

AF

ADELAIDE FESTIVAL

4 – 20 MAR 2022

THEATRE / UK

Blindness

Donmar Warehouse

With the voice of Juliet Stevenson

Based on the novel by José Saramago

Adapted by Simon Stephens

Directed by Walter Meierjohann

EDUCATION RESOURCE

Resource developed by Deanne Bullen 2022

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Blindness

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Show Overview

WARNINGS

Due to the subject matter, *Blindness* is recommended for students aged 15 years and over. The installation includes:

- Extended periods of complete blackout.
- Strobe and bright flashing lights near the audience.
- Loud noises.
- Coarse language.
- Discussion of sexual assault.
- Description of an act of physical assault.
- Explorations of psychological trauma.

SYNOPSIS

The students sit under a glowing bar of criss-crossing, colour-changing light, with individual headsets and suitably distanced in pairs. Into their ear come voices - at times, the voice of the storyteller and, at other times, the doctor's wife. She is the only one who can still see and carries the weight of responsibility for bearing witness to the atrocities around her.

The story begins with a car coming to a sudden halt at a major crossroads in a city in the heart of Europe. Its driver can drive no more. Suddenly, without warning or cause, he has gone blind. Within hours, it is clear that this is a blindness like no other. This blindness is infectious. Within days, an epidemic of blindness has spread through the city. The government tries to quarantine the contagion by herding the newly blind people into an empty asylum. But their attempts are futile. The city is in panic.

THEMES

- Resilience
- Pandemics and societal impact
- Status and privilege
- Social cohesion

Production

STYLE AND CONVENTIONS

- Immersive installation.
- Direct aural storytelling.
- First and third person narrative.
- 1:1 relationship between audience and recorded voice of actor.

WHAT TO EXPECT

Blindness is an experimental sound and light installation. It is designed to be immersive and emotionally engaging. When you and your students arrive in the installation space, you will be guided by theatre staff. They will explain how the headsets work, and how to attract their attention during the installation if you need them. Some people have found the experience overwhelming, and it is okay to ask to leave at any point. *Blindness* challenges traditional understandings of what theatre is and who it is for. It is designed to provoke strong reactions. You and your students should feel free to respond to it however you wish. Talk to students about letting go of preconceived notions of the importance of sight and embrace non-visual ways of experiencing storytelling.

MUSIC AND SOUND

- Immersive soundscapes.
- Pre-recorded soundtrack.
- Ben and Max Ringham, the sound designers for *Blindness*, are known for their immersive 3D sound design. They use the power of binaural sound

to transport the audience through different scenes and use everyday objects to build emotive atmospheres.

- Use of binaural sound recording to give the audience the experience of the storyteller moving around the performance space – starting over there, circling behind, walking off some distance and then up behind and whispering in their ear.
- When developing the audio description, the lighting/tubes were determined to be a key part of this.

SET DESIGN

- Sparse – an all-black room but not as a traditional black box theatre space.
- Audience seated in their own space, socially distanced from others in pods of singles or pairs
- The space may be dressed with loads of old chairs and benches stacked at the side; this does vary depending on space to space. The detritus around the space is a key feature of director Walter Meierjohann and designer Lizzie Clachan.

LIGHTING DESIGN

- A series of light tubes suspended above audience, which shift colour, intensity, and position over the course of the show.
- Extended periods of darkness.

CHARACTER

Juliet Stevenson voices both the Storyteller and Doctor's Wife.

First person storytelling

The storyteller recounts events from their own point of view using the first person such as I, us, our and ourselves.

Third person storytelling

The storyteller relates all the action of what they are doing using third-person pronouns such as he, she, and they.

Ben and Max Ringham, the sound designers for *Blindness*, are known for their immersive 3D sound design. They use the power of binaural sound to transport the audience through different scenes and use everyday objects to build emotive atmospheres.

Australian Curriculum Links

This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.



Literacy



Critical and creative thinking



Ethical understanding



Personal and social capability



Information & Communication Technology Capability

DRAMA

YEAR 10

Content Description

Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles. [ACADRM048](#)

Analyse a range of drama from contemporary and past times to explore differing viewpoints and enrich their drama making, starting with drama from Australia and including drama of Aboriginal and Torres Strait

Islander Peoples, and consider drama in international contexts. [ACADRR053](#)

Achievement Standard

Students develop and sustain different roles and characters for given circumstances and intentions.

