

Queensland **Ballet**

OB25



Bespoke

31 July – 9 August 2025

Talbot Theatre, Thomas Dixon Centre



Queensland
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Australian Government



From the Artistic Director

Welcoming new choreographic voices into our studios is always a privilege. Each one brings a different way of seeing, of moving, of making. As a company, we thrive on this diversity. It challenges our dancers, expands our vocabulary, and deepens our understanding of what dance can be.

This season, we've had the pleasure of working with three remarkable choreographers: Amelia Waller, Yolande Brown, and Robert Binet. Each of them has brought their own unique creative process and a genuine spirit of collaboration.

Opening the performance is Yolande Brown's *Nhamgan Ngali Nyin, we all see you*, a deeply grounded work shaped by personal and ancestral memory. Yolande's choreographic voice is both subtle and powerful, and her time in the studio has been transformative - not just in what was created, but in how it was created. We are especially grateful to Fred Leone, who worked closely with Yolande as Cultural Consultant, bringing cultural richness, insight, and care for the creative process, and to Leon Rodgers for contributing powerful new music.

The subsequent work, *Curious Beings* by Amelia Waller, is a striking and theatrical creation developed in collaboration with artists from Dead Puppets Society. Amelia's clarity of vision and her fearless approach to form have made this a rewarding and energising process for everyone involved.

We close our performance with *Newborn Giants*, a work by Robert Binet in collaboration with Devon Healey. This evocative piece invites us to move beyond the visual—to feel, imagine, and listen in new, expansive ways. It's been a deeply thoughtful and enriching experience for our dancers, shaped

by Devon's immersive descriptive audio (IDA) and Robert's intuitive process. We are profoundly grateful to composer Max Richter for his generosity in granting us the rare and generous permission to adapt his music for IDA. His composition brings emotional depth and resonance that elevates the entire experience.

To have these works made on our dancers is a rare and powerful thing. It speaks to their range, adaptability, and willingness to dive headfirst into the unknown. New work demands presence and risk. In return, it offers the chance to shape something that didn't exist until they stepped into the studio.

We thank Amelia, Yolande, and Robert for their time, their vision, and their trust.

Looking ahead to *Bespoke 2026*, we're excited to expand the invitation even further. We've opened an Expression of Interest for creatives across various disciplines—choreographers, designers, costumiers, animators, visual artists, composers, and music producers—to pitch their ideas to be considered for next season's *Bespoke* creative team. It calls for bold collaboration, fresh perspectives, and boundary-pushing art-making. We can't wait to see what comes through.



Ivan Gil-Ortega
Artistic Director

Queensland Ballet acknowledges the Traditional Custodians of the land on which we train and perform. Long before we arrived on this land, it played host to the dance expression of our First Nations Peoples. We pay our respects to their Elders, past, present and emerging, and acknowledge the valuable contribution they have made and continue to make to the cultural landscape of this country.

Credits

NHAMGAN NGALI NYIN, WE ALL SEE YOU

Choreographer — Yolande Brown
Cultural Consultant — Fred Leone
Co-Composer — Leon Rodgers
Co-Composer and Musician — Fred Leone
Costume Designer — Zoe Griffiths
Lighting Designer — Glenn Hughes
Digital Projection Design — Angharad Gladding
Sound Designer — Wil Hughes
Guest Artist and Assistant to the Choreographer — Tyrel Dulvarie

CURIOUS BEINGS

Choreographer — Amelia Waller
Music — Matthew Edward Barnes (*Shrine Tooth*),
Geir Bjornar Jenssen (*As Weird As The Elfin Lights*),
Colin Stetson (*Strike Your Forge and Grin*),
Milko Lazar (*Ballet Suite*) and
Ran Bagno (*Banim Banot i & ii / Zorem (Flow) / Air Sticks*),
Cristobal Tapia de Veer (*Dee (Damaged)*)
Costume Designer — Zoe Griffiths
In collaboration with Anna Ilic, Michelle Potts,
Vicki Martin, and Bethany Cordwell.
Lighting Designer — Glenn Hughes
Puppet Design — David Morton (Dead Puppet Society)
Sound Designer — Wil Hughes

NEWBORN GIANTS

Choreographer — Robert Binet
Music — Max Richter*, excerpts from "Voices",
Chorale (Voiceless mix) Parts 1, 2, 3 & 4
Hypocognition (Voiceless mix) Part 1
Little Requiems (Voiceless Mix) Parts 1, 2, 3 and 4
Author — Devon Healey
Lighting Designer — Ben Hughes
Sound Designer — Wil Hughes

Duration: One hour and 57 minutes including two 20-minute intervals.

