

Queensland Ballet
Academy

Soirée

19 - 21 OCTOBER 2023
TALBOT THEATRE
THOMAS DIXON CENTRE



Every step an
emerging
uplifting enriching spirited
inspiring artistic story
exciting



From the Academy Director

Welcome to Queensland Ballet Academy's *Soirée*!

I am delighted to present this unique fusion of dance, visual art, and live music, showcasing our talented Academy dancers in what has become a much-loved annual season.

With the kind support of Philip Bacon Galleries, this year we have been thrilled to collaborate once again with leading Brisbane artist Michael Zavros and Camerata – Queensland's Chamber Orchestra to present four world premiere works. Not only does a collaboration of this kind provide an incredible training opportunity for our Academy, it also offers an outstanding cultural experience for a multitude of different audiences who love art, music and dance.

In contrast to our inaugural *Soirée* season in 2021, where our artists and creatives drew inspiration from Michael Zavros' more romantic works, this year the team has had the pleasure of exploring his paintings depicting fashion, vanity, and beauty. I am sure you will be awed by the program as well as by the stunning artworks themselves. I must offer my heartfelt thanks to Michael for generously sharing these beautiful pieces and collaborating with us again.

This year's *Soirée* features the Academy's Pre-Professional Program dancers, and they have been very fortunate to have the opportunity to work with our resident choreographers, Natalie Weir and Paul Boyd. Natalie and Paul are leaders in their field, both respected in Australia and internationally, and I am proud to present a new work by each, along with two short student choreographic works.

It is a privilege to perform to live music, and my gratitude goes to the wonderful Camerata – Queensland's Chamber Orchestra, including Artistic Director Brendan Joyce and Executive Director Michael Sterzinger, for their invaluable contribution to this event.

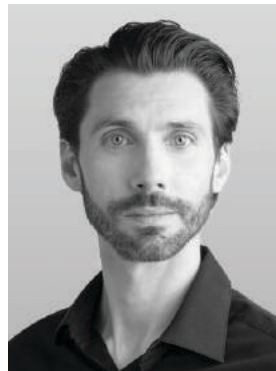
I would like to express my sincerest gratitude to Philip Bacon AO for his passion and invaluable support of our *Soirée* program, now celebrating its third year.

Thanks, must also go to our *Soirée* patrons. It is only with their support that this production is given wings.

Any production of this size is a team effort, and I must acknowledge the talented costume and production departments, with special mention to Kathryn Lee and Cameron Goerg for their outstanding creativity and work on the costumes and lighting design respectively. Further thanks must go to the Academy's Artistic team – the passionate teachers and mentors of our young dancers, and to the Academy Business team and broader Queensland Ballet team for their continuous support.

Finally, a huge thanks to you – our audiences, and to our partners, including Energy Queensland, and our donors and supporters for empowering us to continue to develop these young artists of the future.

Enjoy the performance!



A handwritten signature in dark ink, appearing to read 'CTatchev', written in a cursive style.

Christian Tatchev

Queensland Ballet Academy Director

Program

Being Beauteous

Choreographer

Natalie Weir

Assistants to the choreographer

Claire Phipps-Males and Camilo Ramos

**Costume Stylist and Designer of
“On Trend Tie costumes”**

Kathryn Lee

Composers

Johann Sebastian Bach, Benjamin
Britten, Robert Schumann, Richard
Strauss, Matthew Locke

Artwork by Michael Zavros

*Step, Forever, LV L'Ennui, Milano Interior, Monetti Emporium -
I Do Not Want What I Haven't Got, Mum's Wedding Dress,
The Loved One and V12 Narcissus*

Also featured

Narcissus, Caravaggio, 1597 – 1599, Oil on canvas, 110 x 92cm.

