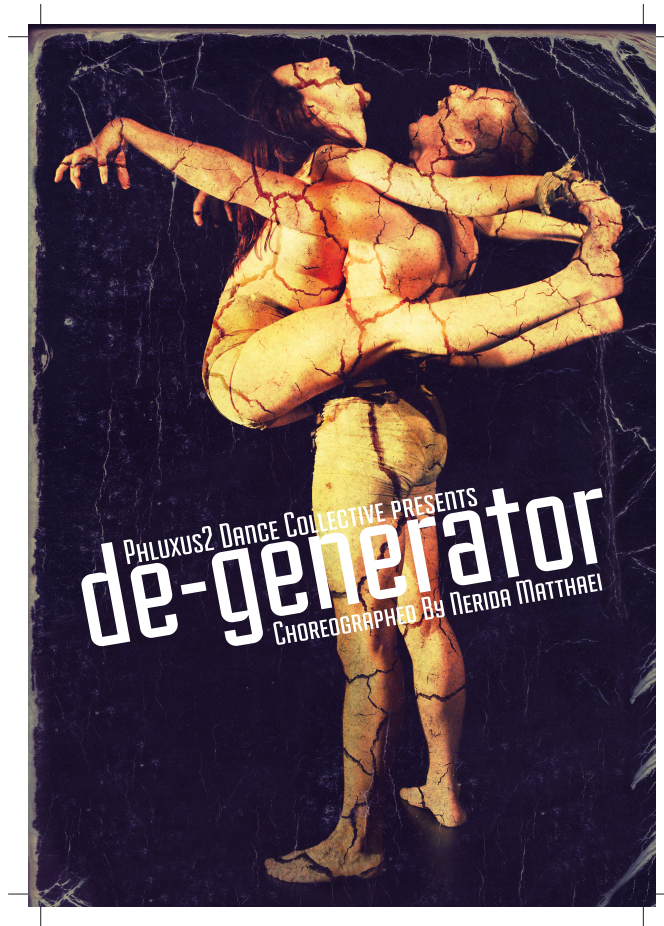


de-generator

By Phluxus2 Dance Collective

PRESENTER'S INFORMATION



Contents

COMPANY PROFILE.....	4
ABOUT THE SHOW.....	5
PERFORMANCE SPECIFICS.....	7
AUDIENCE ENGAGEMENT	8
MARKETING.....	9
PRODUCTION DETAILS	12
CONTACTS.....	13



de-generator by Phluxus2 Dance Collective
Page 3 of 13

COMPANY PROFILE

Phluxus2 Dance Collective was founded by Nerida Matthaehi, Skye Sewell and Chafia Brooks in 2006. In 2010 Nerida Matthaehi took an Artistic Directorship role, working with a diverse range of the independent professional community. Their work involves complex movement vocabularies that transform through differing emotional states and translate into beautifully constructed abstract stories.

"I left with an altered view of gravity: the performance awoke in me the ability to defy the odds: the dancers were the metaphor." – Arts Hub

Phluxus works include:

- The multi-award winning *the machine that carries the soul*, toured to Melbourne, Brisbane, Sydney and Canberra. Awarded Critics Choice for Best Choreography at the 2007 Short Sweet and Dance Festival and Runner Up for Best Performance in the Dance and Movement Category at the 2006 The Age Melbourne Fringe Festival.
- *chinese whisper/broken telephone* commissioned by leading clarinetist and Arts ACT Creative Fellow Nicole Canham. Toured to Brisbane and Canberra.
- *The Opposite of Prompt*, created in collaboration with renowned artist Brian Lucas. This intellectual yet quirky look at theatre etiquette was extremely well reviewed and received highly positive audience responses. Nominated (not short listed) for Outstanding Achievement in Independent Dance, Australia Dance Awards.
- *Boiling Point*, an installation dance theatre piece premiered at the Judith Wright Centre of Contemporary Arts and toured through schools in Brisbane, Cairns and surrounding areas.
- *de-generator*, a new dance installation work, premiered in 2013.
- *The Paratrooper Project*, a new work in development.
- *The independDANCE Project*, a creative development initiative for supporting new work (to be announced).

Phluxus highlights include Artist in Residence projects at The Firkin Crane in Ireland, Cairns Centre of Contemporary Arts, Dancenorth and The Judith Wright Centre of Contemporary Arts, invitation to perform at the World Dance Alliance Global Summit and the American Dance Guild Festival in New York. Phluxus has also collaborated with Creative Generation in 2011 and will again in 2013. Phluxus2 Dance Collective artists include Nerida Matthaehi, Liesel Zink, Samantha Williams, Anthony Trojman, Timothy Brown, Alex Baden Bryce and Michelle Barnett.

