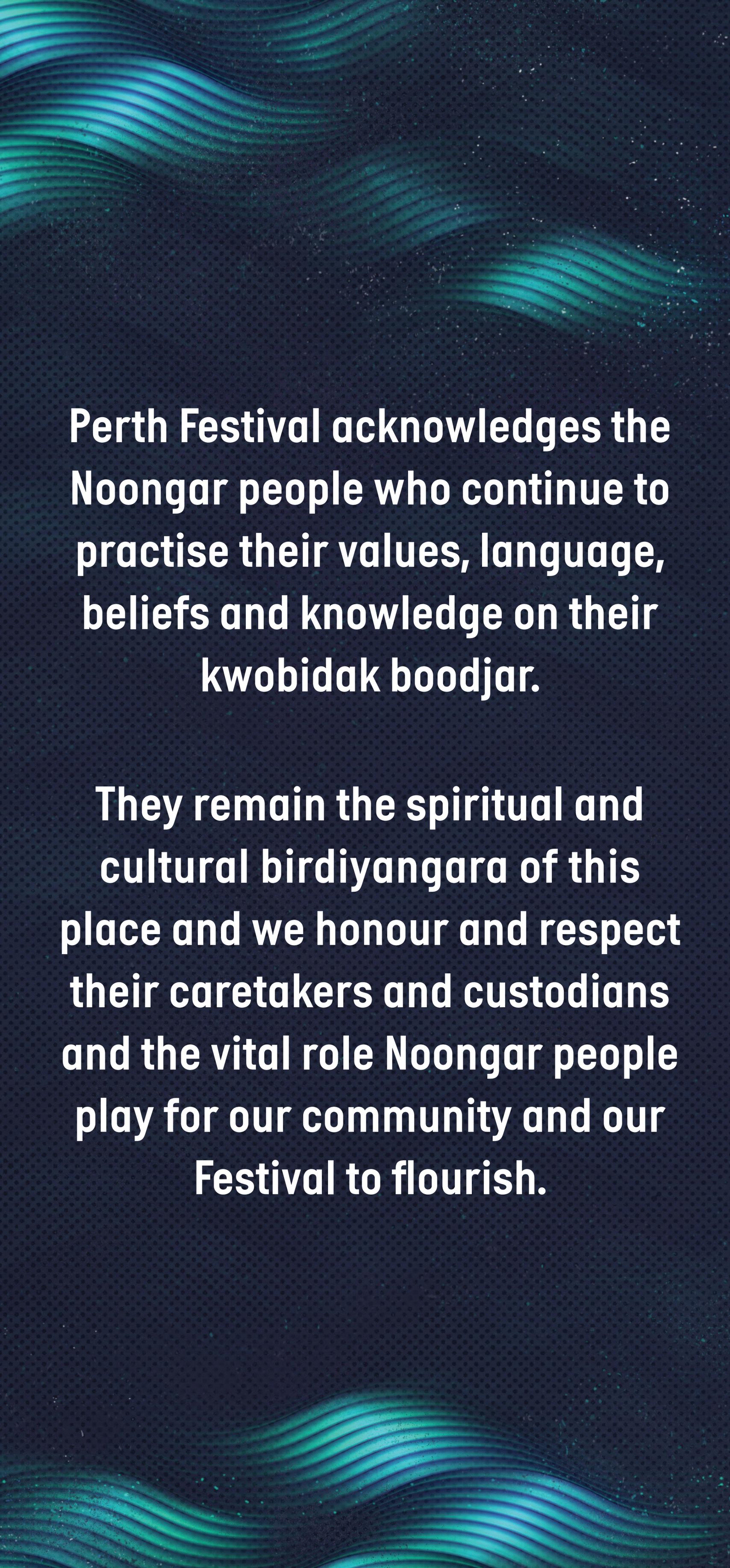
2021

Founder



Principal Partner



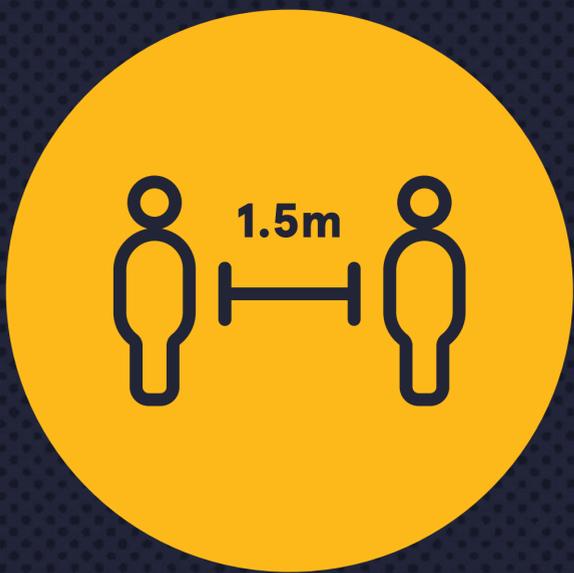


Perth Festival acknowledges the Noongar people who continue to practise their values, language, beliefs and knowledge on their kwobidak boodjar.

They remain the spiritual and cultural birdiyangara of this place and we honour and respect their caretakers and custodians and the vital role Noongar people play for our community and our Festival to flourish.

PERTH FESTIVAL

Stay COVID-19 safe



Physical distancing



Wash your hands



Stay home if you are sick



Register your attendance

For latest health advice visit healthywa.wa.gov.au/coronavirus

WORLD PREMIERE

FEMINISM HAS NO BORDERS

STEAMWORKS ARTS

YANDILUP / NORTHBRIDGE

THE BLUE ROOM THEATRE

M	T	W	T	F	S	S
FEBRUARY				5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

Tue – Sat 5pm – 10pm

Film shown on continuous loop

Duration 20mins



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This project is a personal project, an outreach, an offering. The conversation, the words and their accompanying videos represent creative partnership and friendship. Each artist seeking to support the other, connect with each other and intimately share something of themselves. It has been a wonderful gift to work with these remarkable women in a time of isolation, distancing and solo practice. We look forward to when we can meet face to face and create work together once again.

SALLY RICHARDSON

STEAMWORKS ARTS

CREDITS

Commissioned & Produced by
Steamworks Arts

Concept & Direction Sally Richardson
(Australia/Perth)

With Editor Emma Fishwick
(Australia/Perth)

Choreographers/Performers Working in Partnership

Daisy Sanders (Australia/Perth) & Aki
Iwamoto (Japan/Brussels)

Sam Chester (Australia/Perth) & Isabel
Sanchez (Spain/Madrid)

Keren Rosenberg (The Netherlands/