Please note: This performance will most likely use smoke effects. Age recommendation: 13+

Paul O'Keeffe and Kat O'Keeffe provided technical insight for the lifting mechanics within the opening scene of *Nhamgan Ngali Nyin, we all see you*.

*Max Richter music courtesy of Decca Publishing | Universal Music Publishing Classics & Screen. By arrangement with G. Ricordi & Co. (London) Ltd.

Every effort was made to ensure program details were correct at the time of printing, however details are subject to change where necessary and without notice. Please check queenslandballet.com.au for updates.

The Choreographers

Yolande Brown



Yolande is a proud Bidjara woman and an award-winning interdisciplinary artist. A Senior Artist with Bangarra Dance Theatre (1999–2015), she co-choreographed the acclaimed *Dark Emu* and created *Imprint*. She received the Deadly Award for Best Dancer in 2010 and led the development of *Knowledge Ground*, preserving Bangarra's cultural legacy.

Her recent choreography includes *The Sunshine Club* (Queensland Theatre & QPAC, 2022; HIT Productions tour, 2024) and *Nhamgan Ngali Nyin, we all see you*, for Queensland Ballet's 2025 *Bespoke*

season. She is also the director, co-writer, and choreographer of *The Bogong's Song*, a new children's production premiering at Brisbane Festival in September 2025.

Yolande's work spans productions (dance, music, theatre), programs, and advisory roles across the arts. She is Co-CEO and Creative Lead at AIME and a board member of Legs on the Wall. Through her leadership and vision, she continues to shape the Australian arts landscape through cultural storytelling, connection, and creative excellence.

Amelia Waller



Amelia Waller has returned to Australia following an extensive international career, including nearly six years as a Soloist with Leipzig Ballet, preceded by 8.5 years in the same position with Queensland Ballet. She has performed works by renowned choreographers including William Forsythe, Ohad Naharin, Meryl Tankard, Mario Schroeder, Nils Christie, Stephan Thoss, Francois Klaus, Uwe Sholz, Mauro Astolfi, Young Soon Hue Simon, Kim Mcarthy, and Natalie Weir, among others.

Her career highlights include dancing Francios Klaus's *Carmen* in *Carmen*, Stella in *A Streetcar Named Desire*, and the title role in *Chaplin* (Mario Schroeder), which earned her a Thalia Award nomination for Most Outstanding Dancer. Amelia now teaches and choreographs for Queensland Ballet Academy, delivers workshops across Queensland, and contributes to the Brisbane International Contemporary Dance Prix as an organiser and educator.

Robert Binet



Robert Binet is a choreographer, curator, and leader creating works for The National Ballet of Canada, The Royal Ballet, New York City Ballet, and others. From 2013 - 2024, he was Choreographic Associate at The National Ballet of Canada, where he created 16 works, including *The Dreamers Ever Leave You* and original choreography for Karen Kain's *Swan Lake*. His work, *Dark with Excessive Bright*, for The Royal Ballet was praised as "intoxicating" by *The Times*.

Appointed Artistic Director and Co-CEO of Fall for Dance North in 2024, Binet previously served as Director of Artist Development Programmes at The National Ballet of Canada, launching Creative Action which supported over 200 new Canadian works. In 2023, Binet served as Choreographic Mentor at the Venice Biennale College Danza, guest curator for Dance: Made in Canada Festival and received the Sandra Faire Next Generation Award from Dance Collection Danse.

YOLANDE BROWN'S

Nhamgan Ngali Nyin, we all see you

I approach choreography as a collaborative and ever-learning process. Working alongside Cultural Custodian and Songman Fred Leone, we were invited onto his Country, K'gari, to see the island through his eyes and stories. This experience opened our hearts and minds to new ways of seeing—not just the world's largest sand island, but the deep connections, histories, and spirit it holds.

Nhamgan Ngali Nyin, we all see you, is born from this shared journey. It honours the land, its people, and the living elements that sustain us all. Through Queensland Ballet dancers embodying sand, mycelium, trees, fire, and water, the choreography flows in shifting forms and layered movement, inviting reflection on what it means to truly see and be seen by Country—and how we listen when the land speaks. We are Country.

