

liquid skin



photos by Suzon Fuks

a collaborative work between

igneous

Bruce Ellison

Bobvan

figuren theater tübingen

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photo by Grzegorz Bury



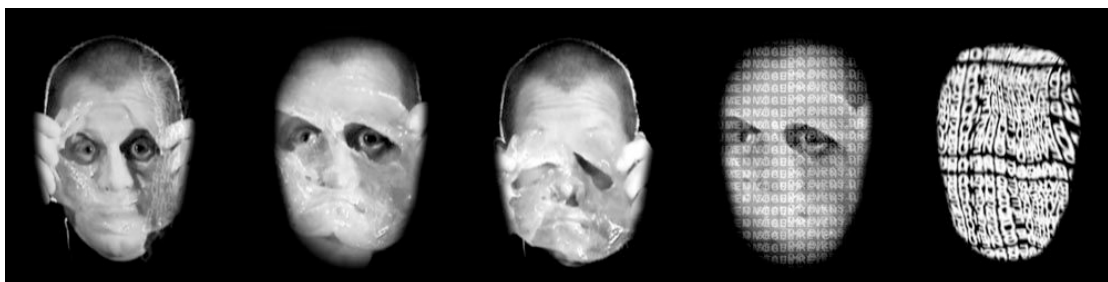
*Do birds dream?
Do they dream of darkness?
Of an infinite sea?
Do birds dream of me?*

For the eternal child, the skin is not merely an envelope that separates the inner self from the world outside. It is the new frontier, a creative battlefield. Exploring the augmented body. Playing with a smorgasbord of grafted limbs. Thinking crystal thoughts. Dreaming in an unknown language. Still. Having a shot at immortality.

For the first time, I saw myself as a dreaming bird.

ABOUT THE SHOW

A dark pool of water is a source from which faces emerge and dissolve. Mutation arises. Glistening transparent plastic forms and computer-generated video merge with the human body. A man is augmented by technology and at the same time manipulated. His life story unfolds from birth, through development, encounters with various creatures, a battle, a meeting with "death", and the passing beyond a veil. Movement, transparent puppets, video art and spatialised sound form a combination of ancient and hi-tech imagery, mirrored in a liquid skin of water.



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THEMES

The work takes as its starting point literary, mythological and scientific notions of creation and metamorphosis. Specifically, the artistic team delved into the following areas for inspiration: biological mutation, encounter of the genetic & binary codes, digital procedures, cloning, left/right brain hemispheres, robotics, emergent behaviour, body change, ageing, metamorphosis, sci-fi, myths of mutation, monsters, golem, and homunculus. They also responded to the aesthetic and imaginative aspects of water, mirrors, transparency, projections, reflections, extremes, & contrasts.



photo by Grzegorz Bury

STYLE AND ELEMENTS OF THE WORK

Unique dancer James Cunningham integrates his paralysed left arm into his personal movement language.

Master puppeteer Frank Soehnle created exquisite Plexiglass puppets, ranging from small string puppets to one spanning 2m, manipulated using a system of pulleys.

Performer Bruce Ellison finds ways in which the puppets interact and fuse with the body, extending it beyond the confines of the purely physical, into the unlimited realm of myth and imagination.

Video artist Suzon Fuks uses computer-animated writing, mixing the 3 languages used during the creative process (English, German and French), superimposed and flowing, like a multi-layered stele relating fragments of history, of stories. Live projections magnify the small puppets and pre-recorded images create an evolving tridimensional architecture of light.

Composer Bobvan enfolds the audience in a web of spatialised voice, sound and music.

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AUDIENCE

The work is highly visual and suited to a public audience interested in diverse art practices, as it places elements of performance art, dance, object manipulation, visual art, video, sound art, contemporary music, installation in a contemporary theatrical context, as well as arts for and with people with disabilities.

TECHNICAL

The show tours with 4 people.

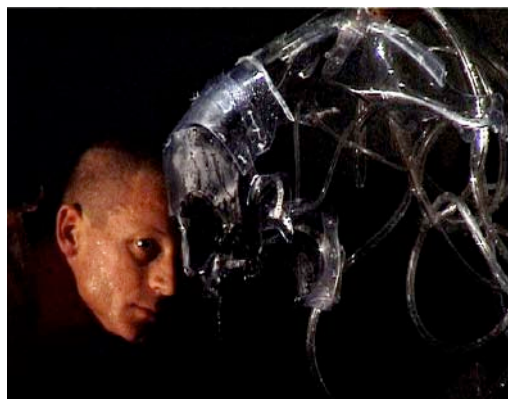
Raked seating: each of the audience must see the floor. Performance area minimum 8m wide x 10m deep x 4m height + wings. Grid needed for hanging lights, puppets and screens. Quadraphonic sound.

