

WITH A BULLET : THE ALBUM PROJECT / BIOGRAPHIES

Natalie Cursio is an independent choreographer, primarily creating live performance work but also exploring dance in the context of public space, film, photography and fashion. Her work has been presented in Taipei, Seoul, Busan, Tokyo, Hong Kong, Singapore, Sydney, Canberra, Adelaide and Melbourne. She has received funding/support from The Australia Council, Arts Victoria, The City of Melbourne, The Besen Family Foundation, The Next Wave Festival and Asialink. For full details go to www.natcursio.com and click on biography.

Shannon Bott works as freelance choreographer, performer, and teacher. This year Shannon will create a solo work for Paea Leech for Dancehouse's Spring Season and complete the initial development of a new work with Natalie Cursio. She has most recently performed and co-choreographed *Inert* with performance maker Simon Ellis and 'The Drovers Wives' 2006 Perth International Arts Festival. Shannon has created many performance works including *Racket*, *Nice Mate Nice*, *Hang On* and *The Morning After the Night Before*. She has worked with various artists including, Lucy Guerin, Michael Kantor, Jude Walton, Sally Richardson, Kage Physical Theatre, Co. Loaded and Fieldworks Performance Group.

Simon Ellis' choreographies have included site-specific investigations, videoDance, and conventional black box works. He is currently in the early stages of developing *Crevice* – a solo performance and animation installation scheduled for winter 2007. Previous choreographies include *Full* (2001), *Lying* (2002), *Indelible* (2003), *Sleep. Wake. Dream* (2004), *A Little Dance* (2005), *Portrait* (2006), and *Inert* (2006). As a performer Simon has most recently worked with Bagryana Popov, Tony Yap and Rivergrass Dance Theatre, Deborah Pollard, Jude Walton and Shannon Bott. www.skellis.net.

Phillip Gleeson trained at the Bodenweiser Dance Centre directed by the late Margaret Chapple. His performance career commenced with Darc Swan Dance Company and he has since worked with Danceworks, Brett Daffy, M.D.P.E. (Catherine Barry) and Chapel of Change. He performed with Kage Physical Theatre in *No (Under) Standing Anytime* in 2000 and collaborated with Luke Hockley to create the *Far* part of what is... for the Next Wave Festival. Phillip was awarded a Choreographic Fellowship at The Australian Choreographic Centre in 2001 creating *The Follies of Emptiness*. This work was performed again for the 2003 Bodyworks program at Dancehouse in Melbourne. He has worked extensively with *Strange Fruit* in Australia and overseas as a performer, assistant director and choreographer. He has just choreographed for the company *The Three Belles*, a dance piece for three women. He has most recently worked with Gerard Van Dyck at The Australian Choreographic Centre.

Michelle Heaven graduated from the Victorian College of the Arts with a Bachelor of Dance in 1992 and Masters of Dance Performance in 2001. She has made extensive contributions as a performer and collaborator to both live theatre and film, working nationally and internationally with many prominent Australian choreographers and directors. Michelle also creates her own work within the mediums of dance movement, puppetry and film/video. As an 'Emerging Choreographer' she choreographed the film *Interior*, funded by Ausdance and the Australia Council. *Interior* has been shown nationally and internationally, winning an Inaugural ReelDance award (2000). Michelle is a recipient of The Dame Peggy Van Praagh Choreographic Scholarship and Victorian Green Room Award in the category of 'female dancer'. Recently Michelle choreographed for ChamberMade Opera and is currently developing ideas for her own work, *Disagreeable Object*.

Luke Hockley recently performed in Kate Dneborough's (Kage) new work *Headlock* at the Malthouse in May of 2006. He was a guest teacher on the Kage Sale residency and was rehearsal assistant to Kate Denborough for the Australian Resident Company for the World Expo in Japan, designed by Kage in association with Jack Morton Worldwide. Originally trained as a Gymnast and Acrobat, he now has a B.ED in Dance and Drama (Deakin, Rusden). He has danced for or created works with companies/projects including, the *Bal Moderne* (Melbourne Festival 2003), *Buzz* Dance Theatre, Brett Daffy, *Expressions*, *Dance Works* (AD Helen Herbertson), the National Institute of the Arts in Taipei and Dancehouse. Luke has been a recipient of a Fellowship at the Choreographic Centre Canberra, he also received Arts Victoria funding to develop the score for this work with composer Darrin Verhagen. He was nominated for a Green Room Award, a finalist for the Peggy Van Praagh Choreographic Award and was a recipient of an Australia Council Emerging Artist grant. Luke's work is concerned with revealing the excitement of 'making' dance on stage for the audience to see. His work also explores the relationship between the voice, the body and the text and group dynamics. It is heavily influenced by his background as an acrobat, his training as a contemporary dancer/actor and his exposure to ideokinesis (Pamela Matt, Bali 2004).