Tyrel Dulvarie's role as shapeshifter and witness guides us through the unseen intelligence beneath the earth, the sacred waters of K'gari, and the glowing networks binding all living things.

I extend deep gratitude to Fred Leone, whose guidance and stories made this work possible; Leon Rogers for composing sensitive music inspired by his time on K'gari; Tyrel Dulvarie, our guest artist and assistant choreographer; the Queensland Ballet dancers, whose open hearts brought this work to life; and Matthew Lawrence for his steadfast support during creation.

My hope is this work stirs a desire to connect with the layered histories of this incredible Country and build genuine relationships with its First Custodians.



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AMELIA WALLER'S

Curious Beings

Curious Beings is an exploration of human behaviour through the lens of artificially created beings, exploring the depths of identity, memory, and self-discovery. This performance follows characters who are devoid of any past experience or memory, embarking on a journey of exploration within a world that is unfamiliar yet boundlessly fascinating. With no recollection of their origins, the characters approach their surroundings with a childlike sense of wonder and curiosity. Each movement is a fresh discovery, as they engage with their environment, responding to stimuli in ways that highlight the innocence and purity of the human spirit in its rawest form.

Drawing inspiration from Alasdair Gray's *Poor Things*, this piece invites the audience into a world that transcends time and place. The performance weaves a fantastical narrative, where time is fluid and the rules of reality are malleable. In collaboration with Dead Puppet Society, the production brings these characters to life in an immersive way, using puppetry and movement to blur the lines between the human and the artificial, the animate and the inanimate.

ROBERT BINET'S

Newborn Giants

Newborn Giants is created in collaboration with blind artist Devon Healey and deeply inspired by her practice of Immersive Descriptive Audio. In our past collaborations, the choreography was created first. Through dancing and conversation, Devon wove my choreographic intentions and the physical experience of the dancer together with her experience of the movement as it engages with her blindness to create a poetic text. Revisiting these texts after enough time passing that I forgot the choreography for which they were written, I was struck by these remarkably powerful poems about our bodies in motion and was moved to create a new ballet in response to Devon's work, allowing blindness to lead sight.

Devon's work gives voice to that which does not always appear and brings the perceptions of blindness to the forefront of our sensorium. Immersive Descriptive Audio is not a description of performance; it is performance. The text is woven together with the breath of the dancers, the sounds of their movement, and the transportive music of Max Richter.

Newborn Giants casts the dancers as superheroes of sensitivity, drawing us into the most fundamental elements of their movement. I hope you feel close to the dancers; to their sensations and impulses. Tension exists between what is seen and what is heard, inviting your imagination to colour outside the lines.



Our Dancers

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Lucy Green



Yanela Piñera



Patricio Revé

Guest Principal Artist

Supported by Andrea & David Graham



Neneka Yoshida

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Chiara Gonzalez



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Georgia Swan

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Frederick Montgomery



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JETTE PARKER YOUNG ARTISTS



Annie Chen



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Seth Marshall



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Francesca Poi



Eli Southurst



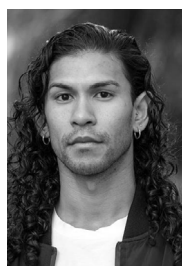
Brooke Tarry



Telia Townsend

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GUEST ARTIST



Tyrel Dulvarie
*Guest Artist and
Assistant to the
Choreographer in
Nhamgan Ngali Nyin,
we all see you*

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05 Queensland Ballet rehearsing Yolande
Brown's *Nhamgan Ngali Nyin, we all see you.*

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06 Jette Parker Young Artists rehearsing
Amelia Waller's *Curious Beings.*

Photography Jakob Perrett.

07 Queensland Ballet artists rehearsing
Robert Binet's *Newborn Giants.*

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14 Soloist Georgia Swan.

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The revitalisation of the Thomas Dixon Centre is an incredible story of passion, tenacity, and altruism. Queensland Ballet, a not-for-profit arts company, refurbished its heritage home, not only to house its own artists and arts workers for years to come, but to create a vibrant space for its neighbours, sector and wider community.

The Thomas Dixon Centre is an extraordinary space, where stories are shared, creativity flourishes, and connections between artists and audiences are forged.

Discover more about the Thomas Dixon Centre at thomasdixoncentre.com.au and see stories unfold.



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Queensland **Ballet**

Q&B25

Dangerous Liaisons

2 – 18 October 2025

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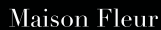
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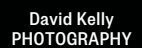
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