House of Divine Decadence

Choreographer

Paul Boyd

Assistants to the choreographer

Claire Phipps-Males and Camilo Ramos

Costume Designer

Kathryn Lee

Composers

Sergei Rachmaninoff and
Modest Mussorgsky

Artwork by Michael Zavros

*Ars Longa Vita Brevis, Black Breasted Onagadori Twins,
Charmer YSL, Charmer Gucci 2, Charmer Gucci, Charmer
Versace, MAN, Red Diamond - First You Make Your Heart A
Stone, Walters/Zavros and White Peacock*

The Undefined (Student Work)

Choreographed and performed by

Alyssa Park, Jorja Signitzer, Lily
Paige, Mia Paske and Zara Ibrahim

Composer

Ezio Bosso

Artwork by Michael Zavros

Secret Men's Business

Fleeting Freedom (Student Work)

Choreographed and performed by

Rin Kono

Composer

Ezio Bosso

Artwork by Michael Zavros

Red Glow

Academy Défilé

A Grand Parade, bringing our top seven Academy levels together in a lavish presentation.

Choreographer

Paul Boyd

Composer

Pyotr Ilyich Tchaikovsky

Lighting Designer for all works

Cameron Goerg

Duration: Approximately one hour and 40 minutes, including a 20-minute interval.

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 academy.queenslandballet.com.au for updates.

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.

Michael Zavros

Michael Zavros is a leading Australian artist. He has exhibited widely within Australia and internationally and his work is held in the collections of most major museums within Australia.

In 2016 Zavros won the Mosman Art Prize and in 2012 he was awarded the inaugural *Bulgari Art Award* through the Art Gallery of New South Wales. In 2010 he was awarded the *Doug Moran National Portrait Prize*, the world's richest prize for portraiture. He has won three major Australian drawing prizes: the 2002 *Jacaranda Acquisitive Drawing Award*, the 2005 *Robert Jacks Drawing Prize* and the 2007 *Kedumba Drawing Award* and has been a multiple *Archibald Prize* finalist. He was the recipient of the 2004 *MCA Primavera Collex Art Award*. Zavros has also been the recipient of several international residencies including the Australia Council Greene Street Studio, New York (2014), Milan studio residency in 2001, and the Barcelona studio in both 2005 and 2010. In 2003 he was awarded a Cite International des Arts Residency in Paris through the Power Institute, University of Sydney. In 2004 he was awarded a studio residency at the Gunnery Studios, Sydney, from the NSW Ministry for the Arts.



Michael Zavros
Artist

Between 2007 and 2011, he served on the Visual Arts Board of the Australia Council for the Arts. He served on the board of The National Association for Visual Art (Nava) from 2014 - 2019. He is currently a member of the Griffith University QCA advisory board. In 2017 he was commissioned to paint Dame Quentin Bryce for the National Portrait Gallery.

In 2017, Manuscript published the first Monograph on Zavros' work.

His work is held in private and public collections, including The National Gallery of Australia, Art Gallery of New South Wales, Queensland Art Gallery, University of Queensland Art Museum, Newcastle Region Art Gallery, Tweed River Art Gallery, Wollongong City Art Gallery and Tasmanian Museum and Gallery.

In 2023, Queensland Art Gallery of Modern Art (QAGOMA) staged a solo survey of Zavros' work *The Favourite*, and in 2025 Dunedin Public Art Gallery will stage a solo project.

Philip Bacon Galleries

Philip Bacon Galleries is one of Australia's leading art galleries. It plays a pivotal commercial and educational role in the thriving Brisbane art scene. The Gallery is renowned for the depth of its stockroom and for exhibiting many of the country's most collectable, twentieth century and contemporary artists.

The Gallery was opened in 1974 with the encouragement of artists Lawrence Daws, Margaret Olley, Charles Blackman and Robert Dickerson. It soon became Brisbane's leading commercial gallery and attracted national attention. The Gallery, designed by award-winning architects Cox Rayner, has five exhibition spaces that allow for monthly represented artist exhibitions, display of works from the stockroom and a designated works on paper gallery.

