



ARTWORK

by Branch Nebula



Imagine answering a job ad, and finding yourself
on stage in front of an audience.

produced by Intimate Spectacle

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**Intimate
SPECTACLE**

About The Project

Ordinary people with no prior performing experience, no rehearsal and limited direction take centre stage in a major new work by Branch Nebula.

ARTWORK is a highly charged and risky artistic experiment that puts real people who are looking for work on stage in front of an audience for the first time. For this ambitious new work, Branch Nebula each night invites onto the stage untrained and unprepared new workers from vastly different walks of life, ages and cultural backgrounds.

Created by the always boundary-pushing Branch Nebula, ARTWORK explores what is real, what is performance, and what it means to watch.



Put simply, the production employs people who are looking for work. The workers are sourced through online classifieds. Every single performance of ARTWORK employs a new group of paid workers. There is no rehearsal and the first time Branch Nebula meets the workers is on the evening of the performance. The results are unpredictable and the only certainty is risk.

The workers are asked to undertake a series of tasks, including interviews, physical tasks, and other routines abstracted from typical workplace activities. Live sound and video are used throughout the performance to capture and amplify the experiment in front of a live audience, and heighten the sense of being under observation, being under the microscope.

The audience observes workers adapting to challenges, in a highly charged environment. But as the performance unfolds, they begin to question their own role as viewers. In the end, audience members wrestle with what it means to employ someone, anyone, to do a job as part of an artwork.

ARTWORK is situated in a landscape of works presenting new ideas of what a performance can be. It questions the accepted convention of professionalism as being highly important in the consumer experience at the theatre, and creates a context in which this notion is put to the test. This unique experiment challenges the theatre as a place that anyone can participate in, and reveals its covert exclusionary processes.

The performance takes place with an ever-expanding pool of real people, a variety of body types, ages and backgrounds, on stage in front of a real audience. The show is created to prompt uncensored variety as the subjects speak and relate from their own experience, raising such issues as racism, sexism, and class.

Video Documentation

Showreel & images at <http://intimatespectacle.com.au/production/artwork-branch-nebula/>

Full length video at <https://vimeo.com/143843451> (Password: ARTWORK)

Creative Team

Co-Creators	Lee Wilson & Mirabelle Wouters
Video Design	Sean Bacon
Sound Design	Phil Downing
Instructor	Matt Prest
Set & Lighting Design	Mirabelle Wouters
Recruitment	Teik Kim Pok
Dramaturg	John Baylis
Producer	Intimate Spectacle (Harley Stumm)

Acknowledgements

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About The Company

BRANCH NEBULA (Lee Wilson and Mirabelle Wouters) works across disciplines in performance, dance and design to challenge mainstream cultural conventions. We work with non-conventional performers to collaboratively devise work that defies categorization. We interrogate the audience experience and explore contemporary culture as a means of creating access and speaking to a broad audience. We work with street-style artists to create professional opportunities and new visions for engaging with BMX, skating, and contemporary dance.



Most recently Branch Nebula premiered **Artwork** a new major show commissioned by Carriageworks, and is collaborating with Wade Marynowsky on **Robot Opera** to premiere at Carriageworks in October. Earlier in 2015 Branch Nebula presented **Whelping Box Film** at the 24 Frames Per Second Exhibition at Carriageworks. They conducted a residency in their local skatepark, **Snake Sessions**, with Critical Path Choreographic Research Centre. In November 2014 Branch Nebula presented **s.l.o.a.p.** (space left over after planning) in Hong Kong for the West Kowloon Cultural District's Freespace Fest 2014, engaging with local artists.

In 2014 year Branch Nebula toured the Helpmann nominated **Concrete And Bone Sessions** (premiered at the 2013 Sydney Festival) to Santiago, Chile for the Santiago a Mil Festival. In 2013 they created **s.l.o.a.p.**, an international co-production that premiered at the URB 13 festival for Kiasma in Helsinki. The Green Room and Helpmann award winning **Whelping Box** (2012), a co-production with Matt Prest and Clare Britton, premiered at Performance Space's SEXES season and toured to Melbourne Arts House and Brisbane APAM.

