

A woman with blonde hair, wearing a dark sweater, is leaning forward and looking towards the camera. The background is a dimly lit room with warm, glowing lights, possibly a chandelier, and a wooden chair. The overall mood is intimate and artistic.

A stunning dancer, an obsessive artist, a palpable loss.

# LIFE IN MOVEMENT

Screen Australia, South Australian Film Corporation  
and Tanja Liedtke Foundation present a Closer production

## Life in Movement

### SALES

Contact Closer Productions - [closer@closerproductions.com.au](mailto:closer@closerproductions.com.au)

### KEY CAST & CREW

Featuring	Tanja Liedtke, Solon Ulbrich, Kristina Chan, Paul White, Julian Crotti, Anton, Amelia Mcqueen, Theo Clinkard, Craig Bary, Joshua Tyler, Garry Stewart and Lloyd Newson
Director	Bryan Mason
Co-Director	Sophie Hyde
Writers	Bryan Mason & Sophie Hyde
Producer	Sophie Hyde
Co-Producer	Bryan Mason
Executive Producers	Susan Mackinnon & Solon Ulbrich
Cinematographer	Bryan Mason
Editor	Bryan Mason
Composer	Dj TrIP
Post Sound	Pete Smith, Tom Heuzenroeder & Adrian Medhurst

A Closer production  
[www.closerproductions.com.au](http://www.closerproductions.com.au)

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**CLOSER**  
PRODUCTIONS



**SCREEN**  
AUSTRALIA



DOCUMENTARY AUSTRALIA FOUNDATION  
A PHILANTHROPIC INITIATIVE

### ONE-LINE SYNOPSIS

A portrait of an obsessive artist at work and the impact her life and death has on her collaborators.

### SHORT SYNOPSIS

The sudden death of dancer/choreographer Tanja Liedtke, brings life into sharp focus. A film about moving creatively through life and loss, Life in Movement is a portrait of an obsessive artist at work and the impact her life and death has on her collaborators.

### LONGER SYNOPSIS

In 2007 the Sydney Dance Company appointed 29-year-old choreographer Tanja Liedtke as their first new artistic director in 30 years. However before she could take up the position, she was struck and killed by a truck in the middle of the night. Admired internationally as a dancer and celebrated for her fresh choreographic voice, she was known as a dedicated artist, intelligent, dorky, funny and generous. 18 months after her death her collaborators embark on a world tour of her work, and in the process they must deal with their grief and explore the reasons for her death. Interspersed with intimate footage of her artistic process and previously unseen interviews, Life in Movement is a film about moving creatively through life and loss. Filmmakers Bryan Mason and Sophie Hyde give us a powerfully rendered take on art and artists, creativity and our own mortality.

### TECHNICAL INFORMATION

Running time:	79 mins and 56 mins
Format:	HDCAM, HDCAM-SR, DigiBeta (PAL & NTSC)
Ratio:	1.78
Sound:	Dolby Digital Stereo
Language:	ENGLISH





## BRYAN MASON – DIRECTOR/ CO-PRODUCER

In 2004, Tanja was creating her first full-length show, *Twelfth Floor*, in Australia. Sol and Tanja flew me in to document the show for a week. After seeing the show go from rehearsals, to the stage and filming interviews with Tanja and the cast I got a strong sense that there was something great going on with this bunch. I am not a dance fan, per se, but Tanja's work was quite unlike any dance show I had seen before. *Twelfth Floor* and later *Construct* were more akin to narrative films than abstract movement showcases.

In the next 3 years as Tanja and Sol's star was on the rise, Sophie and I were growing our company, Closer Productions. Being friends with these guys it was always reassuring to see them pushing hard in the direction they wanted to go and inevitably our paths crossed time and time again. When Tanja got the job at Sydney Dance Company I think Sophie and I were astonished and yet somehow not surprised. It was exciting to have a big company with serious resources in the hands of Tanja, Sol and their team, it signified a changing of the guard in Australian Arts, everything seemed possible. It was a time of exciting change.