Artists represented include: Rick Amor, Charles Blackman, Cressida Campbell, Peter Churcher, Ray Crooke, Lawrence Daws, Robert Dickerson, William Robinson, the Estate of Margaret Olley, the Estate of Gwyn Hanssen Pigott, Garry Shead, the Estate of Jeffrey Smart, Tim Storrier AM, Philip Wolfhagen, Jude Rae, the Estate of Fred Williams, and Michael Zavros.



**PHILIP BACON
GALLERIES**



Being Beauteous

Being Beauteous is inspired by seven paintings by the incredible artist Michael Zavros. There are common themes in the paintings, reflecting on identity, vanity, narcissism, perfectionism, beauty and youth.

This ballet does not follow a narrative, but rather is a series of scenes linked by these themes. The paintings are springboards into my own, and the dancer's imaginations, crafted collaboratively into movement and imagery.

My work begins with a nod to the famous Caravaggio's *Narcissus*. Caravaggio inspired Michael's painting, *V12 Narcissus*.

LV L'Ennui translates to boredom and plays tongue in cheek with the perception of male beauty, physical flawlessness, and perfection.

Forever features an Onagadori Chicken, decoration for the sake of decoration. Because their tails are so precious the birds must be walked with their tails held aloft to avoid damage. Their very existence is a contrivance, like bonsai cultivated to maintain a perfect shape.

Step explores themes of the internal struggle with one's own self and image.

Mums Wedding Dress has Michael painting his daughter, he is struck by how much his child had grown and how beautiful she looked in her mother's dress. This is followed by an embellished scene that embodies youth, perhaps a touch of vanity, but overriding beauty.

The Loved One - a beautiful peacock. My thoughts were of an adorned woman alone in all of her beauty and finery.

Milano Interior, *Monetti Emporium*, *I Do Not Want What I Haven't Got* completes the work. The shedding of what we wear perhaps reveals the true beauty within.

My heartfelt thanks go to Brendan Joyce and Camerata. It is always such a privilege to work with musicians of such calibre.

My gratitude goes to Claire Phipps-Males and Camilo Ramos who as my rehearsal assistants were instrumental in the creation of the work, their experience and generosity greatly enhanced the dancer's development through the creative process. Thank you also to Camilo for bringing his outstanding artistry to the stage.

Thank you to Kathryn Lee for your eye as a designer, and a big thank you to the whole production team.

Lighting designer Cameron Goerg shines, and I thank him for his stunning design.

The Pre-Professional Program dancers have shown to be powerfully creative, beautiful dancers who really care for and support each other. I am so touched by their focused dedication and am happy to have worked with them at this pivotal time in their career. I wish them luck and joy for their dance journey ahead.

Congratulations to Li Cunxin AO, Christian Tatchev and the Academy for providing such a wonderful platform to showcase the dancers. The future of dance is in strong hands.

Finally to artist Michael Zavros, Michael is always so generous and his artwork speaks for itself, how lucky have we been to have it for our inspiration.

"It used to concern me that the glossy veneer I so cultivate prevents certain people from seeing little but their own reflection, but I know that looking at art is actually looking for something that speaks to you." – Michael Zavros



Natalie Weir
Resident Choreographer at
Queensland Ballet



House of Divine Decadence

House of Divine Decadence only exists because of the brilliance of artist Michael Zavros. The theme of fashion, ego, vanity, beauty, and narcissism drew me to my art selection and the diversity of works allowed my mind to delve into areas that I would not normally venture into.

The idea of presenting this work using the Talbot Theatre as a fashion runway started to formulate and so I began to study fashion runway shows. Fashion designer, the late Alexander McQueen, proved that nothing was impossible, boundaries had been crossed with the outrageous absurdity yet genius of them and that they bordered on being presentations of art where fashion was the medium of expression. But how to construct a dance work with these thoughts?

An innocent muse, whose fascination with beauty, is drawn into a world of mirrored vanity, constantly connected to the reflections that surround her and so her journey begins to create what her perception of identity is. She is always under the watchful eye of Vanity, leading and dictating her path. During the constant discovering, the Muse is drawn to a basic black material which represents the idea of classicism and, as I believe, we always return to the classic beauty whether it be music, art, dance, acting, there is a purity in classicism that can't be denied.

