

Producing transformative performance



Equations Of A Falling Body

By Laura Boynes

Marketing Pack



Produced by Performing Lines WA

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About the Show

Celebrated Perth choreographer Laura Boynes channels the uncontrollable forces behind our wild and unpredictable modern world into her newest work *Equations of a Falling Body*, which sets the forces of climate, politics and memory in motion as three of Perth's most exceptional dancers are put to the test in a series of conundrums directed by Boynes.

Using real-time choreography to create striking cinematic sequences, the show is crafted live by Boynes, like a conductor balancing the ebbs and flow of narrative in response to the audience as witnesses. Boynes guides the performers through a live feed, remaining connected to them but with an outside view from the position of the audience. She is like a connector between audience and the performers, giving instructions and encouragement –some of which is hilarious –while everything is in action. This brings a sense of hope and togetherness to the collective experience of the performance.

The stellar cast of performers—James O'Hara, Ella-Rose Trew and Timothy Green –are fed instructions through in-ear pieces from Boynes as the live conductor, so that the 'elsewhere' of distant events continually finds its way into the everyday lives of the performers.

Produced by Performing Lines WA, *Equations of a Falling Body* is comic, bleak and profound by turns—and a mesmerising, immediate and relevant performance perfectly attuned to our post-digital age.

Boynes, a WAAPA Honours graduate, says *Equations of a Falling Body* plays with abstract, and varied perspectives, with ideas appearing one way and then realising there is another way. "The live in-ear feed gives me the ability to sculpt the work in motion, allowing for immediacy, connection and ultimately control of the composition," Boynes says. "This immediacy captures a quality that is often found in the rehearsal room and then lost when performances commence."

Performance History

2023 | Perth Festival

Reviews excerpts

"The work of the performers was astonishing in its openness, honesty, fearlessness and tenderness, and required a similar spirit from the audience – to laugh, to accept, to wonder and to grieve. It's rare to see something as daring and risky as this, especially in a Festival setting, and I applaud everyone involved – but especially Boynes, for having the courage and vision to expose and embrace the unknown, in all its nakedness and terror." [Artshub](#)

"*Equations of a Falling Body* is an explosive mix of dance and physical theatre that will live long in the memory....innovative, visually stunning and memorable." [Seesaw Magazine](#)

"*Equations of a Falling Body* invites audiences into a comically bleak and enthralling sequence of scores that resonates beyond the performance space. Abstract and bizarre, the palpable sense of connection between dancers and audience makes for captivating dance theatre." [Seesaw Magazine](#)

Marketing Information & Acknowledgment Requirements

Any variation to the requirements below must be agreed with Performing Lines WA's Producer and Marketing Manager. **All marketing materials available for download from:**

<https://www.dropbox.com/sh/4sb28lmtavp972z/AABYSYaeuNXs4XKs59y1sAAIa?dl=0>

Billing	<p><Your Venue> presents <i>Equations of a Falling Body</i> by Laura Boynes Produced by Performing Lines WA</p>
Artist Credits	<p>Choreographer & Director Laura Boynes Performers Ella Rose Trew, James O'Hara, Timothy Green Sound Designers & Composers Felicity Groom and Tristen Parr Set & Costume Designer Bruce McKinven Lighting Designer Matt Marshall Movement Consultant Adelina Larsson Dramaturg Anthony Coxeter Lighting Realiser Peter Young Mentor & Outside Eye Lucy Guerin Production Manager Mark Haslam Stage Manager Riley Billyeald Produced by Performing Lines WA</p>
Tagline	<p>An unpredictable performance revealing hope and resilience in the face of uncontrollable forces. <u>OR</u> Dancers dangle on distant events</p>
Short Copy	<p>Please note: this is indicative copy only. We will work with your marketing teams to create copy best suited to your presentation context.</p> <p>Our contemporary world is wildly unpredictable, often leaving us wondering to what extent our lives are controlled by outside forces. Laura Boynes takes this idea and toys with it in <i>Equations of a Falling Body</i>, using real time choreography to control, cajole and instruct her stellar cast of performers. James O'Hara, Ella-Rose Trew and Timothy Green are fed instructions through in-ear pieces from Laura as the live mastermind, so that the 'elsewhere' of distant forces continually finds its way into the everyday lives of the performers. Crafted by one of WA's finest choreographic talents <i>Equations of a Falling Body</i> is a mesmerising, immediate and relevant performance perfectly attuned to our post-digital age.</p>
Long Copy	<p>Please note: this is indicative copy only. We will work with your marketing teams to create copy best suited to your presentation context.</p> <p>Distant forces beyond our control intervene in everyday lives in Laura Boynes' world premiere of <i>Equations of a Falling Body</i>.</p> <p>Our contemporary world is wildly unpredictable. The 'elsewhere' of distant forces – climate, cosmos, politics, memory – continually intervene in our everyday lives. It's mostly beyond our control – encountered as idle</p>

