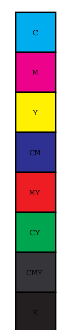
COVERp1.pdf 10/12/06 12:30:30 PM

MOVEMENT RESEARCH PERFORMANCE JOURNAL #30: MAGAZINE

Cover Artist
JENNIFER MONSON



MASTHEADp2.pdf 10/12/06 12:23:59 PM

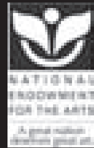
Movement Research
Performance Journal #30
Magazine
Fall 2006
Published by Movement Research, Inc.

© 2006 Movement Research, Inc.

Office location:
Dance Theater Workshop, 2nd Floor
219 West 19th Street between 7th & 8th Avenues
Mailing address:
PO Box 49, Old Chelsea Station
New York, NY 10113
Phone: 212.598.0551 Fax: 212.633.1974
Info Hotline: 212.539.2611
Web address: www.movementresearch.org
Email: info@movementresearch.org

Publisher: Movement Research, Inc.
MRPJ #30 Editorial Team:
Editorial Director **Trajal Harrell**
Managing Editor **Jill Sigman**
Editor-at-Large **Darrah Carr**
Editorial Intern **Reghan Sybrowsky**
Contributing Editor **Chris Atamian**
Copy Editors **Brooke Belott, Lise Brenner, Clarinda Mac Low, Guy Yarden**
Graphic Design **Troy Lambert/AFROBlu,** afroblu718@yahoo.com
Ad Layout **Alicia Marván**
Advertising Intern **Jodi Bender**
Printing **Prompt Printing Press, Inc., Camden, NJ**

The Movement Research Performance Journals are made possible through the continuing generosity of the Jerome Foundation and the support of our advertisers. Thanks also to the National Endowment for the Arts for support for both Issue #30 and the MR Festival 2006. To contact Journal contributors, please contact the Movement Research office.



Movement Research Staff:
Executive Director **Carla Peterson** (June 2002 – September 2006)
Programming **Amanda Loulaki**
Development Associate **Brooke Belott**
Administrative Associate **Jessica Ray**
Staff at Large **Trajal Harrell**
Technical Direction **Jan Bell**
Production Coordinators **Laurie Berg, Rebecca Brooks**
Documentation **Alex Escalante, Osmani Tellez**
MR/Publishing
Critical Correspondence **Alejandra Martorell, Guy Yarden**
Performance Journal: **Editorial Teams**
MR Festival 2006/07: **Curatorial Team**

Marketing Intern **Jodi Bender**
Administrative Interns **Julie Alexander, Arslan Chaudhary, Carolina Del Hierro, Alicia Marván, Yarí Alcaraz**
Work-study Students **Milka Djordjevich, Iolet Francis, Charlotte Gibbons, Kristin Hatleberg, Lucy Yim**

Board of Directors **Mary Lou D'Auray, P. Shane Elenbaas, Ishmael Houston-Jones, Paul Langland, Jeremy Nelson, Carla Peterson, Janice Shapiro, Steve Staso, Guy Yarden**

Advisory Board **Wendell Beavers, David Dorfman, Simone Forti, Cynthia Hedstrom, Bill T. Jones, Daniel Lepkoff, Mary Overlie, Steve Paxton, Yvonne Rainer, Jim Staley**

Upcoming Performance Journals:
Seeking dance and performance-related Topics and Guest Editors for future issues. Stay tuned for details, or contact info@movementresearch.org

Performance Journal Subscriptions:
1 year, September through August
Individual – US $10; International $20
Institutional – US $35; International $45
For back issues of the Performance Journal, call MR or visit our website

Movement Research gratefully acknowledges the generous contributions from the following public funders, which make our programs possible: The National Endowment for the Arts (a federal agency); the New York State Council on the Arts (a state agency); the New York City Department of Cultural Affairs; and Materials for the Arts (a program of the NYC Department of Cultural Affairs and the Department of Sanitation).

Movement Research also receives generous private support from:
Altria Group, Inc.; Foundation for Contemporary Arts; The Harkness Foundation for Dance; Jerome Foundation; the Leonard and Sophie Davis Fund; The MAP Fund, a program of Creative Capital, supported by the Rockefeller Foundation; the Mertz Gilmore Foundation; the James E. Robison Foundation; and the Starry Night Fund of the Tides Foundation; as well as from all of our dear Friends of Movement Research, who contribute financial support, labor and love.

Many thanks to the minister, staff and congregation of the Judson Memorial Church for the use of its historic Meeting Hall. Judson continues to be a beacon for free spirits in the arts and politics and a leader among progressive faith communities in the city and nation for over 100 years.

Enormous gratitude to Frances Alenikoff for her continuing belief in the mission of Movement Research, for her ongoing patience with us, and for her spirited example of what lifelong artistry is!

Very special thanks to Dance Theater Workshop (DTW) and its board and staff. Movement Research is gratefully continuing in residence at DTW for the 2006-2007 season.

EDITORS' STATEMENTS

MRPJ#30 is an experiment.
A set of inquiries regarding the possible performance of the journal.

Possibilities.

1. Not just the performance of the reader and the text, but also the journal's physical performance in the culture. How might this particular issue perform itself differently in terms of its relationship to the many environments where it will find itself?
2. It is also an object which could just be seen as paper with marks and stains. Feel free to also disassociate it from agreed–upon linguistic meanings. So, slap it. Draw on it. Lose it. Lay it on the floor. Let the new puppy pee on it. Sleep on it. Wrap fish and chips in it. Give it away to someone you love. Read it onstage or toss it out the window in your next piece. Or wear it over your head in the rain. And after you have perhaps exhausted the possibilities you care to engage, read it again. Reassociate it to agreed–upon linguistic meanings. Has it changed? Have you changed?

Change.

I haven't changed. I said once before that I never wanted to do the journal again, but I came back for more. Because it is a beast. And beasts are scary, and monstrous, and unforgiving, and willful, and bigger than you are. And they push you to your limits where you can discover new things. It's my form of race car driving. Or downhill skiing.

That said, a special thanks to Levi Gonzales, Koosil-ja, Isabel Lewis, Alejandra Martorell, and Carla Peterson, all of whom gave me the initial encouragement to put together a team and follow this inquiry. And to Jill Sigman, for keeping track of all the balls even though they were primarily always up in the air. Last, but not least, superthanks to the writers, artists, MR Staff, graphic designer, copy editors, and the editorial team who made this possible.

Trajal Harrell

I signed on to this editorial team because this issue of the Journal was an experiment I wanted to see happen. What if the workings of our "downtown" dance world could be accessible to, interesting for, and informed by a larger sphere? And how could the *MRPJ* be a vehicle for that? In thinking about these things, a distinction bubbled up: I had never thought about the difference between a magazine and a journal. In its most prosaic sense, a journal is something personal—a confessor, a repository for inner language. In an academic sense, it is a place for the construction and dissection of a shared body of knowledge. The *MRPJ* has indeed been both. But a magazine is a beast of a different stripe; it creates hype, edge. It builds identity. A magazine is a picture of a culture caught in the act of striving.

So what would it be for the *MRPJ* to be a magazine? What if the articles were not related thematically but like bars in a happening neighborhood or videos on YouTube?— component parts in some vague phenomenon of now. In order to look at how "downtown" dance negotiates with the larger world, this *MRPJ*, qua magazine, itself became an instance of that.

Many thanks to everyone who made this issue happen, particularly to Darrah and Reghan for hitting the ground running, Carla for her radical faith in our project, and Trajal for his vision, smarts, and undying get-up-and-go.

Jill Sigman

Having spent the last six years as a freelance writer for *Dance Magazine, Young Dancer, Dancer,* and the online *Dance Insider*, I am well-acquainted with the traditional magazine format. The *Movement Research Performance Journal*, however, is less familiar. Although I have long admired many of the artists involved with Movement Research, I have not been directly engaged with the organization, given my heavy involvement with New York City's Irish dance community, whose concerns and aesthetics are arguably quite different from those of the downtown dance community. When I was asked to join the editorial team, I was immediately intrigued. Not only would my specific journalistic background be well-served, but also, the team's intention of reaching out to other disciplines through presenting the journal as a magazine resonates strongly with my desire to bridge the practices of contemporary dance and Irish dance within my own choreographic work. My very participation in this process is one manifestation of the goal of connecting to different artistic communities and speaking to a broader readership. As part of the editorial team, I also welcomed the opportunity to engage in dialogue with the writers whose multiplicity of perspectives makes these pages really thought provoking. My sincere thanks to Movement Research and the entire team for inviting me to be part of this process.

Darrah Carr

Mission Statement
Movement Research is one of the world's leading laboratories for the investigation of dance and movement-based forms. Valuing the individual artist, and their creative process and vital role within society, Movement Research is dedicated to the creation and implementation of free and low-cost programs that nurture and instigate discourse and experimentation. Founded in 1978, Movement Research strives to reflect the cultural, political and economic diversity of its moving community, including artists and interested audiences alike.

