

Rebecca Stenn Company



The Elusive Bird Trilogy

Booking Info:
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The Elusive Bird Trilogy

The Elusive Bird Trilogy is made up of three distinct evening length performances by Rebecca Stenn Company: *Time I Know*, *Riparius (belonging to the river)*, and *Elusive Bird*. The first component is a solo work, the second is a group piece for four dancers and the third is a study of the duet form. Closely following this format are the joined themes of the works: relationship to self vs. relationship to the other, passage of time, the space (architecture) we exist in and the binaries, or separations from the other that can tear us apart or bring us together. These themes are revealed in particular clarity through the use of photographer George Del Barrio's projected imagery; often a dancer on stage is seen in a massive projection on the walls of the space confronting her perception of self, or a projected environment is built only to unravel. Time goes in the wrong direction when the projected imagery is played backwards or in foggy, patchy slow motion. Each of the three components of *The Elusive Bird Trilogy* is just under an hour in length. Each is performed in a non-conventional performance setting, and each utilizes a different use of projected photographic imagery for the choreography to live inside. The movement vocabulary shifts in each iteration, but the work consistently plays with the use of vivid, pictorial choreographic imagery combined with athletic, full out dancing. *The Elusive Bird Trilogy* calls out to be performed in gallery/museum settings, where the audience can move, leave and return and have a durational and immersive theatrical experience. *The Elusive Bird Trilogy* is choreographed by Rebecca Stenn in collaboration with Quinn Dixon, Eric Jackson Bradley, Trebien Pollard, John Mario Sevilla and Megan Williams. All photography/projections and camera obscura are created by George Del Barrio. Lighting design is by Kathy Kaufmann, music is composed and played live by Jay Weissman with additional tracks and costume design is by Mary Jo Mecca, Emma Hoette and Elie Weissman.

Video Links:

<https://vimeo.com/92359022>

<https://vimeo.com/135294809>

<https://vimeo.com/293174583>





“**Rebecca Stenn Company** is a collective force... keenly pleasurable. They are smart, adult dancers and to watch them thinking through deft spatial patterns and often tricky partnering sequences is a treat.”

Claudia La Rocca, The New York Times



Rebecca Stenn Company

Quotes

"Memorable choreography...best are stop-motion images of the dancers, which have a ghostly effect, as if the walls were movie screens for spotty memories of the dance...shifting, sculptural...strong."

Brian Seibert, The New York Times

"There was something redemptive about (the) piece... it felt as if by the end, you acknowledged that despite everything, we are all part of a flow –life's journey."

Christine Jowers, The Dance Enthusiast

"Wit, concision and gutsy passion...a vibrant company"

Jennifer Dunning, New York Times

"In the rising choreographer's striking new evening length work... the organic, expressive movement is poetic in its own right."

The New Yorker

"Rebecca Stenn is one of the most gifted and innovative young dancer/choreographers in modern dance."

St. Louis Post Dispatch

"Stenn's performance was a splendid meshing of tender vulnerability and physical presence."

Dancemagazine

"Stenn, in *Drinking the Sky*, captured my attention and held it rapt from her very first assured, masterful movement to the dimming of the lights. The impressively muscle-bound yet amazingly graceful Stenn is totally in control of her body, articulating her hands, arms, feet, legs, ribs and neck separately in sometimes round and fluid, sometimes sharp and direct motions.

To me, Stenn's performance was astounding."

The Edinburgh Skinny Shimmy

"Rebecca Stenn is a thrilling, hypnotic contemporary dancer and choreographer.

Half-lit and shrouded in black, she moves tentatively like a shadow, governed by instinct, seemingly alert and cat-like as though ready to pounce. Fluid and ethereal, Stenn's movement echoes the half-world between sleep and consciousness."

Edinburgh Skinny Shimmy

"Stenn moves like a gazelle, and out of her muscle bound stance, she exudes a melodic beauty, whether wafting through the air in "Zimzun" or clomping onstage in Li'l Abner boots as a fiery seductress in "The Carmen Suites". Her choreographic imagination showed boundless versatility... she exerts an electrifying presence."

