

August 30<sup>th</sup> 2019 7pm

Rosemary Branch Theatre

GBworks Presents

## Rising Tides; 01

### **Cabbages and Queens**

Choreographer: Jay Yule

Performers: Jay Yule, Corrie McKenzie

Costume: Rosie Whiting

#### About the work:

Sick of being faced with the same state of affairs, never changing, only getting worse. Images are created, hope is instilled but as soon as it's there, it's gone. Inspired by nonsense poetry of Lewis Carroll, dancers morph between inhumane objects whilst keeping their humanity fully intact. Is this a window to the future or a reflection of what's already here?

 jayyule


### **turn it on turn it off**

Choreographer & performer Gianna Burright

Music: original soundtrack by Matt Kirk

#### About the work:

A dancer, a woman, a human being searches for alternative modes of understanding and closure. Emerging from a traumatic experience of abrupt detachment, in turn it on, turn it off, we witness the performer remember, relive, and reclaim, things she never got the chance to say – but on her terms, and on the terms of her body.

 giannaburright

## **Penthouse Hickies**

Choreographer: Sliding Doors

Performers: Rachel Laird, Clara Cowen

Music: 'I Love You, Honeybear' by Father John Misty and 'Movie' by Tom Misch

### **About the work:**

Clara and Rachel first met in 2014. Clara had only been kissed once and Rachel was about to enter her third relationship which would end up lasting (SPOILER ALERT) 3.5 years. Fast forward to 2019 and although both drunkenly welcoming in the new year very much single, have both now found themselves in relationships. Reflecting on this, they address the emotional rollercoaster of their early twenties: exploring the highs and lows and discovering what the hell it all means.

 [slidingdoorscollective](#)

## **Cry Baby – a sharing of research**

Artistic Lead: Amy Toner

Performers: Bethany Edwards

Music: Cry Me a River – Ella Fitzgerald, Don't Cry Out Loud – Melissa Manchester

### **About the work:**

'A tear is an intellectual thing' – Jerome Neu

We are both criers. We cry all the time. We frequently cry over nothing at all. As a result, we often find ourselves being categorized into the 'oversentimental', 'hysterical', 'emotionally unstable' and 'manipulative'. Cry Baby is a sharing of research into our new project centered around the phenomenology of tears. In this sharing, we explore the social mechanism related to public displays of emotional tears.

Supported in kind by Rich Mix

 [amytoner](#)

## **-Interval-**

## **Lexi Wells**

Singer/songwriter performing her original work

**"Next Time" and "Close"**

Lexi is from London and has been developing a repertoire of original songs after completing a BA in Popular music performance at Leeds College of Music.

 [lexingtonwells](#)

## **and the wind**

Choreographer & performer: Gwynne Bilski

Music: original soundtrack by Syntheatrics (Duncan Bowers)

### **About the work:**

Fourteen years ago, I plucked a sprig of heather from a hillside in the Outer Hebrides. I still have the heather, but everything else is missing. Everything else is a fading memory.

Nostalgic, and joyful in its contemplation on how our memory preserves and alters experiences, *and the wind* celebrates the ways in which we are drawn back to specific moments in time and place, and what those moments mean to us.

Supported by: The Work Room, Citymoves Dance Agency

 [gwynnebilskimovement](#)

## **excerpts from Triptych**

Choreographer: Grace Keeble

Performers: Alive Contemporary Dance Company members- Anna Heath, Yasmin Kaleta, Svetlana Malinina, Liza Malong, Dina Subkhankulova, Masha Ugrozova

Music: Cymande – Dove, Richard Skelton – Of The Sea, Frence 79 – After Party

### **About the work:**

A celebration.

The symbiosis of nature.

Complexities, simplicities,

A mourning of this loss.

The damaged fragments of what was.

A stags cry, a dying forest;

within this crumbling imagery, in a system where too much has been taken, how do we attempt to form cohesion out of chaos.

As we become more removed from our instincts, as we disconnect from the visceral and from ourselves as the human animal, how does the destruction of the natural world affect our human psyche.

In this unravelling and retreat from a soulful place, what internal madness might ensue.

But, do we elevate our own importance, does the power of nature remain and regenerate without us, despite us.

The life that keeps rolling on, long after we are gone.

 [gracekeeblechoreography](#)

## **kore**


Choreographer: Ariana Daub

Performers: Gianna Burright, Gwynne Bilski

Music: Johann Jacob Froberger Suite No.1 in A minor, Bob van Asperen, Song of Seikilos

### **About the work:**

*kore* explores the dynamic and ever shifting relationships between women through a feminist re-telling of the Persephone & Demeter myth. Through movement exploring the dualism of the mother-daughter relationship and how we find oneness and separation between those two roles we explore the archetypes of the Greek goddesses and their impact on how we have grown to view separation, trauma, and coexistence.

 [daub\\_step](#)

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