

**Education Material Packet for
Ririe-Woodbury Dance Company's
Student Preview *SPLICE* Fall 2018**



This dynamic repertory program will include the return of four compelling dances: *Star Mark* (2016) by Joanna Kotze, *Prima Materia* (2015) by Adam Barruch, *Construct* (2014) by Company Artistic Director Daniel Charon and *Strict Love* (1994) by Doug Varone, first performed by the Company in 1999 and then again in 2009.

Please find inside this information packet; artist biography, contextual information, and movement lesson ideas inspired by the four works presented in this performance.

Note: The show order is being determined as we spend the final weeks leading up to the performance. The order of dances in this packet might not reflect the actual performance order.

Star Mark (2016)

by Joanna Kotze

Premiere & Commission: Ririe-Woodbury Dance Company, 2016

Original Musical Score: Ryan Seaton

Video Design: Daniel Charon

Lighting Design: Cliff Wallgren

Costume Design: Eugene Tachinni



Choreographer's Note:

Star Mark seeks to challenge conventional notions of beauty and normality through a complex web of highly physical movement. By questioning what we see as beautiful or usual - in a person, in movement, in structure - Star Mark offers a more multi-layered view of who a performer is, what they do and how we see them. Created through daily investigations of the person, the body and space in relationship to time, other bodies and the viewer, this work taps into the multiplicity of life by allowing for the emergence of humor, uniqueness, form, and the unknown.

Joanna Kotze is a Brooklyn-based dancer, choreographer and teacher. She was awarded the 2013 New York Dance and Performance “Bessie” Award for Outstanding Emerging Choreographer and has received support from many granting and residency organizations including the Jerome Foundation, New Music USA, Mertz-Gilmore Foundation, Bogliasco Foundation, Camargo Foundation, and others. Her work has been presented in venues throughout NYC, the US and Canada and she has created new commissions on many professional dance companies and student groups. She currently dances for Wally Cardona, Kimberly Bartosik and Kota Yamazaki. Joanna holds a BA in Architecture and is originally from South Africa.

Movement idea inspired by Joanna's creative process

Enter into an improvisation emphasizing using the whole body all the time and staying constantly in relationship to other people and the space. Then call out one person's name and they would continue while everyone else stops where they are and watches them. Then say “everyone” and they all resume the improvisation. This continues until everyone has been seen alone (you can do this in groups if you have a large group). This process allows for the seeing and being seen exchange - input + output at the same time. Then have the dancers remember anything that they saw or did, not in any linear fashion, but just separate pieces that are unrelated (it helps get out of one mode of dancing or something that flows too easily). Then have them put the

parts in some sort of order so it's repeatable to create a new whole. Encourage the dancers to remember the things they saw or did in relationship to the space so things are connected in that way as well, and not just the movement. - Joanna



Prima Materia (2015)

by Adam Barruch

Sound Score: Adam Barruch

Lighting Design: Cliff Wallgren

Costume Design: Adam Barruch and Melissa Younker

"With the concealment of the light, the things that exist were created in all their variety. This is the secret of the act of Creation. One who understands will understand."

~ Moses Cordovero

Adam Barruch began his career as a young actor, on Broadway and in film and television. He later received dance training at LaGuardia High School for Music & Art and Performing Arts and The Juilliard School. He was a dancer with Sylvain Émard Danse, and The Margie Gillis Dance Foundation. Adam creates and performs work under the epithet of his own company, Anatomiae Occultii. He has created works for The Limón Company, Ailey II, Keigwin + Company, Ririe-Woodbury Dance Company, River North Dance Chicago, BalletX, Whim W'Him Seattle Contemporary Dance, Graham II, GroundWorks Dance Theater, Gibney Dance Company and Minnesota Dance Theatre.

Movement idea inspired by Adam's creative process and his distinct use of hand movements in *prima materia*:

"Nucleus" and "orbit" with articulate hands

Vocabulary

1. Nucleus: a central or most important part of something
2. Orbit: a path described by one body in its revolution about another (as by an electron about an atomic nucleus)
3. Articulate: clearly expressed; meaningfully arranged; intelligible

Students work in partners (A and B).

