

Edith Cowan University
Western Australian Academy
of Performing Arts

LINK Choreographers 2017

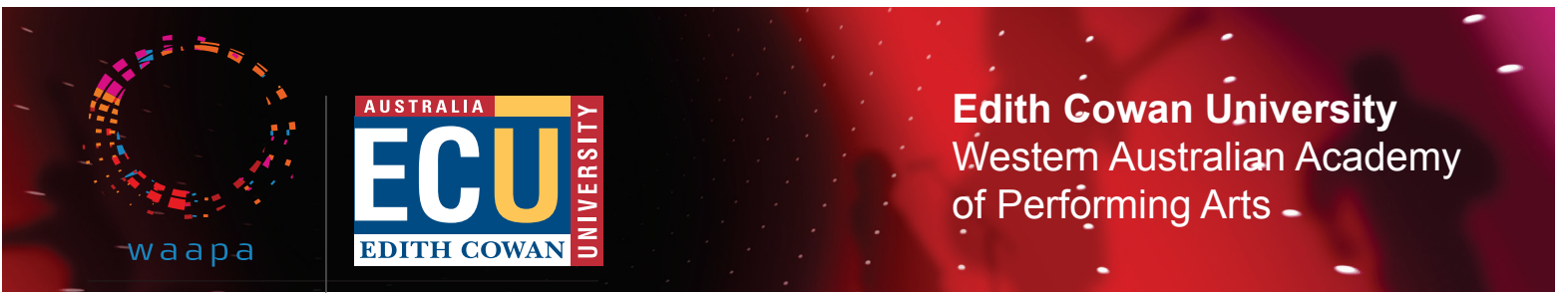
Natalie Allen

Born in East Fremantle, Natalie Allen is a recipient of a Green Room Award, for 'Best Female Dancer' in Sydney Dance Company's (SDC), 2 One Another in 2013. During her SDC time she extensively worked with Rafael Bonachela and Guest Artists: Adam Linder, Emanuel Gat, Jacopo Godani, Larrisa McGowan and Alexander Ekman. Highlights were touring Nationally and Internationally with the company.

Since her departure from SDC she has immersed herself in the nomad life of an Independent Dancer. Guesting for Leigh Warren and Dancers, Australian Dance Theatre's National tour of Garry Stewart's 'G', Expressions Dance Company Natalie Weir's 'The Red Shoes', Daniel Jaber's 'Nought' and 'Shades'. November 2015 she performed in New York with Alexander Whitley Dance Company for 'White Light Festival' with composer Thomas Ades. She continued to work with Whitley in his new Duet 'Pattern Recognition' which premiered in London in April 2016. Natalie performed in the 2016 MoveMe Festival in Ohad Naharin's choreography of 'Decadance' commissioned by Strut Dance. Following this season she was launched into performing Gwyn Emberton's, 'Shadow of a Quiet Society' touring to Bristol, Caernarfon and Cardiff (United Kingdom). Natalie continued working with Gwyn through to December 2016, in a new research and development for his new work 'GadaelY-ma/Leave Here'. February 2017 she choreographed and self-produced 'Sublime....' an open conversation and immersion into the surrealist genius Salvador Dali for the Perth Fringeworld Festival. Recently she performed in William Forysthe's 'One Flat Thing Re-produced' for a Strut Dance Season in the Courtyard of the W.A. State Theatre on the 29th March-1st April. Currently she is preparing to host a social dance 'A Night Out!' on the 5th May at All Saints College.

Natalie is very excited at the prospect of bringing the community together for some entertaining dance and a fun filled night of grooving on the dance-floor.





Samantha Chester

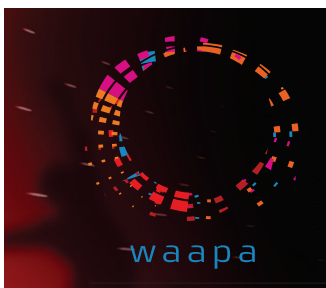
Samantha has a BA in Dance from UWS Nepean and a Post Graduate in Arts Management, UTS and Movement Studies, NIDA. She was awarded the Mike Walsh fellowship to travel to NY to train with the SITI Company in Viewpoints and Suzuki disciplines and in 2014 she received a Churchill Fellowship travelling to Spain, France, UK and Belgium investigating devising techniques in dance and theatre.

She has worked with all main stage theatre companies in Sydney as a movement director and in 2011/12 she was part of Cultivate/Culminate, the inaugural dance theatre development program through Force Majeure. In April 2014 she premiered new dance theatre work Safety in Numbers at Riverside Theatre and in 2016 created and performed her first full length movement theatre solo work The Astronaut to critical acclaim. She was the Associate Artist for Australian Choreographic Centre, Critical Path where among other things she curated a 3 day LAB and Forum called Body of Ideas with an accompanying photo essay.

She is currently director of independent dance space ReadyMade Works and the Movement Co-ordinator for Acting and Lecturer for Acting and Performance Making at Western Australian Performing Arts Academy (WAAPA) in Perth.

For more information, please visit the [Samantha Chester](#) website.