SACE STAGE 1 SUBJECT OUTLINE

Students adopt roles from the dramatic fields of theatre and/or screen. They apply the dramatic process to create outcomes and take informed artistic risks to present the unique voices of individuals, communities, and cultures.

Understanding and Responding to Drama

Students deepen their knowledge and understanding of contemporary dramatic practice, conventions, and traditions using live, online, and other resources.

Drama & Technology

Student's research and analyse contemporary drama that includes innovative technology. They explore possibilities and provide creative ideas ... in a hypothetical (or actual) dramatic product.

SACE – STAGE 2 SUBJECT OUTLINE

Students draw links between theory and practice through exploration, taking informed artistic risks, and practical experimentation. They create drama from ideas and theoretical foundations, and by experimenting with concepts, processes, aesthetics, and the application of skills.

Exploration & Vision

- Exploring and analysing a dramatic text with a view to creating a director's or designer's vision for staging.
- Exploring and analysing drama as an avenue for social change with a view to conceiving a self-devised hypothetical performance.

ENGLISH

YEAR 10

Content Description

Create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts. [ACELT1814](#)

Achievement Standard

They develop their own style by experimenting with language features, stylistic devices, text structures and images.

SACE - CURRICULUM LINKS

This education resource has been developed with links to SACE Stage 1 and 2 – Drama, English & Media Studies.

SACE – STAGE 1 & 2 SUBJECT DESCRIPTION

In English students analyse the interrelationship of author, text, and audience with an emphasis on how language and stylistic features shape ideas and perspectives in a range of contexts. They consider social, cultural, economic, historical, and/or political perspectives in texts and their representation of human experience and the world.

Performance Literacy



As students engage with and view live theatre, they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a performer, and an understanding of the intention of the set, costume, lighting design and reflect on how they contribute to the narrative. Students consider the intended meaning of the playwrights, directors and/or artists' in choosing a setting, character, or artistic form as well as what they are looking to communicate through their work.

Attending live theatre and responding to performances, addresses the criteria for Literacy in line with the Australian Curriculum General Capabilities

... students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience or viewers. Some art is created for the explicit purpose of eliciting a strong emotional response from the audience and there are a myriad of emotions that students will experience when they are viewing live performance from happiness to anger, surprise, annoyance, and confusion, just to name a few.

The **Before the Show** activities are designed to support students to develop these literacy skills, knowledge and understanding in relation to their Adelaide Festival experience.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students and extend their vocabulary as they describe their theatre experience with authentic language.

Example of Glossary of Dramatic Terms

https://www.oranim.ac.il/sites/hebrew/sitecollectionimages/pictures/english/expression/glossary_of_drama_dramatic.pdf

Before the Show

Blindness is a reimaging of Nobel Prize-winner José Saramago's novel of the same name, adapted by acclaimed playwright Simon Stephens.

The *Blindness* installation seeks to explore how non-visual theatre might challenge existing stereotypes and misconceptions of blindness, by exploring sighted people's reliance on the visual in a theatrical experience.

In the development of the production, the creative team were keen to explore the wider themes and metaphors within the novel about how societies can struggle with change, and how that resonates with our current situation during the COVID-19 pandemic. They worked with a visually impaired production consultant, Professor Hannah Thompson, who reviewed the adaptation script and supported the creative team to ensure the installation was accessible for all visitors.

To accompany the installation, the Donmar Warehouse, a not-for-profit theatre in London and the presenter of *Blindness*, produced a podcast with Simon Stephens and Professor Hannah Thompson discussing representations of blindness in the novel, the adaptation and across literature more widely.

As a whole class, students:

- Listen to the Donmar podcast and note questions and thoughts about the main discussion points.
<https://soundcloud.com/donmarwarehouse/reclaiming-blindness> (Duration 32:22)
- Focus on one or more of the following questions when listening to the podcast.
- Discuss the podcast – the questions it raised and what it made the students wonder.



Questions for students to consider when listening to the podcast.

1. Why was José Saramago's novel seen as controversial?
2. What are the issues that Hannah Thompson highlights about how the sighted community views blindness?
3. What is blindness gain and how does Hannah Thompson describe it?
4. What are the advantages of being a blind reader?
5. What is audio description?

Working in small groups, students discuss and record responses to the following two questions.

1. How do sighted people use their eyes to engage in wordless conversation?
2. How would a theatrical production change if you couldn't see the actors?

VISION AND VISUAL PERCEPTION

Visual perception relates to interpreting a surrounding environment using light in the visible spectrum that is reflected by objects in the environment. This includes differentiation that occurs in daytime vision, night vision and twilight vision.

