



anna furse
ATHLETES OF THE HEART



AN ANATOMY ACT: A SHOW AND TELL
by Anna Furse / Athletes of the Heart

Available for tour from January 2018
Produced by LIVE COLLISION
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About AN ANATOMY ACT: A SHOW AND TELL

Conflating her roles as a theatre director, writer, and Professor, this unique event has Furse giving a vivid animated lecture on Anatomy, accompanied by haunting saw playing and illuminating video. The Anatomy Theatres of Renaissance Europe were the horror movies of their day - full of blood, guts, morality and human drama. The public gawped in fear and fascination at the criminal cadaver being doubly punished before their eyes. Furse takes this idea and runs with it, taking us on a journey of discovery to contemplate our bodies, dead or alive, as she segues from personal loss to the circulation of the blood, from Elizabeth 1 to Lady Gaga. This performance wants to make us think about the meaning of life, why we fear death, and invites us to spend a little time to reflect on our heart and souls - and assert exactly where our liver is.

What is AN ANATOMY ACT: A SHOW AND TELL?

The performance takes the form of a theatrical lecture with two performers: Anna Furse delivers the text from behind a simple black podium, and Henry Dagg / David Coulter playing the saw (depending on availability). The design is simple and effective, making it adaptable to traditional and non-traditional performance spaces.

The performance can be accompanied by a post-show talk or workshop, suited to a venue's specific audience.

About ATHLETES OF THE HEART

Athletes of the Heart was founded by Anna Furse in 2003 with an Impact Award from the Wellcome Trust. Devoted to transgressing artistic, cultural and geographical boundaries, the company collaborates and co-produces internationally. Each project responds to the specific conditions in which it is produced - seeking opportunities to connect process to production over time - evolving dramaturgy and event through research, attention to physicality and with an essential, poetic and vibrant scenography. The company has created works for hospitals, science centres as well as art centres and theatres, and used online tools innovatively for geographically dispersed international collaboration. The company's work has performed in the UK, Serbia, Slovenia, Italy, Ireland, Greece and The Lebanon.

Most recent work includes *When We Were Birds* (Cantieri Cultural Zisa, Palermo and Live Collision Festival 2014) and *Other People's Shoes* (Michael Cakoyiannis Centre, Athens, 2016).

Click here for more: www.athletesoftheheart.org

About ANNA FURSE

Anna Furse is one of the early feminist theatre makers in the UK. Following training with the *Royal Ballet* in the 1960's, where she won Choreographic prizes from Leonid Massine and Sir Frederick Ashton respectively, she quit dance for theatre in 1971, assisting and translating at Peter Brook's *International Centre for Theatrical Research* (ICTR) Paris. Following a BA at *University of Bristol* she was selected for paratheatrical work with Jerzy Grotowski's *Teatr Laboratorium* in France and Poland. After a P.G.C.E. at *Goldsmiths*, in the 1980s she was a *New Dance* activist, maker and performer with *X-6 collective*, co-founder of *Chisenhale Dance Space*, and co-editor of *New Dance Magazine*. At this time she was one of 4 performers (*Transitional Identity*) to introduce Contact Improvisation into the UK HE system. She concurrently taught internationally, was Head of Movement at *Rose Bruford*, and co-founded her pioneering feminist physical/visual company *BloodGroup* (6 international devised touring productions and *Clam* (by Deborah Levy), with the ICA its London venue). Artistic Directorships include *Paines Plough* (1990 -1995) where her controversially innovative mission brought writers to