Taking the call to tell us of the accident and Tanja's death just few weeks later seemed surreal and like some sort of bad joke. So much promise, lost.

The media coverage of the accident was everywhere and the main thrust was 'we will never know what might have been', 'what would this unknown girl have contributed?' I knew upon reading these articles that we had to make a film. We had to tell Tanja's story, show how much incredible work Tanja and Sol had already made.

Tanja was a rigorous creator; she drove herself and her collaborators hard. The results of her tireless dedication were multi award winning, layered dance works, which told you a story. Tanja set the bar pretty high and when undertaking a project about someone like that, the challenge is to rise to a level that would reflect or do justice to your subject.

So three and a half years after the accident we have completed the film and it's not been an easy one to make. It wasn't easy to get it funded, to delve into the pain of the loss, to sort through the 120 hours of personal archival footage or to tackle two topics, which are often shunned away from in film, dance and death.

*"...Life In Movement has become much more than a biography or even a tribute to Liedtke's unique character and talent.... this film is a moment of triumph"* ★★★★★ Patrick McDonald, **The Advertiser**

## SOPHIE HYDE – PRODUCER/ CO-DIRECTOR

Tanja's death had such an intense impact on so many of us. It still resonates strongly. Her death shifted us. So much so, that as I write this the impact of it is still strong and powerful and unknowable.

On a personal level I felt connected to Tan. We were the same age, born just one month apart, and were both set to turn 30 the year she died. I'm now 33. We both made our work with our partners - Tanja with Sol (her creative coordinator) and me with Bryan (Director/co-producer and constant filmmaking collaborator). We both moved fast, wanting success and driving others toward it as well.

But now, I feel more like Tanja than I did when she died. In my better moments, I feel I took on some part of her, learnt something from her and grew somehow closer to her.

Her death has spun me around. I remember feeling insanely grateful for every moment and for a while Bryan and I made strong choices about wanting to be with our friends to spend time with them. I remember my 30th birthday as being a time of celebration, acute awareness and sadness, and wanting to say a lot to many people. But I also partly fell off the rails. I got lost a little emotionally, claspng for things, toying, and in trying to live every second of life I risked the things I cared about most. And then I found my way back. Through love, of course, my beautiful family, work, an intense drive to make things, and partly in making this film. I now feel stronger, braver, more vulnerable and more determined.

Tan and I were friends of course but not especially close. And this was the effect her death had on me.

It's prudent then to see the effect this woman and her death had on those people closest to her, especially those with whom she made work. There were commonalities. Early on in interviews, people were so lucid about their feelings, what they wanted from life, what they had learnt, how they wanted to live. Later things felt messier, uneasier, as life got in the way and the petty desires and wants of everyone clashed. At the end, there was a relief, a letting go. Older, wiser, bruised... better?

Why was her death intense for so many? What was this voice that people spoke of? How did she create work? Why were her collaborators so fiercely loyal? To understand these things, we must understand who she was as a creator, what was she trying to say and how she said it.



*[continued over page]*

**SOPHIE HYDE** – PRODUCER/ CO-DIRECTOR *[continued]*

Many have described Tanja as “the epitome of life”. She was a person who lived very fully, cramming her days full of creation, learning, having fun, giving. It’s not gushy praise it’s the truth. I can’t imagine Tanja ever doing nothing. She had also just stepped so magnificently and so surprisingly into the national (and international) spotlight. Everyone was waiting, standing at the precipice and ready...

Tanja died in that moment and so the impact was full of so much force. That’s why this film is a mediation on death as much as a biography and exploration of a woman who made stunning work.

Showing the film to audiences so far, has been an absolute delight and I can’t wait to share it more.

