



Pure
Te Toki Haruru
Charles Koroneho
publicenergy.ca



Pure

Choreography, performance, facilitation
Charles Koroneho

Direction, choreography, dramaturgy
Alejandro Ronceria

Performance design, lighting, production
Brad Gledhill

Pure soundtrack

casserole, field recordings from the student manifestations in Montreal, March, 2012;
moteatea, traditional Maori chant; *ataata*, arranged by Charles Koroneho;
rakau, arranged by Charles Koroneho; *waiata tangi*, song of lamentation;
Sometimes, drum song by Harvey Dreaver; *karakia*, incantation.

Production Crew

Stacey Donaldson, Lois Wong
Paul Oldham, Rob McInnis, Jordan Mack

From the darkness comes a cold wind to crush the body, prophetic shadows transform the discontinued, an unspoken community. Unearth the Tūāhu, ritual space of the unknown. Awaken body, alone, unknown and nameless, dance of anonymity. Tectonic memories petrify longing, dreams are whispered, my journey from compression to gravity's embrace, a solemn ascension. Skeletal precipice, bone cemetery, 'Pure' rite, dance incantation, a cleansing utterance.....

Thanks to Santee Smith, Marrie Mumford, Don White, Paul Oldham, JL Watson, Martha Cockshutt, Kim Dolan the staff at Indigenous Performance Initiatives and Nozhem Theatre.

Special thanks especially to the staff, board and volunteers at the Market Hall, who have gone out of their way to support the residency and ensure the success of this performance.

About Te Toki Haruru and TŪĀHU Choreographic Research Project

In 1997, Charles Koroneho created Te Toki Haruru (the resounding adze) as a conceptual platform to explore cultural collaboration, intercultural performance and the intersection between dance, theatre and performance art. These concepts are at the heart of Te Toki Haruru and are the means by which Koroneho examines the collision between Maori cosmology, New Zealand society and global cultures.

As a founding member of New Zealand's first contemporary Maori dance company Te Kanikani o te Rangatahi, Koroneho was immersed from the onset in a movement of Maori performance, later to be known as Marae Theatre. The traditional marae (tribal gathering place) was the inspiration for Maori performing artists to engage with, from an indigenous perspective, New Zealand and western theatre practices.

The TŪĀHU Choreographic Research Project aims to extend the vision of Te Toki Haruru, and affirm the language utilized for the performance stage and workshop environment to propose a new philosophical space for the choreographic projects of Charles Koroneho. It utilizes a multi-layered approach; with workshop, collaborative and performance outcomes taking place under the same conceptual framework.

The traditional TŪĀHU is a sacred place for ritual practices, consisting of an enclosure containing a ceremonial platform used for divination and other mystic rites. The intention of the TŪĀHU research process is to align the traditional practice to a 'performance of community', in order to give possible emergent work a cultural context. From a cultural perspective it is not a traditional aspiration that is re-positioned, but one that resembles a contemporary hybrid practice; liminal, situational, culturally diverse and bound to the creative conditions surrounding it.

TŪĀHU: proposing a new philosophical space for Indigenous Dance. Pure is the first performance work of the TŪĀHU Choreographic Research Project. In the Maori language 'pure' is the term applied to a form of ritual and karakia (incantation). An important factor in pure rituals is the action of loosening and binding. Elements regarded as dangerous are loosened from the subject of the ritual, while those regarded as beneficial are bound to it. The term expressing the loosening and binding is pure and several of the karakia used for rituals, are also named pure.

Pure is a solo performance embodying the ritual loosening and binding actions of the Tohunga (shaman, skilled expert). Set in a place of thresholds, the performance works with transgression, evocative theatre and the ritual body. Collaborative processes inform Pure; the theatre design, video projection, live voice, and visual language epitomize the design aesthetic of Te Toki Haruru choreographer Charles Koroneho.



Charles Koroneho

is an artist working in the fields of culture, performance, visual arts and education.

Te Toki Haruru is a conceptual platform created by Koroneho (est.1997) to explore cultural collaboration, intercultural performance and the intersection between choreography, performance art and theatre. Te Toki Haruru projects are presented as performances, visual arts exhibitions, community/marae based workshops and research projects exploring the collision between maori cosmology, New Zealand society and global cultures.

