

## PERFORMANCE & INSTALLATION

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### **INVISIBLE CITIES (2020 - 2022)**

*interactive performance machine / theater delivery (AT, LT & DE)*

We all live our own realities of our city. These are our invisible city versions. Invisible Cities explores the imagination of lived urban perspectives through an interactive performance machine delivered to the audience in a pizza box.

The interactive performance machine in a pizza box allows for a pandemic-safe, haptic and participatory theatre experience that is delivered directly to the audience's home via cargo bike when pre-ordered by phone. The audience is introduced to the world of Invisible Cities within 45 minutes. The performance opens the imagination to the creative transformation of their city through description, sounds and shapes. The audience's personal versions of the city are recorded in the pizza box and then presented online and in public space. Without human performers, the machine can talk to the audience, record responses, take photos and videos, and show images printed on transparencies and changeable with mechanical scrolls.

BERLIN: [https://youtu.be/1r34Ktw\\_4hA?si=jZuSX8lhYrprX9QJ](https://youtu.be/1r34Ktw_4hA?si=jZuSX8lhYrprX9QJ)

DORTMUND: <https://vimeo.com/663354683/56280b97cb>

INNSBRUCK: <https://www.youtube.com/watch?v=HD5jtLUeL5g>

Artistic Direction: Peter Lorenz

Technical Supervision: Johannes Bereiter-Payr alias ludwig technique

Grafic Design: Stefan Rasberger, labsal

*„artist Peter Lorenz from Grinzens is breaking new ground.“*

- Bezirksblätter, 18.9.2020

*„Quite different is the very charming project of the "Invisible Cities", in which a tiny, analogue-digital theatre can be delivered to anyone's house in a pizza box.“*

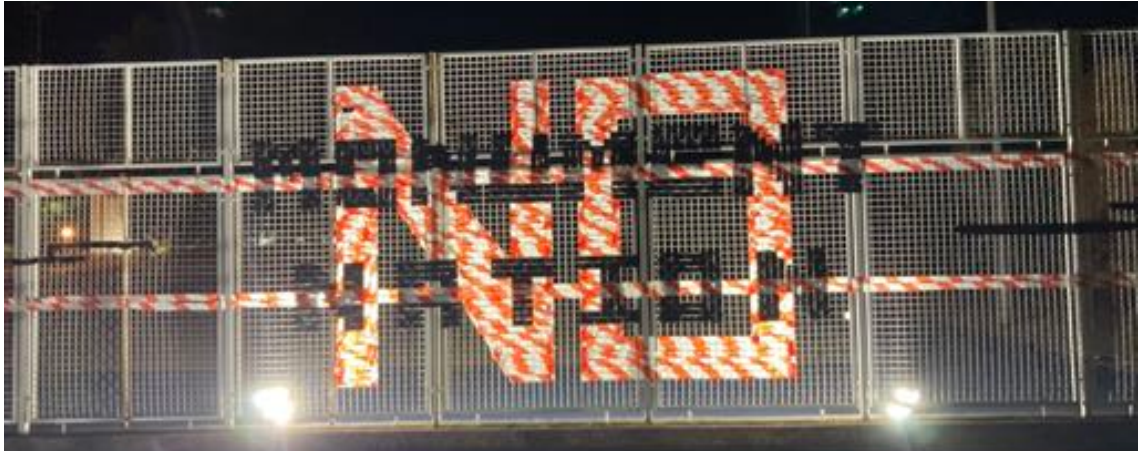
- Die Welt, 9.9.2023

*„The process-oriented performance project "Invisible Cities Innsbruck" collects sonic and visual versions of their city from residents.“*

- Tiroler Tageszeitung, 2.10.2020

*Participatory Performance Project realised at Openspace Innsbruck (AT) in association with Magic Carpets Creative Europe Platform funded by the City of Innsbruck stadt\_potenziale, presented at Magic Carpets Landed Exhibition of Kaunas Biennial (LT) for the opening of Kaunas European Capital of Culture 2022, Fellowship at the Academy of Theatre & Digitally in Dortmund (DE) and revived at Kottbusser Tor, Berlin (DE) in association with Vierte Welt supported by Fonds Darstellende Künste, Dance on Tour Austria and the Austrian Ministry of Arts & Culture.*

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### **NO MONUMENT TO NO NATION (2021)** *Performative Intervention (BA)*

As part of the 10th Street Arts Festival Mostar, Italian architect and social designer Enrico Tomassini and Austrian stage director and performance-maker Peter Lorenz, facilitated a participatory workshop with masters students from the Social Design Programme of the University of Applied Arts in Vienna.

