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 SUNGSOO AHN
 PICK-UP GROUP & WIGS:
 DOUBLE EXPOSURE

WHS & Sungsoo Ahn Pick-up Group:

Double Exposure

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WHS & Sungsoo Ahn Pick-up Group:

Double Exposure

Plastic surgery on stage

Concept and direction: Sungsoo Ahn and Ville Walo

Choreography: Sungsoo Ahn

Performers: Juhee Lee, Sooin Park, Boram Kim, Kungmin Jang, Soyoung Choi and Ville Walo

Lighting design: Jere Mönkkönen

Set and costume design: Anne Jämsä

Sound design and composition of music: Samuli Kosminen

Production: WHS and Sungsoo Ahn Pick-up Group

in collaboration with

Stoa, Helsinki Festival, Seoul International Dance Festival, Korea Arts Management Service, Seoul Art Space Hongeun and The Embassy of the Republic of Korea in Finland

Duration approx. 60 minutes

Premiere: 2012 in Helsinki, Finland / Seoul, Korea

WHS & Sungsoo Ahn Pick-up Group:

Double Exposure

- Dance Meets Contemporary Circus

Double Exposure, collaboration between Finnish circus artist Ville Walo and Korean choreographer Sungsoo Ahn, got its world premiere in Helsinki Festival on August 18th 2012.

Plastic Surgery on Stage

Ballet, contemporary circus, street dance — the artists' diverse backgrounds shine through, making Double Exposure such a unique experience, full of surprises. Moving between dance and object manipulation, the performance reflects modern-day reality: in Korean cosmetic surgeons' operating rooms Asian features are altered to fit the global ideal of the perfect face. With plastic faces dancing on the performers' shoulders, the show reveals the conflict between unrealistic ideals and real individuals. The performance mixes elements of classical music with electronic rhythms and gracefully moves from grotesque horror and entertainment imagery to delicate traditional Asian dance.

Unique Collaboration Crosses Borders

Double Exposure is the result of a year-long collaboration. The Korean dance company Sungsoo Ahn Pick-Up Group and the Finnish contemporary circus company WHS began developing the collaboration project in summer 2011. The two companies met through the Korea-Finland Connection networking project. As the artists were inspired by each other's work, the groups started to develop ideas for a shared performance.

During the rehearsal process all the participants have exposed themselves to new working methods and perspectives. The contrasts between similarity and diversity have stimulated fresh ideas. The fascinating, funny and at times even scary feeling of otherness has become an interwoven part of this piece's theme and structure.

WHS is a pioneer of Finnish contemporary circus and one of the most active Finnish performing arts companies internationally. Korean Sungsoo Ahn has made choreographies for more than 20 years. The Juilliard School graduate is currently the director of the choreography department in the Korea National University of Arts.

Premiere on 18th of August 2012 in Stoa Cultural Centre of Eastern Helsinki, Finland.

Double Exposure

Programme Notes / Introduction

Plastic surgery on stage

This performance occupying the middle ground between dance and object manipulation reveals the tension between unrealistic ideals and real human individuals. The performance reflects current reality: faces are bent to conform to a globally ideal mold in the surgery.

Korean dancers move in the direction of object choreography, as Finnish circus performers approach the matter from the opposite direction by manipulating the human form.

Korean dance company Sungsoo Ahn Pick-up Group and Finnish contemporary circus troupe WHS started developing Double Exposure together in the summer of 2011. The two groups first met within the settings of the Korea-Finland Connection networking program organized by Korea Arts Management Service and Finnish information centers for dance, theater and circus. After seeing video recordings of each other's works, the two groups started to bat around ideas for a cooperative piece.

The breadth of cooperation in both the artistic and the production sphere makes Double Exposure unique. It's not like a regular, isolated visiting artist scenario; the entire project was designed together. Borders have been crossed both geographically and from one art form to another. Artists from different backgrounds have inspired each other to develop in new directions. The end result lands in a new borderline zone between the genres, without being clearly more dance or circus oriented.

During the rehearsal process, all the people involved have been exposed to perspectives and work methods foreign to them. The conflicts between similarity and difference have been utilized in the ideation process. A fascinating, amusing and slightly scary feeling of foreignness is intertwined with the subject matter and structure of the performance.

