

*Remaking Dubbing* was a work for three dancers working with the premise of re-enacting a yet unmade work, so in the process of re-enacting it the actual work is created. It played with seen and unseen scenarios, a doubling of bodies, and performers who work with one another as well as with invisible forces. It uses movement, sound, recorded image, light, and codes. The action is situated in a room with three people, housing their circulating energies, thoughts, insecurities, and memories. The bodies mostly appear to look outward, apparently disconnected from one another, sometimes bored with themselves, ascending and descending, becoming for a moment monumental, as they search for something greater than what is physically closest to them. Performed by Kara Burdack, Daniel Newell, Deanne Butterworth. Sound by Michael Munson and video by James Wright.

Deanne Butterworth is a Melbourne-based dancer and choreographer and a graduate of the Western Australia Academy of Performing Arts. Throughout 2017-2019 she is a studio artist at Gertrude Contemporary. In a career spanning over twenty years, she has worked in dance as a performer, choreographer and teacher showing her work across a range of platforms and venues within Australia and internationally. She has worked with choreographers Phillip Adams, Brooke Stamp, Shelley Lasica, Jo Lloyd, Sandra Parker, Tim Darbyshire, Shian Law, Rebecca Jensen amongst others. She has also worked with artists Bridie Lunney, Damiano Bertoli, Belle Bassin, Justene Williams, David Rosetzky, and Linda Tegg. Recent work includes: *Moving Mapping*, a workshop for NGV Triennial Extra, (2018), *Departed Acts* performance lecture, M Pavilion (2018); *Gret, For a Moment*, video loop, Gertrude Contemporary, (2017); *Re-enactments* as Artist-in-Residence at Boyd Studio Southbank, Melbourne (2016); *Interlude*, Spring 1833 at Hotel Windsor (2016), *Two Parts of Easy Action*, The Substation (2016). Recent collaborative works and work for other choreographers include *Replay* by Eszter Salamon (2018); *Vanishing Point* by Shian Law, Dance Massive 2017; *All Our Dreams Come True*, (with Jo Lloyd), Bus Projects, Melbourne (2016) and M Pavilion (2018); *How Choreography Works*, with Shelley Lasica and Jo Lloyd, West Space (2015) and Art Gallery NSW for 20th Biennale of Sydney (2016); *Regarding Yesterday*, by Adva Zakai, Slopes, Melbourne (2014); *Solos for Other People* by Shelley Lasica, Dance Massive, Melbourne (2015); *Intermission* by Maria Hassabi, ACCA (2014).

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