



“Seven expert performers have access to a collection of movements, rules, possibilities, tasks, and games. So we see them making decisions, influencing one another, taking various risks—all of which they do very smoothly and with intensity of energy and focus.”

-Deborah Jowitt, *Arts Journal*

There Might Be Others: Project Description

There Might Be Others, a new choreographic work in development by the acclaimed Rebecca Lazier, evolves from the tradition of open scores wherein the dancers compose the work in performance within a dynamic set of rules, contingencies, and games. Loosely based on the score and performer instructions for composer Terry Riley’s seminal aleatoric score, *In C*, this piece begins with a series of movement modules that range from virtuosic gestures and task based prompts to audience interactions. The performers choose to repeat each module as many times as they wish while staying within several modules of each other. The choreography unfolds as the individuals respond to changing situations and chance encounters. At one moment quiet, the next boisterous, the work is filled with juxtapositions as the dancers choose how, when, and where to perform the ever-evolving modules.

The practice of performance empowers the individual performer while reinforcing the collective aesthetic of the group, as lead by Lazier. The aleatoric elements of the score create a balance between strictly defined vocabulary and an aesthetic of spontaneous creation. The work is co-authored, while the choreographic vision set forth in the articulation of the individual modules remains present, the dancers determine the unity, or contrast, of the overall piece. Lazier’s goal is to build a dance that is visceral and visual, individual and communal, chaotic and simple, and proposes dancing as a mode of choreographing, and choreographing as a mode of being.

Project Development and International Partnerships

Over the next year *There Might Be Others* will be developed and performed internationally in **Poland** through a residency at Stary Browar/Art Stations Foundation in Poznan with support from the Adam Mickiewicz Institute (Jan. 2015) and will be performed at the Malta Festival Poznan and Gdansk Dance Festival (June 2015); **Canada** with Mocean Dance at the Ross Creek Arts Centre supported by the Canada Council for the Arts (Feb. 2015); **Greece** at Dansarte (March 2015); **Turkey**, where, with sponsorship from the American Embassy in Ankara, we will collaborate with TORK Dance and tour to Mersin, Ankara, Rize, and Istanbul (April 2015); with other locations and partnerships currently in development.

Through workshops in each locale that combine the New York cast with local communities, the piece will be globally generated and dispersed. Lazier will invite performers from each country to join the New York-based cast for the culminating happening. This international and collectively formed cast will premiere *There Might Be Others* in NYC in 2015/2016. The work will reflect the diverse cultures and perceptions of its many creators yet its aesthetic will be collectively honed through Lazier’s signature physicality and sharp, ever present intellectuality. The New York cast of *There Might Be Others* features five dancers: Pierre Guilbault, Cori Kresge, Vincent McCloskey, Christopher Ralph, and Anna Schön. Currently 30 minutes, the final work will be evening length and feature a commissioned music score and live music. During development performances have featured music by experimental Polish composers Vladan Radovanovic and Szabolcs Esztenyl.

REBECCA LAZIER

There Might Be Others

Info: www.rebeccalazier.com

Booking: www.meredithboggia.com/rebeccalazier





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Touring Workshops related to *There Might Be Others*

Teaching Artistic and Physical Practice: Lazier integrates a broad range of somatic, anatomical, contemporary, and historical theories and dance practices to develop structures for learning and experimentation that support personal transformation and promote choreographic research. Lazier views the body as a site of experimentation and continually seeks new models of thinking to serve as stimulus for perceptual change.

Catalysts for Change: Morning Movement Practice

Movement practice workshops will investigate processes that reveal our fullest potential for three-dimensional movement. Building on Herman Kabat and Dorothy Voss's research in multiplanar patterns set forth in their theories of Proprioceptive Neuromuscular Facilitation (PNF) and Irene Dowd's neuromuscular preparations for dancers, classes focus on learning PNF patterns and adapting them to differing contexts to enhance neuromuscular function and ignite physical research. First, we will explore the patterns during Feldenkrais influenced explorations where we surrender to gravity, ask what can be easier, and identify limitations. Then we will recreate these patterns within distally initiated gestural sequences and proximally directed actions. By addressing both open chain movement and weight bearing activities we will increase mobility and our ability to support greater range. Last, we will layer Laban's theories of space harmony to move the patterns through space while shifting dynamics, timing, and genre. Our collective goals will be to learn, repattern, ignite physical play, and create possibilities for imaginative interaction between our bodies and communities.

Shared Practice: Moving the score for *There Might Be Others*

Choreographing Being in Action: Staging Negotiation and Interaction

Participants will learn and contribute to Rebecca Lazier's evolving score for *There Might Be Others*, wherein the dancers compose the work in performance within a dynamic set of rules, contingencies, and games. *There Might Be Others* is loosely based on the score and performer instructions for composer Terry Riley's seminal aleatoric score, *In C*. Using similar approaches to composition, dancers will negotiate the interaction of predetermined movement vocabulary and spontaneous response. Together, we will hone current modules of movement, which range from abstract gestures to task-based directives, and identify new possibilities. We will refine the parameters of the score and experiment with degrees of openness and restricting frameworks to prompt discovery. Through a cycle of moving, observing, and reflecting, we will examine how we negotiate the subjective experience of memory and imagination with the ever-changing needs of the piece. Our goal will be to build a dance that is visceral and visual, chaotic and simple, and proposes dancing together as a mode of choreographing, and choreographing as a mode of being.

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About the Choreographer



Rebecca Lazier is a choreographer and dance educator originally from Nova Scotia, now based in Brooklyn. Since 1995 she has created work that has been hailed for its “exciting immediacy.” (New York Times) Her recent production of *Coming Together/Attica*, named one of 2013’s most memorable experiences by critic Eva Yaa Asantewaa, is a site-specific setting of Frederic Rzewski’s iconic minimalist scores written in response to the Attica prison riots. A film of the work was featured in *IK-00 Spaces of Confinement*, an exhibit produced by Moscow based foundation *v-a-c, the art of being contemporary* as part of the Architecture Biennale in Venice. The American Embassy in Athens recently sponsored a tour *Coming Together/Attica* to Thessaloniki and Patras.

In New York Lazier’s work has been presented at many venues including La MaMa, Danspace Project, The Kitchen, the Guggenheim Museum, 92nd Street Y, and Symphony Space, and the company has toured to a variety of locales from Martha’s Vineyard to Los Angeles, Jacob’s Pillow to New Orleans, from Nova Scotia to Russia. Lazier has been artist-in-residence at Movement Research, The Joyce Theater Foundation, The Yard and the Djerassi Resident Artist Program and has received grants from the Puffin Foundation, New Music USA, Canada Council on the Arts, and the Greater New York Department of Cultural Affairs, administered by the Brooklyn Arts Council, Inc. Rebecca is a Senior Lecturer at Princeton University and has previously been on faculty at UCLA, Mimar Sinan Conservatory in Istanbul, Trinity College, Hartford Ballet, and Wesleyan University. Rebecca was the festival director of the White Mountain Summer Dance Festival from 2002-006 and has been a panelist at many conferences including Dance USA, Institute for Advanced Study at the University of Minnesota, Congress on Research in Dance, and The Juilliard School.



Requirements

Tech rider is forthcoming. The choreographer travels with the work. The piece can be presented in a black box, raw, or proscenium space and is performed by a combination of dancers who shift and change according to iteration/ location of the performance.

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