



Performing Lines

Lake

By Lisa Wilson

Lake is a stunning and accessible piece of dance theatre that engages audiences with its innovative choreography, original score and impactful theatricality. It takes place on a stage covered with water. This stark and evocative space presents a heightened environment in which an over-arching idea of destruction and renewal plays out within a relationship. Lake is an immersive, hybrid work that merges visual design, video projection, original score and dance theatre.

The water covered set amplifies the movement and draws attention to detail of the choreographic content and dramatic structure. The qualities that water represents- distortion of light and depth, its innate movement and contrasting total stillness and sense of solitude, it's illusion of infinite depth- creates striking visual impact.

"Don't think you need to be a dancer to appreciate this work. You just need to be human." **Xanthe Coward, XS Entertainment**



Photo credit: Fen-Lan Chuang

TOURED BY PERFORMING LINES

5/245 Chalmers St Redfern NSW 2016 Australia P + 612 9319 0066 www.performinglines.org.au

Contact: Michael Sieders Michael@performinglines.org.au

CREATIVE TEAM

Choreography
Directed
Performers

Lisa Wilson
Lisa Wilson
Kristina Chan
Timothy Ohl
Hsin-Ju Chiu
Matt Cornell
Jennifer Flowers
Bruce McKiven
Jason Glenwright
Chris Golsby

Composer
Dramaturge
Design
Lighting Design
Video Producer



Photo credit: Fen-Lan Chuang

REVIEW EXCERPTS

“Incredible...I’ve never seen a dance piece like it....mesmerising”
Doug Kennedy , ABC Radio

“Lake has the potential to be a true crossover dance theatre work. I hope it has another life. ”
Kathryn Kelly, Realtime Arts

VIMEO CLIP

<http://vimeo.com/50966024>

COMMUNITY ENGAGEMENT

Wilson has spent much of her twenty year career engaged in the development of audiences for dance and connecting people with an artistic product they see on stage. For this tour workshops (both on set in water and off set) will be available. A choreographic kit for teachers, particularly in the upper primary and secondary school levels, will be developed, and sent out before the tour season. Q&A's about the performance are also available. Performing Lines would also very much like to talk to presenters about their specific needs and targets and work with them to design bespoke community engagement activities.



Photo credit: Fen-Lan Chuang

ARTIST BIOGRAPHIES

Lisa Wilson - Choreographer

Lisa Wilson is an independent artist, with a twenty-year international career, working as director, choreographer, performer and educator. Lisa creates distinctive and original performance works which layer striking visual design, powerful yet intricate physicality and a sense of the human condition. Her body of work moves across genres having created for theatre companies, opera, large scale installation work, multi media performances, company commissions and full length independent work.

In 2011 Lisa was awarded the Hephzibah Tintner Choreographic Fellowship, enabling her to work with the Australian Ballet, Sydney Dance Company and Opera Australia. Lisa's choreographic credits include:

Lake (Judith Wright Centre of Contemporary Arts), *Elbow Room* (Brisbane Powerhouse), Sydney Dance Company, Queensland Theatre Company, Opera Queensland, The Australian Ballet, Queensland Ballet Company, Dance North, Expressions Dance Company, The Place Theatre '*Resolution!*' (UK), Rambert Dance Company's Education Department with the English National Trust (UK), QUT's Dance and Drama departments, Ausdance Queensland's Belltower II series and the 2008 World Dance Alliance.

2014 will see Lisa's full length work *Lake* tour nationally to five states, as a *Road Work* tour, produced by Performing Lines. *Lake* has also recently showcased at the Australian Performing Arts Market. Lisa will continue work on *Wireless*, a new intermedia dance theatre work in collaboration with composer Paul Charlier, as part of a *Fresh Ground* residency at the Judith Wright Centre of Contemporary Arts. Lisa's diverse performance career has seen her work with renowned choreographers and companies throughout Australia and the United Kingdom. Lisa has performed in festivals and theatres in Japan, Vietnam, the United Kingdom, Austria, Switzerland, Singapore, China, Germany, Mexico, New Caledonia and the U.S.A.

