

9th August 2022

Creative Victoria
Level 31, 121 Exhibition Street
Melbourne VIC 3000

To Creative Victoria's Creative Projects grants panel,

RE: Nana Biluš Abaffy application for funds to support development and presentation of *Dream Factory/A Bestiary of Unimaginable Animals* at Temperance Hall

I have known Nana Biluš Abaffy for over decade and in that time she has contributed to the development of dance nationally and internationally. Australia's arts landscape would be fundamentally different without her, which is no small achievement. Nana is a wonderfully idiosyncratic choreographic artist. I see her as an impassioned lobbyist, an innovative cross art-form collaborator and a fearlessly experimental, unconventional and influential choreographer. It will therefore come as no surprise that I wholeheartedly support her application to Creative Victoria's Creative Project grants.

This funding would enable Nana and her team to develop an exciting new full length choreographic work specifically for Temperance Hall. The work, *Dream Factory*, has been recommended to Temperance Hall by the New Dance Festival artist curatorium for festival presentation in March 2023. Nana's work, *Dream Factory*, will draw in a confluence of choreographic others to inform the site of performance and her evolving role within the framing of production. It is in that exuberant paradoxical turnstile that it feels exactly right for *Dream Factory* to be presented at Temperance Hall in the New Dance Biennial.

Nana has chosen to situate her work and its investigations at Temperance Hall, as she sees her vision to be complementary to a space that resists constraint and ruptures the comfort of complacency to further the artform. Nana's vision for this proposal gives context to the historic ideology of the society that formed at Temperance Hall. This reawakening of the site and its 'Good Samaritan' fellowship are revamped under a new community with a queer temperament reflected through the proclivities of dance and community as a social form of worship. Perhaps the title *Dream Factory* is symbolic of the vision of Temperance Hall's eternity, everlastingness, and perpetuity. In *Dream Factory* Nana will draw a context for the audience to witness this performance as a Bestiary experience, by integrating them as part of the *mise en scène*. The members (audience) will attend as the congregation, and will therefore, be positioned in a relationship of worship with dance.

I don't know of a choreographic practitioner more so than Nana, who pursues such self-effacing individuality, yet in her performance of self there is a seductive gaze fixed firmly on unknown, troubling and wondrous imagined futures. Nana's work is not about just skimming the surface of research and development to construct work, but rather, it displays a commitment to a deeper investigative practice with her collaborative comrades: Geoffrey Watson and Milo Love. Nana is championing bold statements about dance and art making that are deep and fearless meditations, which create and embrace the sensual, guttural, and instinctual possibilities that current social themes suggest.

We have in Nana a local dance treasure whose consistent attendance in the Australian dance field has been forged with modest support. Temperance Hall will be offering seven weeks of in-kind rehearsal space, producing, marketing, PR, technical and artistic support throughout the work's development and presentation. I believe there is great cause to grant Nana the Creative Victoria Creative Projects grant to realise *Dream Factory* at Temperance Hall for a New Dance Biennial.

We strongly urge you to consider Nana's application favourably. Should you have any further questions please feel free to get in contact.

Yours faithfully,

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