Both partners compose a short, solo movement phrase (i.e. 16 counts). The movement phrase stays in one place. It should use different levels in space, however, and contain interesting articulated hand gestures. Show the movement phrase to your partner (or the whole class). Partner A does the stationary movement phrase, becoming the nucleus. Partner B explores movement that orbits around Partner A's phrase. This improvisational movement is not stationary, but can move high and low around Partner A. How can B use the positive and negative space and different levels inside A's phrase? How does B respond to A's hand gestures? Start making decisions about what movement to keep and discard, to choreograph a short dance. Switch roles: A orbits around B's movement phrase. Can you put two dances together with a smooth transition?

Construct (2014)

by Daniel Charon

Original Musical Score: Michale Wall

Costume Design: Eugene Tachinni

Lighting Design: Cliff Wallgren

Video Design: Daniel Charon

Artistic Director of Ririe-Woodbury Dance Company since 2013, **Daniel Charon** has been active as a choreographer, teacher, and performer for over twenty-five years. While based in New York City, Daniel maintained a project-based company and danced with Doug Varone and Dancers and the Limón Dance Company. Additionally, he performed with Doug Elkins and Friends, the Metropolitan Opera, the Aquila Theater Company, and the Mary Anthony Dance Theater among others. He is a BFA graduate of the North Carolina School of the Arts and an MFA graduate of the California Institute of the Arts in Choreography and Integrated Media.



As Ririe-Woodbury's Artistic Director, Daniel has created original works for the stage, gallery installations (Utah Museum of Contemporary Art), and had designed video for his and other choreographers' works. Daniel is the recipient of City Weekly's Best of Utah 2016 Award in Choreography for his Together Alone Trilogy. Independently in Salt Lake City, he has shown his work at Mudson and 12 Minutes Max and choreographed The Pearl Fishers and Aida at the Utah Opera. Daniel's choreography has also been produced by the 92nd Street Y Harkness Dance Festival, the Inside/Out Series at Jacob's Pillow, and the Dance Complex (Cambridge, MA) among others. He has presented multiple full evening concerts in New York City and has been commissioned to choreograph new works for many companies, universities, and festivals around the country.

A nationally known and respected educator, Charon regularly teaches master classes and workshops nationally and internationally and has taught at the Metropolitan Opera, the Bates Dance Festival, Salt Dance Fest, North Carolina School of the Arts Summer Comprehensive, Varone Summer Dance Workshops, and Limón Summer Workshops. He has been a guest artist at numerous universities and was an adjunct faculty member at Hunter College (NYC) and the California Institute of the Arts. Daniel has staged the works of José Limón, Jirí Kylián, and Doug Varone at schools and companies around the world.

Daniel was a freelance web developer and works extensively in the digital realm, creating websites, working with video and interactive technology, and seeking ways to implement media in his work.

Handling the logistics behind a dance incorporating media: inspired by *Construct*

Daniel Charon incorporates the media technology into his choreography in *Construct*. You also see the use of projected images in Joanna Kotze's *Star Mark*. When you want to use technology, you have to do some research and development with regards to the logistic of making it happen, in addition to the movement research that takes place in the studio. Here are some steps you or your students can take, in order to create a performance incorporating a slide or video projection.

- 1) First, select an image or video you want to project while your dance is happening.
- 2) Identify where you want to project it onto. On the dancers bodies? Or on the backside of the stage (identify what it is = cyclorama)?
- 3) Find out what kind of technology your auditorium or theater venue has. Identify who knows about the venue: dance teacher, drama teacher, music teacher, or principal?
- 4) If there is not a projector installed at the venue, how else can you make it happen? Do you know anybody who has a projector you can borrow?
- 5) If the theater has a projector, where is it located, and where is the light source coming from? Overhead, or middle of the theater? It influences how the images look on stage.
- 6) Find a way to test the projector to see how it looks on stage. Do you have the right format that connects to the system?
- 7) Figure out the position that works best with your choreographic idea. During the lighting rehearsal, you have to find the right balance between the lighting design and your projection.
- 8) Identify a crew member or another dance company member who can help you run the media aspect of the dance while the performance is happening, and give that person some training about the way you'd like for the projection to happen in your choreography.

