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Content

ABOUT THE COMPANY.....	pg 1
ABOUT THE DIRECTOR.....	pg 2
'A DELICATE SITUATION'.....	pg 3 - 4
ABOUT THE SHOW.....	pg 5
IMAGES.....	pg 6 - 11
IMAGE SHEET.....	pg 12
COLLABORATING TEAM - BIOGRAPHIES.....	pg 13 - 15
MEDIA RELEASE.....	pg 16
PRODUCTION INFORMATION.....	pg 17
PRESS COMMENTS	pg 18 - 19
INTERVIEWS.....	pg 20 - 21
TECHNICAL SPECIFICATIONS.....	pg 22 - 30



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Led by performing artist Lina Limosani, **llimosaniprojekts** is a project-based contemporary dance company devoted to the development of unique performance concepts, international collaborations and the appreciation and understanding of dance and the performing arts. By creating and building a pre-eminent reputation for dance that is exciting, thought-provoking and accessible, **llimosaniprojekts** aims to continue to build relationships with existing and potential audiences and act as an advocate for the field of dance. With strong beliefs in the collaborative process, all dancers contribute to the creation of movement that is energetic, theatrical and technical demanding, contributing to performance work of the highest caliber.

Lina Limosani has been creating work since 2002.



Lina Limosani
Director & Choreographer

Graduating from the Victorian College of the Arts in 1999, Lina went onto become an original member of Garry Stewart's Australian Dance Theatre (ADT) and has since worked with Lucy Guerin, Chunky Move, Narelle Benjamin, Shona McCullagh's (NZ), Frances Darth and Troy Mundy. She then became a member of Scotland's David Hughes Dance Company, working closely with physical theatre director Al Seed, Switzerland's Cathy Marston and London's Arthur Pita. Her time overseas has also seen her work with Scotland's Plan B with Performing Artist & Designer Alex Riggs, along with Munich's Micha Purucker.

Lina has always been active as a creator and been making work since 2000. In 2003 she received the EMERGING ARTIST award by the Adelaide Critics Circle for her works in ADT's in-house choreographic seasons of 'IGNITION' and has since undertaken commissions with the Victorian College of the Arts (Aust), AC Arts (Aust), Balletteatro Escola Profissional (Portugal), Scottish Youth Dance Company, Reid Kerr College (Scotland), Tsoying Senior High School (Taiwan), QL2 Youth Dance Company (Aust), New Zealand School of Dance and 'The Tighter You Squeeze' for Australian Dance Theatre. She has also undertaken a number of residencies in Malaysia, Portugal, Scotland and Australia and was selected as one of six International Choreographers for the Swiss International Choreographers Project, Zurich in 2012. Under the banner of Limosaniprojekts, Lina has created a number of works, including 'A Delicate Situation' which was nominated for three Boh Cameronian Awards and recently premiered at the Adelaide Festival Centre to rave reviews. Since 2007 Lina has been a resident choreographer at the Fonty's Dance Academy in Holland and continues to teach and create work at various establishments and dance institutions within Australia and overseas.

a delicate situation

Presented by **Limosaniprojekts**

Directed and Choreographed by **Lina Limosani**

A chilling and visually enthralling piece of contemporary Australian and Malaysian dance theatre, that explores humanity's approach to dying, death and what lies beyond.

a delicate situation

Presented by **Limosaniprojekts**

Directed and Choreographed by **Lina Limosani**



Image © Chris Herzfeld

How do we deal with death and the fear it engenders as it closes in? Folklore, psychology and superstition come together in an enthralling cross-cultural mix of dance, puppetry and theatre. 'A Delicate Situation' draws upon the ancient Malaysian myth of the vampiric Pontianak to tell the story of one woman's struggle to come to terms with death. Highly acclaimed South Australian choreographer Lina Limosani has brought together an international team to create a chilling and visually poetic piece of dance theatre.

CHOREOGRAPHER/DIRECTOR Lina Limosani (Australia)

PERFORMER Carol Wellman Kelly (Australia)

PERFORMER Suhaili Micheline Ahmad Kamil (Malaysia)

COSTUME/SET DESIGNER Eve Lambert (Canada)

LIGHTING DESIGNER Neil Jensen (Australia)

SOUND DESIGNER Hardesh Singh (Malaysia)

DURATION 55 Mins **SUITABLE** Ages 14+

This project has been assisted by the Australian Government through the Australia Council for the Arts, it's arts funding and advisory body.



Rimbun Dahan



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a delicate situation

Presented by Limosanprojekts

Directed and Choreographed by Lina Limosani

A Delicate Situation is a cross-cultural collaboration between Australian and Malaysian artists, exploring humanity's approach to dying, death and what lies beyond. Drawing on the power of Malaysia's mythology and interest in the supernatural, A Delicate Situation is the story of a woman's struggle to come to terms with death whilst surrounded by folklore, myth and superstition. Utilizing the local Malaysian tale of the fearsome Pontianak; a deadly and violent supernatural figure believed to be the ghostly spirit of a woman who died giving birth, through the idioms of dance, puppetry and theatre, A Delicate Situation demonstrates the omnipresence of death and death lore across cultures.

Death, dying and what lies beyond will always remain a universal subject matter. The seemingly universal necessity for humans to personify death became central to this work and the presentation you will see on stage is not a representation of the myth of the Pontianak itself, but of Death, its personification, the lore surrounding it, and the fear that accompanies it.

Whilst drawing strongly on dance techniques the work is fundamentally dramatic in nature. The bold collage of characters, music, set design and lighting have come together to create an intensely cerebral work that is entirely visceral, haunting and compelling. It speaks deeply to the audience's own perceptions and experiences of loss and highlights the work as an extraordinary example of cross-cultural collaboration. This work celebrates the occult, the obscure, the forbidden, the dark and the strange, creating a breathless 'on the edge' live experience. A Delicate Situation is a chilling and visually enthralling piece of contemporary Australian and Malaysian dance theatre

In the current world climate, it is more important than ever for artists to cross cultural borders in the creation of work. A Delicate Situation is a collaboration that promotes the exchange of valuable cultural information, the fostering of equality, the awareness of cultural expressions and the celebration of cultural differences that lead to a greater understanding of the real world we inhabit. This project has provided a platform for both Malaysia and Australia to share the stage with stories, beliefs and experiences, connecting audiences and communities across continents.

