

The Darker Edge of Night.. its about time

In a dramaturgy between the human and the electronic story telling finds new form. The Darker Edge of Night... its about time is a new solo work in development conceived and performed by Hellen Sky and collaboratively through creative research with leading Australian and international artists, from theatre, dance, sound, image and new media technologies research centres

A solo performer navigates her way through slippery time fields. Her past, our present and the future are fluid 'states' where boundaries blur between the virtual/game world and the world of story/imagination and memory to reveals poetic perspectives about our experiences of time and timelessness as influenced by technology.

These artists include:, Tim Bateson (VIC; 2 and 3D image design; graphics),Margaret Cameron (VIC; writer/director/dramaturgy), Paul Bourke(WASP visualization) David Franzke (VIC sound design) Susie Fraser(SA;guest writer performer), Rebecca Hilton & Leigh Warren (VIC, SA; movement invention; choreographers), Garth Paine,(NSW electronic composer and interactive sound designer) Michael Pearce (VIC; stage design)Dianne Reid (VIC; live camera performance videographer, film maker), Tetsua Tabasha (Japan; 3D virtual worlds).



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IT'S ABOUT TIME

- *Darker Edge of Night* is a contemporary theatrical work for a solo performance.
- It is an exploration of the complexity of being.
- It's about moving through time as experienced through the relationships between oneself and others, between us and our surroundings, and between us the universe.
- It's about a world of mixed realities.

IT'S UNIQUE

- *Darker Edge of Night* challenges the convention of live performance through the development of an actor-computer technology system for telling stories.
- What this means is that the live performance elements of spoken word, movement, sound, lighting etc. and the digital worlds of 3D characters can be interacted with in real time by the performer.

IT'S INTELLIGENT

- It allows the performer to control and navigate the audio-visual scenography of the work.
- Equally, the computer system itself can influence (in real time) the work's sonic and visual environments independently of the performer.
- As the work represents a non-linear experience of time, where dreams, media spaces and realities are intertwined, such interactivity by the performer and by the system is, therefore, conceptually significant.

IT'S BEAUTIFUL

- We are focused on achieving an aesthetic that is enchanting and eloquent for the audience.
- Our inspirations are drawn from Japanese minimalism, natural phenomenon, and the stunning beauty of scientific simulation data sets, such as micro images of elements of the human body, or macro- images of the known universe.

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