distractions, radical interruptions or insistent voices inside that re-shape and cypher our thoughts and desires. *Equations of a Falling Body* sets those forces in motion, using real time choreography to create conundrums between James O'Hara, Ella-Rose Trew and Timothy Green, three of Perth's most virtuosic physical performers. Comic, bleak and profound by turns, what emerges is our capacity for resilience through striking and impromptu cinematic sequences to leave you both reflective and hopeful.

Crafted and live-conducted by Laura Boynes, one of WA's finest choreographic talents, *Equations of a Falling Body* is a mesmerising, immediate and relevant performance attuned to our post-digital age.

Logos

All logos available from:

<https://www.dropbox.com/sh/ei5orvk40dlzp6k/AAAm2LyKBg7BhAtdhcNw8APIa?dl=0>

- Performing Lines WA
- Perth Festival
- DLGSCI
- Creative Australia (new logo coming soon)
- STRUT Dance
- CO:3 Contemporary Dance

Logos must be included on all advertising and promotional material associated with the tour and performances of *Equations Of A Falling Body* unless explicitly agreed otherwise, including, but not limited to, season brochures, flyers, posters, advertisements, media releases, promotional videos, web pages and programs.

Acknowledgements

Produced by Performing Lines WA, the creative development of *Equations of a Falling Body* has been supported by the STRUT Dance SEED Residency in 2020 and Co3 Australia's CO:Lab program in 2019; the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; and the WA Government through the Department of Local Government, Sport and Cultural Industries. The world-premiere of the work was commissioned and presented by Perth Festival.

Acknowledgements must be included in addition to logos where space allows, including, but not limited to, season brochures, flyers, web pages and programs. These should also be acknowledged in speeches and announcements where appropriate.

Images

All images available from:

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Promo images by Emma Fishwick

<https://www.dropbox.com/sh/9lwrkeyr6i7u3y2/AABj-ixemnVd8w5Y1pLuWJyaa?dl=0>

Production shots by Edify Media from @edifymediaau

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Video links	<p>PROMO VIDEO (3min): https://vimeo.com/932810165 PROMO VIDEO (1.30min): https://vimeo.com/805833616</p> <p>Full length archival available on request</p> <p>ABC TV interview https://vimeo.com/810030905/</p>
Duration	70mins, no interval
Warnings	Contains smoke, haze effects, strobe lighting and loud sound
Age suitability	Suitable for ages 12+
Social Media	<p>Facebook: @performinglineswa @ lauraboynesartist Instagram: @perflineswa @lauraderose</p> <p>#equationsofafallingbody #contemporarydance #australianchoreographer #independentartists</p>
Artist Biographies: for use online, in printed programs, etc	<p>Laura Boynes is an award-winning independent dance artist based in Boorloo/Perth, working nationally and internationally as a performer, choreographer, teacher and movement director for theatre. Laura’s practice is centered on presenting social, cultural and political happenings as they intersect with individual experience. Her practice utilises the body as metaphor and as a meeting point for investigating ideas of human resilience, social responsibility, adaptability and ecological change. She uses performance as a tool to inspire critical thought and reflection on the contemporary world. She has choreographed multiple short and full-length works and co-directed large commissions for dance companies such as LINK Dance Company, CO;3 Youth Ensemble, Buzz Dance Theatre and the WAAPA. Her theatre credits include choreography and movement direction for Black Swan State Theatre Company, Lost and Found Opera, Renegade Productions, Steam Work Arts, Yirra Yaakin and Variegated Productions. Her solo work <i>Wonder Woman</i> created with Adelina Larsson and Julie-Anne Long (2019) was nominated for four PAWA Awards and won the Australian Dance Award for Independent Dance in 2020.</p> <p>Ella-Rose Trew Performer Ella-Rose has spent over a decade as a dancer, educator and dance-maker based in Boorloo (Perth, WA). A graduate of the Western Australian Academy of Performing Arts and LINK Dance Company, Ella-Rose went on to work with Buzz Dance Theatre, STEPS Youth Dance Company and was a founding member and inaugural Associate Artist of Co3 Australia. She has worked extensively across the local independent dance sector, with Emma Fishwick, Sue Peacock, Laura Boynes, Isabella Stone, Aimee Smith, Jo Pollitt, Paea Leach, Rachel Ogle and Rhiannon Newton. Ella-Rose is currently the Engagement Associate for Co3 Contemporary Dance and lectures within the dance department at WAAPA. Ella-Rose was awarded Outstanding Performer (Dance) in both 2018 and 2021 at the Performing Arts WA Awards.</p>