www.lisawilson.com.au



Photo credit: Fen-Lan Chuang

Kristina Chan- Performer

Over the past 14 years Kristina has performed throughout Australia, Canada, UK, USA, Asia, Israel and Europe working with Australian Companies, Choreographers and Directors: Force Majeure, Kate Champion, Australian Dance Theatre, Garry Stewart, Chunky Move, Australian Ballet, Gideon Obarzanek, Lucy Guerin Inc, Stephanie Lake, Sydney Theatre Company, Theatre of Image, West Australian Opera, Opera Queensland, State Opera South Australia, Tasdance, Michelle Mahrer and Bernadette Walong, Narelle Benjamin, Anton and Tanja Liedtke. Currently Kristina is exploring her own choreographic work. In 2011 she presented a short solo work Carnivorous at Solo Festival of Dance and Lost and Found as a part of iOU Dance at UNSW and then presented in Spring Dance Festival 2012 at the Sydney Opera House. iOU Dance is a performance initiative for a small group of Sydney based Independent dance artists. In September 2012, Kristina premiered her 1st full length work Kingdom Mourning for 3rd year students at Adelaide College of the Arts. Kristina has been awarded the Helpmann Award 2011 'Best Female Dancer in a Dance or Physical Theatre Production' for Narelle Benjamin's In Glass and two Australian Dance Awards 'Outstanding performance by a Female Dancer' for both of Tanja Liedtke's full length works: 2006 for Twelfth Floor and 2008 for construct.

Timothy Ohl - Performer

QUT trained, Timothy has been performing professionally for over 13 years. He has worked with Australian Dance Theatre, Force Majeure, KAGE Physical Theatre, Shaun Parker & Co, Lucy Guerin Inc, Meryl Tankard, Legs on the Wall, Strings Attached, Strut & Fret, Theatre of Image, The Song Company, Lisa Wilson, Anton, Raw Metal, Opera Queensland, Opera Australia and Chunky Move performing Stephanie Lake's 'Mix Tape' – for which he received a 2010 Green Room award. Timothy has choreographed a handful of short works performing in Expressions Dance Company's 'Solo – Festival of Dance' in Brisbane and iOU in Sydney 2011.

Hsin-Ju Chiu – Performer

Hsin Ju Chiu is a QUT graduate and has worked at Dance North under Gavin Webber on-Gravity Feed, The Sleeping End (Antony Hamilton), Underground, Nightcafe 07, Remember Me and Nowhere Fast (Ross McCormack). She is currently working as a freelance artist and has been involved in Gavin Webber's Rock Show, in collaboration with Australian rock band Regurgitator as part of Q150 and Stalker Theatre Company's large scale work Shanghai Lady Killer. In early 2010, Hsin-Ju was invited to Austria to join Splintergroup for Festspielhaus St.Polten's Australia in Residence program and performed Remember Me and Legless.

Jennifer Flowers - Dramaturge

Jennifer Flowers is an acclaimed actor, director and teacher. She has worked with all major theatre companies throughout Australia and has won significant awards for acting and directing. Jennifer has worked most extensively with the Queensland Theatre Company, Queensland Performing Arts Trust, Sydney Theatre Company and Expressions Dance Company.

Bruce McKinven –Designer

Bruce has worked with Lisa Wilson previously designing *Lake*, *Elbow Room* and Expressions Dance Company's 2003 *Sketches* season. Bruce graduated from QUT's Visual Arts course in 1994 and NIDA's Design course in 1997. In dance Bruce has designed productions for Force Majeure, Australian Dance Theatre, Expressions Dance Company, Tasdance, Queensland Ballet and Western Australia Ballet, working with choreographers Kate Champion, Natalie Weir, Garry Stewart, Brian Lucas and Clare Dyson. In theatre, Bruce has designed for directors Neil Armfield, Wesley Enoch, John Bell, Michael Gow, Adam Cook, Chris Drummond, Jon Halpin, Jean-Marc Russ, Scott Witt, David Fenton, Kate Gaul, Leah Purcell and Marion Potts; working with companies including Company B Belvoir, Bell Shakespeare, Queensland Theatre Company, La Boite, State Theatre Company of South Australia, Black Swan State Theatre Company, Queensland University of Technology, University of Southern Queensland, Australian Theatre for Young People, Griffin Theatre Company, Jute Theatre and Hothouse Theatre. Bruce has also worked in numerous

production/design roles for the Adelaide Festival of the Arts since 1994, most recently as Designer for the 2012 Writer's Week venue. Film credits include costume design for Leah Purcell's AUNTY MAGGIE AND THE WOMBA WAKGUN. In 2001, Bruce was awarded The Mike Walsh Fellowship, enabling him to work with Dublin dance company Cois Ceim.

Jason Glenwright – Lighting Designer

Jason has practiced as a freelance lighting designer on more than 110 diverse and highly acclaimed projects. These include: Bell Shakespeare, Queensland Theatre Company, La Boite, Expressions Dance, Zen Zen Zo, 23rd Productions, JUTE, Harvest Rain Theatre Company, Debase, Metro Arts, CIRCA, Backbone, Queensland Shakespeare Ensemble and QUT among many others. Three of Jason's lighting designs have won Silver Matilda Awards and he has also won a Silver Award for Best Emerging Artist 2009. In 2010 Jason was engaged with Queensland Theatre Company as an Emerging Artist. Jason has also received 4 Del Arte Chart awards for best lighting design.



