

Selfportrait 24

Score for 24 dancers

Directed by Marcela Giesche

Information on the work

<https://www.marcelagiesche.com/selfportrait-24>

Article written about Selfportrait 24

http://www.thalo.com/articles/view/693/selfportrait_24

VIDEO Volume. 1: <https://vimeo.com/67834258>

Instructions for the development of the solo material:

To be worked on by the students 2 - 3 times before the final group rehearsals in April.

Each dancer should take a moment to take in the information in the above links in order to have some idea about the general frame of the work before beginning.

Next each dancer should take some time for themselves to consider what a self portrait in dance and movement could be and what this task means for them as an artist. In dance we don't see many self portraits whereas in visual art it is a very common form in many media. In this work there will be no music or props available (beyond the choice of clothes), so consider the portrait to be limited to what the body can express (this does not exclude the voice).

A self portrait could include many different elements.

- Your life history as a mover (not necessarily only limited to your dance training).
- Movement habits or favorite types of movement material (often we try to avoid these but in this case, they help to identify you.)
- Any special or idiosyncratic movement talents you have.
- Anything else that you find relevant for your self portrait.
- Leave room and space for improvisation and surprises.

The task is to find and research 3 – 5 movements or short movement modules that can be modified in the moment. Please do not set the solo, or the movements exactly in a particular order. The movement elements should always be able to change order, shift, speed up, slow down, or transform based on the context you find yourself in. Sometimes the less amount of material we have, the more we can express through choices in how we use timing, pauses, spatial positioning, repetition and musicality. The final solo must not be limited to these 3 - 5 movements – new material could enter spontaneously if needed, however we should not completely abandon the structure either.

Please don't overrehearse the solos or set them – they should stay fresh. Working on the material is there to give a structure and support to you in the moment of the performance. Try different versions of your solo - having someone timing you (as a group) to get a clear sense of how long 1.5 – 2 minutes feels.

Avoid rehearsing the solos alone in the studio if possible. Try to work on the material with others present in the room. Also, you must not present the solos to each other. This is because although the work consists of solos, the feeling should always remain that of a group piece. When I arrive we will do group work and run the piece a few times, so you will get the experience of the piece before the performance.

Please feel free to email me with any questions you may have: Marcelagiesche@yahoo.com

I am looking very much forward to working with you on this in April! Many Greetings! Marcela