This work is dedicated to the memory of David John Aitken.

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Presented by Limosaniprojekts

Directed and Choreographed by Lina Limosani

Please see Image Sheet for details.



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Directed and Choreographed by Lina Limosani









23.

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Image Sheet

Please email llimosani@gmail.com and quote the image number to access high res copies of any of the images.

	IMAGE NUMBER	PERFORMER	PHOTOGRAPHER - CREDIT
1	CLP_220514_0037	Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
2	CLP_220514_0273	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
3	CLP_220514_0700	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
4	CLP_220514_0761	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
5	CLP_220514_1357	Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
6	CLP_220514_1397	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
7	CLP_220514_0466	Carol Wellman Kelly	Chris Hertzfeld, Camlight Productions
8	CLP_220514_0554	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
9	CLP_220514_0416	Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
10	CLP_220514_1340	Carol Wellman Kelly	Chris Hertzfeld, Camlight Productions
11	CLP_220514_1454	Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
12	CLP_220514_0109	Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
13	CLP_220514_0011	Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
14	CLP_220514_0210	Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
15	CLP_220514_0162	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
16	CLP_220514_0191	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
17	CLP_220514_0640	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
18	CLP_220514_1466	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
19	CLP_220514_0732	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
20	CLP_220514_0769	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
21	CLP_220514_0781	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
22	CLP_220514_0087	Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
23	CLP_220514_0461	Carol Wellman Kelly	Chris Hertzfeld, Camlight Productions
24	CLP_220514_1478	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
25	CLP_220514_1321	Carol Wellman Kelly Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
26	STICK IMAGE	Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
27	HERO SHOT	Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions
28	MOVING DEATH	Suhaili Micheline Ahmad Kamil	Chris Hertzfeld, Camlight Productions

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Presented by Limosaniprojekts Directed and Choreographed by Lina Limosani

Collaborating Team



SET & COSTUME DESIGNER **EVE LAMBERT (Canada)**

After training in fashion design at the Cégep Marie-Victorin in Montreal, Canada, Eve was led to the SAGA Furs of Scandinavia, Denmark. She was later selected to participate in the finals of the fashion contest Concours de créations Orylag, in Paris, France (03), where she experienced Haute Couture and the professionalism that accompanies this. Following, she worked in various fields of fashion and costume in Montreal before undertaking a scholarship from the Fashion Foundation of Montreal and begun a degree in Performance Costume at the Edinburgh College of Art. Eve's strengths lay in design for live performing art, specifically in contemporary dance, puppetry, physical theatre and theatre. She has worked on projects such as 'Fragments' -X-FACTOR DANCE COMPANY (UK), 'The Beggar's Opera' -VANISHING POINT (UK), 'The Red Room' -DAVID HUGHES DANCE (UK), 'Big Man Walking' -THE PUPPET LAB (UK), 'Three Works' -ERROL WHITE (UK), 'Interiors' -VANISHING POINT, 'Query' -Collaboration between X-FACTOR DANCE COMPANY (Edinburgh) and GERALD CASSEL DANCE (New-York), 'The Wish Gatherers' - PUPPET, 'A Delicate Situation' - LINA LIMOSANI (KL PAC Malaysia), 'Heer Ranjha' -ANKUR PRODUCTIONS (UK) 'Unknown', 'Other Voices', 'Ragnarok' - All X-FACTOR DANCE COMPANY works (UK), 'The Gift' -THE PUPPET LAB (UK) Costume, Set and Puppet Designer, Installation and puppet show.



SOUND DESIGNER **HARDEESH SINGH (Malaysia)**

Is a multi-talented musician and composer who studied Indian classical music on the acoustic guitar with Ustad Ali Akbar Khan in San Francisco; and studied both the Malay Gamelan and Gambus (Malay Lute) at the National Arts Academy, Malaysia. He has composed music for many critically acclaimed Malaysian films like Amir Muhammad's The Last Communist, Deepak K Menon's Chemman Chaalai and Yasmin Ahmad's Gubra. Hardeesh was the co-founder of the [Malaysian Composers Collective](#) that produced the first anthology on Malaysian Contemporary Music as well as organized the 1st KL Contemporary Music Festival. He also plays a

major role in shaping the music industry via his digital businesses which earned him a nomination at the International Young Music Entrepreneur Award 2008 organised by the British Council. In 2010 he was invited to present on Creative Industries at the Commonwealth Business Forum as part of the Commonwealth Heads of Governments Meeting (CHOGM) in Trinidad. Hardeesh was commissioned by the International Film Festival Rotterdam 2009 to design a sound installation for the Hungry Ghost programme as part of its focus on South East Asian Cinema. His most recent collaboration was with The Light Surgeons from the UK, acting as music producer for the Super Everything live cinema performance. Hardeesh has a keen interest on projects that bring together diverse cultures to promote the exchange of ideas and cultural discourse.



PERFORMER CAROL WELLMAN KELLY (Australia)

Made and trained in Australia, Carol has to date, had a 28 year, eventful performing, teaching and facilitating career in Australia, UK, Europe, Asia and America. In Adelaide, after eight years as Assistant Director for Garry Stewart and Australian Dance Theatre, she is currently working as a freelance Dance artist in a variety of capacities such as: Performer with choreographers Katrina Lazaroff and Lina Limosani, Rehearsal Director with Tasdance, Guest Lecturer at New Zealand school of Dance and Brisbane Dance Intensive (EDC) and Project Manager and Artistic advisor with Restless Dance Theatre. Carol engages in teaching professional Contemporary dance classes and choreographing in dance and theatre environments, mentoring emerging dance artists and choreographers, advocating for Independent Dance in a number of forums and collaborating as choreographer with Adelaide photographer Sam Oster on the "Human Locomotion Project" a movement/film installation. Carol has also assisted with the movement direction for two Windmill Theatre Company productions, choreographing their latest full-length musical "Pinocchio" a co-production with State Theatre Company SA, currently performing at

SOH. Carol's recent work has involved Artistic advisor and Rehearsal director for Larissa McGowan's production "Skeleton" for the Adelaide Festival and Dance Massive 2013 and mentoring Choreographer/performer Trisha Dunn in "Finding Centre" for the 10 Days on The Island Festival 2013 in Launceston Tasmania. Carol has sat on the board of Ausdance National and South Australia (Vice Chair) and was a member of Australia Council for the Arts, Dance Board from 2009-2012.



