



Kultour 2010 Touring Program

Reliquary by Company Miji

Reliquary draws upon the connections between Australian Indigenous and Korean spirituality to create a unique contemporary dance theatre piece using puppetry, media projection and aesthetic sound design.



Reliquary: a shrine to keep sacred relics which have survived destruction.

Reliquary brings together two unique choreographic talents in Korean Australian Soo Yeun You and Indigenous Australian Gina Rings, a Kakutha woman and former member of *Bangarra Dance Company*.

Research into the project took the choreographers to central Australia where they worked with local Indigenous people to record Indigenous songs, languages and landscape sounds.

"When I first saw traditional Aboriginal dance I was struck by the power and presence of this ancient form of dance, and recognised the common spiritual root of Korean shamanism and Aboriginal Dreaming, which are both imbued with a reverence to nature and the belief in a parallel spirit world," says Soo Yeun You.

Collaborating with accomplished designer and puppeteer Hamish Fletcher, innovative Sonic Artist and Sound Designer Philippe Pasquier, and Industrial Designer Brandon Hur, Company Miji has infused the work with heightened visual and aural elements through an unusual mixing of media projection, puppetry and sound art.

Reliquary borrows from Indigenous and Asian dance to develop a contemporary dance piece rich in spirituality and tradition. The project embodies cultural and racial exchange, understanding, and the hope of finding heritage and identity in an increasingly homogenised world.

"Reliquary is a work full of ideas, some moments of profound beauty and pathos, and some exquisite synthesising between the various art forms. ... The dancing is excellent, the puppetry and sound score adding quality and depth to the performance."

The Age, 2007

"...Soo Yeun You's movements and the perfect positioning and movement of her body made for a hypnotic and compelling performance."

The Age, 2008

"Reliquary is an exciting project which shows an innovative approach to cross-cultural and cross platform work."

Jacinta Thompson, Adelaide Festival Centre

BACKGROUND TO RELIQUARY

Reliquary has had three development periods and been shown at Ausdance SA February 2007, Dance House April, 2007, Fortyfive Downstairs in Melbourne in July 2007, Northcote Town Hall in Melbourne in July 2008.

The development of this project over two years has been supported by the City of Melbourne, the Besen Family Foundation, Federation Square (Puppet Lab), the Korean Community, Dancehouse, the Australian Council, Arts Victoria and Arts SA.

In 2009 *Reliquary* will undergo its final stage of development followed by a presentation at The Dreaming Festival in Queensland in June 2009.

The 2010 tour of *Reliquary* will be supported by Kultour and Global Japan Network.

SHOW LENGTH: 50 minutes (no interval)

2010 AVAILABILITY

July – December 2010

TOURING PARTY OF 6

Soo Yeun You - Dancer and Choreographer

Hamish Fletcher - Puppeteer and Designer

Deon Hastie - Dancer

Yi Zhang - Dancer

Tamara Rewse - Puppeteer

Jared Lewis - Lighting and Sound Operator

Other creative credits

Gina Rings - Co-Choreographer

Philippe Pasquier - Sound Designer

Brandon Hur - Projection Designer

MARKETING

As a part of the 2010 Kultour Tour of *Reliquary* the following marketing support will be available:

- Marketing kits
- Printed tour posters and flyers
- E-flyers
- Stills
- DVD material
- Support to develop Asian community audiences for the show in your area



TARGET AUDIENCES:

- Contemporary dance and theatre audiences
- Asian communities
- Young people

VENUE REQUIREMENTS

Venue Type:

- The show is suitable and designed for a “studio” style black box performance space.
- Adjustments may be possible but it would depend on the specific requirements of venues.
- Reliquary can be performed in large halls with temporary raked seating banks if they can be light sealed, curtained with black, and include rigging to mount projectors and set elements.

Performance area:

Minimum performance space: 13m wide X 12m deep, 5 metres height
(actual dance space is 8m x 8m with additional space needed for set elements. It could be possible for set elements to be incorporated into the areas adjacent to the stage, depending on venue configuration)

Set / Masking:

Black curtains or drapes or tabs to enclose performance space (behind and wings) if walls are not black.