When on foreign ground, the gaze is directed differently. On the way to morning practice, the cars and stations of the Seoul metro were full of advertisements for plastic surgery, with images of people turned into plastic dolls. Atop the shoulders of a controlled group of dancers, the homogeneous doll faces start to reveal the foreignness contained in uniformity. The strangeness created an opportunity to be someone else.

What is the difference between me and you, me and my shadow?

Sungsoo Ahn Pick-up Group

Sungsoo Ahn Pick-up Group was founded by Sungsoo Ahn in 1991 during his studies at The Juilliard School in New York City. The history of the group consists of two periods.

First period (1991~96): During the first period, the group consisted of dancers who had worked in New York City. They had performed at numerous places including The Joyce Theater, the American Dance Festival, Central Park Summer Stage, Lincoln Center Out of Door Festival, and the Dance Theater Workshop.

Second period (1998~present): After moving back to Korea, Sungsoo Ahn re-founded the Sungsoo Ahn Pick-up Group in Seoul. This time, Ahn gathered a unique ensemble of dancers from various backgrounds. The male dancers were back-up dancers for Korean pop singers, and the female dancers all majored in Korean traditional dance. Before being “picked up” by Ahn, each of the dancers had their own personal dance style, which he altered by introducing ballet and the concept of “body neutralization,” a ready state that allows the dancer’s body to move freely. His hybrid dance technique integrates ballet with modern dance techniques.

It is Ahn’s idea that through ballet one becomes aware of momentum and gains a command of direction and speed. Through ballet, dancers are better able to envision dancing as a fusion of mind and body. Ahn believes that ballet embodies the concept of Ying-Yang, which promotes a balance of mind and body, enabling the dancer to move intuitively and freely. This unique blend of talent and dance philosophy distinguishes the Sungsoo Ahn Pick-up Group from other conventional dance groups.

Since its start-up in Korea, the Sungsoo Ahn Pick-up Group has released new dance works every year.

Sungsoo Ahn, the Choreographer

Sungsoo Ahn is the director of the choreography department at Korea National University of Arts School of Dance. Born in Korea, Ahn received his BFA in dance under the direction of Benjamin Harkarvy from The Juilliard School in 1992, following previous studies in film. In 1991, he established his own dance company called "Sungsoo Ahn Pick-up Group." In 1997, Ahn moved back to Seoul after 13 years of living in the United States and re-founded his pick-up group,

The Sungsoo Ahn Pick-Up Group is unlike other performing arts groups. Ahn's group includes a unique mix of Korean traditional dancers and dancers from the Korean music industry. His unique integration of ballet and modern dance techniques separates Ahn's dance group from more conventional groups. The addition of Korean traditional dance adds an exquisite movement of arms and hands to the original dance choreography. Ahn's particular hybrid technique allows dancers to move swiftly and freely without losing the semblance of organized choreography.

Since its initial formation, the Sungsoo Ahn Pick-up Group has performed at several notable venues. While in America, Ahn's company performed at the Joyce Theater, and the Lincoln Center Out of Door Festival and Dance Theater Workshop. Since returning to Korea, the list has grown to include well-known venues such as the Tanzhaus nrw, the Dansens hus, and the Mousonturm at the 2010 Korean Dance in Europe. Ahn's technically demanding choreography has been well received in the performing arts industry. He has received several awards for his dance productions, including the Scripps/ADF Humphrey-Weidman-Limon Award for Choreography, and the Bonnie Bird North American Award.

Sungsoo Ahn is also a well-accomplished and acclaimed choreographer. Since 1997, he has made twenty-five new works for dance companies, including the National Ballet of Korea, the National Dance Company of Korea, Seoul Contemporary Dance and his own Sungsoo Ahn Pick-up Group. In January 2002, Ahn received the 2001 Korean Dance Critic's Award for his dance work "Beyond My Control." In Jan. 2005, he received the Dance Art Award for his dance production "My Funeral," which also, in December 2005, won him the grand prix at Arts Award of the Year 2005: dance division. Further accolades include Ahn's nomination for the BENOIS DE LA DANSE prize 2005 with his choreography "Bolero" and his performance for the gala at the Bolshoi Theater in Moscow. In Jan. 2010 he received Dance Art Award again with production of "Rose (the Rite of Spring) & Mating Dance."

