

FOUND MOVEMENT GROUP

Immerse yourself in the passion of movement.





Welcome to Found

Found Movement Group is a diverse ensemble of movers integrated to form a creative whole. We are the overlooked because of shape, size, race, gender, education (or lack there of), having too much of one style but wanting to train in another, not having enough training, the list goes on. We are the lost who have found each other.

Found was established to fill the absence of hardhitting dance in Nashville. The company's mission is to establish an open community by addressing real life issues through the lens of dance and movement theatre. The company explores the unspoken trials which we all seem to face but no one wants to admit. Our vision is to expose Nashville to choreography that maintains responsibility to social consciousness.

Stacie M. Flood-Popp, in collaboration with the company, create athletic movement which is an amalgamation of all genres presented in visually stimulating works. Found provides their spectators an opportunity to dive into a world which is set in nontraditional performance settings, innovative lighting design and intricate costumes all topped off with acrobatic choreography and physical acting.



Found Movement Group's current members. 2018-19

Photo: Adam Houston



Lead Company Members: Chaz Pirtle, Chelsea Antczak,
Travis Cooper from GRADIENT

Photo: Dylan Reyes

HISTORY

In 2006, colleagues Stacie M. Flood-Popp and Erin Law established Found Movement Group under the umbrella of The Village Cultural Arts Center. Passionate about bringing something different to the Nashville dance community, Stacie and Erin, along with diverse individuals from their circle of friends, made up the ensemble. The first three years, the co-directors worked together to develop the company's mission, to provide quality movement education and to bring choreographic artistry to their Nashville home.

In 2010, Erin pursued her Masters Degree in Dance at Smith College in Massachusetts. Stacie continued on with the Found's mission of seeking out new talent and creating thought provoking innovative work. As a result, the company has grown from its humble beginnings to include dancers from outside the Nashville community.

In 2016, Flood-Popp joined forces with long time student, company member and colleague Travis Cooper to create a youth division; Found Youth.

In 2017, Cailin Manning joined the company. One year later and eager to learn from Stacie, Cailin inquired about furthering her role in the company. Inspired by her passion, motivation and talent, Stacie hired Cailin as the associate director of Found Movement Group.

In the past year, Stacie and her team have started to move forward. They established "The FOUNDation: An Artistic Realm, LLC" and started the process for Found Youth to become an independent 501c3 organization. In addition, Found Youth will be announcing the first season of Found Youth Theatre Ensemble in February 2019.



STACIE M. FLOOD-POPP

EXECUTIVE DIRECTOR

Biography:

After receiving her degree in Visual Arts from Wittenberg University, Stacie moved to Paris, France to study as an apprentice under visual artist and professor at Parsons School of Design, David Loeb. During her stay in Paris, Stacie found herself falling in love with another form of visual art, dance. She started classes at Cite' Veron and Studio Harmonic; focusing on modern, jazz, hip hop, salsa and contemporary. After only one year, she trained professionally under Jean Claude Marignale, Dominique Lesdema, Christopher Huggins, Bruno Collinet and Beverley DeFosses. Stacie also danced in Marginale's company, Tout en Danse. After she moved back to the States, she started to train in Vagonova, West African dance, and Bartenieff Fundamentals. After returning to Nashville, Stacie worked closely with world renowned choreographer Andre Fuentes and danced with Collide Dance under Erica Sobol.

For the past 18 years, Stacie has taught at Nashville School of the Arts (NSA). At NSA, she developed dancers who have performed with The Louisville Ballet, Boston Ballet, Celine Dion, Donna Summer, DCDC and various other professionals in the concert and commercial dance community. She has served as dance faculty at Vanderbilt University Dance Program and was chosen to be a visiting artist at American College Dance Festival, RADfest, and Big River Dance Festival.

In 2016, Stacie earned her certification in Laban Movement Analysis through the Integrated Movement Studies Program at the University of Utah. After her certification, Stacie has studied with Deborah Hay, Christopher Roman, KJ Holmes, and other great dance makers of the current times.

Artist Statement:

Movement found me. I have a passion to move, teach, and create experiences that will deeply impact each individual. I wish for my work to have a lasting impression that will linger in the minds and hearts of spectators. I want to inspire thought, motivation, and awareness among my audience members. In teaching, my goal is to prove to the movers that they can. I do not allow for the "cannots," but help find the "maybe ifs." Since movement is life, I teach and create from this concept. I believe that age does not determine the significance of life experiences; we all evolve in different ways and in varied timelines. I want to challenge the artists with whom I surround myself to achieve purposeful physicality and to be able to access emotional intent from the depths of their beings.

I do not want to be known as a person but as a wake that is left behind. I lead and create with the influence of honesty and artistry. I fully invest in my projects. One of my mentors, Peggy Hackney, said "without change there is no movement." I have embraced that change is constant and so I am always assessing and asking "how can I make it better and where is there room for change?"