*“To see her process, of creating art through these videos and the interviews they had with her – it’s a unique documentary. I’ve rarely seen an artistic process captured in film like this – it’s so enlightening, so inspirational. You see the commitment that goes into it. I was left asking myself: ‘Man, am I doing everything I possibly can – am I giving my all in everything I do?’ It was one of the great strengths of the film. I was very moved by it all.”*

- Sundance selector **Trevor Groth** in an interview with **Ed Gibbs** for **Plastic Souls Film+Music+More**



## TANJA LIEDTKE

German born Tanja Liedtke began her dance and theatre studies in Madrid. She pursued further training at Elmhurst Ballet School, and graduated from the Ballet Rambert School before taking up residence in Sydney in 1996. Tanja was a member of Australian Dance Theatre (ADT) under the directorship of Garry Stewart for four years, touring across Australia, Asia, UK and North America. She joined Lloyd Newson's DV8 Physical Theatre in 2003 for the award winning Channel Four film and European tour of *The Cost of Living* and the 2005 creation and international tour of *Just for Show*. Tanja also pursued her distinctive choreographic voice and was commissioned to create works across 4 continents. She choreographed for ADT's Ignition seasons (receiving Dance Australia Critic's Choice for most promising choreography in 1999 and 2000), *Tasdance*, *De Anima Ballet Contemporaneo* (Brazil), *Akademie des Tanzes* (Germany) *Taipei Idea* (Taiwan) and *David Hughes Dance Company* (Scotland) among others. She was also recognised by a Fellowship from The Australian Choreographic Centre. In 2006 Tanja received the Australian Dance Award for Outstanding Achievement in Choreography for her work *Twelfth Floor* which toured nationally through Mobile States. She created her final work *construct* in 2007. Tanja was the newly appointed Artistic Director of Sydney Dance Company at the time of her accidental death in August.

*"The surprise of stumbling across a fresh, fully-formed talent is one of the reasons we keep going to the theatre. Liedtke turns out to be one of those bolts from the blue."*

★★★★ **The Times**

*"This brilliantly incisive and perceptive dance work is disturbing, laugh-aloud funny and tragic. In turns and at the same time. As I write, tears are filling my eyes. That is how strongly it affected me - then, now and, I expect, for a long while to come. [Tanja Liedtke] has created an extraordinary dance work for our times."*

- **The Sydney Morning Herald**



## SOLON ULBRICH

Sol is a performer, choreographer, teacher and arts manager and long term Artistic Associate with Tanja Liedtke. Sol's performance career features engagements with Australian Dance Theatre, and Ricochet Dance Productions (UK). He is the recipient of a Choreographic Fellowship from the Australian Choreographic Centre and the short film *Restoration* which he co-choreographed and performed with Narelle Benjamin won the National Dance Award 1999 for best dance on film.

## PAUL WHITE

Paul White is one of Australia's most highly regarded dance artists. His career as a performer and artistic collaborator has included working with some of the art form's most renowned choreographers and directors such as Meryl Tankard, Lloyd Newson (DV8 Physical Theatre) and Garry Stewart (Australian Dance Theatre). Paul won the 2008 Helpmann Award for the Best Male dancer in a dance or theatre production, the 2010 Australian Dance Award for Outstanding Achievement in Choreography and has twice won the Australian Dance Award for the Most Outstanding Performance by a Male Dancer (2008, 2010).

## KRISTINA CHAN

Over the past 11 years Kristina has performed throughout Australia, Canada, UK, USA, Asia, Israel and Europe. She has worked with numerous Australian companies, choreographers and directors including Australian Dance Theatre, Chunky Move, Sydney Theatre Company, and *Tasdance*, *Stalker Theatre Company*; Michelle Mahrer; Stephanie Lake; Bernadette Walong; Narelle Benjamin; Tanja Liedtke.

Kristina has taught for Australian and International dance companies, Universities, dance institutions and secondary schools around Australia, such as *Bangara Dance Theatre*, *Australian Dance Theatre*, and *Sydney Dance Company*.

Kristina has been awarded two Australian Dance Awards for 'Outstanding performance by a Female Dancer' for both of Tanja Liedtke's full length works: 2006 for *Twelfth Floor* and 2008 for *construct*.