WHS

WHS is a contemporary circus / visual theatre group from Finland, formed by magician Kalle Nio, juggler Ville Walo and set & costume designer Anne Jämsä. The productions of the group have been the propelling force behind the rapid rise to fame of Finnish contemporary circus in the past decade. In the performances of the group circus has become a modern, independent and constantly changing form of expression that other arts, video in particular, complement. In the press the performances have been called avant-garde also in the larger contexts of theatre and art in general. The performances have been on the sharp edge of the latest developments of theatre as well as circus.

The circus group has grown known for the artistic juggling of Walo that subtly associates juggling with puppetry, and the scale of expression of Nio that transforms visual arts into magic. The group has taken their eight performances across around 30 countries, visiting nearly a hundred world-famous festivals, circuses, theatres and puppet theatres around the globe: Finland, Norway, Denmark, Estonia, Latvia, Germany, Switzerland, Netherlands, Belgium, Luxembourg, France, Portugal, Spain, Italy, Greece, Israel, Hungary, Poland, Croatia, Serbia, Slovak and Czech Republics, Ukraine and Russia as well as USA, Canada, Brazil, Colombia, Argentina, China, Macao, Taiwan, South Korea and Japan.

Performances: Waloville (2002), Odotustila (Waiting Room / State of Waiting, 2003), Katoamispiste (Vanishing Point, 2004), Keskusteluja (Discussions, 2006), Puun syy (Wood Fibre/ Tree's Fault 2008) Rautakeuhko (Iron Lung 2009), Nopeussokeus (Speed Blindness / Motion Blindness, 2010), Mortimer (2010), Moottorimagiaa (2011), Ydin (2011) & Double Exposure (2012)

Ville Walo is renowned for his original juggling style that balances on the boundary surfaces between juggling, puppet theatre and dance. He is a pioneer, innovator and reformer of contemporary juggling, who in his work explores new juggling techniques and physical and spatial movement in juggling. Walo has expanded the expression range of juggling towards visual theatre and object theatre.

Walo has worked as the artistic director of 5-3-1 Festival of New Juggling as well as of Cirko Festival of New Circus in Helsinki. Besides his own group and solo work, he has been working together with Jérôme Thomas Company. The Arts Council of Finland gave Walo a 5-year artist grant starting from 2006. In 2010 the Finnish Cultural Foundation awarded Walo a special price for his eminent work promoting high quality Finnish culture.

Anne Jämsä is a costume and set designer. She is interested in developing visually expressive ways of using objects on stage. She has a Master's degree in Scenography and a Bachelor's degree in History. Currently she is researching the theatrical possibilities of object manipulation as a doctoral student in the Scenography Department of the Aalto University School of Art and Design.

Samuli Kosminen is one of Finland's top percussionists and sampling masters. As a drummer, percussionist, composer and producer, Kosminen has collaborated with a gargantuan array of Finnish and foreign rock, pop, jazz and electronic music artists such as Kronos Quartet (USA), Valgeir Sigurðsson (ICE), Jónsi (from Sigur Rós, ICE), KTU (USA-Finland), Emiliana Torrini (ICE) and many others. For the past decade his main collaborators have been Icelandic band Múm and Kimmo Pohjonen. As the Kluster duo with Pohjonen, they have performed in Europe, America and Japan including David Bowie's Meltdown festival in London and Carnegie Hall in NYC. The Pohjonen / Kosminen duo were one half of the original KTU band with Trey Gunn and Pat Mastelotto (King Crimson) and they composed the award winning Jade Warrior film-score. With Múm, he has toured Europe, America, Australia and Japan and recorded four albums. Kosminen is currently working on his solo project. Originally a drummer, now an explorer of flea-market percussion, beat devices, melody-making toys, clonky/clunky machines and tuneful data processors, Kosminen has discovered strange, new dimensions of rhythm and sound.

