

BIOGRAPHIES

Ingrid Weisfelt was a company member of Meryl Tankard's Australian Dance Theatre and of TanzTheater Basel. She has also performed with Kim Walker, 2 Dance Plus, Vincent Crowley, Joachim Schloemer, Vienna International Arts Festival, ChamberMade Opera, Kage Physical Theatre, NYID, Chunky Move and in Stephen Page's 'Orphee' with Opera Victoria. She has worked as Movement Trainer for the opera 'Massacre' at the Vienna International Festival and as Movement Director for 'Crestfall' (dir. Ross Ganf) at the Red Stitch Actors Theatre. In 2007 she was Choreographic Assistant and Movement Trainer for 'Today in The Lumina Room' (dir. Vincent Crowley) for Schauspielhaus Köln. For the Victorian Opera, Ingrid was Assistant Director/Choreographer for 'The Coronation Of Poppea', and Associate Director for 'Ariadne Auf Naxos'. Ingrid teaches movement for actors at the National Theatre and at Monash University. Ingrid is a certified Feldenkrais practitioner.

Sara Black was a member of the Australian Choreographic Centers Quantum Leap Youth Dance Company (2002). In 2005 she completed her Bachelor of Dance at the VCA. Since graduating Sara has worked and performed with many independent artists such as Antony Hamilton for his Green Room Award nominated work 'The Counting' (2006-2009), Byron Perry 'A volume problem' (2009), Neil Adams 'Incarna' (2005), Solon Ulbrich (2007) and Cadi McCarthy (2007). She has also developed and performed work with Lucy Guerin Inc 'Corridor' (2008), NYID in 'apoliticaldance' (2006) and Chunky Move 'Mortal Engine' and 'Glow' (2006-2009) for which she was nominated for a Green Room Award and received a Helpmann Award for 'Glow'. Sara is a founding member of Rogue, a dance collective of VCA graduates (2005). Most recently Rogue completed a season at the Malthouse Theatre as part of Dance Massive 2009.

Seo, Sang Won graduated from the School of Drama at the Korean National University of the Arts (KNUA) where he was a student of David Pledger's. Currently a member of Wuturi, Sang Won's theatre credits include 'Wuturi', 'Hongdonggi Nori', and 'The Korean'. Sang Wong's film credits include the full length feature 'The Aggressives' directed by Jae-eun Jung. His collaboration with NYID began with 'K', (2005) in which he took the leading role and 'The Dispossessed' (2008) and 'strangeland' (2009).

Kong, Sang-A graduated from the School of Drama (KNUA) in 2004. A theatre and film actor, Sang-A's theatre credits include 'The story of baby giant' (2002), 'Romeo & Juliet' (2005), 'Come And See Me' (2006), 'Silence' (2007) and 'The Koreans' (2007-2009). Sang-A's film credits include 'Girl's School's ghost story 2: Memento Mori', directed by Min Kyu Tong and Kim Tae Yong (1999) and the independent short film 'You Will Know' directed by Kim Young Je, presented as a part of the 2007 Women's Film Festival in Seoul.

Song, Inhsung graduated in 1999 from the School of Drama (KNUA) where she was a student of David Pledger's in 1997. On graduation, Inhsung performed in 'Hamlet', 'Ghost', 'Double Mystery', 'Othello', and 'Oedipus' with independent Seoul-based theatre companies. In 2001, she moved to Sweden working as an actress in television. She continued studying acting, voice, movement and improvisation at the Theatre University in Stockholm before returning to Seoul in 2006. Inhsung is currently studying for her masters degree in Acting at KNUA. Recent performance credits include 'Indangsu Love Story', 'Crucible', 'The Dispossessed' and 'Melodrama'.

NYID would like to thank, Element Rigging, Byron Scullin, Clearlight, Joey Blanck, Danielle Hewitt, Prostage, Optical Audio, trafficlight and Tom and all the production staff at the Arts House.

