



NIGHT FLYING

AVAILABLE FOR TOURING FROM 2019

NIGHT FLYING

Drawing on ideas related to deep time, the night sky and landscapes of being, *Night Flying* is a duet with long-time collaborator David Williams. Together they explore a constellation of associations related to memory, change and wonder.

Their work on the performance began with some core objects – sand, wigs, silver sheets, a guitar – and some shared interests: in the feelings and stories that lie dormant in objects, and how to ‘awaken’ them; relations between the very large and the intimate, the far away and the near at hand; and echoes between past experiences and the present, and their mysterious travel into the future.

‘And pray for us said the great trees, and pray for us said the small trees, and pray for us said the short grass, and pray for us said the grass that was not yet’.
— Djuna Barnes

The performance of *Night Flying* combines movement, music, text, and objects to create images that unfold fluidly like dreams. A map of the night sky. Footprints in the sand. Breath, wind, flight. An encounter with an ‘angel’. A journey into space carrying messages about our world for other alien civilisations. Ultimately, it offers ‘a choreography for the small hours... for the 4:07 a.m. in you when the streets and cities and landscapes are stilling, when the world has evacuated the day, when you are yet to meet the sunrise’ (Ian Abbott – *Writing about Dance*)



Over the past decade or so, in her solo and collaborative work in live performance and film, Jane Mason has explored ways in which the movements of bodies and objects can create 'image worlds' of great affective resonance and tenderness.

These dynamic architectures of memory, loss, and longing combine dance, text, song and music in patterns of images that slowly align and unfold to suggest passage ways through felt times and spaces of a rhythmmed intimacy

and intensity. Usually triggered by some aspect of her own lived experience, these 'worlds' invite a quiet attention to detail, and an active slowing down into present process. Over the years, many of Jane's images have lingered with me and etched themselves into my imagination – for in their exquisite precision and mystery, paradoxically they seem to invite and activate something of the life forces within our own memories and associational fields.

David Williams





Night Flying is suitable for small-mid scale dance and theatre venues with a minimum performance area of 8m x 8m with a (semi) sprung floor. Broader contexts are also being explored such as warehouse, gallery, rural touring.

RUNNING TIME

1 hour 10 (approx)

REQUIREMENTS

Black dance floor or clean polished wooden floor
Same day get in following pre rig
2 Venue crew

FEE

Fees for *Night Flying* depend on the number of shows and the associated educational activity.
Please contact Jane Mason to discuss the project.

WEBSITE & VIDEO

jane-mason.co.uk
vimeo.com/user3910867

REVIEW

writingaboutdance.com/festival/ian-abbott-impermanence-presents-bristol-old-vic/

CONTACT

Jane Mason
Lead artist
+44 (0)7949 598610
jmason30@hotmail.com

CREDITS

Conceived, devised and performed by
Jane Mason and David Williams
Lighting: Mark Parry
Dramaturgical advice and support:
Wendy Hubbard, Luke Pell, Paul Carter

Full tech spec available on request





Photo: Aaron Davies

**NIGHT FLYING AS PART OF 'IMPERMANENCE
PRESENTS...', BRISTOL OLD VIC, 16TH JANUARY 2019**

'...Mason and Williams are our deep space guides, inviting us and acknowledging us with a rich and considered visual terrain matched with an elegant deployment of language. Night Flying offers us a portal into significance and insignificance; it's crafted with intimacy and delivered with poise. It's everything and nothing. We are together and we are alone'.

Ian Abbott – Writing about Dance

'It's really grown in my memory - it's been very tenacious, mysterious, interesting. It's REMAINED!!! in me'.

Sue Palmer – artist

**NIGHT FLYING WORK IN PROGRESS SHOWING,
EXETER PHOENIX, 17TH JULY 2018**

'The collaboration between you two seemed effortless with neither one of you dominating in the space and the ease between you in your sharing of your own/each other's material was palpable. Both of you were so 'in' the material, so present to it and also to each other. That's great and I think very worth pursuing...'