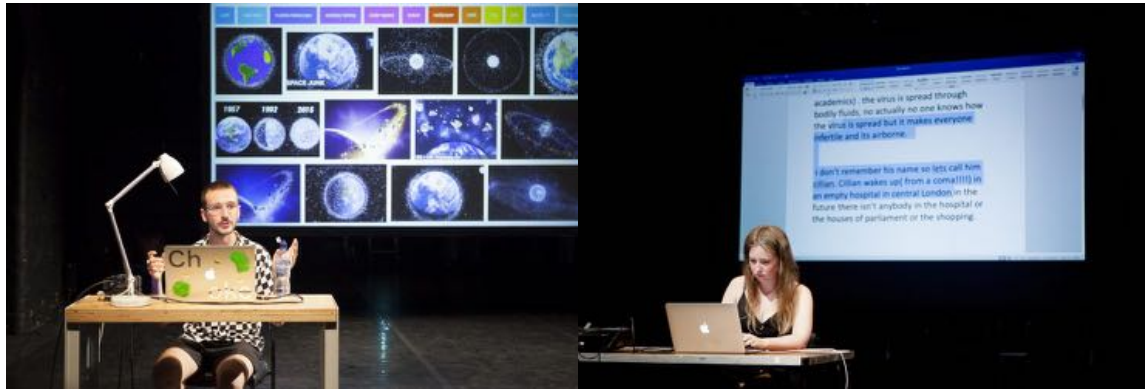
Over the course of 5 days, the group explored public spaces of Mostar and traced lines of nationalist rhetoric in the architecture and structuring of space itself within the city of Mostar. Taking inspiration by Bogdan Bogdanović's Partisan Memorial in Mostar that shaping new forms of commemoration in order to transgress conventional ideas of monuments.

In the spirit of their practical exploration and experiments within the urban fabric of Mostar, **NO MONUMENT TO NO NATION** expands the open script and radical erasure methodology of the *Some Call Them Balkans* research project by The Ground Tour Collective from 2017 into a participatory intervention in the public space of Mostar in order to spatially challenge nationalist narratives.

*Performed at Street Arts Festival Mostar (BA) with Paulina Flores, Jelena Maschke & Eugenia Kozlova supported by the Austrian Cultural Forum & the University of Applied Arts in Vienna (AT).*



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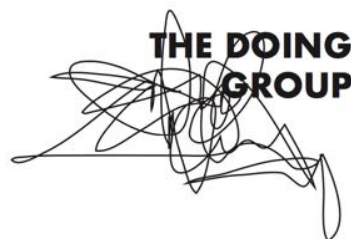
### **FUTURE CURRENTS (2018 - 2020)** *multiarts symposium (GB)*

Future Currents is a multidisciplinary laboratory on arts, speculation and imagination. Hosted by The Doing Group, the event brings together young artists across visual arts, performance, film, composition and design to ponder the potentials of future forecasts.

Contributors at Tramway Glasgow (GB) in 2018: A+E Collective, Tom Joyes, Lucian Moriyama, Katrine Turner, Yvette Bathgate & The Doing Group

Contributors at the James Arnott Theatre Glasgow (GB) in 2020: Ana Teo Ala-Ruona, Myriam Mouflih, Hannah Kendaru, Lou Kendaru & The Doing Group

*Supported by Tramway, the University of Glasgow and Surge Scotland.  
Funded by Year of The Young People Scotland and Glasgow Life.*





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**THE GROUND TOUR (2017 - 2023)** *Some Call Them Balkans & Some Call Us Balkans*  
travelling theatre piece, mobile forum & public art project (IT, DE, MK, HR, GR, XK, AL, RS & BA)