*"Twelfth Floor has introduced a significant talent in Tanja Liedtke... and inspired thoughts for a greater future for Australian dance."*

- **Real Time**, 2006

#### ANTON

Anton graduated from QUT in 1996 with an Associate Degree in Dance. He has had engagements with DarcSwan, Dance North, Australian Dance Theatre, Sydney Theatre Company, The Australian Opera, Legs on the Wall, Kim Carpenter's Theatre Of Image and independent artists Troy Mundy, Shaun Parker, Meryl Tankard, Rowan Marchingo and Tanja Liedtke. His choreographic credits include works created for Tasdance, The Sydney Opera House, ADT, Dance North, numerous tertiary institutions, film, TV, arts festivals, commercials and music videos.

#### JULIAN CROTTI

Julian's work centres around the performing arts. As a performer: 'Superheroes' Stone/Castro '10, 'Black Marrow' Chunky Move '09, 'Tanja Liedtke's Twelfth Floor' '06/'10, 'Jet of Blood' Ignite '06. As an artist his original concepts drive theatrical works that seek to communicate in a common language our current condition ('Tom the Loneliest' No Strings Attached '09, 'I'm Still Here, Parts I-V' Country Arts SA '10, 'Put the Light on Me or The Trickle Down Economy' Lisbon '10). He has worked as a writer, filmmaker, teacher and photographer and has been an Associate Artist with No Strings Attached Theatre of Disability since 2004.

#### AMELIA McQUEEN

Amelia McQueen graduated from Adelaide College of the Arts with a Bachelor of Dance Performance in 2000. In 2004 Amelia began developing a role under the direction of Tanja Liedtke for Twelfth Floor that she has since performed in Australia, the United Kingdom and Germany 2006-2009. She has been a member for performance companies such as Tanz Atelier Wien (Vienna), Tasdance (Launceston), Stalker Theatre Company (Sydney) and frequently tours internationally for physical theatre company Strange Fruit (Melbourne). She also works annually as Assistant Director to Sol Ulbrich, mentoring tertiary dance graduates through The QL2 Centre for Youth Dance 'Soft Landing' program.

*"Construct is a small-scale marvel... (a) candid, complex show with the kind of clever movement that has the audience laughing out loud and frequently bursting into spontaneous applause."*

- The Times





**BRYAN MASON** - Director/Cinematographer/  
Editor/Co-producer Biography

Bryan Mason is a multi-skilled director of Closer Productions, a film production company based in Adelaide, South Australia. An award winning editor and DOP, Bryan shot, edited and co-produced *Shut Up Little Man! An Audio Misadventure* a feature documentary which premiered at Sundance 2011. Working closely with his partner Sophie Hyde, Bryan has shot and edited a number of short films including *Ok, Let's Talk About Me* (2005), *My Last Ten Hours With You* (2007), *Elephantiasis* (2010) which premiered at the 2010 Melbourne Int'l Film Festival; and *Necessary Games* (Winner Best Experimental at 2009 Melbourne Int'l Film Festival & Brooklyn Int'l Film Festival 2010) and was awarded Best Work at ReelDance Awards 2010.

In 2009 Bryan edited the feature film *My Tehran for Sale* (TIFF and Pusan film festivals in 2009). He was also Second Unit DP on the feature film *Broken Hill* (2009). In 2011 Bryan will shoot, edit and produce the drama *52 Tuesdays*, with director Sophie Hyde, another SAFC FilmLab feature, which will begin shooting in 2011 and continue for 52 weeks. In 2009 Bryan edited the feature film *My Tehran for Sale* (TIFF and Pusan film festivals in 2009). He was also Second Unit DP on the feature film *Broken Hill* (2009). In 2011 Bryan will shoot, edit and produce the drama *52 Tuesdays*, with director Sophie Hyde, another SAFC FilmLab feature, which will begin shooting in 2011 and continue for 52 weeks.

**SOPHIE HYDE** - Producer/ Co-director Biography

Australian filmmaker Sophie Hyde is one of the founders and co-directors of Closer Productions, based in Adelaide, South Australia. She works as a director and Producer making provocative and intimate drama and documentary work.

