

# Sap Dance and Louise Ann Wilson Company

## *JACK SCOUT*

### BIOGRAPHIES

#### THE COMPANIES

##### Sap Dance

In each piece Sap Dance explores the relationship between live movement and at least one other art form, and how both can disclose and distil our lived experience of the natural world. Before *Jack Scout*, the company concentrated on short solos and duets that enable intricately structured choreography and the opportunity to reconsider approaches to collaboration. Recent works include:

- *Still Life* (2008, rev. 2009), a coastline dance and live art performance work about how we frame nature and the forces that lie beyond the frame. It was co-produced with Louise Ann Wilson Company, performed at Far Arnside in 2008 and Silverdale in 2009, and funded by the Arts & Humanities Research Council. An essay on the show, (2010) ‘The Weathering Body: Composition and Decomposition in Environmental Dance and Site-Specific Live Art’ is published as a chapter in *The Dynamic Body in Space* (London: Dance Books, 2010).
- *The Saturated Moment* (2006–7). Influenced by Virginia Woolf’s *The Waves* and with an electro-acoustic score by Lisa Whittlecroft, *The Saturated Moment* was created under the Artists’ Programme of Chisenhale Dance, premiered at the Bratislava in Movement Festival 2006, toured nationally, and performed at Firsts 2007 at the Royal Opera House.
- *Lune* (2005), a solo with digital scenography by Kirk Woolford, derived from improvising, photographing and surveying marsh land by the river Lune in Lancaster. Video excerpts from, and an essay on, the show entitled ‘Lune: Dancing as Land Surveying’, are published in *Practice-as-Research in Performance and Screen* (Basingstoke: Palgrave, 2009).
- *Night Side* (2001, 2004), a duet to Schumann’s *Piano Sonata No. 2* based on Justinus Kerner’s studies of somnambulism and mesmerism.

Planned future work includes *The White Garden*, a dance work in which loops of gestures and sounds abstracted from activities in real gardens are combined with stories and images in iconic, fictional and mythic gardens. It is about what happens to our perception of cultivated place when visual form and colour are taken away and only movement and sound remain.

## Louise Ann Wilson Company

The Louise Ann Wilson Company is a limited company with independent directors. The company creates site-specific works that re-imagine particular landscapes.

*Jack Scout* is the second in a series of four site-specific rural performance projects which the company has planned since 2008. This series of new works focuses on the rural landscape as a place for performance in which human relationships to our environment are imaginatively explored. The work seeks to investigate creatively ways in which live performance can dramatise, articulate and reflect upon significant life events, creating multi-sensory experiences which make resonant the life experiences of the people and histories of a locality. The other two projects are:

- *Still Life* (2008, rev. 2009), a coastline dance and live art performance work about how we frame nature and the forces that lie beyond the frame. It was co-produced with Sap Dance, performed at Far Arnside in 2008 and Silverdale in 2009, and funded by the Arts & Humanities Research Council.
- *Fissure* (2011), a major site-specific theatre production for the Yorkshire Dales in May 2011, and made by Louise in collaboration with artists, neuro-imagers, earth scientists, cavers, and many other local people. The audience will navigate a route through the landscape of the dales that will be mapped using creative, neurological, hydrological, geological, speleological, grief and mythic mappings methods. As they journey they will encounter live performance. Produced by Artevents, *Fissure* is a part of The Re-Enchantment, a nationwide Artevents project (2010–11). Details at: [www.artevents.info/tre.htm](http://www.artevents.info/tre.htm).
- New Work commissioned by National Theatre Wales (2012). Louise Ann has been invited by Artistic Director John McGrath to develop a site-specific project in rural Wales. This National Theatre Wales commission will create a multi-disciplinary site-specific theatre work arising from a year-long investigation of a particular place in Wales (tbd) and the people who have expert knowledge of that place, such as sheep farmers, foresters, tree surgeons, harp-makers, *etc.*

For further details visit [www.louiseannwilson.com](http://www.louiseannwilson.com)

## THE ARTISTIC TEAM

### NIGEL STEWART – CHOREOGRAPHER, DANCER, CO-DIRECTOR, CO-PRODUCER

#### Summary

Nigel Stewart is the Artistic Director of Sap Dance. He has choreographed, directed and danced for many other companies, and has been the Artistic Director and Administrator of Cornerstone Theatre Company, Theatre Nova and Theatreworks Ltd. He is also Senior Lecturer in the Lancaster Institute for the Contemporary Arts (LICA) at Lancaster University where he teaches and researches into contemporary dance. He is a member of the Choreography and Corporealities group of the International Federation of Theatre Research. He has published widely in journals and books.

