

FUGU SAN

Fugu San is a 25 min solo dance work created and performed by Australian artist Lisa O'Neill. Fugu San creates a powerful territory where time and space is tangible. O'Neill is not alone but in partnership with her environment, compressing the space between performer and spectator. With intense body focus, energy and gaze, O'Neill creates atmospheric cameos that serve to manipulate time and space with intriguing nuances. Drawing the audience deep into her internal world, with her secret narrative hidden under unwavering composure, she embarks on a mysterious journey enticing the audience into a transcendent space that makes us aware of each unfolding moment and physical transformation. Fugu San is accompanied by a dramatic soundscape of vinyl mixed live onstage by Emma Pursey.

Both O'Neill and Pursey are practitioners of the Japanese Suzuki Actor Training Method, a discipline and performance philosophy that has greatly influenced O'Neill's work as a choreographer and performer. Lisa creates dance/theatre works that are highly unique, idiosyncratic, intense and transformative, a result of her ongoing experience, explorations and fusion of Suzuki inspired performance and contemporary dance. Fugu San emanates from this working practice.

CREDITS

Creator/performer - Lisa O'Neill

Sound - Emma Pursey

Lighting - Lisa O'Neill and Matt Scott

Costume - Sandra Anderson

Set - John Nobbs

Fugu San was commissioned by the Brisbane Powerhouse Centre for the Live Arts

PERFORMANCE HISTORY

Premiered at Brisbane Powerhouse Centre for the Live Arts 'L'attitude 27.5° ' 2000

The Performance Space 'Scope', Sydney 2001

Dancehouse 'Bodyworks', Melbourne 2002

New Territories Festival, Glasgow, Scotland 2002

The Asia Contemporary Dance Festival, Osaka, Japan 2002



REVIEW EXCERPTS

'Lisa O'Neill gives one of her incredibly disciplined and focused performances in Fugu San. She eerily appears to float into the space in a long black gown, the insistent speeding tap-tap soon revealing to emanate from her red pointe shoes. A cycle of entrances and exits, strange stage traversals, shifting sound-scapes and transformations in appearance makes for a hypnotic dance reverie.' RealTime, Australia 2001

'Dance becomes as dangerous as an extreme sport when it's in O'Neill's hands. A shell-shocked audience drags themselves out.' Time Off, Brisbane 2000

'In Fugu San, we once again observe the intense, idiosyncratic and intriguing presence of Lisa O'Neill. The Suzuki-trained performer's presentation is highly theatrical and dramatic. O'Neill's presence seems simultaneously other-worldly and organically earthy; she delivers distinctive and unconventional movement...O'Neill is a compelling performer.' The Courier Mail, Brisbane 2000

'O'Neill is a vital performer, more than just the pay-off of her disciplined training-Suzuki on top of an orthodox dance background. Absorbed in kinetic ritual we are absorbed in her absorption. She manipulates space and time with mesmerising nuances' RealTime, Australia 2000

'You are struck by O'Neill's strong, grounded body, as resilient as any bodybuilder, though she seems to be working from a place of profound stillness'.

The Age, Melbourne 2002

TECHNICAL REQUIREMENTS

- Freight: hand luggage only.
- Performance Space: black box or proscenium theatre most appropriate,
- Haze maker, black stage curtain, black dance floor
- Sound: Standard stereo system plus hire of two turntables and a mixer, fold back speaker, related sound cables
- Detailed technical specifications available on request.
- Traveling Party: total 2

CONTACT

For further details of this work contact;

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