Artistic Director: Caitlin Manning | Photo: Adam Houshion



CAILIN MANNING

ASSOCIATE DIRECTOR

After training competitively in Middle Tennessee, Manning received a B.F.A from Ohio State University where she worked with choreographers such as Abby Zbikowski, Joshua Manculich, Ann Sofie Clemmenson, Stephen Koplowitz, Ohad Fishof/Noa Zuk, & others. As a sophomore, her duet with Tadas Varaneckas, "Blended Hues", premiered at the 2015 Midwest American College Dance Festival Conference. Her senior choreographic work "From Four to Two", a 10 minute piece based on anthropological studies of humans, won the 2016 BellaMoxi Emerging Choreographic Artist Festival in Chicago, Illinois and an interview in Dance Informa Magazine.

Manning most recently presented her duet, "Bum One", at Big River Dance Festival in West Virginia. While at OSU, Manning curated a love for dance film. Cailin's first dance film, "Unveiling", premiered at both 30FPS Film Festival in Columbus, Ohio and the Jacksonville Film Festival in Jacksonville, Florida. She has set work for Seven Dance Company, The Collaborative Dance Project, Susan Petry & The Gift Project, Found Youth, and Found Movement Group. Now back in Nashville, she has taken on the role of Associate Director for Found Movement Group under the executive direction of Stacie Flood-Popp. For Found's 14th season, Cailin will be Creative Director and present her first full evening length work March 29th-31st. Other endeavors include teaching for Southern Association of Dance Masters and Millennium Dance Complex in Nashville.



the way i see it

“Three people stand at a table with legos piled in the center. They’re asked to make a bird. No guidelines—just make it the way you see it.

We shape our realities the same way we would shape a bird out of legos. Our experiences and circumstances, our social constructs and environments, our recognition of ourself to self, others, & community all mold our view of the world and those who inhabit it... and each shape is distinctly different. Through your eyes, one bird may be better than the other, but through one of the 7.6 billion other lenses, that bird may not be so appealing. So how do we create an understanding of why the person next to us made a bird to look the way it does? How can we close the divide and see the world through the many facets it offers?

We can only see the world through our own eyes, but compassion and conversation can help us understand that which we cannot see through our own lens.’
(Performing in 2019)

R E P E R

For them, 4 us, Four me’s...For us

This is what I discovered...

I came upon a bicycle and started riding down a street. The first person I came upon was Cartman, I later found out that its actually Kenny from South Park, but I still call him Cartman. He jumped on my back and started whispering little incomprehensible tricks in my ear. He stayed there my whole journey. Although I never felt his weight on my back, I always knew he was there. Then next was a woman draped in black who seemed to float, she didn’t acknowledge me or say a word. She just joined us. When I looked back I noticed my bike turned into a school bus. I turned back and looked into the rear view mirror. She was there, and we picked up others...

However there was one I never picked up.¹

(Performed 2018 & Reprise coming in 2019)



Foundten

Found Movement Group celebrates their 10th anniversary with their new production, Foundten. Co-founder, artistic director, and heart of the company, Stacie Flood-Popp, once again brings together an ensemble of talented dancers, both from the past and the present. Her brilliant new choreography highlights pieces from a decade worth of productions.

Foundten is an exploration of the struggle, challenge, joy and discovery of one's self. The music and movement will take you on a journey through love, longing, heartbreak, laughter, tears, and... of being found!

(Performed in 2016)



T O I R E

2. PHYSICS

an increase or decrease in the magnitude of a property (e.g., temperature, pressure, or v concentration) observed in passing from one point or moment to another.

The term "gradient" has several meanings in mathematics. The simplest is as a synonym for slope.

It is most often applied to a real function of three variables.

GRADIENT

Found Movement Group and BASECAMP present their collaborative production, 'GRADIENT'.

Showcasing the masterful choreography of Stacie Flood-Popp and the strong talent of her company, on top of BASECAMP's intricate arrangements and soulful vocals, this marks the first live collaboration for both groups.

'GRADIENT' chronicles the struggle of a young woman, torn between the light and dark sides of her own humanity. All of this coupled with emotive and stimulating visuals,

'GRADIENT' promises to be a truly unique live event that will leave the audience with a lasting impression.²

(Performed in 2015)



In this House

Artistic Director, Stacie M. Flood-Popp's take on the phrase "Home is where the heart is". The company explores the following questions: Does love exceed life and death? Is love held by the walls that bind us? Once you have found the one you will be with forever, there is nothing that can separate one another....

Not even death. ³

(Performed in 2014 and Reprise in 2015)

³

see page 30 for press release by 4 Wall Ent.

Ugly

Found Movement Group presents its 6th season debut with "UGLY". A surreal depiction of four definitions of Ugly. Presented at TPAC's Johnson Theater, Found provides a two act production of non-stop dynamic dance that asks the audience how they define their physical, social and moral "ugliness". What is so wrong with this word? and who determines this label. UGLY will leave the audience wanting to ask more?*

Definition Of Ugly:

1. Unpleasant or repulsive, esp. in appearance
2. (of a situation or mood) Involving or likely to involve violence or other unpleasantness
3. Unpleasantly suggestive; causing disquiet
4. Morally repugnant

(Performed in 2012)



Exuality

We all have different perceptions about what a kiss means. Found Movement Group explores the different aspects of sexuality and the outside perceptions from different perspectives.

