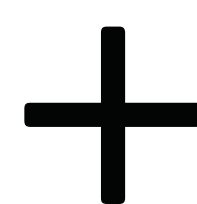


GHOSTFIELD





Ghostfield builds a new choreographic landscape through 3D projection and live performance where dancers multiply, limbs fly apart, and geometric shapes kaleidoscope. Foster Group and arc/sec build a new form of hybrid live-digital materiality that charges the space between performer and audience and explores the human mind untangling from reality. In this new work from Foster Group, choreographer Sarah Foster-Sproull draws together long-term collaborators' exceptional choreographers and performers Lulu Qiu, Rosamund Philpott and Aloali'i Tapu, composer Eden Mulholland, costume designer Steven Junil Park and lighting designer Jo Kilgour.

GHOSTFIELD

Direction & Choreography

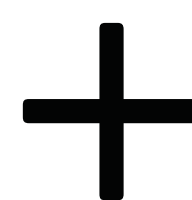
Sarah Foster-Sproull

Choreography & Performance

Rosamund Philpott

Lulu Qiu

Aloali'i Tapu



Choreographic Contribution

Sylvie Manning

arc/sec

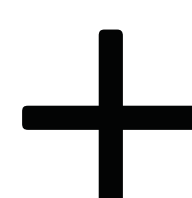
Lab For Cyber-Physical Design

Yinan Liu

Uwe Rieger

Ho Yin (Mackey) Tsang

(Production Assistant)



Composer

Eden Mulholland (Ngāti Porou)

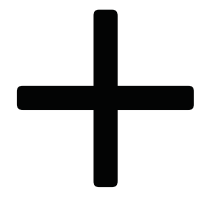
Lighting Design & Operation

Jo Kilgour

Lighting assistant Izzi Lao

Costume Design

Steven Junil Park



Rehearsal Director

Tamsyn Russell

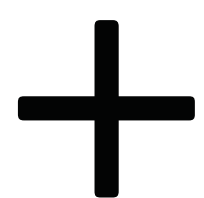
Dramaturgy & Vocal Support

Andrew Foster

Hannah Lynch

Creative Producer

Madison Cronin



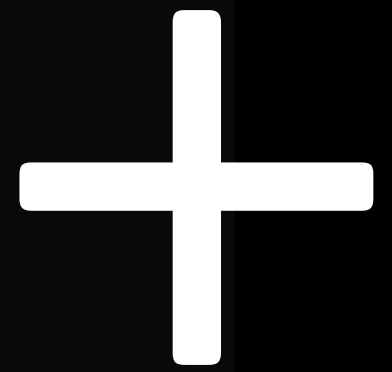
Ghostfield is generously supported

by Creative New Zealand and

Dance Studies (Faculty of Arts and

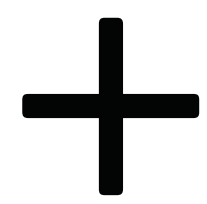
Education at the University of Auckland).

CONTEMPORARY



FOSTER GROUP

For 10 years Foster Group have made provocative, engaging and visually compelling contemporary dance works, rich with beautiful imagery and physical rigour. Our work showcases an extraordinary collective of performers and design collaborators. We strive to uphold integrity and authenticity both in our work and practice - with a specific focus on building community around the company with audiences and like minded practitioners.



