



BIOGRAPHIES 30-10-2025

Haunted?

Locating the Spectral in Australasian Ballet

A One-day Symposium, October 31, 2025
Forum Theatre, Level 1, Arts West Building
University of Melbourne

Symposium email: ballet-history@unimelb.edu.au



*Roger Kemp, Figure in Action - Ballet Series, c.1936-1940. Unsigned, oil on card.
Private collection, with permission kindly granted by the Kemp family*

The Organising Committee wishes to acknowledge the support of:

The Australian Ballet

The Clem and Nina Christesen Bequest, School of Culture and Communication
Australian Research Council (LP220200559): *Re-Activating Australian Dance Theatre's
Archive for the Future*, K M Christensen and E A Bond Bequest, Victorian College of the Arts

BIOGRAPHIES

Jane Andrewartha

Jane Andrewartha is a senior dance educator with over forty years' experience in training students of all ages and LMDTS practitioners. She is Managing Trustee of the Laurel Martyn Foundation, Executive Manager of The Laurel Martyn Dance Teaching System (LMDTS) and Movement and Dance Education Centre. She worked closely with Laurel Martyn for over a decade, developing teaching resources and courses for Laurel's holistic approach to dance training.

Jane has worked in the VET system as a lecturer, and wrote course materials and assessments for several dance teaching qualifications and training organisations. She is also a qualified Pilates instructor and a certified Safe in Dance practitioner and course provider. She is committed to the improvement of dance teaching standards for young bodies and minds.

Dr Gareth Belling

Gareth is a choreographer, researcher and dance educator. He danced with Queensland Ballet from 2002 to 2012, and performed as a freelance artist until 2019, most recently with Collusion in his chamber ballets *DESIRELINES* in Guangzhou, and *Turbine* at Shanghai Dance Festival. Gareth recently completed a PhD at the University of Queensland, graduating with a Dean's Award for Outstanding Thesis. His research examined the establishment of live performance subsidy in Australia and its role in choreographing Australian ballet history. Practice-led research completed as part of a Master of Fine Arts (Dance) at QUT was performed by Queensland University of Technology and Queensland Ballet, and published by University Press of Florida

Andreas Boyde

Andreas Boyde's recitals in renowned concert venues and appearances as soloist with such orchestras as the London Philharmonic Orchestra, the Sächsische Staatskapelle Dresden, the Bolshoi Symphony Orchestra, the London Mozart Players and the Berliner Symphony Orchestra have secured Boyde's reputation as an esteemed performing artist.

Born in Oschatz, the pianist studied in Dresden and subsequently in London, and the Brandenburg State Orchestra appointed Andreas Boyde Artist in Residence for the season 2018/19. Boyde recorded the complete solo piano works by Johannes Brahms produced by German Radio and OehmsClassics. His extensive CD recordings receive five-star reviews from leading music magazines. His musicological interests are demonstrated in his reconstruction of the 'Schubert' Variations by Robert Schumann, a work that premiered in New York, now published by Hofmeister Leipzig. In 2023, he received the Gellert Kunst Preis Award in Germany for outstanding achievements, and he is a Henle Artist and Contributor as well as a Steinway Artist.

Prof. Carol Brown

Carol Brown is a dancer, choreographer and artist-scholar from Aotearoa New Zealand whose work has been presented globally. Her choreographic imagination is renowned for its transdisciplinary reach. After completing one of the first practice-led Phds in Dance at the University of Surrey, Carol was invited to become Choreographer in Residence at the Place Theatre London where she developed her company, Carol Brown Dances. Touring internationally and engaging in sustained collaborations, Carol has developed choreographic methodologies in dance-architecture, digital dance and site dance and has written extensively about this work in books and academic journals. Her research takes place in diverse settings including urban, architectural, virtual, theatrical and natural environments; and is catalyzed by questions of space, posthumanism, ecological change and hidden histories. She has been awarded a prestigious Jerwood Prize for Choreography, the Ludwig Forum International Prize for Innovation, a NESTA Dream Time and the Caroline Plummer Fellowship in Dance. Collaboration is vital to Carol's practice and pedagogy and has led to sustained and enduring partnerships with artists,