Movement Research, Inc. is a not-for-profit 501(c)(3) tax-exempt organization. Tax-deductible donations are greatly appreciated and can be sent to:
Movement Research, PO Box 49, Old Chelsea Station, NYC, NY 10113.

NEWSp3.pdf 10/12/06 12:38:44 PM

Executive Director's Statement Carla Peterson

An op-ed last spring in the *New York Times* talked about a 'missing link' fossil find in the Arctic Canada by paleontologists of a fish that lived 375 million years ago. The transitory "water to land" creature, the op-ed asserts, "… adds to the accumulating evidence that evolutionary forces acting over long periods of time can incrementally shape one kind of animal into another that looks quite different. It puts the lie to creationist beliefs that each species was created separately with its distinctive features already intact." I like to think of Movement Research as a 'missing link' generator (so what's a few million years…) and how its programs are similarly shaped incrementally, over time, by artists and their creative engagement with myriad contemporary social, political and economic forces.

The op-ed writer goes on to describe the creature as an ugly thing, obviously a fish, with gills, a "flattish body, sharp teeth and a crocodile-like head, eyes perched on top" but with characteristics that in hindsight forecast its ultimate emergence onto land. Here again, I think of Movement Research, which by its mission resides in and nurtures transitional stages. The experimentations of progressive artists cannot and should not be expected to predict ultimate arrivals; only in hindsight do we know. And perhaps such investigations don't always seem a lovely thing. But lovely they are in their essential contribution to the making of art.

I think too of the Performance Journal as a 'missing link' between artists and other artists, and between artists and the larger culture. *PJ#30: Magazine*, with its wide-ranging subjects and approaches, joins the remarkable lineage of the previous 29 journals in speaking acutely, and boldly, to the times, through the particular and multiple lenses of creative artists. I am deeply grateful to and hold enormous respect for its editorial team – Darrah Carr, Trajal Harrell and Jill Sigman, with support by Reghan Sybrowsky. They have marshaled enormous sums of intelligence, integrity and gritty determination along with a deep knowledge of dance and its contemporary directions to forge another journal that will provoke and expand a critical dialogue. I'm so proud to be associated with this editorial team, and with an organization that supports multiple visions and voices of artists.

After four years as Executive Director of Movement Research, Carla Peterson accepted the position of Artistic Director at Dance Theatrer Workshop. Movement Research is currently conducting a search for her replacement.

KITCHEN TIX: THE KITCHEN BUCKS ECONOMIC TREND, LOWERS TICKET PRICES

When Debra Singer came on board as Executive Director and Chief Curator of The Kitchen in July 2004, one of the first things she did was to lower ticket prices, an oddity in the performance world where prices, as elsewhere, tend to go up rather than down. Twenty dollar tickets were lowered to fifteen and twelve dollars, while twelve dollar events were lowered to eight and five dollars. The issue, as Singer presented it to her board, was relatively simple. Unlike some other arts spaces in New York, The Kitchen mainly presents work by artists for artists, and with an audience made up mainly of performers and their extended community, affordability becomes the key issue. Pricing out artists, who usually do not have much disposable income, makes little sense. But the situation is in fact more complex: "A very small percentage of our income at The Kitchen comes from box office," Singer points out, "-perhaps five per cent or so." As one of the country's most respected arts administrators and curators, Singer understood that fund raising efforts would be the key to The Kitchen's financial success. She also realized that in the higher-ticket past, The Kitchen rarely sold out – instead, it often resorted to papering the house in order to fill all its seats, "At our new, lower prices, we bring in as much money as before because we actually sell out the house. Of course, we still offer the press and others comp seats, but otherwise every person you see in the audience has actually paid for their ticket." Singer's mission in this respect is exactly what any good executive director's should be, i.e. to make the arts more accessible to their target audience, while, of course, keeping the institution financially and artistically healthy: "Going out to see (arts) performances should be something that becomes part of a person's regular schedule, not just something they do on a special occasion — whether it's The Kitchen or another venue." Affordable arts for the people, now that's a capital idea.

2006-2007 BESSIE AWARD WINNERS

At about 8:30pm on Sunday, September 17th, Eighth Avenue in New York's Chelsea was filled with downtown dance celebs spilling out of The Joyce Theater on their way to the Bessies afterparty. Here's a list of why everyone was so excited:

2006 New York Dance & Performance Awards (The BESSIES)

Choreographer/Creator Awards
Wally Cardona
Miguel Gutierrez
Susan Marshall
Bebe Miller and the creative team, for Landing/Place
Jennifer Monson
Jeremy Wade
Yasuko Yokoshi
Jawole Willa Jo Zollar

Performer Award
Shani Nwando Ikerioha Collins
Roxane D'Orleans Juste
Hristoula Harakas
Benoit Lachambre
Ryutaro Mishima
Valda Setterfield
Michael Trusnovec

Installation & New Media Award
Verdensteatreat

Composer Awards
Pete Drungle and Hahn Rowe

Visual Design Awards
Jonathan Belcher
Lenore Doxsee
Mikki Kunttu

Special Citations
Olga Garay
Dianne McIntyre

The Susan E. Kennedy Memorial Award
Norma Munn

MOVE-ME BOOTH: DANCE & TECHNOLOGY, A NEW LEVEL OF FUN

As telephone, photo, and ticket booths become artifacts of the past, an exciting new work co-produced by Ricochet Dance Productions and Goat Media Ltd. has created a dance booth that captures the imagination of both the serious and the silly-minded performer. Based on an original idea by Simon Fildes and Katrina McPherson, the "Move-Me Booth" is placed in public spaces such as galleries and universities and is offered free to the public. It features an assortment of choreographers including: Rafael Bonachela, Nigel Charnock, Jonzi D, Deborah Hay, Shobana Jeyasingh, New Art Club, Stephen Petronio and Kristie Simson. The artists' styles range from hip-hop to contemporary dance to improvisational comedy.

Users step into the booth, select a choreographer, follow audio instructions, and use their skills or charm to create their own unique work. The new piece is captured on video and uploaded to www.move-me.com. The booth is currently on tour in the UK until March 2007. If you're not in the area, you can still catch all the action on the website, where you can view and rate recent performances.

ALTRIAp4.pdf 10/12/06 12:36:01 PM

DATELINE: Altria By Diane Vivona

Altria Group, Inc. is a leading corporate funder of dance, and has supported dance organizations of all sizes and aesthetics for more than 30 years. In 2005, Altria's awards to the arts totaled approximately $10 million, with awards to more than 300 organizations. At present, Altria Group is refocusing its contributions program, which will directly affect its philanthropic giving. On March 29th, 2006 Diane Vivona met with Jennifer Goodale, Vice President of Contributions at Altria, to discuss Altria's history and future of supporting the arts. Below are the key elements to best understanding these changes and their possible effect on the funding environment.

Section I: The Facts

In 2007 Altria Group will allocate a larger percentage of the board–allocated contributions budget to each of its operating companies – Kraft Foods, Philip Morris International and Philip Morris USA – to enable them to grow and strengthen their respective programs. Each organization has a separate giving program and decides on the types of programs they wish to support, determined by shareholders' values, the board, and corporate interests. Kraft supports hunger and healthy lifestyles; Philip Morris International supports some arts in Europe and issues of core human need; Philip Morris USA focuses on education in the Richmond area and environmental issues. As these operating companies grow their programs, Altria Group's contributions program will change.

Altria Group's contributions program will reduce its grant making budget and narrow its scope, focusing on New York and Washington, D.C. In 2007-2008, Altria will continue to support its long-term partners in the areas of hunger, domestic violence prevention, and the arts. The company's goal is to invest in visionary leadership, innovative programming, and collaborative strategies. Additionally, to assist the sustainability of its grantees to facilitate best practice sharing and foster skill developing, Altria will take the lead in convening and coordinating Best Practice Workshops and Technical Assistance for selected grantees. These capacity-building workshops will be facilitated by experts in the field, and will allow staff and board members to enhance their skills and address emerging organizational challenges. All Requests for Proposals (RFP) in 2007 will be by invitation-only and limited to organizations with whom Altria has a funding history. The arts RFP will focus on dance and provide grants for organizational infrastructure development. Specific details about Altria's 2007 grant cycle will be available in early 2007.

Section II: An Inside Perspective

Vice President of Contributions Jennifer Goodale has a great passion for the arts. She has been with Altria for 20 years and has come to understand dance intimately through multiple interactions and discussions with individual choreographers as well as Executive Directors of national companies and service organizations. She has been an emissary of the arts to corporate culture, translating between the two over the course of many changes in the arts and business environments. Here are some of her thoughts in relation to Altria, the funding ecology, and how she is continuing to help artists during this transition.

JG: It is important to understanding the difference between a foundation [who must spend a certain percentage of their annual budget on non-profits] versus a business with a giving program [whose giving relates directly to profit, requires annual renewal, and may be affected by changes in leadership as well as shifts in business profitability]. Altria is a business. Every year our programs' funds need to be approved and there are no guarantees that we will have the budget that we desire. That said, Altria has been unique in that they have had leadership from Day One that was committed to giving back to the community and, in particular, the arts. Now, in 2006, every company who wants to be a leading company – small or large – understands that they have a responsibility to support community programs. The organization is judged on that.