Amsterdam) & Natalie Allen (Australia/
Perth)

Yilin Kong (Australia/Melbourne) & Hsiao
Tzu-Tien (Taiwan/Taipei)

Consultant Dramaturg Pilar Mata
Dupont (The Netherlands/Amsterdam)

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ABOUT THE PROJECT

Feminism Has No Borders is a meditative and mesmerising series of intimate short films that sees local and international dance artists partner up in a virtual choreographic collaboration.

Created as solos by four pairs of female choreographers in different locations and brought together into duos by Emma Fishwick and Sally Richardson, these films are gentle yet powerful explorations of feminism and landscape.

When you're not able to travel across the country, let alone around the world, and when you can't be in a studio creating work face to face with your colleagues, international collaboration is still possible. Meeting via ZOOM, this low-fi series has been created by artists in their own spaces, in different cities around the world, as a collective conversation exploring place, ways of creating and ways of being.



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DAISY SANDERS & AKI IWAMOTO

This is a vignette of our friendship, capturing fragments. We are sensing for truth, in ourselves and each other, as we try to understand each other across language, attempt to dance together across distance. Our project is inspired by the inherent power of landscape and weather, forces that we have experienced together many times. Collaborating from afar, and at times in isolation, we reach into ourselves and into the beauty of the vastly different lands we find ourselves in. Something about water connects us. This same element always shifting and flowing across the planet, flexible but powerful, cyclical. The water, the weather and the kindling of our faraway friendship via this film brings great curiosity and comfort.