Jere Mönkkönen is a lighting designer. He has graduated as a Bachelor of Culture and Arts from Tampere University of Applied Sciences majoring in Light Design. Mönkkönen has made light designs for several Finnish and Estonian performances by well-known artists and companies such as theatre director Kristian Smeds. Besides his design work, Mönkkönen has also worked as technician and a tour manager for companies such as WHS, Race Horse Company, Circo Aereo and Savonlinna Opera Festival.

Double Exposure Reviews

Hufvudstadsbladet Tuesday 21st on August 2012

Review –Stage, Dance/Circus

Ideals of Reality, Beauty and Deficiencies

Sungsoo Ahn Pick-up & WHS: Double Exposure

Direction: Sungsoo Ahn and Ville Walo. Choreography: Sungsoo Ahn. On Stage: Juhee Lee, Sooin Park, Boram Kim, Kungmin Jang, Soyoung Choi and Ville Walo. Lights: Jere Mönkkönen. Set and costumes: Anne Jämsä. Sound: Samuli Kosminen. Presented in Helsinki Festival in Stoa, Itäkeskus. 18.8.

The presentation text for **Sungsoo Ahn Pick-up & WHS's** performance *Double Exposure* has been titled "Plastic surgery on stage". Maybe one could expect something drastic after such a title. The mixture of dance and circus leads also one's thoughts in that direction.

The direction (**Sungsoo Ahn** and **Ville Walo**) and the performing (**Juhee Lee, Sooin Park, Boram Kim, Kungmin Jang, Soyoung Choi** and **Ville Walo**) are border-crossing collaborations, and it happens smoothly, no seams are showing.

Where as dance often is a severely disciplined form of art, circus shows moments of uncertainty. To depict beauty ideals, plastic surgery and craving for control with this combination of expressions is thus well devised. Dance shows what we strive after – perfection, the playful circus parts reveal the unaccomplished realities. And in both dance and circus there is the connection, team play, need for contact.

Double Exposure is an even stream, a rhythmic dance that points at the urban society's striving for uniformity. Differences in appearance, acting and personal body languages sink into the mass and get hidden by it. Personal expectations are subordinated to the public needs, the rules from above. To this strongly emphasize the movement of the bodies, harmony and functionality causes that the performance meanwhile almost becomes a little drowsy.

Masks (with South Korean appearance), doll heads (with blond, western appearance), the front and back sides of the human body and shadow projections get toyed with. In the introductory scene a kind of rubber mask is modelled by air pressure and one begins to think about how much a person's appearance can be altered before identity is changed. Where are the limits of the game?

A merciful warm light (by **Jere Mönkkönen**) rests over the scene. The lighting strengthens the lack of denouncement that overshadows the whole show. What is being looked for here is rather to research than to take stances for or against. Therefore there are no surgery knives here, no revealed bodies, no sensations. Our ideas and expectancies of the human body lie deeper than that. The inner movement expresses more than the outer facial features.

- **Barbro Enckell-Grimm** -

Demokraatti 21.8.2012

Culture, Dance

Multilayered image visions

Helsinki Festival, Stoa

Sungsoo Ahn Pick-up Group & WHS *Double Exposure*

Direction *Sungsoo Ahn* and *Ville Walo* Choreography *Sungsoo Ahn* Lights *Jere Mönkkönen* Set and costumes *Anne Jämsä* Sound *Samuli Kosminen*

The Helsinki Festival began under extremely strong signs for dance. On Friday and Saturday premieres were organized for three performances that in addition to international collaborations connected dance with other forms of art such as cinema and circus. That must tell something about the latest developments in all these art forms, and that it matters altogether less and less in performing arts, how the performances are categorized.

(...)

Flying dismembered heads and shadow play

A woman's life was what it was all fundamentally about also in Sungsoo Ahn Pick-up Group dance company's and Finnish contemporary circus company WHS's collaboration *Double Exposure* that had its first performance in Stoa on Saturday. Plastic surgery and its unifying effect on people's appearances was the performances subject, and that is usually directed especially at women.

Despite of its serious subject matter the performance was in no way preaching or aggressive. Rather it was funny, although the critique directed at the subject could be clearly understood.

Pure dance sections took turns in the piece with scenes using object manipulation and movement. The way in which the dancers magically played with their shadows was completely incredible, showing us a kind of reverse shadow theatre.