Josie Sutcliffe – Dreadnought South West

'I enjoyed the show... we spent much of the subsequent evening till midnight deconstructing, decoding, speculating and critiquing the work... so I think Night Flying served as an entertainment admirably...'

Tim Smithies – director Carn to Cove
(performing arts scheme for Cornwall's rural communities)



Jane Mason is an artist of rare and quiet originality...

— Wayne McGregor - CBE

I work within dance because I am drawn to how it has the capacity to express us wholly. The work and performance of Jane Mason uses the complexity of our thought and feeling and she makes the most intriguing and telling of dance performances which I have and will always treasure.

— Siobhan Davies



'Thoughtful and absorbing, the piece demands concerted effort from its audience, and rewards close attention with a tantalising glimpse into how the connections that make up our existence might be formed, in all their fragility, and as such lingers in the imagination long after the final moments... The past presses itself on us at every moment.

Life Forces examines this paradox, this process of fitting oneself into family narratives, of trying to interpret and remember, while each individual holds their own strand, coming together around shared objects that resonate. And while the mind is constantly reworking events, the body never forgets, and forever holds and plays out every emotion, every experience, if only we're able to listen to what it tells us'.

Belinda Dillon – Exeunt Magazine

'... *Life Forces* is a profound meditation on the roots and influences of creativity. It is a work that builds and maintains an intriguing dialogue between past and present, between the act of creating and what has already been created...'

Nicholas Minns – Writing About Dance

'What an astonishing, tender, moving performance. I was wholly taken into the heart of this piece – so much was said with so few words and the music was beautiful. Slow, attentive, timely – it added up and you took me into the great sadness of grief and loss and then brought me back up to the surface again. The circle was complete. And I loved what happened with the plastic bag – the spirit here, in form, briefly, and then gone again. Thank you both so much for such a graciously composed and performed performance'.

Alyson Hallett – audience member

'It was an incredible beautiful, haunting, poignant piece that I became very absorbed in and admired for its restraint, simple poetry of movement, images and ideas, humour and fragility'.

Emily McLaughlin – Royal Court Associate

'The extract I saw was visually compelling ... What at first appears stark and simple is deceptively complex and nuanced. I received each moment and interaction as having been carefully considered and crafted. Fabulous work'.

Pam Woods – audience member



Jane Mason's choreography captures the moment when all uncertainties seem to dissolve, and life and the human body suddenly seem so fragile.

— Lyn Gardner

Jane Mason is a uniquely sensitive and generous performer.

