

Presenter Pack

InFlight
By Liz Lea Dance



InFlight; Liz Lea Dance

InFlight Aviatrix, photo Lorna Sim

PRESENTER'S INFORMATION

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COMPANY PROFILE

Liz Lea Dance;

A performer and choreographer Liz Lea trained at London Contemporary Dance School and Akademi in London and Darpana Academy in India. Based between London and Sydney for many years she is now based in Canberra as Artistic Director of Liz Lea & Co and Canberra Dance Theatre and Associate Director at QL2 Dance.

In 2013 she was Choreographer in Residence at CSIRO Discovery and directed DANscienCE, a dance and science symposium held in Canberra for National Science Week, August 2013. For Liz Lea Dance presented InFlight at the National Library of Australia and Seeking Biloela at The Street Theatre – two new solo works; Magnificus Magnificus inspired by the red tailed black cockatoo for Indigenous dance artist Tammi Gissell and Kapture, inspired by Ahmed Kathrada, imprisoned alongside Nelson Mandela for 26 years.

Her work has been performed and presented all through Europe, the UK, India, Africa and the USA.

Since 2009 Liz has been developing her company profile and produced and directed 120 Birds, InFlight and Seeking Biloela. She has a fascination with history and undertakes intensive research into her work as a form of inspiration as well as insuring the works are correctly informed. Liz has a commitment to working with Australia's national institutions and has worked closely with the National Film and Sound Archive, National Library of Australia, CSIRO and the National Gallery of Australia.

"I am keen to tour my work throughout Australia to share the research we have undertaken as a company in regional areas, to touch people, move them make them laugh and bring some sparkle along the way"

ABOUT THE SHOW

SHOW SYNOPSIS

InFlight; Liz Lea Dance

InFlight is a celebration of Australian aviation - man, woman and bird take to the skies, celebrating the legacy of Charles Kingsford Smith and Charles Ulm. Liz Lea Dance presents an original dance work with archival film and sound from the National Film and Sound Archive and National Library of Australia.

The work is split into two interlinked sections; Aviatrix where four fabulous women are inspired to fly, build a life size plane onstage and face the perils of flights, all set to the voices of Ulm and Kingsford Smith with an emotive score driving the action. The second half, Aviary, opens with a world of birds inhabiting the space, feathers and beauty abound as these beautiful creatures flutter and fight to create their nests and define their space. Created with an installation by Naomi Ota and lighting design by Karen Norris.

It comes from many years research into early dance pioneers which led me to a Fellowship at the National Film and Sound Archives when I was then invited to have a Fellowship at the National Library of Australia.

<http://www.canberratimes.com.au/entertainment/theatre/come-fly-with-me-20130527-2n70m.html>

<http://trove.nla.gov.au/work/180894499?selectedversion=NBD51341128>

<http://www.canberratimes.com.au/entertainment/stepping-up-to-challenge-20130103-2c75u.html>

ACKNOWLEDGEMENTS

Directed by; Liz Lea

Movement created by Liz Lea and dancers

dancers (original cast; Miranda Wheen, Melanie Palomares, Marnie Palomares, Alison Plevy)

Costume Design; Liz Lea

Lighting Design; Karen Norris

Installation Artist; Naomi Ota

Plane design; Christiane Novak

Music; archival songs, John Metcalfe, Zoe Keating

Film editing; Liz Lea

Funded by; artsACT and Liz Lea Dance

Sponsors; National Library of Australia, National Film and Sound Archive, Questacon, CSIRO, Inspiring Australia.

BIOGRAPHIES

Karen Norris; Lighting Designer; has worked extensively as a lighting designer in Australia, the United Kingdom and Europe. Recent work in the UK includes Timecode and Wind in the Willows with Will Tuckett and Eros Eris with Liz Lea Dance, all at the Royal Opera House, Covent Garden, and The John Metcalfe Band at the Royal Festival Hall. In Australia she has worked for Bangarra Dance Theatre, Belvoir Street Theatre, Red Shed Theatre Company, State Theatre of South Australia, Griffin Theatre Company and One Extra. In 2008 Karen returned to Australia from living in France and her work has since included designs for the Opera Ingkarta Project (Adelaide Festival 2008), Noel Jordon's In the Shape of a Girl (Sydney Opera House), Love Me Tender (Director Matt Lutton for Company B, PICA and Griffin Theatre Company), In Glass (Spring Dance & Dance Massive), Narelle Benjamin, Forseen (Riverside Theatre), Narelle Benjamin & Francis Rings. Terrain (Bangarra Dance Theatre) Francis Rings, Something In The Way She moves (Performance Space) Julie-Anne Long. In Europe Karen has designed for Liz Lea: Inland, Reflect, Blue Bird, Livid, Refract, Partita & Eros Eris.

