

Remember we focus on scene 3 only

But you do need to know that there is a scene 1+2 which is a contrasting mood to scene 3. Scene three is bleak in comparison



“Artificial Things”
Scene Three

Choreographed by Lucy Bennett
Performed by Stopgap Dance Company

Fact file

- **Choreographer-** Lucy Bennett
- **Company-** Stopgap Dance Company
- **Dance style-** inclusive contemporary dance
- **Date of first performance-** 5th February 2014, UK Premiere
- **Duration-** 20 minutes
- **Performance Environment-** Proscenium Arch
- **Stimulus-**
 1. 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.
 2. Paintings by the Serbian artist Goran Djurovic also influenced the design, costume and choreographic images within all the scenes.
 3. The dancers' personal experiences
- **Music-** Piano, Futuristic sounds, Elements of the song 'The Sunshine of Your Smile', winds sounds
- **Dancers-** 4 Dancers 2 male and 2 female
- **Choreographic intention-**
 1. **Coming to terms with life's limitations and their resolution.**
 2. **Loss and resolve ['time passing' is linked to this]**
 3. **Being observed or 'gazed at' by others**
- **Choreographic approach-** Lucy Bennett uses a collaborative approach within her choreography.
- **Structure-**
 1. The first scene depicts the underlying tension between the characters,
 2. The second scene is exciting but violent, where the characters seek liberation from the suffering austerity. This leads to a tragedy and a dismantled wheelchair
 3. Scene three is its aftermath, where the characters are more pensive.

Choreographer

Lucy Bennett

Previously a dancer and has been with the company since 2003.
Became the Artistic Director of the company in 2012.



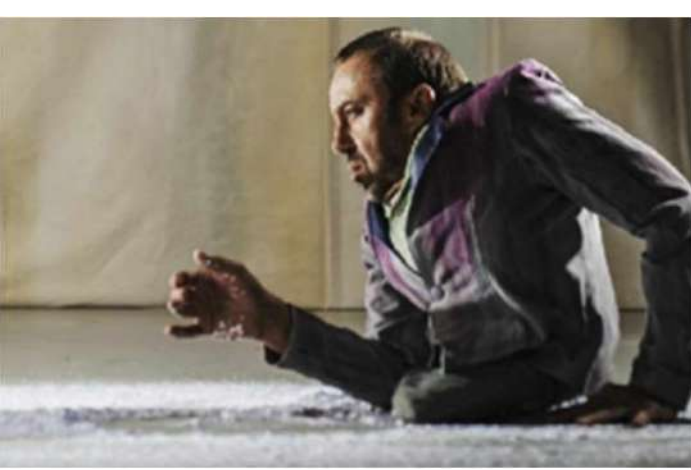
Company

Stopgap Dance Company

This choreographer-led company employs disabled and non-disabled artists who find innovative ways to collaborate.

“Difference is our means and our method”





Date of first performance - 5th February 2014, UK Premiere

Dance style - Inclusive Contemporary Dance



Dancers

There are **4 dancers** that perform in section three of Artificial Things.

2 female and **2 male** dancers perform.

In previous scenes there is a fifth dancer (male) but he is not seen in scene three.



Stimulus

- 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.
- Paintings by the Serbian artist Goran Djurovic (also influenced the design, costume and choreographic images within all the scenes).
- The dancers' personal experiences.



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STORY

Goran Djurovic, from the 'Unknown Secrets' Collection

“This artists voice struck at the heart of what I was searching for. The images danced to life when I looked at them and I could see my cast of dancers within his paintings and wanted to bring his world to life. “

This is the backdrop of the stage and painted on the dancer's clothes





Choreographic approach

Lucy Bennett uses a **collaborative approach** within her choreography. Stopgap's dancers are encouraged to **actively contribute to the process through choreographic tasks** that Bennett initiates.

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.

Choreographic Intent



Scene three is the final scene of Artificial Things.

- Lifes limitations and resolutions
- The gaze of the other
- Constricted within a snowglobe

Structure

Artificial Things consists of three scenes.

- The first scene depicts the relationship between the characters.
- The second scene is exciting but violent, where the characters seek liberation from the suffering austerity.
- This leads to a **tragedy**, and scene three is its **aftermath**, where the characters are more **pensive**. (THIS IS THE SCENE WE STUDY)

Structure of scene 3

Scene Three- opens with two duets.

1. Dave and Laura. Ground-based contact work involving a dismantled wheelchair. Use wheelchair to push off, sit on and lean on).

2. David and Amy. A duet influenced by the dancers improvising around the idea of inviting touch, and leading and following. (6.04) Counterbalance – lifts – touch

3. Tumbleweed Close contact quartet (10.16) Roll over and support each other

The group then unites and use ground-based contact work to stay connected whilst manipulating the dismantled wheelchair.