DV: So originally, when Altria/Philip Morris was first giving money, that wasn't the trend?

JG: No, Altria was one of the first companies to have a giving program. I think 1958 was our first grant – for a free outdoor concert in Kentucky. Then as we became bigger, taking in Kraft and Nabisco, our budgets grew.
When we first funded Ailey in 1981, they had no corporate support. No one wanted to support them. We put our logo on their materials but our primary goal wasn't getting our name out there. Our philosophy was always, it's about the work, the artists, the dance and then, yes, it's supported by Altria. At the beginning, our logo was the only one on their brochures. Five to ten years later people started catching on, and there were more logos on Ailey's materials. Today people are spending $1.5 million to have their logo affiliated with the Ailey Brand. [This year Altria is celebrating 25 years of supporting the Alvin Ailey Dance Company.]

A lot of the funds going into the arts now are marketing dollars. They are one-offs – a corporation gives for two years and then "see ya later." The dance companies get a shot of big money and then the funder is gone. What we feel good about is that we give sustained support...

A lot of the funds going into the arts now are marketing dollars. They are one-offs – a corporation gives for two years and then "see ya later." The dance companies get a shot of big money and then the funder is gone. What we feel good about is that we give sustained support. We really believe that whether you are a $500,000 company or a $20,000,000 organization, steadiness is what you need – general operating support. That is how we've built our program and our relationships with organizations. Now, of course, this kind of support is harder to come by.

DV: Which is why people are upset. Not many organizations understand the need for general operating support. Strategically it sounds like you have always been thinking about the impact of your funding on dance. You've always had staff who are very well-informed. Your application process steers people to think in a particular way about their organization and also provides you with the information you need to use the money wisely. What have you seen in terms of trends in where you've invested your money? How has this shifted over the years?

JG: In the beginning we had a smaller program, and more staff. We worked very hands-on with our grantees. We went to see a lot of performances, met with the artists, and provided individualized attention. Because we were only giving to the arts, we were able to be specialists. Today we have fewer staff and everyone works on all our interests – domestic violence, hunger, and the arts. And the grant pool has grown from the 100's to the 1,000's, so it is hard to give the kind of time to each grantee that each grantee wants. Also, our responsibilities internally have grown. A considerable amount of my time is spent with senior executives on designing strategies for how to give the grant money, governance of the programs (Sarbanes Oxley, Patriot Act and all those issues), how to involve employees, compliance issues. There's a multitude of things that we are now required to do that just weren't there before. And it's not just me – it's the whole staff. It is very different than what it used to be.

DV: These shifts must be in direct relation to all the other organizations taking on social responsibility and incorporating giving programs into their business.

JG: Yes, and it's a good thing. There is a greater respect for grant making and the business of grant making. People in the corporate world now see a value to supporting not-for-profits and working with people outside the corporate world. They also recognize that there is value to the skills involved in grant making. When I first started here, quite honestly, I think people thought we were party planners. They didn't realize that it is not easy to have a successful giving program. This new kind of corporate attention is both positive and negative. Ultimately I think it is a great thing for not-for-profits, and if the focus is on the arts then that's super. Because then from the start you have buy-in and understanding that the arts are a critical part of our society and need support as much as the hungry person or the victim of domestic violence.

DV: How do you see that funding has evolved and shifted in terms of the arts and social service issues?

ALTRIAp5.pdf 10/12/06 12:36:34 PM

JG: Government has pulled back their support on a number of social service issues. Companies feel very strongly that they need to step in and help. Also the stakeholders of the company see the immediate need of a homeless person or a hungry child and want to address these problems. The current interest is mostly due to the government's reduction of services combined with a greater awareness of these issues. On a strategic level, companies look at the issues and then choose what to include in their program, based on how it ties into their business. For example, Kraft is a food business, so it is understandable that they support hunger programs. Deutsche Bank funds micro-financing programs because it makes sense in relation to their business. More and more corporations want to tie their giving programs to their business interest. And I think that's important. It doesn't make sense for a business not to do that, but I think that you have to look at the motivation and you would hope that there is a middle road where the giving is tied to the business but there is altruism also. I think the most successful programs are those that combine the interests of the business with the needs in our society that need to be filled. Corporations need to look at where the gaps are. I believe that the arts fall into a gap in a big way.

It's interesting because I sit on a number of organizations and committees with my peers and making the case for funding the arts is difficult. People don't want to hear it. They say, "I can't take that to my board or boss, they want to hear about social service issues." And it's really disturbing. One of our great goals over the next few years is to really try to find other companies who will step in when and if we leave the field.

And I'm optimistic that we will find them. I think Time Warner is a perfect example. They came to us because they want to build their arts program, which makes sense considering their business. They wanted to know who to look at and how we do it, so we sat down with them and shared a lot of what we know. Bank of America is another organization that is very responsive. Their focus is building community and they understand that the arts have a role in that – especially arts and education. There are organizations out there that will step in. They have to – it's a cycle. For example, Morgan Stanley just gave Ailey a huge grant – it can happen. And we can help make it happen, which is what we want to do. We want to bring in other peer companies and educate them about giving to the arts.

For example, we just hosted a breakfast for El Museo Del Barrio. They have very little corporate funding, but they should have a lot. We invited our peer companies in, they listened to some board members and Julian [Julian Zugazagoitia, Director] and we talked about why it is so important to fund an organization such as this. If one or two new funders come out of that event, then that is a great thing. So this is what we want to do, and we're trying to do that because we know that within the next few years our funding program will change.

DV: When all this was announced about how everything would be shifting within the organization, did they also see this as an opportunity to get rid of the arts? For example, it is not as trendy, or not as linked to what the organization does….was there ever a sense of that?

JG: Not one iota. In fact, everyone up the chain acknowledged that as long as Altria had a giving program – of course the arts would remain the focus. That's our signature. The arts are our anchor. If you look at our building we have a great art collection. The creativity and openness that the arts bring to this business is very important to us. The arts are a critical part of who we are as a company. We have a lot of senior executives who are passionate champions of and active board members in the arts. There was never any question that this could give Altria a rationale to end the arts program.

In fact, we pitched the arts to each operating company but there are overriding business reasons to choose other causes to support. Philip Morris USA will support the arts in Richmond, VA. They are putting a lot of money into the performing arts center and the dance companies in Richmond, the local museums and arts education programs. And they are also building their art collection. They understand the value of the arts. Altria will not be walking away from the arts, but on a national level the money for the arts and the infrastructure will not be there.

Kraft is doing great arts and education programs in Chicago, where their headquarters are located. While their main interest is in promoting a healthy lifestyle, they still understand arts are important. We spoke to them about working with artists in relation to health. Philip Morris International will continue to support arts and dance in Europe; however this is not their core program. Their core is human need. Issues for them include orphans in China, war veterans in Russia, etc. These are the kinds of concerns of their stakeholders and the company must listen to them. If you argue arts against these kinds of issues – it's apples and oranges – you can never win that argument.

DV: What can make a difference? What can we, as artists, do?

JG: I can't remember who said this [Ezra Pound] but we believe that "artists are the antennae of the human race." Artists are always pushing, and not always pleasing. One of the first arts programs Altria funded was a commissioning program for paintings and prints in the mid–60's. The artists included Andy Warhol, James Rosenquist, Jim Dine – artists who were not very well known then. When the reviews came out they were terrible. Everyone was wondering what the company was doing funding this bad art. Of course now, when we look back, we were really at the cutting edge. Look who those artists are today!

People who are running contributions programs are not artists so it is important to expose them to how arts organizations work. Altria was made up of many people who were formerly artists, but other organizations are not (Time Warner, Bank of America). They tend to bring business people into these jobs. How are they deciding on their grantees? I am nervous for the smaller organizations. It's pretty easy to fund a MOMA or even a DTW, but it's much harder to fund Movement Research or Rennie Harris. Marilyn Donini, who recently retired from Altria and was a huge champion of the program, is now working as a consultant with Ron Brown/Evidence. She is amazed at how often his organization "doesn't fit" with a grantmaker. I get scared for these people. And now it has become even harder because of dance's changing identity. What is dance? Is it performance? How do you define the new choreographers? The field itself is having trouble with identity, survival and work. Writers don't write about the work in a way that helps the artists develop their companies. Susan Marshall, for example, can't get gigs around the country. The model of a touring dance company is completely caput.

Philanthropy is all about people. Artists need to keep introducing themselves and broadening their reach. Corporations are not this big opaque entity – find out who knows someone who works there, find out where their employees live, what volunteer programs they have, what they care about – go at it from a personal, people-oriented perspective. Get just one person to see a show. Focus on who you know, push your friends that are not artists to see concerts. Be creative in determining what would turn someone on, then make it easy for them to come to the event. Just ask – a lot of people say they don't come because no one asks.