scientists and technologists. Trained in the Bodenwieser style by Shona Dunlop-MacTavish in Dunedin, Carol teaches and recreates works that draw upon the embodied legacy of the Viennese expressionist modern dancer, Gertrude Bodenwieser. She has held lecturing positions at the University of Surrey and Brighton University, was a Reader in Dance at Roehampton University and an Associate Professor in Choreography at the University of Auckland where she founded Choreographic Research Aotearoa. She has made work for many companies including Subcircle, Group Motion, New Zealand Dance Company, Verve and Scottish Dance Theatre. She lives in Melbourne with her partner and sons.

Dr Derrick Brown-Appenzelle

Derrick is a dance and performance science researcher with concentrations in cognitive psychology and human motor behaviour. Derrick obtained his PhD in Cognitive Psychology from Radboud University, Donders Institute for Brain, Cognition and Behaviour (the Netherlands), and a M.Sc.(dist) in Dance Science from the University of Wolverhampton, U.K.

Before joining the VCA, Derrick was co-programme manager and scientific coordinator for the Health and Performance course of the Master of Advance Studies in Dance Science at the University of Bern Institute of Sport Science. He was also engaged at the University School of the Arts as a lecturer in Research Methodologies in Art Education.

Before academia, he worked for thirty-five years professionally in dance, first as a dancer, teacher, and rehearsal director. He danced with Peridance, Ballet Manhattan, Pretty Ugly Dance Company, and for 10 years with the Mark Morris Dance Group. He has taught classical and contemporary dancers in companies throughout Europe, including Finnish National Ballet, Les Ballet de Monte-Carlo, Noord Nederlands Dans, Staatsoper Hannover, The Hessisches Staatstheater Wiesbaden, and Cullberg Ballet.

Blazenska Brysha

Blazenska Brysha is an independent arts journalist, dance critic and writer working professionally in print and radio media since 1980, and as a digital publisher since 2002. She is a former Associate Editor, *Dance Australia* magazine, ballet and dance critic, *The Herald*, *Herald Sun* and Sunday Arts program, Radio Melbourne, and author of the entry [Ballet in Melbourne](#) for the *Encyclopedia of Melbourne* edited by Andrew Brown-May and Shurlee Swain (Cambridge University Press, 2005). She began publishing her work on ballet and dance digitally on her website [bbdance.com.au](#) (2002–2005), pioneering such ventures in Australia. Since 2009 her website has been [blazenkabrysha.com](#) and in 2016 she launched BryshaWilson Press, a digital venture which published an updated and extended version of Barry Kitcher's memoir *From Gaolbird to Lyrebird* as an ebook. Simultaneously, she started producing and publishing her Facebook page [Project Borovansky](#).

Anne Butler

Anne Butler holds a Postgraduate Diploma Classical Ballet Teaching (VCA), The University of Melbourne. She is a Fellow, Senior Examiner, Life Member and Chair of Cecchetti Ballet Australia, as well as Chair of Cecchetti International Classical Ballet. Anne teaches ballet, history of dance and is Coordinator of the Cecchetti program at the Victorian College of the Arts Secondary School, along as being on the Education Support Staff.

As an independent researcher she has presented for many organizations including the National Gallery of Victoria, Johnstone Gallery, Royal Academy of Dance, The University of Melbourne and CORDS Conference, New York. Three of her papers appear in *Cecchetti Pioneers* published Canada, 2014.

Dr Emily Collett

Emily Collett (she/her) is a set and costume designer, researcher, and educator. Her work explores identity on individual, local, and national levels, specifically through costume as a cultural marker in relation to Australian identity. Her design work comprises live performance, film, television, and

exhibition, with recent credits including *Dream Factory* with Melbourne's Rollercoaster Theatre Company (2023), and *The Lucky Country* which premiered at Sydney's Hayes Theatre Company in 2023 and will tour Melbourne and Brisbane in 2025. Emily holds a doctorate in performance costume and is lecturing at the Victorian College of the Arts in Melbourne. www.emilycollett.com.

