

COPY OF THE COPY

By Dr. Priya Srinivasan



(Image by Tiffany Garvie – Dancehouse 2025)

ABOUT THE PROJECT

An immersive live music and dance performance about the politics of cultural exchange

Copy of the Copy is a powerful dance-theatre work that blends movement, live and recorded sound, digital interactive projection, and participatory cooking to explore memory, lineage, identity, and the invisible histories of Indian bodies in Western artistic narratives. It confronts the question: what does it mean to be “a copy of the copy,” when origins become obscured by time, migration, colonialism, and cultural exchange?

Srinivasan gathers Indian, Sri Lankan, and Anglo-European artists to uncover lost connections between pioneering women dancers, to sit with displacement, discomfort, and to reimagine more truthful futures within contemporary dance and performance contexts.

The performance is immersive and ritualistic—a shared space of remembrance, resistance and healing. Audience members are drawn into storytelling through sensory experiences: sound, voice, visual projection, recipes and food become conduits for connection.

Performed by Srinivasan (Dance & spoken word) with 3 live Carnatic & Hindustani musicians, Copy of the Copy invites audiences to reflect on what is gained and lost in the processes of copying, preserving, and transforming cultural expression.

Creative Team

Dr. Priya Srinivasan	Concept, Direction, Choreography, Text, Performer
Danielle Micich	Outside Eye
Hari Sivanesan	Musical Director & performer (Veena & Voice)
Pirashanna Theverajah	Performer (percussion & voice)
Ranjitha Suresh	Performer (voice)
Luke Smiles	Sound Designer & Operator
Katie Sfetkedis & Marty Shlansky	Lighting Designers
Sean Healey	Visual Design
Harry Gill	Set & Costume
Stella Webster	Producer, Insite Arts

SUPPORTERS

Creative Australia
Creative Victoria
AsiaLink Arts (University of Melbourne)
Dancehouse
City of Dandenong – Walker St Gallery & The Drum Theatre
Carriageworks
Insite Arts

Select Images *Copy of the Copy:* [Key images here](#)

Full Show *Copy of the Copy:* [full video here](#)

Trailer *Copy of the Copy:* [trailer here](#)

Media Reviews here:

[The Age Review here](#)

[The Indian Link Review here](#)

Media:

★★★★★

Her work is resolutely theatrical...The registers are also multiple - comic, earnest, scholarly, confessional - and they continually shift.

Andrew Fuhrmann, The Age

Ankle bells and varnams are as much a part of the performance as projections, coloured spotlights and Martha-Graham-like-convulsions. From a recreation of an Arangetram, we are then immersed into a fluid underwater world, and then into an abstract shadowplay featuring a Konnakol-spoken word beat.

Lakshmi Ganapthy, Indian Link

"Ultimately, the work insists that art cannot be separated from history's violences, colonisation, racism, casteism, yet it also refuses to leave us in despair."

Maria Dimopolous, OA, Refugee and Settlement Council

Trailer and Review of previous work: *The Durga Chronicles*

[trailer here](#)

[review here](#)

Format

Copy of the Copy is a 70-minute experimental contemporary dance / theatre performance.

The work combines classical Indian dance knowledge with contemporary theatre and performance practice, fusing visual projections, live music, dance and participatory cooking.

Copy of the Copy is a medium scale work suitable for end-on theatres and can be scaled to suit an audience capacity of between 100 – 400 persons.

The work includes projection onto a back screen (cyc), as well as onto a front movable scrim. There are 3 musicians who are placed on stage & accompany the dancer live.

Circles of Conversation – Post-show event

An important part of the work is the post-show event, THE CIRCLES OF CONVERSATION.

The event explores the themes and topics presented in COPY OF THE COPY from cultural appropriation, exchange, dance lineages, memory & belonging. For the Melbourne season in August 2025 Veronica Pardo, former CEO Multicultural Arts Victoria, Executive Director Arts Access Australia curated the event in collaboration with local cultural leaders.

The format is a deliberate departure from western style panels. The room is set up with tables, each with a topic, a host and a scribe. This enables audience participation and offers deeper engagement for social justice and change. Chai and samosa are served, and audiences are invited to mingle and move between tables.



GENERAL PERFORMANCE DETAILS

Duration	Performance runs for approximately 70 minutes, with no interval.
Programming	Show can be performed up to 2 times per day (up to 2 days per week), with matinee and evening shows possible. A turnaround of at least 2 hours between performances is required.
Capacity	Audience Numbers are defined by the scope of the venue.
Age Restriction	Performance is appropriate for people of all ages, but recommended for ages 15+
Language	<i>Copy of the Copy</i> is primarily a dance work, however it does include English spoken text. If surtitles are required, please discuss with the company during planning for the presentation.