PERFORMER SUHAILI MICHELINE AHMAD KAMIL (Malaysia)

A trained dancer and performer, Suhaili holds a Bachelor Degree in Dance (Hons) from The Victorian College of the Arts (VCA), Melbourne. Her work and determination at the VCA college earned her numerous awards such as 'Most Outstanding Dancer of VCA graduate 2005'. She returned to Malaysia in 2007 and entered in the 8TV Reality Dance Show 'So You Think You Can Dance' SYTYCD Season 1 and was known as 'SUE' of the Top 4 Finalist. In 2008, she was in 8TV SYTYCD Show's Season 2 as choreographer. Suhaili has been awarded in 2009 7th Boh Cameronian Arts Awards as 'Best Featured Performer' in her new work '2=1' and 'Most Promising Artist of the Year'. Since then, she has created many works in the local dance scene that earned recognitions internationally. Representing Malaysia in Hollywood's World Championships Performing Arts 2010, Los Angeles, she won two 'Grand Championships of The World' Title in dance. Suhaili has toured extensively, being invited to perform in dance festivals and art residencies in countries such USA, Australia, Singapore, Japan, Hong Kong, Indonesia, Phillipines and Korea. Invited as guest artist at the 4th Marketplace of Creative Arts (WIEF), Bandung 2012. She has also been

invited by Australian choreographer Lina Limosani as performer in a work 'A Delicate Situation' in Adelaide, which premiered at the Adelaide Festival Centre in 2014. Back in Malaysia, she was invited by 8TV's TV reality show 'Showdown' as the mentor and judge for the Top 6. Also featured in Levi's Curve ID video campaign on Youtube for TIC Women's Video Diaries 2012. Recently in 2013 attended the World International Dance Workshop in Spain sponsored by SP Setia, and received a scholarship to attend again in 2014. Invited guest adjudicator for Singapore's Ministry of Education 'Singapore Youth Festival' for Secondary and Junior College in April. Also a Nominee for the NTV7 Bella Awards under the 'Bella on Stage' category alongside celebrities such as Dato Siti. Nurhaliza, Dato Sheila Majid and Ning Baizura. Recently, the tutor for Dance in Reality TV show on Astro 'Akademi Fantasia'. Recently premiered her first full-length dance work 'Flatland' at the Kuash Theatre, TTDI supported by JKKM, MyPAA, Berjaya Corp. and Malaysia-Australia Institute, one of the nominees for 2014 BOH Cameronian Arts Awards.



DRAMATURG ANDREW BRACKMAN (Australia)

SA based dramaturge Andrew Brackman studied performance theory and producing at the Flinders University Drama Centre. Since entering the industry, Andrew has been fortunate enough to work with a range of companies including Arts Projects Australia, Sydney Theatre Company, the CUB Malthouse, Australian Dance Theatre and the State Theatre of South Australia.

Andrew has worked on theatrical productions for the Hong Kong City Festival and the Edinburgh, Adelaide and Melbourne Fringe Festivals. He co-developed the Ruby Award winning audience development program, Fringe Benefits and worked as

a Marketing Coordinator for both the Adelaide Film Festival and the Australian International Documentary Conference. His experience on the stage and behind the scenes makes him an exciting contributor to the Australian Arts scene.

LIGHTING DESIGNER & PRODUCTION MANAGER NEIL JENSEN (Australia)

Neil is a problem solver, developer and concept realiser. Neil has been involved in technical production for his entire working life. Since graduating from the Centre for the Performing Arts in the early nineties he has worked on a wide and varied selection of projects including almost every Adelaide Festival or Fringe since 1992. In recent years he has been concentrating primarily on production and tour management, development of theatre technology systems and lighting design. Some highlights have included Site Co-ordinating WOMAdelaide, Production Managing Come Out Festival, Adelaide Film Festival, Alirio Zavarce & Sasha Zahra's The Book of Loco, Leigh Warren + Dancers, Touring the World with shows such as Stalker Performance Projects' RED and StillBreak; Developing and constructing wireless video screens for Force Majeure's The Age I'm In and Chooky Dancer's Wrong Skin; Production and Tour Managing for Marguerite Pepper Productions on various shows including Shaun Parker's This Show is about People and The Leaping Loonies' Crate Show. Neil is currently enjoying the rediscovering the passion of lighting design.

CREW

STAGE MANAGER NINIAN DONALD

STAGE ASSISTANT LISA LONERO

STAGE ASSISTANT ALEX KNOX

a delicate situation

Presented by **Limosaniprojekts** Directed and Choreographed by **Lina Limosani**

Media Release

The poetic and enthralling **A Delicate Situation** by talented South Australian choreographer Lina Limosani had its World Premiere in the Space Theatre at the Adelaide Festival Centre in May 2014.

A Delicate Situation draws upon the ancient Malaysian myth of the vampiric Pontianak, a female vampire ghost believed to have died at childbirth, to tell the story of one woman's struggle to come to terms with death and the fear it creates as it draws closer. The show is a highly visual, yet theatrical interpretation of humanity's emotional response to dying and the afterlife, saturated in superstition and folklore. Using dance, theatre, puppetry, and shadow play, this evocative mix of genres creates a suspenseful and captivating atmosphere.

Highly acclaimed South Australian choreographer Lina Limosani has brought together an international team to create a chilling and visually stunning piece of dance theatre. Limosani graduated from the Victorian College of the Arts in 1999 and has since maintained a professional career as a dancer and choreographer. Starting her career in Adelaide at Australian Dance Theatre, she then found herself working with Lucy Guerin, Chunky Move, Narelle Benjamin and Shona McCullagh (NZ), before working internationally with Scotland's Physical Theatre Director Al Seed for the creation and performance of *The Red Room* and *Last Orders*. She has also performed with Scotland's Plan B in *Parallel/Parallel* and in Munich with Micha Purucker for *Black Fog*.

Originally developed in Malaysia, **A Delicate Situation** was nominated for three Boh Cameronian Awards and has since then been reworked for Australian audiences, premiering to a standing ovation and raving reviews. This work is sure to have audiences on the edge of their seats and is one not to be missed.

