

THE
PLACE

The Place presents

ANATOMY OF SURVIVAL

Vivienne Franzmann & Frauke Requardt



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ABOUT

A woman walks into a cafe. She orders a coffee. The barista doesn't understand her request. The woman loses her sh*t. Chaos reigns.

23 eye-witness accounts explain the incident through dance and words. Everybody thinks they are right. Nobody is right. They are all right. With two dancers, an actor and a drummer, **Anatomy of Survival** questions how the human nervous system allows us to explore our colliding perceptions of reality. We have a whole series of strategies to survive in the modern world, but our nervous systems are stuck in the Stone Age. We fight. We flee. We freeze.

Anatomy of Survival is a show for all the nervous systems in the auditorium. Come and feel the rise and fall of yours.

 [Watch the full length film at Shoreditch Town Hall](#)

 [Watch the full length film at The Place](#)



INSPIRATION

As a choreographer (**Frauke**) and a playwright (**Viv**), we were paired together in an experimental collaboration between The Royal Court, Encounter Productions and The Place to share our working practice. One weekend and one chicken themed dance piece later, we decided we wanted more. We were given two weeks to see what we could create. We arrived with no clear plan, but a belief we could make something good/interesting/worth it.

Viv: As a playwright, I wanted to make a dance piece that works because it has words in it rather than in spite of the words. I've always felt that the body communicates more than words can. I'm envious of how dancers can tap into something primal and visceral with such immediacy without having to utter a sound. I'm interested in how we combine our disciplines in a way that enhances each other's and how the story-telling works together most effectively. We've created something where the narrative hands over to movement and to words and back again: emotion, conflict, confusion and understanding is spoken, sung, danced and played.

Frauke: When I met Viv I felt delighted! We share a curiosity about what makes people tick, and the motivations, complexities, and contingencies behind their actions and reactions. My work as a choreographer overlaps with my work as an existential psychotherapist, and my experience as a neurodivergent person. I am interested in how we account for our own and other people's experiences and actions. Recently, as part of my therapeutic training, I have been focusing on nervous systems and somatic experiences. This led to me wanting to explore this in my performances, and Viv's Gregg's story seemed like an ideal context in which to do that.

Viv: I told Frauke about an incident that I'd recently witnessed in Gregg's.

The end of the conversation went something like this:

Viv: I just can't believe what an arsehole that woman was.

Beat.

Frauke: She died.

Viv: What?

Frauke: The woman died.

Viv: - ?

Frauke: She died a social death in Gregg's.

Pause.

Viv: (*realising*) Oh god, yes, she did. That is what happened.

We want the show to embody the work that we love seeing. We love anarchic and playful work, shows that are funny and meaningful and serious with a strong sense of visual identity.



FRAUKE REQUARDT CHOREOGRAPHER



Frauke Requardt is a German-born, London-based choreographer. Her choreographic work is characterised by physically challenging choreography, a strong theatricality, dark humour and an overall sense of surrealism. She uses text and live music and a mixture of abstract and emotionally based movement to deliver highly engaging work. Frauke trained in Germany, New York and London. Although her main pursuit is choreography, she has also performed in Lea Anderson's work as a Cholmondeley for several years.

Frauke was a Work Place Artist at The Place and is also an associate artist at Greenwich Dance. Frauke has presented her work in the UK and internationally, having enjoyed residencies in Colombia, Portugal, Italy, the Netherlands, Ireland and Germany.

Her full-evening works to date include *Jammy Dodgers*, a fantastical world, with a rolling line up of bands from the London contemporary jazz scene; the Lynch-esque *Roadkill Cafe*; and *Pequenas Delicias*, an absurdist site-specific piece, Episode premiered at The Place (June 2011) and *Mothers* (2017) an anarchic response to her experience of being a new parent. She recently made sci-fi spectacle *Future Cargo* with David Rosenberg, now touring internationally.

requardt-rosenberg.com

VIVIENNE FRANZMANN WRITER



Vivienne Franzmann is an award winning playwright. She has had work produced nationally and internationally. Her work includes *Pests* at the Royal Court and *The Manchester Royal Exchange*, *The Witness* at the Royal Court, *Bodies* at the Royal Court, *The Snow Queen* at Bristol Old Vic and *The It* for the National Theatre Connections Programme. She has taught playwriting to a wide range of writers including women in prison, care-leavers in London and playwrights in Cuba. She is currently developing work for television and film.

Awards: The Bruntwood Award for best play for *Mogadishu* (2010), The George Devine Award (2012), BAFTA for film *Lizard Girl* (2014), Writers Guild Best Play for *Young People*, *The It* (2023).



Image: *Bodies* by Vivienne Franzmann. Photo by Bronwen Sharp.