"Boiling Point develops a unique energy entirely its own – poised between twisted humour, desperate pathos and near-paralysing dread as the work's three performers cavort around to Mr Bungle, degenerate into mindlessness and drown themselves in saucepans." – Time Off

"Boiling Point was an impressive embodiment of the seething edge of emotional explosion." – Life Music Media

ABOUT THE SHOW

In a post-apocalyptic future, the world is unrecognisable. Strung up and gutted; a rotting carcass of the paradise once known. The warning signs were all there, but we chose to ignore them. We turned the volume up to mute the cries. We turned a blind eye. Now it's eternal darkness, where mistakes and memories linger.

History is littered with doomsdays that have come and gone. The end of humanity seems to hold a morbid curiosity for people; a combination of grim excitement about how civilisation might die out, and thoughts of our personal demise.

In 2014, the existential crisis is no longer a mere distraction but a looming threat. We grasp to understand and preempt the myriad scientific speculations that human existence will end; it is just a matter of how and when.

Enter the world of *de-generator*. You share this world with our storytellers, who find themselves alone, destitute and desperate to find meaning in their own post-apocalyptic nightmares. Hunting through their personal histories and stories, they battle to find solace in a world stripped of everything they had once appreciated, loved and desired.

This original dance installation places the audience at the centre of a black hole, with the dance action taking place around and through them. It holds a mirror to our fascination with the macabre, with throwbacks to the Adam and Eve story and the notion of re-beginnings. It asks audiences to activate their fear - of the future, the unknown, the end - and consider their accountability to the disintegration.

Nerida Matthaëi is one of Queensland's most celebrated dance-theatre makers, known for her daring and boundary-bashing works for independent dance company Phluxus2 Dance Collective. *de-generator* is Nerida's response to the global obsession with the end of the world, and her firm belief that it is the destructive nature of humanity that holds the highest probability of ending our existence.

ACKNOWLEDGEMENTS

Nerida Matthaëi - Choreographer and Artistic Director

Alexander Baden Bryce – Performer

Amelia Stokes – Performer

Lisa Fa'alafi - Set and Costume Design

Keith Clark – Lighting Designer and Stage Manager

Andrew Mills – Composer

BIOGRAPHIES

Nerida Matthaëi

Nerida is a performance artist working as a choreographer, performer and producer working nationally and internationally in both dance and theatre and is a founding member and current Artistic Director of Phluxus2 Dance Collective.

Along with her work leading the award winning Phluxus2 Dance Collective, whose works includes *the machine that carries the soul*, *The Opposite of Prompt*, *chinese whispers/broken telephone*, *Boiling Point*, *de-generator* and *The Paratrooper Project*, Nerida also has a very active career choreographing, performing and/or collaborating on many projects. For example *Polarity* through the Australia Council's JUMP program, *Polarity II* for Expressions Dance Company, *The Rat Trap* and *The Backup*

de-generator by Phluxus2 Dance Collective

Service for Polytoxic Dance Theatre, touring schools production *ChoreoFUNK* for Expressions Dance Company and Artslink, *The Wizard of Oz* by The Danger Ensemble, *Black Diggers* and *Macbeth* for Queensland Theatre Company, the sell out season of *Salon* by Timothy Brown and the critically acclaimed cross genre work *Don'ts for Dancers*. Nerida's has held residencies with Compagnie Au Cul du Loup in France, the Firkin Crane in Ireland, Cairns Centre of Contemporary Arts, Dancenorth and currently with The Judith Wright Centre of Contemporary Arts. Highlights include performing at the American Guild Festival and recently within the Australian Korean International Creative Exchange Program working in Seoul.

Nerida also works consistently with the education sector and has also commenced a Doctor of Creative Industries researching innovative choreographic practice.

Alexander Baden Bryce

Performer

Alexander trained at the Anne Fraser School of Dance on the Sunshine Coast Queensland for nine years, before being accepted into the Queensland University of Technology (QUT). Studying classical ballet from a young age, Alex has completed the RAD Advanced 2 syllabus. He has graduated from the Bachelor of Fine Arts (Dance) in 2010. Alex has worked with many internationally renowned choreographers such as Harold Collins MBE, Paul White, Lisa Griffiths, Daniel Jaber, Shaaron Boughen, Csaba Buday, Simon Hoy, Paul Zivkovich and Natalie Weir. Alex has also spent a lot of valued time working with Expressions Dance Company, touring their Artslink program throughout Queensland. Most recently Alex has been performing with the Melbourne Ballet Company, where he has been a member since 2009. After just completing a national tour with the company, Alex looks forward to a most rigorous year ahead of touring and performing around the country.