ARTISTIC AND CREATIVE CREDITS

Concept/Direction: David Pledger
Performers: Sara Black, Vincent Crowley, Todd MacDonald, Seo Sang Won, Song Inhsung, Kong Sang-A, Ingrid Weisfelt
Set Design: David Pledger and Paul Jackson
Lighting Design: Paul Jackson and Niklas Pajanti
Make Up and Costume Design: Lee Dong Min
Sound Design: Peter Brundle
LX Operator: Ryan Hodges
Production Manager/Stage Manager: Lydia Teychenne
Cultural Liaison: Sun Min Oh

Wuturi
Artistic Director: Kim Kwang Lim
Producer: Claire Sung

not yet it's difficult
Artistic Director/Executive Producer: David Pledger
Dramaturge: Peter Eckersall
Technical Supervisor: Paul Jackson
General Manager (from mid August): Lydia Teychenne
Consultant Producer: Sophie Travers
Marketing and Publicity: Olivia Crang

Management Committee: Mark Atkin, Peter Eckersall, Paul Jackson, David Pledger, Martin Thiele

ARTS HOUSE

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Arts House develops, produces and presents dynamic cultural experiences, which enable people to make meaningful connections on a local, national and international level. Each year Arts House presents a curated program of contemporary art featuring performances, exhibitions, live art, installations and cultural events, which are programmed to inspire dynamic community engagement.

Australia is home to the oldest living culture on earth. Respect and engagement with this ancient culture and its contemporary lineage continues to make a unique contribution to creativity in this place and inspire our collective consciousness and understanding. The presenters acknowledge and respect the customs and traditions of Indigenous Australians and their special relationship with the land. The artists and organisers respectfully acknowledge that this program takes place on the land of the traditional owners of the Kulin Nation.

Arts House has made every effort to offer wheelchair and limited mobility access throughout the program. Please contact Arts House on 03 9322 3719 for further information.

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not yet it's difficult/wuturi (Australia/Korea)

STRANGELAND

Arts House, Meat Market
Wednesday 5 - Saturday 8 August 2009

'A true indication of where future theatre is taking us.' - ABC Radio





DIRECTOR'S NOTE

One might imagine the agency of **strangeland** as a disembodied artificial intelligence. Or a post-human organism. Or a self sustaining ecosystem which has its own categories, its own time-space continuum and existential principles. Its inhabitants have been living in this circumstance for a very long time and for many generations. They no longer have any memory or awareness of a situation other than the one they are in. They have become blind, oblivious of their own condition and to its extreme state where there is no longer any other or another. They are ghosts in the machine, trace elements of civilisations past.

Whichever prism one chooses to view the work through, this is indeed a strange land in which the voice is mute, the eye is blind, the skin is dry and the ear is dulled, a land which, in spite of its deficits, still permits glimmers of hope to penetrate its corporeal atmosphere.

David Pledger

strangeland is supported by the Commonwealth through the Australia-Korea Foundation of the Department of Foreign Affairs and Trade and the Australian Government through the Australia Council, its arts funding and advisory body.

웹사이트 www.notyet.com.au

Warning: Prolonged strobe lighting, use of smoke and haze effects

작품소개

〈STRANGELAND 낯선 땅, 낯선 세계〉는 여러 예술가들의 문학 작품에 영감을 받아 창작되었다. 특히 프랑스 소설가 미셸 우엘벡의 〈섬의 가능성〉과 코맥 매카시의 〈길〉 그리고 사무엘 베케트가 속박과 박탈이라는 상황에 픽션적, 환상적 요소를 사용하여 창작한 〈잃어버린 것들〉이 영감의 원천이다.