When we see people on the streets; holding hands, caressing someone's cheek, passionately hugging each other, or giving a simple kiss, do we know the whole story? In this work, Found Movement Group explores multiple aspects of sexuality and attraction along with the observers perception of that attraction.

(Performed in 2013)



I saw you tomorrow...

It is only when we have grown strong roots that can we stand alone, looking back on our past to say, "I am who I am, because of us." "I saw you tomorrow" is Found Movement Groups' first ever full-length performance. In this work the company takes the spectator on a ride from the playful innocence of youth to the trials of adulthood. The show is built around the belief that every interaction in our life creates a stronger foundation for our future.

(Performed in 2010 Reprise in 2011)

OUTR

Found Youth

Established in 2016 as a collaboration with company member, Travis Cooper, Found Youth provides the youth of Nashville with an artistic outlet. Travis and Stacie wanted to offer a space where young movers can explore their art without the constraints of competition and judgement. Found Youth provides a pre-professional company setting. The company members learn about the creative process, being an accountable artist and creating an accepting arena for all to create.

Found Youth is adding a theatre ensemble this year under the direction of Middle Tennessee State University faculty member, Kara Kindall.



Found Artist Showcase

Artist Showcase is a division of Found Youth where community members come experience the world of Found. In this showcase, company members create works on a cast selected from both the community and the companies. The process ends with a showcase where all profits go to aspiring dancers.



Four Short Stories

Four Short Stories is a young choreographers dream. Executive director, Stacie M. Flood-Popp invites aspiring choreographers the opportunity to create their own thirty minute show. Flood-Popp offers them creative freedom and mentors them throughout the process: conception to realization..

TEACH

From Left to Right: (top) Scholarship Recipient from Artist Showcase, Reclusion from "Four Short Stories," Found Youth rehearsal from Mythos (middle) Found Youth rehearsal from "Pink & Blue," The Egg from "Four Short Stories," Found Youth rehearsal, (bottom) Cinderfella from "Four Short Stories," Scholarship Recipient from Artist Showcase



Mission: Found Youth is a non-for-profit company based in Nashville, TN that empowers future professional artists by giving them opportunities to find and express universal thoughts, in an effort to bring the community together to inspire change.

Vision: Creating artistic leaders of tomorrow, rooted in the vision of a just world.



Shrine from 2018 Production of For them, 4 us, four me's...for U.

FOR THEM, 4 US, FOUR ME'S... FOR U.

“Compelling & super disconcerting in a good way... Yearning for your characters”
- Jon Royal



Photo: Cailin Manning

I am home; and I suspect that my notion of ‘home’ is not unlike your own - it is; first thru last, a place of peace - a place where I feel comfortable in my own flesh, heart and mind - a place where I can be my most absurd, and it doesn’t matter. It is a place where I feel joy, love and I think above all for me...acceptance.

Bernard Mannes Baruch; once said, “Be who you are and say what you feel, because those who mind don't matter and those who matter don't mind.” However, in a world fraught with seemingly justifiable stresses of one sort or another (a necessary part of the job, one might say); it seems a rather utopian assertion, albeit a mantra that we might all wish to know and to adopt. That said, such a mantra exercised too literally can be unfavorable in a society rich with critical

expectations, so I will add to this some words of wisdom from Dr. Alfred W. Adler; who advised, “Follow your heart, but take your brain with you.”

I have adopted roles in life - those that satisfied survival needs, but did not best align with me - and in doing so, I became saddened and disheartened. This has been my plight these past two of ten years, and I am at this moment guilty of exercising the mantra too literally and following my heart, alone.

Appropriate then, that I should learn of the Found Movement Group’s new production titled; “For them, 4 us, four me's... for u.” Regardless of the creative use of grammar, the title suggested what would surely be a wonderful examination of self and societal influences, and I

was compelled to attend the opening night performance on May 17th. Happily, it was everything that I hoped for; and like a wondrous poem, I found those bits that resonated profoundly with me - it was an introspective and heartrending look at life and where we find ourselves in it.

“For them, 4 us, four me's... for u” revisits - and perhaps reaffirms - what we already know in our hearts, but which we sometimes lose connection to. It integrates movement, dance, light and sound - and every costume, gesture and travel is carefully designed and is intent upon stirring self awareness and revisiting those trappings, which get in the way of our true selves. I was enthralled and agape throughout its entirety.

