

**THE
|PLACE**

The Place presents

ANATOMY OF SURVIVAL

by **Vivienne Franzmann & Frauke Requardt**

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Image: Mothers by Frauke & Requardt.

ABOUT

A woman in an orange beanie walks into Greggs. She asks for a pumpkin spiced latte. The person serving her does not understand her request. The woman reacts badly. Mayhem ensues.

28 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 live musician, the piece explores how our access to reality is driven by our human nervous system. We all have a whole series of strategies that we develop in response to surviving in the modern world, but our nervous system remains caveman/woman/person. We fight. We flee. We freeze. Using an example we are all familiar with, someone kicking off in public, we examine how fragile reality is, how subjective our experience is and how often our understanding of the world is fuelled by the workings of our nervous systems, which are not all created equally. Through dance, music, and text, science and psychology, and mess, lots of mess, we explore what happens when, one day, a woman loses her shit in Greggs in front of a load of people getting their steak bakes.

This is a show for all the nervous systems in the auditorium and we playfully engage with them all. Come and feel the rise and fall of yours.


 [Watch a sharing video](#)



Image: *Dadderr*s by Frauke & Requardt & Daniel Oliver.
Photo by Zoe Manders.

INSPIRATION

As a choreographer (**Frauke**) and a playwright (**Viv**), we were paired together in an experimental collaboration between The Royal Court 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 Greggs story seemed like an ideal context in which to do that.

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

The end of the conversation went something like this:

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

Beat.

Frauke: She died.

Viv: What?

Frauke: The woman died.

Viv: -?

Frauke: She died a social death in Greggs.

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



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

The Guardian (*DeadClub™*, 2017)



‘INTRIGUING AND HUMOROUS’

Reviews Hub (*Future Cargo*, 2021)



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

The Evening Standard (*The Witness at The Royal Court*, 2012)



‘IMMENSELY POWERFUL’

The Independent (*Bodies at the Royal Court*, 2017)



**‘SIZZLES, SKITTERS AND
EXPLODES ACROSS THE STAGE’**

The Guardian (*Pests at the Royal Court*, 2014)



Image: *Future Cargo* by Frauke & Reurardt. Photo by Camilla Greenwell.

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 14+
- **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.



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

TECHNICAL SPECS

Duration	60 minutes
Get-In	A full day
Get-Out	4 hours after the show
Set	The set will be designed and made in 2024
Lighting	A lighting plan will be available in 2024
Sound	Original music performed live
Touring Party	2 dancers 1 singer / narrator 1 musician 1 technician 1 producer on some occasions 1 choreographer on some occasions
Contact (for any technical enquiries)	chris.burr@theplace.org.uk



Image: *Super Normal Extra Naural* by Frauke & Requardt.
Photo by Camilla Greenwell.

CREDITS

A work by **Frauke Requardt** and **Vivienne Franzmann**

Performers for the R&D: **Beatriz C Bidault, Danusia Samal, Shelley Eva Haden, Stefano Ancora**

Commissioned and co-produced by **The Place**, in association with **The Royal Court**

THE PLACE



CONTACT

For more information on how to support or programme this production please contact Emilie Labourey, Senior Producer (Producing and Touring) at emilie.labourey@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

