

dance magic

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“Lighting is integral to any show or performance for mood and for easy viewing.

“The challenge with dance is to ensure lighting is timed to give dancers room to breath into the piece as they move across the stage.

“You do this by changing the strength of light and the space of light.

“The other challenge is that Heart Matters is a choreography double bill with two unique narratives and we have to differentiate and make each show its own show.

“Graeme and Janet’s piece is very lyrical and has a dreamlike vibe to it, Chrissie’s piece is more precise, it has a sharper language to it and the lighting has to reflect that.”

Responsible for setting the scene for all elements to work perfectly together has been set and costume designer Leon Krasenstein.

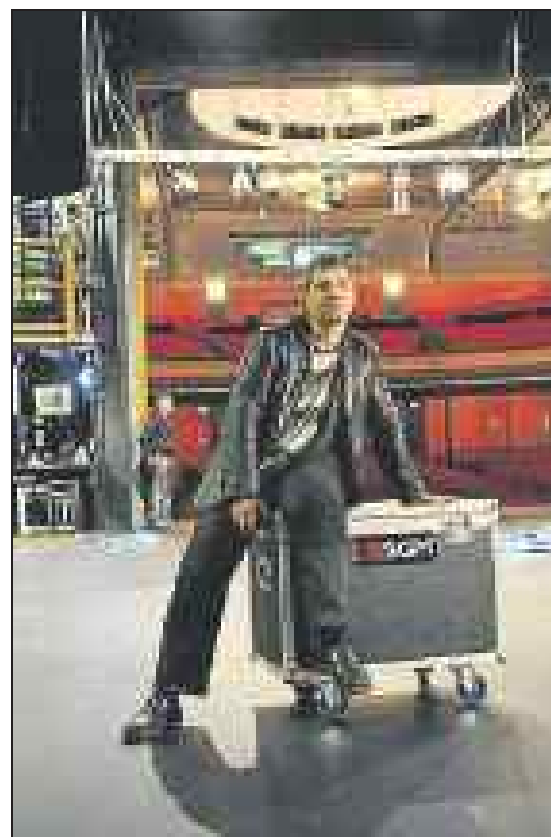
Krasenstein’s previous credits include Graeme Murphy’s production of Firebird for the Australian Ballet, as well as Chrissie Parrott’s A Midsummer Nights Dream, when his costume design was nominated for a 2006 Helpmann Award.



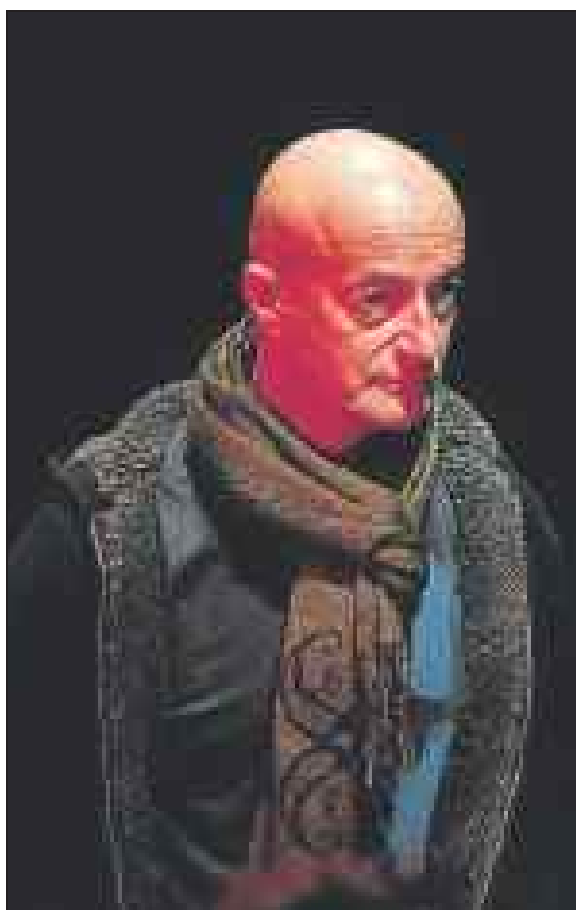
Choreographer Chrissie Parrott and composer Constantine Koukias.



The TasDance troop during rehearsal for Forty Miles.



Lighting specialist Joseph Mercurio.



Choreographer Graeme Murphy.



Sofie Burgoyne and the TasDance troop during rehearsal for Racing Hearts.