The choreography made by Sungsoo Ahn for his truly excellent dancers proceeded in a relaxed manner on a classic foundation, spiced up with street dance. Also Ville Walo from WHS proved to be a strong enough dancer, which is no wonder, because choreographic movement has already for a long time occupied a central position in his performances. His flirtatious solo with a Cyrano de Bergerac nose was totally hilarious.

An important role in the show was given to longhaired and blond hairdresser's training heads that served as a multiplied symbol for uniformity.

Double Exposure is a compact performance that, if desired, can provoke opinions about a matter that is more and more related to our every-day lives even in Finland.

- ANNIKKI ALKU -

20.8.2012 in Helsingin Sanomat, Culture

Clone army's agonizing vision of future

HELSINKI FESTIVAL 17.8.-2.9.

- JUSSI TOSSAVAINEN -

Sungsoo Ahn Pick-up Group & WHS: Double Exposure in Stoa. Performers Juhee Lee, Sooin Park, Boram Kim, Kungmin Jang, Soyoung Choi and Ville Walo, direction Sungsoo Ahn and Ville Walo, lights Jere Mönkkönen, set and costumes Anne Jämsä, sound design Samuli Kosminen.

Double Exposure by Ville Walo and Sungsoo Ahn feels and looks Asian.

NOW the face puckers up. Literally. Not the spectator's face though, but the performer's in the Korean-Finnish contemporary circus performance. Double Exposure begins in a nightmare-like manner, even slightly scary. The expressionless face of the hoodie figure is like a death mask - except that it's alive and forms dents.

The beginning of **Ville Walo's** and **Sungsoo Ahn's** collaborative piece hints what is to come. The same contradictory theme of the artificial versus the living runs through the entire performance.

It is based on the ideas of modifying the human body with surgery, of normative uniformity and of commonly shared beauty ideals. Modifying oneself is a part of daily life not only in America, but also among wealthy Asians.

THE ASIAN feeling can be sensed throughout the piece. The high waistline in the dress of hair-training head "Jessica's" figure brings to mind the traditional Korean costumes. Ville Walo's female-male character embodies the philosophy of jin & jang. Drumming music, an expressionless mask and slow steps — they truly are from nō music theatre!

Paradoxically the dance created by the choreographer Ahn is purely western movement, based on classical ballet.

The most elaborate dance scenes are left slightly loose from the entirety. As if dance had to be incorporated in the show. But not in a disturbing manner, although it brings no new traits in the story that nonetheless has a very intense atmosphere.

WALO is already proved to be an astonishingly innovative juggler. The finest treat that the piece Double Exposure offers is juggling with shadows.

The shadow, which is a human's most loyal companion, is here not that, instead it shows it's own willpower. The shadow play scene of four dancers reveals it's methods in a hilariously Brechtian way, but we must not reveal them to the reader here. The pleasure lies in personally experiencing the realization.

Another pleasure is Samuli Kosminen's thundering soundscape, that gives us the most delicious moment with the *Besame mucho* classic as a medley of numerous performers while Ville Walo plays it tender with Jessica-the-head reaching comical heights.

THE VISION offered by the performance is in the end quite inconsolable.

The Coppelias of their very own lives form a narcissistic clone army, in which aspiration for individuality drowns in the ocean of uniformity.

On the other hand the performance can be enjoyed in a purely aesthetic manner by just sinking into its audiovisual stream of emotions.

Teatteri&Tanssi magazine 5/12, published 7.9.2012

Terrifying Perfection

Drum sounds. The performers move on the empty stage dressed in earthy colours. Without the grotesquely Barbie-like artificial heads the impression might even be harmonic.

Premiering in the Helsinki Festival Double Exposure moves along the border surfaces between contemporary circus, dance and contemporary theatre. The performance is a coproduction by the Korean dance company Sungsoo Ahn Pick-up Group and the Finnish contemporary circus company WHS. On stage we see circus artist Ville Walo and five Korean dancers. The performances will continue after Helsinki Festival in Seoul, South Korea.

