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The Other Side of Glory

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About the Author

Elana Lanczi, M.F.A., assistant professor at the college, is a dancer and choreographer originally from Boston. She has performed internationally in both South Korea and Brazil, and nationally with noted choreographers Sean Curran, Katie Duck, Anita Gonzalez, Li Chiao-Ping, Lionel Popkin, Merian Soto, and Maida Withers, in venues such as the Lincoln Center Out-of-Doors Festival and Judson Church, among others. Her own choreography is influenced by the investigation of contemporary and improvisational dance forms and has been performed throughout New York, Pennsylvania, Virginia, and Washington, D.C., and Florida. In 2004 and 2005, she received commissions from Tigertail Productions to perform and travel to Germany and Mexico. Recently, she was co-choreographer and site director for the Florida Waterways Dance Project and a performer in Heather Maloney’s Vertical Sprawl at the 2011 Florida Dance Festival, where she was also a choreographer in-residence. In 2012, she will present new work as part of the INKUB8 2011–2012 season in Miami and at Movement Research’s Open Performance Series in New York. Lanczi earned a B.A. in International Affairs from The George Washington University and an M.F.A. in Dance from Temple University. At NSU, she also serves as chair of college’s dance major.

The Other Side of Glory

by Elana Lanczi

This past summer I was one of three artists selected to participate in the first ever Moving Current Dance Collective/New Grounds Choreographic Residency at the 2011 Florida Dance Festival. This two-week intensive program involved working closely with dancers, choreographers, and choreographic mentors to develop and create work. The creative process began with the physical investigation of giving and receiving support. This “support” could be given through the dancer’s body, and many interesting images emerged in the studio as I asked them to move one another with only their head or allow someone to carry their weight. These simple tasks were the starting point from which we created the movement vocabulary.

The cubes in the piece happened to be in the studio, and I thought they could be interesting to work with. They began taking on a life of their own as we started to work with them in rehearsals. We spent a lot of time just figuring out how to move, slide, balance, and shift them.

I made the choice to incorporate the Muhammad Ali speech to add contrast. I was drawn to the brash youthfulness, strength, and bravado in his voice and words and how these were quite opposite to the tender, vulnerable, fatigued, or awkward moments in the work.
During the residency, the other choreographers and I participated in a series of workshops and studio showings, which allowed us to present ideas and the work, in various stages of development. The video is the final showing of the work before it was performed at the festival.

This work has continued to evolve and develop since the summer, yet, I appreciate this first version for its rough-around-the-edges quality and the beautiful dancing of these fearless dancers who were so inspiring during the first stages of the work’s development.

The Other Side of Glory  
Choreography, Sound Editing: Elana Lanczi  
Music: Muhammad Ali and Emmalee Crane  
Dancers: Kate Clarke, Tyler Orcutt, Andrea Preciado, and Sarah Walston

< The video is available at http://nsuworks.nova.edu/quadrivium/vol4/iss1/9 >