'...Choreographer Lina Limosani is among the most interesting of the crop of independent artists working in Australian dance and has received substantial public support for her innovative and imaginative work.' THE ADVERTISER

a delicate situation

Presented by Limosaniprojekts

Directed and Choreographed by Lina Limosani

Production Information

Company	Lina Limosani – Limosaniprojekts http://www.limosaniprojekts.com/
What	A DELICATE SITUATION
Length	55 minutes
Genre	Dance Theatre
Suitable	14+ years
Website	For further information visit http://www.adelicatesituation.com/
Footage	'PROMOTIONAL' Clip: (To download email llimosani@gmail.com for password) http://vimeopro.com/userlimosaniprojekts/l-i-m-o-s-a-n-i-p-r-o-j-e-k-t-s/video/100400918
Other links	'IN CONVERSATION WITH' Clip: (To download email llimosani@gmail.com for password) http://vimeopro.com/userlimosaniprojekts/l-i-m-o-s-a-n-i-p-r-o-j-e-k-t-s/video/87765264

Listen to choreographer Lina Limosani discuss her work '**A Delicate Situation**'. Hear about the inspiration, its history, the up's the downs, the collaborative team, and the cultural collaboration that gives this work its unique flair.

Sponsorship Logos



Government of South Australia
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Rimbun Dahan



Social Media

Twitter: <https://twitter.com/llimosani>

Facebook: <https://www.facebook.com/adelicatesituation>

LinkedIn: <http://www.linkedin.com/pub/lina-limosani/58/998/1a7>

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Press Comments

To download full reviews go to <http://www.adelicatesituation.com/reviews.html>

'Dance, lighting, theatre, movement, puppetry and sound all combine to make this remarkable presentation one to think about and remember.' **THE AUSTRALIAN STAGE**

'Director and choreographer Lina Limosani has created what is accurately described in the program as "a chilling and visually enthralling piece of contemporary Australian and Malaysian dance theatre".' **THE AUSTRALIAN STAGE**

'A production that should be seen, heard, felt and experienced, to celebrate cultural differences and inevitable similarities, and for the sheer beauty of movement and mystery that such theatrical experimentation can offer.' **THE AUSTRALIAN STAGE**

'Five years in the making, the contemporary Australian Malaysisan dance theatre piece is definitely worth the wait' **GLAMADELAIDE**

'The collaboration, brought about by choreographer and director Lina Limosani, is an extraordinary work.' **GLAMADELAIDE**

'It was so well delivered that I felt my own breathing under strain!' **GLAMADELAIDE**

'The chemisty between the pair is as captivating as the production is suspenseful. Their abilities to create big drama with small movements underpinned with the development of their characters, are uterly absorbing.' **GLAMADELAIDE**

'Limosani's choreography is intelligent and innovative.' **GLAMADELAIDE**

'Clever, multifunctional properties and impressive visual effects prompted some quizzical how-did-they-do-that reactions traditionally heard at quality magic shows.' **GLAMADELAIDE**

'A Delicate Situation is well conceived and superbly executed whilst being cleverly wrapped up (literally) in folklore, superstition and something you don't want to meet in real life; but from the comfort of your own audience seat, it's fantastic.' **GLAMADELAIDE**

'This is an extremely powerful piece; frightening, dramatic, fragile, grim and absolutely fasinating.' **GLAMADELAIDE**

'The 50 minute piece packs a punch to the heart and the guts.' **GLOBAL MEDIA POST**

'Limosani has delivered a dance piece that beautifully balances abstract exploration of emotions with a strong narrative, heavy in theatrical elements.'
GLOBAL MEDIA POST

'A Delicate Situation held me within it's skeletal talons from uncanny beginning to surprisingly tender end. It is a triumph.' **AUSDANCE SA**

'Limosani is to be congratulated. She has produced an exquisite piece of theatre that strikes at the heart of a subject so close to all of us, but so often pushed aside. This is what modern dance should be; striking, theatrical and human.' **GLOBAL MEDIA POST**

'This was dance theatre of great originality, thought, depth of feeling and relevance.' **REALTIME MAGAZINE**

'Lina Limosani's *A Delicate Situation* is a truly enthralling meditation on mortality and the fear of transition to an ethereal state beyond the human.' **AUSDANCE SA**

'Lina Limosani's work '*A Delicate Situation*' is dance theatre at it's best. Evocative, enthralling, mesmerizing and utterly compelling. All the elements of the production conspire to draw the audience into an atmosphere thick with suspense' **AUSDANCE SA**

'Filled with moments of fear, suspense, tenderness, and yes, great humor, '*A Delicate Situation*' is a wonderful, rich, emotive journey into the depths of the human psyche.' **AUSDANCE SA**

'Lina Limosani's *A Delicate Situation* is fantastic in the truest sense — eerie, occasionally humorous, sometimes grim, but eventually calm and accepting.'
THE AUSTRALIAN

'Their individual performances are gripping and the interaction between them has an intensity that leaves the audience awed.' **BROADWAY.COM**

'This is a sensational work that has so many intricacies and enormous visual impact that it demands, and receives, the full attention of the audience.' **BROADWAY.COM**

'Limosani is unafraid to combine mediums. The work is an innovative combination of contemporary dance, theatre and puppetry. It is visually stunning.' **INDAILY**

'The choreography is edgy and disjointed, reminiscent of zombies and skeletal horrors, rather than a modern view of vampires or ghosts' **INDAILY**

'Each 'scene' is so strong and evocative that the work, even though organised as narrative, is experienced more as a set of intense images, metaphors and physical explorations.'
REALTIME MAGAZINE

'*A Delicate Situation* leaves the audience feeling amazed'. **INDAILY**

'*A Delicate Situation* is aesthetically stunning. Coming from an award-winning cast and crew, it is certainly worth seeing for its visual appeal alone.' **INDAILY**

'This is an accomplished work, with design, sound and choreography all working seamlessly together to create an eerie atmosphere, and it demonstrates that Limosani has arrived as an original theatrical voice.' **DANCE AUSTRALIA**

'Limosani achieves all her objectives stated in the program. *A Delicate Situation* is an accomplished synthesis of narrative and contemporary dance'. **THE BAREFOOT REVIEW**