collaborate with dancers and live artists and work site-specifically. Her bi-lingual co-production *Down and Out in Paris and London* in a disused abbatoir (France/UK, 1992) involved 100 extras and was presented at the *Theatre de Gennevilliers* in Paris. Her *Time Out* award-winning *Augustine (Big Hysteria)* (1991) toured to emerging post-glasnost Russia and was featured in Channel 4 TV's *Are Women Mad?* Anna has directed over 50 productions touring Europe, the USA, Asia and the Middle East, ranging from small scale to regional repertory theatres, theatre-in-education, disabled theatre (*GRAEAE*), with the *RSC*, and with many professional companies including *Womens Theatre Group (Sphinx)*, *Theatre Centre*, *New Midlands Dance*, *Scarlet Harlets* and *The Little Angel*. An internationally published/performed writer, her play *The Peach Child* was selected for the *National Theatre New Connections 2008*, staged in 13 Theatres all over the UK, at the *Cottesloe Theatre*, and produced internationally. Her Methuen anthology *Theatre in Pieces, Politics, Poetics and Interdisciplinary Collaboration (2011)* includes her *Don Juan. Who?/Don Juan. Kdo?* co-produced with *Mladinsko Theatre*, Ljubljana, that headlined the *FeEAST Festival* at *Riverside Studios (2008)*. This project was evolved in cyberspace with a geographically dispersed company, inventing new ways to harness technology for collaborative creation. Among several more recent smaller scale works, are *Sea/Woman* (with Maja Mitic, *Dah Teatar*, Belgrade) and her solo *When We Were Birds* premiered at the *Cantieri Culturali Zisa*, in Palermo in 2013, presented at *Live Collision* and *GIFT Festivals* in 2014. Her most recent project *Other People's Shoes* was commissioned by the *Michael Cakoyiannis Foundation* in Athens (2016) in a Residency that included a Symposium on Activism and Performance.

Founding *Athletes of the Heart* in 2003 with a *Wellcome Trust Impact Award*, she directed a 10-year project on reproductive issues, *The Art of A.R.T (Assisted Reproductive Technologies)* producing works both live and on BBC radio. *Athletes'* partnerships to date have included: 2 hospitals, 2 Assisted Conception Units, a museum, schools, festivals and international venues, including co-productions in Serbia and Slovenia and performances in Beirut, Palermo, Athens, Dublin and the UK. A video installation on *Augustine (Big Hysteria)* was part of the *Mad, Bad, Sad* exhibition at the *Freud Museum* in 2013 -14, alongside works by Louise Bourgeois, Tracey Emin and Sarah Lucas. Aside from the media critics, her work is critiqued and cited in a range of academic books and journals.





PROJECT COLLABORATORS

DAVID COULTER

Musical Composition

David Coulter works internationally as a musician, director, curator, consultant, educator and composer for dance, theatre, cinema, television and radio. In the 80s, he played and recorded with Test Dept and The Band of Holy Joy. In the 90s, he played with The Pogues. He is a musical and artistic director of large-scale events for Sydney Opera House, Artangel, Southbank Centre, The Barbican, The Sage, Gateshead, Melbourne Arts Centre, Melbourne Recital Hall, Les Nuits de Fourviere (Lyon), and La Salle Pleyel (Paris). He was Associate Musical Director and multi-instrumentalist in Robert Wilson's *The Black Rider*, working alongside Tom Waits, Damon Albarn's Music Supervisor for the Gorillaz Opera, *Monkey: Journey to the West*, Yoko Ono's Musical Director for *Double Fantasy Live* (Meltdown 2013). International productions he directed include *Let It Be Live*; *Raindogs Revisited*; *In Dreams: David Lynch Revisited*. He created, with Leo Abrahams, *Discreet + Oblique*, an homage to Brian Eno's *Discreet Music*, featuring The Necks. Since 2000 he has been recording, performing and touring with Damon Albarn, Jarvis Cocker, Leo Abrahams, Seb Rochford, Laurie Anderson, Kronos Quartet, Yoko Ono, Beck, Hal Willner, Marianne Faithfull, Blixa Bargeld, Teho Teardo, The Handsome Family, Richard Hawley, Marc Ribot, Steve Nieve, Mick Harvey, The Good, the Bad and the Queen, Gorillaz, Patrick Wolf, and Improbable Theatre. He has played the didgeridoo at the invitation of HM Queen Elizabeth II on a number of official occasions. He has been a guest member of The Ukulele Orchestra of Great Britain.