Timothy Green | Performer

Timothy is an interdisciplinary performance maker, director and performer. He is one of three co-founders of award winning Boorloo-based theatre company Static Drive Co. Recent projects include attending Frantic Assembly's International Summer School (London, 2022) and performing in *ERTH's Dinosaur Zoo* (ERTH, WA Museum Boola Bardip 2021). In 2020 Tim completed an MA in Advanced Theatre Practice at The Royal Central School of Speech and Drama (London, UK), graduating with distinction, as well as co-creating and performing in *Handle With Care* (Form(at) Festival, London, UK) and *The Golem, or, Next Year in Jerusalem* (Winner, Best Independent New Work PAWA 2021, Nominated Best Actor (Male) PAWA 2021) created with Humphrey Bower. In 2019 Tim performed in *SUNSET* (Winner, Outstanding Achievement in Commercial Dance, Musicals or Physical Theatre, Australian Dance Awards 2020) for Perth Festival, *Private Function* (Static Drive Co.) and *The Apparatus* (Humphrey Bower). Tim is a graduate of WAAPA's Bachelor of Performing Arts, majoring in Performance Making (2015).

James O'Hara | Performer

James O'Hara has been a collaborator his entire career. With 20 years of experience as a dance performer, teacher, choreographic assistant and director, James is immersed in dance communities all around the world. Born and raised between the Swan River and the Indian ocean in Walyalup (Fremantle) WA, James was a member of Ballet Junior de Genève and recipient of a Princess Grace Foundation Bursary in 2004 and has worked with Ballet Preljocaj, Ross McCormack, Michael Keegan Dolan, Marina Mascarell, Stephanie Lake, Damien Jalet and Sidi Larbi Cherkaoui and as a guest with Cedar Lake/Ohad Naharin, Australian Ballet/Gideon Obarzanek, Paris Opera Ballet and Bolshoi Moscow. James has been nominated for Helpmann, Green Room and Australian Dance Awards and is recipient of a West Australian Dance Award. James was Co-Artistic Director of the New Zealand Dance Company in 2020-22 and is currently Co-Director of STRUT Dance in Boorloo/Perth.

Felicity Groom | Sound Design & Composition

Felicity is a producer, composer and musician from WA. Felicity uses a range of instruments to bring works to life including the saw, chromaharp, guitar, voice, piano and Ableton. As well as composing for specific projects, she has released three acclaimed albums and one in a collaborative project called *Rokwell & Groom*. Her accolades include album of the week on Triple J for *Gossamer*, a four and a half star review in Rolling Stone for album *Hungry Sky* and an international synching deal with French jewellery brand Cartier for *Oh Jesus* which was composed for playwright Nathaniel Moncrieff's *Tinkertown*, performed at the Blue Room Theatre in 2012. The most recent works include the *soaring* (Clarke, R. 2022. See Saw) composition for choreographer Laura Boynes's WAAPA graduates performance, *Mammoth*, as part of this season of Rise. Felicity has also recently worked with May Greenburg for TURA New Music and Strut Dance's takeover of the Alex Hotel in 2021 as well as 2020's State Theatre takeover for *Situ-8*. Felicity's *soft and piercing* (Pickup, J. 2020. Arts Hub) piece caught the attention of Melbourne based label Blossom Rot Records who released the song on a compilation. Felicity's compositions are currently on display via QR codes in the City Of Vincent's Lightbox Laneway. This exhibition is an audio-visual collaboration between herself and local visual artist May Bluebell.

Tristen Parr | Sound Design & Composition

Tristen Parr is a classically trained acoustic and electric cellist with a focus on contemporary performance practices and sound design for dance and installation. He has toured extensively throughout the world and has recorded for radio locally, nationally, and internationally. Tristen is a founding member of

Decibel New Music Ensemble whose focus is the commissioning of new electro-acoustic works and the development of graphic score formats and notations, premiering new works by the likes of Marina Rosenfeld, David Toop, Eliane Radigue, and Alvin Curran. He is a founding member of silent film band Viola Dana whose original live scores have been performed around the globe. Design commissions include Louisville Ballet, Yirra Yaakin, LINK Dance Company, The Australian Ballet, Steamworks Arts, Queensland Ballet, Barking Gecko/Perth Festival, Australian Maritime Museum, and Geelong and Latrobe Regional Art Galleries.

