

Tess de Quincy's 'Moondance'

September 17, 2015. [Sydney Live Theatre Technical Notes](#)



MOONDANCE

THE VENUE:

I love some the spaces that the Sydney Fringe finds to create performance spaces. This was at heritage-listed Holy Trinity Church in the heart of Erskineville, opposite the Fringe Hub.

STAGING:

The church was stripped out and the seating was Japanese style benches and stool and floor mats in a V shape towards the DS part of the

performance space. This left a large area US (back wall rather than the altar area) for the bulk of the performance.

The projector was at the top of the V shape on the floor, which is fine until some idiot decides to stretch out their feet into the throw.

The superb arched church windows high on the wall, enhanced rather than distracted. And in a weird quirk, the face of Jesus is hit perfectly by the outside street lamps and depending on the content and density of the performance image it looked like he just popped in. Everyone noticed and commented on it.

PROJECTION:

This production was all about the projection. The images were the both stimulus and the background for the performance and ravishing they were.

When the projector first came on I thought it was a low lumen projector but it was just very clever use of light and dark in the animation. Gradually it became lighter. The throw was perfectly shaped to fit the back wall and provided the only lighting. It faded out at the end in a similar way.

A black dot: fuzzy, blurred, shapeless appeared up high on the other side of the light path to the artist who was on the floor USL. It disappeared momentarily, only to return in a new form somewhere else. Over time, the dots became lines and brush strokes which could be kana.

As the performer arrived centre stage, single blue lines appeared over and behind the form of the artist. The blue dominated the rest of the performance as the lines created pulses, waves and meshes to pervade the space. The lines can be very dense and look like fabric fibres or meshed fences.

When the artist came very downstage into the V to show her face for the first time, the white of the projector light was artfully balanced with the images which were still occurring behind. There was just enough white 'blob' for the artist's face to be seen before she moved out of that white back into the dark. This kind of movement was skilfully created by both the animator and the choreographer.

When the performance was concluding, the fuzzy, blurred shapeless dots returned. But they were white when all else was dark.

LIGHTING:

2 F mounted to throw up the wall from the floor to provide some entry light. The performance is done in the throw of a projector and the shadows on the back wall are important.

AUDIO:

No preshow or entry audio.

This was all original music and audio providing a soundscape and the artist told the audience at the Q and A that the audio designer had yet to see the performance.

The initial audio could be thunder, or bombs falling. There was also a scratch of static which echoed the cosmic nature of the theme. I liked the pops which appeared later ... I got a real feel of sherbet almost.

Later, there was an elision into an electronic ring like a tuning fork surround. Later the audio will become recognizably musical before the noise of the spheres subsumes Shinto temple bells and jackhammer staccato what could be a distant call of birdsong.

There was some very clever manipulation of volume and pitch. The bells reverbed and struck those rich bass sounds that humans respond to. The electronica style sounds, for example, was trebly and this was counter instinctive when we would expect lots of bottom end. I loved the variety.

There was also a strong sense of the music of the spheres. The audio never seemed to narrow down by becoming specific or too recognizable as music yet there was clever foreshadowing used as the artist came closer to the proctor, the audience and the reveal of her face.

CREATIVES:

Dance: Tess de Quincey

Photography: Vsevolod Vlaskine

Video: Samuel James

Sound: Vic McEwan

OTHER PRODUCTION PERSONNEL:

Costume: Lian Loke & Claire Westwood

Graphic design: Bala Commerford

Project management: Cena Josevska

Production manager Sydney: Alex Clapham

Production/stage assistants Sydney: Kirsten Packham, Catherine McNamara, Angela French