Object manipulation becomes an interesting bridge to the manipulation of human bodies – the performance's main theme is plastic surgery. Aesthetic surgery has become more common in Europe as well as in Asia. Some believe that soon it won't be considered much more extraordinary than cosmetics. Or that everyone would do it if the operations were cheaper.

A strong contrast develops between the dancers who are flesh and blood and the blond haired doll heads used frequently in the performance. The mask or doll represents the results of endless manipulation: artificial uniformity, terrifying perfection.

The worldview is inescapably gloomy. But the performances tone is nevertheless not lecturing or judging. The sombre landscape is painted in a contemplative manner.

Yet at times the piece is downright agonizing. Like in the beginning, when the stage is pitch dark. Then we see a hooded man wearing an expressionless mask that starts to dent. The figure resembles a demonstrator, who hasn't masked himself for fun, but because he has to.

However, the performance's atmosphere turns much lighter towards the end. Especially Ville Walo's acting has at times even humour, which feels refreshing amid all the horror. The most laughable part is a duet with Walo and the yellow haired doll head danced to *Bésame mucho* and sprinkled with over-sweet love. The ironic scene demonstrates that the Korean-Finnish piece doesn't take itself too seriously. The piece has delightful playfulness throughout.

For the dance parts the performance is traditional in a surprising way. The choreography is beautiful and the dancers are skilful. But the entire piece wouldn't be as thrilling without the combination of different forms of art. Besides making the art forms meet it's also an encounter between Asian and western cultures.

Walo certainly juggles very well, but he also throws himself admirably into unfamiliar expression. Double Exposure lives on innovative ideas that include a surprising way to use shadows and juggling with wig heads.

Visual minimalism and a powerful but not aggressive soundscape support the hypnotic atmosphere. After the intensive performance is over, one feels like having made a voyage. Where, that I don't know. Hopefully not to the future.

- Aino Salonen

Sungsoo Ahn Pick-up Group & WHS: Double Exposure. Direction Sungsoo Ahn and Ville Walo. Choreography Sungsoo Ahn. Performers Soyoung Choi, Kungmin Jang, Boram Kim, Juhee Lee, Sooin Park and Ville Walo. Set and costume design Anne Jämsä. Light design Jere Mönkkönen. Sound design Samuli Kosminen. Premiere 18.8.2012. in cultural centre Stoa.

Technical Rider – January 2013

PLEASE CONTACT US FOR QUESTIONS / ADAPTATIONS technic@w-h-s.fi

DOUBLE EXPOSURE

STAFF ON TOUR

6 performers, 2 technicians, 1 choreographer

STAGE

Dimensions required

Height: 6 meters minimum

Width: 16 meters (10 meters minimum between side curtains)

Depth: 12 meters (10 meters minimum to back wall or curtain)

No more than 1% tilt of floor

Stage masking

- black curtains that cover back wall, or a dark coloured back wall
- black curtain legs for side wings
- black dance carpets

SET

The set is composed of various accessories:

1) Suspended objects over stage: plastic doll heads, doll hands and a large white polyester fabric triangle. They are hanging from black ropes that go through pulleys above stage, and are attached with carbine hooks on stage weights in the side wings. These objects are lowered during the performance by detaching the ropes from the stage weights (operated in the wings, behind side curtain legs).

2) On stage floor: 2 small black rope loops taped on the dance carpet

All of these accessories (excluding the ropes, pulleys, stage weights, carbine hooks and gaffer tape) are supplied by the company.

For the set the venue needs to provide:

- 1 roll (25 m) of matte black gaffer tape (width 5 cm)
- 1 roll of thin white tape (paper or plastic)
- 5 stage weights (size approx. 25 x 15 x 10 cm, weight minimum 2 kg each)
- 5 black ropes, length approx. 20 meters each (or 2 x stage height + half of stage width)
- 10 premium quality pulleys for the rope, must run smoothly
- 5 large carbine hooks (easy to operate with 1 hand) + 5 short ropes for attaching the hooks on the stage weights

LIGHTING

Lighting console with cue recording option
60 dimmer channels / 2kW per channel

Lanterns :