THE ARTISTS

Suzon Fuks	director, video artist
James Cunningham	performer, choreographer
Bruce Ellison	performer, manipulator
Bobvan	composer
Frank Soehnle	puppets
Joëlle Reyns & Iain Court	lighting design & technical direction

WORKSHOPS, FORUMS AND LECTURE

Workshops are available in mime, and in the interaction between movement and visual projections, as is a lecture/demonstration on the history of multimedia performance.



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photos by Grzegorz Bury

COMMENTS ABOUT THE SHOW

Visually striking. A few days later I still have images in mind.

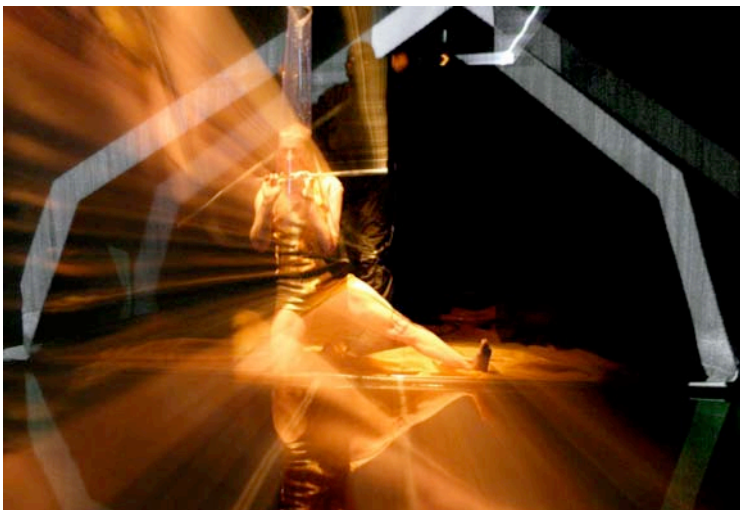
EVE CALINGAERT, BELGIAN PLAYWRIGHT

The scientific possibilities of letting creative metamorphoses turn into dangerous manipulations become the creed of a modern kabala. A wordless and artistically fertile collaboration. Very strong images fit for Documenta.

SÜDWESTPRESSE

Disturbingly beautiful paintings of movement and sound speak of becoming and passing... Suzon Fuks' artistic black and white video installation gives the impression of melting time and dissolving faces...Bobvan, with his refined collage, catches the sound of our times.

STUTTGARTER NACHRICHTEN



The strong presence and precision of Ellison ally with Cunningham's magnetism and sensitivity.

AN AUDIENCE MEMBER

As a wanderer between worlds, James Cunningham peels himself from a membrane to live on in a fading body, which still holds the memory of the gold of kings.

STUTTGARTER ZEITUNG

BIOGRAPHIES

igneous - Australia the collaborative brainchild of Belgian multi-disciplinary artist Suzon Fuks and Australian dancer James Cunningham, established in 1997, creates multimedia movement-based performances for the stage, screen and alternative spaces, documentary photography, and conducts forums, workshops and masterclasses.

Igneous' interests lie in process, interaction, diversity, and challenging values. International residencies allow them to collaborate with other artists and across disciplines: Department of Performance Studies University of Sydney, Brisbane Powerhouse, Asialink in Kochi (India), Dance4 Nottingham, University of Brighton, and a fellowship at the Australian Choreographic Centre in Canberra.

The show *Body In Question* toured in Australia, India, and throughout Europe. Since 1999 igneous productions include *Body In Question* a multimedia solo dance show, *The Hands Project* a performance with a cast of 17 in which the audience move from room to room, *Fragmentation* a site-specific installation performance at Dance4 Nottingham UK, *Thanatonauts - Navigators of Death* a "serial" multi-site performance delivered over 7 days and later adapted to a screen-based video.

Suzon Fuks - Australia, born in Brussels, has lived in Australia since 1996. Co-artistic director of Igneous, she created the multimedia projections for, and directed, each of its productions. She gives workshops in tertiary institutions in Australia and Europe integrating video with the performing arts and fostering multimedia artistic collaboration, as well as tailoring workshops for community cultural development projects. In 2002 she received a grant from the New Media Arts Board of the Australia Council to research telematic performance. She has been commissioned to make visual installations for various companies including Parcours (Belgium) and sacredCOW (Brisbane). She made award-winning films, videos and solo performance shows, and created the film part of the Mandragore Theatre's *The Strange Mr Knight*, which toured the world for 5 years (87-92). Her photographic exhibition *Keeping the Light* toured from 1997 to 2001 to seven capitals of the world. Her documentary photographs are part of the State Library of NSW and the National Library of Australia collections (some of which feature in the 2004 publication "Intersections"). Trained in dance, theatre and music at Lilian Lambert Academy, Brussels (69-76), she completed her masters in Visual Arts at La Cambre, Brussels (79-84).