Some Call Them Balkans is a transdisciplinary inquiry that since 2017 has explored and mobilised moments of collective imagination, research and multivocal representations of the Balkan region beyond borders and nationalisms. Today the project has broadened its scope and been named for this new phase Some Call Us Balkans. On the base of an initial collection and interrogation of myths and legends of contemporary Balkans, a mobile forum acts as a platform for questioning, discussing and imagining different narratives of the region that defy the constraints of national borders and ethnic separation. The journey of the mobile forum is orchestrated as a travelling theatre piece and meant to resonate transnationally through the interactive online platform where the collected stories and dialogue, in between the travellers and locally based entities involved, are the narrative base for a growing transnational community of socially engaged entities, communities, artists, activists, researchers and professionals active in the cultural field. Previous iterations of the work-in-progress project have been presented at the Interkulturelles Zentrum Vienna (AT), Urbanize Festival Vienna (AT), University of Applied Arts of Vienna (AT), University of Florence (IT), Venice Biennale Educational Program (IT), Biennale of Western Balkans in Ionnina (GR).

<https://somecallusbalkans.org/>

*Public Arts Project in 9 different countries across the Balkans & EU in partnership with ICSE & Co (IT), ZK/U (DE), Sociopatch (MK), Biennale of Western Balkans (GR), TermoKiss (XK), Art House Shkoder (AL), Tačka Komunikacije (RS) & Unsa Geto (BA). Funded by the European Union.*



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### **TIME DUST (2016 - 2018)** *choreographic solo performance (BA & AT)*

Dust does not help us to remember, it reminds us that we have already forgotten. The choreography TIME DUST investigates the temporality of ruins and decay on the basis of dust. The dance of dust and mirror-fragments takes us into the fragile world of remnants and disturbs the dust which has settled on the memory of war and trauma. In search of a future, present and past are burst in a haunting sound space. The disturbing excess of dust cannot be grasped - destruction and decay will eventually gain the upper hand.

TIME DUST's simple movement language captures a sense of ruination and memory beyond words and speaks to audiences in affective images. The interplay between mirror-suit, dust and light creates ephemeral sculptures in the air. The choreography and soundscape intertwine and merge into a visual sound-choreography: the performer creates sounds with movements on and across the stage which are picked up by integrated microphones and transformed into complex soundscapes to which the movements react in turn again.

TRAILER: <https://vimeo.com/180517252>

FULL ARCHIVAL:

<https://drive.google.com/file/d/15mRJT5vEGl82vgYibOYGoUGzWMwG8e7l/view?usp=sharing>

*„Together with an international team, the topic of war and destruction is reworked for the Tyrolean audience using dust.“*

- Bezirksblätter, 19.9.2018

*„A surprisingly intense examination of history that produces fascinating images along the way.“*

- Tiroler Tageszeitung, 25.10.2022

Concept, Text, Direction & Performance: Peter Lorenz

Dramaturgy: Irina Glinski

Sound-Design: Martin Hofstetter

Lighting-Design: Nikolaus Granbacher

*Presented at the Street Arts Festival in Mostar (BA) & in collaboration with Kollektiv Kreativna & CRVENA in Sarajevo (BA), funded by ASI Reisen & the Austrian Chancellery and revived at diemopol in Innsbruck (AT), funded by the City Council Innsbruck & Tyrolian Culture Fund.*

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### **A HOME FOR NESSIE (2017 - 2019)** *online video & print media (GB)*

Nessie might be forced to move. Due to the uncertainties caused by Brexit, The Doing Group has filed an application for permanent residence in the name of the Loch Ness Monster. The Home Office has rejected this application, forcing Nessie to consider moving to a new lake within the EU. The general public has submitted their favourite new lakes as a possible new home for the legendary creature and a vote took place to find out where Nessie will move.