Giving money away is personal. There is so much out there to see and do – you have to make your event be the one that is chosen. Be persistent and creative. Take it personally. Keep sending invitations. Do research on who might have a flicker of interest. It takes a lot of time. Start small – individual commitments of $20 to see a show or $50 for a benefit – and build from there. On a corporate level, they don't want to be asked for $50, that is an indication that you are not at the level that they want to support. Work on word-of-mouth through employees. Every employee is an untapped resource.

DV: It seems that, over the years, you have really had fun developing the arts program.

JG: The people, what you learn, what you see, talking to the artists, having exposure to these incredible thinkers and performers – what a ride – it's incredible.

People don't want to hear it. They say, "I can't take that to my board or boss, they want to hear about social service issues…" One of our great goals over the next few years is to really try to find other companies who will step in when and if we leave the field.

DIANE VIVONA has worked professionally in dance as a performer, choreographer, educator, and arts administrator. From 2002-04 she was Executive Director of The Field, an art service organization in NYC. She currently works for the arts consultancy firm DB&A, and creates and performs her own work.

ZIMMERPT1p6.pdf 10/12/06 12:37:08 PM

Anatomy of Melancholy

As I write it is late August, 2006. I have just been laid off from my 14-year stint as dance editor at *The Village Voice*; my duties will be assumed by arts and culture editor Joy Press.

Things are slowing down in the New York dance scene. The 675 words of space for dance writing available weekly in *The Village Voice* is enough, for this moment, to cover a single major event.

There's no space at all to deal with dance events at the American Living Room Project, at Lincoln Center Out of Doors, at the various site-specific festivals that abound this time of year. We didn't cover dance at the New York International Fringe Festival, Galapagos, the new Ailey studio, various places in the Bronx and Queens, on Fire Island, or the new Spiegeltent at the South Street Seaport. A few things at Jacob's Pillow will catch Deborah Jowitt's attention, but that's because she can't resist checking them out even during her vacation. She has a summer place nearby; she also has a salary here at the *Voice* and gets the same money no matter how many concerts she reviews; lucky for the dance community that she has a strong sense of duty and a hunger for the new. The *Voice's* website accepts anything she wants to write, but won't let anyone write for nothing and won't pay for additional dance writing.

Arts criticism is in trouble in print media across the country, and invisible on television and radio. It's burgeoning on the web, though generally in situations where remuneration is tiny or non-existent. I've been contributing, under a pseudonym, to one of the city's free dailies (its arts editor is a former intern of mine — who says there's no such thing as karma?), but it will only accept reviews of shows that continue to run, which leaves out 90 percent of the city's dance presentations. And I sometimes get work writing feature stories — interviews, for the most part — for an Australian daily, about dance artists scheduled to appear Down Under. But the newspaper from which I drew an editorial salary for 14 years regularly rejected most pitches from me, and other writers, for longer stories on dance subjects, and has over the past 15 years reduced our space from about 2,400 words a week to the aforementioned 675. It eliminated our annual dance supplement, after shrinking it, over the past two decades, from 12 pages to two. I had to lay off all the other writers who've been contributing to the section.

"How many people in the city do you think are really interested in dance, Elizabeth?" my former boss frequently asked me. Every time I answered him I inflated the number by another 10,000, but you could tell this sports nut was skeptical. He once told me to avoid using the word "choreographer" in dance stories, as he didn't think people understood it. He has, mercifully, left his position, but the new owners of the paper have not as yet come through with more space or resources for dance. I got half a page a week for listings, and the designers just enlarged the type face, which means I could run about 10 percent fewer listings than before; when the season is busy the space does not increase, and if people actually buy advertising they sometimes slap the ads into the dance listings columns, necessitating further cuts. I spent my time at the paper recycling my listings onto the website, editing sex writers and our astrologer, going to see concerts that for the most part bewildered me, and working with Deborah on a kind of triage: figuring out what single item, out of the diverse bouquet of 30 or so events available to us every week, we wanted to feature in the paper.

Things are a little better at *The New York Times*, where two staff writers and a rotation of capable freelancers are giving dance a lot of attention in six issues a week and online. But when those staff writers, both of whom are past 60, retire, it's unlikely that their positions will be filled. Dance writing will become what it's been for most people in the field for decades: an avocation, something you do for love and mad money, not for a salary. Over the past three decades, not only have fees for dance writing not increased; in many places, relative to inflation, they've actually been reduced.

Where does that leave the dance profession itself? Who are contemporary choreographers trying to reach? What are they trying to share with audiences?

One thing the downtown community — in fact, any "lively arts" community — needs to face is the fact that it's in the entertainment business. It's competing with books, feature films, cable television, video games, glossy magazines, and the Internet, not to mention the gym, fine wine, and destination restaurants. Some members of what used to be the dance audience actually have children. People who've recently invested in cell phones, premium cable, and DSL are probably less inclined to leave home of an evening to sit through sketchy performances by people they've never heard of. People over 40 — increasingly the only ones who can afford to live in Manhattan or nearby communities — are reluctant to spend evenings in bad folding chairs, or to take off their shoes in order to sit in a loft studio. People under 30 are infatuated with reality TV, and unwilling to subject themselves to the sometimes taxing thought

ZIMMERPT2p7.pdf 10/12/06 12:39:18 PM

A VETERAN DANCE WRITER SURVEYS THE SCENE

BY ELIZABETH ZIMMER

processes that go along with deciphering new dance. Everyone is accustomed to multitasking, and less willing to sit in the dark and concentrate on something complicated; check out the number of cell phone screens visible in the average darkened dance theater. And friends and family only go so far, and so frequently, toward filling the seats for experimental work. A large portion of the dance audience seems to be other dancers and dance students. It's great that they're turning up, but everyone's future depends on enlarging the spectator base.

For decades — perhaps since the beginning of the 1960s dance boom, fueled by government funding and cheap real estate — dancers and choreographers have operated in a comfortable bubble, insulated from the realities of the marketplace, the realities of the media, and the realities of show business generally. Newspapers and magazines are not, for the most part, nonprofit organizations. They're structured to reward investors; they rely on selling advertising, and often subscriptions and single copies, to pay their overhead and make a profit. They want to fill their pages with editorial content that will appeal to the broadest spectrum of readers and advertisers. That's why much of the arts space in the *Voice* is devoted to popular music and film. Publishers want the paper filled with information people can use — and a review of a concert that played twice in a 60-seat theater, and then closed, doesn't strike them as particularly useful. Deborah and I, and dozens of other dance writers across the country, may get pleasure out of reacting to the dance art on local stages, but few publishers understand the value of including our responses in the media mix. As dance presenters discover the utility of maintaining their own mailing lists and blitzing audiences with last-minute e-mail reminders, they invest less money in print advertising; this causes the spiral in which we're currently caught. Less advertising results in less editorial coverage. Less editorial coverage results in smaller audiences. Smaller audiences discourage funders. But people who work from their own lists are increasingly talking to themselves, not reaching out for the serendipitous reader who stumbles across an ad, a review, or a listing and decides to invest in a couple of hours of cultural adventure.

Do I sound depressed? It gets worse. After close to 35 years of covering dance on both coasts of two continents, I've basically lost my appetite for it. I can now usually tell, just by looking at a press release, whether the event in question is going to be worth my time. I've become bolder about leaving a concert at intermission; since I'm rarely writing, I'm not sacrificing anyone's bid for media immortality. I lust after time to read, to sleep, to do my own workout. And now, it appears, I will have that time.

The *Movement Research Performance Journal* and *Contact Quarterly*, two crucial publications in the field, are nonprofit operations. But neither is of much use to artists who want to get the word out about next week's concert, or have that concert reviewed. Free dance events, at any season, still draw substantial audiences — this past summer a break-dance competition among four female crews drew thousands of people to Lincoln Center's Plaza, and left them cheering even though the work was not all that "good" by strict aesthetic standards. But free dance events require underwriting by governments and corporations, require paying salaries to grant writers, to technicians, and, yes, to dancers.

What is to be done? Large numbers of gifted dance artists are seeking employment in universities, putting a financial floor under their work and their families, drawing on free rehearsal space and dancers with whom they can build new works. Others do what they've always done: find part-time work outside the field, double up in outer-rim apartments, rely on trust funds or other forms of family largesse. Some move abroad. Encouragingly, some, like Karole Armitage, move back.

Dance artists might figure out a way to run their shows over longer periods, as visual and theater artists do, thus increasing the likelihood that print media will find ways to cover them. They might find ways to get their work on television, where most Americans spend most of their leisure time, and on DVD, so people can find them online, in store bins, in catalogues, and can give them as gifts. They might find ways to attract the young, to build a following of people who'll mature into ticket buyers – maybe via video podcasts. They could experiment with earlier curtains, so people can come watch straight from work or school, and still get home to spend the evening with their favorite TV shows.

Beyond these I am, at the moment, stymied. I hope these words open a dialogue with the field.

