



CONFRONTATION
CONTEMPLATION
COMMUNICATION

SEE ME

[dance performance]

The MaMa Project Dance Grant
Choreography, Set + Lighting Design
Spring 2018

Through Columbia University's dance grant, I choreographed, directed, and set designed a 1.5 hour evening-length work to refute the idle, passive nature of an audience, challenging viewers to assume their own active presence within the work. Created over two semesters with nine dancers, I dismantled tradition manners of spectatorship within theatre.

CONCEPT



[diagrammatic plans]
for the minor latham playhouse theatre

PERFORMANCE



[opening solo]
photo: arielle shternfeld

With music personally mixed and composed, the piece began with sound artist Alvin Lucier's work "I Am Sitting in A Room," which features Lucier recording himself reading aloud a text, playing the recording back into the room, and re-recording repeatedly. With such repetition and natural resonant frequencies of the room, eventually Lucier's voice becomes inaudible, a lul of pure resonate harmonies. For two minutes, an accelerated version of Lucier's work is played as the entire theatre is lit fully: with only mirrors on stage, the audience is forced to confront themselves in their seats from the very start of the work, hearing Lucier's text develop a spatial and bodily awareness of the room they are sitting in. Suddenly, a dancer (pictured left) appears on stage, illuminated in a red glow that is reflected onto the mylar sheet behind. The audience is abruptly transported from a revealing moment of self-awareness to now witnessing an intimate interaction between a dancer and her own reflection.

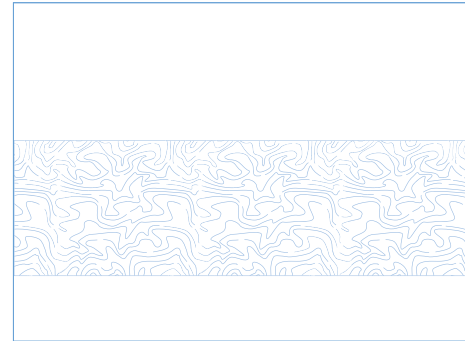
MIRROR CONFIGURATIONS



My set consisted of seven full-body mirrors and a four-foot reflective mylar sheet. Suspended onto two fly bars, the mirrors moved vertically, requiring dancers and the audience to constantly reassess and rearrange their focal points. Spectators were probed to see themselves layered through the dancers own reflections—in turn, the dancers directed eye contact towards the audience when facing upstage, all in turn creating a multiply-mediated, two-way field of spectatorship. Such reciprocity enabled both the performer and the spectator to construct a nuanced understanding of their self and role.

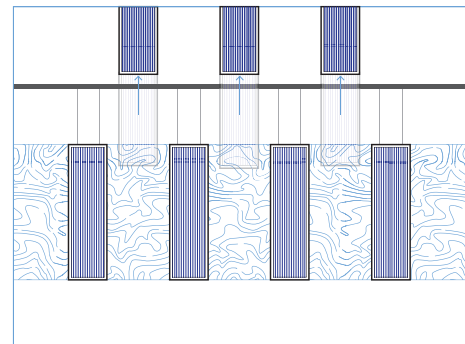
[1]

mylar
alone



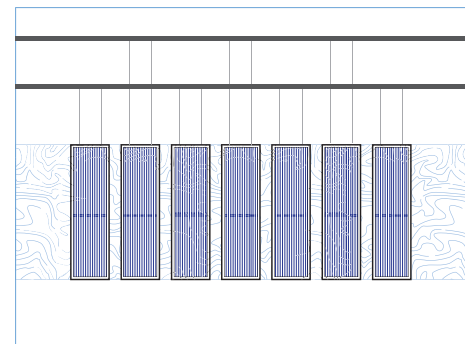
[2]

mylar +
front mirrors



[3]

mylar +
all mirrors



LIGHTING



[lighting personally designed]

