

BAD FAITH



Crossroad between poetry and dance

20 years after her mysterious disappearance, Nora, a once-acclaimed actress, is lost in a place of nothingness. As she wanders through this parallel world, she encounters uncanny manifestations, materializations of her inner darkness. There is no way out of this “non-place” other than travelling with these creatures and embracing them for what they are: extensions of her own self.

Will Nora, after 20 years of absence, dare to look reality square in the face again?

This cross-disciplinary work merging dance and poetry explores the themes of womanhood and loss through a story of self-deception.

Watch trailer [here](#).

*“If you're lonely when you're alone,
you're in bad company.”*

Jean-Paul Sartre



In Situ Trilogy

Bad Faith is part of D'Arquian's *In Situ Trilogy* and is the epilogue of *Quests*, the second work of the site-sensitive trilogy on identity.



In Situ Trilogy comprises three site-sensitive works which started in 2013 with [In Situ](#), commissioned by Compass Commissions and conceived for Asylum, a disused chapel in Peckham (London). The trilogy revolves around Nietzsche's "*Three Metamorphoses*", which presents a profound metaphor for human evolution and personal growth.

This trilogy explores the states of despair and madness which result from the conflict of identity we experience in our quest for self-definition. Each site-sensitive piece of the trilogy investigates various spaces to embody different states of consciousness.

In 2016, [Quests](#) was commissioned by Greenwich Dance and designed for the Borough Hall of Greenwich, depicting the state of the Lion, a state which deconstructs all truths.

Bad Faith is the epilogue of *Quests*.

PRESS



“The seriously impressive young Belgian choreographer concludes her Nietzschean trilogy with dance that’s stripped to the bone. If Bad Faith is the leanest work in the In Situ trilogy, it is perhaps the most fully realised. It’s modernist rather than postmodernist in tone, with flashes of Beckett in its tragicomic bleakness.” Luke Jennings, *The Guardian*

“D’Arquian shows astute understanding of the visual power of shape.”

Seeing Dance

“a highly original work, and one that pushes the boundaries of performance with intelligence, a spirit of inquiry and great awareness of theatre’s elasticity.”

Culture Whisper



TECHNICAL

Touring company: 6

Running time: 60 minutes, no interval

Minimum stage size: 8m (W) x 12m (D)

Minimum height: 5m

Get in: With pre-rig, on first performance day; without pre-rig, day before first performance

For a full technical rider, please contact [Joel Cottrell](#), producer.

TEAM

Choreography and artistic direction

Tara D'Arquian

Text

Jemima Foxtrot

Lighting design

Fridthjofur Thorsteinsson

Sound artist

Alberto Ruiz Soler

Using original composition from
Philippe Lenzini and Bruno Humberto.

Costume design

Mayou Trikerioti and Lavinia Cascone

Sculpture

Agnès-Marie Magain

Assistant choreographer

Carly McCann

Research support

Dr. Balamurali and Dr. Ali from Art(SIG).

Performance

Hannah Ringham, Laura Doelher, Tara D'Arquian

*Choreography and texts devised with company.



Original extended cast

Mary Cox, Linda Lewcock, Julia Mason, Anne
Muddiman, Dominique Remars, Lise Rossi, Jenny
Runacre, Simone Vause, Sharon Ward.

Bad Faith is a commission by Trinity Laban. Co-produced by l'Escout Architectures (BE). Supported by Pavilion Dance South West, Greenwich Dance, Greenwich and Lewisham Young People Theatre and Art(SIG). Funded by Arts Council England.

“Belgium has given contemporary dance some of its very best creative talents and perhaps here comes another.”

Graham Watts

CREATIVES

“ Watch this space. She’s a force of nature.”

The Observer

TARA D’ARQUIAN

www.taradarquian.com

The Independent’s 'One to watch', Tara D’Arquian is a Belgian choreographer based in Brussels as well as associate artist in architecture agency, L’escaut. After graduating from Trinity Laban Conservatoire of Music and Dance, Tara specialized in Choreological Studies. She is a returning lecturer and teacher at Trinity Laban and Central School of Speech and Drama.

Her choreographic practice spreads from film, stage to site-specific performance making. Her interest lays in the investigation of the role of contemporary performance practice in the search for existential meaning.

In 2013, Tara was awarded the first site-sensitive Compass Commissions supported by Greenwich Dance and Trinity Laban partnership for which she conceived *In Situ*, the first site-sensitive work of a trilogy on identity.

Tara’s projects and collaborations were presented at Southbank Centre, The Place, Laban Theatre, the Gulbenkian Cinema (Canterbury), The Yard Theatre, the Shunt Vaults, Asylum (Peckham) and Greenwich Dance.



JEMIMA FOXTROT

www.jemimafoxtrot.co.uk

Jemima is a performance poet and singer who blends powerful, sonic heavy poetry about modern life with snippets of her favourite artists’ songs as well as her own. Shortlisted for the Arts Foundation Spoken Word Fellowship 2015, Jemima performs extensively across the country. Her poetry film *Mirror*, commissioned by BBC Arts as part of their Women who Spit series. She has also appeared on Lynn Barber’s episode of Arts Night on BBC2.

Jemima’s debut poetry show *Melody*, won the spoken word award at Buxton Fringe Festival 2015 and was critically acclaimed at its run at the PBH Free Fringe at Edinburgh 2015, receiving several 4 star reviews. *Melody* is touring in 2016.

Jemima recently performed in the Barbican main hall as part of Doug Aitken’s Station to Station project alongside poetry legends including Simon Armitage and Don Paterson for a special concert curated by and featuring Beck. Jemima is also an experienced Workshop facilitator who works with children of all ages as well as with vulnerable adults.



EXTENDED CAST

The project focuses on questions around womanhood and connects directly with local communities by involving an extended cast of a dozen of women aged 60+ . The original extended cast was intimately involved in the creation of *Bad Faith* and each subsequent cast will co-adapt adapt the work for their local venue. Each performance is preceded by workshops with the creative team and the performers, taking place in the days and weeks leading up to it; the organisation of these sessions is adapted to each venue and cast. In the performance, they are situated amongst the audience, progressively revealing themselves as a kind of Greek chorus, a mirror held up to the heroine.

"The collaborative aspect of the work is deliberately intensified by some audience members that at times contribute to the whispering and singing, turning the performance into a truly immersive experience."

The Wonderful World of Dance

"moved and excited at being part of an innovative performance, confidence boost from performing, singing from the audience, joy in the shared process. Felt great to perform on the night and to see the finished work on the stage – very moving."

Extended cast member

"My personal achievement was about honouring my commitment to: the other people in the creative team, the project and to the performance. I enjoyed the social aspect of meeting new interesting people, and I enjoyed the inclusivity of older women in conversation and creative activity. I loved being involved in the written creativity and especially witnessing the development of the whole work and layering within the creative process."

Extended cast member

Watch extended cast member sharing their experience [here](#).





CONTACT

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