Everyone's vision differs and can range from blindness (only 2% of people with vision loss are blind) or very low vision to an inability to see colours, right through to 20/20 vision, which is what an 'average' person can read on an eye chart from 20 feet away.

A person can have problems with visual perceptual processing even if they have 20/20 vision.

ART BEYOND SIGHT

Verbal description of visual information provided via audio is called audio description. The description provides key visual elements and essential information on visual content.

Auditory narration of visual representations such as television programs, films and live performances occurs during gaps in dialogue. It describes visual elements such as scenes, settings, actions, and costumes. Some of Australia's museums and galleries also provide access to visual exhibits through audio guides.

As a whole class, students:



Watch the following two short videos and discuss any questions, queries, or observations.

The different ways Vision Australia's audio description team make content more accessible to people who are blind or have low vision.

<https://youtu.be/lsKcAov1QNK> (Duration 7:49)

A short explanation of how audio description changes the viewing experience of film, television and theatre for people who are blind or have low vision. https://www.youtube.com/watch?v=i_GrYOruY7w (Duration 2:12)

Benefits of audio description

- 1. Accessibility:** provides access to visual content for sighted and non-sighted people. For example, supports an understanding of emotional and social cues only demonstrated through actions or facial expressions.
- 2. Flexibility:** a viewer can watch videos in eyes-free environments.
- 3. Listening** and language learning: listening can assist with associating actions with behaviours.
- 4. Auditory** learning: many learners identify that retaining information is best through listening.
- 5. Identifying key visual elements:** audio description can identify key visual elements which otherwise might be otherwise missed.

OBSERVING ART



In this task, students are challenged to look closely at a chosen artwork and notice every detail. The task will require close observation. Students will need to describe the lines, shape, form, and function of the object they are trying to describe to their partner.

NOTE: Each student requires an art piece to describe. Students select an art piece prior to the lesson or teacher has a selection for students to choose from. The art piece should lend itself particularly well to description.

Working with a partner, students complete a drawing based on the following directions.

1. Sit so that student B cannot see the artwork.
2. Student A describes the artwork to student B.
3. Student B draws what they hear.
4. After student B has finished, Student A reveals the original artwork, and they consider what has been drawn or not and how it connects to the original.
5. If there is time, student A swaps the task with student B.

Encourage students to use their words only and think about how they can bring the drawing to life. What visual information could they provide? For example, if

there is a tree in the painting, the student might include information about the height and colour of the tree, the texture of the bark or leaves, even what the tree smells like or the sound of the leaves moving in the wind.

As a whole class, students discuss the following questions:

- What did the act of describing a painting make you notice that you hadn't noticed before?
- What was the experience of drawing from instructions like?
- What other information would you have liked your describer to have included?
- Can you think of situations where you think audio description would be useful?

Working in small groups, students:

- Explore the classroom or wider school to identify things that require audio descriptions – this could include art displays or content on information boards.
- Write and prepare audio descriptions that add new layers of meaning – consider the length of the description.
- Record the audio.
- Listen to each other's audio of the piece they are describing and provide feedback.
- Consider the feedback and refine their audio recording in preparation for sharing with each group.

CHOOSING AN ART PIECE TO DESCRIBE

Art Gallery of NSW – contemporary art

<https://www.artgallery.nsw.gov.au/collection/works/?area=contemporary-art>

Museum of Contemporary Arts

<https://www.mca.com.au/artists-works/>

Art Gallery of South Australia

<https://www.agsa.sa.gov.au/collection-publications/collection/?page=1>

RECORDING AUDIO

Vocaroo

<https://vocaroo.com/>

Vocaroo is a simple and free tool for recording audio in a web browser. The recording can be saved, shared as a link in an email, website or document or shared as a QR code.

NOTE

Blindness should always be described as an 'installation' and not a 'performance' or 'show', which might imply that Juliet Stevenson, the storyteller is performing live. This is also reflected in Juliet's credit: With the voice of Juliet Stevenson.

TAKING THEATRE BACK TO ITS ROOTS

Creating and listening to a story

What happens when you can't see the actors?

Blindness is an installation theatre experience created using binaural sound technology. The purpose of using this technology is to provide the listener with the experience of being in the room with the storyteller. At times, it will seem as though the narrator is right behind you or whispering in your ear and sometimes gives the sense of moving about the room.