Her work has been shown in numerous compilations and screened on TV, in galleries and festivals around the world, including Sundance, Museum of Modern Art, NY, The National Portrait Gallery, Australia, Uppsala, Cork Film Festival, Palm Springs, Torino, Frameline, Cinedans, Montreal and Melbourne International Film Festival.

Her documentaries include *Bittersweet Freedom* (Director), *Ok, Let's Talk About Me*, *Beyond Beliefs* (Writer / Director / Producer), winner of IQ One World Award 2009, *Risking It All: Initial D* (Director), *Stunt Love* (Executive Producer) and *Shut Up Little Man! An Audio Misadventure* (Producer), which premiered at Sundance 2011 and will be released theatrically in the USA, Canada and Australia in 2011/2012.

[continued next page]

She has won numerous awards for her short films including Sydney Mardi Gras Best Short Film and the Melbourne Queer Film Festival's Emerging Filmmaker Award and Audience Choice Award for *My Last Ten Hours With You* (Director), Best Experimental Short at the 2009 Melbourne International Film Festival, the Australian Teacher Of Media awards 2009 and the Brooklyn Film Festival 2010 and Best Work at the Reeldance awards 2010 for the short dance triptych *Necessary Games* (Director/Producer), with *Restless Dance Theatre* and Best Director award at the World of Women Film Festival for *Elephantiasis* written by Vogel winning novelist Danielle Wood.

Sophie is in development on a feature, the drama *52 Tuesdays*, as director and producer, which will begin shooting in 2011 and continue for 52 weeks.

## CLOSER

### PRODUCTIONS

#### ABOUT CLOSER PRODUCTIONS

Closer Productions is an Adelaide-based film production company founded by Sophie Hyde, Bryan Mason, and Matthew Bate.

Closer has been responsible for some the most exciting and challenging short dramas and documentaries to come out of South Australia in recent years, including sneaker tossing doco *The Mystery of Flying Kicks* ([www.flying-kicks.com](http://www.flying-kicks.com)), dance film triptych *Necessary Games*, short queer drama *My Last Ten Hours With You*, Lynette Woolworth art doco *Connected by Light*, and birth of electronic music doco, *What the Future Sounded Like*.

Current projects include the feature documentaries *Shut Up Little Man! An Audio Misadventure* (selected for the World Cinema Documentary Competition at Sundance 2011 and New Directors/New Films in New York and due to be released theatrically) and *Life in Movement* (premiered at 2011 Adelaide International Film Festival and in Competition at 2011 Sydney International Film Festival), and *52 Tuesdays*, a feature drama which begins shooting in July 2011 for one year.



**DJ TRIP – Composer Biography**

DJ TRIP is a multi-award winning producer, composer & performer of electronic music. Over the past 10 years he has built an impressive repertoire of live compositions for his club sets, a variety of high profile contemporary theatre, dance & film productions, as well as for festival openings, launches & major cultural events. As a Live Performing Act & DJ he has played at numerous national & international venues, festivals & events including The Tank (New York), Super Deluxe (Tokyo), Game On (from the Barbican Art Gallery), The Famous Spielgelgellent, Ten Days On The Island, Mona Foma, Sydney Opera House, Adelaide Festival, Big Day Out, Brisbane Powerhouse, Falls Festival, Brisbane Festival, Next Wave, This Is Not Art, Electro Fringe, Adelaide Fringe, Adelaide Cabaret Festival & the Australasian Computer Music Conference. As a composer he has written for companies including the ABC, Tanja Liedtke, State Theatre of SA, Vitalstatistix, Federation Square, Insite Arts, The Australian Choreographic Centre, Brink Productions, Australian Dance Theatre, Windmill, Adelaide Fringe, Come Out, Tasdance & Restless Dance Theatre. Recent scores include the multi-award winning dance film *Necessary Games* (Restless Dance Theatre & Closer Productions) & *Life In Movement* (Closer Productions). He loves collaboration, working with directors and adapting to different art forms.



