

A woman with long brown hair, wearing a white lace top and a white tutu, is holding a large, thin, light-colored hoop. She is looking up at the hoop with her mouth open in a joyful expression. The background is a floral pattern with pink and yellow flowers. The text "OUR LADY" is written in a large, white, serif font at the top, and "OF THE HOME" is written in a smaller, white, serif font below it.

OUR LADY

OF THE HOME

Created and performed by
ALYSSA BUNCE

Click for Teaser

<https://www.alyssabunce.com/our-lady-of-the-home>



Show Description

Our Lady of the Home recounts the story of Liza, a housewife of the 1960's who finds herself unfulfilled by her reality. Perceiving this unease as a mental imbalance -rather than a healthy reaction to oppressive expectations & inequities- she reaches out to her doctor, and decides to try a medication that promises tranquility. Liza's story unfolds through cascading scenes both vividly surreal and strikingly vulnerable, bearing the dissolution of her preened facade and the emergence of her authentic self, as she strives towards the light of a meaningful existence. Narrated through contortion, acrobatics, illusion, physical theatre, and Aerial Hoop, "*Our Lady of the Home*" reflects on Choice, the intentions of those who define "madness" for society, and freedom: unpacking the stigma of "the hysterical woman" and following Liza's venture to reclaim herself.

Duration 60 minutes

Note This show references themes of substance use & mental health that may be sensitive to some individuals

Creative Team



Alyssa Bunce *Artistic Direction & Performer*

Alyssa Bunce (Kwanlin Dün Traditional Territory, Yukon) is a multidisciplinary artist, graduated from the DEC program of the National Circus School (Tiohtià:ke / Montreal, Quebec) in 2019. In 2017 Alyssa began developing her original aerial concept, using 3 Aerial Hoops collectively, which she premiered internationally in 2023 (Berlin). Trained traditionally in Contortion, she employs her skillset to evolve the discipline, through a conceptual and contemporary approach. Her Aerial Hoop work is stylized and statuesque, pulling inspiration from sculpture and iconography. Alyssa has collaborated with acclaimed contemporary circus companies, and is currently advancing and presenting her durational solo-work, *Our Lady of the Home*.

Coexisting and intermingling with her dedication to the performing arts, Alyssa sustains both poetry and visual arts practices. Across the mediums she engages in, her subject matter commonly explores feminist philosophies, spirituality, and interconnectivity.

