



Gallery OUT of PLACE

OneOne creates a sense of an ancient culture, an archetype being unearthed through real-world experience that is timeless and contemporary. Physics defines everything in existence as either matter or energy, matter being the tangible part that we can see, hear, touch, smell and taste - energy being the intangible part that 'moves' matter. Matter is made up of fields of electro-magnetic energy, vibrating at innumerable different frequencies. Einstein said that matter can be changed into energy and vice versa. In essence they are the same thing in a different form. The process of shifting energy to matter, and matter to energy is expressed in OneOne.

In te reo Māori the title denotes soil, sand or earth which is appropriate because the source of the inspiration for the work is New Zealand landscape. In particular this references the South Island's Maerewhenua River, where extraordinary hollow rattle-stones can be found. They are rare, and have been formed over millions of years. Near to this site is a place called Anatini (many caves), and the Valley of the Whales - named because there are fossils of Cetaceans in the limestone, both whale and dolphin. These are ancient connections. Millennia ago, this place which is now very much inland from the sea, was once under the ocean.

The music is the heartbeat of the piece - our creative process began with the aural. These sonic oscillations and rhythms became the foundation for the choreographic and visual design elements. They remind us we are part of a living, pulsing cosmos.

OneOne is inspired by natural phenomena. This resonates with natural elements which for us seem timeless: stone, water, wind, and sunlight. The Maerewhenua River stones offer liminal spaces, deep recesses. As if with the lens of the astrophysicist, we look inside the hollow stones to examine expansion and contraction, memory and our relationship to the land. The intention is to convey a kind of penetration in this process, whereby layers of time can be opened and read in a way that we might measure earth movements and weather

patterns. The holes in the stones can suggest a discreet stage, or theatre. In these spaces the dance, sonic, and visual elements are made to co-exist. The lattice of lines, geometry, geography and sound, merge and bring texture and timbre to form. The action of making sound animates these internal environments and we capture the movement of human presence. The stones can be seen as time capsules containing dance that has been found in a specific frequency of vibration. OneOne explores human existence as part of eternal cycles. It suggests ritual where echoes of the past resonate in a universal view of the present.

OneOne is Daniel Belton's acclaimed trans-media work for Good Company Arts (Aotearoa, New Zealand) engaging renowned artists Janessa Dufty, Nigel Jenkins, Jac Grenfell, Donnine Harrison, Peter Belton, Simon Kaan and Dr Richard Nunns. It is an elegy for the planet.

Good Company Arts

PELAGIC NATURE OF ONEONE

OneOne has been described as a masterwork of beauty and power - radical in its combination of innovative new media and ancient cultural knowledge. The human figures in OneOne shift through geometric virtual stone-form containers and suggest the presence of breath in the soundscape. This creates a pictorial representation of air movement inside the river stones, which are blown and drummed to make sound. Human figures become holographic when processed through the digital, the binary. Their movement establishes a hieroglyphic language of dance that synchronises with the sounds of nature, taonga puoro* and the hollow stone flutes of the Maerewhenua River.

OneOne reflects an ancient elemental energy - ancestral memory unfolds in a digital cloak of projected bending light and sound. The Maerewhenua River stones are 23-25 million years old. They have inspired the artistic research and

creation of OneOne in its delivery as interactive museum installation, expanded cinema transmission, architectural projection mapping and AV Liveset stage performance. Selected stones have been carefully scanned and 3D modelled to become spectral Waka, or vessels that transport the human figure in time and space. They evoke kinetic Polynesian navigation charts, Cetaceans and islands. OneOne explores the twin acts of voyaging and coming to land.

The Waka (traditional Māori canoe) is a monument, and the product of an entire community coming together with sacred rites. Ancestral knowledge is reborn again through the long corridors of time when song and chant connect past and present. The tree symbolises rootedness in culture. The Waka is a very female element. Male and female together journey forward. In OneOne the female figure is the navigator - the internal gaze. The female dancer is a messenger between worlds in this ocean oriented anthology/ontology. For the closing episode she is cradled inside a great geometric basket or ship that glides like a gigantic whale. We hear the call of Cetaceans. Membranes that convey the geometry of sound, constellations, tides and corals take form, with hollow stones like bones of the earth.

Daniel Belton (Director/Designer)

The word "pelagic" is derived from Greek (pélagos), meaning 'open sea'.

Traditional Māori instruments (taonga puoro) experienced a revival in the late 20th century, with the haunting sounds of kōauau (flutes) and pūrerehua (spinning discs) now familiar to many New Zealanders. Taonga puoro are used for both spiritual and physical purposes - for instance, a kōauau can be used to summon spirits for healing. Traditionally music was played for reasons such as sending messages or marking the stages of life.