Naomi Ota is a fibre installation artist based in Melbourne, Australia. Her work is a complex cross-over between textile and contemporary art. Ota's field also

extends into theatrical installations. Her understanding of culture as a native of Japan and her international experience as a professional artist have both contributed a unique cultural context to the discipline. Ota's works have been exhibited in various national and international exhibitions, such as a solo installation of *Scent of whiteness* at the Esplanade main concourse (Singapore), the 5th Triennial International Textile Exhibition (Tounai, Belgium), Flax & Linen Biennial (Normandy, France), *Diaphanous II* (Nokia Singapore Arts Festival, Singapore), *pins & needles* (National Gallery of Victoria), Tamworth Fibre Textile Biennial (touring Australia). the 4th International Textile Competition (Kyoto, Japan) which she received the award grand prix. Her works are included in public collections of NGV, Museum of Victoria, Art Bank, The Royal Blind Association in NSW and Kyoto Nishijin Textile Industrial Association.

Ota has been working with Tony Yap Company as a core collaborator since 2004. She was involved in successful projects such as Melaka Art and Performance Festival (Malaysia), *The Buddha My Body - A Palimpsest* (fortyfive downstairs, Melbourne / Studio Banjar Mili, Yogyakarta, Indonesia / Arko Art Gallery, Seoul, Korea), Development of Tony Yap's solo performance of *Melangkori* (Northcote Town Hall), *E1-Aether* (Biwako Biennale, Japan), *E1-evocation of a lost boy* (Asian Arts Mart, Esplanade, Singapore), *Ether*. Ota was also involved in *EnTrance*, Yumi Umiumare's solo performance at Malthouse and her installation was nominated for a Green Room Award 2009. She also collaborated with You Soo Yeun for her dance performance *Stanza*. Ota has an MA by research (sculpture) from RMIT University, Melbourne, and an MA (Textile) from Kyoto City University of Arts, Japan. She is currently a PhD candidate at RMIT (Textile).

Christiane Novak Plane designer; German born, Christiane moved to Canberra in early 2011. She graduated in Product Design at Bauhaus University in Weimar, Germany and interned at BMWs MINI Design colour and trim department. Her continuing work with QL2 Dance theatre production *Noplace* directed by Adelina Larsson involved a stylised set design in cooperation with video artist Sarah Kaur. Christiane is working for a number of productions at The Street Theatre, Canberra and has successfully made her debut with the set and costume design of *Widowbird*. She has established herself as an independent product and set designer in Canberra and has created a number of installations for various stage productions. For Liz Lea she has created set for *InFlight* (2013) and *Seeking Biloela* (2013).

PERFORMANCE SPECIFICS

DURATION

Act 1 – 35 mins

Interval – 15 mins

Act 2 – 30 mins

SUITABLE VENUES

We specifically designed the show to fit into the National Library of Australia lecture theatre - it is relatively small - the aim being for us to be able to realistically tour the work widely to small and non traditional theatre spaces.

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

10 performances

MINIMUM BREAK BETWEEN PERFORMANCES

60 minutes

LICENCING AGREEMENTS

Liz Lea Dance holds all copyright for the film, photos and archival sound and also to the lighting, set and installation works.

APRA OBLIGATIONS

APRA rates need to be paid for the use of John Metcalfe and Zoe Keating music. Total 25 mins of music.

TOURING PERSONNEL

The touring party consists of 5 people.

Name	Role
Alison Plevey	Dancer
Melanie Palomares	Dancer
Ash Bee	Dancer
Liz Lea technician tbc	Dancer-choreographer technician

PERFORMANCE HISTORY

Year	Venue	Number of performances
2011	National Library of Australia – research showing	1
2013	National Library of Australia	3
2013	Smithsonian Museum, Washington	1

AUDIENCE ENGAGEMENT

OVERVIEW

We specifically designed the show to fit into the National Library of Australia lecture theatre - it is relatively small - the aim being for us to be able to realistically tour the work widely to small and non traditional theatre spaces.

