Invisible Difference: Dance Disability and Law:

A 4 minute documentary of the Project up until November 2014.

Audio Description by Bruce Tetlow

0:00 Title Screen showing the title in white letters on the left, superimposed onto a film clip of a staged dance performance. The dark stage is dominated by a large square screen with a projection of two grey escalators, one going up, the other going down. On the right side of the stage is a lone bald dancer wearing a skin coloured t-shirt and sitting in a black wheelchair. Her pained restricted movements: leaning forward, arching back, flicking with wrists, and clenching of hands on her knees are the only movements on stage other than the moving escalators.

0:12 Professor Sarah Whatley of the University of Coventry speaks first. She is a lady in her 50’s, has long thick wavy hair and is wearing a blue and white checked scarf and a brown short sleeve top.

0:21 A shot of the seven person team at a Table: 6 woman, one man.

0:29 Sarah Whatley speaks again.

0:47 Footage of work in a long narrow dance studio with shiny wooden floors. There are 8 people sitting watching, one dark skinned man dancing. Bending with a wide stance, searching with his arms, spinning and reaching up to his full height and landing in a wide stance once more, with hands on his knees. He steps back again at the right side of the studio. Thrusts his arms, bent at the elbows and leaps into the centre of the studio once more.

0:52 Chisato Minamimura is in rehearsal communicating with sign language to dancers sitting on the floor in a circle.

1:00 Professor Charlotte Waelde of University of Exeter speaks.

She has curly brown shoulder length hair, is middle aged, and wears a colourful collar blouse.

1:11 Mark Brew Company footage.

Outside near a river on a sunny day, crowds of people watch a Balding man in a suit and tie, his jacket removed and he is in a wheelchair. There is a large double bed placed on a black dance floor which marks the edge of the stage. The male dancer shares an intimate moment with a blond women also wearing grey and blue office attire, no jacket and sleeves rolled up. He leans out of his chair to kiss her then sits back again.

In another location, in front of a large brick warehouse and without a black dance floor this time, the same man is shown out of his wheel chair on a black metal framed double bed.

In the foreground there is a second couple complimenting the movements of the first couple but very much in their own private space with their own bed.

1:33 Whilst Professor Waelde is finishing, the moving images change to footage of Caroline Bowditch’s Falling in love with Frida.

There is a smiley lady with short dark hair, ear rings and make up and a buttoned red suit jacket over a white blouse. She is performing inside a studio dimly lit with strings of light bulbs, and yellow wooden tables and chairs. One very short dancer sits on the table watching other dancers sitting on the floor whilst leaning and pushing against it.

1:53 Second Footage of Marc Brew Company

This time the two beds are joined as one surrounded by red petals on a dark stage with the 4 dancers dressed in bed clothes. The movements are both rolling on the bed as well as walking around the beds holding onto the bed frames.

2:06 Sarah Whatley speaks again whilst Chisato Mniamimura signs in rehearsal. More dancers sit on the floor with pens, water bottles, and note books at the ready. They watch a female dark skinned dance artist scooping and twisting and lunging.

2:24 A third video clip supplied by Marc Brew Company briefly shows a very large mound of sand in a grassy urban park with a public audience. There’s a thick wooden pole stuck in the sand and tethered by guy-ropes which also disappear into the mound of sand. The edges of the performance space is marked by a square blue tarpoline. The three dancers, two men, one with bare arms and bare legs and another in long sleeves and trousers, and one woman in a blue silky sleeveless frock and struggling to survive in this harsh environment, pushing and rolling in the sand.

2:42 Kate Marsh, a red haired woman in her late twenties and Mathilde Pavis, of similar age with long brown hair exchange some ideas. Then Kate speaks alone in an empty studio with occasional glimpses of working at a table with Karen Wood and then more footage of Caroline Bowditch – Falling in love with Frida with two dancers, observing in the background: the blond Welly O’Brian (of Candoco) in a black sleeveless dress with pink trim and the dark haired Nicole Guarino in an identically styled, but oppositely coloured, pink with black trim dress. Caroline is sitting in the foreground with a white sleeveless blouse, blue bottoms and she walks her right hand fingers up the front of her left shoulder, and watches her own movements very closely.