Concept, Dramaturgy

Alyssa Bunce

Dramaturgic Assistance

Veronica Melis
Leonardo Sivira
Brin Schoellkopf
Jarrod Takle

Set Design

Elaine Helguera

Light Design

Luis Fernando "Nano" Cano

Sound Design

Daniel Ben-Hur

Photography & Video

Brin Schoellkopf

Support

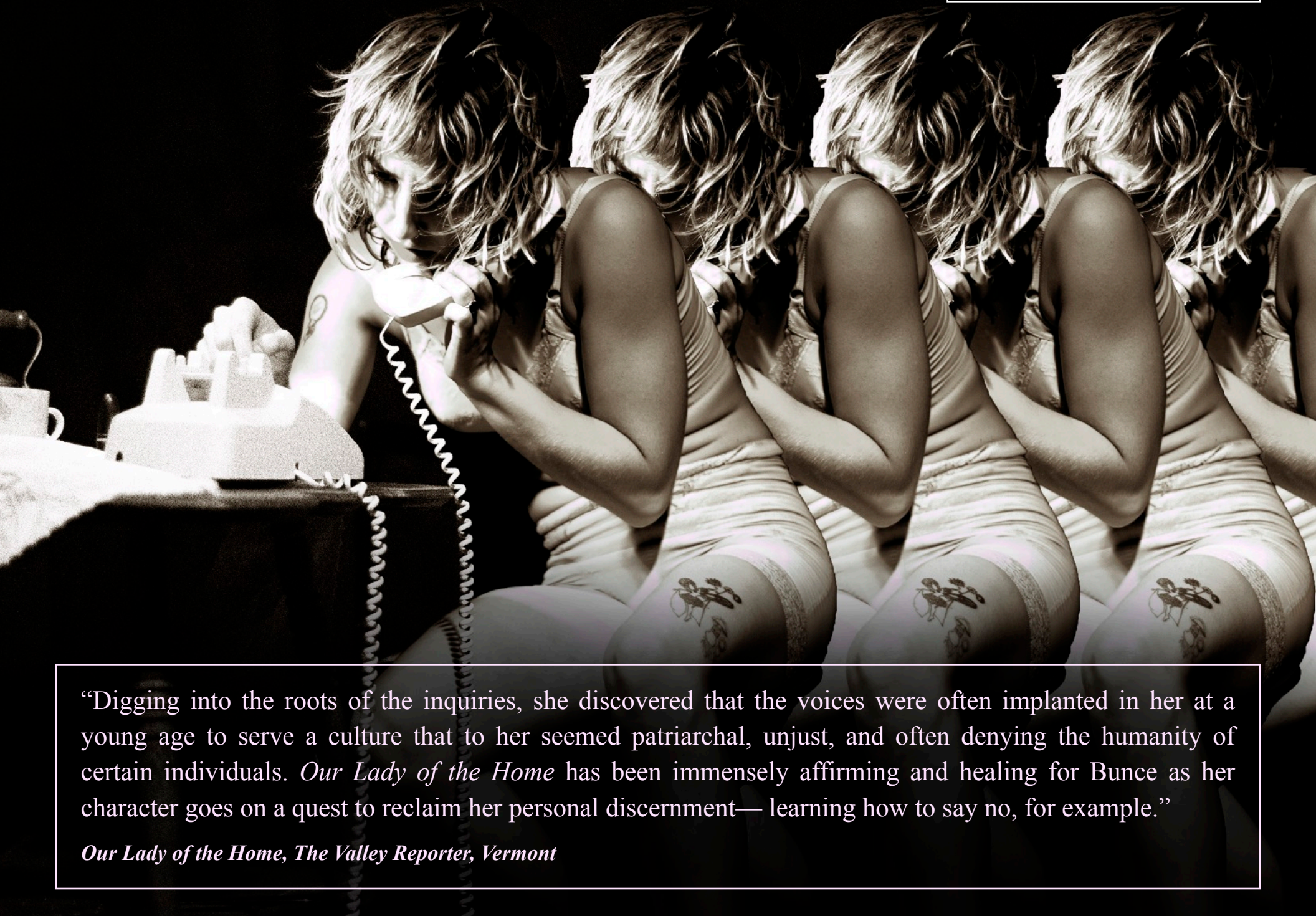
Canada Council for the Arts
Lotteries Yukon, Yukon Government



Canada Council
for the Arts

Conseil des arts
du Canada





“Digging into the roots of the inquiries, she discovered that the voices were often implanted in her at a young age to serve a culture that to her seemed patriarchal, unjust, and often denying the humanity of certain individuals. *Our Lady of the Home* has been immensely affirming and healing for Bunce as her character goes on a quest to reclaim her personal discernment— learning how to say no, for example.”

Our Lady of the Home, The Valley Reporter, Vermont

Technical Rider

THE ARTIST WILL PROVIDE THE FOLLOWING

- **Team:** The team consists of three people: the artist, technical director / rigger, and lighting / sound technician.
- **Rigging:** The artist will supply all rigging equipment, including a 3:1 pulley system and aerial apparatus. The technical director / rigger is qualified to install all rigging, and will execute the manipulations of the apparatus throughout the show.
- **Set and Props:** The artist will provide the following - Table, chair, coatrack, lamp, telephone, teapot / teacup, domestic accessories.
- The artist will use a functional radio as a prop, and will supply the required equipment to connect the radio to the sound board.
- The artist will supply a backdrop [the back wall of home, textile, 2.5m x 9m, net weight 2.5kg] and rigging elements necessary for the bottom seam lift / artist exit. (diagram provided below). The length of the wall can be reduced to accommodate smaller spaces.
- **Costumes:** The artist will supply all costumes.