Backstage

"Wildly connected yet free to fly...
ingenious...darkly imaginative."

Jennifer Dunning, New York Times



BIOGRAPHY

Company

Known throughout the country for the unpredictable and beautiful way the dancers and musicians flawlessly and often humorously interact in performance, **Rebecca Stenn Company** was founded in 1996. The company has since performed to critical acclaim and sold out houses in over 50 cities in the U.S. and internationally including The Joyce Theater, The Kitchen, Danspace Project, Dance New Amsterdam, Dance Theater Workshop, Symphony Space, Joyce SoHo, La MaMa Annex Theater, The Winter Garden at The World Financial Center in New York City, The Copenhagen Festival, The Edinburgh Festival, Jacob's Pillow Dance Festival, The Annenberg Center in Philadelphia, The Waterfront Festival in Virginia Beach, The Center for Contemporary Arts in St. Louis, New Orleans Performing Arts Center, The Peter Britt Festival in Oregon, Summerfest in San Francisco, The City of El Paso Arts Center in Texas, The New Moves Festival in New Haven, and the Wortham Theater Center in Houston, among many others. The company has held residencies at Southern Methodist University, Keene State College, University of Western Ontario in Canada, University of California at Santa Barbara, University of Southern Oregon, University of Nevada at Reno, and Dickinson College in Pennsylvania, among others.

Rebecca Stenn Company has received support from The National Endowment for the Arts, The New York State Council for the Arts, The Joyce Theater Foundation, Mary Cary Flager Charitable Trust Live Music for Dance Fund, The American Music Center, and The Pennsylvania Council for the Arts. The diverse repertoire includes over 30 works, which range from illusionary pieces using inventive props and mysterious lighting to abstract pieces that are entirely pure, kinetic dance.

Rebecca Stenn Company is devoted to education and to reaching diverse populations. The company holds residencies for the very young, the elderly, and the physically challenged. Community-based projects play an important role in the life of the company. Through a generous commission from the Kohler Arts Center in Wisconsin, Rebecca Stenn Company choreographed their second full evening-length work entitled *Finding Home*, in collaboration with over 40 community members. RSC was also invited to develop a full evening length community work with the New Orleans Ballet Association, performed during a five-week residency. The company premiered a series of children's shows at the Lincoln Center "Meet the Artist" program in New York City, and continue to work with The Lincoln Center Open Stages Program.

Highlights from past seasons include a year-long residency at The Joyce Theater Foundation to create the full-evening length work *Blue Print*, commissioned and performed at Danspace Project at St. Marks Church. The company performed a NYC season at The Joyce Theater as part of The Altogether Different Festival, and in the last few years, the group has performed NYC seasons at Dance New Amsterdam, Joyce SoHo, and the West End Theater. The company most recently appeared at The Joyce Theater in the Family Matters Series with their new evening length work *Generations*, and performed at The Rubin Museum in New York City. Recently, Stenn completed *The Elusive Bird Trilogy*, a project developed over five years, which includes three distinct evening length works, all meant to be experienced together. The work will currently be toured and performed at gallery, loft and museum settings, nationally and internationally.



"Stenn is a fine dancer,
notably strong and
precise. Humor and
rhythmic energy give her
work a life of its own."