Composition Voices of Aki Iwamoto, Daisy Sanders & Sam (dog vocals)

Sound recordings Emma Fishwick

Poetic text written by Daisy Sanders

Translated by Aki Iwamoto

Filmed by Julien Rippinger, Haruko Iwamoto, Lisa Nakaora, Aki Iwamoto, Daisy Sanders

DAISY

Aki is patient, playful, a fellow old soul. She can hold my pain with kindness and clarity. We became family to one another when we were both far away from home. I remember how Aki grasped my arm with delight when I first spoke in her language. I close my eyes and can also recall us looping and swimming in circles together, creating a whirlpool – we laugh, stumbling and eager in the water, in wanting to know one another. Our conversation curls in Japanese (she guides and encourages, translates a silly song) and English (I help here and there with amusing or strange words, cultural misunderstandings). Aki says ‘you feel like a sister’. One time, we stood on the edge of Ireland together: I can still feel the sudden wind, fast passing rain, the intense charge in the air as a herd of cows ran madly ... then suddenly total stillness, a rainbow. Wild! Together we have stretched our

arms toward the edge of the universe, whirling and hooting uncontrollably. One 38-degree sunset we sat in buckets of water, side-by-side, four feet in the West Australian sand. This is a friendship of joy and deep listening, of the elements, poetry and unspoken knowing. I love dancing with Aki. I suspect we'll be friends for a very long time.

AKI

My motivation for this project came from the opportunity to work with my friend Daisy Sanders. Together, we got the chance to delve into a unique visual language. We met for the first time during summer of 2019 in the humid airs of Kerry, Ireland. The second time we met in Perth, Australia, where Daisy lives. There, the sun spoke for itself. Both places had in common a very strong presence of nature. Surrounded by the sea, mountains, cliffs, rain, heat, sun and drought we found our common (play)ground. In contact with these elements, we discover together the natural beauty of our small fragile minds and our strong and sometimes unreliable bodies. Daisy is an important person for me, able to cherish, enjoy and encourage each of us.



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SAM CHESTER & ISABEL SANCHEZ

THE SLOW DANCE OF WALKING

Two women –
same, same but different
in the slow dance of walking
we are dancing,
they say,
for no matter how you got here,
you are here now,
with me with you.

Composition Where Silence Is Non-existent by A Himitsu

Sound recordings Emma Fishwick

Filmed by Sam Chester, Rhys Morris, Isabel Sanchez

Dedicated to Mary Overlie

SAM & ISA

Sam and Isa met in the summer of 2018 at a Workshop in London. It was one of Mary Overlie's (originator of The Six Viewpoints Theory and Practice) last workshops before she passed away in June 2019.

Our piece is about a celebration of the power of art and nature to connect and get closer to the elemental fundamentals of what surrounds us. Our project is based on the simplicity of walking as a form of dance. And through a process of deconstruction, we have been able to discover what lies beneath our landscapes, the ones around us and the ones inside us.

Presence and emotion flourish through stillness, movement finds its inspirations in the sole experience of standing in the space. It's a dance of awareness and with it the magical materials of the theatre/life, space, shape, time, emotion, movement, logic reveal itself in such a way that it's the work that performs us.

Two summers ago, after a solo presentation by Isa, Sam wrote that same sentence on a board ('The work

performs you'). The sentence described The Viewpoints approach to art so accurately and also our collaboration, moving us to London to find each other, and, in a way, each of us got written by the other.

This work and collaboration are the story of passion and beliefs as female artists searching for purity and transformation. One day we found ourselves walking together back from training and sometime later, The Small Dance of Walking had a particle from which this work was born.



KEREN ROSENBERG & NATALIE ALLEN

CHARGED WHISPER

The video work created by Natalie and Keren emerges from the soulful and physical bond they share. Since 2015 Natalie and Keren have met in different countries across the globe during meaningful, transformative milestones in their own personal lives. The bond they have as women and performing artists emerges from their wish to unapologetically take space as the powerful being that they are, embracing the hybrid presence of the masculine and feminine from inside. A soft vulnerable heart and soaring fist. Women with present sexual and sensual presence, which calls for boundless raw embodiment. They are here on to charge and be charged, to vibrate and pulsate. Conversing with their bodies and the forces of nature, calling for their forces to unite and unravel the wild savage woman that murmurs loudly under their skins.

Composition & Music *Monoica* by
Crossing Avenues (Andrea & Andrea)

Filmed by Hayley Allen & Nik Rajšek

KEREN

My intention to join this venture emerges from the soulful and physical bond I share with Natalie. Since 2015 we have met in different countries across the globe during meaningful, transformative milestones in our personal lives and artistic journeys. I feel that Natalie and myself have developed an energetic and spiritual supportive space for each other as embodied women and driven performing artists. We encourage one another to unapologetically unveil our soft vulnerable heart and our soaring fleshy fist, our beauty and our wildness. To me Nat is a true kindred spirit. Even though thousands of miles separate us, we are always connected, she is my soul sista.