Seeing a life size small plane being built from the existing set, crash and the birds then create nests from the debris is exciting, challenging and engaging for young people. For older audiences they are able to watch original film footage set to radio interviews of the time, with over 100 additional archival photographs. They are beautiful, poignant and captivating.

This work can really connect with regional audiences we feel as aviation links all the areas that lie beyond the major city areas.

We also have an education show available to take out to schools in advance of the performances;

Flying Facts; Fun, Fabulous and Flying! experiments, songs and dance to explore how birds and planes fly. The show comes with a full series of fact sheets on 8 early aviators, paper plane patterns and a question sheet;

<https://vimeo.com/29172732>

Additionally we can offer dance workshops in contemporary dance, classical Indian and yoga. We can target the classes for a range in ages and abilities, from pre school to over 55's. It would be particularly exciting to work with a group to develop a show opener – a 5-7 minute work developed over 2-5 days that opens the shows, delights, bringing in local audiences.

Engaging with local aviation enthusiasts, flying clubs would also be a great way to engage people interested in flight and bring them to a dance show. I arranged with members of the Canberra Aero Club to do a fly past over the Library and then they attended the show – not dance or theatre goers at all and they loved it.

Liz can also offer a series of talks about the history of flight, her research at the NLA and stories from the Ulm and Kingsford Smith families.

DESCRIPTION / DETAILS

Dance/movement workshops would simply require people to come comfortably dressed, with cotton socks. Length would vary from 1hr – 2 hrs or day/2 day long intensives.

COST

Can be negotiated.

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

The classes/activities and talks can be pitched at a range of ages and experiences and we would be guided by advice from the touring team and local research.

MARKETING

MARKETING COPY

One line – 10 words

InFlight is a celebration of Australian aviation - man, woman and bird

Short – 100 words

InFlight is a celebration of Australian aviation - man, woman and bird take to the skies, celebrating the legacy of Charles Kingsford Smith and Charles Ulm. Liz Lea Dance presents an original dance work with archival film and sound from the National Film and Sound Archive and National the Library of Australia.

Set in two halves; Aviatrix where four fabulous women are inspired to fly and face the perils of flight, set to archival voice and film.

And Aviary, beauty abounds as a world of birds flutter and fight to create their nests and define their space.

Extended – 200 words

InFlight is a celebration of Australian aviation - man, woman and bird take to the skies, celebrating the legacy of Charles Kingsford Smith and Charles Ulm. Liz Lea Dance presents an original dance work with archival film and sound from the National Film and Sound Archive and National the Library of Australia.

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flights, all set to the voices of Ulm and Kingsford Smith with an emotive score driving the action. The second half, Aviary, opens with a world of birds inhabiting the space, feathers and beauty abound as these beautiful creatures flutter and fight to create their nests and define their space. Created with an installation by Naomi Ota and lighting design by Karen Norris.

InFlight premiered on the 31st May 2013 marking the 85th anniversary that Kingsford Smith and Ulm took off from California on the beginning of their record breaking Trans Pacific flight. InFlight has the blessing of both the Ulm and the Kingsford Smith families and has been specifically created for small stages/spaces/school halls/lecture theatres.

MARKETING SUMMARY

We targeted the aviation world, history buffs, National Library and NFSA members, dance and theatre audiences. We have beautifully designed posters and postcards which can be reprinted along with eflyers.

MEDIA QUOTES

"InFlight" choreographer Liz Lea has created an elegant, inventive, highly original and entertaining dance work.

Vintage archival images and sound, clever lighting and excellent period costuming combine to recreate a world fascinated by the exploits of aviators, Amelia Earhart and Charles Kingsford Smith.

...The four dancers wear gracefully draped, feathered costumes to execute an intriguing choreographic repertoire of stylised bird movements... each shine in individual solos, and dance superbly in the unison passages...

"InFlight" is a beautifully conceived and immaculately detailed dance work that constantly delights the eye, intrigues the mind and excites the imagination.