Although there are artworks chosen that do not have a direct link to the fashion world, my choreographic voice saw possibilities to present them in a different light, so I hope that I have given them justice and maybe allowed you to see them with different eyes.

This is a team effort, and my vision could not possibly have been realised without the brilliance of the lighting, costume and production professionals that surrounded me during the creative process.

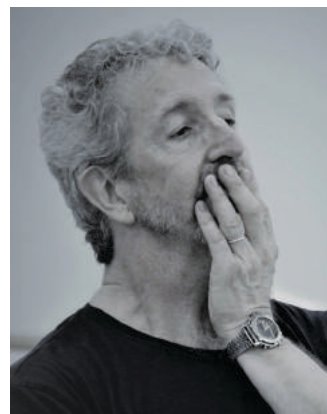
Lighting Designer, Cameron Goerg was immediately on the same artistic page as me. We both desired to use the possibilities that the beautiful Talbot Theatre has to offer and present the wonderful art with as much diversity and variety as possible. His lighting designs and imagination completely captured the world that I intended to enter with this work.

Costume Stylist/Designer, Kathryn Lee has led me down a fashion runway path of fantasy, always referring back to and connecting Michael's art with our choices.

The very talented and versatile Pre-Professional Program dancers allowed themselves to be my 'canvas' and gave me a wonderful variety of choreographic 'colour palettes' to work with, always under the watchful and keen eyes of my assistants Claire Phipps-Males and Camilo Ramos.

My heartfelt thanks to Camerata Artistic Director, Brendan Joyce for his support and to the musicians for sharing their immense musical talents with us.

A last thank you to Michael Zavros, for trusting me and giving me absolute freedom with his wonderful art.



Paul Boyd
*Ballet Master and Resident
Choreographer at Queensland
Ballet Academy*

Student Works

The Undefined

Paying homage to the fashion industry, *The Undefined* explores mechanical, factory-like movements to emulate conformity. Characteristically rigid, these movements comment on the unforgiving nature of social norms—giving no room to venture outside the box. In contrast, expansive movement represents individuality.

The many pairs of shoes in *Secret Men's Business* were interpreted as 'community'. Serving to aid or undermine one's ability to break conformity, community plays a vital role in the narrative of individuality. Although these influences cannot go unnoticed, it remains the choice of the individual to operate in that undefined, freeing reality.

**Alyssa Park, Jorja Signitzer, Lily Paige,
Mia Paske and Zara Ibrahim**

*Queensland Ballet Academy Pre-Professional
Program Dancers*



Fleeting Freedom

Trapped within the confines of beauty, the person adorned in crimson attire harboured a profound yearning for liberation. Their heart intertwined with the delicate hues, akin to a masterpiece on an artist's canvas, vividly illustrating their desire for freedom.

Rin Kono

*Queensland Ballet Academy Pre-Professional
Program Dancer*





Our Dancers

Pre-Professional Program Dancers

Alyssa Park
Annabelle McCoy
Asher Flynn-Kann
Ashlee Basford
Corina Poh
Felix Milewski
Gina Lee
Jack Jones
Jazmin Townsend
Jeannie Mok
Jenna Civin
Jorja Signitzer
Lily Paige
Maeve Rooney
Mia Paske
Rin Kono
Rubi Hawkins
Samantha Grammer
Taya Barnard
Telia Townsend
Yasmin Ibrahim
Zara Ibrahim

Level 1 Classical

Brooke Tarry
Eli Southurst
Grace Ye
James Willis
Jenson Blight
Jessica Edwards

Jessica McAll
Lily Gogarty
Lucia Minju Song
Matthew Erlandson
Nicole Drynan
Remy D'Ornay
Ruby Day

Level 1 Contemporary Course

Chloe Van Zanden
Eliza Davis
Hazel Stewart
Jessi Hough
Lucy Hobson
Nicola Anslow
Sophie Hewett
Strahan Cormican-Jones

