

Lucy Guerin Inc  
and UMAC present

LGI/ UMAC

# PIECES PIECES PIECES PIECES PIECES



28 – 30 Nov

Three new dance works by Joel Bray,  
Tra Mi Dinh and Alisdair Macindoe

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Presented by Lucy  
Guerin Inc and UMAC

Lucy Guerin Inc's long-running commissioning program takes to its biggest stage yet in a major new collaboration with UMAC.

Showcasing exceptional artists at the forefront of dance in Narm, PIECES 2024 sees leading choreographers Joel Bray, Tra Mi Dinh, and Alisdair Macindoe unveil 20-minute performances commissioned by LGI and UMAC.

From an exploration of the sacred and the sexual in *Swallow* to the playful reverence of *Seven dances for two people* and the fusion of dance and robotics in *"OK, bye!"*, this triple bill offers a compelling journey through movement, sound, and storytelling.

PIECES would not have been possible without the support of The Eirene Lucas Foundation and WXYZ Studios.



A Naarm-based performer and maker, Joel Bray is a proud Wiradjuri man and Artistic Director of Joel Bray Dance. Joel danced in Europe with Kolben Dance, FRESCO Dance Company, Roy Assaf and Niv Sheinfeld & Oren Laor, and in Australia with Chunky Move.

Joel's dance-theatre encounters in unorthodox spaces spring from his Wiradjuri heritage, and use humour to engage audiences in rituals about sex, history, trauma and healing. His experimental work challenges white audience expectations of Aboriginal performance and blur the colonial genres.

His works *Biladurang* (2017), *Dharawungara* (Chunky Move, 2018), *Daddy* (YIRRAMBOI, 2019), *Considerable Sexual License* (YIRRAMBOI, 2021), *I Liked It, BUT* (2021), *Garabari* (Arts House, 2022) and *Homo Pentecostus* (Malthouse Theatre, 2024) have toured to the Brisbane, Sydney, Darwin,

Midsumma, Auckland, Liveworks, World Pride and Dance Massive Festivals, and to Perth Institute of Contemporary Arts (PICA), Arts Centre Melbourne and Canberra Theatre Centre. Joel's seven-channel video installation called *Giraru Galing Ganhagirri* (*The Wind Will Bring the Rain*) was presented at the National Gallery of Australia, and *Storage Unit* (2023) was commissioned by the National Gallery of Victoria.

Joel was the 2019 National Library of Australia Creative Arts Fellow, a 2020 Sydney Dance Company New Breed choreographer and the 2021-22 Chunky Move Choreographer-in-Residence, and a member of the Melbourne Fringe Board.