I confess that I have a particular bias for the Found Movement Group, and I was privileged to be a performing member for the Debut performance at Molyneux Studio in 2007. That and other productions were produced by Artistic Directors/Choreographers, Stacie M. Flood-Popp and Erin Christian Law, and both of them remain very dear spirits in my heart. Sincerely, I owe a debt of gratitude to both of these wonderfully beautiful women for the ‘acceptance’

that I would ultimately find in my own life, and which still resonates whenever I am in their company. With them, I am at home...and I am at peace.

This new performance was conceived by Executive Artistic Director, Stacie M. Flood-Popp joined by Associate Director, Cailin Manning; Production/Stage Manager, Jane Linton; Lighting Designer, Brandon Webb and others. Together with a beautiful cast, an evening of movement was created that saw bodies flow like lava, piled like trash, exquisite and stereotypical, run down and revived...personas that assimilated the pain of others, carried that monkey and which abandoned themselves...and then found themselves, again.

“For them, 4 us, four me's... for u” is a truly wonderful production worthy of everyone’s consideration.

Love to all,
Rob DeGraw

Company Members: Kat Kolp & Getfone Vongkhamchanh from 2018 Production of For them, 4 us, four me's...for U.

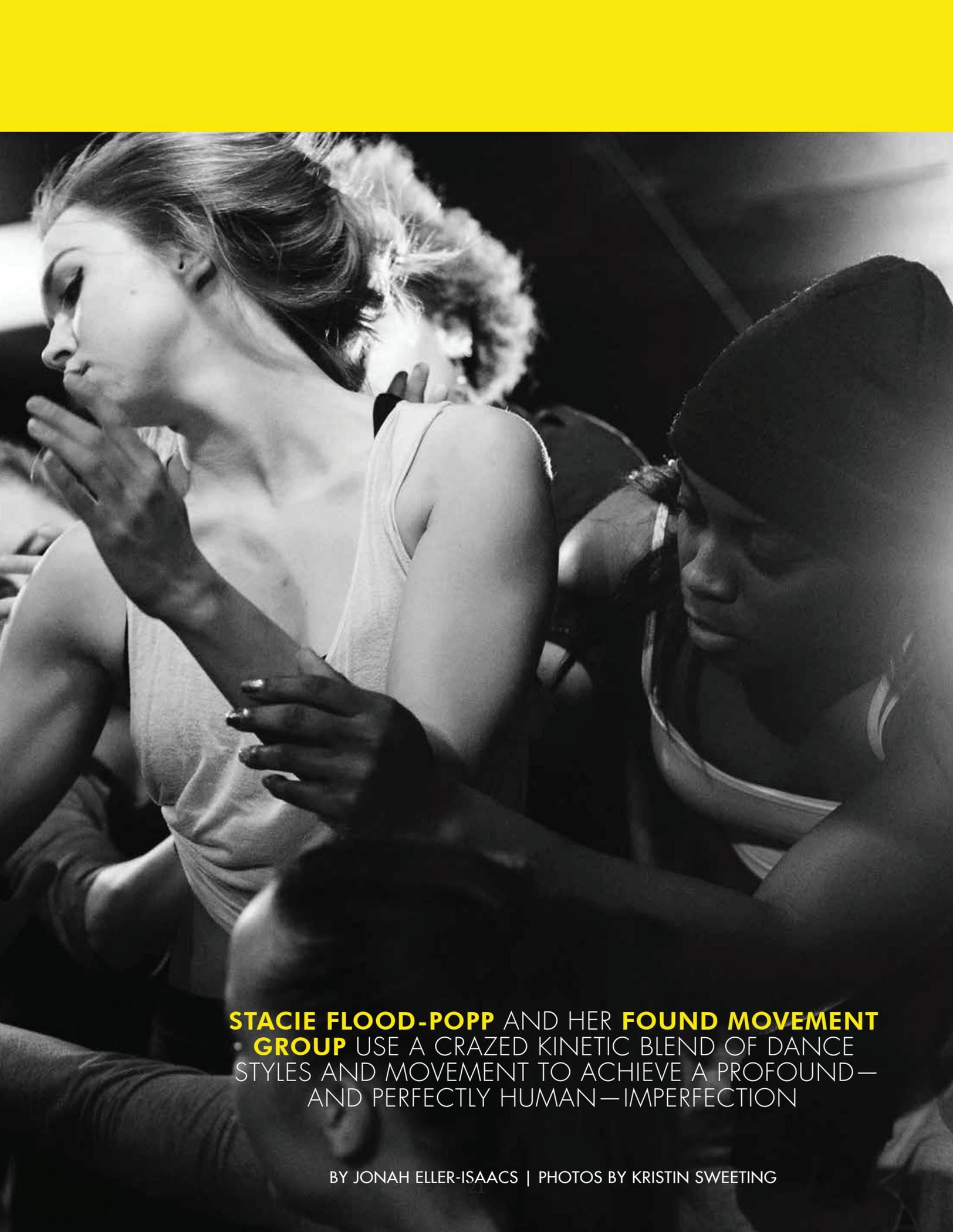




Reach Out from 2018 Production of For them, 4 us, four me's...for U

FINDING IMPER- FECTION





STACIE FLOOD-POPP AND HER **FOUND MOVEMENT GROUP** USE A CRAZED KINETIC BLEND OF DANCE STYLES AND MOVEMENT TO ACHIEVE A PROFOUND—AND PERFECTLY HUMAN—IMPERFECTION

BY JONAH ELLER-ISAACS | PHOTOS BY KRISTIN SWEETING



Arms curl. Feet intertwine. Joints twist.