Nicole Corea

Nicole Corea is a Juilliard-trained dancer who spent 25 years performing with leading international companies. She is also an accomplished independent choreographer.

Prof. Rachel Fensham

Rachel Fensham has been a Professor of Dance and Theatre Studies at the University of Melbourne and the University of Surrey, and her research fields are performance, cultural history, and digital humanities. She is the author of *Movement: Theory for Theatre* (Bloomsbury, 2021) and the forthcoming *Fabrications: Costume, Dance and Material Culture* (OUP 2026) and co-author of *Cultural Data: an Intimate Analytics of Cultural Collections* (Routledge 2026). She was founding co-editor of the award-winning book series, *New World Choreographies* (Palgrave), and other scholarly work includes chapters on digital laboratories (Routledge 2023); on archives (Routledge 2016); and on costume in *Small Data is Beautiful* (GSP 2023).

Dr Andrew Fuhmann

Andrew Fuhmann completed a PhD on the works of the Australian choreographer, Lucy Guerin, and has published on the affective affordances of postmodern choreography. He is a guest lecturer at the Faculty of Fine Arts and Music, University of Melbourne, and co-directed the creation of the Theatre and Dance Platform, a repository of significant Australasian performing arts collections hosted by the University of Melbourne. He maintains research interests in the creation, expansion and maintenance of performing arts archives in the digital realm and is on the management committee of the AusStage database. He writes regularly on contemporary performance as the dance critic for *The Age* newspaper and other publications.

Tammi Gisell

Tammi Gisell is a Muruwari and Wiradjuri woman, performer, poet, theorist, choreographer and collections co-ordinator at the Powerhouse Museum.

Serena Graham

Serena Graham is a full-time dancer with The Australian Ballet, a position she has held since 2018 following her graduation from The Australian Ballet School. Throughout her career, she has collaborated with some of the most influential figures in Australian ballet, performing in Graeme Murphy's acclaimed works, rehearsing the Willis of *Giselle* under Maina Gielgud, and training under the directorship of Marilyn Rowe. In addition to her performance career, Serena is an emerging choreographer with a growing body of work. She has created original pieces for both The Australian Ballet and The Australian Ballet School, exploring the intersections of classical form and contemporary innovation. Serena's dual practice as performer and choreographer informs her artistic inquiry, as she continues to investigate ballet's evolving creative language and its relevance within today's artistic and academic landscapes.

Yvette Grant

Yvette Grant is a researcher, PhD candidate and history tutor in the Dance School at The Victorian College of the Arts, at The University of Melbourne. Her current research explores the modern Australian works of Australian ballet choreographers Laurel Martyn, Joanna Priest, Louise Lightfoot and Valrene Tweedie. She publishes regularly in *The Conversation*; was chosen as one of the ABC's

Top 5 Arts Residents in 2022 and continues to feature on ABC Radio programs; and was a National Library of Australia fellow in 2023.

Janet Karin OAM

Janet Karin OAM owes her training and early career to Laurel Martyn OBE, who personified creativity in her dancing, her choreography and her belief that each of the arts flourishes when they work together. As a Principal Dancer of The Australian Ballet, Janet absorbed the creativity of choreographers, musicians, dancers and teachers across the world, confirming her view that ballet teaching should reveal all movement's expressive potential. While directing a ballet school and a performing arts group in Canberra, Janet commissioned professional choreographers, musicians and visual artists to collaborate on new works. Later, as Kinetic Educator at The Australian Ballet School, Janet initiated a series of published research studies on dancers' health and creativity – the most recent at the Royal Swedish Ballet School. Routledge published her book [*The Art and Science of Ballet Dancing and Teaching: Integrating Mind, Brain and Body*](#).

Liz Lea

Liz Lea is a multi-award winning dance artist, choreographer and producer. Over three decades she has toured her work internationally and been commissioned in India, UK, Australia, South Africa, Singapore, USA and Kuwait. She directs The Stellar Company, a non-for-profit arts organisation and recently launched the Chamaeleon Collective, Canberra's first inclusive dance company. She works with Accessible Arts as an Access Advisor and as an Audio Describer, having described shows for Dan Daw, Rebus and Sydney Dance Company. Liz toured her seminal one woman show RED over 5 years across Australia and the UK as well as to Singapore and India. Her new one woman show, Diamond, explores issues of female power and identity through the use of film, costumes, text and movement. She is currently developing a company work exploring Virtual Reality with a team of 9 ASEAN dancers. Liz Lea, is also Director of the Bold Festival: <https://www.theboldfestival.com.au>.