NATALIE

I met Keren in Amsterdam in 2015 attending her workshop. As soon as we started moving, I couldn't believe my eyes. It was like I had teleported into her body, that her and I were the same soul in two different expressions. Two different bodies, heritage and life experiences but a deep connection that was timeless, knowing and like meeting an ancient dear friend once again. Over the past five years our friendship has deepened, bloomed, and we are totally soul sisters. She is a constant inspiration to me as an artist, human and soul. Thus it was a no brainer that I would create, collaborate and enrich our relationship with each other on this project.



YILIN KONG & HSIAO-TZU TIEN

This short collaboration is looking at how through different cultures and distance we still share similarities within our traditions and practices, as well as similarities in our aesthetic and form. We share a softness that can be translated into power and strength, as well as a vulnerability in our physicality and performance. We are playing with the idea that our lives and selves can be interchangeable, that we can be seen as almost sisters living parallel lives in different parts of the world. Through the lens of film, we encourage the viewer to read us as one while we share our similar lineages through a crossing of cultures in different spaces.

Composition *Little Earth* by Loren Connors

Sound recordings Emma Fishwick

Filmed by Hsiao-Tzu Tien & Yilin Kong

YILIN

I first met Hsiao-Tzu in 2016 when we were brought together while working for Sally on the start of her most recent work, *Gui Shu*. We were catapulted into a close and dear friendship through sharing language, cultural experiences and time in each other's hometowns. Even though that was only a short period I felt immediately connected through our shared movement in the studio and stories at home. We have been physically reunited only twice since that meeting and both those times the reunion felt like childhood friends reconnecting after ages apart. There is a deep sense of comfort and home whenever we're together, almost as if we were sisters. Funnily enough we would often mistake one another for each other, watching back videos and looking at photos. We found a lot of intrigue and joy in realising there was so much physical similarity between us even though we've grown up so far apart and stemmed from different lineages, and felt it fitting to portray that over film. Creating this work with Hsiao-Tzu was another perfect way for us to reconnect. At a time where it

felt as if all I wanted to do was connect with everyone but at the same time felt completely overwhelmed at the idea being trapped in lockdown, I feel completely grateful for this project and onscreen reunion with Hsiao-Tzu.

HSIAO-TZU

Yilin and I knew each other in 2016 in Sally's work. Since the first time we met, we were so connected, just like sisters. No matter how far between us.

I thought 2020 for everyone is a tough year. We couldn't live as usually as before. We were locked down by physical distance to mental distance, but we did really miss people and the freedom of moving. This work for me is reacting to the situation of 2020. We are all like an isolated island and at the same moment we are seeking something or someone to get close to.

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NATALIE ALLEN

Natalie is an award-winning dancer with an extensive professional career, who has collaborated and performed work by leading choreographers from Australia and around the world. Some of her favourite works to perform have been from Rafael Bonachela, Adam Linder, Emanuel Gat, Jacopo Godani, Larrisa McGowan, Alexander Ekman, Gary Stewart, Gwyn Emberton, William Forysthe, Samantha Chester and Richard Cilli. Since 2013 Natalie's choreographic work has been presented locally, nationally and internationally. Last year, she went to Komunitas Salihara, Jakarta, for a STRUT Dance International SEED residency. *Climacteric* a site-specific solo work originally made In Situ 2017, was presented at Contact M1 Festival 2019, Singapore. *A Night Out!* a community show reinventing social dance, created in 2017, toured regional WA in 2019. Natalie performed in Maxine Doyle's *Sunset* for Perth Festival 2019 and joined the cast of Punchdrunk's *Sleep No More* in Shanghai. More recently she choreographed a solo for SLIDE Dance Theatre's new show *Beam Me Up, Kate* and is choreographed on LINK dance company for their 2020 November season. In 2021 she will premiere dance solo *JULIA*, a co-creation with Sally Richardson for Steamworks Arts.

