

ONE DAY, MAYBE

dreamthinkspeak

A large-scale site-specific project with 38 Korean/British performers and over 50 artists and technicians, exploring what it means to be Free.

The events of May 1980, when the people of Gwangju in South Korea who demonstrated in the name of Democracy were brutally murdered by the paratroopers in the name of the government, are a key part of South Korea's history.

ONE DAY, MAYBE is set in the present day and looks at the modern world we all inhabit from the perspective of May 1980. What if those who died in 1980 could step into the shoes of those who live today? What would they make of the world we live in? Would they see an exciting world of global economic expansion, rapid technological development and freedom of expression?

ONE DAY, MAYBE will reveal how these past events are a key part of our collective present.

The premise is that a brand-new Korean global technology conglomerate has opened in Hull in 2017. This is the company's new European Head Office. The company pioneers and develops a range of new technologies for international governments and multinational commercial organisations. It's currently developing cutting edge **BLUTOOTH i-Beacon** applications that will revolutionise navigational and communications technology.

For each performance, the company has thrown open its doors to the general public. Each member of the audience is given a tablet with a specially designed app that will allow them to explore and experience every aspect of the company's operations in a simple yet effective way.

However, as the evening continues the app will spin them into an extraordinary kaleidoscopic journey that slips between past, present, dream and nightmare, mixing live performance, film and installation to explore how technology can both liberate and restrict your freedom and imagination.

As with all our work, the production will make connections between local, national and international contexts. It will look back to the foundations of Freedom and forwards to the technological and regenerative development that Hull espouses, exploring these ideas in a wider context of Freedom and Technology and the tensions that exist between the two.

The project will be pushing forward new technological boundaries. Pioneering research into **BLUTOOTH i-Beacon technology** will be threaded into the production.

This technology will allow audiences to self-navigate around an interior site, using a smart phone or tablet. They will be able to track the movements of a protagonist, locate a hidden room, or uncover a vital piece of information.

The technology can be used to trigger off soundscapes, film sequences or lighting states that illuminate hidden installations. It will also enable us to track and contact each audience member, facilitating further live interventions during the production and allowing us to collect accurate data on their movements.

ONE DAY, MAYBE will, with many engagement possibilities for volunteer and work-experience placements.

Our work is site-specific and large in scale and requires significant lead-in time for dreaming, planning and delivery to guarantee the quality of the work.

All projects are akin to residencies offering involvement for locally based artists and technicians to produce artistically ambitious and high quality pieces that draw in large audiences from a range of backgrounds. They also attract extensive volunteering opportunities, including collaborations with local educational establishments.

When we create a project, the skilled personnel are broken down into separate departments, each with an experienced head and team of professionals. These departments include carpentry, metal work, model-making, scenic art, fabrics, graphics, stage management, lighting, sound and video. Entry levels for volunteers into each department are flexible, allowing the more skilled to be given complex tasks, while the less confident can learn new skills and be given achievable tasks that genuinely help the production and boost their confidence.

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dreamthinkspeak have been quietly reinventing site-specific theatre for some years now, creating walk-through shows all over the world, from a Moscow paper factory to a hotel in Kuala Lumpur

THE INDEPENDENT

Created in 1999 by artistic director Tristan Sharps, dreamthinkspeak is internationally recognized as a key practitioner of site-responsive performance. Their work interweaves live performance with film and installations to create extraordinary journeys that are ambitious in scale, visually layered and popular with audiences wherever they are performed. Previous works have taken place in a variety of physical and architectural contexts from an underground abattoir in Clerkenwell, to a disused paper factory in Moscow to the Old Treasury Building in Perth, Australia.

These days, "site-specific" is a label often slung around any play enacted in an uncomfortable space. dreamthinkspeak's marvellous work is different. It truly draws on a particular place to conjure a subject. It makes the buildings outside become vibrant with undisclosed possibilities.

THE OBSERVER

