

real.live.people

"An uncommonly honest performance, which lent it vitality, even danger."
- Brian Howe, *Independent Weekly*

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ANNA BARKER

ARTISTIC DIRECTOR



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My goal as an artist is to invite audiences to view everyday life through the lens of modern dance. I am interested in creating movement specific to my own experience. My goal is to explore the human condition through idiosyncratic movement and gesture. I strive to create work that is both evocative and accessible to a wide audience. Through a combination of movement, music, text, humor and theater, I draw from our shared experiences to create an exchange about our inherent social and interpersonal existence. I am fascinated by the individuality of body language that simultaneously connects us and makes us all unique. My continued exploration of this theme manifests in nuances and gestures, and in moments of awkwardness, vulnerability and honesty. I aim to create work in which you can see yourself. I am interested in bridging the gap between dance as a formal medium and the lived experience of routine physicality.

Anna Barker is a choreographer based in Durham, NC. "Again, but this time with feeling" marked her third evening-length work from her company, **real.live.people**, following "Feature Presentation" in 2016 and "it's not me it's you" in 2014. Anna hails from Durham, North Carolina by way of South Africa by way of London. After spending 10 years dancing in Philadelphia and New York City, Anna relocated back to her hometown and founded her dance theater company **real.live.people** with collaborator Leah Wilks. Anna has presented work as part of the American Dance Festival, Duke Performances, the Philadelphia Fringe Festival (2009, 2015), APAP NYC, The North Carolina Dance Festival, Tobacco Road Dance Productions, WAXworks at Triskelion Arts (Brooklyn), and at Elsewhere Collaborative, The Haw River Ballroom, The Rubenstein at Duke, The Carrack Modern Art Gallery, the Durham Arts Council, the Carrboro ArtsCenter, The Living Arts Collective, Dance New Amsterdam (Manhattan), and the New York Film School (Manhattan). Anna teaches Pilates in Durham at Bull City Pilates and Massage and at Ninth Street Dance.



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real.live.people is a modern dance-theater company based in Durham, NC. It is an offspring of Barker's collaborative company, Real Live People, in Philadelphia, which was founded in 2009.

real.live.people premiered its debut evening-length work, "it's not me it's you" in November 2014 in Durham, NC. This dance-theater duet explored idiosyncrasies in relationships; specifically, the ways in which we compartmentalize, reevaluate, and relinquish our presumptions about ourselves in relationships. All three shows of "it's not me it's you" were sold out for the premiere in Durham, and real.live.people took the show on the road with the

NC Dance Festival, as well as being featured in the Philadelphia Fringe Festival and the Association for Performing Arts Professionals (APAP) in NYC. real.live.people presented its next full-length work, "Feature Presentation", in June 2016 in Durham NC. A second dance-theater duet performed by Barker and Wilks, this show explored the many ways in which we present curated versions of ourselves every day. It investigates the idea of "success", and how it is performed both personally and by public figures. Like it's predecessor, "Feature Presentation" sold out its premiere performances, as well as being presented by Temple University's Alumni Concert (Barker's alma mater) in Philadelphia, PA. real.live.people's third evening-length work, "Again, but this time with feeling" premiered in Durham in June 2018 to another run of sold-out performances. This work, exploring the ways in which we experience failure, boasted 10 new collaborators for Barker, including dancers, a composer, a videographer, a projection/visual effects generator, an actor, and a poet. Excerpts of this work have been presented at the Durham Arts Council. The work is currently being reimagined and repurposed for an upcoming dance film, set to be filmed in late spring/summer 2019. Most recently, Anna choreographed a short film for Planned Parenthood, as part of their "UNSTOPPABLE" manifesto, called "My Body Is My Own", directed by Cynthia Hill.



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real.live.people touring repertoire:

Again, but this time with feeling

Group work- 75 min

In a new group work, Anna Barker applies her signature dance-theater style to the ever-present fear of failure. In her third evening-length work, Durham artist Anna Barker presents a series of dance-theater vignettes exploring how we experience failure—either by writhing in the discomfort of it or by avoiding it at all costs. A foil to her 2016 work *Feature Presentation*, which examined success and the curated self-image, *Again, but this time with feeling* exposes the other side of the same coin—the darker, more difficult side. What happens when shooting for the stars doesn't quite pan out? What happens when we are left with our own, personalized feeling of failure? How do we navigate not only our greatest blunders, but also our routine, everyday missteps?



"what about this" and other false starts

Solo- 8 min

This solo presents a confrontation of self-criticism and self-doubt that exists within the echo chamber of a solo creative process.