ELIZABETH ZIMMER was the dance editor of *The Village Voice* from 1992-2006. She writes for other publications, and has performed in her own work and dances by Christopher Williams, Lynn Marie Ruse, Tina Croll, and other choreographers.

TAKUYAp8.pdf 10/12/06 11:50:54 AM

an interview with takuya muramatsu

by tanya calamoneri

with translation by ayako kurakake & petre radu scafaru;
additional translation by akiko nishijima & tetsuo hayami

Butoh, as developed by founder Hijikata Tatsumi and primary collaborator Ohno Kazuo, is a dance that studies the state of constant crisis and transformation in nature as manifested through the body. In its broadest sense, it is a physical investigation that strives to find the boundaries of the human experience, and reinterprets language and image as impulse for movement and as definition of states of being.

Butoh has no need of a formal dance "grammar." Hijikata re-invented his working methods at least three times throughout his career, and also encouraged his dancers to develop their own dance. The first ten years of Hijikata's work were characterized by a decidedly male and often homoerotic energy, highly shocking imagery, and physically aggressive movement. Maro Akaji is one of the best known choreographers to have worked with Hijikata during this early period. Maro went on to develop the internationally-acclaimed company, Dairakudakan, of which Takuya Muramatsu has been a principle dancer for the past 13 years. By comparison, the work of Yoko Ashikawa and her company Hakutobo reflects Hijikata's more internal, poetic movement investigations that occurred late in his career (1972-77). Now in its fourth generation of practitioners and teachers, Butoh has many permutations specific to the people who have developed the form in their own distinct style.

In 1994 Takuya Muramatsu joined Dairakudakan. Since then he has performed in all of their public performances and is the leader of Mujinjuku, the summer intensive program of the Butoh school of Dairakudakan. In 2000, he formed the Butoh group Butoh-ha Dattan (Ferocious Butoh) and premiered *Gyudankin (Casting Pearls to the OX)* at Spheremex Fringe Dance Festival in Tokyo. His own choreography, *Ushiro no Shomen* was performed at the Japan Society, New York in 2002, and in 2003 he created the work *Treasure Island*, which had its world premiere at the American Dance Festival.

TC: Can you tell me about where you are from? I understand from other Butoh dancers that imagery from their hometown is significant to their dancing. Is this the case with you, and if so, what images specifically do you source when you are dancing?

TM: My hometown is Shizoka. I remember the 'badabadabda' of rain on the corrugated plastic roof. In front of our house was a fish market with lots of fish. Behind the market was the mouth of the river, which fed into the ocean. On the other side of the river I could see lots of houses. I could always jump in a boat and go anywhere. The town was small and very crowded, and the streets were very narrow, not like here in America. The sense of space in Japan is not wide, it is much more condensed than here.

But I am not trying to show these images directly when I dance; I never think about this when I make work. And if people see my work, they will see my background in my movement, better than if I explain an image of it.

Also, when I taught at ADF I found that some of my images don't work for people from other cultures when I am trying to get a certain movement quality. For example, I told people to walk like they were going to the bathroom in the middle of the night. For Japanese people, the bathroom is far away and along a wooden path, and when we are kids, we are scared of ghosts in the dark – so we have an image of trying to be quiet as we creep hurriedly along the creaking boards in the dark

But for people in America or Africa or Mexico, they each have a different situation and image of what it is to go to the bathroom in the middle of the night.

Wherever we spend the first years of our lives is where we form our cognitive understanding of the world, and this affects everything we do as we grow up. In Japanese, we call this 'genfukei,' which means original view. For Butoh dancers – even for painters and writers – their work is somehow related to this, to the way we learned how to see the world.

TC: What were you doing before you joined Dairakurakan, and were you dancing other styles before Butoh? How did you come to join the company?

TM: I was a painting student at Musashino Art University, a very famous art school in Japan. I saw Dairakurakan perform *Sea Dappled Horse* when I was 24, and asked if I could join the company. Maro [Akaji] said yes, and this is when I began dancing.

TC: How would you describe your own choreographic style with your company Butoh-ha Dattan?

TM: My style is Dairakurakan style, only my own world view shows through. Maro is from Nara, so this affects his world view.

TC: Please describe your choreographic method.

TM: First of all, the body has an internal experience and an outside situation. When I choreograph, I think about the dancer – what environment are they in? Then, how is the body reacting to the environment, including in their state of mind? And also, what is the interaction between inside and outside? I want to create a situation for the dancer in which the movement is born of necessity. But after the movement arises, it doesn't need to be attached to how it was born; you can set it free and move.

TC: What are you thinking about or experiencing when you are moving?

TM: One incarnation of myself is concerned with who I am, where I am, and my situational experience. I allow myself to create movements and then allow the movement to guide me.

Movement is called "furi" in Japanese, which literally means "being in a state of flow." The second "me" is the choreographer's eye, which controls and composes the "furi," so that the audience can see and understand.

TC: What are you concerned with when you choreograph?

TM: I purposely imagine a remote village of people that know nothing of modern dance or modern art. Maybe the people in this remote village have different social conventions, different morals and consciousness of social problems, a different sense of beauty. I want to create a piece with something that would move the hearts of these people.

TC: What images or movement dynamics to you tend to use?

TM: Movement that deviates from everyday behavior. Movement that makes people anxious. Movement that has sex appeal. Movement that is not human but like a creature. Movement that is ridiculous or

TAKUYApt2-PS122p9.pdf 10/12/06 12:36:51 PM

foolish. Or, just common movement.

TC: Can you tell me about your relationship with music? For example, do you always perform with music (or sound), or do you also perform in silence? What kind of music or soundscores inspire you? I've noticed that many Butoh dancers don't dance to the rhythm exactly, but rather keep their own sense of timing even with very strong rhythms – how do you deal with rhythm?

TM: Music – like set, props, costume, and lights – should support the dance, so that all things are dancing together. For example, a rock on stage may look cool but it is not good if it doesn't support the dance. The same with music. It never happens for me that the music comes first, and then the dance. Because of the dance, I choose the music. It should bring out the color of the dance.

Sometimes the music I choose may get too loud in one part for example, so in that case the dance has to support the music and maybe I just choose stillness.

I don't have any favorite music to dance to, but I usually choose music that makes me wake up or is spiritually uplifting, like Kodo. I don't like Okinawan, Reggae, or Hawaiian music. Actually, my most favorite personal sound is silence or nature sounds. I don't like clubs or noisy places. For the past five years, I haven't listened to music at home, only for making work. In fact, many Butoh dancers I know are not listening to music at home.

TC: What is the most important thing that you want to communicate to an audience with your performance?

TM: Not to present a concept or story or structure or piece of choreography; it is just about showing the body.

Introduction quoted and paraphrased from Tanya Calamoneri, "A Curriculum to Teach Butoh Dancer in American Higher Education," masters thesis, New York University, 2005.

TANYA CALAMONERI is the Artistic Director of SO.GO.NO. and a founding resident artist at Studio 111. She completed her MA at NYU's Gallatin School with an emphasis on Butoh dance in theory and practice.

WHAT'S UP AT P.S.122?

"I got off the plane and I started running as fast as I could. And everyone at P.S.122 started running too," Vallejo Gantner explains when asked about the changes he has made at the venue since he was appointed its Artistic Director in December 2004. Arriving in the East Village after a two-year post as the Director of the Dublin Fringe Festival, it was rumored that it would be difficult for the native Australian to replace outgoing director, and longtime local favorite, Mark Russell. "I thought it was going to be much more forbidding than it was," Gantner admits. "My job has been substantially easier as a result of not being local. I don't have baggage. I don't have personal attachments to the way things happened in the past. I'm not bound by my own history in this environment. In some ways, I'm insensitive to the political ramifications of what might be happening."

For better or worse, Gantner's professed insensitivity has met with mixed reaction. Any political fallout within the performance community may be due to the perception that his interest in international programming, as well as his lack of roots in the downtown dance community, will detract from opportunities for local artists who have had a historical association with P.S.122. But despite the growing pains, there is increased acceptance of Gantner's stewardship as P.S.122 settles into its new identity. Longtime East Village choreographer Clarinda Mac Low, who has had three productions at the venue since 1990, acknowledges, "Sure, there is tension. I feel it. Even though I'm not necessarily wanting to be produced at P.S.122 right now, there is that feeling of 'Oh — what about us?' But is that the face that the artistic world really wants to put on? Do you really want to be that parochial?" Mac Low continues, "I see the local struggle and that is worrisome. But, I also see the benefit from dialogue and exchange with international artists. I've really learned from going to see what Vallejo has brought in internationally. The only problem is that there are not a lot of places to perform. But, that is systemic … I say move on. Each new space brings new challenges." For her own part, Mac Low's recent work has drawn her outside of the theater and into the public realm.