James Cunningham - Australia, born in Melbourne, is co-artistic director of Igneous and has performed in each of its productions. In 2000 he performed with DV8 Physical Theatre (UK) and in 1999 received an Emerging Artist's grant, as a choreographer, from the Australia Council through Ausdance. He paralysed his left arm in a motorbike accident in 1992, prior to which he was three years with Dance North, Townsville (89-91). James completed an advanced certificate in Performance (Dance) at the Centre for Performing Arts, Adelaide (87-88).

Bruce Ellison - Belgium, born in USA, he has lived in Brussels since 1987. Performer, mime, dancer, singer, director, song writer, master of ceremony, he completed the 3 year program at the Marcel Marceau International Mime School in Paris. In 1986, he wrote and directed the mimodrama *L'Etrange Mr Knight (The Strange Mr Knight)* with Michel Carcan, and together they founded the Theatre de la Mandragore, in Brussels, Belgium. The 5-year international tour of *The Strange Mr Knight* (London, Berlin, Hong Kong, Montreal, Morocco, Australia,...) was met with unanimous acclaim. The show received 3 awards for its innovative and creative aspects. Since 1992, Bruce has concentrated his time in the creation of new shows, mostly with other international artists. His voice is heard in many advertising campaigns today, as well as popular animated children's programs. He is also the singer/front man for the Belgian rock group PPZ30, set to release their sixth album in 2006.

BIOGRAPHIES (continued)

Bobvan - Belgium, aka Bob "Freebop" Vanderbob, born in Belgium, attended the legendary Creative Music Studio in New York, where he collaborated with Carla Bley and the Art Ensemble of Chicago. Back in Belgium, he founded the rock group Des Airs and the activist cyberpunk duet Sacher Muzak in the 80's, set up Sauce Riche Fanfare, composed music for theatre, fashion and dance, and recorded two solo albums : Loonychip Classics and Water Dragon. Since 1993, Bobvan has been exploring a specific musical field: that of sound in space, or 3D audio. His research in sound spatialization led him to create the Sound Tree, a listening environment for sound stories for children: "cinema for the ear". It is in this context that he produced Operation Sunflower, a Sound Tree story that extended through a vast urban communication project, which was presented in the framework of Brussels European City of Culture 2000 and twinned with the city of Glasgow.

Recent projects: Waiting Room 1.0 (sound installation), Zoolife (CD), The Wall of Sound (sound installation and communication project), Sounding Out (pseudo holographic video installation) premiered at Netdays festival.

At the Zinneke Parade 2004, Bobvan developed and directed a performance on the theme of fertilisation with a group of 120 participants.

figuren theater tbingen - Germany, is a professional independent theatre looking in its work for the borderline of puppet-theatre and other arts. Besides traditional forms of puppet-theatre areas of object and material-theatre as well as elements of drama, fine arts and music are used to develop new forms of theatre. With each play the ensemble breaks new grounds in formal and content realisation, and questioning far away from common theatre disciplines. Founded in 1991 by the puppeteers Frank Soehnle and Karin Ersching, the company employs different freelance workers from all spheres of art. Apart from their own productions, the theatre has created guest productions for other theatres, short films for the cultural channel arte/ZDF and 3SAT, lectured for different Universities and performed at home and in Europe, Israel, Asia, India, Australia, South America and the USA. In repertoire: Rothschild's Fiddle, Flamingo Bar, Children of the Beast, Second-hand Puppets, With Huge Wings.

Frank Soehnle - Germany, studied at the "Staatliche Hochschule fr Musik und Darstellende Kunst" in Stuttgart. He was artistic director of the Figurentheater Karlsruhe from 1987 until 1990, and founded the figuren theater tbingen in 1991. Guest-Professor at Academy for Music and Drama, Stuttgart, Figurentheaterkolleg, Bochum, Ecole Internationale des Arts de la Marionnette, Charleville-Mzires (F), School for Visual Theare, Jerusalem. Since 1984, he worked as performer, puppeteer and director for numerous shows, received numerous awards for his performance and direction and toured the world with his solo performance, Flamingo Bar.

Iain Court - Australia/USA, currently technical director of dance and new media at Peck School of the Arts, University of Wisconsin, Milwaukee, is involved in most facets of the performing arts including performing in theatre, musicals and dance, directing, designing and stage management. His most extensive work has been in lighting design - from the banks of the Parramatta River, Sydney to medieval churches in Italy. He is interested in the interplay between multimedia and live performance and completed a Masters in this area. Iain is also an educator and has worked on training films and the Australian accredited entertainment industry standards.

Jolle Reyns - Belgium. After various professional experiences and working as a roadie for rock music and events, she is now lighting designer / technical director for contemporary dance and theatre companies including Cie Thor, Bud Blumenthal, K.Pontis, K. Vincke, M-C Villa Lobos, Parcours and Groupov (Rwanda 94, Anathme). She has been stage and lighting technician for Bellone-Brigittines Festival since 2000 and KunstenFESTIVALdesArts since 2003.

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