Level 2

Arran O'Sullivan
Charlotte Falting
Ella Rose Gould
Emmanuel O'Kane
Eusebio Kamide
Juliana Prieto
Kyra Martynov
Leah Chapman
Madeline Hitchen
Maya Irimichi
Mimi Bostock
Monet Hilliard
Sienna Baensch

Sophie Kathage
Wil Hellstedt
Xavier Xué

Level 3

Beatrice Doe
Charlotte D'allura
Elijah-Jade Bowen
Erin Theone King
Kiara Lindsay
Lexie Park
Lucy Hu
Matilda Guerin
Molly Korb
Olivia Canny
Olivia Szybel
Zi Sione

Level 4

Abby Grieve
Addison Englebrecht
Ari Stewart
Darcy Duane
David Windeyer
Giselle Ellis
Helena Scuderi
Hugo Sutherland
Isla Smith
Joshua Durrand
Moses Waters
Noah Aitken
Olivia Nason
Saebra Gallacher

Samantha O'Dowd
Sayuri Xian
Sophie Wenxin Ter
Yuna Song

Level 5

Aven Burgess
Barbara Illinova
Billi Stewart
Caitlin Buckle
Chloe Sharp
Daisy Aitken
Emelia Weise
Georgia-Rose Shapiro
Hannah Mok
Harper Wood
Inka Kenzler
Jude Males
Kai Burrows
Lowanna McNicol
Madison Small
Peregrine Taylor

Level 6

Ariana Coates
Claire Hiron
Ellyse Stanford
Grace Mattner
Iris Sutherland
Lailah Martin
Milan Arai
Olivia Davison

Live Music Partner

Camerata – Queensland’s Chamber Orchestra is a two-time Helpmann Award nominated ensemble and has established itself as a chamber orchestra of national significance. Known for its innovative and adventurous programming, Camerata thrives on collaborations with artists across a range of artforms.

Founder

Elizabeth Morgan AM

Chair

Dr Pamela Greet

Artistic Director

Brendan Joyce

Executive Director

Michael Sterzinger

Managing Producer

Angela Loh

Producer

Sonia Keenan

Production Coordinator

Andrew Meadows

Marketing & Development Manager

Jacquiline Fraser

Marketing Coordinator

Juliette Laloë

Violin

Brendan Joyce

Jonny Ng

Viola

Helena Burns*

Cello

Ariana Dedecius*

Double Bass

Meg McWilliams

Queensland Ballet Pianist performing with Camerata for *Soirée*

Roger Cui

Vocals

Katie Stenzel

*Member of Camerata’s 2023 Upbeat Program



CAMERATA

QUEENSLAND'S CHAMBER ORCHESTRA

Staff and Production Credits

EXECUTIVE

Artistic Director

Li Cunxin AO

Executive Director

Dilshani Weerasinghe

Assistant Artistic Director

Greg Horsman

Queensland Ballet Academy Faculty

ARTISTIC TEAM

Director of Queensland Ballet Academy

Christian Tatchev

Academy Ballet Master &

Resident Choreographer

Paul Boyd

Head of Lower School

Veronika Sheremetieva

Head of Contemporary Dance &

Resident Choreographer

Louise Deleur

Pre-Professional Program Coordinators

Camilo Ramos

Claire Phipps-Males

Academy Teacher &

Guest Academy Program Coordinator

Guy Wheatstone

Foundation Program Coordinator

Kym Stokes

Academy Teachers

Tabitha Buttsworth

Lisa Edwards

Laura Hidalgo

Clare Morehen (maternity leave)

