

	A Linha Curva	Shadows	E of E	Infra	WHE	Artificial Things
Stimuli	<p>Brazilian culture.</p> <p>Celebrating the Brazilian way of life and the ability to live in the moment</p>	<p>Avos Part's Fratres for Violin and Piano Music evokes images of European history and tradition</p> <p>The vision of suffering and human experience is translated through the narrative of a family dynamic as they deal with an unseen but ever-present outside force</p>	<p>The music Til Enda by Olafur Arnalds the final section of the work was created prior to earlier sections.</p> <p>The idea of emancipating - being free to express ourselves both as individuals and through the use of hip hop movement vocabulary are central</p>	<p>The title Infra comes from the Latin word for 'below' and the work presents a portrait of life beneath the surface of the city.</p> <p>This abstract ballet delves beneath the surface to present a moving meditation on human interactions. "Under the brown fog of a winter dawn. / A crowd flowed over London Bridge, so many." T.S. Eliot: The Wasteland.</p>	<p>A love story with a twist. Inspired by both personal experiences and well known narratives, Cousins wanted to portray a unique narrative combining themes of love and loss, dependency and loyalty, longing and memory.</p> <p>Rather than a conventional love story where, despite the bumpy road, the characters end up together; Cousins wanted to flip it around to portray a story where, no matter what happened, ultimately they could never be together.</p>	<p>Inspired by a snow covered urban landscape with an isolated figure perched on a collapsed wheelchair. This figure is being observed from afar as if through a snow globe.</p> <p>The mysterious paintings by the Serbian artist Goran Djurovic also influenced the design, costume and choreographic images within all the scenes.</p> <p>The dancers' personal experiences provided inspiration for the choreographic tasks.</p>
Choreographic Intention	<p>To have fun! References to Samba parades-regimented lines</p> <p>Observing how Brazilian men communicate with women/men showing off/competing genders</p>	<p>Inviting the audience into the world of a small family who are coming to terms with deprivation and poverty and the realities of what lies outside of their intimate family home.</p> <p>The piece is in keeping with Bruce's style of investigating humanistic concerns and leaving the narrative of the dance open to interpretation</p>	<p>To witness and share an emotional journey through the piece and appreciating hip hop dance as an art form. Each section is a scene, a moment in life, and the whole work is a journey.</p> <p>The theme of order and chaos highlights the restrictions of an individual style of hip hop dance.</p>	<p>Infra is about seeing below the surface of things quite literally in this case, below Julian Opie's design.</p> <p>Exposing raw emotions in vulnerable ways that possibly would remain unseen.</p> <p>Infra is about people and the choreography has found a pedestrian language which is recognisably human.</p> <p>The piece infers types of relationships and therefore the emotional content implies itself.</p>	<p>Conveying the unconventional abstract love story of the two characters by translating the emotional intensity and instinctive energy of the original stage show</p> <p>This is shown in the following ways</p> <p>FEMALE LEADING</p> <p>FEMALE NEVER TOUCHING THE FLOOR</p> <p>OPENING AND CLOSING MOVEMENT.</p>	<p>The undertone of scene 3 is about the characters coming to terms with life's limitations - we all live within certain confinements, and we are subject to the gaze of 'the other'.</p> <p>The characters acting out this sorrowful but peaceful scene are still constricted within a snow globe that signifies these ideas.</p> <p>Within the scene however, the characters find a resolution by coming together, and as the scene ends, they surrender to the fact that we all have to live with individual regrets – loss and resolve</p>
Choreographic Approach	<p>Choreographer collaborated with dancers through improvisation – key motifs created in small square boundary named after dancers. All learned each other's and featured in large ensemble sections</p>	<p>Bruce started Shadows with the idea of a family unit sitting around the hearth or around a dinner table and knew that the furniture would become an intrinsic part of the choreography as opposed to being a static set. The "anxiety of the music" greatly influenced the movement content, with the form of the piece allowing each member of the family to have a voice and tell their story.</p> <p>Worked in collaboration with the dancers to construct the piece</p>	<p>Exploring and abstracting hip hop movement and 'signature' company movements in a contemporary way.</p> <p>Working closely with the accompaniment and paying particular attention to musicality. Whilst the choreographer and the dancers created material for the work, Kenrick very specifically selected certain movement vocabulary and 'signature' motifs (Ninja Walk, Ninja Glide, Ninja Static and Chariots of Fire),</p>	<p>McGregor uses three methods to generate movement vocabulary for the piece:</p> <ol style="list-style-type: none"> 1. SHOW a phrase to the whole or part of the cast – dancers watch and either recreate the phrase exactly or create a version. 