

JAMES COUSINS COMPANY



WE  
ARE AS  
GODS



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## WE ARE AS GODS

“A night to remember”

“Are we present in the dancers’ imaginary world, or they in our real one? The question itself becomes one of the evening’s pleasures ..... Sumptuousness and sensuality is everywhere. We are guided by languid performers draped in gauzes, their eyes and lips daubed silver – part caryatid, part starship trooper.”

[The Guardian](#)

**400 extra tickets sold out in 1.5 hours**

“such a striking, invigorating, surprising and thought-provoking evening. My friend and I had the best time! It was a spectacular and meaningful evening. I had so many reflections on divinity, humanity and other lessons.”

**2021 Audience member**

**Finalists for an OFFIES 2022 Award: IDEA PRODUCTION**



Photo: Camilla Greenwell

### **IMPORTANT NOTE**

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# WE ARE AS GODS

## THE PERFORMANCE: 90 Minute Version

The sell-out immersive production from **James Cousins Company** reimagined to bring alive a festival atmosphere this presentation of We Are As Gods takes place across 1 main and 1 or 2 secondary spaces. The performance has immersive surprises where dancers spring up in the audience, navigate through crowds and dance with the audience to bring them into the world of the Gods.

“Here is a Space” cuts through the air as poetry from Sabrina Mahfouz and marks the start of the performance. The 90 minute performance moves seamlessly from powerful writhing duets with impressive lifts and tender moments to electric, powerful and fun group performances set to a mesmeric score.

As an explosive celebration of a new world, it touches on themes of collective responsibility, the joy and tenderness of relationships. It creates a space for queer narratives, discovery, and freedom of expression akin to the intoxicated elatedness of city nightlife. a voiceover reminds us of the consequences our actions have on others and asks us how we will each use our godliness - standing alone statuesque or coming together to build a better future.

The choreography is a hypnotic blend of contemporary dance with commercial appeal and nods to ballroom, jazz and tap. The music is as eclectic with an original score blending Shostakovich with Little Simz, Goldfrapp with George Michael and M.I.A mixed and edited by sound design duo Torben Lars Sylvest & Par Carlsson. Ending with Whitney Houston’s I Wanna Dance With Somebody the performance transitions into an afterparty with all audiences jumping up to dance together.

“a night to remember” \*\*\*\* [The Guardian](#)



Photo: Camilla Greenwell



## CREATIVE TEAM

**Conceived by** James Cousins with Hannes Langolf, Alethia Antonia & Gareth Mole

**Choreography by** James Cousins in collaboration with the dancers

**Lighting Designer** Lee Curran

**Costume Designer** Jasmine Swan

**Composer** Torben Lars Sylvest

**Sound Designer** Pär Carlsson

**Writer** Sabrina Mahfouz

**Associate Choreographer** - Gareth Mole

**Dramaturg** Hannes Langolf

**Creative Associate** Alethia Antonia

**Assistant Choreographer** George Frampton

**Created and performed by** Alethia Antonia, Jemima Brown, Tom Davis Dunn, Georges Hann, Meshach Henry, Amy Hollinshead, Chihiro Kawasaki, Salome Pressac, Matthew Sandiford

**Produced by** Hannah Gibbs

## KEY INFORMATION

Duration: approximately 90 minutes (no interval)

Lead Performers: 6

Ensemble Performers: 20 (**local performers**)