'At only fifty minutes duration, this is a lustrous gem of dance and a reminder of our mortality. Bravo!' **THE BAREFOOT REVIEW**

'While in its entirety the show was a fantastic interpretation of humanity's most primal fear, death.' **DANCE INFORMA**

'There was complete silence, and for a moment, every member of the audience forgot to breathe.' **DANCE INFORMA**

'As the dancers exited the stage, there remained a palpable emotion within the theatre and a connection that all could relate to. *A Delicate Situation* is a howling reminder of the briefness of our lives and the certainty of death that we all universally face.' **DANCE INFORMER**

'The concentration was so complete that a creaking seat was enough to unsettle the nerves. Job done!' **THE ADVERTISER**

'The exacting choreography was intelligent and finely honed, clearly emerging from a well worked-through interplay between investigation of situation, ideas and the physical skill of the performers and choreographer.' **REALTIME MAGAZINE**

DANCE

Choreographer-director Lina Limosani shows a glimpse of her production *A Delicate Situation*, with dancer-puppeteer Lisa Lonero in the sheet

PICTURE CALUM ROBERTSON

LINA LIMOSANI had no idea how close death was when she created a dance work in Malaysia drawing on local mythology and themes of death and dying.

Within months of making it, her Australian partner of eight years was diagnosed with cancer.

He died five weeks later, aged 38.

"I had work lined up overseas but I couldn't get on the plane," the Adelaide-based dancer and choreographer says of the period after her partner's death.

"I had to stay at home and gather myself. I spent time with my family in Melbourne. Slowly, I decided to rework the piece I'd made in Malaysia.

"It's not about my partner, or that experience, but it definitely influenced it."



Out of the DARKNESS

words **louise nunn**

Deeply influenced by personal loss, the latest work from dancer Lina Limosani has also taken her on a rich cross-cultural journey

In every way a testament to Limosani's grit and tenacity, *A Delicate Situation* opens at the Space Theatre on Thursday.

It has been through several stages of development and taken the choreographer five years to get to this point.

Such is life for independent artists in Australia who rely on intermittent funding and, often, the goodwill of others to see their work reach fruition. Still, the former Australian Dance Theatre dancer says the struggle has been worth it.

A Delicate Situation marks Limosani's main stage debut with a full-length work rich in cross-cultural collaborations made in Malaysia and Australia.

The performers are Australia's Carol Wellman Kelly and Malaysia's Suhaili Micheline Ahmad Kamil. Canadian Eve Lambert is behind the set and costumes, Australian Ben Flett is responsible for lighting, and sound design is by Malaysian musician and composer Haradesh Singh.

All in all it's been quite a journey, Limosani, 40, says.

The seeds of *A Delicate Situation* were planted in 2008 when Limosani travelled to Malaysia on an Asialink residency.

"I wanted to make a work about Malaysia and I wanted to explore dark themes in the context of contemporary dance. I wasn't interested in making

“ I WASN'T INTERESTED IN MAKING SOMETHING PRETTY

something pretty; I wanted to keep the audience on edge," she says.

In the course of her research Limosani stumbled on the pontianak, a terrifying figure from Malaysian folklore.

Malaysians believe these female apparitions with pale skin and long hair belong to the spirits of women who've died during pregnancy or childbirth.

Vampiric in nature, pontianaks have extraordinarily long fingernails. They torture and kill their victims – usually male – by gouging out their organs, which they then eat.

Limosani says Singh's background in producing sound for horror films has helped cultivate a sense of the wild and grotesque, while giving the work "a wonderful Malaysian essence".

"It's a very superstitious culture with

lots of myths and rituals and dark narratives," she says.

A Delicate Situation was well received in Malaysia and nominated for three Boh Cameronian Arts Awards, the nation's only awards for professional dance, theatre and music performances.

When the residency drew to a close, however, Limosani was only partially satisfied, and decided that one day she would revisit the work.

At the end of 2009, back in Adelaide but still reeling from her partner's death, she asked ADT artistic director Garry Stewart whether she could borrow ADT's studio while the company was on tour.

Limosani invited Wellman Kelly, her rehearsal director from her ADT days, to join the project. She also managed to lure her old friend, Canada-based designer Lambert, to Adelaide.

"I wanted to get into a creative space where I could let out my feelings about what had happened, all my anger and frustration," she says.

Things started falling into place.

"I was already thinking about how I could take western ideas of death and dying and eastern ideas, and blend them."

In 2012, to "reunite with the work's cultural roots", Limosani and Wellman Kelly travelled to Malaysia to work with

Suhaili Micheline Ahmad Kamil, who appeared in the original version, and Haradesh Singh.

She describes the end result as "very personal, beautiful and haunting".

Limosani is among a talented group of choreographers enriching Australia's independent dance scene.

She made her mark as a dancer under Garry Stewart at ADT with her fearless performances in his high-energy works.

After graduating from the Victorian College of the Arts, she landed a secondment at ADT, where she told Stewart she wasn't leaving without a job.

Within a week, Stewart had offered her a contract. Limosani was with ADT for five years' full-time and another three as a guest artist. She has made dances for companies and groups including the Adelaide Centre for the Arts and has been a resident choreographer at Holland's Fonty's Dance Academy since 2007.

Limosani loves theatre and storytelling.

She says *A Delicate Situation* is movement-based with subtle nods to Malaysian shadow puppetry and lots of object manipulation.

"I don't enjoy dance for dance's sake," she says. "I like making work with a story, a strong narrative arc."

"So in *A Delicate Situation* we have a woman confronted by her struggle to deal with death and dying. She's not me but a blend of all the experiences and collaborations and other elements that have gone into the work. It's emotionally driven and I hope the audience will see aspects of themselves in it." ●

A Delicate Situation is at the **Space Theatre** from **May 22 to 24**.

THE ADELAIDE REVIEW

THEATRE DANCE

By Alan Brissenden
May 16, 2014

If A High School Careers Adviser Hadn't Said To Her When She Was 17, "Do What You Really Love" Lina Limosani Could Have Been A Gymnast. Instead, She Became A Dancer And Choreographer With An International Reputation.

Now a slim, infectious 40, she studied dance at Victoria's Box Hill TAFE, loving the classical, hating the contemporary. Her ideas were about to change. In 1994 she went to England expecting to teach, but came across a foundation dance course at the then **Swindon College** which led to other UK university courses. Then it was back to Australia, the **West Australian Academy of the Performing Arts**, the **Victorian College of the Arts**, and in 2000 **Australian Dance Theatre (ADT)**.