2. MAKE a phrase on a target dancer or dancers – others watch and copy or develop. 3. TASK – set a choreographic task for dancers to complete or pose a choreographic 	<p>Choreography used from the stage production 'There We have Been'.</p> <p>Using the physical idea of the female never touching the floor developing ideas in collaboration with the dancers</p>	<p>Lucy Bennett used a collaborative approach within her choreography. Stoppagap's dancers are encouraged to actively contribute to the process through choreographic tasks that Bennett initiates.</p> <p>Much of the material from scene three has been driven by Laura Jones' movement in her wheelchair and has been translated by the standing dancers David Willdridge and Amy Butler.</p>

				problem for dancers to solve. The movement vocabulary is then structured into longer "sentences" and "paragraphs"		
Structure	<p>Distinct parts made up of large ensemble sections interspersed with narrative segments.</p> <p>Large ensemble=repeated phrases in different formations with coloured grid of lighting</p> <p>Narrative sections-flexible use of space/simplistic lighting -competitive investigation of genders</p>	<p>Semi-narrative</p> <p>Solo- Daughter</p> <p>Duet- Mother and Father</p> <p>Solo – Son</p> <p>Quartet - Family</p>	<p>Four Sections</p> <p>Genesis- struggling to be free/finding individual expression/conformity and order</p> <p>Growth and Struggle – Contrast of an individual's expression to a group and the struggle for recognition</p> <p>Connection and flow between people-memory/manipulation/merge/and play between individuals and a whole collective</p> <p>Empowerment- release of newfound superhuman power/release of individual energy against powerful order/showcasing individual expression and skill</p>	<p>The ballet comprises solos, duets and ensembles with many striking moments, for instance 6 couples dance duets in six squares of light and a crowd surge across the stage, unaware of one woman's private grief.</p> <p>Each section is marked by a change in accompaniment and lighting and investigates possible snapshots of lives and relationships</p>	<p>A prologue followed by 6 continuous sections, defined by changing locations, physicality and music that reflect the developing relationship.</p> <p>The overall effect is one seamless journey</p> <p>Each section is defined by a change in location</p> <p>Prologue</p> <p>The Beginning</p> <p>Moving closer</p> <p>Flow One</p> <p>Kneeling</p> <p>Flow Two</p> <p>Floor</p>	<p>Scene three. Scene three opens with two duets. The first is ground-based contact work involving a dismantled wheelchair. The second duet was influenced by the dancers improvising around the idea of inviting touch, and leading and following. The group then unites as a quartet and use ground-based contact work to stay connected whilst manipulating the dismantled wheelchair.</p> <p>The trio of Amy, David Willdridge and Laura begins to find harmony whilst dancing with one another and Laura's wheelchair. Following Laura's lead they explore the movement of the chair, and each dancer takes responsibility for the wheelchair.</p> <p>The trio eventually gathers around David Toole, who has been watching from the vitrine (glass display cabinet), and they re-enact portraits of past family photos influenced by the paintings of Djurovic. They find stillness as if frozen in the snow globe.</p> <p>David Toole leaves the group as the music 'The Sunshine of Your Smile' begins and finds a lonely spotlight. He dances a simple solo focusing on facial expression and physical storytelling to the song that his father used to sing when he was young.</p> <p>David returns to the group and is frozen in time with the other characters as the scene comes to a close</p>

Dance Styles	Samba Capoeira Contemporary	Blending of classical (ballet) and modern (Graham) techniques 'Neo-classical' meaning allowing the dance to command interpretation	Hip Hop Krumping Popping and Locking Waacking Animation Break dancing	Contemporary ballet. McGregor's dance style is distinctive for its speed and energy and for the dynamic, angular, sinuous and hyperextended movements that push dancers to physical extremes.	Contemporary Dance Contact work	Inclusive Contemporary Dance
Set Design (Perf environment)	Raised platform for musicians upstage Skateboards propel across the space Black reflective floor (Proscenium Arch & End stage)	Minimal set in a black box theatre space Wooden Table USL A bench and 2 stools Coat stand/suitcases (End Stage)	None (Proscenium Arch Stage)	Julien Opie's 18m LED screen is placed high on the black back wall -dynamic set It runs the width of the stage, along which there is a mesmerizing flow of electronic monochrome walking figures	Site sensitive environments Dance for film (on location) Filmed by Scratch Deserted street Graveyard Open field Cliff top Forest Long Grass Quarry Camera angles progress the journey and emotional development of the duet's relationship	The set is influenced by several paintings from the 'Unknown Secrets' collection by Goran Djurovic: A crudely painted heavy backdrop in which paint looks as if it is running down the canvas. In scenes one and two this is painted with brightly coloured strips, which are removed for scene three to create calmer visuals. The vitrine is on its side with a snowdrift inside the cabinet. Paper snow is scattered on the ground in a diagonal from the vitrine to Laura who is downstage right. In front of the vitrine there are two stools and a headless suit on mannequin legs perched on a third stool. The dance floor is a light grey and around the edge is a wooden frame reflecting the colour, shape and restriction of the vitrine. This emphasises the fact that the audience is looking into the snow globe of artificial things