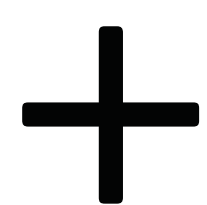
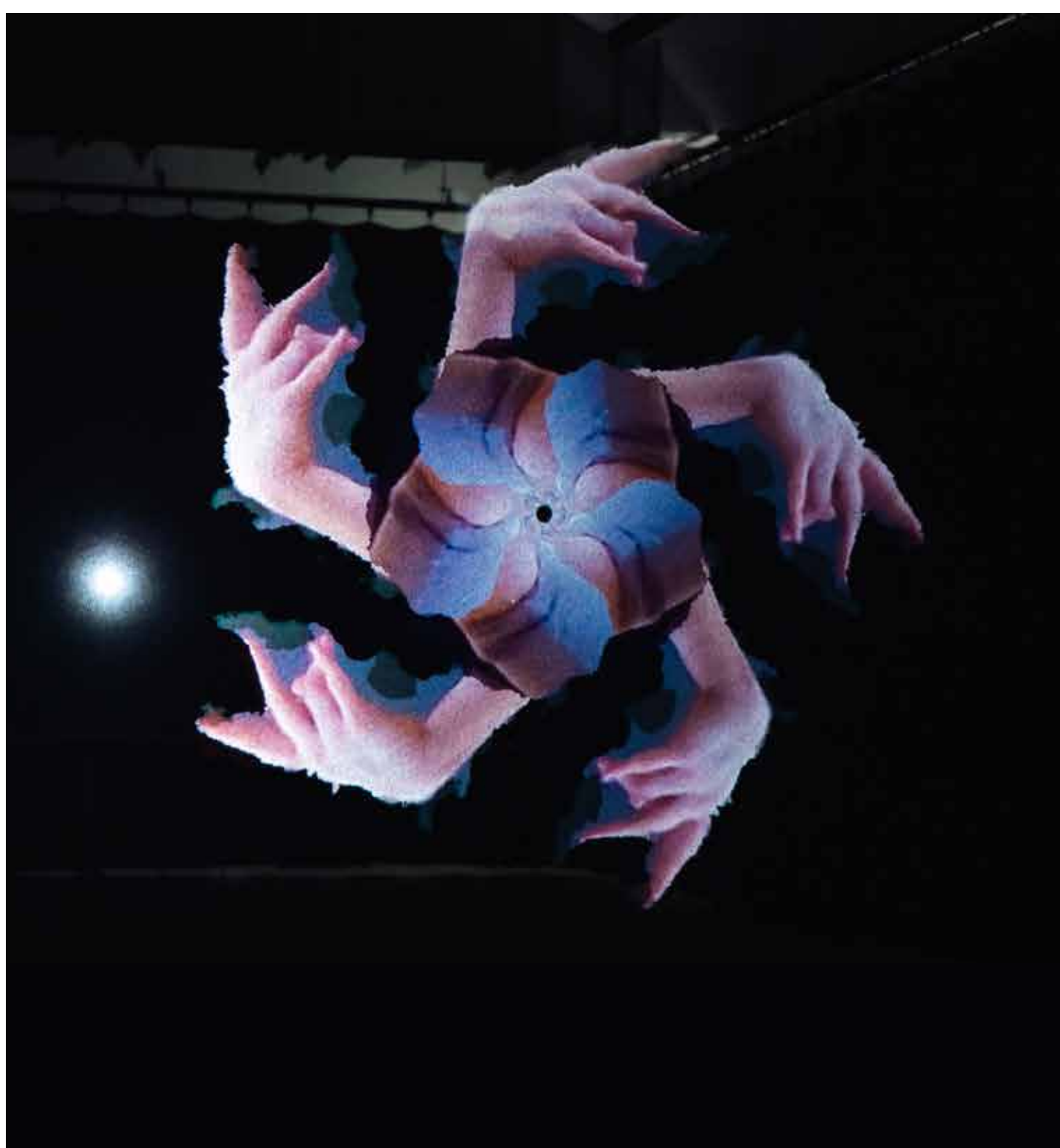
DIRECTOR'S NOTE

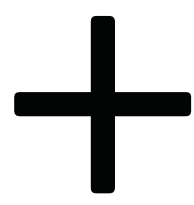
If it's up to me, I think you should watch the show first and read these notes later.

The Ghostfield is the place where our entangled limbs come to rest, suspended as particles upon particles, everything equal, everything powerful. Utopia, the afterlife. Memory. Dreams. Home.