Judy Leech

Judy's love of ballet began with the Borovansky Ballet Company, and their performances of - in particular - *Petrouchka*, *La Boutique Fantasque* and *Symphonie Fantastique*. Following twenty-two years as a graphic designer for the ABC in Ripponlea, and illustrator of several children's books, she had the good fortune to meet Rex Reid AM and become involved, in a design capacity (sets, costumes and props), with his dance company - right up until his death in 2000. For twenty years, on and off, she also co-designed sets and created props for the Melbourne High and Mac.Robertson High Schools' musicals and plays.

From the 70s onwards Judy attended ballet classes - principally those of the legendary Lynne Golding, and from 1998 she began an ongoing association with contemporary dance at Melbourne's Dancehouse. She is an original and active member of Dr. Katrina Rank's Fine Lines Dance Group. Judy is a regular contributor to Theatre Heritage Australia's *On Stage Newsletter*, focussing on theatre and dance design and history - she is on its committee and on that of the State Library User Organizations' Council.

Caitlyn Lehmann

Dr Caitlyn Lehmann is a cultural historian specialising in ballet and eighteenth-century studies. An Honorary Fellow with the School of Culture and Communication, she writes regularly for The Australian Ballet and is a former critic for the UK's *Dancing Times*. Ranging across the intersections of ballet, circus, fashion and dance patronage in her research, Caitlyn has held John M. Ward Fellowship in Dance and Music for the Theatre at the Houghton Library, Harvard (2020-21), and was an invited speaker for the 'Ballerina' symposium (2020) at The Museum at FIT, New York. She is also a contributor to the forthcoming collection, *Dance and Sociability in the Long Eighteenth Century* (eds. H. Burlock, I. Newman & M. Philp, Bloomsbury, 2026).

Jarryd Madden

Encouraged by his dance-teacher mother, Jarryd Madden started dancing at the age of three at his local dance school in Wauchope, New South Wales. He remained there until 2005 when, aged 16, he joined Melbourne's National Theatre Ballet School. After a guest stint with The Australian Ballet during the 2007 season of Peter Wright's *The Nutcracker*, Jarryd officially joined the company at the beginning of 2008; he was promoted to coryphée in 2011, to soloist in 2015 and to senior artist in 2017. A versatile artist, Jarryd has performed in every *Bodytorque* season since joining the company.

Dr Christine de Matos

Christine de Matos is an adjunct researcher at The University of Notre Dame Australia (Sydney) and an independent historian. Her research focusses on the Australian role in the military occupation of Japan. Examples of her publications include *Imposing Peace and Prosperity: Australia, Social Justice and Labour Reform in Occupied Japan 1945-1949* (ASP, 2008) and *Japan as the Occupier and the Occupied* (with Mark E. Caprio, Palgrave Macmillan, 2015). Recent journal article publications appear in *Histories* (2024), *The International History Review* (2024), and *The Journal of War and Culture Studies* (2025). She has also published on fiction and history and is currently pursuing research into representations of the past in contemporary dance and ballet. On this latter, see 'Akram Khan and telling historical truths through dance' in *The Conversation* (22 March 2018) and 'Dance as Performative Public History?: A Journey through *Spartacus*' in *Circa: The Journal of Professional Historians* (2020).

Dr. Jeanette Mollenhauer

Since receiving her PhD in 2017 from The University of Sydney, Jeanette (she/her/hers) has continued researching: first as an independent scholar then as an Honorary Fellow at The University of Melbourne. Most of her publications relate to Irish dance in Australia, along with Croatian dance, recreational folk dance, Australian calisthenics and taxonomic choices in dance studies. Current projects include a biography of Margaret Walker OAM, a chapter on theoretical approaches in Australian dance scholarship for the forthcoming *Oxford Handbook of Ethnochoreology* and co-editing a volume on Dance in Diaspora, to be published in 2026 by Bloomsbury. Jeanette is an Honorary Fellow (Dance), Faculty of Fine Arts and Music (VCA & MCM), The University of Melbourne.

