

WHAT THE PRESS SAY ABOUT VDT

SHUT DOWN (2017)

'A witty study of what it means to be a 21st-century guy... Vincent's eye for absurdity, and the telling human detail, ensures that it never becomes issue bound' **Luke Jennings, The Observer ******

'Riveting performers... mesmerizing... its importance as a piece of political theatre is unquestionable' **Josephine Leask, DanceTabs**

'Eben'Flo, raw, vocally agile...joined by VDT dancer Janusz Orlik, these moments are peaks to the piece, complex duets of searching demands and precise, serpentine movement that seems to shift and mutate in subtle response' **Rohanne Udall, Exeunt**

'Charlotte Vincent doesn't disappoint, proposing a multitude of socially pressing ideas with a seamless blend of dance and theatre that is executed by a talented cast of performers.' **Natalie Russett, A Younger Theatre**

'Vincent makes her audience confront issues that are often uncomfortable but her treatise on contemporary masculinity is a strong and challenging work' **Graham Watts, BachTracks**

'SHUT DOWN takes us on a raw and emotional rollercoaster exploring the state of things as a man in 2017' **Evan Parker, TheatreFullStop**

VIRGIN TERRITORY (2016)

'Brave...unnerving exploration of the sexualised imagery mobilised by smartphones and circulated inside classrooms' **The Guardian ******

'Virgin Territory is a work of a candid, uncompromising nature but it is the reality of the scenarios Vincent addresses that makes them so powerful... there is an openness between the adults and young people that should be more prevalent in society' **The Stage**

'With a sensational cast of performers who combine technical skill with brilliant body language and emotional depth, Vincent delivers forceful messages through her poetic and political dance theatre' **London Dance**

'Vincent's coupling of adult bodies and young bodies is extraordinary. The four children crash and slam their counterparts with uncompromising commitment' **Maya Pindar, The Insanity in Dancing**

'Our rapidly changing world lies at the heart of Charlotte Vincent's VIRGIN TERRITORY... a deeply uncomfortable work, made all the more so in Vincent's stroke of genius to cast four child performers alongside four adults' **Graham Watts, Dance Tabs**

'...performed by an eclectic cast of four professional performers, and four child performers – who are extremely impressive in their execution of both technical dance phrases and also theatrical/emotional intentions' **A Younger Theatre**

UNDERWORLD / LOOK AT ME NOW MUMMY (21 YEARS/21 WORKS, 2015)

'Funny, fearless and flintily determined, Vincent inspires unshakable loyalty in her dancers and is one of the most important feminist artists working in Britain today. Contemporary dance fans should beat a path to her door' Luke Jennings, *The Observer* ****

'Vincent choreographs with such a specific attention to gesture, atmosphere and motive...creating a fully imagined world. It's superb performances such as these, as well as Vincent's own choreography, that have ensured the company's survival' Judith Mackrell, *The Guardian* ****

'The dancers are utterly focused, immensely skilled and intensely committed: each one a distinct individual uniquely devoted to their task while constantly supporting the others physically or attentively' Humphrey Bower, *Daily Review*

*'...you wouldn't want to miss anything. **Underworld** shows Vincent seamlessly marrying scenography, music and action to produce a monumental mythic vision; it's a remarkable achievement'* Nicholas Minns, *Writing About Dance*

'The comedy and observations are wonderfully exact. Lubos captures the exhausted, surreal derangement that comes from being a new mother... It's superb performances such as these, as well as Vincent's own choreography, that have ensured the company's survival' Luke Jennings, *The Observer* 2015 ****

'Vincent has long felt that female directors are second-class citizens in the dance world - left to mother their companies, never fast-tracked - but this feminist subtext never overpowers Lubos's exquisitely pitched performance or compromises the choreography's harrowingly sustained focus. Small but beautiful' Luke Jennings, *The Observer* 2008

*'**Look At Me Now, Mummy** is a piece about the conflict between maternal and exhibitionist instincts. Its protagonist delights in eliciting laughter and gasps of surprise as her behaviour becomes ever more erratic, but an inevitable descent into melancholy follows, which feels all the more harrowing thanks to our complicity in what has come before'* Shona Craven, *The Herald*

MOTHERLAND (2012)

'Admirably uncompromising' Donald Hutera, *The Times*

'Slick and stylish dance theatre... gritty, gutsy humour' Jeffrey Gordon Baker, *London Dance*

*'The emotional richness of the material is underscored by the music that's played live by members of Vincent's immensely gifted cast... **Motherland** delivers moments of extraordinary intimacy reminiscent of the late Pina Bausch'* Judith Mackrell, *The Guardian*

'What gives Vincent's work its power is that it is born not of hot-housed theory but of lived experience. It comes from the heart and that's not always a pretty place' Luke Jennings *The Observer*

*'Vincent Dance Theatre's **Motherland** is an astounding piece of mixed genre theatre, music, dance and physical theatre, which uses words, movements, songs and repetition to convey social inequality and challenge stereotypes and expectations of women and men'* Carmen Ali, www.femalearts.com

*'Charlotte Vincent's dance and theatre company has been creating provocative work since 1994 and the latest packs a considerable wallop on behalf of the sisterhood. Structured like a kind of warped **Alice In Wonderland**, with a 12-year-old girl witnessing the events and asking awkward questions about her own*

burgeoning sexuality, it is also blessed with a live musical accompaniment of spectacular depth and variety' Neil Norman, The Stage

TEST RUN (2006)

'Vincent Dance Theatre continue to push the boundaries. Here we get mesmerising movement, haunting sounds and constant humour' Ian Soutar, Sheffield Telegraph

'Test Run is a tremendous fusion of virtuoso musicianship and mesmerising dance' The Herald

'Here's a surprise, a piece of contemporary dance that is both short and to the point and, even more strikingly, extremely funny' John Highfield, Sheffield Star

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