I wrote about the idea of the Ghostfield originally in my PhD as the culmination of feminist performance powers. Powers that make a show 'light up' with an unexplainable fire from within, to become more than the sum of its parts. Theatre magic.

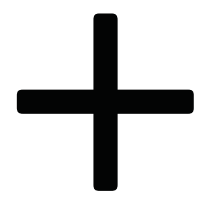
cont...





This performance of Ghostfield, as a live and digital entity, seeks this utopia. But the work is bound by the troubles of being human. Bound with braids of memory, mistakes, experiences of dancing and making dance in Aotearoa, being an artist, maker, parent, friend. Bound by witnessing and experiencing injustice.

Ghostfield is also interconnected with my previous choreographic works. Two of the works that consolidated my career as a choreographer are Orchids (2015 & 2017) and Colt (2013 & 2014). These works were lit by visionary lighting designer Jen Lal. During the process of making Ghostfield our friend Jen died. Her passing has significantly impacted this period of creativity, work, and being together as family and friends. It has also acted as a painful reminder that life is short. While we can, we should say what we want to, and make the art that we want to, with the people we care about.

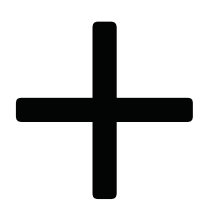


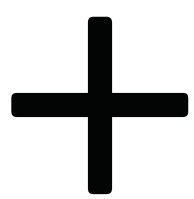
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What a fierce privilege it is to be alive.

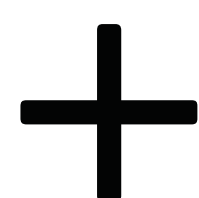
Thank you to my dear friends Rose, Li'i and Lulu for making this choreography with me. I have been a mess and you have looked after me with such care. And you're so damn talented. Thank you infinity. Thank you Jo, Yinan and Uwe for your incredible design and collaboration. Eden for amazing music. Steven for amazing costumes. Andrew for the astute dramaturgical and text support, and home support. I love you. To Hannah, Tamsyn and Tori for the in-rehearsal support and Izzi for the excellent tech support over the last few weeks. Sylvie, I love your glorious sweet moves. Madi, a huge whoop for holding it all together so beautifully. Creative New Zealand and Dance Studies, Faculty of Arts and Education, University of Auckland for backing us. My darling group of girlfriends for checking in with me. It has been a real group effort. I am very thankful.

This work is for Jen.

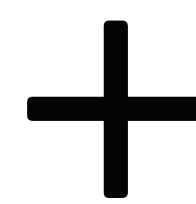


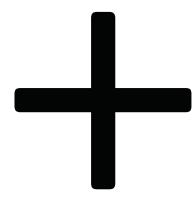


SARAH FOSTER-SPROULL is an acclaimed choreographer working in New Zealand and internationally. She is an Associate Professor at the University of Auckland in the Dance Studies department and the Artistic Director of Foster Group Dance. Sarah is a Choreographer in Residence at the Royal New Zealand Ballet, Resident Fellow at the Centre for Ballet and the Arts at New York University (2021), and a session choreographer for the New York Choreographic Institute at the New York City Ballet. Sarah holds a PhD from the University of Auckland in feminist choreographic practice and is currently involved in Horizon Europe research project D@rts on the value of Arts Education, funded by the European Commission. Sarah lives in Auckland with her husband Andrew and two children, Ivy and Roman.

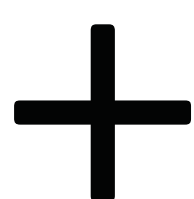


ROSAMUND PHILPOTT is a dancer, choreographer and educator based in Tāmaki Makaurau. Her practice is rooted in queer methodologies, informed by longstanding collaborative relationships with her friends and driven by a persistent commitment to dance. She has performed internationally and throughout Aotearoa with Foster Group Dance, Tori Manley-Tapu, Footnote New Zealand Dance, Nisha Madhan and Julia Croft, Okareka Dance Company, and Movement of the Human. Rose's independent choreographic works include 'Night Swim' and 'Dry Spell' for Footnote, 'Left of Spring' and 'Bellum' for Unitec Dance, and choreography for Auckland Theatre Company. Rose co-directs SOFT.co dance company with Jessie McCall, with notable works such as 'HEALR', 'Inflated Rebel', and 'MDF' which premiered earlier this year in FOLA [AKL]. Rose is a PhD candidate in creative practice at UoA recently presented a solo work 'Annie, Annie, Annie' as part of her research.