SAM CHESTER

Sam is a theatre maker, movement director, performer and educator from Sydney. A NIDA graduate, she has trained with The SITI Company and Mary Overlie and in 2013 she was awarded a Churchill Fellowship travelling to Spain, France, UK and Belgium. She was the Associate Artist for choreographic centre Critical Path, co-founder of creative space Queen Street Studio and founder of independent dance space ReadyMade Works. She has worked with STC, Belvoir, Griffin Theatre, Darlinghurst Theatre, Monkey BAA, NIDA, RCS, Link Dance Company, The Last Great Hunt and most recently Barking Gecko Theatre. She was head of movement at the Actors Centre (2009 – 15) and is currently a full-time Lecturer in Movement and Performance at WAAPA. Some of her recent works include *Safety in Numbers* (2014), *The Astronaut* (2016) and *HIRO: the man who sailed his house* (2018)

岩本 亜樹

AKI IWAMOTO

Aki has been dancing since she was 16 years old. After a nine-year practice in the martial arts Kendo and a prize-winning cheerleading experience, she continued a dance education in Tokyo where she graduated from the Japan Women's College of Physical Education in March 2015. While she was a student in Tokyo she also took lessons from Takiko Iwabuchi and Saburo Teshigawara. She graduated from Royal Conservatory Antwerp in June 2018. Currently she works with Maud Le Pladec as a performer in *Twenty-seven Perspectives* and with Michael Keegan-Dolan as a performer in *MÁM*. At present she's also a member of the dance collective The Backyard, performing *It's Gonna Be Horse*.

YILIN KONG

Yilin is a Perth-based independent artist who graduated from WAAPA. Upon graduating she performed with Buzz Dance Theatre, OCHRE Contemporary Dance Company and was awarded the WA Dance Award for emerging artist. Since then she has also performed with Shaun Parker and Company, the WA Opera and in theatre works with Barking Gecko Theatre and Renegade Productions. Independently she has worked and performed with multiple local and international artists. Yilin also has a keen interest in choreography, having created multiple short works through short residencies and on the 2017 and 2015 WAAPA students. In 2017 she was selected to further develop and perform a self-devised solo for the 2018 MoveMe festival and is currently in development for new work *Nothing to Something* in collaboration with Michael Smith. A highlight of Yilin's performance career has been being part of the first Australian cast to perform Batsheva's *Decadance* through STRUT Dance. Yilin is currently performing her first season with Co3 in their new work *Archives of Humanity* for Perth Festival 2021.

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KEREN ROSENBERG

Keren is an Amsterdam-based performer, choreographer and the developer of the artistic and physical practice Body-House. With her artistic voice she articulates a physical and social political gaze over the body and the environment it functions in. She creates experiences between nightclub and stage, between rock concert and exhibition hall. Her works have been presented in Sadler's Wells (UK), Dansstationen (SE), Tangente (CAN), KLAP (FR), Dutch Chinese Festival (CN), Reykjavik Dance Festival (IS), Malmo Pride Festival (SE), Moving Futures Festival (NL), Amsterdam Dance Event, Amsterdam Fringe Festival, Dansataliers, Korzo Theater (NL), Museum of Modern Art Dublin (IE), as well as in venues and theatres in Mexico, Israel, Sweden, The Netherlands, Ireland, Italy, Ethiopia and Australia. Keren was invited in 2011 by Ohad Naharin to study the Gaga movement language and become a certified teacher, since then she has been invited to teach Gaga and her own, physical and artistic practice Body-House, in professional institutions, dance companies and festivals across Holland, Europe, Asia, US, South America, Canada, Africa and Australia. Keren is artist in residence at the production house Dansmakers Amsterdam, supported by the Nieuwe Makersregeling, Dutch Performing Arts Fund.

ISABEL SANCHEZ

Isabel is a performer, a weird mix between dance and theatre or theatre and dance. She really does not understand a division between them and that's very much part of her perspective and behaviour. Her work is very much influenced by Mary Overlie's *The Six Viewpoints* and also by Mary's personality and genuine thinking. She finds herself naturally close to this way of questioning 'the theatre'. She teaches this work with love, admiration, care and gratitude, in both university and private laboratory spaces. Isabel holds a BA in Drama Studies with 1st Class Honors, by the University of Kent (England). She has been a member of SITI Conservatory, by SITI Company, USA, with whom she trained and devised work for over ten years. She was a member of the experimental theatre company Sister Sylvester (NYC, USA). She also holds several Spanish acting awards for her work as a freelance actor in the past. Isabel now divides her time between teaching and creating her own experiments and pieces, two things she really, really loves.