TRAILER: [https://youtu.be/N2X6EHe\\_Yq4](https://youtu.be/N2X6EHe_Yq4)

*Artistic Response to Brexit through Video, Online and Print Media in Glasgow (GB) commissioned by the Goethe Institute Glasgow and presented at the "Spaces of Exile - Performing Borders in Europe" Symposium at Tramway in Glasgow (GB).*





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### **MUZIKLAŽA (2015)** *interactive sound-installation (BA)*

As part of the Austrian Artist Delegation funded by the Austrian Embassy in Sarajevo, we designed a three-day multi-arts workshop for the Street Arts Festival in Mostar. We used walking practices like drifting and soundwalking to explore the sonic character of the city of Mostar. The objects and materials found on our walks were upcycled into instruments and assembled into an interactive sound-installation in the abandoned ruin of the Old Library. Now, this transformed public sound-library invites passerbies to leave their ordinary walking routes and engage creatively with their living environment. The reappropriation and instrumentalisation of the trash in the installation represents a collective auditory reimagining of what is left behind in the city. The collaborative process is aimed to open up the participants' perception of the city through sonic exploration, in order lead to a recovery of agency in shaping the city through its soundscape.

*Created by Laurin & Peter Lorenz at the Street Arts Festival in Mostar (BA).*

*Awarded a Walking Visionaries Award at Walk21 in Vienna (AT).*

*Supported by the Austrian Embassy in Sarajevo (BA).*



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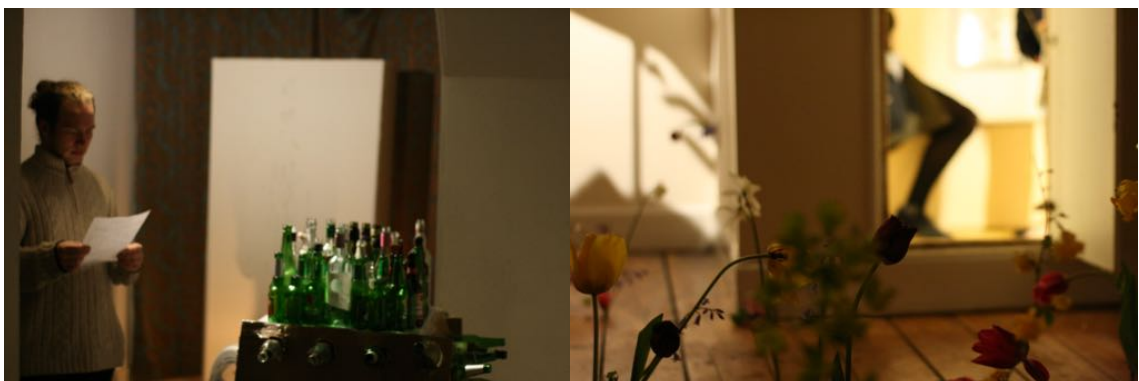
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### **IMPRINTS: HUSH-HUSH (2015)** *performative exhibition (GB)*

Living sculpture. Inside out. Secretchamberzipupboilercupboardrecyclingcave. A maze of sculpture, performance art, and sound installation invites you to playfully explore traces of the artists' existence. New perspectives on living spaces and relationships between social/private and outer/inner life are opened up. Together we re-imagine intimate worlds. A vibrant diversity of micro-cosms subverts notions of success and failure. The place of exhibition provides the living context of the work.

*This performative exhibition of interactive installations was presented by Trent Kim, Adam Carmichael and Peter Lorenz as part of the Glasgow Open House Festival (GB) 2015.*





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### **GUTE GESTÄNDNISSE BESSERER MENSCHEN (2022)**

*theatre play by Gerhild Steinbuch (AT)*

On Sundays, people take off their disguises and go out into nature. Exposed to the pressure to perform and the pursuit of lost youth, long accumulated hatred festers unseen in interpersonal encounters. But at the weekend, all people are equal, all are sports shoe wearers in the forest. But what happens when people, far from civilisation, suddenly become creatures and recognise themselves as hunters in the face of others?

Gute Geständnisse besserer Menschen is a linguistically sophisticated theatre text without fixed role assignments, without concrete characters. Little by little, we can guess what connects the three women on stage. Was it a crime? Were they the perpetrators or the victims? The breathless snippets of language, dialogues and text surfaces culminate in a collective self-empowerment: the response of the three women to extreme grievances in this society.