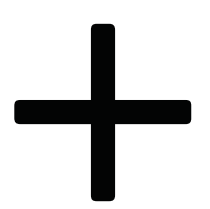




LULU QIU is a Kiwi-born dance artist hailing from Fujian, China working across the performing and visual independent art scene in Tāmaki Makaurau. Storytelling is integral to her movement practice with subject matter and imagery inspired by Greek myths and Chinese deities. Since graduating from Unitec (Contemporary Dance BA) in 2021 she has collaborated with notable practitioners such as Sarah Foster-Sproull, Lisa Reihana and the freelance contemporary dance community performing in Festival of Live Art (FOLA), Auckland, Wellington and Dunedin Fringe. For Lulu, dance is community and community is resistance. She hopes to use her art to create strong relational ties to diasporic Asian communities through Aotearoa and around the world.



ALOALI'I TAPU - "Malo lava I'm Aloali'i.
I love dancing with my children, my wife
Tori and my friends. House and Krump
are my newest passions and expand on
my years of dancing in theatres.
Returning to work with Fostergroup -
with Sarah, Rose and Lulu, has been an
absolute pleasure and joy. To dance and
create with friends - to choreograph and
perform within the world of Ghostfield
marks this moment in my dance. I'd like
to thank Sarah and her family, the
technical team, Lulu and Rose and
community that surround Sarah. It's
been a lovely time. As a maker, I know it
is not easy to present, dream and
organise the production of a
performance. But what I do find easy is
dancing with friends laughing and
remembering what dance and
performing is: feeling alive and feeling
the live-ness of people in this time of
technological reliance on phones or
whateva. Thank you Sarah for
facilitating that for us - i got ur back u
already know da drill. malo"

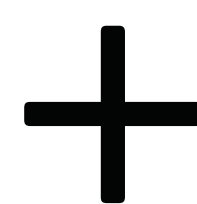




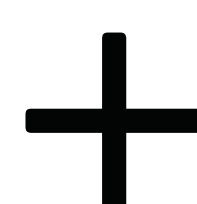
arc/sec

CYBER-PHYSICAL ARCHITECTURE AND INTERACTIVE SYSTEMS

is a Research Lab for Cyber-Physical Architecture and Interactive Systems based at the Faculty of Engineering and Design at University of Auckland. The Lab brings together transdisciplinary teams working across architecture, robotics, bioengineering, medical science, computer science, business, education and performing arts. Aiming to develop the next generation of responsive architecture - arc/sec's experimental work merges the dynamic qualities of digital worlds with the sensory qualities of physical spaces. Large-scale prototypes and immersive installation projects have been exhibited in museums, galleries, and festivals around the world.

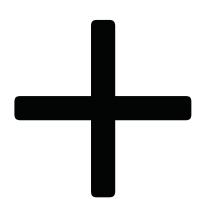


YINAN LIU is a digital artist and programmer with an architectural background from the University of Auckland. As the lead technologist of the arc/sec Lab, she has developed and exhibited various projects and installations at international festivals and renowned institutions. Yinan is the founding partner of arc/sec Solutions ltd., which creates customised applications for Extended Reality and AI systems.

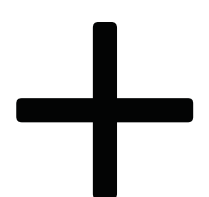


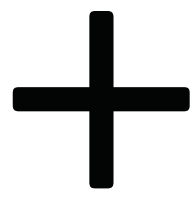
UWE RIEGER is an architect and researcher, Uwe's work on Reactive Architecture aims to connect the intangible digital world with multi-sensory qualities of physical constructions and spaces. Since 2006, he is an Associate Professor for Design and Design Technology at the University of Auckland, where he has established the arc/sec Lab for Cyber-Physical Architecture and directed the Digital Research Hub.

