

Summer. Autumn. Winter. Spring.

“The person performing in front of you is dying in front of your eyes, as I am dying now. That’s literally true, invisibly so. But if you are sufficiently patient, you will see it...” Herbert Blau

Summer. Autumn. Winter. Spring. is an epic project about the human life cycle and our relationship with change. It’s framed by questions about temporality – our relationship to this current moment, to what’s gone before, to what hasn’t yet happened and to what remains when we’re gone. The project continues Quarantine’s long experiment with performance form and language, deepening our interrogation of the relationship between an audience, the virtuoso performer and people who have never done anything like this before.

Summer. Autumn. Winter. Spring. is being made in 4 parts from 2014 to 2016. Each element will be a standalone piece of work, with distinct qualities, but ultimately all 4 will be performed together as a large-scale, long-duration event. It will form a complex picture of life passing and emerging - a rich project about life and death, living and dying - an exploration of hope and its inexorable relationship with the inevitable.

Each piece has a distinct focus: this very day (**Summer.**), looking backwards and forwards (**Autumn.**); preparing for death (**Winter.**); and preparing for birth (**Spring.**).

- The first piece, **Summer.** was premiered in a warehouse in Salford in June 2014. A large scale piece, employing projected instructions, live questions and live writing to look at this very day, it can be re-made in new locations as a dialogue with up to 40 people from that place. Co-production: Contact, Manchester
- **Autumn.** looks backwards and forwards, at what's gone before and what might be to come. It examines our attempts to preserve experience and explores relational forms as a mode of performance. **Autumn.** will premiere in autumn 2015. Co-production: Northern Stage & Live at LICA.
- **Winter.** will be a filmed portrait developed with someone who knows that they are dying. We’ll look at how we respond to time when we’re more conscious of its limit and at the marks we choose to leave behind. It will premiere in winter 2015/16. R&D co-production: National Theatre Wales & Inbetween Time Festival.
- **Spring.** will be made with pregnant women, in Spring 2016 and will focus on the absent presence of the unborn child. It will premiere in Manchester in 2016. Co-production: Home, Contact and Sick Festival.
- The full quartet, **Summer. Autumn. Winter. Spring.** will premiere in Manchester in March-April 2016.

Images and video



Image from *Summer*. (photograph by Simon Banham, Salford, June 2014)

A **full length video** of the *Summer*. is available on **Vimeo**:

<https://vimeo.com/114772481>

Password: summer

Creative and producing team for Summer. Autumn. Winter. Spring.

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|-----------------------|----------------------|
| Concept and direction | Richard Gregory |
| Dramaturg | Renny O'Shea |
| Designer | Simon Banham |
| Lighting designer | Mike Brookes |
| Writer | Sonia Hughes |
| Co-devisors | Caroline Dubois-Heys |
| | Leentje Van de Cruys |
| | Lisa Mattocks |
| Production manager | Greg Akehurst |
| Producer | Ali Dunican |

See below for more information on Quarantine or visit our website www.qtine.com



Quarantine was formed in 1998 by artists Simon Banham, Richard Gregory and Renny O'Shea to make theatre, performance and other public events. The company has been in the vanguard of artists across the last decade or so working with untrained performers. Quarantine has developed a distinct methodology with a clear aesthetic and dramaturgy, establishing a unique and radical way of working and engaging with contemporary life. The work is made out of lengthy and intimate research with its performers, often working with people who are rarely seen on stage.

¶ *Quarantine is quite simply a marvel, a company that's right at the forefront of British theatre... immensely touching, totally human yet also intellectually rigorous in their examination of the nature of performance and the raising of questions about what makes theatre seem real and reality so strongly theatrical.*

- LYN GARDNER, THE GUARDIAN ¶

We've made 28 original pieces of varying scale. There have been family parties, shared meals and cookery lessons; karaoke booths, radio broadcasts and journeys in the dark for one person at a time - as well as performances on stage for audiences in seats. Although the form varies, the work has an identifiable set of contradictory qualities that somehow coalesce – fragile, clumsy, intimate, knowingly-subjectively-beautiful, banal. The approach embraces ambiguity, serious intentions and doubt - and is driven by asking questions.

Recent touring includes: Festival de Otoño en Primavera, Madrid; Festival a/d Werf, Utrecht; Sadler's Wells, London; Noorderzon Performing Arts Festival, Groningen; Auawirleben, Bern; Norfolk & Norwich Festival, Norwich; Theater Spektakel, Zurich; Heimspiel, Cologne; HAU, Berlin; CAMPO, Gent; Kilkenny Arts Festival, Kilkenny; Royal Exchange Theatre, Manchester; Manchester Art Gallery, Manchester; Fierce Festival, Birmingham; Barbican Arts Centre & BAC, London.

Selected Press on Quarantine

"What Richard Gregory and his company do is show that mankind is constantly reaching for something beyond its power." - NRC HANDELSBLAD (NETHERLANDS DAILY)

"It just reminds us, in the most potent way possible, that behind every face we pass in the street there beats a life of infinite complexity. In other words, it makes us see others afresh, with a new intensity, humanity and respect; and you can't ask much more from theatre than that." – THE SCOTSMAN

"The whole thing might be the bastard offspring of the Wooster Group crossed with the Osbournes – radical reality theatre." - THE TIMES

Contacts

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