***Strict Love* (1999)**

by Doug Varone

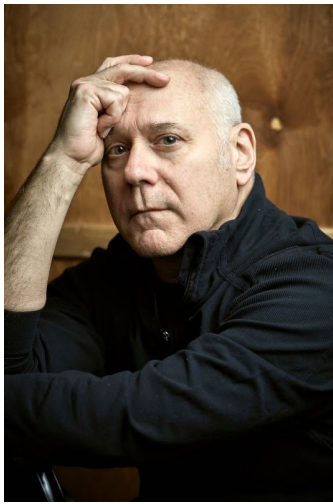
Re-staging: Daniel Charon

Music: Radio Broadcast of Popular Music by Various Artists & David Ferri

Lighting Design: William Peterson

Costume Design: Lynne Steincamp

Strict Love premiered at Playhouse 91 in NYC as part of the 92 Street Y Harkness Dance Festival on December 9, 1994. It was created in residence at Virginia Commonwealth University in Richmond, VA with generous support from the Carpenter Foundation.



Doug Varone is a choreographer of contemporary dance for the concert stage, opera, Broadway, regional theater, and film. His New York City-based company, Doug Varone and Dancers has been commissioned and presented to critical acclaim by leading international venues for over three decades. On tour, the company has performed in more than 125 cities in 45 states across the U.S. and in Europe, Asia, Canada, and South America. Stages include The John F. Kennedy Center for the Performing Arts, Lincoln Center, Brooklyn Academy of Music (BAM), London's Queen Elizabeth Hall, Moscow's Stanislavsky Theater, Buenos Aires' Teatro San Martin, and the Venice Biennale. Numerous honors and awards include a John Simon Guggenheim Fellowship, an OBIE Award (Lincoln Center's Orpheus and

Euridice), two individual Bessie Awards, and a Doris Duke Artist Award. In 2015 he was the recipient of the Lifetime Achievement Award from the American Dance Guild.

Composition idea inspired by Doug's creative process - experimenting with musical choices

When choreographing *Strict Love*, Doug Varone started out using one music, and later in the process he changed it to a completely different piece of music. How attached are you or your students to the music in your creative process? Often choreographers feel strongly about a particular song or piece of music, and use it as an inspiration for the dance. Among young choreographers and dancers, it is a very popular way of choreographing - students find a song they love listening to and resonate with and create a movement that reflects the lyrics or structure of the song. Some students might insist that is the only way they can choreograph. While music is a great source of inspiration and wonderful dance might come out of it, there is also a danger of a choreographer being too attached to the lyrics or the style of the music, and therefore his or her authentic artistic voice is actually confined by it. When you are in the middle of the creative process, however, it is extremely difficult to detach your dance from

your favorite piece of music. In this situation, there is no room for an emergence of new sound score idea, happy accident, interesting juxtaposition, or discovery of a piece of music that in reality is more suitable to what the dance wants to express. Below is a simple creative problem example to open up the student's perspectives about musical choices, to help them break free from just one mode of choreographing .

- 1) Students select a song that they like from any genre. For this lesson's purpose, choose a song with lyrics. Create a short dance that is directly inspired by the song. The dance can be anywhere from 30 seconds to a minute.
- 2) Then have the students find three extremely different pieces of music with a variety of distinct qualities and moods. The genres they might choose three songs from can be world music, sound effects, electronic, pop music from other countries, classical, contemporary classical - the more different they are, the better. For this lesson's purpose, avoid choosing too many other pieces of music with lyrics.
- 3) Try the original choreography with 1 minute of each music. Leave room for the performer to react - improvise how they want to do the movement - to the mood and the feeling of each music.
- 4) Discuss what happened. Which music worked, which did not work, and why? What kind of emotional response did the audience have for different songs? How much of the original intention of the dance change, or remain? Was the original music always the best, or was there time another piece of music worked better, or brought in another layer of meaning? Did you see any interesting or powerful juxtaposition of dance and movement because of this experiment?
- 5) You can also discuss the choreographer's perspective, performer's perspective(if different), and the audience's perspective.

Dance vocabulary- juxtaposition: the fact of two things being seen or placed close together with contrasting effect.



Have fun dancing! And enjoy the performance of **SPLICE**.

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