Dr. Siobhan Murphy

Based in Geboor (Macedon) in regional Victoria, Siobhan Murphy choreographs, directs and curates dance on screen and publishes writing in the field of dance studies. Her recent suite of films (2018-2024) focussed on the intersection of solo dance, portraiture and objects. She made four portraits in collaboration with dancers Joanne White, Alice Cummins, Paea Leach and Siobhan McKenna and video artist Dominic Redfern, with the films screened in festivals in Lisbon, London, New York and Toronto and Melbourne. Since 2021, Siobhan has been a co-curator of the biennial Dance (Lens) festival at Dancehouse, co-curating the Australian official selection program and contributing additional thematic programs, workshops, podcasts, interviews and curatorial essays. She is currently a researcher on an ARC Linkage Project, "Re-activating Australian Dance Theatre's Archive for the Future", co-curating a major exhibition with the research team for the 2025 Adelaide Festival to mark the 60th anniversary of ADT.

Dr Ellin Sears

Dr Ellin Sears is an educator and researcher based in Perth, Western Australia who works primarily out of Murdoch University. She is a practicing artist within the fields of acting, directing, as well as choreography and movement, and has a great love of teaching in the fields of dance, drama, and music theatre with students ranging from 18 months to adults. Her research interests include acting for digital roleplay simulation, dance in music theatre, and Shakespeare studies. Her doctoral research investigated the functions of musical theatre dance through the lens of audience reception, but her

most recent research has included several papers on the award winning mixed-reality Simlab™ training program at Murdoch University, as well as a chapter in the *Journal of Intercultural Studies* ('Hope, Performative Diversity and re-production: *Hamilton* and COVID-era Politics'). She is currently co-authoring a chapter for Routledge exploring contemporary feminisms in music theatre and is also working on a written history of the longest running privately owned dance school in Western Australia.

Dr Priya Srinivasan

Dr Priya Srinivasan is an award-winning dancer, choreographer and researcher. Her groundbreaking intra and intercultural artistic practice and research is rooted in South Asian knowledges, shifting notions of what counts as contemporary art by prioritizing feminist decolonization processes, using immersive art for social justice while making visible and building platforms for marginal artists. She is the Artistic Director and co-founder of Sangam, a transformative performing arts platform founded to address systemic inequity in the arts in Melbourne, Australia. She is the author of the acclaimed book [Sweating Saris: Indian Dance as Transnational Labor](#) and was a tenured Associate Professor at UCR after completing her PhD in Performance Studies from Northwestern University.

Priya's artistic, scholarly and social justice work have won numerous international and national awards. Most recently, she won "Breaking Ground" from the Green Room Awards for her feminist performance on violence prevention for "The Durga Chronicles" in 2023, and in 2024 "Art Transforming the Public Sphere" from the Dance Studies Association (USA), Asia Society's "Game Changer Award" for Cultural Transformation and Foreign Affairs and the inaugural National Award for "Asia Pacific Impact" from Creative Australia. In recent years, *Bunyi Bunyi Bumi*, an acclaimed Asian/ First Nations intercultural intergenerational dance choreography about climate justice, premiered at Asia TOPA in 2025, co-directed with Raymond Blanco and Vernon Ah Kee. *Agam*, a dance music collaboration with the Melbourne Symphony Orchestra at the Sidney Myer Music Bowl to audiences of 10,000+ and *Copy of the Copy* premiered at Dancehouse in August 2025 and forthcoming is her production of *La Bayadere* for the Dutch National Ballet in March 2026.

Garry Stewart

Garry Stewart is an Australian choreographer and dancer best known for his long tenure as Artistic Director of Australian Dance Theatre, a position he held from 1999 – following Meryl Tankard's departure – until the end of 2021. His work is celebrated for reimagining classical ballet through a contemporary postmodern lens.