AMELIA STOKES

Performer

Brisbane born dancer Amelia Stokes began training at a young age, working with choreographers Paul Boyd and Claire Marshall whilst in high school. She achieved her RAD Advanced 2 and, in 2010, moved to Perth to study at the Western Australian Academy of Performing Arts where she was fortunate enough to work with artists and choreographers including Kim McCarthy, Andries Weidemann, Justin Rutzou, Sue Peacock and Michael Whaites. Amelia performed in the internationally televised opening ceremony of the Commonwealth House of Government Meeting in Perth in 2011. During her final years of study, she performed Natalie Weir's *Jabula*, Tanja Leidtke's *slight*, and George Balanchine's *Serenade*. In 2012, Amelia was invited to perform *Serenade* with the West Australian Ballet and, upon developing Taiwanese choreographer Chieh-Hua Shieh's piece *Surviving*, to travel to Taiwan to perform in the International Festival of Dance Academies. In 2013 she understudied Natalie Weir's *R&J* tour for Expressions Dance Company. Since graduating with a Bachelor of Arts in Dance, Amelia has spent six months travelling with the West Australian Ballet's regional education program and has collaboratively developed and performed a new work by Louise Honeybul for Perth's Fringeworld Festival.

LISA FA'ALAFI

Set and Costume Design

Lisa is an independent artist, dancer, choreographer, actor, costume designer and co-founder of artist collective Polytoxic. As co-director of Polytoxic she has helped steer the company to be the most prominent Pacific theatre company in Australia. The company has enabled her to collaborate with artists from all genres, work as

de-generator by Phluxus2 Dance Collective

choreographer and cultural liaison and tour work nationally and internationally. As a performer Lisa has stamped on the typical representation of Pacific performance, bringing humour, political edge, intricate and evolving costume design and thought provoking analysis of the 'exotic' notion of Pacific culture. She has collaborated with Pasifican visual artist Chantal Fraser, award winning fashion designer Lindah Lepou, choreographers Clare Dyson, Jean Tally and Bonemap, Kim and Candy Bowers ("Hot Brown Bitch Burlesque"), and visual artist Sam Tupou ("Trade Winds", Planet IndigenUs Toronto).

Lisa has been commissioned to design for a range of independent artists, corporate clients and companies, and continues to create costumes that push the Polytoxic brand and standout aesthetic. She has also been a mentor to many emerging Polynesian and Indigenous emerging artists and continues to advocate for intercultural work in Australia.

KEITH CLARK

Lighting Design

After graduating from the University of Southern Queensland in 1998 Keith has worked for various venues and companies, in the South-East region. Some of his previous designs are, South Pacific for Toowoomba Philharmonic Society in 2003, Mod Cons for Claire Marshall in 2006, Machine that Carries the Soul for Phluxus Dance Collective in 2007, Larmie Project for Forward Movement in 2007, Opposite Prompt for Phluxus Dance Collective with Brian Lucas in 2008, Juice for The Crash Collective in 2008, Handle with Care for Joymas Creative in 2010, Boy Girl Wall for The Escapists in 2009, and Tarnished for La La Palalour in 2009, 2008 and 2006. Keith also toured with Tarnished internationally in 2009 and nationally with Boy Girl Wall in 2012.

ANDREW MILLS

Sound Composition

Andrew has been writing and performing music for a number of years. His musical talents range from drums, guitar and composition for theatre and dance productions. Andrew also works in scenic construction and technical production for La Boite Theatre Company in Brisbane.

PERFORMANCE SPECIFICS

DURATION

Act 1 – 55 mins with no interval

SUITABLE VENUES

This work is suitable for flat floor venues where the seating bank can be removed or rolled out. The performance is an installation that the audience and performers move around in. This can also be arranged as a stage door event if proscenium arch is the only available venue.

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

8 performances

MINIMUM BREAK BETWEEN PERFORMANCES

90 minutes

LICENCING AGREEMENTS

de-generator by Phluxus2 Dance Collective

N/A

APRA OBLIGATIONS

No APRA, original composition.