31 x 36° ETC Source Four

3 x 50° ETC Source Four

10 x Par64 CP62

4 x Par64 CP61

10 x 1kw Fresnel

10 x 2kw Fresnel

1 Followspot

Light contact: Jere Mönkkönen jere@w-h-s.fi

SOUND SYSTEM

- Sound Desk with 2 input channels
- Sound is coming from single Apple laptop computer located in FOH, next to light control desk
- 2 mono jack cables to connect the computer to the sound desk
- 2 DI-boxes
- PA: about 2x1 kw per 300 people
- Sufficient stage monitoring
- Professional standard CD-player (sound testing and back-up)

DRESSING ROOMS

- Minimum 2 dressing rooms with showers (near the place of performance, heated if necessary, well lit, lockable or guarded, with chairs, a mirror, a WC)
- Bottles of water (minimum 12 small bottles for each performance)
- catering: bananas and other fruits, coke, water, fruit juice, coffee, chocolate, sandwiches or snacks for 4 persons during set-up, and for 9 persons 3 hours before performance
- 6 towels
- hangers (20) for clothes
- ironing board and iron

ACCOMMODATION

Accommodation and board for 9 people on the days of set up and performance

- 9 hotel rooms: 9 single rooms, min. 2 stars
or
- 5 hotel rooms: 5 single rooms + 2 double rooms, min. 2 stars

TECNICAL STAFF

Putting up the sets takes approximately 12 hours and requires:

- 2 lighting technicians (3 if light has not been prepared before we arrive)

- 1 sound technician

During the show

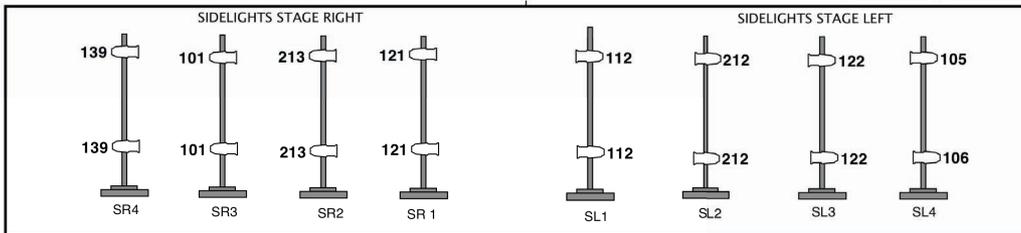
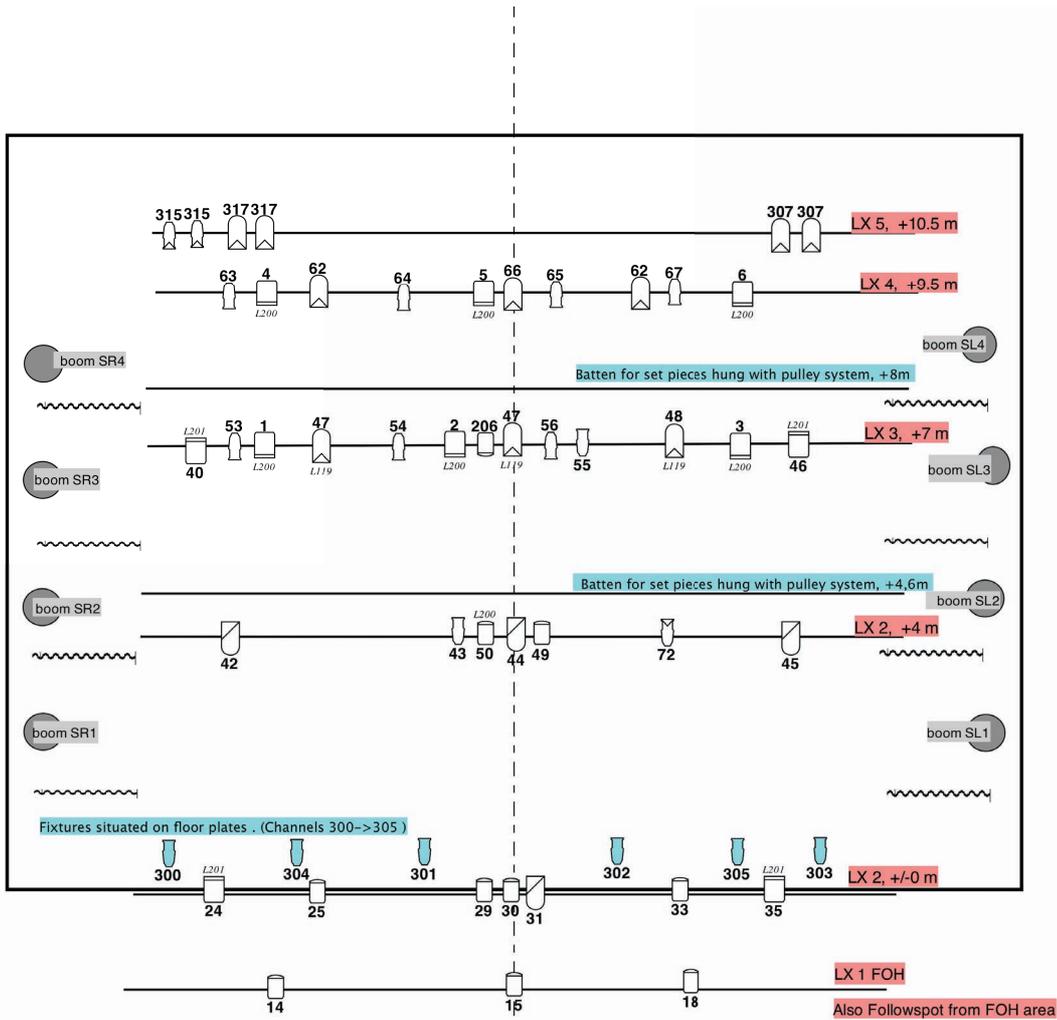
- 1 sound technician / house technician familiar with venue