Direction: Peter Lorenz

Set & Costume Design: Angela Karpouzi

Dramaturgy: Christina Alexandridis

Performers: Katarina Hauser, Alina Haushammer & Antje Weiser

*„convincing tightrope walk between psychogram and psychological thriller“*

- Der Standard, 21.3.2022

*World Premiere at Tiroler Landestheater Innsbruck (AT).*



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### **FAT PIG (2021)** *theatre play by Neil LaBute (AT)*

Helen is almost Tom's dream woman: intelligent, quick-witted, charming, but overweight. He therefore prefers not to introduce her to his colleagues. With good reason, because as soon as his friend Carter sees a picture of Helen, he sends it to the whole company by e-mail. And Tom's ex-girlfriend Jenny goes crazy when she finds out that Tom is dating this "fat pig". Helen's weight is not the problem - she has long been at peace with her body. Tom, on the other hand, is increasingly unsettled by the pressure of conformity. A perceptive analysis of a society in which even love is subject to the rules of usability and the choice of partner affects one's own market value. For the Tyrolean premiere director Peter Lorenz has created a local adaptation and Tyrolian translation.

Direction & Adaptation: Peter Lorenz

Scenography: Rubén San Roman Gámez

Costume Design: Uschi Haug

Performers: Anna Lena Bucher, Josef Mohamed, Jakob Egger & Katarina Hauser

*„Director Lorenz makes visible and perceptible in quite strong scenes how private happiness gets under the wheels of social norms.“*

- Der Standard, 16.8.2021

*„Director Peter Lorenz stages the play very sensitively when he shows the audience a cynical world in which appearance counts and character degenerates into a situationally elastic exercise.*

*Fun, there's that too, and thoughtfulness well balanced, Lorenz presents an image of society that unfortunately corresponds only too closely to reality. Enthusiastic applause.“*

- Tiroler Tageszeitung, 15.8.2021

*Tyrolian Premiere at Großer Rathaussaal as main production of Tiroler Volksschauspiele Telfs (AT).*





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### **HOW DEEP IS THE SEA (2020 - 2021)** *experimental soundtheatre (AT)*

At the beach. The sound of waves. Sunset. Satisfied or pacified? From the distance we hear bomb shelling. Anything but peace. But at least far away. In the security of our sunbeds, we hardly notice the rough violence on the other side of all the seamless comfort - the apparent smoothness of reality. But the sea cannot be stopped. Neither the thoughts which tie us to our sunbeds.

The waves take us to distant shores and with humour and sound experiments we explore the edge between tourism and terrorism, promises and overwhelmedness.

TRAILER: <https://vimeo.com/427376180>

FULL ARCHIVAL: <http://www.peterlorenz.at/howdeepisthesea/>

„Peter Lorenz and Martin Hofstetter offer an innovative radio drama with topically relevant themes.”  
-Oberländer Rundschau, 31.5.2021

„Those who look for the multi-layered symbolism from the interplay of instrumental and verbal composition will not be disappointed. The radio play smoulders with subversive criticism and offers countless points of departure for an argument.”  
- Komplex Kulturmagazin, 15.6.2021

Concept, Text, Direction & Performance: Peter Lorenz

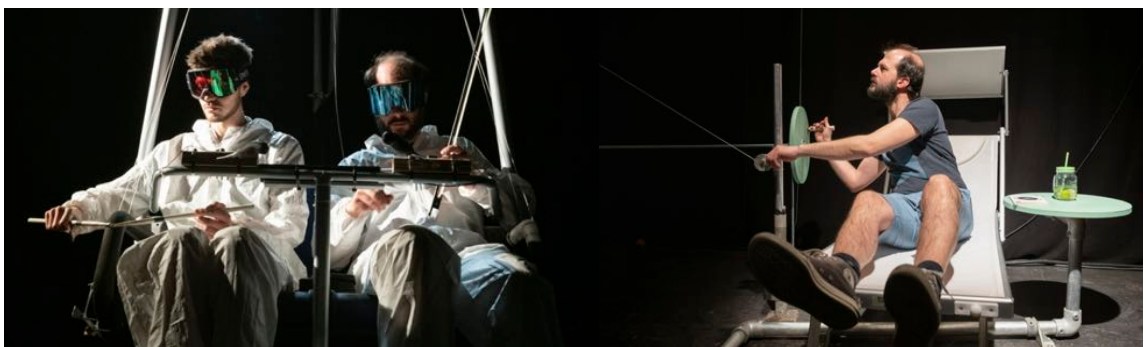
Sound-Design & Performance: Martin Hofstetter