4. Gliding David and Amy control Lauras wheelchair(14.08) Dynamics – Ebb- Flow- Suspension- Release

5. Tumbling (16.54)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. Tumbling dynamics – whip – rebound – suspend.

6. Family Portraits: 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. (19.07)

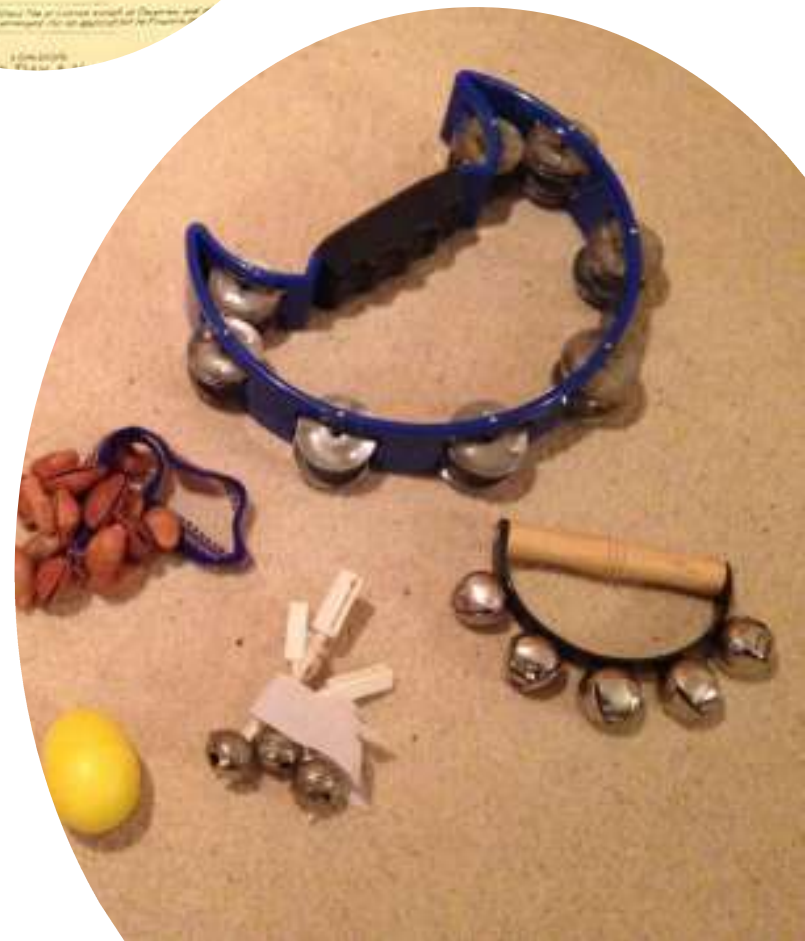
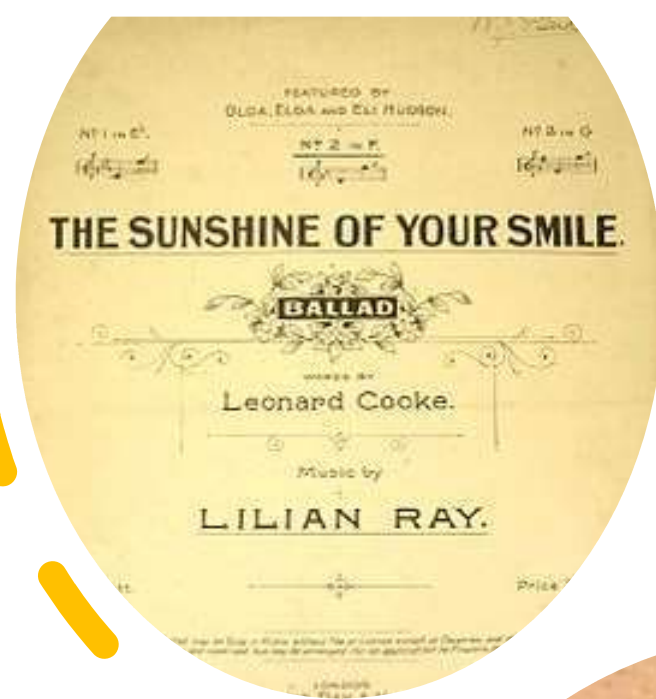
7. Daves Solo “ Sunshine of my life” (20.55)

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 This solo is a tribute to his father.

David returns to the group and is frozen in time with the other

Aural Setting

- For scene three Andy Higgs wanted to create a futuristic atmosphere acknowledging that time had passed and that the old ways had broken down.
- He used the whole of the piano both inside and out to create a cold, ambient sound. (Strum and pluck the strings)
- He also used the sound of the paper snow and incorporated other sound effects such as a distant rumble, wind and footsteps through snow.
- 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.
- Scene 3 begins with a ticking clock and ends with clock chimes, representing that time has passed. Time passing was one of Lucy Bennett's ideas for this Scene, fitting in with the choreographic intention of loss at the start and resolution at the end.



Costume

- 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.
- Outer garments worn in previous scenes, such as jackets and jumpers, are **removed in this scene to depict that time has moved on.**

Amy: Green, thigh length, sleeveless dress with streaks of blue and grey. Side vents. Peter pan collar.



Laura: White sleeveless top with bright blue streaks. Grey trousers with pleats. Blue belt. Black heeled shoes.