He is a founding member of Te Kanikani O Te Rangatahi, graduate of the New Zealand School of Dance and Elam School of Fine Arts, University of Auckland. He has performed extensively in New Zealand and abroad with Te Toki Haruru, Lemi Ponifasio MAU, Michael Parmenter's Commotion Company, The Royal New Zealand Ballet, Taiao Dance Theatre, Min Tanaka and Guillermo Gomez-Pena.

Koroneho is a guest lecturer in the Dance Program, Department of Performing and Screen Arts, Unitec Institute of Technology, tutors for Independence by providing professional movement, improvisation classes and performance workshops for dancers, actors and performance artists. He supports the freelance dance community as a mentor and works as an associate artist with Lemi Ponifasio MAU.

Alejandro Ronceria is an internationally acclaimed producer /choreographer/artistic director based in Toronto, renowned for pioneering work in indigenous dance. Trained in classical ballet, he danced with companies in Colombia, The Soviet Union, USA and Canada before he began his career as a choreographer. In 1992, Ronceria's choreography/production, "The Jaguar Project" was an official selection at the DuMaurier World Stage Festival. Ronceria is the co-founder/founding artistic director of the first Aboriginal Dance Program in North America at The Banff Centre for the Arts. The groundbreaking program brought together diverse traditional and contemporary Aboriginal/Inuit dancers from Canada, the USA, Mexico and Greenland. From 1996-2001, he served as the artistic director and developed a unique program that experimented with an indigenous approach to movement and dance performance. This program was the incubator for developing a new generation of choreographers working in Canada and abroad and served as a model for various schools for indigenous dance internationally. The greatest honour and culmination of Ronceria's artistic career was to be selected to be choreographer /artistic advisor for the Official Opening Ceremony (Aboriginal segments) for the Vancouver 2010 Olympic Winter Games. In 2010, Ronceria was the first recipient to graduate with a MFA from York University in Dance Dramaturgy and the first to hold this degree from a Canadian university. Most recently, Ronceria was commissioned to choreograph "Seven" for the Victoria Symphony's Emily Carr project.

Brad Gledhill designs and creates light, sound and video imagery for theatre and events for All Stages Ltd. working with the likes of Auckland Theatre company, A Nightsong Productions and Theatre Stampede, Silo theatre, Tapac, Tempo, Q Theatre, Oceania, Starboy, Wet Hot Beauties, The Outfit and Spotlight Systems.

Working collaboratively with creatives on many different projects and ideas big to small. I listen to their needs and that of the project to create interrogated light, sound and video systems. Creating the best and appropriate technical design within their budget, I do this by utilizing and exploring new technology and old, to find the perfect fit for the project. I love exploring other creatives ideas and merge them with my own to create an experience. Theatre designs include "360" for the Wellington International Arts Festival, RED for Auckland Theatre Company, HEAD for AK07 + Wellington Season for Theatre Stampede; SIRENS and SWAN SONG for The Wet Hot Beauties; THE GREAT CABARET FESTIVAL for Taranaki Arts Festival; PUNK ROCK, ALICE, BOYS LIFE, THE SEX SHOW, LITTLE WHITE MEN, for Outfit Theatre Company; SEXY RECESSION CABERET for TAPAC THE LOVER, PRIME CUTS 09 and TEMPO FESTIVAL 2010/2012 for Temp; TARTUFFE, THE CUT for Silo Theatre; ALADDIN for Michael Hurst for AK03; MINIATURES, BODY FIGHT TIME for Malia Johnston; RICHARD THE THIRD, MIDSUMMER NIGHTS DREAM and KING LEAR for Auckland Summer Shakespeare Trust.



O'Kaadenigan
Wiingashk

O'Kaadenigan Wiingashk Collective (known locally as OKW) is a multidisciplinary arts collective dedicated to nurturing Indigenous artists and arts practices. We embody the spirit of our collective vision through our name which translates from Anishnaabe as "weaving sweetgrass in toward the heart of the braid". Sweetgrass grows in abundance in this region and has been used for generations as medicine in our First Nation territories. We believe that expression through the arts is also great medicine. Through our many community partnerships we are weaving together arts communities, organizations, diversified audiences to create a strong weave and celebrate the strength, resilience and innovation of Indigenous artistic practice.