Touring Company

The Production will travel with a minimum of 5 people, but as many as 7 people, depending on the nature of the presentation and the local cast, venue, bump-in and technical team available.

Dr. Priya Srinivasan	Director & Performer
Hari Sivanesan	Musical Director & Performer (Veena & Voice)
Pirashanna Theverajah	Performer (percussion & voice)
Ranjitha Suresh	Performer (voice)
Luke Smiles	Technical Manager & Operator
Harmony Boucher	Stage Manager / 2 nd Operator if required
Stella Webster	Producer / Tour Manager

The Production may engage 2 local musicians instead of 2 of the Australian based musicians. This will be determined in advance of confirming the season, with musicians selected either through an audition process or as an ensemble selected by the Company. Additional rehearsal time will be required for Priya & Hari to rehearse the local musicians into the work.

VENUE REQUIREMENTS

Performance Space | Venue Size and Layout

Copy of the Copy can be presented in a wide variety of venues that have sufficient sound, lighting, stage and auditorium features.

Copy of the Copy can be performed in a black-box or proscenium arch venue, a warehouse or any number of multi-purpose spaces. The venue must be able to be blacked out fully, at all times.

A flat (unraked), preferably-sprung floor is required with a minimum 9m in width and 8m in depth of clear stage space. A clearance of 5m (minimum) to the underside of the lighting grid/truss is required.

It is expected that the Venue's Technical Specifications, as supplied to the Company, are up-to-date and list all elements available for use by the Company. Please inform the Production Manager as soon as possible if any elements are unavailable or not as described.

PRODUCTION SCHEDULE

A detailed production schedule will be created in consultation with the Presenter and Venue Production team.

Below is a generic schedule which describes a best-case scenario and is dependent on the Venue, the Production team made available and with all requested equipment supplied in good working order from the commencement of the bump-in.

It is expected that the LX & AV will be pre-rigged according to the provided plans prior to the company commencing work in the venue.

	ACTIVITY	PERSONELL	LOCATION
Day 1	Bump in & production install Set install & Lighting / AV focus	Venue Production team & Touring Company	Venue
Day 2	SX & orchestra set-up Continue LX & AV install, Plotting Technical Rehearsal	Venue Production team & Touring Company	Venue
Day 3	Dress Rehearsal Performance 1 - evening	Touring Company	Venue
Day 4	Performance 2 Performance 3	Touring Company	Venue
Day 5	Performance 4 Performance 5 Bump out	Touring Company Venue Production team	Venue



TECHNICAL REQUIREMENTS – SUPPLIED BY THE PRESENTER

The following is a list of technical equipment to be provided by the presenter.

The touring company will be responsible for providing all costumes, instruments & additional props/staging items.

Any and all amendments to the equipment to be supplied, must be discussed with the Lead Creative, Production Manager and Producers prior to signing of the final performance agreement.

Set

- White dance flooring (Tarkett or similar) that covers the full surface area of the stage
- Soft matting for musicians to sit on during the performance
- Small table/bench & 2 stools for audience interaction moment
- "Sound floor" (detailed specs to be provided) small riser approx 1.6m x 1.6m with lockable wheels

Props & Costumes

The Company will be responsible for the creation, maintenance and laundering of all costumes and props required for the presentation. These elements will be included in the show freight.

Lighting

Lighting Design is venue dependant, with a plan supplied in advance.

In house LX fixtures will be utilised and may require repositioning.

Additional lighting fixtures may be required (external hires).

Audio Visual

Projectors	2 x minimum 7K laser projectors – projector & lens to be determined by the venue in consultation with the technical manager
Screens	Back wall white projection surface (Cyc) to cover the entire surface of rear wall Front projection surface: White sharktooth gauze scrim – dimensions to fit size of theatre. Front Scrim needs to be able to be either flown in & out, or on a tab curtain track (note: Technical Manager to mark up where front scrim will hang)

Sound

Sound-system / Consoles and speaker system / Outputs / speakers – including foldback

1x show sound computer (Mac) with full QLab licence

Sound card / connection to console

Sound Desk

4 X Wireless mic packs, pack straps, & lapel mics (Sennheiser, Shure etc professional quality range preferred)

1 x Wireless hand-held mic

Wireless receivers for all mics with range to suit size of venue

Batteries for wireless mics

3 x small boom mic stands

1 x DPA 4060 with microdot adapter

1 x DPA 4099 with microdot adapter

1 x Shure BETA 87A & receiver

XLR cables

CONTACTS

For all enquiries related to potential presentations, technical production performance agreements, marketing or tour logistics please contact Insite Arts, the Producers.

Stella Webster | Producer | Insite Arts

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For all enquiries related to artistic vision and content, please contact Lead Creative, Priya Srinivasan or the Production Manager.

Priya Srinivasan | Lead Creative | Copy of the Copy

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