Floor:

White or Light Grey tarquet floor to cover performance area

Seating

Raked seating bank is required (this is necessary to adequately see the floor projections)

TECHNICAL REQUIREMENTS

Projection:

Venue to provide:

- 2 X 16:9 ratio video projectors - minimum 3000lum with remote operation and visual mute (both projectors need to hang from ceiling rigging)
- 2 x Projector cradles

Sound:

Venue to provide:

- 4 x 600W speakers
- 1X 800W Sub
- amplifier + crossover

The following sound equipment will travel with the touring party:

- Laptop with soundcard

LX:

Venue to provide:

- 16 channel lighting board
- 12 X 650 PC Lamps (frenells are ok)
- 4X 650 Profiles
- 8 X H Stands
- 8 x 20m cables (10 amp)

A lighting design, as a guide only, will be available from May 2009. The Lighting Design may be modified to suit the venue depending on the facilities available in the venue and at the discretion of the Choreographers.

The Company Lighting Designer will liaise with the relevant Venue staff in advance to determine the most appropriate design within the technical parameters of the space and keep outside hires to a minimum while maintaining the values and quality of the production.

The LX should be pre-rigged prior to the Company's arrival.

The following lighting equipment will travel with the touring party:

- 2 X shadow puppet lights with transformers
- orange and blue gels
- frosting gel

BACKSTAGE REQUIREMENTS

- Dressing room for dancers.

SCHEDULING & VENUE STAFF REQUIREMENTS

Duration:

Reliquary runs for approximately 50 minutes

Bump-In:

The show will require:

- Lights to be pre-rigged prior to bump-in
- 4 hrs bump-in – includes rigging projectors and sound equipment, focusing lights, and adding specials
- 2 hours tech/dress run
- Minimum 2 hour period between bump-in and performance
- Venue staff to accommodate lighting, sound and rigging during 6 hour bump-in

Pre-show:

Company Miji is a dance company and therefore requires access to the stage no less than 2 hours prior to the performance.

Performance

Show will be operated by:

- Lighting and Sound Operator: Jared Lewis (to be provided by Company)
- Venue staff to accommodate lighting, sound and rigging for 1 hour prior and throughout 50 minute performance

Bump-Out:

Approximately 4 hours is required to bump-out sets, props and costumes.

Venue staff required for bump-out:

- 1 staging/rigging crew – 3 hours

SUMMARY OF ITEMS TO BE PROVIDED BY VENUE:

- 12 X 16:9 ratio video projectors
- 2 x Projector cradles
- 4 x 600W speakers
- 1X 800W Sub
- amplifier + crossover
- 16 channel lighting board
- 12 X 650 PC Lamps (frenells are ok)
- 8 X H-stands
- 8 x 20m cables (10 amp)
- 4X 650 Profiles
- Black curtains or drapes or tabs to enclose performance space (behind and wings) if walls are not black
- White or Light Grey tarquet floor to cover performance area 8m x 8m
- Local crew as specified on the Schedule & Staffing Requirements above or as negotiated

SUMMARY OF ITEMS TO BE PROVIDED BY THE COMPANY

- All props
- 1 X Inflatable set element
- 1 x Blower
- 8 X Plastic tabs
- Laptop with soundcard
- 2 X shadow puppet lights with transformers
- orange and blue gels
- frosting gel
- Soundtrack and media for projection

DANCE WORKSHOPS

Korean Dance Workshop

1. For beginner dances, primary and early high school students

Participants will have the opportunities to learn the language of Korean dance through the Korean action song called *Mori- Agae-moorup-Bal* and the traditional Korean Farmer's Drum Dance.

2. For advanced dancers

Participants will learn traditional Korean dance focusing on foot, arm and deep breathing techniques, then explore these through movements and body positioning.

Facilitators:	Soo Yeun You
Duration:	50 minutes – beginner workshop, 1 hour - advanced workshop
Maximum Participants:	10 people - Beginner workshop, 15 people – advanced workshop
Target groups:	Beginner or Advanced dancers
Venue to Provide:	10m x 10m minimum space with wooden/sprung floor, CD player, a mirror would be useful for the advanced workshop but not essential
Company to provide:	Music, 10 small hand drums for beginner workshop

Advanced Contemporary Dance Workshop

This workshop is great for tertiary level dance students or professional dancers who wish to maintain peak technique.

Facilitators:	Deon Hastie
Duration:	1.5 hours
Maximum Participants:	15
Target groups:	Tertiary and advanced dancers
Venue to Provide:	10m x 10m minimum space with wooden/sprung floor, CD Player
Company to provide:	Music

PUPPETRY WORKSHOPS

Puppetry Performance Techniques

Participants will learn special exercises to develop the mysterious and often overlooked puppetry muscles of the fingers, elbows, stomach and thighs. Arcane puppetry theory of life, the universe and everything will be tested in an informal theatrical context. Suitable for beginners to advanced, workshops for children will involve some puppet making and much less seriosity.