Installation / Tear Down

- The team prefers to have 1 day installation prior to the show (lighting, sound, rigging, set & props). However the installation can be accomplished on the day of the show, provided the team has access to the space for a minimum of 7 hours prior to the performance.
- The team requires 2 hours for a complete tear down of the show

THE VENUE WILL PROVIDE THE FOLLOWING

- **Stage Dimensions:** Minimum floor space of 6m wide x 6m in depth
- **Grid:** Minimum of 4m high [in an ideal situation, the artist will perform on the aerial hoop at a height of 3m, and the hoop will rest at 5 m when not in use].
- **Dance Marley:** Black dance floor with tape.
- **Aerial Points:** Two secure ceiling or grid rigging points for aerial hoop; rated at 500 kg Safe Working Load or 2500 kg Minimum Breaking Strength.
- **Anchor Points:** 1 floor or wall (pin-rail) anchor point rated at 350 kg Safe Working Load or 1800 kg minimum breaking Strength, OR water bins for aerial points to be tied off.
- Rigging anchors may be on SL or SR wings, out of sightline, with a minimum of 1.5m of space to manipulate pulley-system throughout the show.
- **Installing the Backdrop:** Access to a fly rail or curtain bar measuring 6 - 9m in length, or the possibility to suspend backdrop at a fixed height of 2.5 m, using a tense cable or bar [does not bear load].
- Access to a ladder with a minimum height of 3m in the case that the backdrop installed at a fixed height.
- Anchor weight [minimum 8kg] for the central-lift mechanism of the backdrop.
- **Tech:** Two extension cords that will reach the stage; one for the table lamp (connect to dimmer) and one for the radio.
- **Health:** The venue must provide a contact for health professionals such as emergency services / physiotherapists. During rehearsals and performances, ice must be available at all times

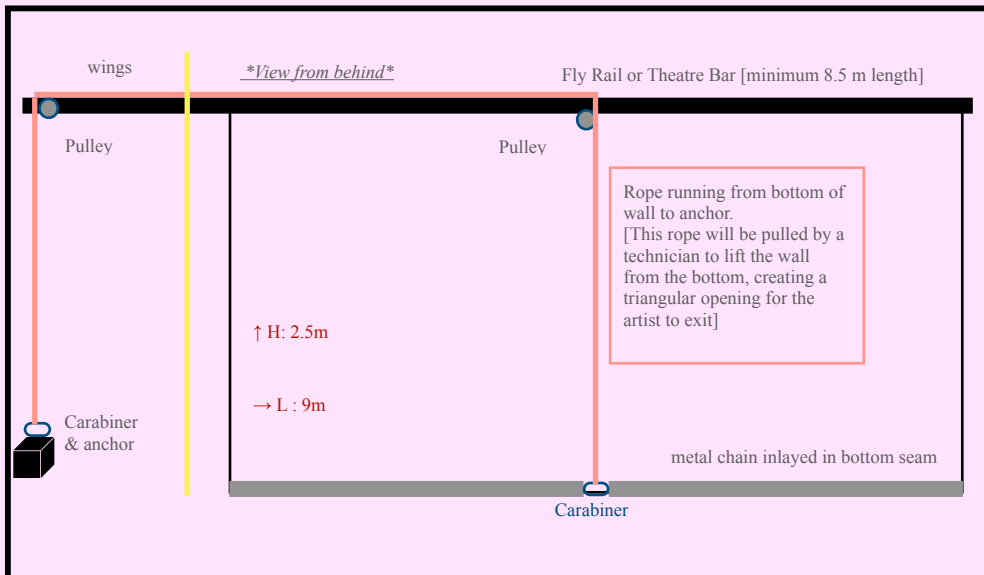
Stage Plot

- To scale with the ideal stage dimensions.
- **Contact artist if technical specifications are unfeasible or if your venue is smaller than the noted minimum dimensions; the show is flexible.**
- Rigging anchors may be on SL or SR wings, with a minimum of 1.5m of space to manipulate pulley-system throughout the show.
- The show requires 1m of unoccupied space behind backdrop.
- Hoop may be anchored to a verified floor anchor, pin-rail, or water-tank.

