

Arianne MacBean & THE BIG SHOW CO.



Mission Statement/Bio

The mission of The Big Show Co. is to create original dance-theater performance for presentation in festivals, shared shows or independent productions. It is also the home for Arianne MacBean's *Scripting The Body* curriculum, which pairs writing and movement exercises. This educational practice highlights her signature method for creating original dance-theater material. Rooted in a passion for communication, MacBean creates work for The Big Show Co. that highlights the triumphs and failings of language - the language of the body and of text. She makes work that is self-reflexive – poking fun at human failings and exposing universal vulnerabilities that are simultaneously tragic and beautiful.

The Big Show Co. was founded in 1999. The company creates dance-theater performances that integrate movement, text, theater and music. The Big Show Co. debuted as part of the California Choreographers Festival in Laguna Beach in 1999 and now has a repertoire of over twenty works. In New York they have been presented by The DIA Center for the Arts and WOW. In Los Angeles, they have been presented by the Skirball Cultural Center, the Museum of Contemporary Art, The Armand Hammer Museum, Electric Lodge, Barnsdall Art Park, Highways Performance Space, the El Portal Theater, Electric Lodge, Diavolo Dance Space, CalArts Commuter Festival and REDCAT's Studio, as well as by the A.W.A.R.D. Show! produced by the Joyce Theater NY. The company toured Germany in 2001 teaching workshops and performing in Freiburg, Munich and Amoltern. Current Company members include: Angelina Attwell, Genevieve Carson, Brad Culver and Max Eugene.

Arianne MacBean is a choreographer, writer and educator. She has performed with such artists as Meredith Monk, Tere O'Connor, and Liz Lerman. MacBean has received numerous Cultural Arts Grants from the City of Los Angeles and was an Artist-in-Residence with the city of Los Angeles twice. In addition, she was awarded a grant from the California Council for the Humanities, the DURFEE Residency Award and the Clifton Webb Award. Recently, she was awarded the yearlong CHIME Mentorship Grant, produced by the Margaret Jenkins Dance Company in San Francisco. MacBean has taught at CalArts, Scripps College and Los Angeles Valley Community College. She has been a featured presenter at the

National Dance Education Organization Conferences in cities across the country. As a published author of both fiction and criticism, she has read her literary work at Skylight Books in Los Feliz and at Beyond Baroque in Venice and was published in Itch Dance Journal. She continues to be an active member of the LA dance community and was President of the Board of Directors of the Dance Resource Center. MacBean holds a B.A. in Dance from UCLA, and a double MFA in Dance and Critical Writing from CalArts. She is currently the Director of the Dance Program at Oakwood School in North Hollywood.

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Press Quotes

“What can I say? I love humor. . . But, humor aside, the craftsmanship and composition was what made this piece so victorious in the end. It gave the audience the chance to see the piece come to life, and gave the audience a reason to cheer for the success of the piece. It was a choreographic victory happening before our eyes!”

—Beth McGill, Review of *100 Times is Not Enough*, April 2013, www.dancingpoetess.blogspot.com

“Your performance was inspired and so damn funny!”

—Stephen Koplowitz, Dean of CalArts School of Dance, Facebook post about Arianne’s performance of the solos from *100 Times is Not Enough*, May 2013

“The performers resisted, railed against, experimented with and celebrated various elements of improvisation, choreography and dance. The lighthearted, silly, and at times goofy exchange in *The People Go Where the Chairs Are* was belied by the truly reflective and introspective questions faced by not just dancers, but all artists.”

—Joanne Zimble, Review of *The People Go Where the Chairs Are*, February 2012, www.exploredance.com

“In *Leaving (and other rabbit tricks)*, Brad Culver and Genevieve Carson convey the insurmountable distance between two minds, and it is riveting. It is pieces like these that place dance performance at the highest tier of human understanding.”

— Colleen M. McLellen, Review of *Leaving (and other rabbit tricks)*, April 2010, www.culturespotla.com

“Dancer-Choreographer Arianne MacBean is the Diane Keaton of dance – quirky, endearing and eminently watchable.”

— Victoria Looseleaf, 2005, *Los Angeles Times*

“Provocative and deftly physical.”

— Victoria Looseleaf, Description of MacBean’s work in a feature about dance “raising the barre in Los Angeles,” 2004, *The Los Angeles Times*

“Isolated, restless yet deeply connected in ways the audience could understand even if they could not, these women represented all those who desperately need the lifeline of friendship or sisterhood so feelingly celebrated in this thoughtful, human feminist panorama.”

— Lewis Segal, 2002, *Los Angeles Times*

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Current Repertoire



100 Times is Not Enough - Solo

15-minute dance-theater solo about the challenges inherent in the creative process. Premiered at Los Angeles Live Arts, April 2013.



100 Times Is Not Enough - Company

30-minute dance-theater group piece that follows the journey of ideas becoming a dance. Commissioned by LA Contemporary Dance. Premiered at Diavolo Dance Space, April 2013.

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The People Go Where the Chairs Are

40-minute dance-theater quartet that explores the balance between rigor and play in the artistic process. Premiered at ARC Pasadena, February 2012 and presented as part of the 100 Percent Local Free Range Dance Series produced by Invertigo Dance Theatre.



We Can't Get There From Here

20-minute duet about the failure of language and movement to convey truth. Premiered at CalArts Commuter Festival October 2011 and presented at REDCAT's Studio and The A.W.A.R.D. Show 2011! Produced by the Joyce Theater NY.



Leaving — and other rabbit tricks

40-minute dance-theater duet that uses magic as a lens through which to examine the insurmountable distance between two minds. Premiered at Highways Performance Space in April 2010.