EDEN MULHOLLAND (Ngāti Porou) is one of Australasia's most respected and prolific composers and producers for theatre, film, and contemporary dance. Currently based in Queensland, Eden's background as a contemporary dancer, together with his ongoing career as a recording artist, his work spans multiple disciplines and transcends conventional genre boundaries. Recent compositions include TVNZ drama series The Pact, dance theatre work Archives of Humanity (commissioned by the Perth Festival), and Meremere which was presented at the Sydney Opera House and on tour in Australia. Eden is the composer for this year's WOW show in Wellington. He has received numerous arts festival and commercial sound design awards and is a founding member of the acclaimed Movement of the Human, a multi-disciplined, project-based collective known for their striking and thought provoking work.

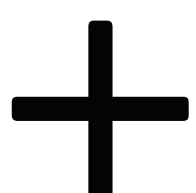


**JO KILGOUR is an Auckland based
Lighting Designer and
Technical/Production Director with
experience both nationally &
internationally. Her lighting design
credits include Hatupatu | Kurungaituku
A Forbidden Love (Taki Rua);
Whakapaupakihi (Piksies Melody Ltd);
Waiwhakaata: Reflections in the Water
(Eddie Elliott); Mary: The Birth of
Frankenstein, The Life of Galileo, The
Haka Party Incident, Six Degrees of
Separation, Filthy Business, Under the
Mountain, Nell Gwynn, Amadeus, The
Curious Incident of the Dog in the
Night-Time (Auckland Theatre
Company); Don Giovanni (Wellington
Opera); Semele (New Zealand Opera);
La Traviata, Cav+Pag (Festival Opera);
What They Said, Uku: Behind the
Canvas, Sigan, The Fibonacci, Seasons
Retouched, Matter, Whispers From
Pandora's Box, Brouhaha, Geography of
an Archipelago, and In Transit (The New
Zealand Dance Company).**

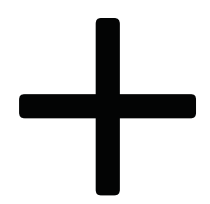




STEVEN JUNIL PARK is a graduate of the Elam School of Fine Arts at the University of Auckland. His previous costume work includes Aldous Harding's music videos for The Barrel and Zoo Eyes. He costumed a short film written by the 2020 NZ Poetry Slam Champion Nathan Joe (Commissioned for Going West Festival 2021). He also costumed Dances with Aldous by Josie Archer and Kosta Bogoevski for the 2019 Tempo Dance Festival. He first worked with Holly and Tom in 2019 while art-directing and costuming the CoCA Fundraising gala. Outside of costume work he runs a clothing label called '6x4' where he personally makes each piece by hand using mainly vintage, repurposed, or recycled materials.



MADISON CRONIN After a ballet career dancing overseas for five years Madi returned home to New Zealand at the end of 2018 to pursue her other passions within the dance industry. She went on to complete a Master of Dance Studies at the University of Auckland, fell in love with producing, and has since worked independently for artists in Aotearoa, highlights of which include 'Vivid Dreaming' by Jawline Dance Co, Jessie McCall's 'Daybreak Estate' tour and 'The Bloom', 'Tunnelling Wormholes' by Miriam Eskildsen, and Tessa Redman's



LOVE/LOVE/LOVE/LOVE/LOVE. In 2022 Madi came onboard with Foster Group as Creative Producer and hasn't looked back, taking Double Goer to Edinburgh Fringe in 2023, followed by the Aotearoa Tour in 2024, and continuing to work closely with Foster Group's Artistic Director Sarah Foster-Sproull on the artistic growth and development of the company.