Garry Stewart had just taken over the company. Wisely he continued earlier ADT artistic directors' encouragement of choreography by company members, and **Limosani**, who had already created short works as a student, contributed several pieces, mostly light-hearted, to ADT's 'Ignition' seasons. She gained confidence, "probably because I was working with fellow professionals," she says. "Once you start working with professionals at that level, the ball game changes and you develop much more as a choreographer". She speaks of others who went on to become notable choreographers — **Tanja Liedtke**, **Antony Hamilton** and **Larissa McGowan** among them. As a group they were "on the same pathway, inspired by each other, all on edge, taking risks". Reviewing her own *Blind Spot* in 2003 I remarked on its "imaginative ideas and good structural development"; *This Time* (2004) was a "fun piece" with "timing right on the button", and *The Penny Drops* (2006) was "carefully detailed" with "intricate, funny moves". She received the 2003 Adelaide Critics' Circle Award for an Emerging Artist, an award that turned out to be prophetic.

Leaving ADT, she worked with several independent companies and universities, but itchy feet took her overseas again, helped by grants from the **Australia Council** and the **Ian Potter Foundation**. She danced with the **David Hughes Company** in Edinburgh and was especially influenced by the Scottish physical theatre director **Al Seed**, whose horrific (and much praised) interpretation of *Edgar Allan Poe's The Mask of the Red Death*, choreographed by Hughes, was considered "nasty in the nicest possible way" by *The Guardian* (you can see it on YouTube).

Working with Hughes and Seed changed Limosani's thinking again, and when she gained an AsiaLink grant in 2008, she spent three months in an artist residency at Rimbun Dahan some 40km from Kuala Lumpur, beginning work on a darker theme. This time, she used a Malaysian myth of the Pontianak (pron. *pontiana*, a vampire ghost of a woman believed to have died during childbirth), to relate the story of a woman coming to terms with death. When it was performed in Kuala Lumpur, some people did not want to see pontianaks on stage, particularly as one of the four dancers was pregnant (the baby was later born unharmed, and the mother survived). But the work, *A Delicate Situation*, had some success and was nominated for three awards.

On the move again, Limosani went back to humour with *The Tighter You Squeeze* for ADT in 2009, and was soon off to Europe for more work with David Hughes and a choreographic residency, now a yearly event, with **Fontys University's Dance Academy** in Tilburg, Holland. There have been other residencies as well, in Portugal and Scotland, and selection as one of six for the Swiss International Choreographers' Project in Zurich, and performances in Munich.

Then a close friend died of cancer. Limosani took seven months off, even questioning the whole world of dance, pulling out of all her overseas work. But she found herself once more "pushing myself out of my comfort zone," she says.

Working in another country such as Holland or Malaysia means that she has to "react culturally in a different way". This has fed into *A Delicate Situation*, which is now less about the Malaysian myth of the Pontianak than with Western attitudes to death, dying and what may be beyond. In 2012 she returned to Malaysia supported by an **Arts SA** grant and taking with her **Carol Wellman-Kelly** who had become closely involved with the work, which had an in-progress showing in August of that year as part of the **Adelaide Festival Centre's** 'Inspace' program. Two years later it represents a melding of the 2008 and 2012 versions. The Malaysian myth is more subdued, and the story is of a western woman coming to terms with the inevitability of death. There are now two, not four, characters, and technically Limosani feels she has found a balance between the dancers and the theatrical elements of the piece. She wants to "give her audiences room to ponder on their own experiences".

A Delicate Situation

Space Theatre

Thursday, May 22 to Saturday, May 24

adelaidefestivalcentre.com.au



Limosaniprojekts

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a delicate situation

'A Delicate Situation' is a cross-cultural collaboration between Australian and Malaysian artists, exploring humanity's approach to dying, death and what lies beyond. Drawing on the power of Malaysia's mythology and interest the supernatural, 'A Delicate Situation' is the story of a woman's struggle to come to terms with death whilst surrounded by folklore, myth and superstition. Utilizing the local Malaysian tale of the fearsome Pontianak; a deadly and violent supernatural figure believed to be the ghostly spirit of a woman who died giving birth, through the idioms of dance, puppetry and theatre, 'A Delicate Situation' demonstrates the omnipresence of death and death lore across cultures.

TECHNICAL SPECIFICATIONS

As at 5th August 2014

Limosaniprojekts have compiled these technical specifications to assist in the smooth mounting of its productions. All details are subject to change based on venue, further touring developments affecting the production and contractual arrangements.

Limosaniprojekts acknowledges that venues and presenters have access to different equipment, and with this in mind, we will endeavor to be flexible with our needs in relation to available venue equipment.

SHOW RUNNING TIME: 50-60 minutes

Key Personnel

Minimum Touring Party

(8) - dependent on where and when the performance is the touring party may change to accommodate remount requirements.

Choreographer	Lina Limosani (Australia)
Performer	Suhaili Micheline Ahmad Kamil (Malaysia)
Performer	Carol Wellman Kelly (Australia)
Unseen Performer	Lisa Linaro (Australia)
Unseen Performer	Alex Knox (Australia)
Production Manager/Tour Manager	Neil Jensen (Australia)
Stage Manager	Ninian Donald (Australia)
Lighting	Ben Flett (Australia)

Production Credits

Producer	Eve Lambert (Canada)
Costume/Set Designer	Neil Jensen (Australia)
Lighting Design	Hardesh Singh (Malaysia)
Sound Designer	

WORLD PREMIER: INSPACE 2014

22ND MAY 2014

SPACE THEATRE, ADELAIDE FESTIVAL CENTRE, ADELAIDE AUSTRALIA.