HENRY DAGG

Live Musical Collaboration

Henry Dagg is a composer, multi-instrumentalist, and creator of new instruments and sound-sculptures, based at Faversham, Kent. A multi-award-winning performer on *Musical Saw*, He has presented radio programmes about his music, including a documentary series about the first California Saw Festival in 1987. A BBC TV documentary was made about his work as a composer and performer in 1989. He has performed regularly in cabaret, variety and theatre productions, including the Olympia Theatre, Dublin with Agnes Bernelle, Damon Albarn's

Chinese Opera 'Monkey', at the O2 London, and as an orchestral guest soloist on Saw at Helsinki. His TV performances include Pat Kenny, Gerry Ryan, Richard & Judy, Alan Titchmarsh and Jools Holland. He has performed and recorded with artists including The Cranberries, Keane, Bob Geldof and Bjork. His sound sculpture work includes a suite of musical gates and railings given a premiere performance by Dame Evelyn Glennie, O.B.E. and a stainless steel automatic harp known as 'The Sharpsichord', resulting in a collaboration with Bjork. He has recently completed a large stainless steel Musical Gates and Railings installation at Rochester. His work has attracted the interest of TEDx Arendal, who recently invited him to Norway to deliver a TED Talk.



MELA DELL'ERBA **Scenography**

Mela Dell'Erba is a set and costume and graphic designer, born in Naples. She works in theatre and films and has extensive experiences in cultural management and teaching. Since 1990 she has been based in Palermo, Italy, where, in 1996, she was co-founder of the Teatro Garibaldi di Palermo alla Kalsa (Union des Theatres de l'Europe UTE 2000/2015). This received the Premio Ubu award for the best Theatre project of 1998. She worked with some of the most interesting directors of the Italian and European scene Carlo Cecchi (Amleto – Sogno di Una Notte d'Estate, Misura per Misura, Festival d'Automne, Paris), Antonio Latella (Querelle Teatro Garibaldi/Festival des Theatre de l'Europe Villeurbane, Porcile – Salzburg Festival), Enzo Vetrano and Stefano Randisi (L'Onorevole, I Giganti della Montagna, Trovarsi, Fantasmi, Totò e Vicè), Enzo Moscato (Recidiva-Biennale di Venezia), Emma Dante (Scimia-Biennale di Venezia), Matteo Bavera and Franco Scaldati (La Gatta di Pezza, Alberi adagiati nella Luce - Napoli Teatro Festival), Lina Prosa (Lampedusa trilogy: Lampedusa Beach/Snow/Way), Jan -René Lemoine (Verbò), John R. Pepper (Danny e il profondo blu) and films with Marco Carniti (Sleeping around) and Raul Ruiz (L'estate Breve/Short Summer and Il Viaggio clandestino: Vite di Santi e di Peccatori). In 2011 Mela was one of finalists for the category of best costume designer of the year award Le maschere del Teatro Italiano. She collaborated with Anna Furse and David Coulter in Performances Practices, Palermo, 2015.

KILIAN WATERS **Video**

Kilian Waters is an award winning filmmaker and video designer. His video design work to date includes; It's Not Over (Theatreclub), These Rooms (ANU & Cois Ceim), Override (White Label), On Corporation Street (ANU), The Circus Animals Desertion, Frequency 783, Have I no Mouth, The BlueBoy, In Real Time, Silver Stars, This Is Still Life (Broken Talkers), The Bog of Cats (The Abbey Theatre), Bees, Jockey (Willfredd Theatre), the "Beckett in the City" series (Company SJ), Between Land and Water, Come Into The Gardens (Outlandish Theatre Platform), The Far Side (Upstate Theatre), Pageant (CoisCeim) Drinking Dust, The Rain Party (Junk Ensemble) T'is Pity She's a Whore (Siren Productions) and The Colleen Bawn (Bedrock Productions) among many other collaborations. His theatre and film work has been seen in venues and cinemas around the world.