Other local artists trace the current trend toward internationalism at P.S.122 further back to Mark Russell. John Collins, Artistic Director of Elevator Repair Service, has had four productions at the venue since 1995. He believes "Vallejo is making a concerted effort to internationalize the program. But that is not an ideological shift. That is something that Mark was also doing. Mark made P.S. recognized on the international scene, which precipitated someone like Vallejo coming in…" Collins notes that ten years ago Russell already started bringing in theater companies and breaking away from producing mostly dance and solo work. "That was the biggest change in direction. We were the beneficiaries of it. Our work, Goat Island, Radio Hole, Richard Maxwell…"

Forced into awareness of the local dance community by events like his infamous interview at the "Shtudio Show" at Chez Bushwick, Gantner acknowledges, "It is a tension. We have a responsibility to local work that can't be ignored or swept under the carpet. It must be dealt with. Whatever work we do present from international or national artists, we have to articulate a benefit for the local community."

Gantner feels that his programs speak for themselves on this issue. He cites a performance by John Scott's Irish Modern Dance Theatre slated for March 2007 that will feature choreography by Chris Yon and Thomas Lehmen. "Here is an example of an Irish company performing pieces by both an American artist and a German Artist," Gantner notes. "We shouldn't be afraid to plug into the rest of the world in a very cooperative way. It is not a threat." Czech choreographer Krystina Lhotakova will also be coming to P.S.122 in the spring season, but she'll be making a new work with local performers. Gantner is quick to point out, "Krystina's new piece could then tour here, using those local performers. The beauty of it is that it creates opportunities."

Developing opportunities lies at the core of Gantner's international mission. "Obviously I come from overseas, but my way of working is not as a pure presenter of international work," he explains. "I try to use a global outlook to empower work locally. I want to set up international collaborations in order to create opportunities for American work to tour overseas." He is currently developing institutional partnerships in Australia, Europe, and Asia and looking for like-minded presenters who are interested in what is happening in the United States. According to Gantner, the desire to tour local work abroad is not simply economic. "The perception internationally is that the United States has been stagnant for some time," Gantner notes. "We need to challenge that. We need to push and champion work that is leading the charge, that can tour overseas, and that can make the argument that the arts are important here."

Gantner's background makes fruitful international collaborations seem promising. "It would be great if what happens is international exchange, especially given what he has contact with in terms of partnering with other institutions and creating networks," Mac Low notes. Collins echoes Mac Low's enthusiasm and explains, "The prospect of P.S. becoming even more of an international location is really good for local artists. In a way, there is nothing better than for New York artists to tour, because that is where you can make money.

PS122fin-NuUNDERGRp10.pdf 10/12/06 12:37:23 PM

Mark helped put us on the map in terms of touring. He was a terrific advocate for us. Through PS we met international presenters and started to tour."

Making the argument abroad that the arts are important in the U.S. is one thing, but making the argument that they are still important in the East Village may be another. "If we were building PS today, it would not be in the East Village, it would be in Bushwick," Gantner declares, citing Chez Bushwick as today's example of an artist-driven space where new work is presented outside of an institution. He continues, "The context of P.S. has changed radically in the last 25 years because the neighborhood of the East Village has changed. A number of artists have left and many young artists can't afford to live here." As a result, Gantner claims he is making a conscious effort to extend his curatorial scope beyond the East Village to include New York City's outer boroughs. "I'm looking everywhere for new work. We need to catch up to where the city is," he notes. Gantner's relentless search for new work enables him to identify relative newcomers such as Deganit Shemy, an Israeli choreographer who moved to New York City a year and a half ago and will perform at P.S.122 in the fall of 2007.

While mapping out his curatorial vision, Gantner has also been busy mapping out his structural vision for P.S.122. "It is exciting," Collins observes, "but I hope he'll be able to do it without the building losing its character." When asked to describe the future of the space, Gantner reports, "This year, fingers crossed, we'll be getting an entirely new light, sound, and media rig. We'll actually be equipped like a 21st century space, rather than masquerading as one!" P.S.122 has also received a two-year grant from the city to do capital improvement work. "We'll raise the ceiling in the upstairs space and strip back the room to reenable flexibility in the space," Gantner explains. The columns will remain standing, however. "It is impossible to get rid of them. Anyway, I kind of like them," he muses. "The columns are one of the things that says 'This space is not a black box.' It's when we pretend that it is a black box and that it is neutral that the space doesn't work well." Gantner is far more interested in artists who manipulate the space in an interesting way. He notes, "Historically, that's part of P.S. You'd walk down the corridor and never know where you were going to be sitting or what was going to happen to you." He adds in Aussie speak, "Black boxes? Eh. . . I'm really jack of 'em."

DARRAH CARR is a New York-based writer, choreographer, and teacher active in both the Irish and contemporary dance communities.

NEW UNDERGROUND

SURFACING VENUES

BRICstudio

57 Rockwell Place, 2nd Floor, Brooklyn, NY

Around the corner from 651 Arts (who they sometimes partner with, as well as Danspace Project), BRICstudio grounds itself in the happening Fort Greene community and often programs work by the who's who of the Afro-lit, music, spoken poetry, and dance theater scenes. BRICstudio is the newest addition to Brooklyn Information and Culture's long-standing history as a leader in arts and media programming for the borough. Since 2001, BRICstudio has been a catalyst for adventurous and vibrant work created by both emerging and established artists. The work presented here is as diverse as the number of seating configurations possible in this intimate black-box theater including: four stools, twenty-three round cocktail tables, eighty-five padded folding chairs, six work tables, and two stage platforms. Visit www.briconline.org/bricstudio for information about their Fall 2006 season.

Chez Bushwick

304 Boerum St. #11, Brooklyn, NY

This current hot spot of the experimental dance scene, shared/managed by a line-up of artists: Jonah Bokaer (founder), Jeremy Wade (foreign correspondent in Berlin), Meredith Glisson (correspondent from Lyon), Loren Dempster (musical advisor), and Ryan Kelly and Brennan Gerard of Moving Theater, has been growing steadily since 2002, and is dedicated to fostering community and offering an affordable place for artists to create and show work. It has been home to "Shtudio Show," a monthly multi-disciplinary performance party curated by choreographer Miguel Gutierrez. This fall, the masterminds behind Chez Bushwick have launched "AMBUSH," an interdisciplinary event involving art, live performance, and public interview. The series will be held in nine ambulatory spaces throughout Bushwick and will involve an element of surprise, considering that the location of each event will only be announced two weeks in advance. Stay tuned to your local listings for more information.

Location One

26 Greene Street, New York, NY

This multimedia arts center focuses on mixing new media artists with other artistic and expressive disciplines. Their new home in New York's Soho/Silicon Alley district serves as a space for exhibitions, live performances, workshops, and discussions. Location One bridges art and technology by commissioning work from fine artists, dancers, musicians, poets, storytellers, and various new media artists. Be sure to check out Open House Wednesdays, every week from 7-9 pm, where you can hear experts in a number of disciplines discuss contemporary artistic and cultural topics. Visit www.location1.org for more information.

The Chocolate Factory

5-49 49th Avenue, Long Island City, NY

Traveling just one stop on the 7-train from Manhattan puts you right around the corner from this little factory that offers much more than a few chocolate kisses. Co-Founders Brian Rogers and Sheila Lewandowski run this multi-arts facility, housed in a renovated commercial garage. The space supports the creation and performance of new work, and serves as a gallery for an ongoing series of visual art exhibitions. Some exciting performances coming up this fall include: Yanira Castro & Company, and Live Sh-- curated by Chase Granoff and Chris Peck. Visit www.chocolatefactorytheater.org for more information.

The Stone

Corner of Avenue C & 2nd St., New York, NY

Founded by John Zorn, this perfomance space in Manhattan's East Village, has a simple credo: "There are no refreshments or merchandise at The Stone. Only music." The venue is also unique because 100% of the revenue generated each evening goes directly to the performers. Tickets generally cost $10 and music can be heard every night of the week, except for Monday. All ages are welcome, which enables kids and adults to enjoy music together. A different musician curates each month's diverse lineup of bands ranging from Brazilian bluegrass to a clarinet trio to Max Pollak and his RumbaTap (a fusion of tap, body percussion and vocals). Visit www.thestonenyc.com for more information.

CAVE

58 Grand Street (btwn. Wythe & Kent Avenues) Brooklyn, NY

CAVE is led by video artist and curator, Shige Moriya, and theater and dance director-performer, Ximena Garnica. Established in 1996, CAVE is another multi-disciplinary art space gaining prominence on the Williamsburg scene. CAVE functions as a gallery, artist-in-residence studios, and performance space. CAVE has played host to the New York Butoh Festival, a Vietnamese Artist in Residence program, and Actions Through Senses (an open improvisation series for musicians, dancers, video-artists or any one who wants to explore creative collaboration in CAVE's environment). In the next few years, CAVE will continue to function as a presenter, but its major focus will be given to the artistic process. CAVE's front space is now open to the public as a training-rehearsal arena. Presentation of the work of its resident artists (the collective of artists who run the space) will also be a main focus. For more information, visit: www.CAVEartspace.org.

