



# THE BOUGAINVILLE PHOTOPLAY PROJECT

PAUL DWYER

PRODUCED BY VERSION 1.0

TOURED BY MOBILE STATES

## ARTS HOUSE

### FUTURE TENSE

ARTS HOUSE  
NORTH MELBOURNE TOWN HALL  
THU 12 - SUN 15 AUGUST 2010

"WE ARE DRAWN INTO THE  
EVENT BY DWYER'S EASY-GOING,  
SELF-DEPRECATING MANNER.  
HIS TOUCH IS AS LIGHT AS HIS  
THEMES ARE SERIOUS. A POWERFUL  
STORY - BEAUTIFULLY TOLD."

James Waites (online)

## THE TEAM

Devisor and performer: **Paul Dwyer**  
Director: **David Williams**  
Video Designer: **Sean Bacon**  
Video Operator: **Richard Manner**  
Lighting Designer and Stage Manager:  
**Frank Mainoo**  
Tour Producer: **Harley Stumm,**  
**Performing Lines**  
Tour Manager: **Janine Peacock**  
Image: **Heidrun Löhr**

## SUPPORTERS

The Bougainville Photoplay Project is toured by Performing Lines for Mobile States, a national touring initiative supported by the Australian Government through the Australia Council, its arts funding and advisory body.

Version 1.0 inc is funded by the Theatre Board of the Australia Council and Arts NSW. This project is supported by the Department of Performance Studies, University of Sydney.

## ABOUT THE BOUGAINVILLE PHOTOPLAY PROJECT

*"(Losing land is like) taking the bones  
out of a man's legs, the man would not be  
able to walk".*

Unnamed villager, Bougainville, 1967

I met a man in Bougainville called John, from Hanahan village in Buka. John's party trick is to get you to feel his scalp, and then you realise he's got this massive scar all along the midline of his skull. He had his head split open with a bush knife by a 'raskol', whose mates then chucked John in the back of a truck and drove him down to Arawa, planning to murder him. In the end they let him go, possibly thinking that he was going to die anyway from the head wound. Not only did he survive; he has been through a reconciliation ceremony with the raskol who tried to kill him.

When John is in Arawa he visits this young man and has stayed in his house; and when the man comes to Buka, John returns the favour. I find this story almost impossible to comprehend but without doubt, for the Australian citizens here among us, there is something to be learned from the people of Bougainville about how to do reconciliation – provided that we see ourselves as protagonists, and not simply spectators, of this process.

**Paul Dwyer**

## ABOUT THE ARTISTS

**Paul Dwyer** holds a Diplôme d'Etudes Approfondies in theatre from the University of Paris-8 and a PhD in Performance Studies from Sydney University where he is Chair of Department. He is currently working on an ARC-funded study of restorative justice conferencing in NSW. As a performer/director he has previously worked with youth and community theatre companies such as MRPG, Freewheels and Shopfront. For **version 1.0**, Paul has been the dramaturge on *Deeply offensive and utterly untrue*, *From a distance...*, *The Wages of Spin*, and *CMI (A Certain Maritime Incident)*. In 2007, he toured **The Bougainville Photoplay Project** to Haku, Monoitu, Sovele, Chabai and Buka Town (Bougainville) and Port Moresby.

**David Williams** is a performer, technician, and director, holding an Honours degree in Theatre from UWS Nepean, and a PhD from UNSW. He is a founding member and CEO of **version 1.0**, and has co-devised and produced all the company's work since 1998 including *THIS KIND OF RUCKUS*, *Deeply offensive and utterly untrue*, *The Wages of Spin*, *CMI (A Certain Maritime Incident)*, *From a distance...* and *The second Last Supper*.

**Frank Mainoo** completed his Performance degree in 2007 at the University of Wollongong in the fields of performing and production. Frank is a founding member of Team Mess, devising and performing *Killing Don* (2009) and *This is it* (2010). For **version 1.0**, he was the stage manager on the 2009 tour of *Deeply offensive and utterly untrue*. For PACT he has designed lighting for *Lotophagi: The Lotus Eaters*, *The Whale Chorus* and *The Three Minute Bacchae* and *Other Extreme Acts*.