# Swallow

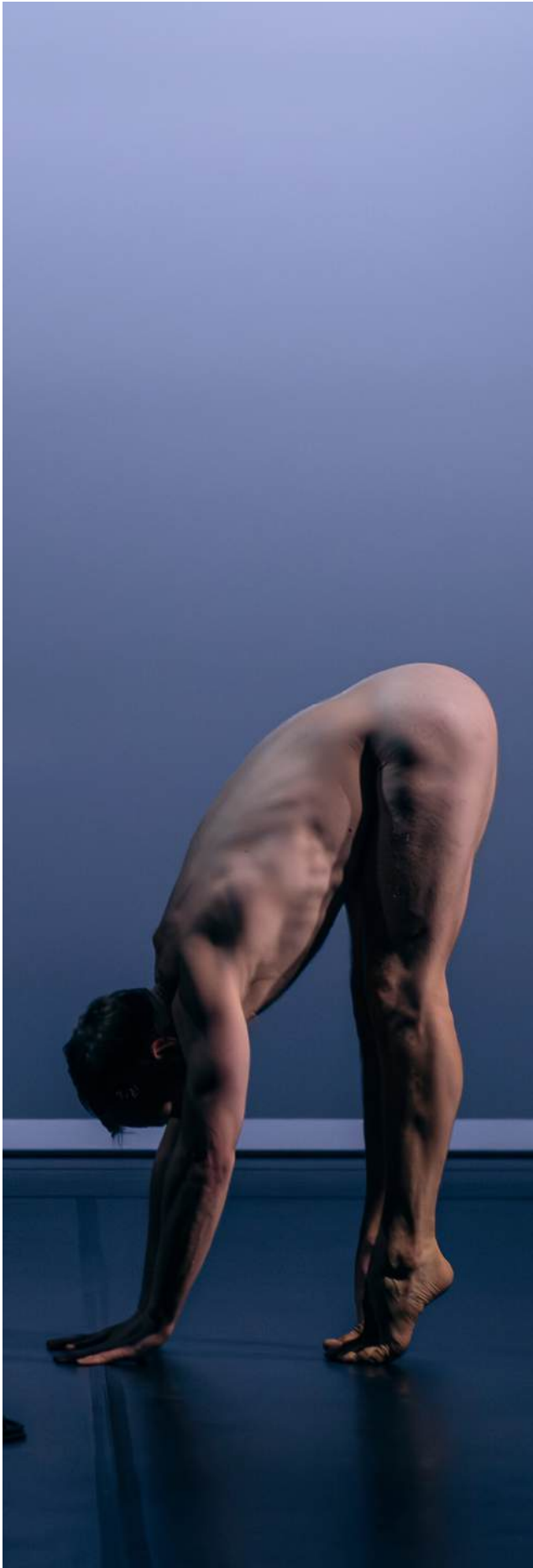


The Welcome Swallow is my totem. We call her *Yirribin* in Wiradjuri. No matter where I am, she'll find me and swoop in to say hello. Once she even found me at a mountaintop shrine in Bali; she circled me seven times and flew off.

By the time you watch this performance, I will be 44. Apparently you don't age in a steady progression. *Apparently*, there are two spikes of sudden ageing, and the first is at 44 years old. I've never really thought about ageing ... until now.

I also love dick.

**Joel Bray**  
Choreographer



## About

Come, sweet creature.  
Perch on the small of my back.  
Cock your head my way and shoot me an  
Ancestor's piercing glance.  
You softly warble in my ear:  
"Do you Swallow?"

## Creative Team

Choreographer and Performer: Joel Bray  
Composer and Performer: Marco Cher-Gibard  
Lighting Designer: Rachel Lee

## Acknowledgements

Big thanks to Marco. Marco made the awesome soundtrack to my last work *Homo Pentecostus*. He was one of my very first Naarm friends when we were baby artists together on a project way back when. It's such a joy to share the stage with this talented musician and human.

Thank you to Letitia Harris, my Wiradjuri sister who once said to me "Look around. Your totem will reveal himself to you". Thank you to my Father and my other Wiradjuri Elders for their cherishing oversight. Thanks to Ben Hurley. Thank you to Veronica Bolzon, my indefatigable Creative Producer, and to my long-suffering boyfriend Dr Christopher Cheers (the PhD is fresh so everyone must call him "Dr"). Thanks to Lucy and the whole LGI team, you rock!



Tra Mi Dinh is an award-winning choreographer and dancer working across Naarm/Melbourne and Gadigal/Sydney. Her choreographic work is built upon an unrelenting fascination with time; harnessing the dancing body to magnify and disrupt linearity and expectation. Tra Mi is invested in movement that is virtuosic, precise, absurd, embodied, surprising, energetic, and rhythmic.

In 2022, Tra Mi won the Keir Choreographic Award for her duet *The*. Other choreographic works include *HOLDING* (2021); *And, again* (2022), *(UP)HOLDING* (2023); *Not the Piece* (2023), *Somewhere between ten and fourteen* (commission for Sydney Dance Company, 2023). Her choreographic practice has been supported through residencies with Bundanon, Australian Dance Theatre, Critical Path, Lucy Guerin Inc, DirtyFeet, Tasdance, Sydney Fringe, Ausdance NSW. Tra Mi is an Artist in Residence at The Substation for 2024/2025.

Tra Mi has danced for Lucy Guerin Inc in multiple major works; *Make Your Own World* (2019), *The Clock: Timepiece* (2019), *PENDULUM* (2021-23), *Flux Job* (2021), and *NEWRETRO* (2023). Recently she stepped into Guerin's iconic duet work *Split* (2017) performing at Seoul International Dance Festival (2023) and ImPulsTanz (2024). In 2023 she joined the cast of Stephanie Lake's *Manifesto* (2021), performing in recent shows in Melbourne, Auckland, Madrid, and Châlons-en-Champagne. Tra Mi has danced for many celebrated artists and companies including Chunky Move, Joel Bray Dance, Michelle Heaven, Victoria Chiu, Dance Makers Collective and more.

Tra Mi graduated with a Bachelor of Fine Arts (Dance) from Victorian College of the Arts in 2014.



# Seven dances for two people



The number 7 is my favourite number.

I like its strong diagonal line when written numerically (7); I always pick it when choosing a number between 1 and 10; I like the way it looks as a word (seven); and in deepening my understanding of its rich symbolism across cultures I've learned that it represents totality, wholeness and perfection.

In classical antiquity, the number 7 is significant as it represents the union of the spiritual (number 3) with the physical (number 4). I'm really drawn to this idea; as for me, this equation can be interpreted to explain the experience of dancing—a corporeal, transcendent experience.

Across religion, mathematics, folklore, music and more, the number 7 returns again and again. Caught up in the sacred repetition of this insistent symbol, this duet has unveiled itself as a reverent meditation to the number 7.

**Tra Mi Dinh**  
Choreographer



## **About**

A duet led by the desire to embody lucky number seven; two dancers explore the world of this auspicious number.

