

MEDIA RELEASE: *Remaking Dubbing* by Deanne Butterworth at Gertrude Glasshouse

22.05.18

Remaking Dubbing is a work for three 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 plays 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.

Opening performance 31 May between 6-8pm with additional performances each day, times to be confirmed.

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).

The development of *Remaking Dubbing* has been supported by Creative Victoria.

Media Release Image Caption: Deanne Butterworth, *Remaking Dubbing*, 2018. Photo: Nik Pantazopoulos

About Gertrude Contemporary

Gertrude Contemporary is a not-for-profit gallery and studio complex that has been supporting contemporary artists for over 30 years. Gertrude is valued nationally and respected internationally as a dynamic centre for the production and presentation of contemporary art.

Gertrude enables creative and professional development in its strong community of arts practitioners through the studio program and the exhibition program, run across two venues. Artists are connected to Gertrude's diverse audience through the exhibition program, education workshops and public programs. This nexus between art practitioners and audience is essential to all of Gertrude's activities.

Gertrude's alumni distinguish themselves in major Australian and international exhibitions and collections with 17 of the 20 artists representing Australia at the Venice Biennale since 1995 having been Gertrude studio or exhibiting artists.

Gertrude Contemporary is supported by the Victorian Government through Creative Victoria; the Australia Council, the Federal Government's arts funding and advisory body; and through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

For further media information:
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