**Sean Bacon** studied video and visual arts, graduating with Honours in 1998. He worked with the French dance company Experience Harmaat (2000-2), and their collaboration *Nobody Nevermind* opened the performance section of the prestigious Venice Biennial (2001). In 2005 he was awarded a residency at the Australia Council's Green Street Studios in New York. Most recently he was the video artist on Company B Belvoir's production of

*Measure for Measure*. He was video artist on **version 1.0's** *THIS KIND OF RUCKUS*, *The Wages of Spin*, *Deeply offensive and utterly untrue*.

**Richard Manner** has worked as a lighting and AV designer, production manager and IT specialist since graduating from College of Fine Arts, UNSW in 1991 (BFA). He has been Technical Manager at Performance Space since 1999 for over 400 events across visual arts, performance, dance and technology-based practice. Recent highlights include Lighting and Projection Design for de Quincey Company's *Nerve* 9 national tour (2005) and Production Manager and Lighting Designer for the Breathing Space UK Tour (working with Martin del Amo, Monika Tichacek, John Gillies and Deborah Pollard) in the Inbetween Time Festival, Arncliffe, Bristol; The Green Room, Manchester and Tramway, Glasgow.

## ABOUT VERSION 1.0

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Tel: 02 8571 9082

**version 1.0** makes performance through collaboration, investigating and also enacting democracy. We believe that if the personal is political, then the opposite is also true – the political is personal. We make political performance that is also intensely personal – human scale interventions into the body politic. We rarely make simple narratives, but instead create kaleidoscopic portraits of the contemporary world we inhabit. Previous performance works includes the widely acclaimed *Deeply offensive and utterly untrue* (2007), *The Wages of Spin* (2005) and national tour in 2006 for Mobile States), *CMI (A Certain Maritime Incident)* (2004), and *The second Last Supper* (2001).

## PERFORMING LINES

www.performinglines.org.au  
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Tel: 02 9319 0066

Performing Lines develops, produces and tours new Australian performance nationally and internationally.

## MOBILE STATES: TOURING CONTEMPORARY PERFORMANCE, AUSTRALIA

Mobile States is a consortium of Australia's major independent contemporary performance presenters: Arts House; Adelaide Festival Centre; Brisbane Powerhouse; Performance Space, Sydney; Perth Institute of Contemporary Arts; Salamanca Arts Centre, Hobart; and tour producer Performing Lines.

## ARTS HOUSE

521 Queensberry Street  
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Arts House is a City of Melbourne contemporary arts initiative. Each year Arts House presents a curated program of contemporary art featuring performances, exhibitions, live art, installations and cultural events.

Arts House operates as a multi-dimensional resource hub for artists: producing, programming, devising, supporting and funding. Work is presented across two sites: Arts House, North Melbourne Town Hall and Arts House, Meat Market.

Arts House values arts and culture that help create a world where people are actively engaged, aware and empowered to participate, politically and culturally, to make positive change.

Arts House is proudly supported by:

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## ARTS HOUSE



Arts House is a City of Melbourne Contemporary Arts Initiative

## ALSO PRESENTED BY ARTS HOUSE AND MOBILE STATES DURING AUGUST



### 2 DIMENSIONAL LIFE OF HER FLEUR ELISE NOBLE

▼ Arts House  
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THU 12 - FRI 13, 8PM  
SAT 14, 4PM & 8PM  
SUN 15, 4PM



### FRAUDULENT BEHAVIOUR ROSIE DENNIS

▼ Arts House  
Meat Market

THU 12 - FRI 13, 7PM  
SAT 14, 2PM & 7PM  
SUN 15, 3PM

BOOKINGS: ARTSHOUSE.COM.AU OR (03) 9322 3713 – TICKETS \$25/\$18