



vincent
dance
theatre

UNDERWORLD

A site specific performance for unusual spaces

Available for touring summer 2013



A new collaboration between **PHOENIX DANCE THEATRE** and director/choreographer **CHARLOTTE VINCENT**. Originally commissioned by **LEEDS CANVAS** for Artists Taking the Lead 2012 Cultural Olympiad project **OVERWORLDS & UNDERWORLDS**.

Directed and Designed by **Charlotte Vincent**
Devised and Performed by **Phoenix Dance Theatre**
Originally Composed for OWUW by **Gavin Bryers**
Original Sound Design for OWUW by **Mic Pool**
Lighting Design **Jason Taylor**

THE WORK

'A sublime creation' *The Quay Brothers*



Originally created for the longest, darkest, filthiest of the Dark Arches under Leeds Railway Station and seen by over 10,000 people over a weekend in 2012, **UNDERWORLD** draws on the myth of Orpheus & Eurydice and is inspired by the work of acclaimed artists **The Quay Brothers**.

Set in an airless, dusty land of the living dead, accompanied by 140 antique chapel chairs and a haunting, atmospheric soundtrack of rushing rivers, church bells and faint children's voices by acclaimed composer **Gavin Bryers**, **UNDERWORLD** explores the art of not looking back.

Eight of the UK's finest athletic performers engage in a series of highly physical games and disconcerting rituals designed to pass time in an environment from which there is no escape.

This is total theatre – absorbing, striking, extraordinary.

An edited video of UNDERWORLD is available here:
<http://youtu.be/4MuCcRBudb4>

A video about the making with Director/Choreographer Charlotte Vincent and Phoenix dancers is available here:
<http://tinyurl.com/btt36mt>

UNDERWORLD is suitable for the general public, age 11 up.

HOW IT WORKS

UNDERWORLD is a durational live performance for unconventional spaces. **UNDERWORLD** is not easy to categorise – it is a site-specific live installation. It is punishing choreography. It is visual art. It is highly physical theatre. It is a series of dark, beautiful vignettes. It is robust, risky ensemble work. It is a piece that transforms the space over and over to form a series of striking cinematographic images.

Depending on the physical environment and audience access, **UNDERWORLD** may be glimpsed by passers by for a short while or be witnessed for two hours (like a full length performance) until the material starts again. The performers, oblivious to whether they are watched or not, continue with the action for up to 6 hours (3 x 2 hour loops) at any one time.



We are looking for **disused urban spaces** that can be made dark. These may include tunnels, ballrooms, railway arches, municipal buildings, warehouses, factories, tram sheds, cellars of country houses. We welcome imaginative ideas from promoters, venues and festivals as to where best to site this work.

More conventionally this work may also be staged as a performance/ live installation in black box theatres without conventional seating, art galleries, festival marquees or circus tents.

The Director/Choreographer and Production Team will visit your proposed venue / festival to determine with you how best to site this work.

Performance fees will depend on the number of shows programmed and the amount of adaptation needed for **UNDERWORLD** to work in your site. Please contact **Tessa Howell** to discuss this project further on +44 (0)0114 2210369 or tessa@vincentdt.com / **Lesley Jackson** on +44 (0)113 236 8130 or lesley.jackson@phoenixdancetheatre.co.uk

AUDIENCE FEEDBACK – Dark Arches, Leeds 2012



'Fluid and evocative. One of the most crowded arches! *Culture Leeds*

'Fabulous dance piece' *Lizzie Coombes*

'My favourite, No 1 Dark Arch Vincent's piece with Phoenix was brilliant – so much so that I am going back today!' *Zoe Parker, Leeds*

'A stunning piece' *Leeds BUZZ*

'I am very grateful... this piece will be remembered long into the future' *John Curran Davis*

'Fantastic! Eerie and atmospheric in the dark arches' *Helen Oldham*

'Vincent/Phoenix – a clear highlight of **Underworlds & Overworlds**' *Scott Palmer*

'Woke up thinking how great long arches worked as performance spaces- this performance used the depth and lighting to brilliant effect' *Yvonne Dean*

'Thank you for the best performance I've seen in Leeds so far' *Cristin Crefu*

'I can liken my experience of watching Charlotte's work with Phoenix with the greatest (Pina Bausch, Alain Platel), very moving, powerful and so clear.' *Wieke Eringa, Artistic Director, Yorkshire Dance*



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