

# Rebecca Jensen

## *Marking Out*

Gertrude Glasshouse  
6 March – 11 April 2026

In the culture of professional wrestling, a ‘mark’ is an enthusiast who cannot distinguish scripted narrative from reality, accepting the staged spectacle as genuine and taking what the opponents are ‘selling’ as truth. In dance rehearsals, to ‘mark’ refers to a performer’s deliberate choice to execute movements with reduced intensity, prioritising timing, spacing and memorising over full exertion. While one mark focuses on the audience’s perception and the outward performativity of the practitioner, the other considers a performer’s economy of effort, both definitions meeting at a threshold between fiction and reality, over-performing and under-performing—a line that is pushed, pulled and crossed.

*Marking Out* is the first solo exhibition by choreographer Rebecca Jensen. Working with video and material traces from past theatre works, Jensen foregrounds process – what is rehearsed, partial, or usually unseen. Performances across the exhibition period act as connective tissue, extending the video works. The exhibition focuses its gaze on processes behind-the-scenes, turning them inside out, playing with belief, performativity, effort and labour.

### Acknowledgements:

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### Artist Biography:

Rebecca Jensen is a dancer, choreographer, and teacher, born in Tāmaki Makaurau Auckland and based in Naarm Melbourne. Her work ranges in scale and medium, including performance for theatres, galleries, and unconventional spaces, alongside participatory projects, community events, and video. Jensen’s low-fi, process-driven practice focuses on the interdisciplinary potential of choreography. She works through dance, utilising its speculative and practical qualities to encourage reflection, connection and transformation.

Jensen has presented work in festivals including Indance, Sydney Dance Company (2025), Nelson Arts Festival, New Zealand (2024); Tempo Dance Festival, Auckland, New Zealand (2019,2024); Frame: a biennale of dance, Naarm Melbourne (2023); Keir Choreographic Award, Carriageworks, Sydney (2016, 2022); Front Beach Back Beach, Mornington Peninsula (2022); Contact High, Gertrude Glasshouse, Naarm Melbourne (2021) and Pageant, New York (2025); College Dance, La Biennale di Venezia, 2018; and Dance Massive, Naarm Melbourne (2015, 2017).

Her long-term collaboration with Sarah Aiken includes a suite of eco-horror works. Together they direct participatory dance project Deep Soulful Sweats which has been presented in numerous iterations across Australia and internationally since 2013. Jensen is influenced by her history working as a performer with choreographers including Jo Lloyd, Lucy Guerin Inc, Shelley Lasica, Harrison Ritchie Jones, Lee Serle and Adam Linder. Alongside this, her teaching work is an integral part of her practice and feeds her enduring interests in the body and researching how movement is embodied, transmitted, and cited. She was a DanceWEB scholar in 2015; Creative Council Cité Internationale des Arts resident in 2020; and Resident Director of Lucy Guerin Inc in 2023.

## List of works

1. *Marking Out 1* 2026  
single-channel HD video, colour  
33:05 mins, looped

This video work centres on an early collaboration between dancers and professional wrestlers in Tāmaki Makaurau (Auckland, New Zealand) in March 2024. It follows the early stages of a project as performers come to understand one another's forms, build relationships, and, under Jensen's direction, begin developing new work. It probes at an unstable boundary between sincerity and artifice, dancing around the concept of "kayfabe"—a term from professional wrestling describing the maintained illusion that staged events are real, akin to the constructed authenticity of reality TV. *Marking out* authentically documents a rehearsal process and simultaneously manufactures narrative and drama through the editing of disparate footage and improvised material.

Editor, Director, Performer: Rebecca Jensen  
Performers: Kosta Boigiovski, Josie Archer, Olivia McGregor, Raven Afoa Purcell, James Shaw (The Divine Saviour), Sam Somerfield (Spartan Sam Black), Michael Mulipoli (Ligre)  
Videography: Jessie McCall  
Soundtrack includes: Flaxen - Dean Blunt (2013), Truck and Dove - Berko/Andras (2018)  
Sound mixer: Moses Carr

This project was supported by Arts House, Melbourne, Basement Theatre Auckland and Creative New Zealand.

2. *Marking Out 1.5* 2026  
single-channel HD, video, colour  
iPhone  
1:45 mins, looped

Sam, Raven and Bec reflect on the gimmick referencing Sianne Ngai (Theory of the Gimmick: Aesthetic Judgement and Capitalist Form, 2020) who describes gimmicks as "overrated devices that strike us as working too little (labour-saving tricks) but also as working too hard (strained efforts to get our attention)."

Editor, Director and Performer: Rebecca Jensen  
Performers: Raven Afoa Purcell, Sam Somerfield (Spartan Sam Black)  
Videography: Jessie McCall

This project was supported by Arts House, Melbourne, Basement Theatre Auckland and Creative New Zealand.

3. *Marking Out 2* 2026  
single-channel HD video, colour  
iPad, headphones, backpack  
14:30 mins, looped

Five dancers mark excerpts of choreography from their embodied archives. The camera captures them working economically: gestures pared back, rhythm held, space traced. Dancing for themselves—the movement is legible to the body before it is legible to anyone else.

Choreography marked includes excerpts from: *Agitato*, Jo Lloyd (2025); *Be Your Self*, Australian Dance Theatre, Garry Stewart (2010); *Biography*, Sandra Parker (1995); *Future Perfect*, Jo Lloyd (2011); *G*, Australian Dance Theatre, Garry Stewart (2008); *Harmonica Breakdown*, Phoenix Dance Theatre, Jane Dudley (1938); *Hunting Family*, Francesco Scavetta (2015); *Manifesto*, Stephanie Lake; *Mudddy*, Rebecca Jensen (2024); *Natural Basic*, Rebecca Jensen (2025); *Working Title*, Kialea-Nadine Williams (2026); *Overture*, Jo Lloyd (2018/2019); *Performance at the Booth*, Jo Lloyd (2024); *Rabbits & Dust*, Thomas Woodman & Lana Šprajcer (2025); *Safehold*, Sandra Parker (2024); *See Blue Through*, Phoenix Dance Theatre, Didi Veldman (2005); *Sermon*, Rhys Ryan (2023); *Signal*, Phoenix Dance Theatre, Henri Oguike (2003); *Situation Live, The Subject*, choreographer: Shelley Lasica (1997); *Tantrum*, Harrison Ritchie Jones (2025); *WIANT*, Shelley Lasica (2022–2024)

Director, Editor: Rebecca Jensen  
Dancers: Harrison Ritchie Jones, Jo Lloyd, Lana Šprajcer, Anika De Ruyter, Kialea-Nadine Williams  
Videography: Jordan James Kaye  
Sound: Pascal Rogé — *Clair de Lune*, Claude Debussy

This project was supported by a Chunky Move Mini Max residency.

All works courtesy of the artist.