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Christine Fricker

Christine Fricker is a choreographer. In 1991, she created the company Itinerrances in Marseille and realizes since, every year, a creation. Her creations are showed just as much in France than on the international stage (Finland, Austria, Canada, Poland, Germany, Greece, Spain, the United States). Since 2003, Christine Fricker created also in the direction of the young audience.

In 2016/2017, four of her creations rooms are played : Me, myself and I, Faire cailloux, Faux Pas ... (young audience) and the participative performance Inventories of Bodies in Movement.

Christine Fricker writes by sticking, in the crossing of the disciplines. The choice of the musical supports as well as the musicality of the movement are important elements of her work of composition. She chooses interpreters from different universes in a research for the truth. It is what makes her sensitive, so much otherwise more, to bodies not hardened to the dance, to the individuals, rather than to the technicians.

She defines a very rigorous geometrical space, drawn by bodies in the structured movements. Her choreography, generally rather physical, asks for a presence and for a strong corporeity of each on the scene. The object is to enter the material to make it the alive, the sensitive, poetics. The choreographer asks to her interpreters to keep their freedom to invent, to involve their personality and not only a body in movement.

She investigates, in a balance, spaces between the theatricality and the abstraction.

Since January 2015, Christine Fricker has a studio of rehearsal in Marseille, Le Pôle 164, with the MEAARI company. This space is open to participants for various activities around the contemporary dance and around all which touches a practice of the body, the whole in the direction of the dancers or the wider public.





Sue Peacock

Sue has performed, taught and choreographed in most major cities in Australia. As a dancer, she has worked with many renowned choreographers, touring and performing nationally and internationally. Her choreographic credits include commissioned works for ADT, the One Extra Company, 2-Dance Plus, Chrissie Parrott Dance Company, WA Academy of Performing Arts, Steps, Expressions, Dance North and LINK Dance Company. Sue has received a Churchill and an ArtsWA Fellowship and her work/s have been recognised with state and national awards for choreography, performance, design and services to dance.

Sue was a founding member of STRUT dance and Artistic Program Manager for 10 years. Sue is currently Acting Head of Dance at the West Australian Academy of Performing Arts and also a Certified Feldenkrais Practitioner.





Carmelo Segura

Artistic Director & Choreographer. Founder of the dance company, Carmelo Segura Company based at Centro de Danza Canal, in Madrid. His work is supported by Inaem (Spanish Arts Council), CAM (Madrid Arts Council), Teatros Canal, Teatro El Bosque, Sgae Fundation and The Spanish National Dance Company.

As a guest choreographer he made works for different Dance Companies in Sao Paulo (Brazil), United Kingdom, Spain, United States. Future comissions Australia and Sweeden.

His own productions with the company are currently touring Brazil, Poland, Germany, Uk, France, Bulgaria, Colombia and Mexico.

His awards include:

- "State of Mind" - Talent Madrid - 2014
- "Waling City" - Adae International Dance festival Madrid – 2015
- "Osaka" - Act Festival Bilbao – 2016
- "Osaka" - Residencia Artistica Internacional en Sao Paulo – 2016

Professional Diploma in Dance and Performing Arts by Millennium Dance school in London. He was granted with a three years schorlarship. On his graduation he received the award for being the student with more merit.

He started working at the Royal Opera Ballet at the Royal Opera House in covent garden for 6 years. Also on his main credits as a dancer, he worked in some of the musical theatre productions in London and Madrid, touring internationally with some of those productions.





Michael Whaites

Michael Whaites is the Artistic Director of LINK Dance Company and Lecturer of Contemporary Dance at WAAPA. His career in dance spans over 30 year as a dancer, choreographer and teacher. He is a graduate of the Centre for Performing Arts in Adelaide and was a founding member of Dance North in Townsville.

Michael worked with the Australian Dance Theatre in the late 1980's and was awarded male dancer of the year in both 1988 and 1989. He has danced and created work internationally working with such Dance Icons as Mikhail Baryshnikov, Twyla Tharp and Pina Bausch. Michael assisted Ms Tharp on the feature film *I'll Do Anything* and was Patrick Swayze's dance stand in on the film *Too Wong Foo Thanks for Everthing Julie Newmar*.



After living in North America and then Europe for ten years notably working with the Tanztheater Wuppertal Pina Bausch for 5 years he returned home to Australia in 2000 and settled in Sydney.

From 2000 – 2005 Michael was an affiliated artist with One Extra Dance in Sydney, creating several full length works including *Oysterland*, *Achtung Honey* and collaborating with Michael O'donoghue on *Waiting for Michael* their reinterpretation of Beckett's *Waiting for Godot*.

He has been commissioned to make works for Leigh Warren and Dancers *DEFENCE(less)* 2002, Adelaide Centre for Art *In the Middle of Nowhere* 2003, Restless Dance Company *The Laminex Man* 2005 and New York's In the Company of Men *Switch Grass Growing* 2006. Since that time Michael has created 8 full length works on LINK.

In 2004 Michael was awarded a Asialink residency where he spent three months on a cultural exchange in China teaching contemporary dance and improvisation to the Beijing Modern Dance Company and the Gaungdong Modern Dance Company.

Prior to Michael's appointment at WAAPA he was the Associate Director for Kim Carpenter's Theatre of Image in Sydney.