Premiere: 16<sup>th</sup> June 2023, The National Theatre, London

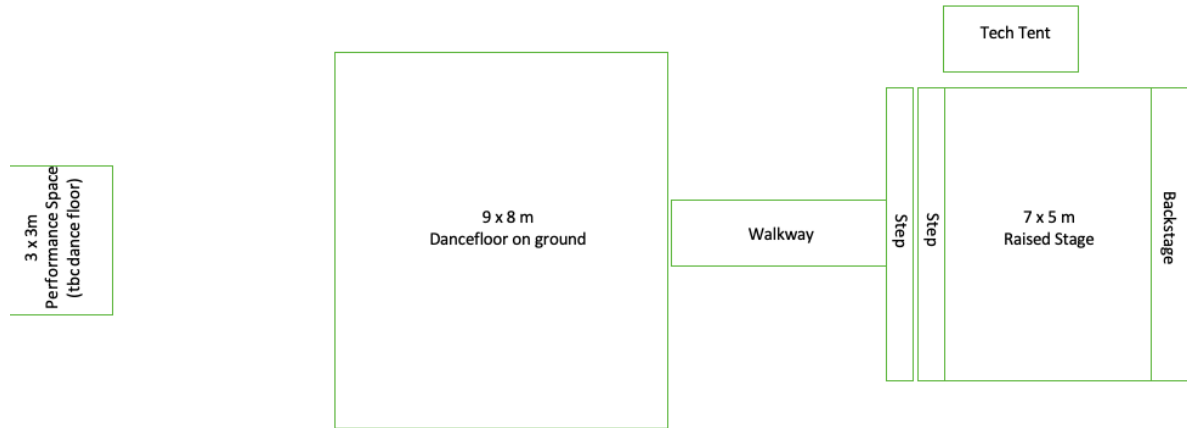


Photo: Camilla Greenwell

## THE PRODUCTION

### Spaces:

One main playing space of minimum 9 x 8 meters. Sprung Marley Dancer floor. Plus 1 or 2 additional performing spaces with pathways to main space. A previous festival example:



### Soundtrack:

The piece will be accompanied by a pre-recorded soundtrack, playback from laptop. Plus up to 30 minutes pre-show playlist & up to 45 minutes post show mix for an afterparty.

### Additional requirements:

4 x Dressing Rooms for 6 pax, Wardrobe with washing and drying facilities, Green Room, crew room, quick change space and Technical control spaces will all need to be found, created or adapted on site.

### CREW NEEDED

- 1 x Stage manager
- 1 x Show Operator
- 1 x LX technician for focus
- 1 x Wardrobe Assistant

Toured items: 1 small van (5 suitcases, 1 golfbag, 6 large boxes, 3 rolls of mirrored dance floor)



Photo: Camilla Greenwell

## VIDEO LINKS

[We Are As Gods 90 Performance](#)

## CONTACT:

Hannah Gibbs (Producer): [hannah@jamescousinscomapny.com](mailto:hannah@jamescousinscomapny.com) | 0044 7717 06439

## CREATIVE TEAM BIOGRAPHIES



### JAMES COUSINS

creation, choreography, direction

Recognized by **Time Out** magazine as one of the future faces of dance, James has been commissioned to create work for companies around the world including National Ballet of Chile, Opera Graz, Royal Ballet of Flanders, and Scottish Ballet. An interest in diverse work has led him to collaborate with a number of international renowned progressive

artists including **Nadav Kander**, Zena Holloway, **GAIKA** and **Zaha Hadid Architects**. He has worked as associate choreographer to **Arlene Phillips** and was recently appointed co-director to **Nicholas Hytner** for *Book of Dust - La Belle Sauvage* at the Bridge Theatre.

In 2014 he, and Francesca Mosely founded James Cousins Company (JCC) which creates strikingly original dance experiences that connect us all through stories that matter. The company has been on 4 extensive UK tours as well as extensive international tours in Europe, South America, and South East Asia. In 2016 our film *Within Her Eyes* was added to the GCSE Dance syllabus in England and in 2019 the company was nominated for **Best Independent Company** at the National Dance Awards.

James Cousins is a bold refreshing choreographic voice whose 'deep reflections on human interactions' have astonished audiences worldwide. Known for marrying emotional profundity with incredibly challenging choreography his work is dynamical charged and provokes thoughts on fresh issues 'articulating [stories] so strongly through the body in motion' (Critic, 2019). Using contemporary dance as is primary language he consciously embraces the commercial appeal of other styles creating movement which appeals to much a wider audience and reigniting contemporary as young, exciting, and mainstream.



## LEE CURRAN

### Lighting



Lee Curran is a lighting designer of theatre, dance, and opera. Lee has worked with artists and organisations such as the **National Theatre**, Royal Court, Hofesh Shechter, Regent's Park Open Air Theatre, Almeida Theatre, Royal Shakespeare Company, Rambert Dance Company, **Donmar Warehouse**, Royal Opera House, Royal Exchange Manchester, LIFT, Boy Blue Entertainment, Young Vic, English Touring Theatre, Nederland's Dans Theatre, and the Royal Danish Opera.

