

Lila dance

FAULT LINES

As our planet's voice gets louder, are we ready to listen?



Insight notes for students and teachers

Introducing Lîla Dance

Founded in 2005 By Abi Mortimer and Carrie Whitaker, Lîla Dance are a small, friendly company.

We work with talented freelancers who bring their own creative magic to each production from dancers and dramaturgs to designers and digital illustrators.

We make theatrical dance productions that have relevant social narratives underpinning them. We integrate dance, music, text and visual design to create theatrical effects that communicate these abstract themes.

Meet the Artistic Directors

Carrie and Abi choreograph and direct the touring productions, delivers commissions and teach across the contemporary dance sector from professional training to community settings.

From the company's inception Abi worked collaboratively with Carrie to develop the languages and style of Lîla. Through a range of creative projects thier work was informed by international artists of various artistic disciplines.

Abi assumed the role of residential director to make 8 works on the company that have undergone national and rural tours, international performances and festivals.

Carrie was the central dancer for the company for over 12 years, performing in all company repertoire touring nationally and internationally.



FAULT LINES



UK tour dates Spring 2024

17th Feb 2024 - Worthing Theatre
21st Feb 2024 - Brockhill School, Kent
1st March 2024 - Dance East, Ipswich
11th March 2024 - Bedales, Petersfield
20th April 2024 - The Place, London
15th May 2024 - The Dance Space, Brighton Festival
29th May 2024 - Salisbury Arts Centre
14th June 2024 - PDSW, Bournemouth

*Amazing choreography,
beautiful dancers,
innovative lighting and
illustrations,
and an all-round stunning
masterpiece!*

Audience feedback

*As our planet's voice gets louder,
are we ready to listen?*

Synopsis

Fault Lines is a response to Climate crisis. Set in the near future, it explores a world that is getting hotter, faster, smaller and less compassionate. Amongst the chaos, a single voice provides the hope needed to make change.

Programme note

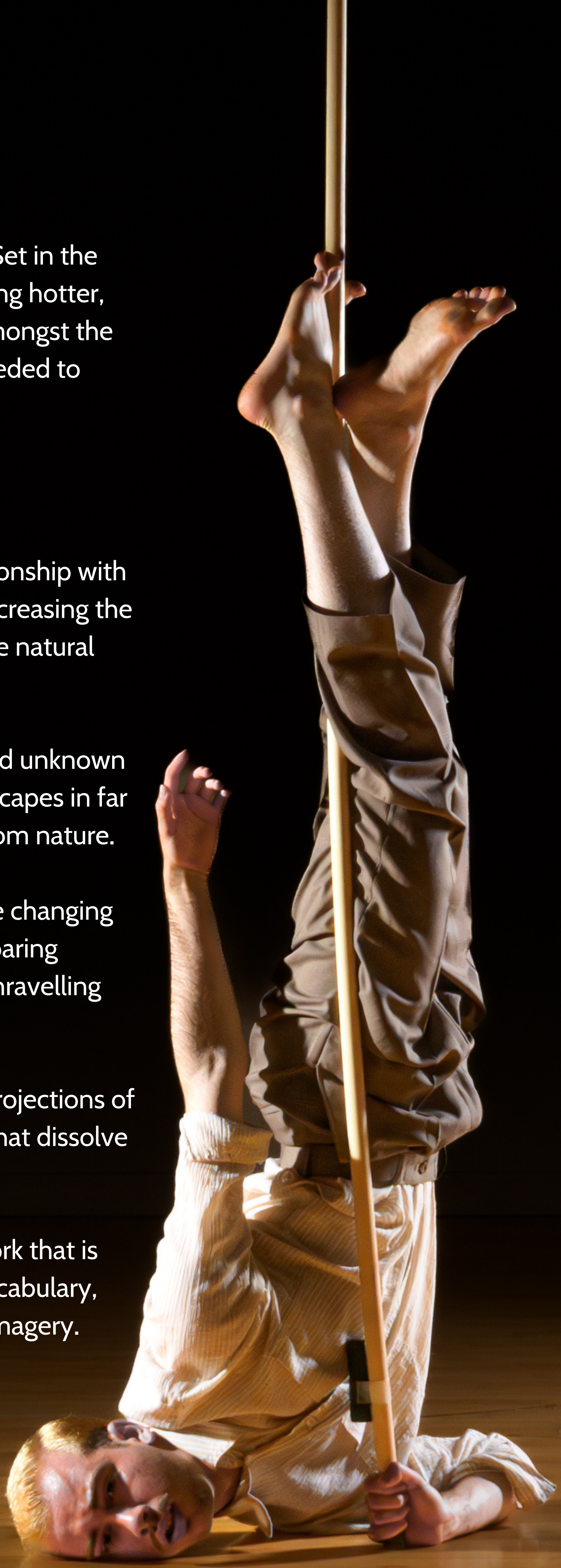
Fault Lines pulls at the tension in our relationship with nature. Our constant pursuit of progress increasing the speed of life has left us out of sync with the natural world.

When it feels like we are racing towards an unknown future, with rising tides and changing landscapes in far off places, it's easy to feel disconnected from nature.

Follow the performers as they navigate the changing landscape, through sun-scorched plains, roaring waves, and smoking forests in pursuit of unravelling their connection to our planet's fate.

See the dancers moving amongst digital projections of living landscapes and playful illustrations that dissolve and re-emerge before your eyes.

Fault Lines is an inspiring dance theatre work that is brimming with exciting rhythmic dance vocabulary, impressive partner work and lots of vivid imagery.