멜번에 위치하고 있 극단 NYID는 이미 2006년에 이 작품을 발전시켜 호주 멜버른 페스티벌에서 초연 하였으며 평단의 호평을 받았다. 2008년에는 서울국제공연예술제에서 호주와 한국의 배우, 스태프들이 한국이라는 상황에 맞게 함께 수정하고 보완되어 상연되었다. 또한 이번 프로젝트는 NYID 극단이 해오던 기존의 미디어 사용 작품들과는 궤를 달리하는 공연으로, 공연자의 신체에 중심을 두고 몸 자체의 물질성으로 관객과 소통을 만들어가는데 중점을 두고 있다. 이 새로운 시도는 ‘공간 퍼포먼스’라고 불릴 수도 있는데, 이 공연에서 설정하는 상황은 현대를 살아가는 우리 모두가 겪는 상황을 그대로 극장으로 끌어들이는 것이다. 예를 들면 공연자들은 서로의 신체에 어떻게 반응하는지, 또 공연자와 관객은 서로의 몸이 보내는 신호를 어떻게 상호 교환하는지 등이 모여서 하나의 공연을 이룬다.

공연정보

〈 STRANGELAND 낯선 땅, 낯선 세계〉는 현대 사회에서 일종의 감옥 혹은 수용소, ‘리얼리티 쇼’라 할 수 있는 세계에 존재하는 신체와 행동의 억압의 상태를 대변한다. 우리는 이들이 그들이 처해진 상황의 이외의 환경에 대해 인지하거나 그것에 대한 어떠한 기억도 갖고 있지 않기에 이 공동체가 몇 세대를 거쳐 오랜 기간 동안 이러한 상황 속에서 살아 왔다고 추측한다. 그들은 다른 대안이 존재하지 않을 자신들의 상황에 눈이 멀어 있으며, 무감각하다.

작품 〈STRANGELAND 낯선 땅, 낯선 세계〉의 힘은 아마도 육체로부터 이탈된 인공지능 혹은 포스트 휴먼적 유기체 일지도 모른다. 혹은 고유의 좌표, 시간, 공간 그리고 심지어 존재 원칙과 충족조차도 독립적으로 감당해내는 생태계일지도 모른다.

관객이 작품을 바라보는 프리즘 중 어떤 것을 고른다 할지라도, 그 세상에서 음성은 무언이 되며, 눈은 멀어버리고, 몸은 말라가며 귀는 멀게 되는 이상한 곳이 된다. 하지만 이런 모든 결점에도 불구하고, 이 세계는 여전히 가는 한 줄기의 희망을 허용하며 그 희망은 유형의 대기를 관통한다.

ABOUT THE COMPANIES

Established in 1995, **not yet it's difficult (NYID)** has forged an international reputation as a seminal company renowned for intelligent and provocative explorations into physical and digital-based performance and screen-based installations. Specialising in international collaborations, the company makes and presents work in Australia, Asia and Europe. Working under the Artistic Direction of David Pledger the company's 2009 Program showcases a typically eclectic program of cross-cultural interdisciplinary artworks in performance and installation scheduled to be developed and presented both on and off-shore.

Hailing from Seoul, **Wuturi** is led by one of Korea's most distinguished writer-directors Kim Kwang Lim renowned for his work in theatre and film and Producer Claire Sung, also the International Manager for the Seoul Performing Arts Festival (SPAF). The company is recognised for creating new forms of traditional theatre combining martial arts, music and storytelling as well as promoting international cultural exchanges. To date, **Wuturi** has presented shows in Taiwan, Russia and France as well as in Korea, and **strangeland** marks the company's Australian premiere.

연출

NYID의 연출가인 데이빗 플레저는 1994년부터 한국예술종합학교에 교환교수로 오면서 한국과의 인연이 시작되었다. 이후 한국, 일본, 중국 문화에 대한 관심과 지식을 가지고 꾸준히 작업을 이어오고 있다. 2005년에는 한국과 호주가 공동으로 제작한 〈K〉라는 공연으로 서울 국제 공연 예술제에서 선보인바 있고, 2008년에는 서울국제공연예술제에서 〈이상한나라 프로젝트: 잃어버린 풍경을〉이라는 작품을 극단 우투리의 한국 배우들, 스태프와 함께 공동작업을 하였다.