Lighting	7x7 chequerboard coloured lighting defines formations/positions/ lines. Pre-programmed to click track to keep musicians in time to choreography Upstage left white light – narrative sections – naturalistic take on genders competing Magenta light – adage septet – mood contrast	Creates an intimate space on stage suggestive of a room Austere white light with shades of blue creates an unsettling clinical feel with shadows cast Spotlights/side lighting highlights featured dancers/the table where the family gather Symbolic offstage light DSR suggestive of the threat that lies outside the family home – creates a pathway for son's solo Gradual blackout at end marks an	Lighting from above the stage casts an intense blue colour on the dancers. Some are spotlights from above the stage used to highlight individual dancers and groups of dancers The edges of the stage are not lit creating a very central focus. The lighting is designed to create moods and different moments as well as work with both the formations and the accompaniment.	The lighting, which relates closely to the 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 -restricting the space in which they move and inferring different windows of circumstance. Colours are used to highlight different sections interpreting different moods across the	Within Her Eyes was filmed OUTSIDE and uses NATURAL LIGHT. The film was shot in Wales in mostly grey, gloomy weather, which gives it a somber atmosphere. In postproductions the film was given a slightly dark undertone enhancing the mood further. The light gradually fading and becoming darker as the dance progresses reflects the passing of	Designed by Chahine Yavrovan. For much of the piece the lighting focuses in on one or two spots. It opens out in the middle, with a blue wash and warm and cool side lighting before closing to another spot for the final solo. Spotlights restricts space and highlight dancers – restriction in a snow globe. Blue infers climate and clinical mood linking to paper snow and sounds in the aural

		inconclusive sombre conclusion leaving the family's fate open to interpretation	<p>. A pair of white lights from off-stage right feature in the second section - the group entering the stage space (pathway) and the ideas of adversity and confronting the trials and tribulations of life.</p> <p>Lighting fades and at other times snaps to black out for dramatic effect and to create distinction between sections and transitions.</p>	<p>piece which combined with the choreography infers specific emotive tones within duet relationships solos and larger ensemble sections.</p> <p>Foreground and background are illuminated at times to highlight the focused dancer whilst sensing the presence of others beyond.</p>	<p>time in the relationship and also adds to the sense of intimacy as the characters become closer towards the end of the piece. The close up camera angles here mirror this progression for the viewer</p>	<p>setting.</p> <p>Warm light suggests hope opening out the space in Gliding as greater dance space is explored in sweeping pathways</p> <p>Low Side lights capture the dynamics of the group in Tumbleweed.</p> <p>Spotlight in Dave's solo highlights the poignancy of the moment and facial expressions projected</p>
Costume	<p>Black mesh vests/slight gender adaptations – men reverse during showing off section</p> <p>Wet-look brightly coloured lycra in 10 colours – carnival inspired linked to lighting</p> <p>Uniformed look – unified</p> <p>Mirrored collars at start – link to cultural carnival dress/creates impact</p> <p>Reveals dancers' physique exposing details and strength</p>	<p>Gender specific/historical context Defines roles in family and age Muted colours Oversized coats – poverty 2nd hand</p> <p>Mother – Calf length floral dress/mature Father- grey trousers/waistcoat and white tucked in unbuttoned shirt Son – Grey trousers/untucked unkempt shirt sleeves rolled up Daughter – Grey knee length – A lined skirt/washed out puffed sleeve blouse (school uniform look)</p> <p>All bare feet until they put on shoes to leave. No costume change</p>	<p>Designed to represent the company – casual, enhance the shape of the dancers and create a 'clean' look.</p> <p>The dancers wear short-sleeved pastel blue t-shirts, blue denim jeans and grey trainers with a white sole. Kenrick wanted the dancers' hair tied back where necessary to ensure facial expressions were clearly visible. Some dancers wear everyday jewellery to enhance both the individuality and everyday qualities of the piece</p> <p>Supports dance style Unifies the group A sexual styling – dance becomes the unique expression Casual/modern/clean</p>	<p>Costume designs by Moritz Junge.