Countless toes scuff the black floor. Movements ripple through the crowd, a hand raised here, an ankle bent just so, here and then there, far across the mass of twirling dancers. Actions are not so much reflected as refracted. Backs arch together, but the path of the bend changes, articulated variations oscillating from body to body. Music flows across the room, dense with texture, humming with energy. Each dancer finds an idiosyncratic path into, through, and out of each motion. A knee flexes here, a head tilts slightly there: the destinations are the same, but the routes traveled by these lithe, graceful bodies vary at each repetition. There is no “right” way to move through this choreography. There is no “perfect”—and that’s exactly how it’s supposed to be.

Stacie Flood-Popp never intended to be a dancer, much less a professional choreographer. Yet somehow her company that I’m observing today, Found Movement Group, is nearing its tenth anniversary, and they’re madly preparing for an imminent performance of their newest work, *Gradient*, at the Tennessee Performing Arts Center’s Andrew Johnson Theater. And *madly* is the word. This is the marking rehearsal, and the company is working through the piece to find their places, set with luminous arrows and long lines of tape running across the floor. The lighting designer watches from the edge of the stage, noting cues, musical changes, and points of chaotic, swirling movement.

A full dress rehearsal is a distant dream, and the mood is mild hysteria: screams of delight, giggles, the occasional curse. As a particularly sensual section winds down, three women start grinding against each other. A long-limbed dancer, one foot bare and one foot wrapped in a long striped sock, laughs along with everyone and shrieks, “No no no no! That’s not part of it!” Still, through the helter-skelter hilarity,

it’s evident that these dancers care deeply about their art. I’ve arrived on a wet wintry day to Found’s rehearsal space at Nashville School of the Arts, and though the heat is broken and the space quite below the optimal warmth for dance performance, company members still pause between movements to dab away the sweat. When a solo or

duet is called, the dancers fill the narrow sidelines along the stage, stretching, practicing a challenging section, and rubbing Tiger Balm Extra Strength across fine-tuned muscles, but still laughing as they mimic the motions of those on stage. Even as the vibe in the room stays casual, they’re working with intense focus.

The dancers are rehearsing today without Stacie, Found’s artistic director. She’s across the country at Mills College in Oakland, California, where she’s working on her certification in Laban/Bartenieff Movement Analysis with the Integrated Movement Studies Program. Stacie and I plan a video interview, and her face blips into a Skype window as I’m tweaking my recording setup. Her blue eyes gleam, even through the blurry pixelated display, and her headful of dirty blonde hair is trussed into an updo. An enormous canvas print of a tree and rope bridge dominates the space behind her on the wall of her Airbnb rental.

I apologize that she has to watch me staring at my screen as I set inputs and monitor levels. “It’s so interesting!” she laughs. “I’m working on human movement analysis.” Stacie is an expert in finding the grace and beauty in everyday actions most of us take for granted. She explains, “My first influence is not a choreographer, but my company members and human observation . . . My favorite thing to do is—I don’t like big crowds—but I love to go to the airport or the mall or Starbucks or something and just sit back and watch people. ‘Cause for me . . . life is movement.”

Stacie’s choreography brings her love of all movement to the stage and utilizes a physical vocabulary drawn from myriad sources: fluidity and looseness from jazz and funk; a wild physicality that’s Afro-Caribbean; pops and locks from hip-hop and break-dance; narrative structure and technical artistry



from contemporary dance and ballet. Found's twenty-five dancers have each taken a different path to the dance floor, and Stacie encourages their individuality to radiate through her work. "The dancers don't have a specific body type or specific training," she tells me, and it's impossible to miss that the company is as diverse, body-wise and ethnically, as any I've encountered. She continues, "I never think of my choreography as me giving them something. I think it's co-creative . . . It's a collaborative event."

Stacie asks more of her dancers than most; though her steps are difficult, demanding, and technically complex, the real challenge is her expectation that her company members believe in their movements and their role in the greater piece, deeply and honestly: "I'm always asking them if they get it, if they understand it. Not just externally with

their movements, but internally, from their souls, from the pits of their being, their guts."

After the marking run-through, I sit down with Found's principal dancers, Chelsea Antczak, Chaz Pirtle, and Travis Cooper. "What is it like, dancing for Stacie?" I wonder aloud. Chaz, a twenty-four-year-old with a camo cap and a thick black beard, is the first to respond. "It's a challenge," he tells me, emphasizing the last syllable, warping it to rhyme with *Solange*. "But I love it. She just pushes you to the point of no return. Sometimes you're like, 'Oh my gosh, Stacie, that's hard. I'm not doin' that.' But then at the end of the day, you push yourself and get it done."