#### Experience of site-specific performance

Nigel's experience of site-specific performance and Environmental Dance spans his work with the Midlands collective Spindle Day in the early 1990s, through the above mentioned work for Sap Dance, to his choreography next year for Louise Ann Wilson Company's *Fissure* (see above). As the director of the AHRC-funded project *Re-enchantment and Reclamation: New Perceptions of Morecambe Bay Through Dance, Film and Sound* (2006–08), he has developed techniques and practices in Environmental Dance with Jennifer Monson, and has overseen practical investigations with the environmental sound artist Ambrose Field, the experimental film maker Chris Welsby, and the installation and sound artist Graeme Miller. He also co-directed the international conference and arts festival *Between Nature* (Lancaster 2000), and he co-edited *Performing Nature: Explorations in Ecology and the Arts* (Peter Lang 2005).

#### Other professional experience

For THEATRE NOVA Nigel choreographed and directed: *Traces in Sea* (UK tour 1990); *Let Me Speak* (UK tour 1987), and *Cross Purposes* (Edinburgh 1984, Bridge Lane Theatre 1985). Direction for CORNERSTONE THEATRE COMPANY includes Richard Cooper's *River Rider* (UK tour 1983–4). His freelance work includes his production of TRIANGLE'S *Omega and the Golden Water* (UK tour 1989–91). He also assisted Eugenio Barba, one of the twentieth century's greatest directors, in ODIN TEATRET'S production of *Itsi-Bitsi* (Denmark & world-wide tour 1991–present). As a dancer, Nigel Stewart's credits include *Belongings* for FIGURE GROUND; regular performances with the improvisation collective GRACE & DANGER; two productions for the German choreographer THOMAS LEHMEN, *Clever* (UK tour 2001, 2003) and *Stationen* (Berlin Tanzfest 2003); the film *Personal Text/Public Body* for BEATRICE ALLEGRANTI (London International Film Festival 2008); and solos at platform performances.

**LOUISE ANN WILSON – SCENOGRAPHER, PERFORMER, CO-DIRECTOR, CO-PRODUCER**

**Summary**

Louise Ann Wilson is a highly-regarded and widely-experienced director, scenographer and artist who makes site-specific performances and who has a parallel freelance career as a costume and set designer for the theatre. For ten years she was the Co-Artistic Director of the celebrated site-specific company wilson+wilson (1997–2008), and she is now the Artistic Director of her own company. She is a member of The Society of British Theatre Designers. Altogether, her work embraces a wide range of national and international performance events including opera, theatre, puppetry and installation.

**wilson+wilson and other site-specific work**

Louise Ann co-produced and co-created the work of wilson+wilson, one of the most successful site-specific companies working in Europe. A Regularly Funded Organization (RFO) of the Arts Council England, wilson+wilson produced visionary and ambitious multidisciplinary projects enabling new relations between artists, audiences and sites. The company collaborated with a number of renowned artists including Simon Armitage and Amanda Dalton, and composers including Scanner. Their works included *House* (1998), *Mapping the Edge* (2001), *News from the Seventh Floor* (2003), and *Mulgrave* (2005). Details on these shows can be found at: [www.wilsonandwilson.org.uk](http://www.wilsonandwilson.org.uk).

She is currently creating one of the *Six Acts for Scenofest* at the Prague Quadrennial, Prague, 2011. Louise Ann is one of six international artists invited to join the project who will each create installations and performances in buildings and spaces in Prague, with a particular emphasis on stories that have become lost to local inhabitants.

Louise Ann designed and co-directed *Salt*, a large-scale site-based production for Theatre Rites and the RUHR Triennale 2008 which was based on alchemical imagery and was performed in, and developed in response to, a four-storey derelict salt factory in the Zollverien Cokery, Essen in Germany.