SPECIAL THANKS TO

Creative New Zealand

UoA Dance Studies

Atamira Dance Company

Tori Manley-Tapu

Marianne Schultz

Jinki Cambroner

Professor Ralph Buck

Mikaela Debela

Amy Griffin

Rose MacCready

Sonia Yang

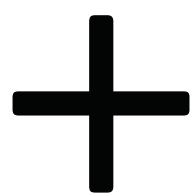
Kerah McLean Duffy

Sidney Sherwood

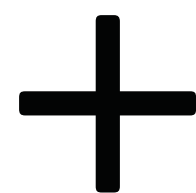
Claire O'Neil

Liv McGregor

Katie Burton



Xin Ji



Timothy Page

Sean Curham

John Kim

Koen Aldersof

Associate Professor Dr David Chisholm

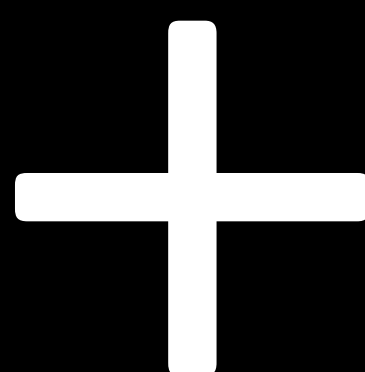
Our incredible dance community



Sarah Foster-Sproull

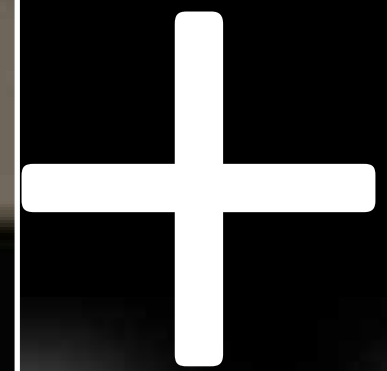
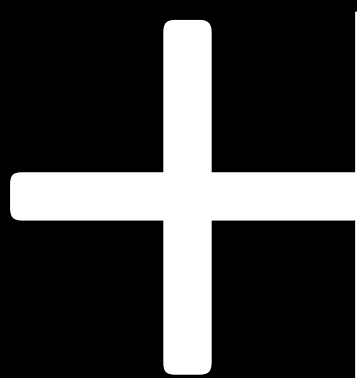


Eden Mulholland
(Ngāti Porou)