Installing the Backdrop

- the team can complete the installation of the backdrop and central lift mechanism, and will provide all rigging elements necessary for the central lift mechanism.
- A 9m x 2.5m backdrop (back wall of the home, net weight 7kg) will be suspended approximately 3m upstage from the aerial hoop. Ideally it is rigged on a fly rail, permitting it to rise and lower. If a fly rail is not available, it may be hung at a fixed height [2.5m].
- The backdrop will be weighted at its bottom seam, using a 9m metal chain.
- In the final act of the show, the backdrop will lift 0.7m from its bottom central point to create an opening through which the artist may exit. This is executed using a pulley system installed behind the wall, which runs along the fly rail / bar, and may be attached to an anchor in the wings. *[see diagram below]*

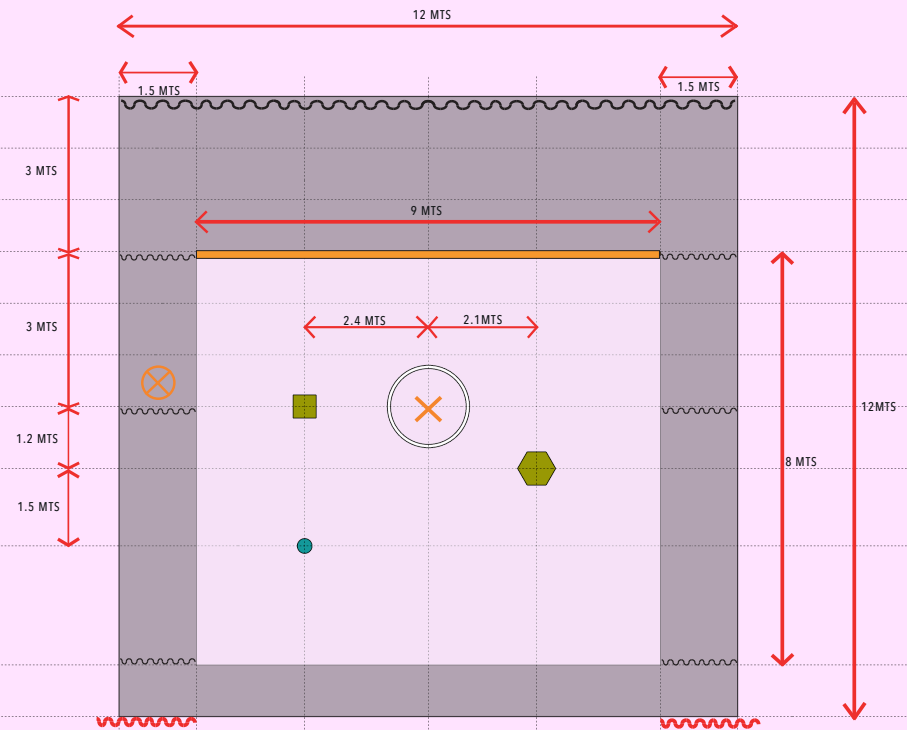
diagram of backdrop and central-lift mechanism



EL UMBRAL
Taller Estudio

LIZA: OUR LADY OF THE HOME

STAGE PLOT



SIMBOLOGY

	ITALIAN LEGS AND BLACK BACKDROP		BACK DROP		AERIAL HOOP
	MAIN CURTAIN		RACK		CHAIR AND TABLE
	RIGGING POINT		FLOOR LAMP CONNECT TO DIMMER		RIGGER ZONE

SOUND

THE ARTIST WILL PROVIDE THE FOLLOWING

- Laptop with QLAB
- Focusrite Scarlett 4i4 Sound Card
- Signal chain converters (fill in)
- RADIO and CHARGER

THE VENUE WILL PROVIDE THE FOLLOWING

- Mixer with at least 2 free XLR line inputs
- 2x 1/4 inch JACK to XLR Cables long enough to reach from INTERFACE OUT to IN HOUSE MIXER
- Main PA
- Long XLR CABLE to run from sound booth to stage [depending on dimensions of venue]
- 2x Boundary microphones; such as the PCC 160 noir [if needed, depending on dimensions of venue]
- 2x Monitor speakers for performer [if needed, depending on dimensions of venue].
- Space for laptop and sound equipment
- Extension cord that will reach the stage (for the radio).
- Venue must allow at least 1 hour for sound install, and 30 minutes to an hour in silence for adjustments/balance