Facilitators:	Hamish Fletcher
Duration:	2 hours Adults' workshop, 1 hour Children's workshop
Maximum Participants:	20
Target groups:	Can be tailored for anyone with an interest in puppetry – beginner to advanced, adults or children
Venue to Provide:	10m x 10m space, chairs for participants, Puppet making materials for children's workshop: markers, toothpicks, chopsticks, foam balls, carrots and scrap fabric. (cost approx \$40 for 20 pax)
Company to provide:	Puppets from Reliquary
Note:	2 x 1 hour workshops for children could be programmed in a single 2 hour period for the same cost

Intermediate to Advanced Puppetry and Korean Shamanism Dance Workshop

Description: A performance based puppetry workshop that gives intermediate to experienced puppeteers exposure to training and performance techniques pioneered but artist such as Philippe Genty and Mary Underwood in a context of the performance and development of *Reliquary*.

Facilitators: Hamish Fletcher and Soo Yeun You
Duration: 3 hours
Maximum Participants: 12 – 16 depending on ability and experience
Target groups: Practicing performance artists with some experience or interest in puppetry
Venue to Provide: 15m x 15m space, each participant should be supplied with a chairs and a piece of cleaning equipment (broom etc)
Company to provide: Puppets / white netting clothes, Plastic sheet

BACKGROUND TO COMPANY MIJI

Company Miji brings together internationally experienced artists leading in their respective fields. The Company was founded by Soo Yeun You (choreographer/dancer), Hamish Fletcher (designer/puppeteer) and Philippe Pasquier (sonic artist and sound designer) in 2007. Company Miji refers to an Asian philosophical idea of belief or hope in the future. The Company seeks to redefine Australia's diverse movement practices and investigate ways Korean cultural heritage can influence these forms. Miji conducts enquiry into the relationship between art, science and technology to create and explore new forms of Australian contemporary dance culture. *Reliquary* is the first full length work from Company Miji.

Recent performances include:

Reliquary, Ausdance SA (Feb 2007)

Reliquary, Dancehouse Melbourne (April 2007)

Reliquary, FortyFive Downstairs, Melbourne (July 2007)

Reliquary, Northcote Town Hall, Melbourne (July 2008)

Ball, Terrain Dance Festival, Dancehouse Melbourne (Nov 2008)

COMPANY ARTIST BIOGRAPHIES

Soo Yeun You - Dancer and Choreographer

Soo-Yeun is a dancer and choreographer trained in Korean traditional and contemporary dance forms. She is a member of KITA, a Melbourne-based, Asian cultural performing arts group. Soo Yeun has a Post-Graduate Diploma of Choreography from the Victorian College of Arts. Since graduating in 2004 Soo Yeun has performed in and choreographed a number of contemporary dance performances, including:

Resonance I & II, at the VCA, Melbourne 2004, *Traces*, at the 2005 Melbourne Fringe Festival, *Ray of Glass Needles*, 2006 Next Wave Festival, Melbourne, with P:Media Arts from Quebec, Canada, *The Dance Card*, at the Dancehouse Melbourne, 2006, *Studies in Being Human*, by Bagryana Popov at the Spring Dance Season, Dancehouse, Melbourne, 2006, *Cherry Orchard* by Bagryana Popov at fortyfive Down stairs (2007), and *Reliquary* at Ausdance SA (2007), Dancehouse (2007) Fortyfive Downstairs (2007), Northcote Town Hall (2008). *Ball*, Terrain festival at Dancehouse (2008).

Hamish Fletcher - Designer and Puppeteer

Hamish Fletcher was a founding member of Knee high Puppeteers in 1995, a giant suit and stilt-based puppet company based in Adelaide. During his postgraduate diploma in puppetry (2004) he also completed an artist in residence program at the Melbourne Aquarium. 2005 saw him spend most of the year in Japan designing part of the Australia day celebrations at the World Expo (Aichi) and stage managing the outdoor artist program for the Australian Pavilion. He has worked as an Associate Director in puppetry for the Melbourne Commonwealth Games opening ceremony and Citrawarna 2007, Malaysia. He co-devised and performed in "Men of Steel" for the Melbourne Comedy Festival 2006, and has recently toured of the UK (Edinburgh, London SOHO Theatre), Ireland, China, Hong Kong, Singapore. He studied under Philippe Genty and Mary Underwood as part of their residency at the VCA in 2006. In 2009 he will design and build large images for the Adelaide Fringe Parade, play "Toto" in the Wizard of Oz, and undertake his Masters in Puppetry.