Chelsea is twenty-one, the lone woman among the three principals, and the tiniest dancer in the company. She explains that the real work of Stacie's choreography isn't the steps:





“Working with her on performance aspects . . . she takes you inside different parts of yourself. Especially with this show, I’m having to fill out all these things within me, and she makes me go within there and find that. And if it’s not real, if it doesn’t look genuine, she’ll tell you.”

Rather than technical flawlessness, Stacie’s choreography places an emphatic value on truth and honesty in movement. When I ask her to explain what is at the core of her movement philosophy, she informs me that it is “ever-changing, evolving. Finding the beauty in imperfection . . . What I’ve experienced for dance is that we always strive through technical class or something like that for this unattainable idea of perfection. And for me, I don’t want that perfection. I want reality. Humanity. Rawness. I want the everyday person to identify with what the dancers are emoting, feeling, and moving. I don’t care if my dancers have the highest leg or the highest jump. I want them to embody humanity.”

Found Movement Group is hoping to tap into that raw humanity in *Gradient*, the piece that they will debut at TPAC at the end of February. Its loose narrative focuses on the intersection of the real and the surreal, the who we are versus who we might become. Chelsea, in her lead role, flows between the two aspects of herself: the real, in her dances with Chaz, and the surreal, in her pairings with Travis. The story itself is inspired by the music of BASECAMP, a Nashville-based trio led by Aaron Miller, an old friend of Stacie’s. The music is opaque, frenzied, and rich, with impenetrable lyrics reflecting the sonic landscape, like these from the title track of their upcoming EP, *Greater Than*: “And the obligation is not yours / When winter ends and we head north / You’ve kept the breath inside our lungs / And we stood up on your support.”

Though Aaron and his bandmates composed the music and presented it to Found for choreographing, Travis points out that “Stacie’s movement and the way she choreographed this show, [it] almost makes you question which came first. I feel like I’m inside of the music when I’m dancing her choreography to this, and I think there’s this really special connection that she found with their music that just [fits] perfectly, together as one.”

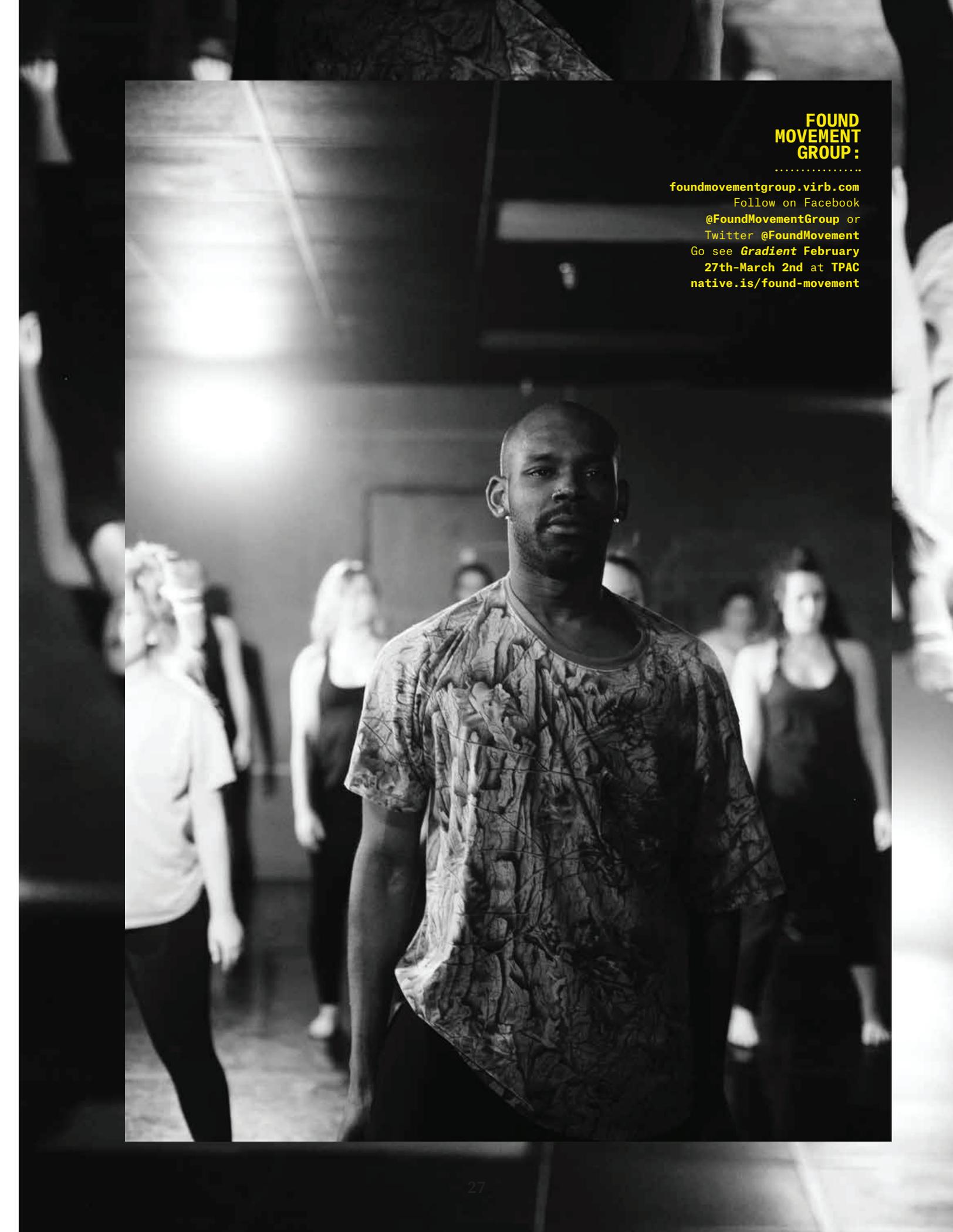
Aaron and Stacie’s long shared history has yielded a fruitful artistic relationship, and this isn’t the first