Patch and routing (Inputs)

- 1 - Scarlett 1L -> To main PA (and to monitor L, if needed)
- 2 - Scarlett 2R -> To main PA (and to monitor R, if needed)

Outputs

Main L
Main R
Monitor L (if needed)
Monitor R (if needed)

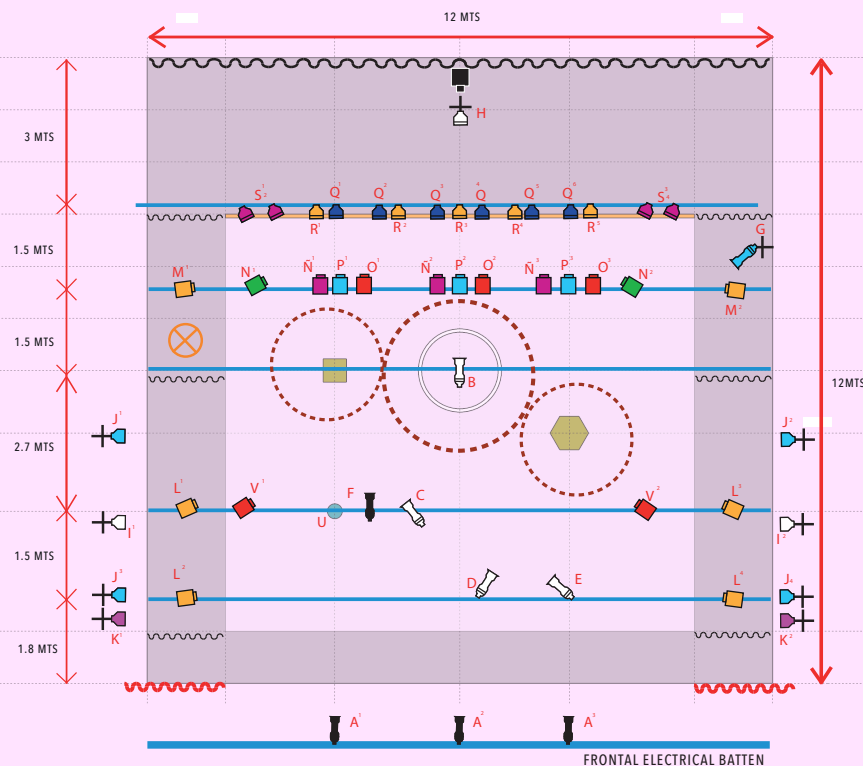
LIGHT



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LIGHTING PLOT



SIMBOLOGY

FRESNEL 6" 500W		PAR WIDE		BACK DROP		AERIAL HOOP	
ELIPSOIDAL 15/30°		AT FLOOR		HAZER FOG		RACK	
PAR MEDIUM FLOOD		ELECTRICAL BATTEN		LIMITS OF ESPECIAL LIGHT ZONES		FLOOR LAMP CONNECT TO DIMMER	
Elipsoidal 25/50°						CHAIR AND TABLE	
						RIGGER ZONE	

submasters

A	FRONTS	J	BLUE SIDE LIGHT FLOOR	Q	BACKS DEEP LANVANDER
B	GOD 1	K	MAGENTA SIDE LIGHT FLOOR	R	BACKS AMBAR
C	TABLE and CHAIR	L	AMBAR AMBIENT LIGHT	S	BACKS MAGENTA/ROSE
D	RACK	M	BACKDROP AMBAR	T	PUBLIC OR HALL LIGHT
E	GOD 2	N	BACKDROP GREEN	U	FLOOR LAMP
F	PAINT CATS	O	BACKDROP MAGENTA	V	AMBIENT SIDE LIGHT RED
G	BEGINING	P	BACKDROP RED ROSE		
H	FINAL LIGHT		BACKDROP BLUE		
I	TELEPHONE FINAL ESCENE				

Contact



Alyssa Bunce

bunce.alyssa@gmail.com

www.alyssabunce.com