Photo credit: Fen-Lan Chuang

Technical Specifications

DRAFT V3 Jan 2014

LAKE

| | |
|--|---|
| Devised | Lisa Wilson |
| Directed | Lisa Wilson |
| With | Timothy Ohl Christina Chan Hsin-Ju Chiu |
| Composed by | Matt Cornell |
| Dramaturge | Jennifer Flowers |
| Design | Bruce McKinven |
| Lighting Design | Jason Glenwright |
| Video Producer | Chris Golsby |
| Performing Lines Producer | Michael Sieders |
| Performing Lines Production Manager | Liz Young |

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NOTE ABOUT THIS DOCUMENT:

The following document sets out the Technical Requirements and support to be provided to the company by the Presenter.

Performing Lines has compiled these specifications in respects to the Roadwork tour of *LAKE* in 2014. Obviously sites and circumstances of these performances will differ, so we welcome suggestions or solutions to our requirements from individual presenters and festivals. Please contact us directly to discuss any issues.

PERFORMANCE DESCRIPTION

Bold in its vision and deeply evocative, Lisa Wilson's *Lake* literally floods the entire performance area, to grapple with our fascination and our fear of water. Serene, calm, haunting, menacing, this work journeys audiences through their primal response to sparkling reflection and murky depths; to intense beauty and chilling isolation; to utter wilderness and timeless myth.

Running time **60 minutes with no interval**

PERSONNEL

TOURING COMPANY

- 3 x performers
- 1 x Production Manager
- 1 x Stage Manager/Technician

PRESENTER TO SUPPLY

- bump in/bump out crew (see schedule)
- 1 x LX operator for season

STAGING

Lake is set in a secure man made "lake". The internal dimension of the lake is 8m x 9m with an external timber frame constructed from 105mm x 35mm treated timber. The interior of the lake is lined with a textured pond liner rated for outdoor use.

The lake sits within a secondary lined perimeter which has been designed to capture the overflow. The edge walls measure 42mm x 12mm treated timber battens. The lake itself is only filled to a third, roughly 2800 litres of water is required to fill the lake to this level. A reasonably fast flow of water is to be supplied on stage. 4 trees are suspended upside down, from either fly battens or dead hung from grid over the upstage part of the lake. The Company will provide fabric for a projection surface, or alternatively, utilize the upstage black wall of the venue (where possible). Venue to provide standard masking for the production.

A rain system is hung from fly bars or dead hung over the grid. The system is fed from a wheelie bin reservoir with a submersible pump (PX8 rated) located on a fly gallery. Water is fed to 2 runs of 19mm diameter black poly water pipe, each run having approx. 9 sprinkler heads directly over the downstage and mid-stage parts of the pool. All water falls into and is contained in lake.

There is a brief fire effect with live flame and fire gel used in the performance

Venue temperature to be maintained at or near 24 degrees C

| | |
|--------------------------|---|
| Minimum Stage Dimensions | 13m wide x 12m deep |
| Minimum Performing Area | 10m wide x 9m deep |
| Height Minimum | 6m to grid |
| Minimum wing space | 1.5m Prompt and OP |
| Stage | Black floor required. Flat even surface clear of sharp edges. Venue to ensure that floor traps and revolves are taped/ protected to ensure they do not foul the pond liner. No rake. Minimum 3 pairs of black legs to mask LX booms |

Lake is designed for an end-on or proscenium theatre space. To facilitate presentation within alternate spaces some modifications to the set and these technical requirements may be necessary. Please contact us to discuss any issues.

NOTE- Performing Lines and Lisa Wilson encourage each venue to dispose of the 'Lake' water after each production in a responsible and environmentally conscious manner.

COMPANY TO PROVIDE

- All scenic elements including lake, pond liners, hanging trees, pump for water, projection fabric.
- Pumps for rain effect and draining lake: towels, mops, buckets, wet vacs
- 8 x 300w waterbed heaters
- Detailed production Risk Assessment

VENUE TO PROVIDE

- approved, recent, venue plans (plan to indicate where static points can be rigged)
- Water and access to water source to fill 'lake'
- Access to drainage point for water
- 4 x black wool legs for DS and US masking
- Borders to mask LX bars where necessary
- 12 x 10kg shot-bags (weight) for securing set if screwing into floor is not permitted
- 2 x rolls matte black gaffer tape
- 2 x rolls standard black gaffer tape
- 2 x rolls of white markup tape
- 1 x roll of glow-tape
- 5 x rolls of black electrical tape

LIGHTING

A generic lighting plan will be forwarded to the venue prior to bump in with notes of any changes required to suit the venue. A 92 channel or 48 channel lighting plan will be provided to the venue. All cabling and gel will be provided by the presenter.