The dramatic concept is to provide a fully immersive experience that is very different to listening to an audiobook.

Blindness seeks to explore how non-visual theatre might challenge existing stereotypes and misconceptions of blindness, by exploring sighted people's reliance on the visual in a theatrical experience.

Group work



Students select either a scene from a scripted play or another short story to create an audio presentation for an audience.

To assist students' creation of their audio presentation, share the link below:

- Notes from the *Blindness* rehearsal room and zoom <https://donmarwarehouse.medium.com/notes-from-the-blindness-rehearsal-room-and-zoom-cf70e8180492>

Points for students to consider in the development of their script for the audio story:

- What elements of the story need to be highlighted, given it will be heard and not seen?
- How can they paint a picture with only words and sounds?

- How does the dialogue tell the audience where the scene is set, what the characters are thinking or feeling, how they are reacting, and what is happening around them?
- What does the audience want or need to know about the characters?
- How will they use the gaps in dialogue? For example, using music or sound effects to build and develop mood and communicate the setting of the scene.

Rehearsing the script before recording

Students:

- Have a clear understanding of a character, as this can only be conveyed using voice.
- Each character in the story should have their own point of difference. What does the character's voice sound like? What will the audience be able to know about the character by listening to the voice?
- It is important to think about the tone, intonation, inflection, pace, pitch, volume, rhythm, and the use of pause.

Next step

Students:

- Consider music or sound effects to support building mood and communicating the story.
- Make the recording.
- Listen to the first recording and decide if the intention of the story is being communicated to the audience.

Students pair up with another group

- Each group listens to the others and provides feedback.
- A proforma to guide peer feedback is provided, with a focus on key elements to consider.

ETYMOLOGY OF 'AUDIENCE'

- audience (noun)
- late 14th Century
- the act or state of hearing, action, or condition of listening, from Latin *audientia* – a hearing, listening

BINAURAL SOUND RECORDING

Binaural recording is a method of recording sound that uses two microphones. The two microphones are used to create 3D sound. The purpose of this is to provide the listener with the experience of being in the room with the performer.

FEATURES OF A CHARACTER'S VOICE

- Tone – think about the difference between a cross voice and a caring voice.
- Pace – the speed we communicate the tension or emotion.
- Pitch – how low or high the voice is.
- Accent – communicates where a person is from
- Distinctive vocal nuances – for example a lisp, stutter, or clipped sentences.

PEER FEEDBACK



When completing peer feedback, students consider the delivery of the text and how it communicates intention and meaning. The feedback should support the other group to refine their recording.

1. I liked the way the story started with

.....

because

.....

.....

2. An interesting part of the story was when

.....

because

.....

.....

3. The story made me feel

.....

.....

.....

4. What I liked about the recording was

.....

.....

.....

5. A question for the creative team:

.....

6. The music and sound effects provided

.....

7. Something I would like to change or add is

.....

.....

After the Show

Questions for students to consider, discuss and write about after the show



- How did the installation influence how you listened?
- Why do you think Blindness is described as an installation?
- How does Juliet Stevenson's telling of the story change from beginning to end?
- How is sound used to tell the story and create a different way of experiencing the world?
- How does the lighting support the telling of the story?
- How do the sound effects support the telling of the story?
- How does the quality of Juliet Stevenson's voice change to enhance and build the story?
- How does Blindness use binaural sound?

After students have considered their own responses to the performance of Blindness, they then read a selection of reviews of the performance provided in the Additional Resources section. Select from the links provided or search the internet for reviews of the Adelaide season.

As a whole class, students discuss:

- How the reviews compared with their own personal reflections of the performance.
- What the reviews captured or highlighted that they missed.

Refining the recording and staging

After experiencing Blindness, students reflect on their group piece:

- What they could change to enhance the storytelling.
- What they are happy to keep.
- Elements they would like to add.
- What does not build the drama of the story? Can this be removed?

One last thing

Before sharing the audio recording, students complete a directors' statement reflecting on the elements of the production, including the:

- Central idea of the story.
- Sound effects and musical choices chosen to add to the narrative.
- The set design they would choose to go with their installation piece.
- Use of different production techniques and technology.

Meet the Company

Juliet Stevenson

Voice of the Storyteller/Doctor's wife

Juliet Stevenson is one of Britain's leading actors. Her most recent theatre credits include *The Doctor*, for which she won the Critics' Circle Award for Best Actress and is currently nominated for the Olivier Award for Best Actress, *Mary Stuart*, *Hamlet* (Almeida/ West End); *Wings*, *Happy Days* (Young Vic). Juliet won the 1991 Olivier Award for Best Actress for her performance in *Death and the Maiden* and has been nominated a further five times.