단체

- 극단 우투리
‘한국연희전통의 현대적 양식화’를 목표로 하는 공연예술집단 우투리는 1996년 〈꼭두각시놀음〉으로 시작되었다. 그리고 ‘한국연희전통의 현대적 양식화’는 〈우리나라 우투리〉에 이르러 궤도에 올랐다. 〈우리나라 우투리〉는 2002년 예술의 전당 공연을 시작으로 2년여 동안 10여 차례의 지방공연과 세 차례의 해외공연 (대만, 러시아 예카체린부르크, 프랑스 파리)을 통해 고정 레퍼토리로 정착되었다. 그리고 2005년에는 신작 〈이리와 무뎌!〉공연을 통해서 지금까지의 실험을 한층 더 단단하게 다지는 성과를 이루었다.

우리 전통연희에 기반을 둔 다양한 실험을 통해서 우리말과 소리와 움직임의 찾아가고자 하는 극단 ‘우투리’는 항상 새롭고 다양한 표현 양식을 통해서 관객과 쉽고 즐겁게 의사소통할 수 있는 우리의 공연 양식을 찾아 가고 있다.

BIOGRAPHIES

David Pledger works in theatre, dance, opera, television and media arts. David has gained wide acclaim for building new artworks that combine physical languages, video, sound and special effects into an organic system. He has been particularly interested in merging various genres with “media” to elevate it from the existing role as a simple form of enjoyment to a stimulant that is integrated into the structure and theme of the artwork. His design and direction have received several Green Room Awards nominations in theatre, dance and opera. He is the recipient of the Sidney Myer Performing Arts Award and the Kenneth Myer Performing Arts Medal and fellowships from the Churchill Memorial Trust, the Australia-Korea Foundation and Asialink. His writing has been recognised by the Victorian Premier’s Literary Awards for ‘Blowback’ (2004) which was short-listed for Drama and the Australian Writers Guild for ‘Eavesdrop’ (2004) for New Media Writing. His work has been presented in Australia, Asia, Europe and the USA in film and theatre festivals, galleries, museums and many site-specific locations. David has an abiding interest in Asia where he has researched and presented numerous projects in Japan with the Suzuki Company of Toga and Gekidan Kaitaisha, in Malaysia with Instant Cafe Theatre, in China with the Shanghai Dramatic Arts Centre and in Korea with the Korean National University of Arts as a Lecturer (1994, 1997) and Wuturi Theatre for ‘K’ (2005) and The Dispossessed (2008).

Paul Jackson is a co-founder of NYID and has been technical production manager on most of their projects since their inception in 1995. He was co-designer and technical manager of ‘K’ (2002, 2003, and 2005), and was co-designer and lighting designer of ‘The Dispossessed’ (2008). Paul works for Melbourne based firm The Flaming Beacon as a theatre, architectural and events lighting designer and is an Artist-in-Residence at Malthouse Theatre. He has been nominated for numerous Green Room Awards for set and lighting design and was winner of the Best Lighting (Opera) Award for 2004, Best Design (Cabaret) 2005 and Best Lighting (Drama) 2006. A key creative team member on numerous award-winning shows, and twice a Helpmann Awards nominee, Paul was also named in the Arts and Entertainment section of The Bulletin’s Smart 100 for 2004 and was the Gilbert Spottiswood Churchill Fellow for 2007.

Niklas Pajanti works as a lighting designer across contemporary dance, drama, opera and events. He designs for The Eleventh Hour, Chunky Move, Company B, Malthouse, Brink Productions/STC, Jenny Kemp, Ranters Theatre, The Hayloft Project, BalletLab, Kage, Token Events, Black Arm Band, Chamber Made and Shaun Parker. His credits with NYID include ‘The Meaning of Moorabbin is Open For Inspection’ and assistant lighting design for ‘Scenes of the Beginning from the End’ and ‘K’ (Melbourne/Seoul). Niklas is a graduate of the VCA and holds postgraduate qualifications in Illuminating Engineering from RMIT. He is the recipient of a Green Room Award and 7 nominations and a Helpmann Industry Award. Currently Niklas is principal lighting designer for trafficlight and a company member of NYID.