ImPulsTanz – Vienna is Calling

by Melanie Maar

Once a year, Vienna, Austria, becomes the center of contemporary dance, when ImPulsTanz International Dance Festival takes over the city. Karl Regensburger and Ismael Ivo started organizing a variety of workshops led by international guest teachers, and launched the ImPulsTanz Festival a few years later. Now the program features 90 performances by over 50 artists, attracting more than 30,000 international and local audience members – including the 5,000 students participating in over 160 workshops. Workshops and Coaching projects range from Niels "Storm" Robitzky teaching popping and locking to Mathilde Monnier coaching students in the relationship between text and movement. The Choreographers' Venture, an experimental addition known as "The Adventure," led by the Swedish choreographer Marten Spangberg, invites a group of emerging choreographers, such as Trajal Harrell (the one American and New Yorker), to investigate questions of contemporary dance and performance. ImPuls was also one of the stops of the touring showcase for graduating students from P.A.R.T.S, the well-known Brussels school formulated and directed by Anne Teresa De Keersmaeker. The group, New Yorker Andros Zinsbrowne, Tarek Halaby (co-choreographer of a work with Sue Yeon Youn of Korea), and Eleanor Bauer, both formerly active in the NY dance scene. This volume of programs and attendance makes it the largest dance festival existing today.

It puts Vienna on the map in the context of this contemporary art form, where during the season contemporary dance is underfunded and attracts a much smaller audience than classical ballet, classical music, or the visual arts. Impressive traditional venues, like the Volkstheater or Akademietheater, which are mostly reserved for theater productions during the regular season, become stages for an art form with a much younger tradition. During the summer, the city is filled with advertising and announcements promoting this event. When a 30-foot banner of female dancer-choreographer, Mette Ingvartsen, in frontal nude, can drape over the entrance of the Volkstheater, we know things are not as usual. Gustav Klimt's beautiful city displays plenty of product ads endorsed by the female nude, but the sizes and locations of these ImPuls banners were far more provocative and became focal points throughout the city. The festival presents a wide variety of internationally significant work on both small and large production levels. This year well-established companies and choreographers like Anne Teresa De Keersmaeker & Rosas, Maguy Marin, Jerôme Bel, Mathilde Monnier, Sidi Larbi Cherkaoui, Benoit Lachambre, Lynda Gaudreau, Bill T. Jones and The Needcompany performed and socialized side by side with emerging artists like Hooman Sharifi, Mette Ingvartsen, Phillipp Gehmacher, Collective LISA, Alexandra Bachzetsis, Felix March, and Patricia Portela. As a Viennese living and working in New York, I couldn't help but recognize the absence of American choreographers over the last ten years of ImPuls performances. There were exceptions in the year 2000, when the curators brought Trisha Brown, Merce Cunningham, and Lucinda Childs; and in 2002, Steve Paxton. All of these are artists who emerged from the 1950's through the 1970's and represent an influential part of today's contemporary dance lineage and references, yet, where was the next generation of American artists making important work in the early stages of their careers? Many Europeans didn't seem to wonder until, in retrospect, this year's programming brought up the question. When the festival brochure was publicized, the increased number of American artists performing came to one's attention, as well as the fact that all were New York-based. Audiences and colleagues alike seemed curious about the New York contemporary dance scene.

Bill T. Jones with *As I Was Saying…* and DD Dorvillier with *No Change or Freedom is a Psycho-kinetic Skill*, were the two New York artists invited to perform at ImPuls on the main roster. Though no longer a New York resident, choreographer Jennifer Lacey showed her piece T*wo Discussions of an Anterior Event.* Ironically, a significant aspect of the solo reflects upon living in New York and how moving to Paris in 1995 affected her artistic career.

Three more choreographers from New York were invited to present their work in the "8:tension" series, a platform for emerging artists — Miguel Gutierrez with *Retrospective Exhibitionist* and *Difficult Bodies*, Maria Hassabi with *Still Smoking*, and Ann Liv Young with *Solo*. The presented choreographers were accompanied by the following contemporary dancers from New York: Elizabeth Ward, Julie Alexander, Anna Azrieli, Michelle Boulé, Abby Crain, Davide Adamo, Caitlin Cook, Ori Flomin, Jessie Gold, Hristoula Harakas, Liz Santoro, Emily Wexler, Donald Shorter Jr. and Leah Cox.

I talked to Christa Spatt, the curator for "8:tension" since 2004. Assuming that the idea to invite these artists was a response to a raised European interest in NY work, I asked Christa what she perceived the renewed curiosity to be about. Her response: "I didn't specifically sense a raised interest in the NY scene. Rather, I decided that it was important to open the field again further beyond the vibrant, but potentially self-sufficient Eurocentricity in contemporary dance at the moment. There is important work being made in the other continents as well." Producing New York artists presents a costly endeavour, since there is little to no funding from the American side to support their presentation — one of the reasons why much less American work has been presented in Europe over the last decade. Since the festival benefits from the large pool of funding and interest associated with well-established companies, it is also able to continuously feature the eight artists chosen for "8:tension." Ms. Spatt intends to curate cutting-edge work with no concern about audience draw since the festival's high-end advertising can promote work that is unfamiliar. The "8:tension" performances were as sold out as some of the evenings featuring pieces by more famous choreographers, though the series does tend to be presented in the smaller festival venues. The work of all "8:tension" artists vary in aesthetics and conceptual approaches, but they do share questions and references to popular culture. The perceived connections diverted the audience's attention from categorizing the works by their New York or European origin.

The performances by the New York artists were received with reactions ranging from "typical American dance," to "conventional," to "like nothing I have ever seen," or "the best performance of the festival." Some found a typically American approach to the body and to performance in the choreographies. Others saw pieces unique in their exploration, question, and expression. As with all other performances in the program, the reactions of the observers were as diverse as their expectations and experiences. Some reviews by the international students of the ImPulsTanz WEB scholarship program are posted online.

All together, the festival is a port of entry for artistic discourse and exchange. International teachers, students, and dance artists connect through sharing the same classes and workshops. Meetings continue in the well-located cafe (just in front of The Arsenal, the festival's main headquarters); in panel discussons and performances; or on the hot dance floor of one of the parties. Audience, administrators, and curators alike join the dance scene at the premiere night events in the designated bars, like Rote Bar at Volkstheater or the Kasino Bar. The nights are long, the topics and people to meet are plenty. It is a rather unique setting where exchange amongst often separated practitioners of the same form seems easier and can foster new insights and the seeds for artistic opportunities. Janet Panetta, a teacher of contemporary ballet who runs her own studio in New York and who has been a guest teacher at the festival for many years says, "American dancers and choreographers are making friends again with Europeans. They are meeting at workshops and festivals like this. The festival really brings together people from all over. On that scale ImPuls is totally unique. "

www.impulstanz.com
www.theadventure.be
www.impulstanz.com/festival06/performances/reviews/

MELANIE MAAR, originally from Vienna, Austria, is a choreographer and dancer, living in New York. She is a 2005/06 Movement Research Artist-in-Residence.

JILLSIGPPp12.pdf 10/12/06 12:10:03 PM

PRODUCTION MEETING: JILL SIGMAN

The story of what I do as an artist is an overlay of superimposed narratives, sometimes comfortable, sometimes ill-fitting. I am intrigued by how these linguistic reflections of my experience do and don't connect; how they together present a fractured picture of my artistic self, not unlike the fractured quality of my work.

In February 2007, I will premiere RUPTURE, a full evening multi-media dance, at Danspace Project. RUPTURE is a piece about things breaking, an effort to connect the dots between the very personal sense of breaking I had when I was injured before my last show, the physical breaking of large structures like the Trade Center and the Berlin Wall, and a more abstract sense of political and social shattering. I recently presented a work-in-progress version in Osijek, Croatia.

In a search to find language about my work and its process, I initiated a number of dialogues. I spoke with Laurie Uprichard [Danspace Project] who will present the new work; Carla Peterson [Movement Research/as of Sept. 25 DTW] who has spoken with me during my time as an MR Artist-in-Residence; dance critic Eva Yaa Asantewaa [Gay City News] who has reviewed my work; and composer Kristin Norderval who has collaborated with me since 2003. Beforehand, I sent each of them a list of things I am thinking about; predictably, the conversations led in different directions.

MARIN FRANOV

I met with Laurie Uprichard and Carla Peterson on August 16 at Peter McManus Cafe in New York City.

JS: So the thing I'm thinking about now, after the performance in Croatia, is whether making work that helps itself to these theatrical things like video or text or a set, is somehow in tension with allowing the movement to be what creates the meaning in the work. Does it sort of set people up to look for meaning at a different level or in a different way? And the same goes for this durational stuff – like I walk on the eggshells for a long time. I walk into the wall and I keep coming back out and walking into the wall again and I do that for a really long time. And you know, in Croatia it was easy to do because they are sort of brought up on this stuff, like there's this legacy of Marina [Abramovic] and all these concept-artists in the '70s and people feel very comfortable with it. So, it doesn't interrupt their viewing. But here I feel like it creates a discontinuity in how the work gets viewed and what mode of meaning you are using, and I wonder, can I just mix and match?