NAO NAGAI**Lighting Design**

Nao Nagai is a London based lighting designer, collaborator and performance maker from Japan. Since immigrating to UK at the age of 15, she trained at Rose Bruford College and worked across wide spectrum of genres touring nationally and internationally. Her recent credit include Putting Words in your Mouth (Scottee), Fake it Till Your Make it (Bryony Kimmings), Madama Butterfly (Grimebourne), The Moment I Saw You I Knew I could Love You (Curious International), Great Escape – A Borrowers Tale (Kazuko Hohki), Copyright Christmas (Duckie), About Us (Jacky Lansley) and many more. She is interested in creating the images that exists in intangibles and making this feel tangible. Nao also performs regularly with the cult pop performance group Frank Chickens (winner of Foster's Comedy God Awards 2010). She is tutor of Lighting Design, Goldsmiths, University of London.

BERTHE FORTIN**Costume Realisation**

Berthe Fortin has an MA in Costume Design for Performance at London College of Fashion and is currently undertaking a PhD. Work in theatre, performance, installation, art films and opera includes dreamthinkspeak's The Rest is Silence and Before I Sleep, (Peter Brook/Empty Space/Equity Ensemble Award 2010), LOTOS Collective's Trial of the Mariner and Sabotage Theatre Company Ravens and Owlers, collaboration with Adam Saville James (Jerwood Space (Open Forest Project) and Cyrano at Weald and Downland Open Air Museum. She is costume technician and Lecturer at the Department of Theatre and Performance, Goldsmiths, University of London.

RACHAEL CHAMPION**Set Realisation**

Rachael Champion is an installation artist with an extensive background in both contemporary art and theatre technology. She earned her BFA from SUNY Purchase, NY (2004) and graduated from the Royal Academy Schools (UK) in 2010. Presently she is the Scenography technician and tutor at The Department of Theatre and Performance, Goldsmiths University, University of London. Champion's installation work has been exhibited at a number of recognised international spaces including Modern Art Oxford (UK), Zabłudowicz Collection, London (UK), Socrates Sculpture Park, New York (US), Bold Tendencies Sculpture Project, London (UK), and Camden Arts Centre, London (UK). In 2017 Champion will complete her first permanent installation on Sarvisalo, The Zabłudowicz Collection's outpost in Finland. Rachael is represented by Hales Gallery, London/New York.

Fiona Keller

Production Management

Dawn Kemp

Script Consultant

Carl Kennedy

Sound Design mix

Dafne Louzioti

Administrative Assistance & Social Media

Ludovic des Cognets

Photography

Lynnette Moran

Producer / Live Collision

Athletes of the Heart Board Of Directors: Rosamund Hutt, Paula Van Hagen, Patrick Moorsom and Dawn Kemp

CRITICAL / AUDIENCE RESPONSES

DRAFF Reviews AN ANATOMY ACT: A SHOW AND TELL at Live Collision International Festival 2016 // Special Edition:

"I'm sitting in the dark in Project Cube, somewhere inside my body, looking out. And the room is full of other living bodies – coughing, scratching, breathing, rumbling – and all of the hearts are going lub dub, lub dub", inaudible to me, as they pump the blood around. We are watching Anna Furse and Henry Dagg's bodies on stage as they perform An Anatomy Act. It's a very striking scenography. Hendry Dagg is playing the saw. Controlled vibrations create sound waves and the effect is a haunting, supernatural-sounding music. In duet with the saw is the music of Anna Furse's voice. It sounds professorial, human, warm. She has a deeply engaging presence....These are just a couple of the things that An Anatomy Act touches on during its sensual tour of the history of human anatomy. It heroically resists being about just one thing, or even two. It is a kind of delicious, macabre, visual, auditory, tactile, anatomical and political meditation on mortality and meaning that outlines an idea-body deftly by touching it lightly just here and there. But, trust me, it is also more."