Adelina Larsson | Movement Consultant

Adelina is an award-winning Swedish/Mexican choreographer, curator, producer, performer and educator from the land of the Wadandi people, in Margaret River. She trained at the Stockholm University of the Arts, DOCH and CODARTS, Rotterdam. Since moving to Australia in 2007, she has worked in remote and regional communities and choreographed and performed at Melbourne International Arts Festival, Federation Square, Sydney Opera House, The State Theatre Centre of WA, Australian Institute of Sport, The Canberra Theatre Centre, PICA, The Lock-Up, Newcastle and Fremantle Arts Centre. Adelina has worked with David Pledger, Not yet it's difficult (NYID), creative director, Scott Rankin, BighART, Ql2 Dance, Critical Path, STRUT, Link and artists like Margie Medlin, Bek Conroy, Rhiannon Newton, Andrew Morrish, Deborah May, Trevor Jamieson, Yumi Umiumare, David Corbet, Sarah Kaur, Paschal Daantos Berry, Maitland Schnaars and Shoeb Sia Ahmad. Adelina is the founder and director of Strange Attractor Lab - an interdisciplinary lab that focuses on experimentation and artistic research. Her work *In the Rite II: Solo* was awarded the 2020 Australian Dance Award for Outstanding Achievement in Independent Dance. Regional Arts WA recently awarded Adelina the Regional Artist Fellowship 2021 for the development of her new work *Min Folkdans*.

Anthony Coxeter | Dramaturg

Anthony is a writer and dramaturg from the land of the Wadandi people, in Margaret River. After training in philosophy at the University of Melbourne, Anthony has taught across several departments at the University of Sydney (and other institutions, such as the University of New South Wales, Edith Cowan University and Notre Dame University). He was one of the founding circle of co-editors of The Lifted Brow literary journal, a contributing Committee Member at the Melbourne Cinematheque, and has served as a writer/producer for Phillip Adams AO on Late Night Live at ABC RN. In 2014, he self-produced a feature on Goethe's Wilhelm Meister for the Philosopher's Zone (also on ABC RN), and has been an invited moderator at the Deutsches Theater in Berlin as a part of its Demokratietag series. At present, he is researching and writing the first authorised biography of José Ramos-Horta, the East Timorese Independence leader and Nobel Peace laureate and is a doctoral candidate in a joint program between Leiden University and The Hague University of Applied Sciences in the Netherlands. As a playwright and dramaturg, he has worked in agent-centred, collaborative and improvisatory performance practices. This has been the basis of ongoing explorations with choreographer Adelina Larsson through a series of four works (*No Place*, 2013; *In the Rite I*, 2016; *In the Rite II*, 2019; *In the Rite III*, 2020).

Bruce McKinven | Set & Costume Designer

Bruce is the Senior Production Designer for DARK MOFO Festival in Hobart designing their flagship event WINTER FEAST since 2016. Bruce has a 30-year career designing for theatre, festivals, dance and events across Australia, working with some of the nation's leading practitioners. In theatre Bruce has designed productions for Company B Belvoir, Bell Shakespeare, Queensland Theatre Company, Sydney Theatre Company, La Boite, State Theatre Company of South

Australia, Black Swan State Theatre Company, Perth Theatre Company, and in dance, companies Bruce has designed for include STRUT Dance, West Australian Ballet, LINK Dance Company, Expressions Dance Company, Force Majeure, Australian Dance Theatre, Dance North, Tasdance, Queensland Ballet and Singapore Dance Theatre. Bruce has previously collaborated with Laura Boynes, designing costumes for *Wonder Woman*.

Matt Marshall | Lighting Designer

Matt has been nominated for his work twice by The Helpmann Awards for Best Lighting Design (2012, 2017) and has received nominations for Best Lighting Design from the Australian Production Design Guild. With 20 years of design experience Matt has worked for all the major performing arts companies and festivals in Australia. Recent designs include *The Barber of Seville* (NZ Opera & Seattle Opera), *Tchaikovsky* (Tulsa Ballet), *Pigalle* (Sydney Festival), *Man With The Iron Neck* (Legs on the Wall), *Carmen* (Oper Leipzig), *The Misanthrope* at Sydney Opera House (Bell Shakespeare), *La Boheme the Handa Opera* on Sydney Harbour (Opera Australia).

Mark Haslam | Production Manager

Mark's practice is a hybrid of technical production, design, direction and performance, with a particular focus upon raw performance styles and the integration of media into contemporary performance. He has worked with many leading contemporary arts companies and practitioners across performance, dance, music and visual arts, touring over 50 productions across 4 continents. He lives in Fremantle with a mermaid and their kid.