Branch Nebula's **Sweat** premiered at Performance Space Sydney (2010), toured to Dance Massive in Melbourne, and to the In Transit festival at Haus der Kulturen der Welt in Berlin (2011). The Helpmann nominated **Paradise City** premiered at the Sydney Opera House (2006), toured to four festivals in Brazil (2007), and all over Australia with Mobile States (2008). In 2004 Branch Nebula co-produced **Plaza Real** with Urban Theatre Projects. In 2001 they created **Sentimental Reason**, which premiered at Downstairs Belvoir Street and toured to Kultureel Centrum nOna in Mechelen (Belgium), Performance Space (Sydney), and PICA (Perth). **Mad Red**, a full-length work, was their first production and was presented by the Victoria Festival in Ghent (Belgium) in 2000, before touring to Bern in Switzerland for the Auawirleben festival.

Artist Biographies

Matt Prest – Artistic Collaborator

Matt Prest is a Sydney based artist working in contemporary performance as a performer and theatre maker. With a background studying performance and installation art, his work focuses on the experiential possibilities of theatre as live performance. He holds a BFA in Sculpture, Performance and Installation, from COFA, UNSW. Matt was a 2012-2014 recipient of a Creative Australia Fellowship for Young and Emerging Artists from the Australia Council.

Matt has presented 3 major multidisciplinary theatre works: **The Tent**, Next Wave Festival 2008 and Performance Space 2008, Campbelltown Arts Centre 2009, Darwin Festival 2010 and PICA 2010; **Hole in the Wall** with Clare Britton, a co-commission between Performance Space, Next Wave Festival and Campbelltown Arts Centre which won a Green Room Award for Best Production Design in 2010; and **Whelping Box** with Branch Nebula and Clare Britton at Performance Space 2012, Arts House Melbourne 2013, and APAM Brisbane 2014, winner of Green Room and Helpmann Awards for best visual and physical performance.

Recently Matt presented **Bexperiments** at the Adelaide Fringe Festival 2015, a collaboration with Dr. Brown, and **Bounce** at Robert Wilson's Watermill Summer Program, New York, 2013, and Rapid Pulse Festival, Chicago. Matt is in development for **Room Noise** a new work with Clare Britton.

Sean Bacon – Video Artist

Sean Bacon studied video & visual arts, graduating with Honours in 1998. He worked with the French dance company Experience Harmaat (2000-2), their collaboration **Nobody Nevermind** opened the performance section of the Venice Biennale (2001). In 2005 he was awarded a 3-month residency at the Australia Council's Green Street Studios in New York. Sean was a Company Artist for version 1.0 since 2005, working on **Table of Knowledge**, the Helpmann Award winning **This Kind Of Ruckus**, the Drover Award winning **Deeply Offensive And Utterly Untrue**, and The Green Room Award winning **The Bougainville Photoplay Project**, **The Disappearances Project** and **The Major Minor Party**.

In 2010 Sean was the video artist on **Seven Kilometres North-East**, touring to Sarajevo, Bosnia and Herzegovina in 2011. Sean was the video designer for Belvoir's **Measure for Measure**, by Benedict Andrews, winning a Sydney Theatre Award for Stage Design in 2010. With Andrews he also worked on the English National Opera/Young Vic's production **Return of Ulysses** in London 2011. In 2012 Sean worked on Sydney Theatre Company's **Pygmalion**, and Sydney Festival/ Urban Theatre Projects/ Belvoir's production **Buried City**, version 1.0/ATYP's **The Tender Age** and version 1.0/Belvoir/Ilbeijerri's co-production of **Beautiful One Day** as well as Q Theatres' **Truck Stop** by Lachlan Philpott for which he won a Sydney Theatre Award for Stage Design 2012. In 2013 Sean worked on Sydney Theatre Company production of **The Maids**.