Set & Lights: Nick Granbacher

Dramaturgy: Michaela Senn & Lisa Koller

*Experimental Soundtheatre at the Theatre diemonopol in Innsbruck (AT) and on interaktiv Sunbed-Listening-Installations at Openspace, Talstation, Reich für die Insel, Vogelweide im Waltherpark, Audioversum in collaboration with BRUX freies Theater Innsbruck.*

*Supported by Austrian Chancellory Startstipendium, Tyrolian Culture Fund & the City of Innsbruck.*





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### **MORAG, YOU'RE A LONG TIME DEID (2018 - 2022)**

*original experimental music theatre piece by Claire Love Wilson & Peter Lorenz (GB & CA)*

Morag's death left a silence in her place. When her grand-daughter Sam inherits her piano, she also inherits the mystery of Morag's story. An intimate letter composed of fragmented Scottish ballads leads Sam to uncover Morag's possible queerness. In piecing together Morag's history through their shared Scottish musical heritage, Sam discovers a voice of her own. This new experimental musical warps, disrupts, and reconfigures traditional Scottish storytelling, ballad singing and participatory community dance. Reimagining ceilidh theatre from a queer perspective, original compositions are playfully interwoven with electronic loops and interactive dancing to tell old stories anew.

TRAILER: <https://vimeo.com/850970156>

FULL ARCHIVAL: [https://drive.google.com/file/d/1-ukV4XTw9PHPzc7-AZUgePY9kudKZa8Q/view?usp=drive\\_link](https://drive.google.com/file/d/1-ukV4XTw9PHPzc7-AZUgePY9kudKZa8Q/view?usp=drive_link)

*„Morag, You're a Long Time Deid innovates in ways that defy the term „musical“. It is full of innovation, atmosphere, and love, you're essentially left wanting more.”*

- Stir, 13.6.2022

*Overall, Morag, You're a Long Time Deid is a special show that breaks the barrier between concert, performative art, and musical theater. It is new and experimental, and definitely knows that.*

*This shows in both the story and the show's music treatment, making it a feast for production nerds and a good time for story lovers.”*

- The Permanent Rain Press, 18.6.2022

*Work-In-Progress Performances at the Gaiety Theatre in Ayr (GB), the Scottish Storytelling Centre in Edinburgh (GB) and the PushOFF Festival. World Premiere at the Russian Hall in Vancouver (CA) with development support of Touchstone Theatre, the frank theatre, Canada Council for the Arts, BC Arts Council, The City of Vancouver, Austrian Federal Ministry for Arts, Culture, Civil Service & Sport, Austrian Cultural Forum Ottawa, Push International Performing Arts Festival, Theatre Replacement, Creative Scotland, Traditional Arts & Culture Scotland, Scottish Storytelling Centre, University of the West of Scotland Theatre Lab.*



## THEATRE & OPERA



### **STILLHANG (2018 - 2023)** *contemporary opera (AT & DE)*

As stage partner of Karl Valentin, Liesl Karlstadt was the most famous comedy actress in pre-war Germany. She spent the "best time of her life" as Obergefreiter (lance corporal) Gustl in a Tyrolean mountain trooper unit from 1941 to 1943 on the Ehrwalder high Alpine pasture, first as "stable boy" with her beloved mule pack animals directly beneath the Zugspitze mountain. A fifty-year-old woman, characterised nevertheless by the worst period in Europe, at the lowest point of her life among lots of young recruits. A suicide victim between heaven and earth. Sometimes she played the father, sometimes the nursing mother for the nineteen-year-olds, but above all they played peace in the midst of war. A young Tyrolean composer has now created a tragi-comic picture parade full of poetry and tender eloquence based on this true occurrence. A bizarre dance on the volcano.