In 2019, Lee's design for Summer and Smoke at the Almeida Theatre and Duke of York's Theatre London was nominated for an **Olivier Award**. This followed a **Knight of Illumination** nomination for the same. In 2017, Lee's design for Jesus Christ Superstar at Regent's Park Open Air Theatre was nominated for an Olivier Award and a Knight of Illumination Award. He previously received an Olivier nomination in 2013 for Constellations at the Royal Court and Duke of York's, and in 2016 was nominated for a Knight of Illumination Award for Orphee et Eurydice at the Royal Opera House.

*Credit: Photography from We Are As Gods, by Camilla Greenwell*

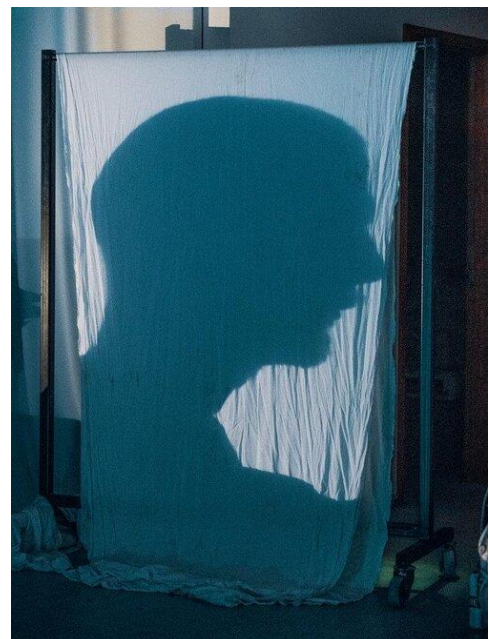
## TORBEN LAYS SYLVEST

### Composer

Torben Lars Sylvest is a music producer and composer creating original scores for dance theatre and film. Sylvest's unique musical voice grows out of his passion for building worlds. By collaborating with artists with important things to say and sensitively crafting scores he helps to develop and facilitate urgent narratives.

He is a leading figure in UK hip-hop dance theatre with internationally touring works and a list of collaborators that include some of the most exciting choreographers and companies working in dance today such as: Scottish Dance Theatre, National Youth Dance Company, Danza Contemporanea de Cuba, **Ivan Blackstock**, James Cousins, Kwame Asajo-Adjei, Matthew Robinson (VERVE) and scored extensively for Botis Seva whose collaboration 'BLKDOG' earned the 2019 **Olivier Award** for Best New Dance.

Sylvest has worked with a number of up-and-coming London-based vocal artists, producing the break out single 'Creeping' for the critically acclaimed Obongjayar.





## SABRINA MAHFOUZ

Writer



*'In quite a different league...She speaks lyrically and powerfully...a real find.'* The Times.

Sabrina Mahfouz is a writer and performer, raised in London and Cairo. She is a Fellow of the Royal Society of Literature (FRSL) and resident writer at **Shakespeare's Globe Theatre**.

Sabrina's published and produced theatre work includes *A History of Water in the Middle East* (**Royal Court**); *Smashing It: Working Class Artists on Life, Art and Making it Happen* (Saqi); *Dry Ice*, for which she was nominated in The Stage Awards for Acting Excellence; *With a Little Bit of Luck*, which won Best Drama Production in the **BBC** Radio & Music Awards 2019; *Clean*, a Herald Angel Award winner which transferred to New York and she recently adapted Malorie Blackman's celebrated YA novel *Noughts & Crosses* for Pilot Theatre.

Sabrina is the editor of *The Things I Would Tell You: British Muslim Women Write* (Saqi), a 2017 Guardian Book of the Year, a London's Big Read finalist and selected by Emma Watson for her feminist book club, Our Shared Shelf. She was an essay contributor to the award-winning anthology *The Good Immigrant* (Unbound).

## JASMIN SWAN

Design

Jasmine Swan is an award nominated Set & Costume Designer interested in creating surreal, abstract and expressionistic spaces for theatre, opera, dance and events. She received an **Offie nomination** for Best Set Design for *Shook* at Southwark Playhouse and *Chutney* at the Bunker Theatre, a Stage Debut Awards nomination for a Debut Season of work: *Hyem* (Theatre503) and was a Linbury Prize Stage Design Finalist in 2017. Jasmine was Laboratory Associate Designer at Nuffield Southampton Theatres 2017/18. She has worked on a number of productions with organisations including **HOME Manchester**, **Atmos VR**, **Sky Arts** and **DEM Productions**