Dr Maggie Tonkin

Maggie Tonkin's research ranges from literary studies to dance and performance studies. Her literary interests are in twentieth and twenty-first century literature, with special interests in postmodernism and women's writing, and her publications include the monograph, *Angela Carter and Decadence: Critical Fictions/Fictional Critiques* (Palgrave, 2012).

Her monograph *FIFTY: Half a Century of Australian Dance Theatre*, a history of Australia's oldest contemporary dance company, was published in 2016 by Wakefield Press. In 2018, she was awarded a National Library of Australia Fellowship to research the creative process of one of Australia's most significant choreographers, Meryl Tankard, and she currently leads an ARC Linkage project LP2220200559 'Re-Activating Australian Dance Theatre's Archive for the Future', which investigates innovative ways to make the dance archive productive for future dance artists, students and scholars. She also writes and reviews regularly for the national dance magazine, *Dance Australia*; and her reviews have appeared in *The Conversation*, *The Australian* and *Ballettanz*, one of Europe's leading dance industry magazines. In addition to sitting on judging panels for various dance awards, she is a member of the Adelaide Critics Circle.

Kialea-Nadine Williams

Kialea-Nadine Williams brings 20 years of professional performance knowledge to her teaching practice. Training at London's prestigious conservatoire Rambert School of Ballet and Contemporary Dance before joining as Phoenix Dance Theatre a repertoire dance company working with a vast variety of choreographers. She then worked with the acclaimed Michael Clark Company performing the work I do in the Stravinsky Project before flying to Australia to join Australian Dance Theatre (ADT) in 2008 under the direction of Garry Stewart. During her time with ADT (2008-2012) Kialea-Nadine was an original cast member of Stewart's 'G', 'Be Yourself', 'Worldhood', 'Proximity' and performed excerpts of previous Stewart works. Since 2012 Kialea-Nadine has been working as an independent dancer, creator, actor, puppeteer and educator, fulfilling mentoring and rehearsal director roles with artists and companies including Rehearsal Director for Tasdance's Luminous Flux 2013, Madame: A Story of Joseph Farrugia: Torque Show (Actor & Dancer), Reassessment & A Dying Swan: Daniel Jaber, Mortal Condition: Larissa McGowan, Beep: Windmill Theatre Company (Actor & Puppeteer), The Spinners: Lina Limosani Projects, Returning to Australian Dance Theatre in 2017 & 2018 for the work Beginning of Nature & Hibernation: an original play by Finnegan Kruckemeyer, directed by Mitchell Butel performed with the State Theatre Company South Australia (Actor), Dancehouse: Now Pieces #7 curated by Amaara Raheem.

As an educator Kialea-Nadine previously worked at Adelaide College of the Arts for five years as a contemporary dance, classical ballet, acrobatic tumbling teacher, choreographer, and rehearsal director in the BA Creative Arts (Dance) course. In January 2022 Kialea-Nadine became the Tutor in Dance at the University of Melbourne Faculty of Fine Arts & Music, in the Bachelor of Fine Arts program.

Kialea-Nadine Williams was the recipient of the 2007 Best Female Dancer UK, Critics Circle Award for the performance of the acclaimed work Harmonica Breakdown' choreographed by Jane Dudley in 1938.

Lynette Wills

Lynette Wills is a former principal dancer with The Australian Ballet and an educator who taught at The Australian Ballet School for over 15 years.

Debra Winn

Debra Winn is an award-winning Australian artist whose practice explores the intersections of drawing, printmaking, painting, and performance. Deeply inspired by the human form in motion, her work often responds to rehearsals and performances of companies such as The Australian Ballet and New York City Ballet. Winn's monotypes and etchings are held in national and international collections, including the New York Public Library and the State Library of Victoria. She has presented 26 solo exhibitions - among them a major solo show at the Australian Consulate General in New York City - and has participated in more than 70 curated and award exhibitions. Her accolades include the 2023 Australian Monoprint Prize and finalist selection for the 2022 Doug Moran National Portrait Prize. Winn holds a Bachelor of Behavioural Science from La Trobe University and is a La Trobe University alumna.