*„The audience can look forward to a spectacular stage set that brings the Alps to Brandenburg, wonderful music and a terrific ensemble.“*  
- Genthiner Rundschau, 25.4.2023

*„Acclaimed premiere of the opera "Stillhang"  
The story of the actress Liesl Karlstadt surprised and delighted the audience.  
Peter Lorenz was responsible for the extremely coherent stage design.“*  
- Märkische Allgemeine Zeitung, 15.5.2023

*„Acclaimed premiere of Christian Spitzenstaetter's opera "Stillhang" at the Tyrolean Festival Erl. A piece of contemporary music theatre worth discovering. A total work of art in which every participant is perceptibly involved. Peter Lorenz built the grandiose, ambiguous, spiky set.“*  
- Tiroler Tageszeitung, 1.1.2019

Composer, Conductor & Director: Christian Spitzenstaetter

Librettist & Director: Klaus Ortnner

Director, Set-, Costume- & Lighting-Design: Peter Lorenz

*Commissioned by and performed at the Tiroler Festspiele Erl (AT) as well as at Theater Brandenburg an der Havel (DE). Awarded the Austrian Music Theatre Prize for best world premiere.*



## THEATRE & OPERA



### **HERR MIT SONNENBRILLE (2018)** *theatre play by Gerhild Steinbuch (AT)*

The scenery seems somehow familiar. A village in the mountains. The landscape: dramatic and picturesque. The steel-industry used to be based here but since the factory has been closed, the entire village is set on tourism. Just, that it does not work as expected anymore: The tourists come only briefly, don't stay or don't come at all. Sometimes a worker jumps from a scenic rock and the village youth has no better occupation than sex anymore. Still everyone is proud of themselves. The village, the landscape, the community, not to forget the tradition: such things create identity which nobody can take away. 'If you are inside you always want to get out but outside is usually overrated.' Attempts to escape are pointless - where to? Still, He and She try to revolt against the We which is always the same and still they are actually fighting themselves. A fight which can only be lost: They stay and encounter themselves: an old, disillusioned couple, for whom the future appears just as a memory. The staging focuses on the speechlessness between the characters and their inability to listen to each other. Caught in patriotic and male chauvinism, the characters can't escape themselves in the eternal disappointment of their expectations and the resulting potential of violence between them. Words become only shells and replace discourse in an apparently idyllic world. Loving intimacy is seen as 'heavy labour without prospect of something big' and sexuality becomes passive consumption.

*Director Peter Lorenz locks the speechlessness and inability of people to listen to each other into the foreground in his production. Trapped in unemployment, patriotism and domestic violence, the characters can't get out of their own way and are left with nothing but empty words and passive consumption.*

- Bezirksblätter 7.11.2018

*Performed by the Generationentheater at theater diemonopol in Innsbruck (AT).*





## THEATRE & OPERA



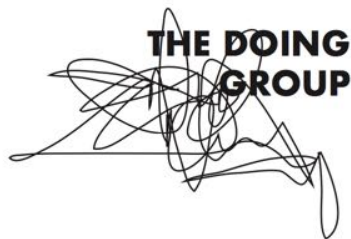
### **[UN]PHYSICAL THINGS (2017)** *devised performance (GB)*

Engineering:  
'the action of working artfully to bring something about'

wish us luck.

The Doing Group try to create new realities. What inspiration can we take from the history of engineering for our own dreaming, what can we lend? If we take something apart will we understand it better, can we build anything new? As theatre makers we build spaces, move bodies, create possibilities and ideas. Do we see the same futures? Can we try to imagine together?

*Original Devised Performance at the James Arnott Theatre in Glasgow (GB) commissioned by the Academy of Engineering for the Glasgow Science Festival.*



## THEATRE & OPERA



### **BAMBILAND (2017)** theatre play by Elfriede Jelinek (GB)

One toy land is turned into another toy land amidst the no man's land between battlefield and playground. In the game of televised war, it is hard to tell who is allowed to say 'we' anymore. A solo performer struggles with words and language as she attempts to untangle the machinery of war and mediatization. She remembers media accounts of the Iraq war when she was a teenager and memories of the Bosnian war when she was a child refugee herself. In piles of human detritus and plastic toys, it becomes difficult to see the distinction between appearances and reality. Everything you see is true but none of it is real. The violence lies in the act of representation and, with the help of live video, the performer tries to reclaim agency in the global cycles of constant destruction and reconstruction. Words are disembodied and reembody. The frontline in the war of words between 'us' and 'them' starts to blur as accounts of Iraqi deserts and the siege of Sarajevo bleed into each other. The violent act of representation is played back to us on video and we find ourselves in the middle of this game of televised war. It all comes back round, especially the wars.