</p> <p>Fitted shorts, vests, t-shirts in flesh, black, white, grey colours for the dancers.</p> <p>One female dancer wears a short wrap-around skirt. One male dancer wears long trousers. The females wear pointe shoes in support of language being performed</p> <p>Street clothes are worn for the brief appearance of the crowd</p> <p>Designs unify the group in possible shared experiences yet present individualism Genders referenced Exposure of skin – vulnerability and physicality of dancers' musculature Exposures extremities of limbs within McGregor's style</p>	<p>In the prologue, Lisa (the female) wears a cardigan over her costume.</p> <p>She wears a light-coloured shirt that is thin and delicate and is worn buttoned up to the top. This reflects her vulnerable, fragile & conservative character.</p> <p>The light colours link her to the heavens. The clothes are easy to move in and allow the movement to be seen clearly. The shirt buttoned to the top suggests she is conservative & reserved.</p> <p>The male dancer (Aaron) wears dark and earthy colours. The colours reflect the support & stability he brings to the relationship.</p> <p>The dark colours link him to the ground. He wears everyday clothes that help the viewer to see them as people and read into the narrative of the relationship.</p> <p>The darkness of his costume contrasts with the lightness of hers adding to the sense of her floating on him in the space, especially the floor</p>	<p>Designed by Anna Jones, the costumes are a wash of blue and green, merging with the backdrop. It looks as if paint is running from the garments, which is a reference to being stuck in one of the paintings by Djurovic.</p> <p>Outer garments worn in previous scenes, such as jackets and jumpers, are removed in this scene to depict that time has moved on.</p> <p>The group are united through colour yet are individual in design – gender specific. Washed out colours suggest loss and refer to the subdued mood of the once vibrant backdrop.</p> <p>Shoes for Laura suggest the outsider in the paintings. Designs allow for movement in particular Laura and contact work of Amy</p>
Aural Setting	<p>Percussion- 4 musicians played live – Percossa Rhythmic samba Vocal chants and exchanges between musicians and dancers Creates energy, dictates rhythm and timing Authenticates dance to stimulus and drives intent</p>	<p>Avos Part's Fratres in a minor key Broken Chords and diatonic scales support the dark solemn atmosphere of the piece</p> <p>Tempo and dynamics of the violin and piano correlate with the choreography and help to communicate characters' emotions and structures the narrative for each distinct section.</p>	<p>The music shifts from two urban pieces utilising powerful drumbeats and electronic sounds, to a modern classical composition (November), to a fusion piece of music (Til Enda) that incorporates urban percussive elements and classical string</p>	<p>Music by Max Richter (performed by The Max Richter Quintet with Jonathan Haswell). Sound design by Chris Ekers. The score mixes melancholy string melodies with electronic sounds and everyday</p>	<p>The accompaniment fuses electronic and classical sounds. It was created in collaboration with JAMES COUSINS alongside the choreography.</p> <p>There are two clear halves that reflect the structure of the choreography and the narrative and TWO CLIMAXES that</p>	<p>Andy Higgs wanted to create a futuristic atmosphere acknowledging that time had passed and that the old ways had broken down.</p> <p>He used the whole of the piano both inside and out to create a cold, ambient sound.</p>

		Leit motif symbolises the constant sense of threat	instrumentation. This development relates to the journey that Kenrick wants the audience to experience. Accents in the accompaniment are complex and multi-layered and interpreted through movement and choreographic devices throughout the choreography	found sounds such as train-whistles. Music supports emotive interpretation of sections/structures work Industrial relevance of a city way of life Train whistles- London Bombing reference Mutual co-existence with music at times suggestive of being disconnected/distant	correlate to the end of both FLOW ONE & FLOW TWO. The accompaniment helps to communicate the dark and sombre atmosphere and adds tension but is also delicate to reflect the fragile relationship. The score uses strings that are very emotive, as well as piano, which gives a fragile and tentative quality	He also used the sound of the paper snow and incorporated other sound effects such as a distant rumble, wind and footsteps through snow -isolation, wintry landscape. Elements of the song 'The Sunshine of Your Smile' were mixed into the atmosphere often sounding distorted or as if drifting in on the wind. The final section uses the full version of the song.
Dancers	28 (15 male/13 female)	4 (2 male/2 female=family)	17 (9 male/8 female)	12 (6 male/6 female)	2 (1 male/1female)	4 (2 male/2 female)