David: White collared short sleeved shirt with streaks of blue and green. Blue/grey trousers.

Dave: Pale green collared, short sleeved shirt with pocket and darker green streaks. Grey trousers.



Lighting – Chahine Yavrovan

- For much of the piece the lighting focuses in on one or two spots. Creating a cold, bleak environment appropriate to the sorrow felt in this section.
- The blue washes and white spotlights support the idea of the snow globe from the stimulus.
- It opens out in the middle, with a blue wash and warm and cool side lighting for David and Amy's duet.
- Before closing down to another spot for the final solo.
- The scene ends with all four dancers positioned in a portrait, in deep amber upstage left, suggesting they have found some resolution from loss and life's limitations.



Staging/Set

- **The set is influenced by several paintings from the 'Untold Secrets' collection by Goran Djurovic.** It consists of 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. **This scene change signifies the change of mood.**
- **The vitrine (display cabinet)** 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.

What is the significance of the set?

- **The border symbolises a picture frame, linking to the stimulus of Djurovic's paintings.**
- The snow is a reference to the stimulus of being encased in a snowglobe. **The snow is made from hole punch paper and is released from above at the end of Scene 2.**
- **The backdrop is influenced by Djurovic's painting 'Tragicomedia/Casting' which also has a striped backcloth**
- **The backdrop in Scene 3 is much paler than in Scenes 1 & 2, where 5 brightly coloured strips are lowered in front of it.** Scenes 1 & 2 are much more lively and vibrant, but Scene 3 is intentionally bleak, having all colour drained from the set and costume design accordingly.
- **The vitrine 'display cabinet' and the headless mannequin are straight out of another Djurovic painting and so again come from the stimulus.** It was filled with snow as the vitrine represented the snowglobe in Scenes 1 & 2.



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STAGING/SET

Stimulus Snow on the floor and snow in the display cabinet support the 'snow covered landscape' and the snowglobe idea.

Goran Djurovic: the backcloth was inspired by his paintings. The border on the floor could suggest a picture frame - interpretation.

Season Snow on the floor and snow in the display cabinet suggest winter.

Lighting Colours on the backcloth are faded and washed out, which support the low intensity of the lighting. There is nothing vibrant in either.

Location Centre stage and stage right could suggest outdoors due to the snow on the stage. Stage left might suggest indoors due to the furniture - interpretation

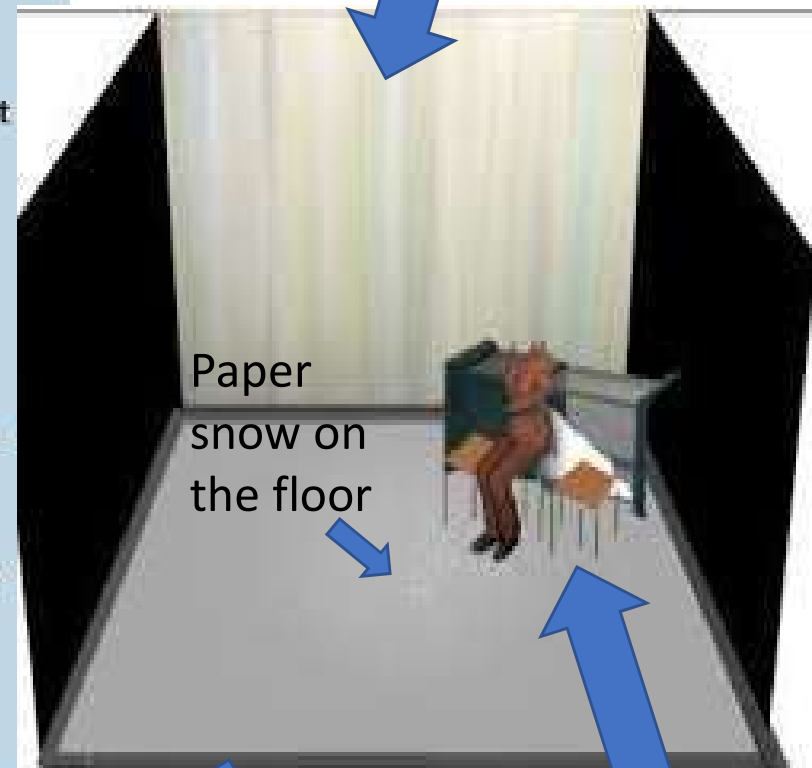
Mood Washed out colours on the backdrop and the odd nature of the furniture set an uncertain and downbeat mood.

Movement The dancers sit on and stand by the stools in Family Portraits to create a variety of levels and 'photographic' positions. Dave sits on the display cabinet.

Costume The streaks of paint on the backcloth are mirrored in the costume designs, which also have streaks of paint on them.

Aural Setting The snow on the floor is echoed in the music which has wind sounds and crunching noises. The music also has 'tumbling' piano notes which suggest snow flurries - interpretation.

Painting from the 'Untold Secrets' collection by Goran Djurovic



Paper snow on the floor

Grey frame around the stage

3 stools, display cabinet, headless suit on mannequin legs perched