Contents

Key Personnel	22
Minimum Touring Party	22
Production Credits	22
Contents	23
Touring	24
Accommodation	24
Travel	24
Transfers	24
Per diems (Living Away from Home Allowance)	24
Translators	24
Visas, taxes, licenses and other legal obligations.	24
Scheduling	25
Performance Day Schedule	25
Production	25
Technical Description	25
Staging	25
Set	25
Audience Seating	26
Props	26
Wardrobe & Laundry	26
Lighting	26
Sound	26
Projection	26
Recording	26
Stage Manager Position	27
Production Desk	27
Communications	27
Crew	27
Bump in Crew;	27
Show Crew	27
Bump Out Crew	27
Mechanist (MX) Show Tasks	27
Venue Facilities and considerations	27
Playing Space	27
Dressing Room	28
Shower & toilet facilities	28
Production Office	28
Foyer	28
Front of house clearance procedure	28
Late Comers	28
Marketing Resources	28
Awards	28
Reviews	29
Quotes	29

Touring

The Presenter is to provide suitable accommodation, travel, and local ground transport for the party and freight, per diems (Living Away Allowance) and airport transfers.

Accommodation

8 Single Rooms should be available from the time of arrival until the time of departure. Allowance should be made for the cast and crew to recover from the travel and jet lag after arriving at the hotel (as a guide the recovery time required is equal to 1.5 times the length of travel time).

Accommodation should be minimum standard of 3 stars and have cooking facilities. The hotel should have 24 hour reception, with English speaking staff where possible. The accommodation should not be an F1 or similar self-check-in hotel. The Accommodation should have Secure parking for the tour vehicles.

In some instances the 8 single rooms may be substituted for apartment or house style accommodation with 8 separate bedrooms and shared living and cooking spaces, however this will depend on the length of stay, and prior or post accommodation arrangements this should be checked with the company prior to booking. Under no circumstances can members of the touring party share a bedroom.

Accommodation should be within easy and safe walking distance to the venue, where this is unavailable, ground transport for the cast and crew should be provided. Ground transport should be provided on Bump In and out days for the transport of any equipment.

Accommodation arrangements should provide at least 10 hours rest after any scheduled bump out, or social function.

Travel

Return economy air transport should be provided, the standard home location for the cast and crew is varied dependent on time of year and other commitments. When booking flights it would be appreciated if you can consider safety and the total journey time as the most important factors.

Transfers

When organizing transfers to and from the airport it should be noted that each person will have 1 suitcase, hand luggage, and there will be 1 extra suitcase holding production props and costumes, plus 2 x show control laptop bags.

Per diems (Living Away from Home Allowance)

The daily Living Away from Home Allowance rate under the Live Performance Award in Australia is \$63.64, current as at July 1st 2012. This is made up of a daily meals allowance and an incidentals allowance, of \$50.03 and \$13.61 respectively.

Translators

In countries where English is not widely spoken we request 2 translators where possible, one for the technical team and one for the Performers/Choreographer. This is due to the different schedules and commitments we have.

Visas, taxes, licenses and other legal obligations.

The presenter shall act as sponsor for the company in the acquisition of any Visas required to perform the work. The presenter shall arrange and pay for any visa, license, tax or other

obligation required to comply with the local laws on top of the company's fee, including, but not limited to licenses for the use of the music contained in the performance. A full list of music used in the work can be found later in the document.

Scheduling

It is possible to conduct 2 performance per day, up to 8 performances per week, performances can be scheduled on 6 days in any given 7 day period. Below is a typical bump in schedule. A lighting Pre-Rig should be complete before arrival of the company. However masking should be waitlisted until the arrival of the company

	AM	PM	EVE
Day 1 Pre-rig - complete	Inductions/ Measure space, Place set & Masking	Begin focus Tune Sound @ Lunch	Complete Focus MX Cue Training
Day 2 Build	Set Audio Levels/Check and Balance LX Plot	Cue to Cue / Performer Spacing	Tech Run
Day 3 Dress/Open	Tech Fixes / Choreo (if EVE OPEN) OR Dress/Preview (if PM OPEN)	Dress/Preview (if Eve OPEN) Or OPEN (if PM OPEN)	OPEN (if Eve OPEN)

Performance Day Schedule

The Performers and Choreographer use the first hour and 15 minutes onstage as a Dance Class, which then moves into 30 minutes of Notes and show work on stage. The Performers then leave the stage for a 15 minute break, moving to the half hour call the performers will get in costume and check their props and settings before the house opens.

Production

Technical Description

The performance space, a “lounge room”, is created on the stage. The carpet runners are pulled off stage towards prompt side as a choreographed element of the performance. The lighting, visuals and sound are operated by the venues technicians called by our stage manager, using the venue’s QLAB, sound systems and Lighting Consoles. There are costume elements which are “flown” on pulleys and operated in a choreographed manner by the offstage performers. This requires the use of fixed grid rigging points.

Staging

To recreate the set to the plan, the venue needs to be at least 10m wide x 5m deep 4.5m high, free of columns and other interferences. The stage may be up to 20m wide, and infinitely deep, as a black smother would be required to mask the upstage areas. As the majority of the performance is played in bare feet the floor must be smooth and flat, free of anything which could injure the performers. The floor can be black painted Masonite or black dance floor, in the case of other surfaces, please discuss the details with us prior to making a booking. The venue should be able to be blacked out for the performances, due to the nature of the performance small amount of light leak is not acceptable. Black curtains are required to mask the offstage areas of the performance

Set

The set consists of 3 rolls of carpet runner, 2 chairs, 1 cupboard 1 table and a coffee table. Each element is specific in design and substitutions, while possible are not preferred.

Freight

This can be packed onto 2 pallets. Freight charges should be based ex Adelaide, South Australia, by air freight.

Audience Seating

There is a small amount of floor work in this piece, and it is requested that the audience are able to have a clear sightline to the floor where possible.

Props

The company tour with a large number of props and request a props table or props cupboard in the venue, and a large personal props table located in the change room.

Wardrobe & Laundry

The company tours with the costumes including 2 black velvet “puppeteers” costumes. Each costume has specific cleaning requirements at the end of each performance to remove the possibility for damage. A call for costume maintenance should be allowed for at the conclusion of each performance.

Please provide 1 Bath Towel and 2 hand towels freshly laundered prior to each performance for each of the 4 performers.

Lighting

The Lighting plan forms part of these specifications. The Lighting plan will be provided and redrawn for each venue the show is performed in. Due to the puppeteer/magicians nature of the performance, the lighting focus is particularly accurate and lamps with good shutters and irises should be supplied.