## **Creative Team**

Choreographer: Tra Mi Dinh

Dancers: Tra Mi Dinh, Rachel Coulson

Composer: Tilman Robinson

Lighting Designer: Rachel Lee

Costume Designer: Geoffrey Watson

## **Acknowledgements**

Thank you to Lucy, for inviting me to create this work and deepen my practice; to Rachel C for being a primo dancer/collaborator; to Tilman, for his care in crafting the sound of this world (and for being the perfect sounding board); to Rachel L for lighting us, to Geoffery for dressing us; to the staff at LGI and UMAC for bringing it all to life; and my deepest thanks to my parents and sister for their unwavering encouragement and support.





Alisdair Macindoe is an independent multidisciplinary choreographer living on unceded stolen Woi Wurrung country (Melbourne, Australia). With an interest in extending the boundaries of choreographic practice, Alisdair's work spans dance, sound, electronics, coding and text. Recent works have seen him explore automated dance and Artificial Intelligence; new technology for music expression; trans-humanism; waste and climate change; and identity in the age of narcissism.

Alisdair's independent and collaborative work has been commissioned and presented widely, including *DULL BOY* (2024, Part of Three, Australasian Dance Collective, Ohm Festival, Brisbane Powerhouse); *FORGERY* (2021, Australasian Dance Collective & Brisbane Festival); *PROGRESS REPORT* (2023 & 2021, with co-director Alison Currie for Vitalstatistix & FRAME); *SYSTEM ERROR* (2021, co-created with Chamber Made & Tamara Saulwick for Arts House);

*REFERENCE MATERIAL* (2021, Darebin Speakeasy); *NONCOMPETE* (2018, The Substation); *MEETING* (2015, with co-creator Antony Hamilton, commissioned by Arts House, presented across 35 international seasons) and *BROMANCE* (2010, Next Wave, Arts House & Performance Space).

Alisdair has received six Green Room awards; a Helpmann Award and a New York Performing Arts Award 'Bessie'. He was the 2019 Resident Director for Lucy Guerin Inc; the 2019 Ausdance Peggy Van Praagh Fellow; the 2020 Dancenorth NO-SHOW resident; a 2020-21 Sidney Myer Foundation Creative Fellow and a recipient of the 2022 Chloe Munro Mid-Career Fellowship. He is a current board member of Ausdance Victoria.

# "Ok, bye!"



This piece is dedicated to my mum. Her love for music, which she shared with me during my childhood, has profoundly shaped my worldview throughout my life. In this work, I wanted to focus on her contributions as the central inspiration, particularly her harp playing, and how it intersects with my interests in sample manipulation, electronic music, robotic acoustic instrument building, and my ongoing development of choreographic language. The music for this piece is composed from recordings we made together over the years, featuring her performances of mediaeval music and her own original, improvised compositions.

My love for music and dance predates my earliest memories, giving me a unique perception of them as endless and innate, without a specific starting point. Recently, I've been contemplating how something without a beginning doesn't necessarily lack an end, and I've come to realise that I must accept this. Creating this piece is a gesture made in coming to terms with the inevitable end of things. It is an expression of what it might feel like to let go—with levity, preparedness, and love.

**Alisdair Macindoe**  
Choreographer



## About

“OK, bye!” marks Alisdair Macindoe's latest collaboration with his mother, xanya mamunya, whose harp playing is attributed to the reason he is in dance. A musical and choreographic reflection on ultimate departures, “OK, bye!” explores the cognitive dissonance brought on by feelings of infinity in a world bound by finite limitations.

## Creative Team

Choreographer: Alisdair Macindoe,  
in collaboration with the dancers  
Sound Designer, Instrument Designer, and  
Composer: Alisdair Macindoe  
Harpist (Recorded) and Composer: xanya  
mamunya  
Dancers: Rachel Coulson, Geoffrey Watson  
Lighting Designer: Rachel Lee

## Acknowledgements

This work is dedicated to xanya mamunya. Thanks to Chris Chua, Julie Macindoe, Jayden Wall, Melissa Pham, Misha Doe, Estelle Conley, Rosie Fisher and Lucy Guerin.

# LGI/ UMAC

LGI is supported by the Australian Government through Creative Australia, its principal arts investment and advisory body; by the Victorian Government through Creative Victoria; and by the City of Melbourne.



UMAC is part of the University of Melbourne's Global, Culture and Engagement portfolio.



## PIECES Production Credits

Curator: Lucy Guerin

Production Manager: Genevieve Cizevskis

Stage Manager: Zsuzsa Gaynor Mihaly

Lighting Operator: Sarah Cleverley

Audio Operator: Gabriel Bethune

Producer, LGI: Estelle Conley

Executive Producer, LGI: Ally Harvey

Senior Producer, UMAC: Rosie Fisher

Production photography by Gregory Lorenzutti

UMAC and Lucy Guerin Inc acknowledge the Wurundjeri Woi Wurrung peoples of the Kulin Nation as the Traditional Owners of the unceded land on which we work. We pay respect to their Elders past and present, and their enduring traditions of knowledge sharing, performing and storytelling on this land.