PRESS



**'ENTERTAINING,
THOUGHT-PROVOKING,
AND MISCHIEVOUSLY
HUMOROUS'**

London Pub Theatres on Anatomy of Survival, September 2025

**'JOLTING CYMBAL CRASHES THAT PUT THE AUDIENCE INTO
RED-ALERT MODE... SHAKING AND QUAKING DANCES'**

The Guardian, September 2025 (Piece on Anatomy of Survival and Frauke's psychotherapy practice)



**'ONE OF THE MOST ENJOYABLY BAFFLING PRODUCTIONS
I'VE SEEN IN AGES'**

The Guardian (DeadClub™ by Requardt & Rosenberg, 2017)



**'MASTERFUL TWO HANDER OF SIMMERING TENSIONS...
IT'S OUTSTANDING STUFF.'**

The Evening Standard (The Witness by Vivienne Franzmann at The Royal Court, 2012)



MARKETING

Key Selling Points:

- **Artistic collaboration:** *Anatomy of Survival* is a new performance from acclaimed creative collaborators **Vivienne Franzmann** and **Frauke Requardt**, combining dynamic choreography with a compelling script.
- **Wit and humour:** Lively, whimsical, anarchic, and deeply relatable, *Anatomy of Survival* infuses comedy and humour as it explores a single event from multiple perspectives.
- **Mental health interest and awareness:** *Anatomy of Survival* draws on Frauke's experience as a psychotherapist to explore how differences in experience, perception of reality, and how we react to trauma are all influenced by our nervous systems. This piece offers interesting insight and a unique perspective on how mental health and wellbeing can impact our daily lives.

Target Audiences:

- Suitable for ages 12+
- **Theatre and New Writing Audiences:** Vivienne Franzmann is a BAFTA and Writers Guild award winning playwright, whose work has been featured at the Royal Court, The Royal Exchange (Manchester), Bristol Old Vic and the National Theatre. Her work explores complicated, modern morality with wit and dark humour. Her observations of everyday people are inventive and insightful, pushing the audience to question or see otherwise relatable characters from new perspectives.
- **Contemporary Dance Audiences:** Frauke's choreography has a distinct movement style, which combines impressive and dynamic choreography with humour and surrealism. Simultaneously technically precise and artistically anarchic, her choreography is captivating and cutting edge. Recent work includes *Future Cargo*, touring the UK and internationally.

[Click here for Marketing Pack](#)



TECHNICAL SPECS

Duration	60 minutes (no interval)
Get in	Same day
Get out	2 hours after the show
Set	Drumkit, 3 chairs
Lighting	Plan will be supplied in advance Live
Sound	drumming of original music Sound played via QLab from our Macbook
Touring Party	4 performers 1 production stage manager 1 producer on occasion 1 director on occasion
Tech Rider	<u>Click here</u>
Contact (for any technical enquiries)	<u>chris.burr@theplace.org.uk</u>



CREDITS

Co-Directors: **Frauke Requardt & Vivienne Franzmann**

Choreography: **Frauke Requardt** and **performers**

Writer: **Vivienne Franzmann**

Performers: **Bea Bidault, Kath Duggan** and **Solène Weinachter**

Live Musician: **Stefano Ancora**

Designer: **Hannah Clark**

Lighting Designer: **Lucy Hansom**

Sound Design & Production: **Chameleon drums&perc Studio**

Video Design, camera and edit: **Susanne Dietz**

Production Manager: **Rachel Bowen**

Costume Supervisor: **Annette Raudmets**

Composer of "What She Wants": **Dave Price**

Research Consultant: **Frank Bock**

Produced and Toured by **The Place**

Production photos by **Camilla Greenwell** unless otherwise stated

Commissioned by **The Place** in association with **The Royal Court**.

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CONTACT

For more information on how to support or programme this production, please contact Hayley Miranda, Projects Producer (Producing & Touring) at hayley.miranda@theplace.org.uk

ABOUT THE PLACE

The Place, London's creative powerhouse for dance development, has been leading the way in dance training, creation and performance for 50 years. In a changing landscape, our vision for the future remains steadfast: We are powering imagination through dance, championing new ideas, embracing risks and creating a dance ecosystem unlike any other in the world, with optimal conditions for dance artists and enthusiasts to realise their full potential. The Place is home to London Contemporary Dance School, an extensive theatre and artist development programme, education projects, a range of classes and courses and a nationwide touring model. As a pioneering dance organisation, we are committed to creating no-barriers access to exciting dance experiences and opportunities for everybody, offering a diverse and dynamic theatre programme for audiences, empowering artists and dance makers and giving young people access to the highest quality opportunities to touch their lives with dance.

theplace.org.uk

