

PRODUCTION INFORMATION 2010

Yael Flexer & Nic Sandiland, Dance & Digital Works

Formerly known as Bedlam Dance Company led by Jerwood Award winner and artistic director Yael Flexer, the company has joined forces with key collaborator, digital artist, Nic Sandiland. The new company, established in 2010, reflects the growing body of digital dance works created in recent years, complimenting its long standing touring programmes.

Yael and Nic's work centres on the generation of a sense of intimacy in live performance and digital installation in a way which acknowledges the physicality and presence of the viewer. The works bring to the fore a fluid definition of audience as viewer, witness, participant or user and aim to both reaffirm and critically examine notions of corporeality and performativity. Although some commissions involve projection in performance, the company favors creating distinct live and digital works. This approach allows for contemplation and resonance in the encounter of live bodies in performance. In terms of the digital work it considers both the movements contained within the work and the movements of the viewer as inter-related as part of the choreographic whole.

WHAT THE PRESS SAY:

"a gently deviant sense of humor"

The Guardian

"dance that is unforced, unaffected, charming and smart"

Time out

"The Living Room is witty without being contrived, sweet without being cloying, and clever without being po-faced"

LondonDance.com



The company offers promoters **four distinct areas of work:**

1. **Live performances** in a range of theatre, studio & non-theatrical spaces
2. **Digital installations** for foyers, galleries, shopping centres and empty shops
3. **A programme of professional training** for dance and interdisciplinary artists
4. **A range of participatory activities** (for groups ages 12+) including technique, choreography or repertory workshops, dance and film projects, film/editing and new technology workshops.

As well as these options being available as individual activities the company also offers a **unique multi-modal Event approach**, which combines all or some of the above elements to create a tailored package of dance and digital works.

The new work has been commissioned by Woking Dance Festival, University of Chichester, Middlesex University and West Sussex County Council, and supported by Arts Council England through Grants for the Arts with additional funding through Bi-Arts, an initiative of the British Council and the Government of Israel's Ministries of Foreign Affairs and Culture and Sport.



Current works available for touring and exhibition

Live work:

The Living Room (65 minutes)

Woking International Dance Festival Commission 2010

The Living Room is an intimate dance set in what appears to be the bare bones of a living or rehearsal room. Inhabiting an imagined domestic space, the work cuts fast-paced movement with informal banter and wry humour. Yael Flexer's distinctive choreography effortlessly intertwines witty delivery with dance that is intricate and emotionally driven.

Choreographed by Yael Flexer, ***The Living Room*** involves an exceptional team of performers and collaborators: including: Lighting Designer Michael Mannion; Composers Karni Postel, Nye Parry, and Dougie Evans; Costume Designer Holly Murray; and Dramaturg Gary Stevens.



The international company of performers includes: Luke Birch (EDge), Lyndsey McConville (Bedlam, Sue Davies Bank Project, k/n/d/c), Aneta Szydlak (X Factor, Dance Theatre of Ireland), Aya Kobayashi (Bedlam, mapdance) & introduces apprentice dancer Hannah Martin.

Yael will also be joining her company on stage for the first time in nearly 5 years, alongside some very special guest performers that Yael has invited into her *Living Room* as it tours around the UK and beyond.



The *Living Room* also includes the option of special appearances by guest artists:

Option 1: New group work made with local artists preceding the company performance

Option 2: Solos and duets made with 2 local artists

Option 3: Live cellist Karni Postel from Israel

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Digital works:

Orbital



Orbital is an interactive installation in which a glowing sphere in the centre of the room depicts the image of a solo dancer. As the viewer moves around the sphere the dancer responds, tracing her own path through a complex system of rotating and twisting spaces.

Orbital requires a blacked out space at least 3m x 3m and 3m high to rig the projector. The fitting for the projector should be a scaffold lighting rig at near-ceiling height. Failing this the venue and company should negotiate how to suspend the cradle. A standard 13 amp power outlet is also required. The company will provide all other technical equipment. The venue

will need to have adequate security and invigilation whilst the installation is running.

Gravity Shift

Gravity Shift is a series of life-size video projections depicting a number of solo dances adapted from the live work. Each projection presents a situation where the direction of gravity has been altered; some changes are subtle, others more extreme. Subsequently the nature of the dancers' movements and dynamics are shifted in strange and unexpected ways through the re-configuration of gravity.

Conventionally a dancer moves on top of a fixed horizontal dance floor. *Gravity Shift* challenges this relationship by utilizing the technology usually associated with *flight* simulators to create a moving, tilting dance floor.



Gravity Shift has been commissioned by the Middlesex, University and supported by Arts Council England through Grants for the Arts.

Shop Installations

Everything Looks Beautiful in Slow Motion

Everything Looks Beautiful in Slow Motion (*ELBiSM*) is a window-based interactive installation set in the context of a shopping centre or high street shopping area. The installation takes a short 10-second video of pedestrians as they pass by the front of the window and subsequently replays the video in slow motion and black and white with an accompanying ambient soundtrack. Slow-motion and black and white are standard techniques often employed by the mainstream film industry to emphasise key moments of a narrative in cinema.



ELBiSM utilises these tools to highlight the everyday actions of pedestrians as they pass through a shopping centre. It aims to elevate the validity of these mundane and often overlooked actions and question the presumed hierarchy of one type of movement over another.

ELBiSM is a back-projected video filling an entire shop front window, visible to pedestrians from the outside. A small concealed camera in an opposite building/shop transmits a video signal to a computer connected to the video

projector in the shop.

The projection is not visible during day-time when the sun is out, thus winter afternoon/evenings are best times to exhibit. The shop should also be unlit and away from direct lighting. The work is simple to turn on and off each day and does not need a technical expert to do so. Instruction and support will be provided by the artist. The artist will supply all equipment apart from a video projector which should be 4000 lumens+ and will need to be hired by the promoter.

Bypasser

Bypasser is a window-based interactive installation set in the context of a shopping centre or high street shopping area. The installation links the movement of passers by to the motion of a *moving panorama* back-projected onto a shop window.

Normally when one travels, it is the traveller who moves whilst the background remains static. **Bypasser** inverts this relationship in an ironic manner by creating a situation where the background moves in synchronisation with the speed and direction of the walker.



Bypasser is a back-projected video filling an entire shop front window, visible to pedestrians from the outside. The projection depicts a series of shop-fronts from the surrounding area that have been filmed as a *tracking shot*, i.e. a view of the shops whilst moving along a pavement/concourse, as a pedestrian might see when walking through. Concealed sensors on the outside of the shop detect the speed and direction of passers-by. Information about this movement is directly linked to the playback of the video in such a way that if a pedestrian stands in front of the window they see a static image of a shop front, i.e. video playback is stationary. If a pedestrian walks past the window the background shops *move with them*, following their speed and direction.