Phil Downing – Sound Designer

Phil Downing has been performing and recording music for over 20 years. With extensive experience in the live music environment in Australia, Phil was first engaged to produce soundtracks for theatre due to his experimentation with original musical inventions, using conventional and invented means of musical creation. From composition using any computer based music creation tools available, to creating sounds from found objects or manipulation of surroundings and the natural environment, Phil has consistently forged a unique path in musical expression.

Personal highlights include: **Long Grass** (Vicky Vanhout, Sydney Festival, 2015), **Murder** (Erth Visual & Physical, Sydney Festival, 2013), **Baulkham Hills African Ladies Troupe** (2013), **Vexed** (Fiona Foley - 2013), **Dream of the Thylacine** (Erth - 2013), **Posts in the Paddock** (My Darling Patricia - 2011), **The Nargun and the Stars** (Erth Visual & Physical 2009).

John Baylis – Dramaturg

John Baylis is currently Chief Programs Officer at Bundanon Trust, managing the Trust's events, exhibitions, residencies, outreach and education programs. From 2011-14, he was Executive Producer/CEO of Stalker Theatre. From 2009 to 2011, he was Senior Producer with Performing Lines in Sydney, managing the company's international and regional touring activities. From 2001 to 2009, he was Director, Theatre at the Australia Council for the Arts, leading the Council's strategies and funding programs for theatre in Australia.

He was artistic director of UTP from 1997 to 2001, where he oversaw the emergence of a new hybrid between community cultural development practice and contemporary performance. In 1986 he co-founded the Sydney Front, a contemporary performance company that created a seminal body of work that included *The Pornography of Performance* (1989), *Don Juan* (1990), *First and Last Warning* (1991) and *Passion* (1993). The company also toured extensively in Europe.

He continues to work as an independent consultant, his clients include Arts NSW, Arts Qld, Patch Theatre, Griffin Theatre and Urban Theatre Projects. He is also a dramaturg, recent projects including *Bingo Unit* (Team MESS 2013), *Concrete and Bones Sessions* (Branch Nebula 2013) and *Sweat* (Branch Nebula 2010).

Teik-Kim Pok – Human Resources

Teik-Kim Pok is a theatre-maker, performance artist and a secondary drama teacher. His main inquiry lies in transgressing identity and boundary constructions expressed within popular culture. Responsible for solo performance works, *Post-Op Chamber Piece* (UNSW 2002), *The Ozzie Citizenship Series* (2006-7) and a series of performance lectures, *The Guest Project* (PACT & Griffing) a mild distortion of his own research into his Hakka-Chinese cultural heritage, he is also creator of audience-activated live installations, *Karaoke Massage* (2005-) and *I'm not a psychic, just a performer* (Tin Sheds Gallery 2011). On screen, he was featured in Corrie Chen's short feature *Happy Country* (MIFF 2009, Flickerfest 2010, La Mirada Film Festival 2011) and as the Dance Instructor in Deborah Kelly's Fishers' Ghost award-winning *Tank Man Tango*, a viral video memorial and live art project. He is Outreach Coordinator at Playwriting Australia, seeking to engage and skill up emerging playwrights from Indigenous and Culturally and Linguistically Diverse backgrounds.



Technical Specifications

PRESENTING TEAM

Artists:	3 (2 could be performed by local artists)
Crew:	4
<u>Producer:</u>	<u>1</u>
TOTAL:	8

In addition 2 children and a nanny will travel with the team.

NUMBER OF PERFORMANCES

Up to 6 in a week that includes travel and bump in.

RUNNING TIME

60 minutes with no interval

LATECOMERS POLICY

No audience members will be admitted to the performance space once the performance has commenced.

WARNINGS

N/A

REQUIRED PERFORMANCE SPACE

VENUE

Capacity around 300pax is ideal.

