



Public Energy

THE POWER OF PERFORMANCE

Public Energy is Peterborough's 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 and arranging specialized classes and community workshops.

BOARD OF DIRECTORS

Colin MacAdam (chair), Bingbin Cheng, Sylvie Dasné, Jonathan Fiddler, Jon Hedderwick, Dorothea Hines

SUPPORTERS OF RENEWABLE PUBLIC ENERGY

GEOTHERMAL (\$1000+)

Kate King-Fisher, John F. Rubie, Anonymous (1)

HYDROGEN (\$500+)

Jonathan and Cathy Fiddler, Barbara Chisholm and Thomas Miller, Colin MacAdam and Joy Simmonds, Mark Seasons and Colleen O'Manique, Martha and Richard Whatley, Anonymous (1)

WIND (\$100+)

Jim Abel, Cath Adele, Jay Amer, Vince and Darlene Arcieri Dowsling, Gillian Balfour, Fred Begg, Deborah and Michael Berrill, Shirl Delarue and Joanne Brown, Sandy and Helen Burnaby, Nadine Changfoot, Bingbin Cheng, Paul Clifford, Ferne Cristall and Rob Clarke, Philip and Julia Cockshutt, Jamie Cole, Paul Cragg, Ms. Susan Ditta, Patricia Dixon, Peter Earle, Simone Georges, Jean Greig, Leo Groarke, Sally Harvie, Jo Hayward-Haines, Jim and Isabel Henniger, Veronica Hollinger, Carolyn Kay, Laura Keresztesi, Joan Kimball, Nina Kimball, James Kingdon, Gord and Caroline Langill, Kathryn Langley, Jane Lowbeer and Richard Peachey, Louis and Judith MacLellan, Judith Mason, Ian McLachlan, Rob Fortin and Susan Newman, Brian Nichols, Michelle O'Neill, Elisabeth M. Orsten, Dr. Catherine Owens, Brian Palmer, Kelly Pineault, Mary Elaine Polito, Ken Ranney, Curtis Driedger and Barbara Ratz, Bill Shepherd and Janette Platana, Deb Scott, Alan and Linda Slavin, Ravi-Inder Soligo, Susan Spicer, Rob Steinman, Jane and Alan Stewart, John Wadland, Jill Walker, Charlie and Jane Werger

SOLAR (\$25+)

Charon Ackhurst, Nicole Alfred, Mary Lynn Anderson, Jim Angel, The Bethune Street Brain Trust, Pam and Syd Birrell, Aheila Collett, Neil Hannam and Sandra Conrad, Julie Cosgrove, Sylvie Dasné, Ann Douglas, Mary Dunn, Pegi Eyers, Joanne Findon, Marilyn Freeman, Janice L. Fortune, Wilma Galloway, Susan Gilchrist, Bec Groves, John Hart, Pamela Hart, Kate Jarrett, Judith Jordan, Susan Bunting and Donald Lamond, Margo Lee Burton, Kathy and John MacMillan-Jones, Hanah McFarlane, Sheila Nabigon-Howlett, Laurel Suzanne Paluck, Katherine Orgil and Bruce Scott, Elaine Stavro, Priya Harding and Mark Strong, Ziysah von Bieberstein, Herb Wiseman

STAFF

Bill Kimball (Executive Director), Victoria Mohr-Blakeney (Performance Curator and Associate Director), Eva Fisher (Administrator and Marketing Director), Peyton LeBarr (Metcalf Intern), Susan Newman (Bookkeeper), Patti Shaughnessy (Guest Curator / Arts and Community Consultant)