John Sandurski

Associate Teachers

Grant Aris

Amelia Waller

Academy Pianists

Gary Dionysius

Benjamin Drozdovskii

Michelle Kim

Mark Leung

Lucas Lynch

Brett Sturdy

Catherine Yu

BUSINESS TEAM

Head of Academy Operations

Gabrielle Johnston

Acting Head of Academy Operations

Kali Harris

Academy Manager

Kali Harris

Acting Academy Manager

Verity Barnes

Admissions & Wellbeing Managers

Geoff Smith

Nicola Pierrepont

Academy Coordinator

Jane Wilkinson

Academy Receptionist

Verity Barnes

Acting Academy Receptionist

Taylor Andrews

Facilities Officers

Stephen Grenfell

Riley van der Werf

PERFORMANCE HEALTH TEAM

Academy Physiotherapist

Melissa Tattam

Grace Williams

Academy Strength Coach

Tony Lewis

PRODUCTION CREDITS

Head of Production

Don Mackenzie

Stage Manager

Callie Roebuck

Stage Management Intern

Georgia Gould

Lighting Programmer and Operator

Riley Silk

Lighting Designer

Cameron Goerg

Production Mechanist

Declan Bell

Production Mechanist

Samuel Packer

Head of Costume

Laurn Jackson

Academy Costume Manager /

Associate Designer

Kathryn Lee

Costume Workroom Manager

Kathi Lionheart

Costumier /

Milliner & Costume Administration Assistant

Vicki Martin

Costumiers

Alloquois Callaway

Rebekah Ellis

Saffron Firkins

Isabelle Lacombe

Michelle Potts

Jayne Warrington

Wig, Hair, and Makeup Supervisor

Michael Green

Theatre Dressers / Maintenance

Alloquois Callaway

Bethany Cordwell

Chiahui Tseng

Shoe Coordinator

Amanda Newman

Shoe Art Finisher

Elsbeth Cameron

THOMAS DIXON CENTRE

HOME OF Queensland Ballet

On Yuggera and Turrbal Country

From its beginnings in 1908 as a boot and shoe factory, the heritage-listed Thomas Dixon Centre has been transformed into a world-class performing arts destination and cultural precinct, abundant with stories and home of Queensland Ballet. It features a state-of-the-art theatre, stunning public art, community dance studios, and will soon unfold beautiful green spaces, a café, and bars. The Thomas Dixon Centre is aiming to be the first performing arts organisation in the world to achieve Platinum WELL™ accreditation, with health and wellbeing at its heart.

The Talbot Theatre at the Thomas Dixon Centre is an extraordinary new performance space, where stories are shared, creativity flourishes, and connections between artists and audiences are forged.

The recent revitalisation of the Thomas Dixon Centre is an extraordinary story of passion, tenacity and altruism. Queensland Ballet, a not-for-profit arts company, chose to refurbish 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.

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



@thomasdixoncentre



Thomas Dixon Centre

We are welcoming and accepting of people from diverse backgrounds and identities, and strive to create an accessible and inclusive environment for all.

To view our full staff list, please visit queenslandballet.com.au/discover/company/staff



Our Supporters

Our heartfelt thanks go to our Academy Soirée Patrons. We are so deeply grateful to you for supporting Queensland Ballet Academy to make the greatest impact in our community, ensure a world-class training ground for the next generation of artists, to enrich lives and lift the spirits of humanity high – thank you.

Queensland Ballet Academy is generously supported by the Frazer Family Foundation, Ian & Cass George and Mr Trevor St Baker AO & Mrs Judith St Baker. In addition, our grateful thanks go to every supporter who has donated to Queensland Ballet and Queensland Ballet Academy. Your support assists us to make the greatest impact in our community.

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Darren & Carmel Brown
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Ms Cate Heyworth-Smith KC
Allan Green
Lynette Denny AM
McLaren Family

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If you would like to know more about supporting Queensland Ballet Academy, please call the Queensland Ballet Foundation team on 07 3013 6660, email foundation@queenslandballet.com.au or visit queenslandballet.com.au/support

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Maison Fleur

Queensland Ballet Academy would like to acknowledge and thank Harlequin Floors Australia for their generous contribution to this production.



Queensland Ballet Academy



Queensland Ballet



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Gate 1/101, L'Estrange Terrace, Kelvin Grove QLD 4059 | PO Box 3791, South Brisbane QLD 4101. Phone 07 3013 6665 Email academy@queenslandballet.com.au

academy.queenslandballet.com.au