Jacob Lehrer has been a professional freelance performer for the last 10 years. He has worked locally, nationally and internationally. As a way of supporting his professional practise he gets up at 4am to work at Vic Market Organics. Jacob is currently looking at his options for the future and is planning a radical shift. He has enjoyed being involved with Natalie Cursio's Album project immensely.

Jo Lloyd has been performing, choreographing and teaching in Melbourne since graduating from the VCA in 1995. She has performed throughout Australia and overseas in works by Shelley Lasica, Dance Works and Chunky Move. She has twice been nominated for a Green Room Award for 'Best Female Dancer'. In 2004 and 2005 Jo worked in Japan with Tokyo company, Nibroll. She created 'Public=Un+Public' as part of the Asialink Japan Dance Exchange, and presented the work in Melbourne this year. Her other works include, 'Hospitalsandairports' (2001), 'Frank' (2002), 'High Maintenance' (2005) and 'Mute' (2005) for Lucy Guerin's, 'Pieces for Small Spaces'. This year she presented, 'Not As Others' for the Adelaide Fringe Festival and the 2006 Next Wave Festival, and 'I Smiled for a full Minute' for Dance Works.

Gerard Van Dyck is a co-founder of Kage Physical Theatre. Among Kage's productions are No (Under) Standing Anytime [2000 Next Wave] and Nowhere Man in the Melbourne Festival 2003 which won the Green Room Award for Concept and Realisation. Kage has presented works in Melbourne, Sydney, Adelaide, Tokyo, Montpellier and Paris and will premiere a new work, headlock, in 2006. Gerard's solo The Collapsible Man premiered in the 2001 Melbourne Fringe Festival winning two awards, it toured throughout regional Victoria and was presented by Playbox in Melbourne International Arts Festival 2003. In 2004 it was chosen to be part of the VCE Theatre studies curriculum and was restaged by Playbox. The Sydney Opera House recently presented it double billed with Back To Back Theatre's Cow. Also in 2004 it was nominated for a Green Room award for Most Innovative Theatre. Gerard began developing a new physical theatre work in 2005 during his Fellowship at the Australian Choreographic Centre. He is currently devising two new works for Kage entitled Momentary Myth, and Flash Paper Dress for presentation in 2006. Gerard has also worked with Polyglot Puppet Theatre, Phillip Adams, Sandra Parker, Brett Daffy, Jim Hughes, Arena Theatre Company, desoxy Theatre, Victorian State Opera and Legs on the Wall.

Matt Delbridge is a designer, educator and performance maker currently based in the School of Communication and Creative Arts at Deakin University. Most recently his lighting design has been featured at the Dae Jeon choreographic festival in Korea and in 2005 he completed a digital performance research tour to Amsterdam, Helsinki, Copenhagen, Paris and London. In conjunction with the 2006 100th anniversary celebrations for Samuel Beckett's birthday, Matt will be presenting "Re-Designing Beckett" at Melbourne University later this year.

Frog [Philip Peck] studied Stage Management at the Victorian College of the Arts and has worked with a variety of companies and choreographers including: Chunky Move, Kage Physical Theatre, Circus Oz, Lucy Guerin Inc., Stompin Youth Dance Co, Ballet Lab, Jo Lloyd, L'Oreal Fashion Festival, and the Melbourne International Arts Festival. For Chunky Move, Frog has stage managed I Want to Dance Better at Parties, the original, national and international seasons of Tense Dave, and Crowds. In 2006, Frog was part of the stage management team for the Commonwealth Games Cultural Festival, he also produced and production managed Miriam and The Monkfish for the Melbourne International Comedy Festival and is currently working with Michael Kantor at Malthouse Theatre in Melbourne.

Cobie Orger keeps herself busy making, videoing, photographing and talking about dance. Her shared interest in screen culture has lead her to work closely on numerous projects with one of Australia's leading dance film makers, Tracie Mitchell. This has encouraged her to showcase her own small screen works both nationally and internationally along with continuing her inquiry into cross disciplinary art practices. Further exploration continues next month in Belgium as she undertakes a 4 week residency at the Cultuurcentrum Burchem.