time he’s provided music for Found’s movement. . . I was curious about the chronology of the music and the movement narrative, and Aaron explained that “the initial concept for this production was to create the choreography around our music, so rather than coming up with a story and writing music for it, we created a story based around our music. Which was honestly a bit like putting IKEA furniture together without instructions.” When I ask him about how composing for dance has affected his songwriting, he responds, “I now picture actual physical movement as I arrange. I’m not only focused on what I want a song to sound like, but also what I want it to look like. I think it creates a deeper, more dynamic feeling.”

There is truly a deep, dynamic feeling to *Gradient*, both in BASECAMP’s music and Found’s movement, and Aaron acknowledges that the effective synthesis is due to the artists’ similar philosophies. Written in chalk on the black walls of Found’s rehearsal space is a quote from one of Stacie’s mentors, Peggy Hackney: “The spongy uncertainty may be the solid place.” Both Stacie and Aaron respect the imperfect, and as Aaron tells it, the roots of their friendship grew out of a regard for the power of that “spongy uncertainty”:

“Our shared appreciation of imperfection was probably what subconsciously drew us to each other in the first place, as imperfection is honest and true, and that’s paramount to us, artistically. Everything I do has been affected by not only her focus on *found* movement, but by her almost superhuman ability to give herself to her passion and to the people she loves. She constantly, and without hesitation or complaint, surrenders almost all of her time, energy, and resources to fostering creativity and honest expression in the people around her. She’s significantly influenced me both creatively and personally. She’s an artist in the truest sense of the word. Wouldn’t be where I am without her.”

When I mention the fostering of artistic community to Stacie during our video chat, it obviously resonates with her. She chokes back a tear as she explains, “Found has created this community that I have been able to surround myself [with] . . .” Wiping back a tear, she adds, “It’s been such an amazing support system for something that I can build upon.” And she’s not alone. Nashville, Music City herself, has a massive amount of artistic capital devoted to



**FOUND
MOVEMENT
GROUP:**

.....
foundmovementgroup.virb.com

Follow on Facebook

@FoundMovementGroup or

Twitter @FoundMovement

Go see *Gradient* February

27th-March 2nd at TPAC

native.is/found-movement

**“IMPERFECTION
IS HONEST
AND TRUE,
AND THAT’S
PARAMOUNT
TO US,
ARTISTICALLY.”**

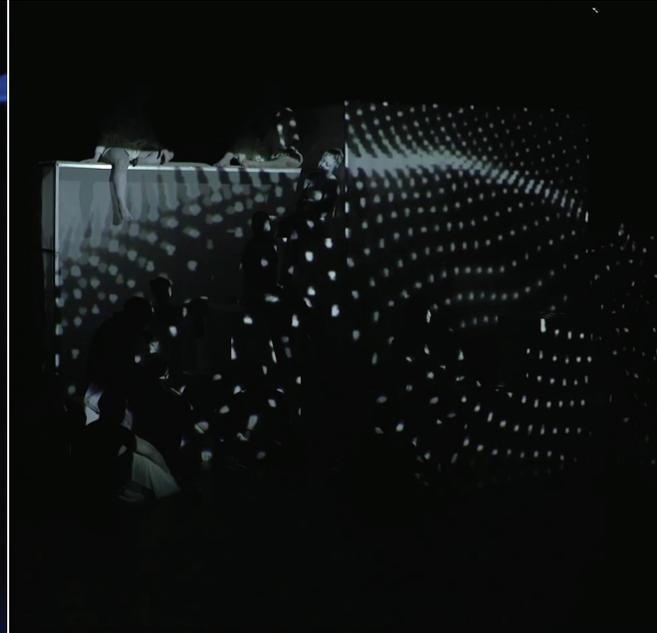


music and musicians, but the dance scene, particularly for contemporary dance, has consistently played second fiddle. But over the past few years, a handful of Nashville natives who went on to become internationally trained and well-respected dance artists have returned to their childhood home in the hopes of fostering a cutting-edge dance scene here. Since Stacie and her original artistic co-director, Erin Law, started Found Movement Group nine years ago, Stacie remarks, “The growth of movement in Nashville has been astounding . . . Now we’re forming these branches . . . People are starting to hear about us.”