Sound

The sound system design is 4.1 channel with 4 individual speaker sends plus sub speaker. Driven by a QLab, the audio is output from a Mac using a multi-channel external sound card. Although it is not necessary for there to be a traditional sound mixing console, as cables can be run from the sound card to the amp or powered speakers directly, it is useful to include a 6x4 console to assist global mixing levels and with Public Address functions if required. The rear speakers are rigged above the walls on prompt and OP as indicated on the plan. They provide a more subliminal sound to compliment the front left and right speakers. The Sub is placed under the audience seating. In especially wide venues, the sound can be mixed into a number of FOH speakers so the audience experience the surround effects.

The Company are able to supply a Laptop, QLab and the sound card, at an additional charge.

For more information about QLab please see their website. <http://figure53.com/qlab/>

Projection

This production has no Projection elements.

Recording

It is the presenter’s responsibility to ensure that there is no hindrance to and to ensure the company can make, both video and audio, recordings of each and every performance. The footage may be used for promotion, documentation, broadcast, or for any purpose as determined by the company. The presenter will do everything in their power to ensure that no recordings are made of any performance without the prior consent of the company. It is the company’s responsibility to provide the resources to make such recordings, but may request the assistance of the producer in sourcing such resources.

Stage Manager Position

The stage Manager is required to be positioned in Prompt Corner. The position should have a clear view of the performance space. The Stage Manager has onstage cues and actions to perform, and cannot be situated front of house. Please provide communications the operators, and access to a cast call system.

Production Desk

It is requested that a production desk be provided in the auditorium during the setup and though until the end of the final technical rehearsal, before the dress rehearsal the production should be removed.

Communications

Talk back communications should be set up for operations positions, production desk, and backstage crew and stage manager. Where possible, stage management calls should be able to be made from the SM positions to the dressing room and toilets.

Crew

We request enough crew to complete the tasks required in the time available. This is particularly important for the lighting focus, and the masking.

Bump in Crew;

Department	Work Requirement	Minimum
Set	Lay Dance Floor, Set Masking, fix carpet rollers	2 x MX
Rigging	Rig Costume Pulleys / quick release	1 x Rigger
Lighting	This is dependent on the venue setup and the time allocated. At minimum, 2 LX crew to rig and focus the lamps.	2 x LX
Sound	Generally one sound technician is sufficient to install the sound system, although depending on the venue setup it may take additional crew to rig the rear speakers.	1 x SND

Show Crew

We request

- 1 x MX to assist backstage,
- 1 x Operator for Sound (1 cue) and LX.
- 1 x Wardrobe call per performance;

Bump Out Crew

As required to return the venue to the desired state.

Mechanist (MX) Show Tasks

The MX will be requested to hand out and receive props, roll carpet on cue, mop the floor preshow.

Venue Facilities and considerations.

Playing Space

It is possible to share the space with another performance; however this show relies heavily on marked up positions being taped on the ground. Due to the time required to preset the performance, at least 1.5 hrs is required before this show starts and 5 or 6 minutes is required to clear the stage at the end of the performance.

Dressing Room

The company requires a secure private lockable dressing room for four person, it should include a 4 chairs; 4 tables, one area for props and one for personal affects; a clothes hanging rack; a full length mirror; a well-lit face mirror; rubbish bin. Where a lockable room is unavailable, a room with a lockable cupboard may be sufficient. Please provide suitable chilled drinking water for the cast in the dressing room.

Shower & toilet facilities.

Where possible a shower is requested on site. Allowance for a shower must be made prior to any function or media event, either at the venue, or when this is unavailable, at another location.

Clean, functional serviced toilet facilities must be available backstage.

Production Office

The company requires a secure private lockable room for three people, it should include 4 chairs; a table large enough for 4 and a rubbish bin. Where a lockable room is unavailable, a room with a lockable cupboard may be sufficient. Please provide suitable chilled drinking water for the crew in the production office.

Foyer

As the performer is in the space as the audience enters, it is important that the doors do not open until the performers and crew are prepared and in position. It is suggested that there is a foyer available for the audience to congregate in prior to being seated in the venue, it is preferred if this is out of audible range of the performance space so that any last minute checks are not heard by the audience.

Front of house clearance procedure.

The venue doors are closed, and when the performer and crew are ready clearance will be provided to front of house staff by the production manager or stage manager, depending on the configuration of the venue. This will be happen at approximately 5-10 minutes before the shows scheduled start time. There is a performer preset on stage in an uncomfortable position. The audience will enter and be seated, when the audience is in and seated, Front of house clearance will be provided to the stage manager and the doors will close. The stage manager will signal the crew and performers when appropriate checks have been completed.

Late Comers

Late comers will be admitted at an appropriate moment in the production only if the back row of audience seating has been reserved for this purpose. Late comers will be admitted approximately 6 minutes and 10 minutes into the performance.

Marketing Resources

Awards: Nominations in the MALAYSIAN 7TH ANNUAL BOH CAMERONIAN ARTS AWARDS 2008 for:

- " 'Best Featured Performer'
- " 'Best Choreographer in a Feature-Length work'
- " 'Best Costume Design'

Reviews: <http://www.adelicatesituation.com/reviews.html>

Quotes

'A production that should be seen, heard, felt and experienced, to celebrate cultural differences and inevitable similarities, and for the sheer beauty of movement and mystery that such theatrical experimentation can offer.' THE AUSTRALIAN STAGE

'Limosani is to be congratulated. She has produced an exquisite piece of theatre that strikes at the heart of a subject so close to all of us, but so often pushed aside. This is what modern dance should be; striking, theatrical and human.' GLOBAL MEDIA POST

'This was dance theatre of great originality, thought, depth of feeling and relevance.' REALTIME MAGAZINE

'A Delicate Situation is aesthetically stunning. Coming from an award-winning cast and crew, it is certainly worth seeing for its visual appeal alone.' INDAILY INDEPENDENT NEWS

'This is a sensational work that has so many intricacies and enormous visual impact that it demands, and receives, the full attention of the audience.' BROADWAY.COM

'Each 'scene' is so strong and evocative that the work, even though organised as narrative, is experienced more as a set of intense images, metaphors and physical explorations.' REALTIME MAGAZINE

'The exacting choreography was intelligent and finely honed, clearly emerging from a well worked-through interplay between investigation of situation, ideas and the physical skill of the performers and choreographer.' REALTIME MAGAZINE