STAGE AREA

Black box, proscenium arch or warehouse/industrial spaces are suitable.

Minimum stage area:

Width: 8m X Depth: 15m X Height: Minimum 5m to grid

Stage Surface:

Non-raked (i.e. flat) floor surface with no uneven areas. The floor surface should be freshly painted low-sheen or matte black prior to the company arrival.

ARTWORK uses masking tape on the floor to mark out specific locations (in yellow on the plan)

Holding Area:

The 'workers'/performers in ARTWORK arrive in a holding area to be inducted, sign their contracts and invoices. This room needs to accommodate 14 chairs. Both audio and vision from this room will be transmitted in a live feed to the theatre. Ideally this space is close to the stage.

VENUE TO PROVIDE:

- 14 x chairs
- Drinking water for 10 people
- Suitable patch points or cabling to allow audio and video transmission from this room to the theatre operating position (2 x Cat 5 and 1 x XLR)
- 1 x Condenser microphone (AKG CK93 or similar)

COMPANY TO PROVIDE:

- 14 x clip boards and pens
- 2 x Video cameras

SET

THE SET CONSISTS OF:

- 3 video screens (rigged 2200 off the floor)
- A full-stage black scrim on a tab track is rigged down stage as close as possible to the auditorium. This also acts as a projection surface.
- 2 tables and 2 chairs
- A freestanding partition
- Camera dolly track + dolly

VENUE TO PROVIDE:

- Approved, recent, venue plans with both plan and section views
- A complete blackout of the space is required.
- 1 freestanding partition (H2400 x W3600)
- 2 x trestle tables, not plastic, caterer's height (i.e. for standing at)
- 2 x chairs
- Tab Track (full stage width) complete with bobbins, rope and pulleys for the scrim
- 1 x full stage width black gauze scrim

COMPANY TO PROVIDE:

All props and costumes required for the performance

LIGHTING

A lighting plan from the Carriageworks season is included at Appendix 1.

VENUE TO PROVIDE:

- A minimum of 24 individual dimmer channels
- 2 x 1.5m Booms with stands
- 2 x Boom arms
- All required 240V and DMX cabling.
- The following lamps:
 - 9 x 1k Medium zoom spots (14°-35°)
 - 3 x 1k Wide zoom spots (23°-50°)
 - 20 x 1K Fresnels
 - 8 x 2k Fresnels
 - dmx controllable house lights

COMPANY TO PROVIDE:

- 1 x Macbook Pro with Lighting software
- USB-DMX dongle

SOUND

Sound is recorded and mixed Live by the sound designer.

See Appendix 3 for speaker placement.

The following list of equipment is open to negotiation and substitution, within the parameters of a high quality performance sound system. All changes MUST be approved by the Production Manager and Sound Designer before their arrival at the venue.

VENUE TO PROVIDE:

- High quality FOH PA system able to produce 100dB undistorted signal at mix position.
- Speakers 4 x Midrange/Tweeter Combo Speakers plus 2 x double 15" sub woofer preferred. Full Range, dynamic system with emphasis on clarity.
- 2 x 12" L/R surround speakers
- 4 x 10" (min) foldback speakers
- All appropriate crossovers and drive to suit speaker system.
- Console: Small format digital console (32/4/4) - LS9 or similar.
- Mics and wireless units:
- 3 x AKG CK93 (or similar narrow field condenser)
- 1 x wireless headset (non-discrete)
- 2 x wireless lapel
- 1 x wireless hand-held (on stand)
- 1 x Straight microphone stand
- 1 x Short boom microphone stand
- 2 x Table microphone stand
- All appropriate XLR and patch cables
- 8ch multicore 20m
- All appropriate rigging to mount speakers

COMPANY TO PROVIDE:

- Macbook Pro running Mainstage
- Audio Interface-A (M-Audio 2626)
- Audio Interface-B (MOTU)
- 2 RODE NT5 pencil condensers
- 8ch D.I.