Full disclosure: I’m married to one of those branches, so the emergence of high-quality contemporary dance in Nashville is a personal issue. My wife, Kathryn, left her home in Franklin and moved to New York eighteen years ago to pursue a career in dance education. Today she runs the Dance Division of Nashville Metro Parks and Recreation, working to broaden the scope of the historically strong ballet program to expose people of all ages to the world of dance.

Banning Bouldin, another local, came back home and established the modern dance company New Dialect; the company’s stunning debut performance at OZ Nashville received rave reviews and a massive audience that exceeded the theater’s expectations by so much that hundreds of theater-goers stood for the performance. Along with years of inspired productions and tireless artistic devotion from the likes of Marsha Barsky’s Company Rose, Blue Moves, up-and-coming choreographers highlighted by the Nashville Ballet’s *Emergence* series, and others, this town is primed for a modern dance renaissance.

If you’re looking for an inlet to explore Nashville’s burgeoning dance scene, Found Movement Group will show you raw humanity and an accessible, appealing blend of dance styles accompanied by exciting, dynamic music—just don’t come looking for perfection. **N**



IN THIS HOUSE

“In This House” was the first dance company to perform at Nashville’s OZ Arts



4 Wall Press Release

AUGUST 7TH, 2013

Nashville, TN- 4Wall Nashville recently provided lighting for "In This House", a dance performance by Found Movement Group held at OZ Nashville. Written and Choreographed by Found Movement Group Co-Founder Stacie Flood-Popp, the 8th season production by the popular local dance group featured Flood-Popp's take on the phrase "home is where the heart is".

Found Movement Group's Lighting Designer and Production Manager, Brandon D. Webb, spoke of choosing 4Wall to provide gear for the event:

"From the beginning of my process, 4Wall was there and ready to assist. Every time I had a question or needed to change or add something, I always had an answer quickly."

Webb chose a lighting package including a variety of LEDs, including Chroma-Q Color Force 72 battens and Chauvet COLORado Zoom and COLORado Quad Tour RGBW fixtures, along with Tomcat Truss. Webb also took advantage of 4Wall Nashville's labor services by adding crew members to assist with on-site installation.

Webb was impressed with 4Wall's effort, saying "The whole company went out of their way to make sure my event went off without a hitch. The gear looked pristine and was prepped and worked the first time. From the moment the truck arrived the crew from 4Wall was there to assist and make it happen. We will always rent our gear from 4Wall from now on."





Company Members: Chelsea Antczak at season 10 Premiere Gala Photo: Nikki McFadden



Company Members: Kelly Etheridge and Claire Adcox at "The Black and White Affair" Photo: Brennan Larsen



Company Members: Jade Barthelemy & Will Ladd 2014 Season Gala Photo: Nikki McFadden

Event Animations



Found Movement Group's 'Event Animations' bring movement and live performance to corporate events, bars, restaurants and other businesses. In collaboration with event planning, Found is able to bring immersive performances to the general population and create an exciting and inspiring atmosphere for your clientele. Some of our past clients include Brugada and City Winery in Nashville, TN.

How it works?

1. Your organization contacts the administrative offices (refer to the last page).
2. Discuss your "theme or idea" with the choreographers.
3. Share venue information with the choreographers.
4. Periodically meet with the choreographers and company members to make sure everyone is on the same page.
5. Sit back and enjoy the magic that you and Found created.



Embracing Spaces

Embracing Spaces is an example of our "Event Animation" in which we create a site specific show that blurs the line of guest and performer! Guests are immersed into the performance as they are led through the event space to experience each choreographic work. Heartache, lust, humor, & pure enjoyment are only some of what you will experience throughout each event. Some of our past clients include Brugada, Old Glory Bar, and the Governor's Club

How it works?

1. Found directors search for unconventional performance spaces that challenge both the creators and the spectators.
 2. Artistic directors will reach out to propose a collaboration with your business/venue.
 3. Both parties will collaborate in the proposed idea.
 4. Periodically meetings will make sure everyone is on the same page.
 5. Sit back and enjoy the magic that you and Found created.
- 



CONTACT

Administration offices
c/o The Foundation: An Artistic Realm
501 Union Street
#440
Nashville, TN 37219
www.foundmovementgroup.com

foundmovementgroup1@gmail.com
Phone: 615.668.1172

Instagram: @fmgdance Facebook: @foundmovementgroup
Twitter: @foundmovement



COME

EXPERIENCE

THE

WORLD

OF...

BEING FOUND