Juliet has received five BAFTA nominations for her work on screen. Her films include *Truly, Madly, Deeply* (Evening Standard Film Award for Best Actress); *Bend it like Beckham*; *When did you last see your Father?* *Being Julia*.

Juliet's latest television work includes *Riviera* and *Out of her Mind*, a comedy series with Sara Pascoe. Her other credits include *One of Us* and *The Enfield Haunting*, and she appeared as a series regular in *Atlantis* and *The Village*. She was awarded the CBE in 1999.

Simon Stephens

Writer

Simon Stephens is an Olivier and Tony award-winning playwright. His theatre credits include *Fortune* (Metropolitan, Tokyo); *Maria, Rage* (Thalia, Hamburg); *The Threepenny Opera* (NT); *Fatherland* (MIF 2017/ Lyric Hammersmith/LIFT Festival 2018); *Heisenberg* (West End); *Obsession* (Barbican/Toneelgroep, Amsterdam); *The Seagull*, *Hérons*, *Morning*, *Three Kingdoms*, *A Thousand Stars that Explode in the Sky*, *Punk Rock* (Lyric Hammersmith); *Carmen Disruption* (Deutsches Schauspielhaus/ Almeida); *Nuclear War*, *Birdland*, *Country Music*, *Bluebird* (Royal

Court); *The Curious Incident Of The Dog In The Night-Time* - Olivier and Tony Awards for Best New Play (NT/West End/Broadway); *A Doll's House* (Young Vic/West End); *Sea Wall* (Bush); *Harper Regan*, *Port* (Royal Exchange, Manchester/NT); *On the Shore of the Wide World* (Royal Exchange, Manchester). He has also written for film, television, and radio.

Simon is a professor at the Manchester Writing School at Manchester Metropolitan University and Artistic Associate at the Lyric Hammersmith.

Walter Meierjohann

Director

Walter Meierjohann was Artistic Director of HOME from 2013 to 2018 and International Associate Director at the Young Vic in London. At the Young Vic, his productions included the European premiere of *In the Red and Brown Water* by Tarell McCraney and *Kafka's Monkey*, which toured to Sydney, Melbourne, Athens, Paris, Tokyo, Istanbul, Taipei, and New York. The production, which starred Kathryn Hunter, also showed in HOME's 2015 opening season, with Hunter reprising her lead role.

Walter has worked extensively in Germany and the UK at theatres including: the Barbican; Liverpool Playhouse; Nottingham Playhouse; The Curve, Leicester; Residenztheater, Munich; Staatsschauspiel, Dresden; Schauspiel, Graz; and Arena, Berlin, for Peter Stein's Faust Ensemble and Impulse Theatre Festival. Prior to joining the Young Vic, Walter was Artistic Director of Neubau at the State Theatre of Dresden. In opera, he has assisted the late Klaus-Michael Grueber in his productions of *Aida* (Nederlands Opera, Amsterdam) and *Don Giovanni* (Ruhrfestspiele).

Ben And Max Ringham

Sound Designers

In 2019, Ben and Max, together with writer Ella Hickson, created *ANNA* - a headphone-based show at the National Theatre. They are co-creators of the immersive theatre company Wiretapper and associate artists with the Shunt Collective. Four-time Olivier Award nominees, last year they were awarded the H-100 2019 Award for Innovation in Theatre and Performance. Recent credits for the Donmar include *Teenage Dick*, *Berberian Sound Studio* and *Belleville* and their other recent theatre credits include *Cyrano de Bergerac*, *Pinter at the Pinter* (West End); *Betrayal* (West End/ Broadway); *The Seven Ages of Patience*, *Pass Over* (Kiln); *Ugly Lies the Bone*, *Tartuffe* (NT); *Pygmalion* (UK Tour); *Party Skills* (Shoreditch Town Hall); *The Meeting* (Chichester); *Machinal* (Almeida); *Love and Information* (Sheffield Theatres); *Gloria* (Hampstead). Other composition and sound design work includes: *Frida Kahlo - Making Herself Up* at the V&A, *Mirror Maze* and *Room 2022* with Es Devlin, *Rembrandt - The Late Works* at The National Gallery, *The Inspection Chamber* for Alexa, BBC Research and Development.