The Village Voice



BIOGRAPHY

Rebecca Stenn

Rebecca Stenn, dancer, choreographer, writer, teacher, formed Rebecca Stenn Company in 1996. The company has since performed to critical and popular acclaim in over 19 states in the U.S. and numerous countries internationally. Rebecca's love for collaborations with live music comes from her years at the Interlochen Arts Academy and later the Juilliard School, where she earned a BFA in dance. In 2008, Rebecca graduated Summa Cum Laude from the The University of Wisconsin Milwaukee, with her MFA in Dance and Performance. As a member of Momix Dance Theatre from 1989 to 1996, Rebecca performed in over 30 countries, touring extensively throughout Europe, the Far East, South America, the U.S. and Canada and appeared as a featured performer in films for Italian, Spanish and French television. Rebecca assisted in the choreography of and performed in the Emmy Award winning film *Pictures at an Exhibition*, a PBS, Dance in America Special. She is also a featured performer in the 3D IMAX film *Imagine*. She has collaborated with Moses Pendleton in the making of *Passion*, an evening length work to the music of Peter Gabriel, and assisted in the choreography of Lina Wertmuller's *Carmen* at the Munich State Opera, also performing as a principal dancer. Rebecca is a founding member of Pilobolus Too, a duet company formed by Pilobolus Dance Theater. With Pilobolus Too she has toured throughout the world, created numerous works for the repertoire and a piece for the Radio City Rockettes, and has taught Pilobolus residencies at universities, elementary and high schools, and programs for the deaf and blind.

Rebecca has choreographed and performed as solo dancer in Jaron Lanier's PBS special *Musork*. Also with Lanier, she performed a duet show at the Kitchen in NYC entitled *Thinning of the Veil*. Rebecca choreographed the U.S. premiere of the Opera *Leap Over the Shadow* at the Lotte Lehman Theatre in Santa Barbara, CA. Other choreography credits include an evening length solo performed with the Da Capo Chamber Orchestra at Columbia's Miller Theater in New York City, an evening length collaboration with Squonk Opera and Attack Theatre which premiered in Pittsburgh, an Off-Off Broadway production of *The Wild Party*, and most recently, a production of *Petrushka* in collaboration with the Dartmouth Symphony Orchestra and the Dartmouth Dance Ensemble and the choreography for the new multi-media opera, *Cracked Orlando* at The Juilliard School's Meredith Willson Theater.

Rebecca has held residencies and taught at numerous festivals and universities throughout the world, including The Juilliard School and The Sadler's Wells Theater in London. She has been artist in residence at Barnard College, Montclair State University (winner of the NWI prize), Manhattanville College, Stockton College and Keene State College, and in 2013, won the New Works award from University of Wisconsin. She has been a contributing editor at Dance Magazine, has published work in the International Journal of Dance, has written for the Brooklyn Rail and most recently co-authored the book *A Life in Dance: A Practical Guide*, which was released in July 2017. Rebecca has also enjoyed collaborations with renowned photographers Howard Schatz, Roy Volkman and George Del Barrio, and visual artist Terry Rosenberg. Rebecca has been a teaching artist for both The Joyce Theater in New York City and The Open Stages Program at Lincoln Center. Rebecca is on faculty at The New School and Princeton University, and is Choreographer in Residence at Dartmouth College. She has been the Dance Mentor/Choreographer for the National Foundation for the Advancement of the Arts, choreographing concerts performed at the Kennedy Center and the Gusman Theater. Rebecca is the proud mother of two children, Jonah and Elie, whose father has been known to play bass for the company.

Jennifer Dunning of the New York Times
writes, "*Rebecca Stenn is larger than life...
a rubber bodied, take charge creature*"





“In *Zone A*, the collaboration of Rebecca Stenn and composer Konrad Kaczmarek created one of the most satisfying and memorable new danceworks I’ve seen in the past dozen years. Rebecca Stenn moved thru the aural (musical) dreamscape with a kind of weighted lyricism that was fascinating to watch... Rebecca uses her hands with remarkably fluent clarity. Rebecca and Konrad received sustained applause - deservedly - having held the audience enthralled.”

Philip Gardner, Oberon's Grove



“Stenn moves with incredible softness in her upper body that rests so well against Alice Hwang’s live piano accompaniment of Chopin’s Nocturnes. Her movement with Charlie Chaplin footwork and bird-like wafting arms is animalistic, as Stenn as the first creature of the night plays alone in the quiet. The partnering sequences are particularly memorable, well-produced and executed. I wanted a ball-of-the-foot swivel partnered turn between Stenn and Pollard to go on forever.”

Laura Di Ori, Dance Informa Magazine



"Stenn is a choreographer of generous vision...the evening offered one gem after another of visual and movement imagination...achingly beautiful...daring and successful."

The Philadelphia Inquirer