**SUSAN MacKINNON – Executive Producer Biography**

Susan MacKinnon has worked as an independent producer for more than 20 years, winning multiple awards and international acclaim for her films. Susan is a passionate champion of new and innovative filmmaking, and has many credits including '4', *Global Haywire*, *Honeybee Blues*, *The Oasis*, *Over My Dead Body*, *In The Company of Actors*, *Hungry For Freedom*, *Fetch*, *Eternity*, *Loaded - The Gun Lovers and Men And Their Sheds*.

Susan is Executive Director of the Documentary Australia Foundation and a Board Director of the South Australian Film Corporation. From 1997 - 2005 Susan was the documentary Investment Manager at the Film Finance Corporation where she assisted filmmakers in financing their documentaries. While being a tireless advocate for Australian documentaries, she helped finance over 400 films which included *Donkey In Lahore*, *Wedding In Ramallah*, *The Inheritance - A Fisherman's Story*, *Land Mines A Love Story* and *Much Ado About Something*.



**THE AGE**  
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**"Tanja was an exuberant and positive person, and such an exciting choreographic artist"**  
**Dancer's meteoric rise tragically cut short in Sydney road accident**

By VALERIE LAWSON and RICHARD JINMAN SYDNEY

TANJA Liedtke's last dance week, *Construct*, showed how carefully built lives often fall apart. In her own words, the theme of the highly acclaimed piece was "how we construct life". In the early hours of yesterday, Liedtke's own life ended when the beautiful young choreographer and incoming artistic director of the Sydney Dance Company was killed in a road accident.

With her partner, dancer Seb Ulrich, Liedtke, 28, had spent the last evening of her life watching *Bangarra Dance Theatre* perform *True Stories* at the Sydney Opera House. Poor hours after the curtain fell, she was fatally struck by a garbage truck around 2.30am while walking along the Pacific Highway in Crown's Nest, near the apartment she shared with Mr Ulrich.

The truck was not speeding and its warning lights were on. She was alone when she died. Liedtke's life was not supposed to end this way. Last over three months ago, she was named artistic director of the Adelaide-based troupe from 1999 to 2003.



Liedtke dancer in last film show.

She twice danced with Lloyd Newton's DV8 Physical Theatre, based in London, and last year won an Australian Dance Award for outstanding achievement in choreography for her first full-length work, *Tenth Floor*. Sturpety, too distressed to speak yesterday, was most enthusiastic at the time of Liedtke's appointment as his successor, saying she had "a very original choreographic voice".

Company chairman Tom Drey listed Liedtke as a dancer who "just exuded optimism, talent and vision". The dance community was shocked and saddened by the tragedy, David McAllister, artistic director of the Australian Ballet, said. "Tanja was an exuberant and positive person, and such an exciting choreographic artist poised to make an even greater contribution to the future of dance in Australia," he said.

As Liedtke's parents last night flew to Sydney from Bremen to mourn a daughter for whom dance was a whole life, when dance she would never direct women in Bremen, opening a performance of Stephen Pevsner's *Underland*, a darkly emotional work set in the music of Nick Cave.



**Mokbel's Bonnie Doon la revealed**

EXCLUSIVE By JULIA MEDEW

WHAT do Tony Mokbel's 'Cattle's Darryl' friends common? Both men, enjoyed the security of Victorian town just drive from Melbourne. While police consider international man Mokbel after he shyed year, they now believe food was hiding some farmhouse in beautiful 150 kilometres from Melbourne.

The Age can reveal executed search was property, perched on green hills 10 km from the Maroochydore. They arrived on closest associates on drug charges. Since then, detectives have been neighbouring activity along the road and a piece of the scene, together moments after he March last year.

Police believe been hidden for up to an being strategy. Police are working as and courier empire, who controlling Greece 2006. Mokbel the final participatio nine-year absence charged.

PICTURES: ROBERT PEARCE





## *Life in Movement*

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