3:10 Kate’s explanation continues while more footage of the Marc Brew Company continues. This time the two double beds are put together outside and what looked like red rose petals in the darkened theatre with theatrical lighting in the light of the day is giant blue and white checkered pattern top sheet which spreads 2 meters beyond the base of the two double beds. There are four dancers including at least one disabled dancer jumping over the head boards, bouncing on the bed, rolling on and off the bed and walking around the bed with long beautifully extended legs and arms.

3:57 The film ends with a final view of Kate and then the Green and Black Lofo of InVisible Difference: Dance – Disability – Law accompanied by smaller logos of Project sponsors: Arts and Humanities Research Council, Coventry University, University of Exeter, University of Aberdeen, University of Edinburgh.

Green Poster: InVisible Difference: Dance, Disability and Law

The logo is at the top left corner and the title is in a Black, Calibri Font Type.

The Logo

The logo places the word InVisible above the word Difference with the first letter ‘I’ being shared between both words as one vertical line. The root word ‘Visible’ has a lawn green rectangular box around it. Beneath this is a line of three words in smaller lime green letters Dance, Disability and Law.

The Poster

There are five translucent text boxes which are super imposed onto an striking full colour image of a male dancer (Dan Daw) seemingly floating horizontally in the air, back arched, belly up, knees and ankles flexed, arms stretched out, with one down to the side toward his feet, and another up and behind him. He is very muscular with very little fat, has very short brown hair, and only wears a buttoned waist coat and baggy trousers with black and white vertical pin-stripes. He has a very large red and black coloured tattoo on the inside of his right arm.

"Photo by Hugo Glendinning courtesy of Candoco Dance Company”

Image is the Copyright of Colin Purrington (<http://colinpurrington.com/tips/academic/posterdesign>).

The sponsors are Arts and Humanities Research Council, Coventry University, University of Exeter, University of Aberdeen, University of Edinburgh

The Symposium Programme Image

Caroline Bowditch is in stage make up with no visible clothing other than a red flower in her hair and matching red lips and earings. She is eating a large wedge of red watermelon and is looking away to the left.

Caroline Bowditch, Falling in Love with Frida Photography: Anthony Hopwood

The Flyer Image

There are two female Dancers, one blonde, one brunette. Both wear full face masks painted red with purple foreheads. Both are holding their hands up to their foreheads.

Parmakos by Suzanne Cowan, New Zealand

Set

The set is a metal rectangular shipping container which creates a performance space approximately 20 feet wide, 10 feet high and 10 feet in depth. This film is located on a waterfront pier at night as part of the Arcade Series. The audience are also outside open to the elements. An array of amp lights and monitor screens dot the area both near and far across the harbour as the camera eye pans from left to right, creating a starry, dream-like feeling.

The lighting of the performance space is set within a larger scene of three other performance spaces, also approximately the size and shape of a shipping container, to the right and above the Pharmakos space. These spaces are designed and differently lit although there is nothing happening in them yet.

The inside of the container of the Pharmakos set white painted metal. There are 4 tall red rectangular panels painted on the rear wall of the container. They are equidistant to each other which creates four more panels of white between them. The interior space of the container is filled with a large web of sturdy red and light brown rope. Five silver framed lamps send white light into the space from the front of and above, as well as the sides of the space.

There are some objects caught in the rope web. There is something dark and circular like a bicycle wheel near the centre. Finally, in the far left corner, there is a pair of beige coloured legs protruding from the back wall, toes pointing downward, ankles tied together with rope and hanging just below a 3 foot long tubular wooden bar, which in turn is hanging by rope from the container ceiling.

Costumes

2 Woman are dancing in the space one in a wheel chair : Both women wear Black woollen skin tight fingerless gloves, black sleeved shirt, balck trousers, black socks.

Movement

Movements are limited to what is possible either sitting in, hanging from, or sitting on the floor underneath the web of rope. Later on, one of the dancers attach some ropes to their wrists.