Duration of show: 60 minutes

The technical needs can be adjusted to fit in the venue's specifications so If anything needs to be clarified or any questions appear, please do not hesitate to contact us.

Technical contact:

technic@w-h-s.fi



Double Exposure

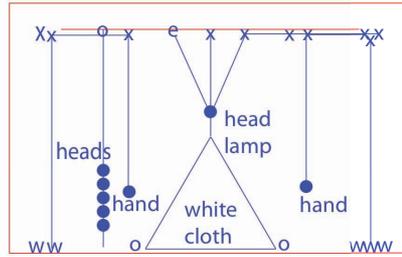
Venue: Universal
 Designer: Jere Mönkkönen
 jere@w-h-s.fi / +358505732205

Light Plot

| Key | |
|-----|-----------------|
| | 36° Source Four |
| | 50° Source Four |
| | par64 cp62 |
| | Fresnel 1kw |
| | par64 cp61 |
| | Fresnel 2kw |

| Qty | Type |
|-----|-----------------|
| 31 | 36° Source Four |
| 3 | 50° Source Four |
| 10 | par6 cp 62 |
| 4 | par64 cp 61 |
| 10 | 1kw Fresnel |
| 10 | 2kw Fresnel |
| 1 | Followspot |

- x rope pulley attachment point
- o rope attachment point (tied to bar / taped to floor)
- e electricity cable attachment point
- w stage weight on floor with carabin hook for rope
- black curtains

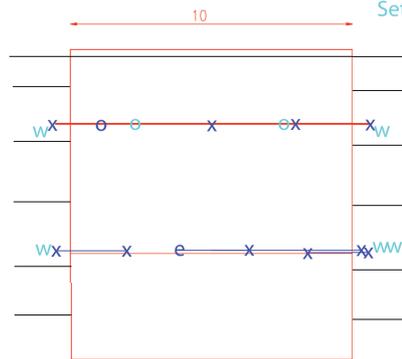
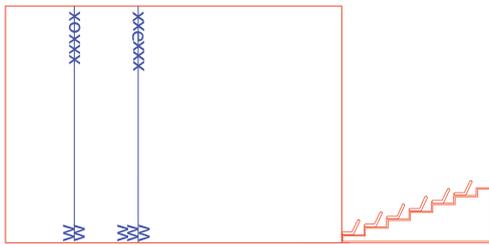


Black curtains

Set map / rig

Set map / floor

Set map / rig



WHS & Sungsoo Ahn Pick-up Group:
Double Exposure

Set