**Theatre Design**

Louise Ann designed *The Starry Welkin* for ENGLISH TOURING OPERA which is now touring nationally. Past work for the Royal Exchange includes: *The Bacchae*, a dance theatre production for the ROYAL EXCHANGE, MANCHESTER; J M Barrie's *What Every Woman Knows*, Boucicault's *London Assurance*, and TMA award-winning productions of Brendan Murray's *Eliza's House* and Amanda Dalton's adaptation of *Secret Heart*. For OPERA NORTH Louise has designed Mozart's *Don Giovanni*, Humperdinck's *Hansel & Gretel*, *O4E*

based on Monteverdi's *Orfeo*, the installation *Amaze Me!*, and two productions directed and choreographed by Vanessa Gray: *Orpheus in the Underworld* and *Voices On*. Her designs for THEATRE CENTRE include Leo Butler's *Devotion*, directed by Liam Steele, and Brendan Murray's *Big Baby* and *How High is Up?* Louise has designed numerous productions for the WEST YORKSHIRE PLAYHOUSE as well as for STRATHCONA THEATRE, OTTC, LIP SERVICE, THE WATERMILL, LIVE THEATRE, MIDSOMMER ACTORS (*Manchester Evening News* Award), THE SHERMAN, THE GATE, and the UNICORN THEATRE.

A chapter on her site-specific work will be published in *Space: A Critical Introduction* (Palgrave, forthcoming), and short articles on her work are included in catalogues published by the Society for British Theatre Designers.

## OTHER ARTISTS

**Natasha Fewings** (Dancer) is a performer, choreographer, teacher and dance psychotherapist. She has performed and toured for choreographers including Hofesh Schecter, Maressa von Stockert, Johnathan Lunn, Charles Linehan, Martin Lawrence (Richard Alston Co), Laurent Cavanna (Siobhan Davies), Jamie Watton and Tom Roden. She is currently collaborating with film makers and circus performers in Bristol to produce innovative dance theatre. Her latest commissioned choreography *Blue Flower* was performed at the Bristol Old Vic in May 2010. Natasha's most recent collaborations include the site-specific performance *S.S Arcadia* with Rob Tannion (DV8) in May 2010 and a dance film commission *Longing* in June 2010.

**Steve Lewis** (Composer & Vocalist) is a percussionist, vocalist, guitarist, improviser, songwriter and community musician. Whilst touring with the album *Torcher* (2001), Steve and guitarist James Wood performed *Living Room* across the North West. He has worked with dance companies such as Grace & Danger and Figure Ground. Currently performing as a member of Orchestre DC Dansette, his past projects include *Deep Cabaret*, a seven piece band commissioned to mark the 10th anniversary of Manchester Jazz Festival, and Hymas & Lewis, a duo with poet Sarah Hymas. He is currently working with experiential poetry on projects such as *Wait*, which was recently published by Flax Books as a part of the audio anthology *Vanishing Acts*, and *Deep Clutter*, an improvising duo with Shaun Blezard.

**Peter Moser** (Musical Advisor) is a composer, performer, multi-instrumentalist, teacher and producer and has been the Artistic Director of More Music ([www.moremusic.org.uk](http://www.moremusic.org.uk)) for the past fifteen years. He has written scores for theatre, opera and dance projects such as *Start Again*, a celebration of the Universal Declaration of Human Rights, as well as recently co-editing *Community Music: A Handbook*, which covers a range of music and music workshop issues. His latest work, *The Long Walk*, a piece in response to the Morecambe Bay tragedy of 2004, was performed in Morecambe, Gateshead and Liverpool and was developed in Hong Kong in 2009. Peter is also the Fastest-One-Man-Band-In-The-World: ([www.fastestonemanband.com](http://www.fastestonemanband.com)).

**Matt Robinson** (Composer and Instrumentalist) is a freelance jazz musician, musical director and community workshop leader with a degree in Jazz at Leeds College of Music, specialising in contemporary free improvisation as well as musical direction and community music. As a performer Matt works with numerous bands, from his own improvisation projects to baroque quartets, theatre pit orchestras, to Jamaican ska bands. Matt plays clarinet, bass clarinet, saxophone and flute and is currently performing *The Tanqueray Piano Series* at The Wardrobe as part of the Northern Bloc Collective (Leeds).

**Mark Whitelaw** (Artistic Advisor) has worked extensively with The Glee Club (UK) and Peter Zegveld (NL), and has worked for numerous theatre and dance companies, including Bedlam Dance Company, Bouge De La, Duckie, Forecast, H2 Dance, Lip Service, Mem Morrison, New Art Club, The People Show, Penny Collinson & Co, Shamshad Khan, and Ursula Martinez. He co-wrote and performed in the award winning film *Venkel's Syndrome* (Flynn Productions) which was premiered at the Berlin Film festival, and in 1995 was the recipient of the Arts Foundation Award Fellowship for Multi-Disciplinary Arts.