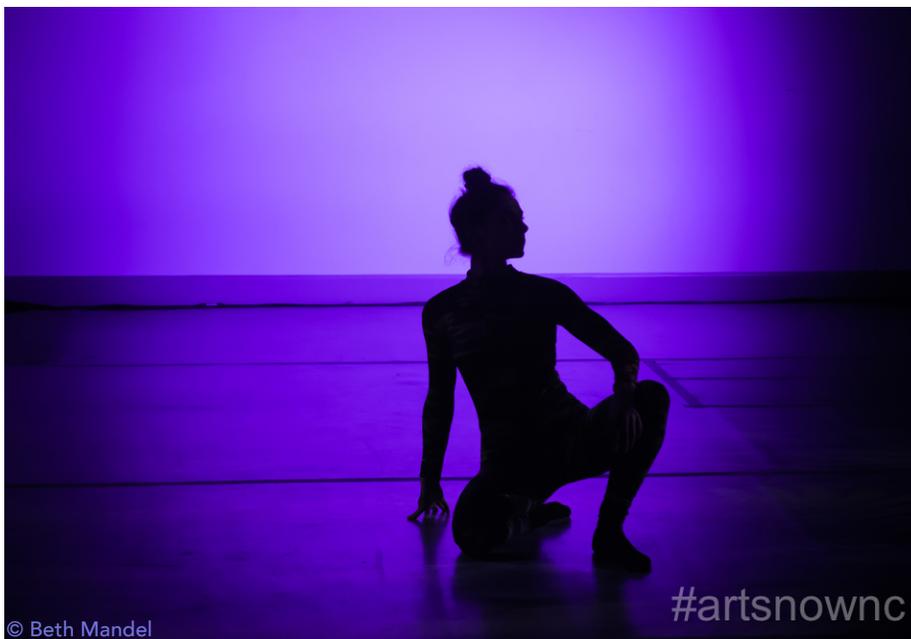
"After a few starts and stops, a voiceover begins an internal monologue in which Barker questions whether the work has content or is even worthwhile. Her movement fails to overcome her self-interruptions."

-Chris Vitiello, Independent Weekly

FEATURE PRESENTATION

Duet: 75 min

Feature Presentation is a series of dance theater vignettes that explore how we perform curated versions of ourselves in our everyday life. The work moves through sections of precise, technical and gestural dancing interspersed with humorous theatrical sections in which Barker and Wilks address the audience and each other. Through their collaboration, they explore a variety of topics: how we all have to perform different versions of ourselves in different facets of our lives (whether or not we're up to it), how performers painstakingly put their best foot forward time and time again in the face of adversity, how self-performance is highly curated in social media, how we analyze and address personal success- and how that "success" is conceived and demonstrated in our culture.



Social safari

Solo: 8 min

"The bit casts the social platform, where users stage their self-image, in the vein of the television show Planet Earth: an otherworldly Internet landscape the performers traverse. Barker dons a camouflage unitard and wades into the iffy waters of Facebook etiquette. She moves magnetically on the floor, her gaze fixed on the horizon (one populated, we imagine, by smiling photos of friends and exes)." - Michaela Dwyer, Independent Weekly

it's not me it's you

Duet- 55 min

This is an evening length work designed as a series of dance-theater vignettes.

In the quirky and theatrical dance work "it's not me it's you", the duet explores how expectations in relationships, often precipitated by misunderstandings and stigmas, result in compartmentalization, recalibration, and the need to reevaluate and relinquish our presumptions. Barker draws from our shared experience to create an exchange about our uncertainty in social and interpersonal relationships. How do our expectations change as our relationships evolve? Who are we changing them for? How do we deal with the awkwardness and ambiguity in the "gray areas"? *it's not me it's you* dives into the discomfort that often accompanies falling in love, lust, or like, and the repercussions that follow.



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(mis.)

Duet- 10 min

This theatrical duet explores the awkwardness surrounding miscommunication and expectation in relationships. It interrogates the physical, verbal and emotional codes we employ to protect our insecurities, our autonomy, and ultimately our hearts. The work is intimate, gestural, idiosyncratic, and vulnerable.

word vomit

Solo- 5 min

This solo, best performed in an intimate setting, questions the language of love. It examines the nature of expectation in relationships. It suggests that society's carefully-crafted idea of a meaningful partnership is, in practice, unrealistic. It explores how we use language to define our commitments and our boundaries.



© Eric Waters



arrested development

Solo- 5 min

This solo looks at the circular nature of habitual behavior, and our inability to extract ourselves from our own patterns. It examines how we get stuck in old, familiar ways of relating to one another, whether or not they are advantageous.

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