AUDIOVISUAL

Live video of the performers is recorded and played back via projectors by the Video Artist/operator. See Audiovisual plan at Appendix 2. Anticipated requirements:

VENUE TO PROVIDE:

- 1 x 8000-10000 lumen native 16:10 projector
- 2 x 6,000 lumen native 4:3 projectors
- Sufficient cabling (composite, BNC connectors) to run from projector to ops
- Sufficient cabling (composite, BNC connectors) to run from cameras to ops

COMPANY TO PROVIDE:

- 6 x cameras
- 1 x Camera crane
- 2 x dolly + track
- 3 x tripods
- 1 x Mac Pro tower with additional graphics card
- 1 x Macbook Pro
- 2 x video screens

RIGGING

Rigging for *ARTWORK* consists of the 2 projection screens, scrim on a curtain track and 3 video projectors previously mentioned.

See the attached plan for location of screens and projectors.

Venue is to provide appropriately licensed rigger to assist and oversee installation of these elements.

WARDROBE

Artwork travels with all appropriate costumes, however suitable washing and drying facilities should be provided on-site, particularly in the case of seasons with multiple performances on a single day.

VENUE TO PROVIDE:

Suitable washing and drying facilities.

PROPS AND OTHER PERFORMANCE ELEMENTS

The following are to be provided by the company however it is appreciated if the venue could suggest appropriate locations these could be sourced in the event they need to be replaced:

- 2 x irons
- Ottoman
- Cricket bat
- Camera crane
- 3 x mobile phones
- T-shirts
- Drinks trolley with glasses and water urn
- Chips
- 3 x torches
- 8 x blankets
- clothing rack on wheels with coat hangers
- camera dolly with track

HOSPITALITY RIDER

10 x 250ml bottles of still water per performance/rehearsal, or appropriate access to filtered water

A light meal **MUST** be provided for the company where there is less than two hours break between shows.

PRODUCTION OFFICE

Ideally a secure room close to the stage would be provided for use as a production office. Access to the following for the duration of the production would be appreciated:

- Printing
- Internet connection (wireless preferred)

FREIGHT

All freight packs into 1 steel framed, timber clad road case 1m(h) x 1m(w) x 2m(l).

Storage for this road case during the performance season is required.

SHOW CREW

Venue Show Crew:

- 1 x Venue technician

Artwork Show Crew:

- 1 x live video artist/operator
- 1 x live sound designer/operator
- 1 x LX designer/operator
- 1 x on stage camera operator/ Production manager

INDICATIVE SCHEDULE

The following is an indicative schedule based on the performance opening on the first night of any load-in. Note that the first venue in any tour will require an additional day, with the performance opening on the second evening of load-in.

Time	Department	Activity	Venue Crew Required
0900 – 1300	Video	Rig screens and projectors	3 x Mechanist 1 x Rigger
	Lighting	Rig boom poles Rig lights	2 x Lighting
	Audio	Set up operating position Rig speakers Lay out Microphones	2 x Audio
1300 – 1400	Set / Lighting	Lunch	
	Audio	Audio Quiet time	2 x Audio
1400 – 1500	Audio	Lunch	
	Lighting	Focus lights	3 x Lighting
	Set	Install partition Set Chairs & Tables Build video crane	2 x Mechanist
1500 – 1600	ALL	Finish Tech install	3 x Lighting 1 x Audio / Operator 1 x Mechanist
1600 – 1630	ALL	Check Plot	1 x Mechanist 1 x Audio / Operator
1630 – 1800	ALL	Tech Rehearsal	1 x Mechanist 1 x Audio / Operator
1800 – 1900	ALL	Dinner	
1900 – 1945		Preset Workers Arrive	1 x duty tech
1955 – 2000		Open House	1 x duty tech
2000 – 2100		Opening Performance	1 x duty tech
2100 – 2130	Set	Clean-up and pack-down	1 x duty tech