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| **Title** | **Shadows** | **Linha Curva** | **Artificial Things** | **Emancipation of Expressionism** | **Infra** | **Within her Eyes** |
| **Choreographer** | Christopher Bruce | Itzik Galili | Lucy Bennett | Kendrick H2O Sandy | Wayne McGregor | James Cousins |
| **Company** | Phoenix Dance Theatre | Rambert | Stopgap Dance Company | Blue Boy Entertainment | The Royal Ballet | James Cousins Company |
| **Premiere Date** | 26th November 2014 | 12th May 2009 | 5th Feb 2014 | May 2013 | 13th November 2008 | February 2016 |
| **Premiere Venue** |  | Sadler’s Wells, London. |  |  | Royal Opera House, London |  |
| **Dancers** | 4 (2m, 2f) | 28 (15m, 13f) | 4 (2m, 2f) | 17 (8f, 9m) | 12 (6m, 6f) | 2 (1f, 1m) |
| **Duration** | 12 mins | 23 mins | 20 mins | 11 mins | 28 mins | 17 mins |
| **Structure** | Semi-narrative  Solo, duet, trio, quart. | Ensemble with repetition and formations – dictated by grids.  Mixed with narrative and character, exploring competitive nature of males. | Narrative.  3 scenes - we only study scene 3 (the aftermath).  Duets, contact, trio, solo. | 4 sections.  1 – Genesis  2 – Growth and Struggle  3 – Connection and Flow  4 - Empowerment | Abstract.  Solos, duets and ensemble. | A prologue and 6 sections. |
| **Dance Style** | Modern – combination of classical and contemporary - ‘neo-classical’ | Samba, Capoeira, Contemporary | Inclusive contemporary | Hip Hop; krumping, popping, locking, animation, breaking and waacking. | Contemporary Ballet | Contemporary / contact work |
| **Choreographic Approach** | Collaborative narrative. | Collaborative – motifs composed from improvisation. | Collaborative – inspired from wheelchair movement. | Exploring ‘hip-hop’ moves in a contemporary way. Musicality. | SHOW, MAKE, TASK – structured into sentences and paragraphs. | Material from the stage version ‘There we have been’. Narrative and emotional themes.  Collaboration and Improvisation. |
| **Choreographic Intention** | Political awareness. Deprivation, poverty, reality outside the home. ‘A darker work with a sort-of narrative’. | Simply to have fun – with contradictions. Regimented straight lines - sense of samba parade. How Brazilian men communicate with women. | Coming to terms with life’s limitations – living in confinement – subject to gazing at the other.  Constriction in the snow globe. | Hip hop as a tool for expression to affect an audience.  Themes of order and chaos. | Seeing below the surface. The inference of what the body is doing with pedestrian gestures. | To create a dance film with emotional intensity and energy. Portraying an abstract tragic love story open for interpretation. |
| **Stimulus** | Arvo Parts ‘Fratres’ for violin and piano. | Brazilian culture – celebration of the way of life and ability to live in the moment. | A snow covered urban landscape with an isolated figure perched on a collapsed wheelchair.  Paintings by Goran Djurovic  The dancer’s personal experiences. | Music – ‘Til Enda’ by Olafur Arnalds.  The idea of being free to express individuality. | ‘Infra’ – Latin ‘below’. Life below a city.  “Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many.” T.S. Eliot: The Wasteland. | Love story with a twist – from personal experience and narratives. |
| **Aural Composer** | Arvo Part’s | Percossa, a percussion group based in Holland. | Andy Higgs | 1&2 – Michael ‘Mikey J’ Asante. 3 – Max Richter. 4 – Olafur Arnalds. | Max Richter & Chris Ekers. | Seymour Milton |
| **Aural Setting** | Fratres version for violin and piano. No break in tempo, broken chords, diatonic scales, minor key. | Includes vocal sounds, is played live by four percussionists and is influenced by Brazilian samba music. The dancers also contribute to the vocal sounds. | A futuristic atmosphere – time has passed. Piano – inside and out – cold ambient sound. Sounds of paper snow, rumbles, wind, footsteps.  Song - ‘The Sunshine of Your Smile’ mixed in and distorted. | 4 sections. Auditory Journey.  1&2 – original work – urban, powerful drum beats and electronic sounds. 3 – ‘November’ – modern classical. 4 – ‘Til Enda’ – fusion of urban and percussive with classical string instrumentation.  Accents are complex and multi-layered – working with choreography. | Mix of melancholy string melodies with electronic sounds and everyday sounds such as train-whistles. | Commissioned for the work – collaboratively with Cousins.  Combines electronic elements with strings and piano creating a haunting and emotive accompaniment that blends seamlessly with the choreography, flowing as one. |