About the residency

In 2012 O'Kaadenigan Wiingashk director Patti Shaughnessy took part in a two-week intensive performance workshop with Charles Koroneho, hosted by Kaha:wi Dance Theatre in Toronto. That experience was so powerful that she invited Charles to come share his work and teachings on culture and performance with artists and audiences in Peterborough. The result was this three-week residency with Charles's company, Te Toki Haruru, co-hosted with Public Energy and Indigenous Performance Initiatives at Trent University. Joining Charles in Peterborough are two artistic collaborators invited specially for this residency: Canadian choreographer Alejandro Ronceria and New Zealand designer Brad Gledhill.

In the residency's first week Charles facilitated the Tuahu Performance Workshop, an intensive 6-day process culminating in a public performance with 19 artist/participants drawn from Peterborough, Toronto, the U.S. and Greenland. In weeks two and three Charles and his collaborators have created Pure, the first performance work of the Tūāhu Choreographic Research Project.

Funding for the residency came from the Ontario Arts Council's Aboriginal Arts Program and the Canada Council for the Arts' Dance Presenters Program.

Thanks to our season sponsors



Holiday Inn

PETERBOROUGH WATERFRONT



TREVELYAN
ARCHITECT

CHRISTENSEN FINE ART
GALLERY FRAMING RESTORATION

Thanks to our food sponsor



and special thanks to Neil Quiano



Canada Council
for the Arts

Conseil des
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



50 YEARS OF ONTARIO GOVERNMENT SUPPORT BY THE ARTS
50 ANS DE SOUTIEN DU GOUVERNEMENT DE L'ONTARIO PAR LES ARTS

PUBLIC ENERGY

is an animator of contemporary dance, theatre, performance and interdisciplinary work. Since 1994 we have presented a mainstage series of artists drawn from across Canada, commissioned new work in concert with other Canadian presenters on the CanDance Network, and supported the development of the local dance, theatre and performance community by presenting area artists, arranging specialized classes and workshops, and hosting numerous educational activities

BOARD OF DIRECTORS

Charmaine Eddy (President), Martha Whatley (Vice-President),
Barbara Chisholm (Vice-President) Lisa Dixon (Secretary), Chris Lemieux, Bill Kimball

SUPPORTERS

Geothermal (\$1000+)

Barbara Chisholm & Tom Miller, Charmaine Eddy & Norm Slater

Hydrogen (\$500+)

Jim Angel, Martha & Richard Whatley, Joan Kimball

Wind (\$100+)

Shirl Delarue & Joanne Brown, Nadine Changfoot, Julia and Philip Cockshutt,
Margaret Cockshutt, Su Ditta, Lisa Dixon, Patricia Dixon, Curtis Driedger & Barbara Ratz,

Gordon & Adele Finney, Rob Fortin & Susan Newman,

Rosemary Ganley, Sarah Gencey & Rob Wilkes,

Neil Hannam, Jo Hayward-Haines, Julia Harrison & John Wadland,

Claire F. Hogenkamp, Veronica Hollinger, Colin MacAdam,

Louis & Judith MacLellan, David Morrison, John Muir & Yvonne Lai, Patricia Quinn,
Doug & Sigrid Rishor, John Rubie, Alan & Linda Slavin, Ravi-Inder Soligo, Carol Williams

Solar (\$25+)

Bethune St. Brain Trust, Mitch & Liliana Brownstein, Paul Clifford, David Morrison,

Dorothy Mulders-Lanlois, Katherine Origel & Bruce Scott, D.M. & Eleanor Wyslouzil,

Anonymous

STAFF

Artistic Producer Bill Kimball

General Manager Laurel Paluck

Bookkeeper Susan Newman

Video Services Powerhouse Digital Video

Technical Director Ryan Kerr

What to know what's next? Contact us at admin@publicenergy.ca, and we'll send you the news.

www.publicenergy.ca



Canadian
Heritage

Patrimoine
canadien



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
50 YEARS OF ONTARIO GOVERNMENT SUPPORT OF THE ARTS
50 ANS DE SOUTIEN DU GOUVERNEMENT DE L'ONTARIO AUX A

THE ONTARIO
TRILLIUM
FOUNDATION



LA FONDATION
TRILLIUM
DE L'ONTARIO

City of
Peterborough