Pete Brundle is a Melbourne based digital media designer and developer, working in screen and live environments. He graduated from the VCA in classical music and became involved in cross media collaborative performance projects during the 1990s. He has since worked internationally and around Australia as a visual, sonic and interactive designer with artists and groups such as Lynette Wallworth, Studio Round, The Flaming Beacon, not yet it's difficult, SIAL RMIT, Deakin Motion.Lab, Windmill, Arena Theatre Company, Electrolight, Malthouse Theatre, Lou Weis, Nat Cursio Co, Gerard Van Dyck, Gregory More and Graham Clayton-Chance. Pete recently collaborated as Interactive System Designer with artist Lynette Wallworth and sound designer Chris Watson on the work ‘Duality of Light’ (Adelaide Film Festival 2009). Pete has been operating ‘nicedevce’, an interaction design studio, since 2001.

Lydia Teychenne has spent seven years with NYID in varying roles including, sound design, stage management, production and project management and was recently appointed General Manager. NYID Projects include, ‘The Meaning of Moorabbin is Open for Inspection’ (2008), ‘Running Man’ (2008), ‘apoliticaldance’ (2006), ‘Blowback’ (2004), ‘K’ (2005), and ‘Scenes of the Beginning from the End’ (2001/03). Lydia’s design credits include ‘Historia’ (Chunky Move) and ‘Indelible’ (Simon Ellis). Last year Lydia recorded and produced in Khartoum an audio documentary on the Sudanese National Theatre Company. Lydia has worked as a stage manager for the Malthouse Theatre, Sydney Theatre Company, The Australian Ballet and Dancers Company. She continues to tour internationally as stage manager with Chunky Move’s ‘Mortal Engine’. Lydia has been an Event Coordinator for Sydney Festival and a Production Coordinator for Melbourne Festival. Lydia recently produced ‘fire run’, a short video created in response to her own family losing their home in the January 30 Delburn bushfires. It was presented to Christine Nixon for the Royal Commission and The Williamson Community Leadership program.

Todd MacDonald has worked extensively in film, television and theatre as a professional actor since graduating from NIDA in 1994. He has worked internationally and around Australia for The Store Room, Playbox, Company B/Belvoir, Railway St Theatre and The Other Tongue. His credits with NYID include ‘Blowback’ (2004) ‘apoliticaldance’ (2006), ‘The Dispossessed’ (2008) and ‘Training Squad’ (Denmark/Germany), and he has worked as an Associate Producer with the company. In 2007 he completed a Besen Family directing scholarship with Malthouse Theatre and an Asialink residency with Wuturi in Seoul (2008). In 2002, Todd co-created The Store Room Theatre. As co-Artistic Director, he co-ordinated and curated seasons of comedy, cabaret and theatre for the Melbourne Fringe, International Comedy Festival and The Store Room’s ‘INSTORAGE Seasons’ for 2003-05. He received A Green Room Award for ‘Outstanding Contribution to Melbourne Fringe’ (as co-Artistic Director of The Store Room, 2002) and nominated for ‘Best Male Performer’ (2005). He is currently Artistic Director of Store Room Theatre.

Vincent Crowley has been a member of the ensembles of Meryl Tankard’s Australian Dance Theatre and Joachim Schloemer’s TanzTheater Basel. As a freelance performer he has worked with Theater Basel, Schauspielhaus Köln, Salzburger Festspiel, Steirischer Herbst, Fischhouse Productions in San Francisco, the Adelaide Festival Centre Trust (dir. Ross Ganf), Spike Jonze, Chunky Move and Force Majeure. As a co-founder of Splintergroup, Vincent created ‘Lawn’ which was nominated for two Helpmann Awards (best dance work and best choreography, 2007) and ‘Underneath’. In 2007 he directed ‘Today in The Lumina Room’ for Schauspielhaus Köln.