| **Costume Designer** | Christopher Bruce | Itzik Galili | Anna Jones | Kendrick H2O Sandy | Moritz Junge | James Cousins |
| **Costume** | Clearly gendered, era of the 1930s -1940s: simple shirts, skirts, trousers and dresses as well as large overcoats worn at the very end of the piece. Colours are muted and worn down. Towards the end of the piece they put on shoes and coats. | All dancers wear black vests with different coloured ‘wet-look’ Lycra shorts. Carnival colours. Metallic disc-shaped collars to begin. | Costumes are blue and green - paint running down - merging with the backdrop. Outer garments worn in previous scenes, such as jackets and jumpers, are removed in this scene to depict that time has moved on. | Represents the company – casual, enhances shape, ‘clean’ look. Short sleeved blue t-shirts, denim jeans, grey trainers with white soles. Hair tied back. Some everyday jewellery – enhance individuality. | Fitted shorts, vests, t-shirts in flesh, black, white, grey colours. One female wears a short wrap-around skirt. One male wears long trousers. The females wear pointe shoes, Street clothes are worn for the brief appearance of the crowd. | Stylised everyday clothes. The female wears a beige shirt and skirt (ethereal, celestial), the male a khaki jumper and jeans (earthy). The darkness of his costume contrast with the lightness of hers – illusion of her floating on him in the space. |
| **Lighting Designer** | John B Read | Itzik Galili | Chahine Yavrovan | Kendrick Sandy with the Sadler’s Wells Theatre. | Lucy Carter | Natural lighting |
| **Lighting** | Creates an intimate space on stage / a room. | Timed and coloured chequer-board effect on stage defines the lines and spacing for the dancers. | Mostly the lighting focuses in spots. It opens out in the middle, with a blue wash and warm and cool side lighting before closing down to another spot for the final solo. | Lighting from above – intense blue. Spotlights to highlight groups.  Edges in dark – central focus. Used for mood, formation, enhance aural, enhance transitions and dramatic effect. 2nd section – pair of white lights off stage R – focus of relations. | Works with structure. Lights the width of the stage and often focuses downstage. Occasionally dancers are lit by shafts of light and at one point 6 rectangles of light frame 6 duets. Colours are used to highlight different sections. | Development from daytime to evening – shows passage of time in relationship. The darker setting towards the end of the duet also adds to the intensity and intimacy of the final section. |
| **Performance Environment** | End Stage | End Stage | Proscenium Arch | Proscenium Arch | Proscenium Arch | Site sensitive; dance for camera. |
| **Set Designer** | Christopher Bruce | N/A | Anna Jones | N/A | Julian Opie | Filmed by Scratch. |
| **Staging / Set** | A minimal set within a black-box. Includes a table, a bench, two stools, a coat stand and suitcases. | Empty – apart from a raised platform at the back of the stage upon which 4 percussionists perform. In one section skateboards are used to propel 5 dancers across the stage. | Influenced by paintings by Goran Djurovic. A painted backdrop; calming. Vitrine on its side with a snowdrift inside the cabinet. Paper snow scattered on the ground in a diagonal from the vitrine to Laura DSR. In front of the vitrine - 2 stools and a headless suit on mannequin legs on a 3rd stool. Flooring is grey with wooden frame. Idea of audience looking into a snow globe of AT. | The use of theatrical fog/smoke creates texture in the air around the dancers and is enhanced by the lighting. | 18m LED screen is placed high on the black back wall. It runs the width of the stage, along which there is a mesmerizing flow of electronic walking figures | Reflects dark atmosphere. Cameras distance – isolation in their own world – viewer as secret observer. Camera moves closer as relationship does.  Filming done on track – smoothness. Penultimate section - switches to hand held camera - raw and unstable.  Set in remote locations – isolation and character separation. |