written by Elfriede Jelinek & translated by Lilian Friedberg  
directed and designed by Peter Lorenz & performed by Jelena Bašić  
dramaturgy by Irina Glinski, video by Michał Sztepiuk with Stanley Smith

*'I had the pleasure of being involved with the presentation of Bambiland as a supervising tutor at Glasgow University Theatre Studies department. Everyone here thought it to be a work of the highest quality in the rigour of its conceptualisation and the flare of its execution. I cannot recommend this excellent and vitally timely production more highly.'*

*Dr. Graham Eatough (Director & Lecturer at the University of Glasgow)*

TRAILER: <https://vimeo.com/219325421>

*Performed at the James Arnott Theatre & the Glad Café in Glasgow (GB) as part of the Worker's Theatre Weekender.*



## THEATRE & OPERA



### **ELSEWHERE'S (2017)** *devised performance (GB & FI)*

Is this really something you want to see or would you rather be somewhere else? What else would you be doing? The Doing Group can do it for you. You have the choice and you will be disappointed. Indescribable excess is the cause of our desires. Still, we try to surprise you. We have created an impossible third space of encounter between simultaneous performances in Glasgow and Helsinki and we might have gotten a bit lost in it. As we find ourselves tied to the most desiring different elsewheres, we drift off. Now, we have committed to it. We are obliged to enjoy.

TRAILER: <https://vimeo.com/229571901>

*Original Devised Performance by The Doing Group shown at the James Arnott Theatre in Glasgow (GB) and at Temporary in Helsinki (FI) supported by the Alistair Cameron Scholarship and TeaK.*





## THEATRE & OPERA



### **RAIN IS LIQUID SUNSHINE (2016 - 2021)** *devised performance (GB)*

What futures can we imagine when ideas of progress have drained away?

Rain is Liquid Sunshine asks how weather systems, deconstruction and other urban cycles might inspire collective urban imagination. In the exploration, The Doing Group situated themselves in a demolition site, engaging with the material qualities of both weather and detritus material found there. Performative interventions sought to activate the ubiquitous relationships between bodies, material and site, troubling notions of continual urban progress.

In the context of the black box theatre, Rain Is Liquid Sunshine interrogates how bodies and materials might create cycles and networks. Throughout the hour-long performance, a landscape emerges as materials reveal their singularities. Crashing rubble transforms into a soft dust, gently raining onto a thrumming metal grid. Handheld spray bottles dampen a climate in which a car tyre floats and tumbles in the gusts of a fan in the corner.

Each of the objects on stage weave their way into the each other's cycles, and the bodies of human performers become background to the vibrancy of what might often be passed off as left over. Through evocative images created by performing the materials potentialities, the performance negotiates how we might imagine our environment anew.

*'The performance by The Doing Group, Rain is Liquid Sunshine, was full of apt visual metaphors about sustainable building, with well-chosen text to match. The GU students' name is a riposte to the passivity of a reading group, of course, so when you've done with my words, take the hint and give them your active support.'*

- Keith Bruce (Arts Editor for Herald Scotland)

*'The Doing Group are true to using performance as a vehicle for thinking and feeling; it investigates what it means to live now, in a fragile and precarious time of political and ecological crisis. Rain is Liquid Sunshine is the best thing I have seen in Glasgow this year – an original and timely performance that does something new.'*

- Prof. Carl Lavery (Professor of Theatre and Performance at the University of Glasgow)

TRAILER: <https://vimeo.com/229555485>

*Original Devised Performance at the Pollockshields Playhouse as part of the Southside Fringe, as part of the UNFIX: ReBirth! Festival at the Centre for Contemporary Arts (CCA) in Glasgow (GB) as well as as part of the Rote Salon Online Season at Volksbühne Berlin (DE).*