TOURING PERSONNEL

The touring party consists of 4 people.

List the touring personnel below.

Name	Role
Nerida Matthaei	Choreographer and Tour Manager
Alexander Baden Bryce	Performer
Amelia Stokes	Performer
Keith Clark	LX Designer and Stage Manager

PERFORMANCE HISTORY

Year	Venue	Number of performances
2013	Cairns Centre of Contemporary Arts	6
2014 (June)	Judith Wright Centre of Contemporary Arts	7-9 (2 dependant on sales)

AUDIENCE ENGAGEMENT

OVERVIEW

The audience will engage with this performance in a number of ways including its thematic narrative derived from current socio-economic issues, the unique immersive experience and workshop packages.

The inspiration for *de-generator* stemmed from our obsession with the end of the world, and particularly the hype around 2012 predictions. There are many theories predicting Armageddon, Apocalypse, human extinction and the End of Days, ranging from Meteorite, War, Supernova, Environmental factors, EMP and Alien Invasion. However the destructive nature of humans and our increasing disregard for consequence, holds the highest probability of ending our own existence. Either initiating climate change, pandemic, nanotechnology, economic collapse and nuclear warfare to name only a few. However, this is hearsay, iust theory, there is no evidence, only speculation. These theories and beliefs were used to develop the conceptual work and choreographic language explored as set in a post apocalyptic world where only the human condition remains. This subject matter is relevant, current and at the forefront of community concern. Thus making it an important topic to discuss and explore.

The work is interactive and immersive. The space is transformed into an immersive installation where the audience experiences the world from within it. The audience is pushed, literally and figuratively, to consider their own existence, future and place within the greater community. This was achieved in the 2013 performance seasons, with audience members being brought to tears and commenting that it stayed with them for days after the show.

Lastly, Phluxus is known for its engagement with the education and youth sectors through performance and workshop programs. This involved school groups attendance to performances followed by a workshop on stage with the artists. These

workshops involve dance technique, repertoire for the performance and a forum. A comprehensive teachers kit including activities to incorporate in school curriculum is also included.

DESCRIPTION / DETAILS

Schools and/or community workshop

Duration – 60minutes

Location – on stage following a performance (this can be negotiated)

Activity – Dance technique, repertoire from the performance and a forum with the artists.

Participants should bring clothing to dance in and water.

COST

There is a cost per participant, in addition to the performance fee.

However this cost is normally absorbed into a school package ticket price.

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

Community Workshops – Local Dance and Arts community. Age range above 13.

Can tailor workshop depending on abilities.

School Groups – Local school groups, appropriate for Year 8-12. Can tailor workshop depending on abilities.

Target audience should be reached by producing venue, however we have strong networks in these areas and will assist in reaching this audience.

MARKETING

MARKETING COPY

When the sky is falling, where will you be standing?

DE-GENERATOR By PHLUXUS2 DANCE COLLECTIVE

Short

DE-GENERATOR by PHLUXUS2 DANCE COLLECTIVE

When the world is unrecognisable, strung up and gutted; a rotting carcass of the paradise once known - where will you be standing?

The warning signs were all there, but we chose to ignore them. We turned the volume up to mute the cries. We turned a blind eye. Now it's eternal darkness. Enter the world of *de-generator*, where the destitute and desperate battle their post-apocalyptic nightmares to find solace in a world stripped of everything they had once appreciated, loved and desired.

Phluxus2's dance installation places the audience at the centre of a black hole. The action takes place around us and through us, to activate our fear of the future, the unknown, the end, and consider our accountability to the disintegration.

"In the act of sharing her anxiety... Nerida Matthaai aims perhaps to bring us all together" **RealTime Arts**

Extended

de-generator by Phluxus2 Dance Collective

DE-GENERATOR by PHLUXUS2 DANCE COLLECTIVE

In a post-apocalyptic future, the world is unrecognisable. Strung up and gutted; a rotting carcass of the paradise once known. The warning signs were all there, but we chose to ignore them. We turned the volume up to mute the cries. We turned a blind eye. Now it's eternal darkness, where mistakes and memories linger.

History is littered with doomsdays that have come and gone. The end of humanity seems to hold a morbid curiosity for people; a combination of grim excitement about how civilisation might die out, and thoughts of our personal demise.

Today, the existential crisis is no longer a speculative distraction but a looming threat. We grasp to understand and pre-empt the myriad scientific theories that human existence will end; it is just a matter of how and when.