Click here for more: <http://www.draff.net/anatomy-act.html>

José Miguel Jimenez Interviews Anna Furse during residency period and rehearsal:



Click here for more: <https://vimeo.com/193907270>

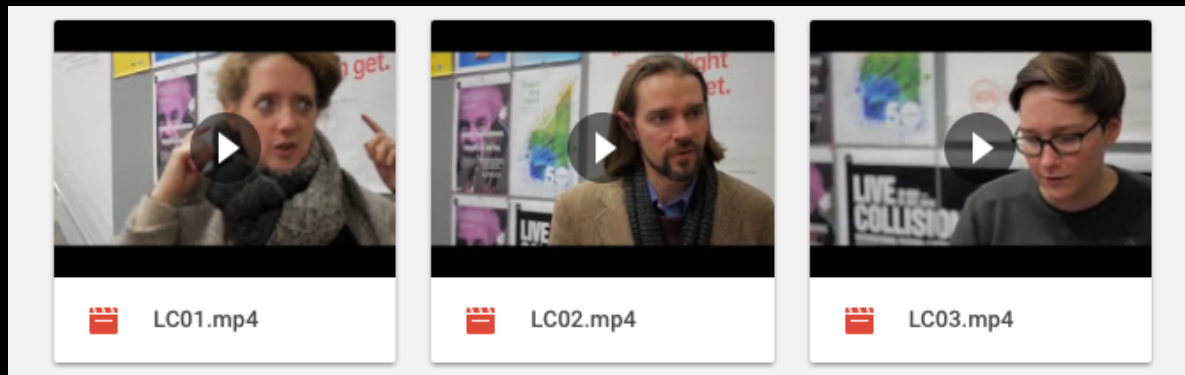
Audience responses to AN ANATOMY ACT at Live Collision International Festival 2016 // Special Edition:

“Unusual, informative, fascinating...artistic.”

“haunting” “human”

“the music was ephemeral, it was amazing”

“thought provoking”



(*Screenshot of audience reaction videos taken after performance of AN ANATOMY ACT)

360° Video documentation of An Anatomy Act at Live Collision International Festival 2016 // Special Edition:

A 360° virtual reality trailer, filmed as part of the BE.THERE.NOW. initiative at Live Collision International Festival. Currently being edited.



Click here for more: <https://vimeo.com/213822996>
password: lc360



MARKETING PLAN

AN ANATOMY ACT has a visual aesthetic through all print and online content that carries through into the piece. The Producer will provide copy and production shots. As well as providing artwork for all promotional material, posters, flyers and programs to be printed in-house by presenting partner.

All promotional material will be sent digitally to the venue 6-8 weeks in advance of the opening performance. The venue should then print posters, flyers, and programs and oversee distribution of this content no later than 2 weeks before opening night.

The venue must coordinate their own social media and online promotion for the show. Athletes of the Heart will coordinate and crosspost online marketing and social media content in accordance with the venue's marketing plan.

The venue must engage local press and media with the production where relevant, and Athletes of the Heart will assist with providing any relevant content.

TECHNICAL REQUIREMENTS

General:

AN ANATOMY ACT tours with 1 Stage Manager, 1 performer and 1 saw musician.
Show runs at approx. 1 hour 10 mins.
Performers are pre-set on stage when house opens.

Required from Venue:

2 dressing rooms, access to an iron and ironing board, and if longer than 1 performance access to clothes washing facilities.

Set and Props:

AN ANATOMY ACT provides all props and costumes.

- 1 hanging projector screen
- 1 large wooden podium
- 1 musician stool
- 1 small prop/musician table
- 1 music stand

Staging and masking:

Venue must provide standard masking, adjustable projector mount, hazer.

Lighting:

Generic plan provided by company, specific plans created for each venue.

Sound and AV:

Sound and AV are run from Q-lab on company touring Mac laptop.

Required from venue:

Standard FOH speakers, 1 onstage monitor for musician, mini jack to jack cable to connect laptop to sound desk, 1 small mic stand (knee height), 1 normal mic stand, 2 SM58's, 1 headset radio mic in flesh colour with receiver, 1 sound effects unit to turn voice from female to male and a HDMI cable long enough to reach projector from operator's position.

Crew:

Minimum 2 technicians required from venue; 1 LX and 1 sound and AV for get in and rigging and get out.

Company Stage Manager will operate sound, AV and LX for show.



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COLLABORATIVE
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PROGRAMME



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