DAISY SANDERS

Daisy is a Perth-based independent artist, a graduate of WAAPA (2013 BA Dance, 2017 First Class Honours) and a proud company member of Sensorium Theatre. She creates, performs and produces immersive choreographic works (*Status Room* 2014, *PACES* 2015, *Choice Velocity* 2016, *A Resting Mess* 2017 – 20) and is a rigorous, playful artist working across a variety of cities and contexts. Daisy has a passion for arts advocacy and accessibility; as co-founder of FLOCK she facilitates caring communities of practice for artists of all disciplines. Daisy's lived experience of illness (endometriosis and chronic fatigue syndrome 2015 – 19) enabled her to generate an enduring research approach that explores sustainability in bodily and social ecologies via a somatic focus on cycles of rest, activity and waste. Daisy has worked with Geoff Sobelle (USA), Teac Damsa (Ireland), Routa Company (Finland), Jo Pollitt, Joshua Pether & Company Upstairs (WA), Alexandra Harrison and KAGE (Vic). She was a 2019 Australia Council Career Development artist, a 2017 Culture and The Arts WA Fellow and the 2009 Young Canberra Citizen of the Year.

HSIAO TZU-TIEN

Hsiao is a freelance choreographer, dancer and performer who graduated from Department of Dance, National Taiwan University of Arts. Regarding choreography as the chisel of life, Hsiao attempts to cut away the contradictions and labels that hinder self-exploration, and uncover powerful emotions deposited in the body. Recently she has started to focus more on social phenomenon and gender issues. In 2016 she was selected by the Ministry of Culture of Taiwan for the artist residency program in Paris. Her work *The Hole* was nominated for Taishin Arts Award in 2015. Her works have been premiered in Taipei Arts Festival, Dance Massive (Melbourne), America Dance Festival, among others. *The Hole* and *Stem* have been presented respectively in Avignon Off, Shenzhen Contemporary Theatre Biennale and Dance Bridges Festival (Kolkata). She has also collaborated with numerous choreographers and companies, such as Century Contemporary Dance Company, Shu-Yi & Dancers, Mikuni Yanaihara (Japan) and Sally Richardson (Australia). Her choreography pieces include *Lucid Dream* (2019), *In the elapsed time* (2019), *The Hole* (2015), *Blank* (2015), *They Dig a Hole under the Eyes* (2014), *Traveler* (2012), and *Stem* (2011).

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CREATIVE TEAM

EMMA FISHWICK

Video Editor, Production & Sound Recordings

Emma is a Perth-based artist who lives and works on the land of the Whadjuk people of the Noongar Nation. Emma is an artist whose work takes numerous forms and questions whether dance can achieve the often-complex connections between the human and non-human, challenging her understandings of the form through incorporating multiple mediums/practices. Some of these mediums are movement, drawn and photographic image, film, scenography and scholarship. This perspective on making has leant itself to a practice intimately entwined with research, process, sustainability and adaptability. Graduating from WAAPA Honours (Dance) program LINK in 2010 she has since engaged in multiple projects in Perth, Sydney, Tasmania, Berlin, Bilbao, Next Wave (2016) and Dance Massive (2017) in Melbourne. In 2018 Emma was an Associate Artist with Co3 Australia focusing on production management and videography. In 2019 Emma competed a Master of Arts (Choreography) at WAAPA, joined the STRUT Dance Board, lectured in multimedia and dance history at WAAPA and choreographed for the International Young Choreographers Project in Taiwan. Her latest work *Slow Burn, Together* premieres at Perth Festival 2021.

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PILAR MARA DUPONT

Consultant Dramaturg

Pilar is an artist of Argentinean descent living and working between Rotterdam and Perth. Her practice encompasses video, photography and performance. She has shown her work in spaces such as Secession, Vienna; Art Gallery of New South Wales, Sydney; Taipei Fine Arts Museum, Taipei, Württem, Kunstverein, Stuttgart; TENT, Rotterdam; Seoul Museum of Art, Seoul; The Wexner Center for the Arts, Columbus, USA and Pori Art Museum, Pori, Finland. In 2015, she won the Plymouth Contemporary Open, UK and a residency prize at the 19th Contemporary Art Festival Sesc_Videobrasil in São Paulo, Brazil.