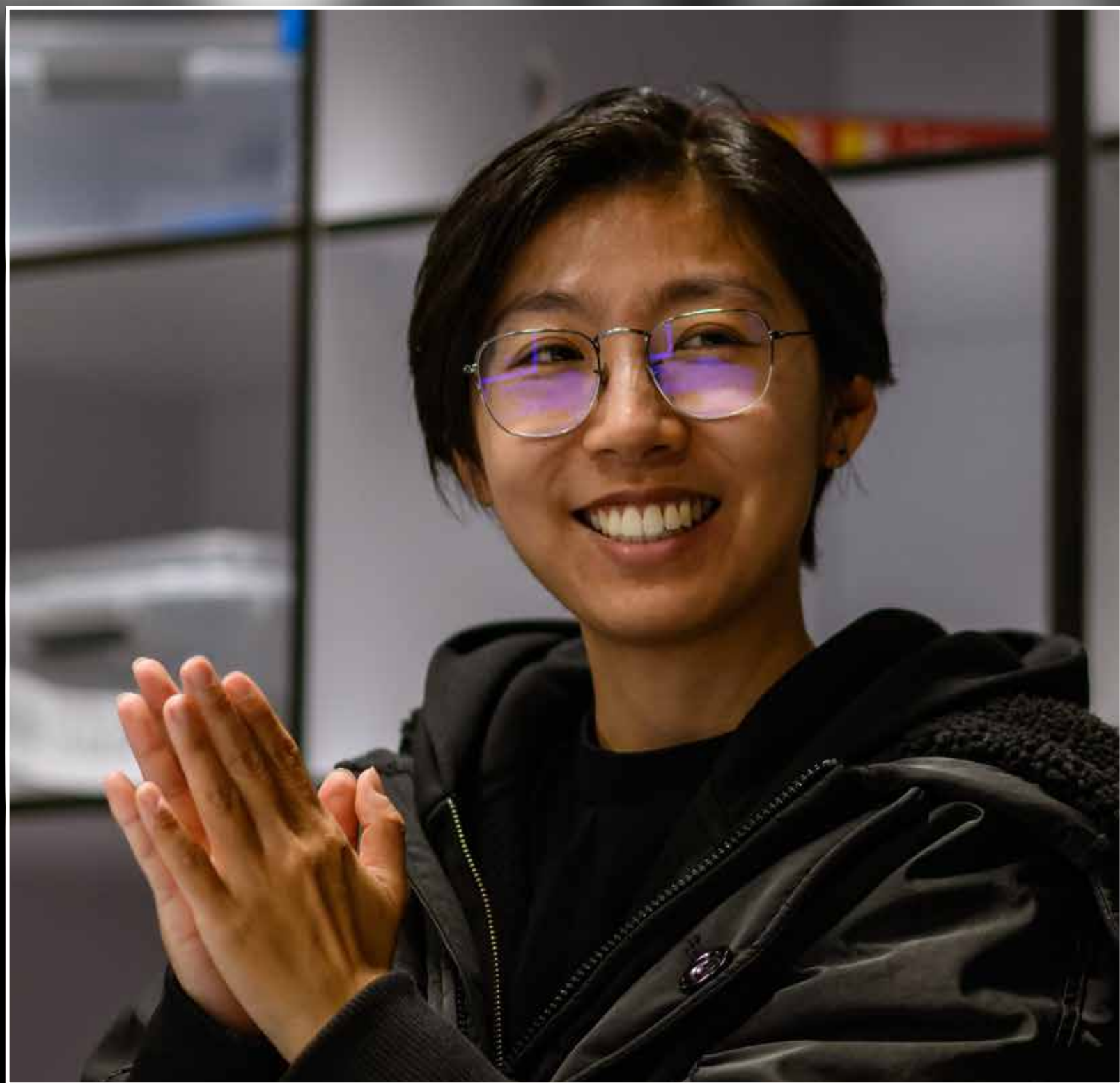
Rose Philpott



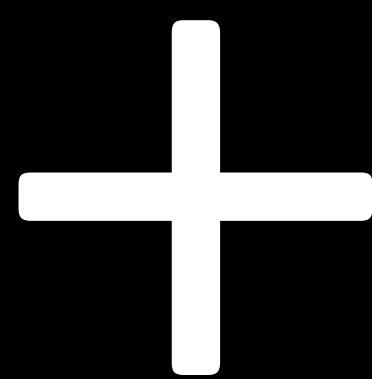
Lulu Qiu



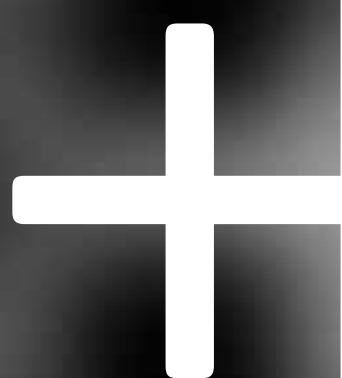
Aloali'i Tapu



Yinan Liu



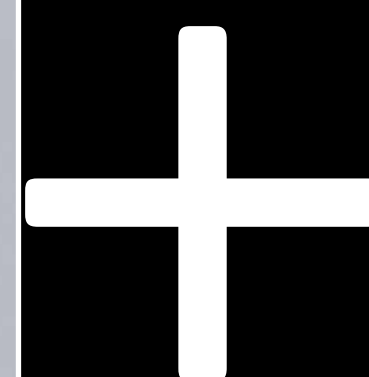
Uwe Rieger



Jo Kilgour



Steven Junil Park



Madison Cronin

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