Lizzie Clachan

Designer

Lizzie Clachan is a renowned theatre and opera designer and was one of the co-founders of the Shunt collective in 1998. Her previous work at the Donmar includes *Far Away* and *The Prime of Miss Jean Brodie*. Other recent theatre includes *A Number* (Bridge); *The Son* (Kiln/West End); *The Nico Project* (MIFI/Melbourne Festival); *Rutherford & Son*, *Absolute Hell*, *As You Like It*, *A Woman Killed with Kindness*, *Treasure Island*, *Edward II* (NT); *Cyprus Avenue* (Royal Court/Abbey, Dublin/Public,

NY); *Yerma* (Young Vic/Armory, NY); *Life of Galileo*, *Macbeth*, *A Season in the Congo* (Young Vic); *Tipping the Velvet* (Lyric Hammersmith); *The Skriker* (Royal Exchange, Manchester); *Carmen Disruption* (Almeida); *The Forbidden Zone* (Perner Insul, Salzburg); *All My Sons* (Regent's Park Open Air); *Ibsen Huis* (Toneelgroep Amsterdam/Avignon Festival).

Lizzie's opera credits include *Mask of Orpheus*, *Orphée*, *Orpheus in the Underworld*, *Orpheus and Euridice* (ENO), *Nixon in China* (Staatsoper Hannover); *Jenůfa* (Amsterdam National Opera); *La Traviata* (Theater Basel/ENO); *Pelléas et Mélisande* (Teatr Wielki, Poland/Festival d'Aix en Provence); *Le Vin Herbé* (Staatsoper Berlin); *Bliss* (Staatsoper Hamburg).

Jessica Hung Han Yun

Lighting Designer

Jessica Hung Han Yun is a multi-award-winning lighting designer specialising in installations, theatre, dance, and festivals. Jessica's recent theatre credits include *The Last of the Pelican Daughters* (Complicité/Edinburgh/Royal & Derngate); *Fairview* (Young Vic); *Snowflake* (Kiln); *Mephisto* [A Rhapsody], *Dear Elizabeth*, *The Human Voice* (Gate); *Equus* - Knight of Illumination Award 2019 and Off West End Award for Best Lighting Design (Theatre Royal Stratford East/West End); *Seven Methods of Killing Kylie Jenner*, *Pah-La* (Royal Court); *Forgotten* (Theatre Royal Plymouth/Arcola); *Hive City Legacy* (Roundhouse with Hot Brown Honey); *Cuckoo* (Soho); *Nine Foot Nine* (Bunker); *Becoming Shades* (Vaults Festival 2018).

Additional Resources

REVIEWS

"Blindness review – blazing pandemic tale is brilliantly too close for comfort" by Kate Wyver, The Guardian, 9 August 2020

<https://www.theguardian.com/stage/2020/aug/09/blindness-review-donmar-warehouse-london-juliet-stevenson-jose-saramago-pandemic>

"Blindness (Theatre) Review: Turning A Blind Eye" by Jeremy Goo, Toronto Guardian, 8 August 2020

<https://torontoguardian.com/2021/08/blindness-theatre-review/>

"Review: Blindness (Donmar Warehouse)" by Sarah Crompton, WhatsOnStage, 8 August 2020

https://www.whatsonstage.com/london-theatre/reviews/blindness-donmar-warehouse-simon-stephens_52158.html

Untitled review by Mark Ludmon, BritishTheatre.com, 9 August 2020

<https://britishtheatre.com/review-blindness-donmar-warehouse-london/>

"Review: Blindness is a powerful theatrical show for the COVID generation" by John Soltes, Hollywood Soapbox, 22 May 2021

<https://www.hollywoodsoapbox.com/review-blindness-is-a-powerful-theatrical-show-for-the-covid-generation/>

"Blindness, Donmar Warehouse review – a beautifully haunting parable" by Aleks Sierz, theartsdesk, 10 August 2020

<https://theartsdesk.com/theatre/blindness-donmar-warehouse-review-beautifully-haunting-parable>

"Blindness – Donmar Warehouse, London" by Stephen Bates, The Reviews Hub, 9 August 2020

<https://www.thereviewshub.com/blindness-donmar-warehouse-london/>

"Unique and disturbing: Donmar Warehouse's Blindness reviewed" by Selina Mills, The Spectator, 22 August 2020

<https://www.spectator.co.uk/article/unique-and-disturbing-donmar-warehouse-s-blindness-reviewed>