Enter the world of *de-generator*. You share this world with our storytellers, who find themselves alone, destitute and desperate to find meaning in their own post-apocalyptic nightmares. Hunting through their personal histories and stories, they battle to find solace in a world stripped of everything they had once appreciated, loved and desired.

"Giddyng twists, spirals and extensions, sweaty limbs entwining... De-generator seeks out our innermost fears." REALTIME

This original dance installation places the audience at the centre of a black hole, with the dance action taking place around and through them. It holds a mirror to our fascination with the macabre, with throwbacks to the Adam and Eve story and the notion of re-beginnings. It asks audiences to activate their fear - of the future, the unknown, the end - and consider their accountability to the disintegration.

de-generator is Nerida Matthaiei's response to the global obsession with the end of the world, and her firm belief that it is the destructive nature of humanity that holds the highest probability of ending our existence.

MARKETING SUMMARY

- Synopsis
- Production Images.
- Reviews/Articles
- Company Biography
- Artist Biographies
- Artistic Intent Statement
- Teachers Resource Kit
- Poster, Flyer and Banner designs.
- Video Showreel and Footage

MEDIA QUOTES

"Giddyng twists, spirals and extensions, sweaty limbs entwining... De-generator seeks out our innermost fears." REALTIME

"In the act of sharing her anxiety... Nerida Matthaei aims perhaps to bring us all together"

Real Time Arts Review

<http://www.realtimearts.net/article/116/11273>

Further reviews will be available after the June 2014 Brisbane Season.

AUDIENCE REVIEWS

Are available on request.

COLLEAGUE RECOMMENDATIONS

- *Charles Wiles – General Manager, Centre of Contemporary Arts Cairns*
(07) 4088 1010
- *Lewis Jones – Producer, Judith Wright Centre of Contemporary Arts*
07 3872 9017

VIDEO LINKS

de-generator Showreel

https://www.youtube.com/watch?v=YYd_sf8q3LE

WIN News Story 2013

<https://www.facebook.com/photo.php?v=10151432917190222&set=vb.357978400939711&type=3&theater>

Broadcast quality footage available.

IMAGES

Please see attached link for various production images. There are many available at high res quality and can be emailed or dropboxed on request. Photographers differ.

<https://www.facebook.com/media/set/?set=a.479059035498313.1073741827.357978400939711&type=3>

MARKETING MATERIALS

- Flyer
- Poster (A3 and A1)
- Banner Size
- Showreel Footage
- Raw Footage
- Production Images
- Behind the Scenes Images
- Teachers Resource Kit

CONTENT WARNINGS / AUDIENCES TO AVOID

Use of Haze

Not Suitable for audiences younger than 13

SPONSOR OR OTHER ACKNOWLEDGEMENTS

Not at this stage.

TEACHER'S RESOURCES

de-generator by Phluxus2 Dance Collective

A comprehensive teachers resource can be provided on request.

PRODUCTION DETAILS

TECHNICAL SUMMARY

Installation/Theatre in the Round/Flat Floor Set Up

Preferred stage space 14mx10m (can be smaller, but will depend on audience capacity)

LX Plan available on request

Minimal Set Pieces - Stage plans available on request

Audio can be provided in QLab

EXAMPLE SCHEDULE

Day 1 – Bump In and Tech Rehearsal

Day 2 – Dress Rehearsal and first performance

Bump out – 4 Hours.

Show call 5pm for a 7.30pm show, company requires access to a space or stage for company class/warm up.

CREW REQUIRED FROM VENUE

Bump In (without pre-rig);

2 x LX, 8 hours total

2 x Mechanist, 8 hours total

1 x Audio, 8 hours total

One person will need a riggers ticket, however none of the set pieces are heavy.

Show crew;

Duty Technician (touring technician operates show)

STAGE

Set assembly and inventory list available on request.

Set can be toured in three large tubs.

Stage size is preferably 14mx10m, however can be altered to fit smaller spaces.

Minimum height 5m

LIGHTING

LX plan can be provided on request.

SOUND

Playlist can be provided on QLab.

4 speaker surround sound preferred.

PA required

AV

N/A

WARDROBE

1-2 Dressing room required.

Access to iron and washing machine required.

FREIGHT NOTES

The set tours in 3 large tubs that can be flown with the artists or fit into a small van.

CONTACTS

All enquiries to;

Nerida Matthaei

Artistic Director

Phluxus2 Dance Collective

0410560921

phluxus2@icloud.com

neridance.com

www.facebook.com/phluxus2dancecollective