— Deborah Hay



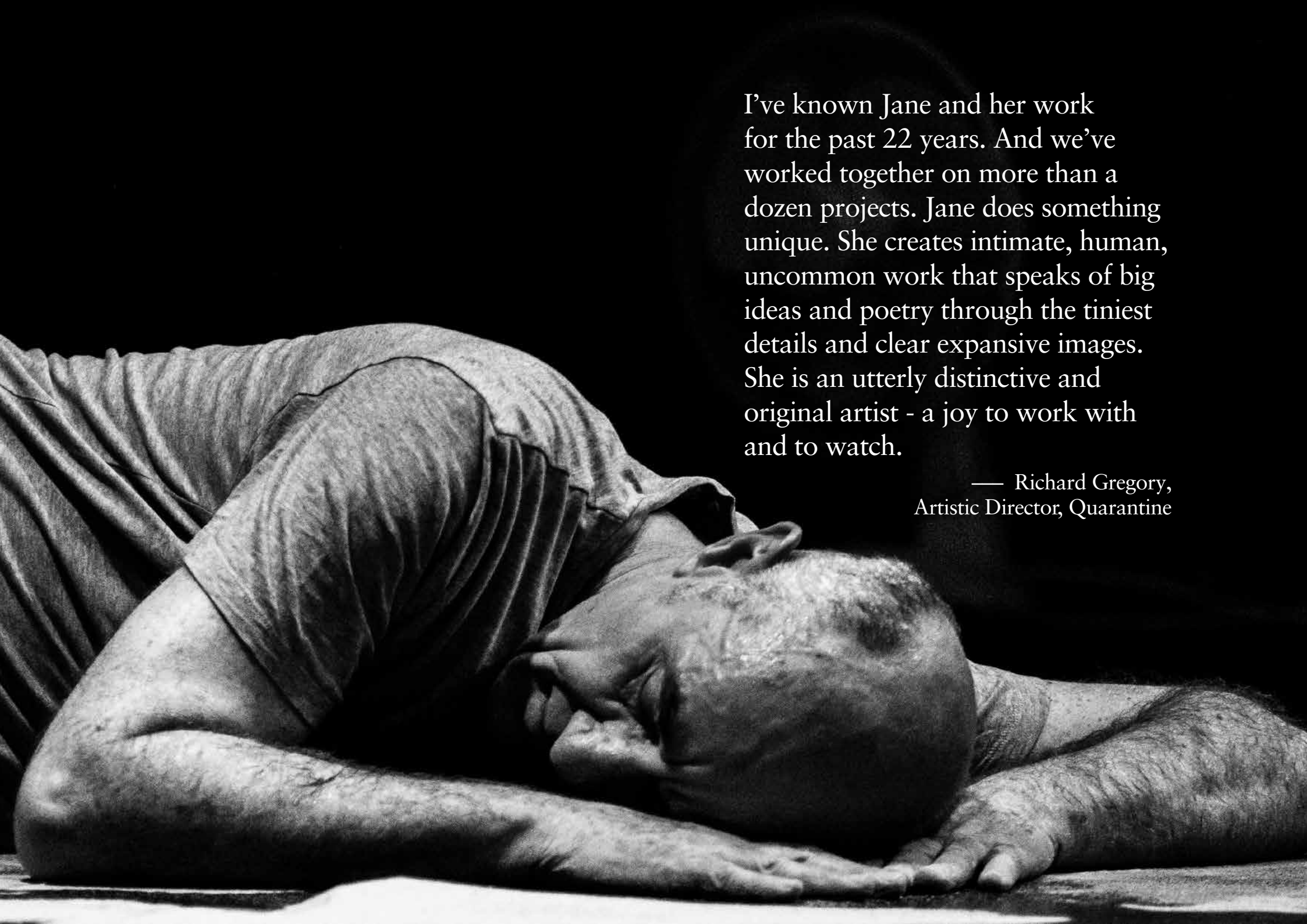
'Watching Jane Mason's *Singer*, I experienced beauty; deep, deep sadness; fierce love and the steely will to live life in all its fullness. From the moment Jane came on stage the audience was spellbound, with their silence and focus becoming a tangible presence in the space... The combination of media was masterful. I loved the decisive sculpting of space... through the use of tape, electrical cables, props and lights. The way this unfolded was mesmerising, with a precision and clarity that brought depth and powerful meaning to everyday materials. By the end of the piece it felt as if she had explored and defined every corner of the space. This was an unforgettable performance of great honesty and dignity which I will never forget'.

Alexander Davey – audience member

'This piece brought into sharp and highly evocative focus a sense of memory of the past and a deep nostalgia and sense of longing for past relationships, as symbolized by the Singer sewing machine. Layered with this was a deep sense of hope and determination for the future, evoked most clearly by the sound of a small baby crying and falling to sleep'.

Grace Siregar – audience member





I've known Jane and her work for the past 22 years. And we've worked together on more than a dozen projects. Jane does something unique. She creates intimate, human, uncommon work that speaks of big ideas and poetry through the tiniest details and clear expansive images. She is an utterly distinctive and original artist - a joy to work with and to watch.