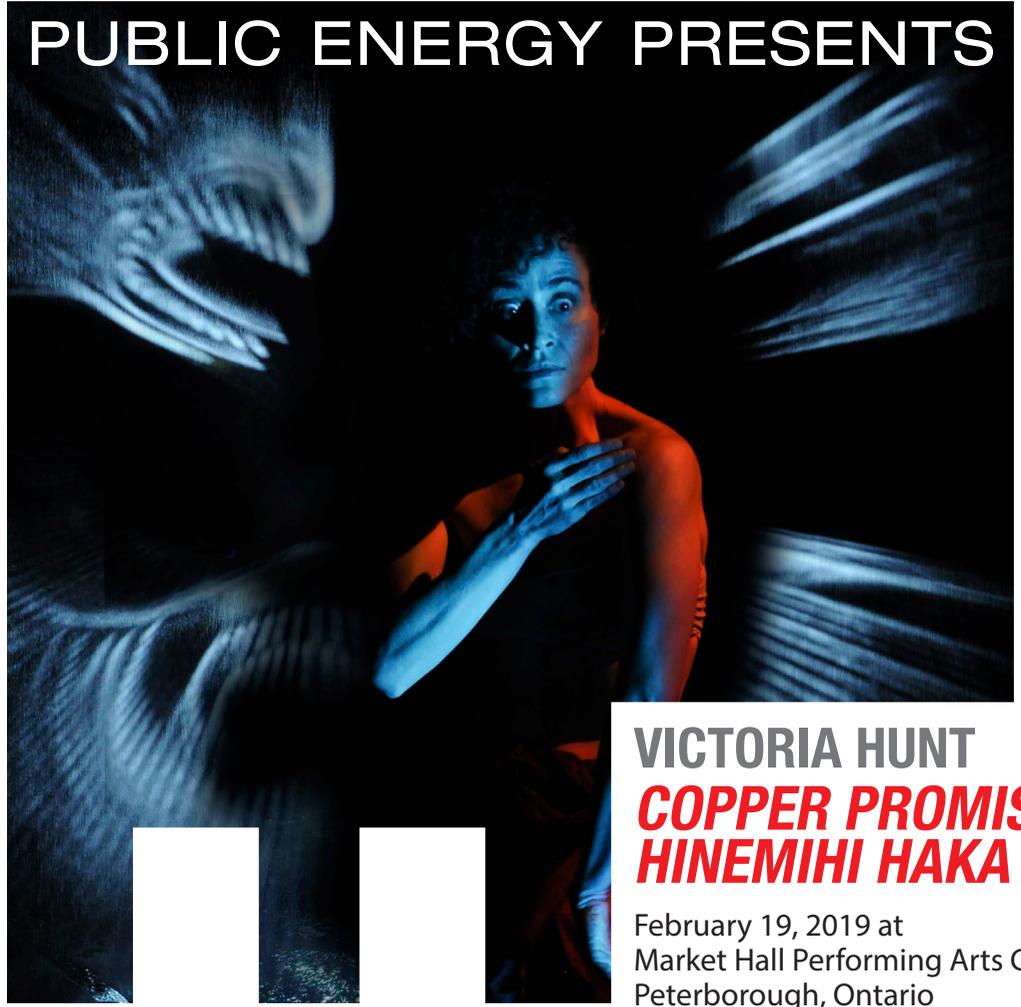
BECOME A PUBLIC ENERGY SUPPORTER

Your donation helps us keep ticket prices accessible and our programming electrifying. It's easy to do online: Monthly tax-deductible donations can be made at canadahelps.org.

CONTACT

email: admin@publicenergy.ca
mail: PO Box 2319 Peterborough, ON K9J 7Y8
phone: (705) 745-1788

Photo: Heidrun Lohr



VICTORIA HUNT *COPPER PROMISES: HINEMIHI HAKA*

February 19, 2019 at
Market Hall Performing Arts Centre
Peterborough, Ontario

PublicEnergy.ca
PERFORMING ARTS

COPPER PROMISES: HINEMIHI HAKA VICTORIA HUNT

Concept, Direction & Performance: **Victoria Hunt**

Lighting Design & Production Manager:

Clytie Smith

With fergos by: **David Ferguson**

Sound Design: **James Brown**

With sound by: **Horomona Horo, Densil Cabrera &**

Bob Scott

Video & Lighting Design: **Boris Bagattini**

Costume: **Annemaree Dalziel**

Installation Design: **Hedge**

Body Weather Consultant: **Tess de Quincey**

Kai Whakamanawa: **Charles Koroneho**

Curated by: **Patti Shaughnessy**



Hinemihi as she stood in New Zealand following the eruption of Mount Tarawera

*I am the house and the house is me
I dance the history of the house and she reveals my history.
-Victoria Hunt*

Hinemihi is both a Maori female ancestor, and a ceremonial meeting house which once stood in the artist's native land Aotearoa/New Zealand.

During the eruption of Mount Tarawera in 1886, many community members died, but some were saved by seeking refuge inside Hinemihi.

In 1892, the former New Zealand governor bought Hinemihi for 50 pounds as a memento of his time in Aotearoa/New Zealand, and shipped her to his homeland in England, where she stands today—a painful reality for Maori people—who are actively seeking the return and repatriation of Hinemihi.

The story of Hinemihi is interwoven with Victoria Hunt's own personal story of reconnecting with their Maori ancestry.

*There are multiple ways to tell the story of Hinemihi: it's a story of origins, a story of traumatic events, and it's a story of colonial violence. It's also my story.
-Victoria Hunt*

NEXT FROM PUBLIC ENERGY PERFORMING ARTS:

MAR9-102019

PublicEnergy.ca
PERFORMING ARTS

WHEN: March 9, 2019 at 8:00PM,
March 10 2019 at 2:00PM

WHERE: Market Hall Performing Arts Centre
140 Charlotte Street

TICKETS: publicenergy.ca or 705.749.1146

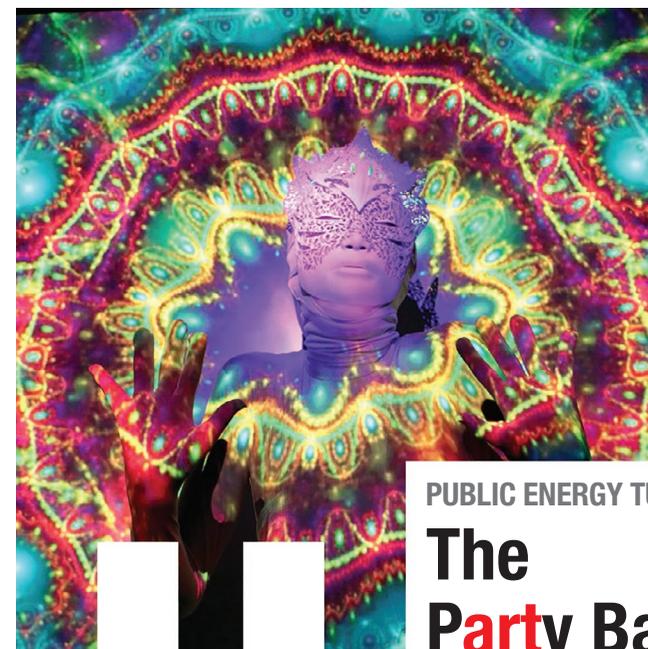
No Woman's Land is an evocative new work that explores real stories of women in refugee camps. Conceived and directed by Roshanak Jaberi and created with an ensemble of seven performers.



Photo: Zahra Saleki

JABERI DANCE THEATRE

NO WOMAN'S LAND



PUBLIC ENERGY TURNS 25!

The Party Ball

MAY252019

PublicEnergy.ca
PERFORMING ARTS

WHEN: May 25, 2019 at 8:00PM

WHERE: Market Hall
Performing Arts Centre
140 Charlotte Street

TICKETS: publicenergy.ca or 705.749.1146

Come and celebrate 25 provocative years with Public Energy Performing Arts! Watch as we transform the Market Hall into a mysterious and surprising land of art and dance.

BMO is proud to be the Major Season Sponsor for Public Energy Performing Arts

Shepherd

WEALTH MANAGEMENT



ARTIST STATEMENT

THE SPIRIT OF HINEMIHI

Tarawera mountain with sunset morphologies, lake behavior and glistening silica terraces, beautifully deadly. Through the mist, my head starts to oscillate small, loose head, neck and shoulders; underneath body, eyes wrap behind, grotesque and extraordinary. Dog headed warriors, lake of phantom predictions.

Acts of Transgression

Three million for the Goddess of Death; three million for a carved house lintel; three million for my pelvis; looted, sold on the black market, caught in a separation..... a frozen marriage.

Ancestral house – I dance the house and the house is dancing me.

Pull it down, dismantle it, record, document, store it safely – REPATRIATE.

In the end it's a collection of wood. And when wood rots, no more house.

Hinemihi Bird; ears, feet and body parts, sprouting feathers from underside of feet; inside the body is forming quills which grow to the surface, playful, mysterious, curious. Inside, my torso catches the flight of a small bird, around the ribs, collar, pelvis; smack feather soles. Drawn to the memory of calling; confusion; insanity; disintegration; entrance through the aural, canopy of birdsong.

THE SPIRIT OF THE PEOPLE

There is a constant physical reminder of the hugeness of the mountain and sky above. A heroic walk out, supporting the delicate load of brittle bones, walking away from an ash blizzard.

Body abandoned by spirit. Lifting out of the bones, flesh and skin like thin streams of smoke, floating into the atmosphere. A husk remains. Becoming a person lost and searching for loved ones. Thick ash and mud cling to you, drawing you down. Being urged by unknown forces towards Te Arai.

Becoming a protective mother with children buried in crushing weight. The most awful sound of silence...

ARTIST BIO:

Victoria Hunt is a queer indigenous feminist artist, photographer, BodyWeather practitioner and proud Australian-born Māori of mixed descent (Te Arawa, Ngāti Kahungunu, Rongowhakaata, English, Irish and Finnish).

Their work aims to honour whakapapa (genealogy) and the revitalization of mana wahine (feminine knowledge), exploring ceremony in contemporary situations and contemporary indigenous politics.

Since 2000 Victoria has worked with BodyWeather pioneer Tess de Quincey as a founding member of De Quincey Co. Their most recent work TANGI WAI...the cry of water was nominated for an Australian Dance Award, a Helpmann Award, and three Green Room Awards, receiving Best Visual Design in Dance.



KAUPAPA / STORY

FAULT LINE

Rupture, the nature of cataclysmic events

TE ARAI –

Thresholds of death, the veil.

Light – at the precipice of human existence

Sound – at the precipice of human existence

THE MOUNTAIN

The life of the mountain; the phantom life of the lake.

Part 1 – Fantail Snare

Part 2 – Warnings and Premonitions: Lay of the Land

Part 3 – Eruption: Airless Threshold

Part 4 – Desolation: Aftermath

DANCE OF ALIENATION

Body abandoned by spirit. Lifting out of the bones, flesh and skin like thin streams of smoke, floating into the atmosphere.

A protective mother with her children buried in crushing weight. The most awful sound of silence.

PAUA COIN DILEMMA

The economy of Hinemihi

Tangitangi, outcry, polemic haka

PARE KAWAKAWA

Garland of Lamentation

The Obsidian Mirror of Hinenuitepo

Pare, carved house lintel – portal of Hinemihi

HINEMIHI TWO BODIES

Between the spiritual and temporal worlds

Ancestral House – Ancestral Body

Evocative Doorways:

Landscape, Death, Renewal

MANY THANKS TO OUR FUNDERS AND SEASON SPONSORS