Riley Billyeald | Stage Manager

Riley(she/her) is a freelance Stage Manager; a graduate from WAAPA with a Bachelor of Arts majoring in Stage Management. Though early in her career, she's worked across a broad range of artforms including dance, musical theatre, classic plays, installations, and devised work. She recently stage managed *Barracking for the Umpire* and was Assistant Stage Manager on *Toast* with Black Swan State Theatre Company. Including seconding on *City of Gold* in early 2022. She enjoyed her time working with City of Melville for their Midwinter Festival, Barking Gecko's *Cicada* and WA Ballet's *Swan Lake*.

Performing Lines WA | Producing Transformative Performance

Performing Lines is a national organisation that produces provocative contemporary performance by Australia's most audacious independent artists. We curate a portfolio of work that is propelled by pressing questions and new ways of seeing the world. We champion the unconventional, the marginal, the rebellious and the new. Our purpose is to champion risk and to ensure that the breadth and plurality of Australia's creative potential is represented and celebrated. Based in Perth, Performing Lines WA works exclusively with Western Australian artists, with a network of producers and presenters around the country and the world.

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Q&A with Laura Boynes

What is real-time choreography and what does it mean for the dancers of this work?

Equations of a Falling Body is choreographed in 'real time', meaning that [through earpieces] I am delivering all the physical, verbal, emotional and technical information the performers require to proceed through the work each evening. The structure of the work remains the same but within each scene the content is ever changing. It is made up of choreographic forms, scores and improvised sequences, daily news headlines and facts. The liveness of the work heightens the experience for the performers, they are present in every moment never knowing what will happen next. They can't sit back and rely on muscle memory. It is a wild and thrilling ride for them! We have a blast creating the work in real time for the audience, the cast can often hear me laughing in their earpieces at their wonderful and spontaneous reactions to directions I am giving them. The surprise is genuine for all of us and it allows for a vibrancy and alertness that can sometimes be lost in traditional performance.

How did Equations come about?

The world has changed exponentially since I began creating this work in August 2019. As a creative team, we have experienced: 1 Global pandemic 3 pregnancies and 2 births 1 death 2 relocations to New Zealand and back 1 relocation to London and back multiple natural disasters, new wars, political uprising, race riots, career highlights and failures. We have just reached a population of eight billion and my generation will see the peak of the world population before our inevitable decline. All of these events near and far inhabit and have been pivotal to the creation of Equations of a Falling Body and the grief and joy that has been present throughout these years. Our first major development was mid-2020. We were the only people working in the State Theatre Centre. The city was empty, and the world felt incredibly strange and uncertain. The in-ear technology we use is an immediate reaction to our experience of those strange times. Manipulated and controlled by ever changing rules, unclear messaging, fear, boredom. The world felt hostile and insane, so we created our own microclimate with its own set of ever-changing rules.

Can you talk about the multi-disciplinary nature of the work and how this came about.

Spending my early years moving between paint and movement studios amongst a family of five visual artists has heavily influenced the hybridity of my creations. Equations of a Falling Body is an experiment in liveness and a collision of my passions for movement, film, illusion and working with installation elements and materials. The multidisciplinary nature of the work is not out of the ordinary for me. I usually develop content depending on what I feel a work 'needs', whether it be movement, text, visuals etc, to this end Equations is a combination of dance and visual theatre. Contrary to the feelings that instigated the work, the in-ear technology is not about manipulation but a means to contain the vulnerable, uncensored and truly magnificent quality that can only be seen in the very raw stages of creation. My experience in the past has been that there is a magic to creation that can sometimes be lost in performance and so the desire to capture this became part of the natural collision of disciplines. Throughout the work, poetic and visual sequences are built and deconstructed in front of the audience. There is no illusion to the creation but at their peak a cinematic beauty that I am endeavouring to capture.

How has the creation of this work been for you as a choreographer?

I have given myself a hard task of remaining one step ahead of three incredible performers each night. However, the dedication, support and exceptional talent of the cast, creative and production teams has meant the evolution of this work has been one of the greatest pleasures of my life to date. Equations of a Falling Body never gets old for me, it remains in a state of suspension, a constant free fall and thus the work presents in a cyclical manner.

What does it mean for the audience?

I hope Equations of a Falling Body provides audiences with a chance to reflect on the absurdity and beauty of the world we are living in and to consider our responsibility for each other and the earth we are populating. If none of this, I hope they laugh, cry and are swept up in the mesmerising quality of the cinematic sequences.