SALLY RICHARDSON

Concept & Producer (Steamworks Arts)

Sally is an award-winning writer, director and creative producer. She has worked for companies and organisations including Black Swan State Theatre Company, Perth Theatre Company, Deckchair Theatre, Spare Parts Puppet Theatre, The Flying Fruitfly Circus, Malthouse Theatre, Company Belvoir, NICA, NAISDA, WAAPA, CIRCA and ABC Radio. Productions of her work have been awarded Helpmann, Green Room, Blue Room, Ausdance WA Awards, Dance Australia Critics choice and have been presented at major arts festivals nationally (Sydney, Perth and Melbourne) and internationally including at Shanghai International Arts Festival and Beijing Dance Festival. She has created works across multiple platforms in Australia and overseas. She is a past recipient of an Australia Council Dramaturgy Fellowship and a Creative Arts Fellowship (WA) and she graduated from the Australia Council Arts Leaders program in 2019 – 20. She is currently Artistic Director of Steamworks Arts and co-director of MAXIMA Circus.

Sally's dance and theatre works include award winning *The Drover's Wives*, *Standing Bird*, *Standing Bird 2* and *GUI SHU (Belong)*. She has directed and produced dance films including *The Drover's Wives*, *Standing Bird 1 & 2*, *VAKA and Eliza*, *Belong* and *JHH* exhibiting films nationally and internationally. Recent works include *Trigger Warning* (PLWA/ PICA), *FEARLESS & CATCH!* (MAXIMA Circus), *Flesh & Bones* for Micromove & Kiss Club, and *MEDEA* for Black Swan State Theatre Company. She developed *#thatwomanjulia* with Natalie Allen for Strut's *Shortcuts* then *NEXT* for *Move Me Festival* in 2018 and will premiere dance theatre solo work *JULIA* in 2021 at State Theatre Centre of WA.

STEAMWORKS ARTS

Steamworks Arts create and produce intelligent, passionate and visceral works in collaboration with multi-disciplined artists including designers, choreographers, performers, writers, composers and filmmakers. The result is challenging and relevant works that combine contemporary ideas with a powerful theatricality. Since 2000 the company's productions have garnered critical acclaim, touring regionally, nationally and internationally.

Steamworks Arts actively seek to break down the boundaries between different art forms, exploring and developing new languages in the creation of original works.

The company aims to shape an arts culture that is environmentally sustainable, reflecting and engaging with our changing society and the world in which we live. They are committed to collaborations with both emerging and established artists and companies, while actively championing the voice, presence, creativity and vision of women in the arts.

steamworks.net.au

steamworks arts
INNOVATION

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THANK YOU TO ALL OUR DONORS

We couldn't do it without your amazing support. You can view the full list of our donors online at perthfestival.com.au/support-us

PATRONS

Our Festival Patrons generously lead the way in supporting the artistic development of the Festival through a three-year commitment to give \$50,000 per annum.

CHAIR'S CIRCLE

Our Chair's Circle is a committed network of Donors who, along with our Chair, support the Festival's long-term strategy of growing the WA arts sector for a minimum of three years with a donation of \$20,000 per annum.

FESTIVAL CIRCLE

The Festival Circle giving program provides ongoing support to artistic excellence across all we do. Donations to this fund are a direct investment in enabling us to bring excellence to our community and provide local artists with the opportunity to work alongside the world's greatest thinkers, performers and creatives.

MEDICI

Our Medici Donors make an annual donation towards enabling a specific, ambitious Festival performance each year.

COMMISSIONING FUND

Our Commissioning Fund supports the development of new Festival works over the four-year tenure of our Artistic Director. Donations to this fund enable us to develop and present Festival works that give voice to the people, artists and stories of this place.

CREATIVE LEARNING & ENGAGEMENT

Our Creative Learning & Engagement Fund brings meaningful artistic experiences to young people and our local community to assist their wellbeing, whilst ensuring artistic experiences are accessible for everyone.

LEGACY CIRCLE

Our Legacy Circle recognises bequestors who have left a gift in their will to sustain the future of Perth Festival.

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