Fault Lines - themes

Acceleration

Attempting to keep up with the increased pace and pressure of a hotter planet, the movement phrases and music speed up and and become more complex.

Journeying

Dancers traverse digital landscapes with imagery of scorched plains, watery crossings and urban sprawls.

Poles are used as metaphors; staking claim to new lands, as oars to cross seas and as weapons to appoint blame.

Spatial restrictions

Digital projection creates rooms of light that shrink in size. More dancers attempt to squeeze into ever-smaller spaces.

Through movement and text, the tension of trying to cope with less, is played out against the frustration and want for more.

Text

We hear and read (via digital projection) the voices of different people trying to speak to the environment. Sometimes it's a poetic statement 'can you hear the sea?' Sometimes it's a child-like musing 'I wondering if I'll find a jellyfish!'

Digital representation

Digital imagery and illustrations emerge suggesting different environments, some natural some urban.

These digital representations falter under the pressure of an intensifying climate, glitching and stuttering until it reaches its own breaking point - malfunction, shutdown and reboot.

In the end will we only have digital memories of our environment or will we chose to restart?

Hope

Against the odds, people can come together, support each other and make change.

Lights act as symbols of hope in the dark, with images of the sun, fire flies, light houses glowing and leading the way.

The voice of a child, innocent, unsure but asking for a better world, instigates change.

Artistic directors' Q&A

What inspired you make a work about the climate emergency?

Abi: We are all sharing this planet and it's up to us all to try to make a difference - me and Carrie are choreographers so we felt that we must use the skills we have to help bring awareness to this situation.

Carrie: It's important to make work about something that you care about as it inspires you to do your best and take creative risks.



How did you make the movement material?

Carrie: There were lots of tasks that we set the dancers - we love seeing what happens when everyone is finding their unique answer to the choreographic problem.

Abi: Yes, our dancers are brilliant makers. We set them tasks like 'move as if you are a jelly fish - no bones, gliding and tumbling through the water'. Yanki's solo came from this task.

Carrie: we also co-devised lots of small articulate phrases where body parts were isolated and then put in an order to a very specific rhythm. This was complicated but created all of the fast-twitch material in the opening group section and the section where all three poles are used.

Why did you chose to use digital projection?

Abi: Good question! Well we've not done this before and we like to expand our creative approaches with each new production. But really the main driver for this was that we wanted to reduce our impact on the environment. In the past we had sets that had to be built and transported it in a van each time we rehearsed or performed. This was not helping the environment so we had to think differently this time.

Carrie: So now we project different landscapes and settings and we can fit all of our show into a single car alongside three company members - so it's not just the show that is talking about climate change but we are also trying to change how we think and go about making and touring our work.

Why is it important for you to collaborate with other artists?

Carrie: Collaborators are really important to us because they bring new ideas to the process from a different artistic perspective.

Abi: Yeah, that's right, especially as we make work that uses lots of different art forms such music, text, props and this time digital projection. When all of these people come together it initially creates a bit of chaos but then amazing things happen that, on your own, you'd not have thought to try!

Lîla workshops experiences



These workshops are designed with your group in mind.

We know that not every dance group fits into a specific box - and we embrace this in our outreach workshops. We work with you to develop an understanding of your group so that we can conjure up a dance experience that leaves everyone feeling confident and energised with the right level of physical and creative challenge.

Classes can focus on taught sequences, provide lots of space for creative explorations - or a good balance of both of these!

90 minute class experience
from £150

Half day workshop (up to 3 hours)
From £290

Full day workshop (up to 6 hours)
From £440

The Community cast

With all of our professional touring productions, we invite local dancers and dance enthusiasts to get involved and dance alongside our professional cast in a section of the show.

In Fault Lines you join us for an uplifting closing section where we create images of rewilding the space, through entwined bodies and expansive flowing sequences performed amongst digital illustrations of nature.

The community cast is open to everyone regardless of dance experience or age. The sections we teach are flexible and can be tailored to suit the needs of any group.

We can include those with no experience of dance through to dance students and training professionals.

All you have to do is come along to the workshops where you will learn everything you need to know from our professional dancers to be able to perform in our work. This usually takes two days of your time for the rehearsals and then of course you need join us for the performance!



Greener actions no change is too small

Recycle your squishy plastic at your local supermarket.

Always take a reusable cup or bottle with you.

Always check if there is a recycling bin before putting your rubbish in the general waste.

Replace a car journey with walking, cycling or using public transport once a week

Keep a jute bag on you when you go out - no need to use plastic bags!

Check out your local charity shop. Donate unwanted items and find unique clothes!

Use your local foodbank to reduce food waste.



Fault Lines

Credits

Choreography and Direction: Abi Mortimer and
Carrie Whitaker

Producer: Lou Rogers

Composer and Sound Designer: Dougie Evans

Assistant Composer: Cam Gallaher

Dancers: Joe Darby, Amy Morvell, Luke Brown,
Yanki Yau, Coralie Calfond, Ivan Merino Gaspar,
Madison Burgess.

Writing and Dramaturgy: Nick Walker and Rob
Daniels.

Digital design: Zach Walker

Digital Illustrator: Courtney McCarthy

Lighting Design: Natalie Rowland

Production Management and Technician:
Natalie Rowland and Mike Bignall

Child's voice: Myla Mortimer

Photo credits 1,2,3,4,7 & 8 Dougie Evans.

Page 5 Amber Tanc.