



# 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

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## 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](http://canadahelps.org).

## CONTACT

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Photo: Heidrun Lohr

# PUBLIC ENERGY PRESENTS



## 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 Jaberri and created with an ensemble of seven performers.



Photo: Zahra Saleki

# 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.



## MANY THANKS TO OUR FUNDERS AND SEASON SPONSORS



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an Ontario government agency  
un organisme du gouvernement de l'Ontario



we design

Shepherd  
WEALTH MANAGEMENT



peterborough  
outside the ordinary



## 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