City News, Canberra, June 2013

"InFlight is being shown as part of the Centenary of Canberra and it demonstrates the wealth of material available to creative artists in Canberra's cultural institutions, which in the hands of Lea are being used in surprising ways. The work also engages with science, thus pushing the boundaries of dance performance into unexpected areas. For Lea, InFlight represents a new stage in her career. She says: "I spent so many years working solo and travelling. After four years of being in Canberra I am finally developing a company practice. It is a great joy and feels like a rare privilege."

Canberra Times, May 2013

Read more: <http://www.canberratimes.com.au/entertainment/theatre/come-fly-with-me-20130527-2n70m.html#ixzz2z0YmKx6C>

AUDIENCE REVIEWS

'InFlight was a delight Liz, thank you for bringing this show to Canberra and making the Library a performance space'

'I never imagined a full evening of dance could be fitted into the NLA Theatre – magical and beautiful dancing'

'We were entranced and we don't normally come to dance performances – lovely pictures and the music was so emotional.'

'I loved the plane and the pretty ladies - the big red and black bird scared me... but the other ladies made her go away.'

'what a privilege to see such amazing dancers so close up, we could almost touch them. It was also fascinating to see the film and hear the aviators voices. The headlines of Amelia Earhart's journey brought my hairs on end – we would really like to know what the music was. Thankyou!'

COLLEAGUE RECOMMENDATIONS

Manager, Event Development

National Library of Australia

E kfavelle@nla.gov.au<mailto:kfavelle@nla.gov.au> T 02 6262 1168

VIDEO LINKS

<https://vimeo.com/74035276>

<https://vimeo.com/74035276>

IMAGES



Photo: Lorna Sim



Photo: Lorna Sim



Photo Lorna Sim

InFlight; Liz Lea Dance



Photo Lorna Sim



Photo; Lorna Sim

MARKETING MATERIALS

We have strong designs for posters and postcards along with an eflyer. Blogs

InFlight; Liz Lea Dance

of the initial creation process are available and good quality film footage.

CONTENT WARNINGS / AUDIENCES TO AVOID

No

SPONSOR OR OTHER ACKNOWLEDGEMENTS

The NFSA, NLA, CSIRO, Inspiring Australia and artsACT logos all need to be acknowledged. We have them at request.

TEACHER'S RESOURCES

Yes, we have sheets of information on the aviators which we can give in hard copy to be photocopied or on a USB, in colour to be downloaded. They are colourful and information packed.

PRODUCTION DETAILS

TECHNICAL SUMMARY

Simple lighting, no rigging needed, projector if the venue has, cyc or sheet as back drop.

EXAMPLE SCHEDULE

9am; company arrive

9-11am; tech set up

11-12; company warm up

1pm; first show

CREW REQUIRED FROM VENUE

1-2 crew required from the venue for 3 hours to set up lights and check projector connection.

STAGE

Minimum width 8 meters, minimum depth 5 meters.

[Company] to supply

set, we can tour with some simple lights, dance floor if necessary.

Venue to supply

Projector if possible. Company can tour with a dance floor or dance in shoes if regional venues do not have. Carpet is problematic for dancing.

LIGHTING

Simple sides – one bar only if none others available, low front lights. We have gobos to break lighting up.

SOUND

Archival radio and songs along with contemporary music – all of which is edited into the film.

Company to supply

Sound comes with projector. If company needs to provide projector we will also supply the speakers or aim to connect with venue sound system where possible.

Venue to supply

A PA.

AV

Edited film run from Company mac, or DVD or USB. This holds the film and sound. Please note if projection not available we cannot run the show, however we have specifically developed this show for low tech venues, small screens and simply set up.

Company to supply
projector if venue cannot supply.

Venue to supply
projector and PA if possible.

WARDROBE

Period 1920's flapper outfits, 1920/30's cream and brown aviatrix outfits, flying jackets and hats, and evening gowns in white, red and green. All over matching both halves of the show.

Company to supply
all costumes, iron and sewing kits needed for the show.

Venue to supply
an ironing board, dressing rooms would be great but toilets can suffice and the use of a washing machine would also be great but not completely necessary.

FREIGHT NOTES

We do not have a truck but would need a small one to transport set elements and costumes. A loading dock would be very helpful.

CRITICAL ISSUES

The only element crucial to the show is the ability to screen film. The set is light, portable and can be adapted for each venue.

CONTACTS

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