COMPANY TO PROVIDE

- 1 x bubble machine
- Fluid for bubble machine

The following is a list of lighting equipment used in the initial production of *LAKE*. It is meant as an indication of the size of the lighting rig and where possible will be adapted to suit individual venues lamp stock / lighting grids.

VENUE TO PROVIDE

- Standard Venue plan, equipment list
- Programmable lighting console- ETC ION preferred
- Haze machine
- 8 x boom stands

SOUND

COMPANY TO PROVIDE

- 1 x MacBook Pro with full Q-Lab licence

VENUE TO PROVIDE

- professional sound system appropriate for space and capable of significant SPL (100db without distortion at ops)
- professional quality mixer with 4 inputs (minimum) and 2 outs (FOH Left / FOH Right)
- 2 x 12" monitors onstage
- 1 x switchable SM58 at stage management position
- All appropriate cables, amps and drive

AUDIO-VISUAL REQUIREMENTS

COMPANY TO PROVIDE

- 1 x MacBook Pro with VGA output
- 1 x 6000 ansi lumens projector
- Hanging bracket for projector
- Associated cabling for projector
- 1 x DMX controlled dowser/ shutter
- 1 x DVD player

Venue to supply:

- signal run (including boosters) if FOH to stage run is great than 50m

COMMUNICATIONS

Venue will need to provide talkback communication for 4 stations:

- Stage manager
- Technical Manager
- LX operator

The stage manager will require back of house announcements (including dressing rooms) and an announcement microphone for the audience/stage as well as communication with FOH/box office

FACILITIES

COMPANY TO PROVIDE

- all costumes as required (details of wardrobe requirements can be forwarded on request)

VENUE TO PROVIDE

- access to a first aid kit and access to instant ice packs and/or refrigerated ice packs
- access to washing and drying facilities, including an iron and ironing board
- costume racks and coat hangers
- 3 x dressing rooms
- 1 x Production office
- showers and towels for 3 performers
- access to toilets, hot and cold running water
- sufficient lighting, tables, chairs, bins and mirrors
- access to internet and printing facilities for the production team
- a secure lockable area that computers and valuables can be stored during the run

FREIGHT

The show will travel in a 5 ton truck (TBC). Clear load-in access is required, with minimum 2m x 1.8m access doorways between the load-in space and the stage. Storage space is required for freight cases and toolkits.

BUMP-IN SCHEDULE

An appropriate bump-in schedule for a potential tour is being formulated. There are two options for the schedule a) opening with a matinee performance and b) opening with an evening performance. The schedule below shows opening with an evening performance. For a matinee performance the schedule should be shifted back by 5 hours (e.g. Day One starts at 9am, Day Two starts with the Dress rehearsal)

In each case it is assumed that a full pre-rig will have occurred prior to the company arriving. If the pre-rig is not completed an additional 5 hours of bump-in time will be required.

Day One

| TIME | ACTION | CREW REQ | CREW HRS |
|------------------------------------|---|--|-----------------|
| PRE-RIG (prior to company arrival) | All overhead LX rigged, flashed and coloured Speaker system and sound desk installed | As required | As required |
| 0900 - 1400 | Unload truck (all crew) Install set - Hang trees - Lay out lake - rig raining system in ceiling | 4 x MX | 20 |
| 1400 – 1500 | LUNCH | | |
| 1500 – 1800 | Commence Lighting Focus/PLOT Commence filling Lake with water, test sprinklers Install sound and run monitors, Focus sound and av | 4 x LX 2 x MX 2 x SND/ AV | 24 |
| 1800 – 1900 | BREAK | | |
| 1930 - 2300 | Technical rehearsal | 1 x Venue Technician | 2.5 |
| | | Total for Day One 4 x MX 4 x LX 1 x AV/audio | 46.5 |

Day Two

| TIME | ACTION | CREW REQ | CREW HRS |
|---------------|-----------------------------------|--------------------------|-----------------|
| 0900 - 1200 | Technical time, fix ups- TBC | 1 x LX Op 1 x MX | 6 |
| 1200 – 1300 | BREAK | | |
| 1300 – 1500 | Dress Rehearsal | 1 x Venue Technician | 2 |
| 1500 – 1700 | Notes/ Fix ups | 1 x Venue Technician | 2 |
| | | | |
| 17:00 – 18:00 | BREAK | | |
| 18:00 – 20:00 | Preset | 1 x Venue Technician | 2 |
| 20:00 – 2055 | PERFORMANCE | 1 x Venue Technician | 1 |
| 2100 - 2200 | Reset heating system Pack-down | 1 x Venue Technician | 1 |
| | | Total for Day Two | 14 |

Total Load-in Crew Hours: 60.5 (includes show calls for one performance)

Crew call for single performance: 4hours

Bump out: 4 hour call - 4 x MX, 2 x LX, 1 x audio/AV for Lake equipment only