— Richard Gregory,
Artistic Director, Quarantine

Jane Mason – co-devisor, co-performer

Jane is an independent artist based in Devon. She trained in dramatic arts at Bretton Hall in the early 90's before dancing for various choreographers (Wayne McGregor, Wendy Houstoun, Colin Poole, Deborah Hay) and creating her own work to tour (Life Forces (with Phil Smith) Singer, Desert, Come on Sun (shortlisted for The Place Prize) and films (ANDOUT, Hard Told, The Pleasure of Gliding, REST YOUR HEAD).

She collaborates widely (Lone Twin, NTS Scotland, Blind Ditch, Theatre Alibi) and for over 20 years with Quarantine (wallflower, The Quartet, SUSAN and DARREN, Entitled). Jane works in a range of community contexts (in homes, on streets, with families) and in education and academic research. Across Jane's practice is a special interest working with non-trained performers, adapting and evolving creative processes that help people to increase connection with themselves and each other.

She is an associate artist at Exeter Phoenix and a Kaleider Resident.

www.jane-mason.co.uk

David Williams – co-devisor, co-performer

David has collaborated on projects with Lone Twin, Goat Island, Forced Entertainment, Insomniac (Pete Brooks), ExTC (Australia), and choreographers Emilyn Claid, Jane Mason (UK), MalgvenGerbes & David Brandstaetter (Germany) and others. He is dramaturg with Lone Twin, and the editor of two books about their work. David has published texts on contemporary performance, dance and art in books as well as many journals internationally, including Performance Research (UK), TDR (USA), Frakcija (Croatia) and Writings on Dance (Australia). His most recent published writings are about animals and in performance; artists and waste; artists and weather; place and memory. David was formerly Professor of Performance Practices at Royal Holloway, University of London.

Mark Parry – lighting

Mark is an artist working with light, film and digital imagery, both separately and in combination and in a wide range of contexts including performing arts, cross-art collaborations, public artworks, installations, film and television. His work includes light design and projection design for many dance, theatre, circus, mask, opera and puppetry companies, directors and choreographers in Britain and abroad.

www.markparrymedia.com

Wendy Hubbard – dramaturgical support

Wendy is a director, dramaturg, writer and researcher. Her recent work includes an epic and unsettling show about the English Civil War, Kingdom Come (2017), co-written and directed with Gemma Brockis for the RSC (details on Gemma's website:

www.gemmabrockis.com/civilwarproject).

Luke Pell – dramaturgical support

Luke collaborates with people and places, imagining alternative contexts for performance, participation and discourse that might reveal wisdoms for living. Working with words and movements - words as movements - to draw together seemingly unrelated constellations of bodies and thought their practice takes form as intimate encounters - poetic objects, installations, performances and designed environments - choreographies in print and in person.

www.lukepellmakes.org/fascinatedbydetail

Paul Carter – dramaturgical support

For over a decade (2006 to 2017) Paul collaborated with Alexandra Zierle in the performance art duo Zierle & Carter, performing and exhibiting throughout the world. Paul Carter's interest now lies in deepening a site responsive performance approach that explores durational, process based, and material led concerns in an attempt to unearth and evoke powerful, arresting, charged and unmediated experiences.

Thank you to long time collaborators visual artist Sophia Clist, for practical support installing work in venues

www.sophiaclist.co.uk and composer Jules Maxwell for sound editing www.julesmaxwell.com

Alongside a presentation of *Night Flying*, Jane Mason and her collaborators can tailor various bespoke packages in community and education, including opportunities for students and artists to further develop their practice. Workshops are inclusive, adaptable to suit all levels and could include:

- insight into Mason's interdisciplinary working process
- choreography & writing: 'building moving stories'
- choreography & objects

Please contact Jane Mason to discuss what can be offered in more detail.

+44 (0)7949 598610 | jmason30@hotmail.com

***Night Flying* has been researched and developed with funding from the National Lottery through Arts Council England**

***Night Flying* is supported by**

Dance4
Exeter Phoenix
The Point
Pavilion Dance South West
SURFTHEWAVE
South East Dance
SystemsLAB
Mark Bruce Company
Kaleider
Dance in Devon

