



RELIQUARY

A DESERT SEA AND COMPANY MIJI PRODUCTION

RELIQUARY

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 Theatre. They have collaborated with accomplished designer and puppeteer Hamish Fletcher, innovative sonic artist and sound designer Philippe Pasquier, and a talented cast of Indigenous and Asian dancers including the acclaimed Albert David, also a former Bangarra member.

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.

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 rich in atmosphere, with strong contributions from the collaborating artists.'
- The Age, 2011

'... cohesive and magical... unprecedented and important... a work that while accessible and beautiful, is also challenging in that it triggers consideration of subject matter as large and crucial as the purpose of human existence and identity.' - Theatre People



BACKGROUND TO RELIQUARY

Reliquary had multiple developments over 2007-09. Reliquary premiered at The Dreaming Festival in Queensland in June 2009, and was in Melbourne at Dancehouse in July 2011.

The development of this project 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.

SHOW LENGTH: 50 minutes (no interval)

Creative credits

A Desert Sea and Company Miji Production
Gina Rings - Co-choreographer
Soo Yeun You - Co-choreographer
Philippe Pasquier - Sound designer
Alexandre Malta - Lighting designer
Hamish Fletcher - Puppetry direction and construction

VENUE REQUIREMENTS

Venue Type:

The show is designed for a "studio" style black box performance space, but is also suited to proscenium arch theatres.

Performance area:

Minimum performance space: 13m wide X 12m deep, 5 metres grid height.

Set / Masking:

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

Floor:

White or Light Grey tarquette flooring to cover performance area

Seating

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

TECHNICAL REQUIREMENTS

AV Projection:

Venue to provide:

1 X video projector - minimum 4000 ansi lumens with remote operation
1 x external shutter to suit the projector
1 x hanging cradle
1 x DVD player

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:

14 x Good quality RGBAW LED Cans
12 x Fresnel 1kw with barndoor
20 x Profiles 1Kw 36 degrees
6x Profiles 1kw 19 degrees
8 x Profiles 1Kw 26 degrees with gobo holder
8 x Asymmetric cyclorama flood units
16 x Floor stands
1 x Unique Hazer
1 x Control desk
48 x Dimmers 2.4Kw
All cabling

*Lighting requirements can be adjusted for different venues

BACKSTAGE REQUIREMENTS

Dressing room for dancers.

Warm up studio is desirable

SCHEDULING & VENUE STAFF REQUIREMENTS

Bump-In:

8 hours bump in and technical rehearsal is required with at least 2 hours break before the performance
2 staging/rigging crew required

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

Performance

LX and sound operated by production manager

CONTACT DETAILS

Kath Papas
Producer
+61 422 570 837
kp@kathpapas.net
www.kathpapas.net

www.metacreation.net/miji