Philippe Pasquier – Sound Designer (Not Touring)

After studying computer science and cognitive sciences in Europe (France and Belgium), Philippe Pasquier completed his Ph.D. in the field of artificial intelligence at Laval University (Québec, Canada). He has then been working as a postdoctoral research fellow in the Department of Information Systems at the University of Melbourne (Australia). Since January 2008, he is an assistant professor in the School of Interactive Arts and Technology (SIAT) of Simon Fraser University's Faculty of Applied Sciences (Vancouver, Canada). There, he is conducting both a scientific and an artistic research agenda. In his artistic practice, dominated by sonic arts, he is interested in studying and exploiting the various relationships and synergies between art, science and technology. In the last ten years, he has been a performer, director, composer, musician, producer and educator in many different contexts. He is also an active member and administrator of several artistic collectives and company (Robonom, Phylm, Miji), art centres (Avatar, Bus Gallery) and artistic organizations (P: Media art, Machines) in Europe, Canada and Australia.

Gina Rings – Co-Choreographer (Not Touring)

Gina is a Kukathi woman who has an impressive list of performance credits. Gina is trained in classical, contemporary and Aboriginal dance. Gina was a member of the internationally acclaimed Bangarra Dance Theatre from 1994 until 1998. After leaving Bangarra, Gina has been involved in many projects as a freelance dancer/choreographer. Gina performed *Petroglyphs: Signs of Life* with Leigh Warren & Dancers

at the Festival of Dreaming, Queensland in June 2008. She is the South Australian representative for the Aboriginal Torres Strait Islander Arts Board (ATSIAB) a position she holds to be an essential part of Indigenous Arts Australia-wide.

Deon Hastie - Dancer

Deon graduated in 1998 with a Diploma in Dance at the National Aboriginal and Islander Skills development Association. In 1999 he undertook the Emerging Artists Program and became a trainee with Leigh Warren and Dancers. Since joining LWD in 2000 he has toured Australia, Japan, USA and Germany. Deon is a current member of LWD and has worked with companies and choreographers such as William Forsythe (Ballet Frankfurt), State Opera South Aust. and Contemporary dance co. Japan. In 2006 he was nominated for the Rolex Mentor and Protege Arts Initiative. Deon is also a community dance instructor and made his co-choreographic debut, 'Crossing Paths', with Kurruru Youth Performing Arts Inc. which won Most Outstanding Youth work at the 2006 Fringe Awards.

Yi Zhang – Dancer

Yi studied classical ballet and Chinese folk dance at the Shanghai Dance School as a young dancer, and then became a professional performer with the Shanghai Dance Company. She has also performed with the American Ballet Theatre at the Colorado Arts Festival 2001, and won three Gilded Lotus prizes at the National Collection Dance Contest 2001. Since moving to Australia, she has completed her Bachelor of Dance, and a postgraduate in classical ballet teaching at Victoria College of the Arts. Yi now works as a dancer and dance teacher based in Melbourne.

Tamara Rewse – Puppeteer

Tamara graduated in 2004 completed a Postgraduate Diploma in Puppetry at the Victorian College of the Arts. The recipient of the 2005 Handspan Research and Study Grant she travelled to The International Festival de la Marionettes (France), Berlin's Schaubude Puppet Theater researching visual theatre forms and integration of puppetry with new technologies and installations. After a successful season of her work *The Human Layer* at the 2005 Melbourne Fringe Festival winning the Visionary Award the installation toured to the Adelaide Fringe Festival in March 2006. Specifically, she is interested in how to successfully integrate visual genres and formulate new approaches to the creation of Puppetry and Visual Theatre.

Jared Lewis: Lighting and Sound Operator

Jared Lewis is a VCA production graduate who designs Sound, Lighting and AV. He is interested in the scope that new technology offers various disciplines and endeavours to develop new ways to integrate this throughout his professional career. Recent positions include technical director for the touring company *Men Of Steel* and sound designer for The Hayloft Projects production of *Platonov*.

Brandon Hur : Projection Designer (not touring)

With background in Psychology, Information Technology and Industrial Design, Brandon is interested in the multi-faceted nature of design, with expertise in interactive design, from installations in performance environment, designs in social interventions, to product design. Recently graduated from Industrial Design (RMIT) with Honours, Brando's recent projects have included collaborations with Hellen Sky in *Dark Edge of The Night* as projection designer and visual interaction designer, and projection designer for *The Ball*, for Company Miji as a part of Terrain Dance Festival. Brandon is currently working on the 2nd stage of *Dark Edge of The Night* with Hellen Sky and Collaborators, 'Reliquary' as projection designer and at Marc Pascal Studio.

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