LU: Well, I think it depends on who you're thinking your audience is. There's no right or wrong answer, because… essentially I believe if you are an artist you're trying to communicate, and you can communicate with a whole lot of people or you can communicate with fewer people… But I do think it gets more complicated when you switch modes. It just gets more complicated.

JS: Because you have led them to expect one way?

LU: Yes, you kind of have to start from the very beginning and say –

JS: Yes, but how do you do that? Do you do that in the context of the work?

LU: I think you do it in the work, but I don't know how… I just think you don't lead them down a false path. You don't say here's a dance and here's a movie – I think you have to start from the beginning, not put if off until 5 minutes into the piece…

JS: You mean warn them there is going to be this discontinuity?

CP: You know, I'm just thinking…about that whole kind of subliminal message thing, like when you're watching one thing, but something else is coming through at you. I mean, to employ that as a device – so if you are doing this quick switch kind of thing, but something somewhere, somehow, is also being thrown at the audience simultaneously that is kind of subverting what it is that you're presenting to them… Don't relax.

LU: Exactly. Don't relax. So they know that they have to sit a little bit on the edge of their seats…

CP: I think movement is a tool *for you*… I think of some artists who employ movement-based vocabularies as very much a sub-lingual language, and that is where they live; that is where they communicate. I don't think of you – I never have thought of you – as an artist who works in that way. I think of you as a little bit more of a – and this is sort of an easy characterization to make especially after seeing *Pulling the Wool* – I think of you as more of a ringmaster, where you are kind of working with multiple disciplines and pulling them together. I see you a little bit on top of things – on top of disciplines and yoking them in to your will – more than I see you living a kind of subterranean relationship with a particular vocabulary.

JS: I guess I'm wondering more and more if what I'm after is this kind of shared experience creation. I have all these experiences on the street all the time that I think are kind of amazing and charged and I'm just like, "that's why I do what I do" and I want to take them and put a frame around them and give them to people. But then there's this question of how do you flag that so that people can see what is there and not get distracted by looking for something else like a certain kind of movement? I wonder, is it a matter of slowly educating the public so that they just start to recognize that that's what you're about?

LU: I just don't think it is your job as an artist to slowly educate the public. I just don't.

JS: Who's job *is* it? [laughter]

LU: I think it's a lot of people's job. You can't do it on your own. It should fall to presenters, critics, academic programs…

CP: I want to flip it though. Because I think you are asking the question with such intensity that it's really important to you… Generally speaking, I would say that it's not the artist's responsibility, it rests on this whole, for better or worse, the God damned lack of machinery we have in this country to help sort of elevate it and make some kind of marriage between the artist and the audience. But how many artists throughout history who have made important work that has impacted the arts have been unsung during their lifetime?

JS: Yeah, but I don't know that I can wait for the rest of the infrastructure to educate on my behalf. I feel like I'm out there on stage and I have a really limited life span and I want to have a performance experience that's as rich and realized as possible while I'm still having it… On some level, my relation to the people watching feels so crucial to me – it just feels like such a defining part of the experience. I don't know that I want to keep doing it if I don't have a relationship with an audience that feels genuine.

LU: Every Friday and Saturday night where I grew up in Ohio, we either went dancing or ice skating to rock music… You know, maybe not everybody danced, but for me it was sort of a social part of my life – and it wasn't just because I took ballet when I was four…

CP: It probably had nothing to do with ballet.

JS: It was just what people do...

LU: Yeah, like going to clubs, which I did for a while when I was in my 20s.

JS: Since I got better from my injury, I just want to go out dancing. Like, I found this new sense of – I just want to move, like it doesn't always have to have meaning. And I was going to this Bulgarian Bar all the time, but it closed because they're building this Ramada Inn…

CP and LU: Oh no!

JS: I feel like, if we don't have this sense of dance as an experience that is common in our culture, then getting to the point of having people bubble up who actually use it to make some sort of artistic or intellectual statement is even further from possibility.

LU: If we didn't have Playdough, we wouldn't have sculpture! [laughter]

CP: And that sums it up!

JILLSIGPP-2p13.pdf 10/12/06 12:40:11 PM

***I spoke with Kristin Norderval on September 2 in Oslo, in an apartment located between a mosque and a prison. We spoke about* Pulling the Wool *[which we performed in 2004] before we turned to* RUPTURE.**

KN: When I was talking to these other Norwegian artists about your work, I was trying to describe *Pulling the Wool*. And I said it had a kind of carnival atmosphere and it had all these booths and there were these many different elements. There was video that you had done and the instructions that you'd made to people, and all the dancers that you had trained as fake newscasters, and you on crutches, and the element in the middle with the surgery stuff… And I think it opened up the possibility of, 'yes, you can put a lot of different things here'—but there's still one kind of thread of thinking about the problem you've taken on, whether you are dancing with trauma or taking it on in the way that you've set up the "Hope Booth" or the "Eggshell Booth"…

JS: But for me the concern with that was – I hope I'm not just putting all of these elements together in the attic, like this is storage for a little bit of this and a little bit of that.

KN: Well, what if you are? I mean if you're putting things together in the attic, the attic is your concept, it's your head, it's your way of looking at the world.

JS: Right, but I feel like at this point in my choreographic process, I want more than that. And what I hope I was doing in that piece was working each bit of it enough that it wasn't just a found object – I wasn't just telling the dancers, 'OK, do whatever; be a newscaster, pretend you are a newscaster' so it's just the symbol of newscasterness. I worked for six months on getting them to be able to sit a certain way, and to be able to speak with no volume coming out in a certain way, and then to be able to do that in fast forward, and you know, these really, really fine grained things that I was very, very demanding about.

KN: Which gave it a really creepy feel, that kind of virtuosity in their faces, in their bodies.

JS: And I feel like that's what matters – that precision and that subtlety of it is important to me in terms of making a much more specific or more powerful symbol that I can then put into a larger whole. And it wouldn't have been the same for me to just kind of throw these things together without doing so many exercises that we didn't use in any obvious way in the piece…

What – if anything – do you find exciting now about *RUPTURE*? About either what we've made, or what we are making, or anything.

KN: I think the most exciting parts are the parts where you're willing to go to a very intense level of distress.

JS: That sounds very melodramatic! [laughter]

KN: It *does* sound melodramatic. And it might be – it might look melodramatic if it wasn't so actually – well, it *is* a little distressing. I mean, when you are doing the section walking into the wall, there is a part of me that says "stop, don't do that!" It's not comfortable to watch. But that is also the part that catches the emotional response, that says, this is taking on a theme that is pretty intense and we don't have a way to stop all of these ruptures that are going on around the world – I don't know, maybe we do and we just haven't figured it out. But it is that level of distress. Or the wailing, or the very long long long walk… There is something in the willingness to take a particular thing to the limit – yeah, willingness to go to that extreme place.

Over the course of ten days in August, I had an e-mail dialogue with Eva Yaa Asantewaa; some excerpts follow. She began by responding to a long list of ideas I had sent her, which included "shamanism."

From: Eva Yaa Asantewaa
8/16/2006 10:02 AM
Jill, since shamanism was one of the items on your list, I noticed a few other items relevant to a shamanistic approach to dance making: 1) importance of performance as shared live experience, 2) using training to be different from a pedestrian mover, even if virtuosity is not recognizable, 3) performance exists to put a frame around things in the world, 4) the dualism of performance – simultaneously pretend and real, 5) the membrane of the artistic process is permeable – rehearsing 2 blks from Ground Zero

You mentioned "shared, live experience." That sounds like the foundation of what you're doing. "Virtuosity… not recognizable." I associate that with the shaman's expertise and discipline which is often masked by appearance and behaviors that can seem undisciplined and even chaotic because they are outside of the norms of society. "Putting a frame around things in the world." Selecting things to perceive and work on. I work with Tarot, and this reminds me of selecting one Tarot card, which frames the object of your focus, your question. "Pretend/Real time." That's very shamanic – that duality, that paradox. In shamanism or any magickal practice, the issue is not whether something is "real" or not. It's all real. "Permeable membrane" indeed.

From: Jill Sigman
8/21/2006 1:56 AM
I was struck by your comment about the Tarot and framing… When I work on a piece I do this very small esoteric work that is about finding my way into different "bodies" (for lack of a better word). It can start with some improvisation focusing on the sternum and how the sternum is held and then how the rest of the body is realigned in response– at least that is how I talk the dancers through it. For myself it is much more ad hoc and alchemical; at some point something happens and I find something that feels right. At any rate, for every piece I build up a kind of palette of "bodies" and I always think of them as my "Tarot deck". What will the Tarot deck be for each piece? Right now for *RUPTURE*, I am working with the soldier, the hijra, Queen Elizabeth, and the drunken nightclub singer… It is a physical question; I don't approach it the way a theater person might by looking at what symbols the piece needs to articulate its meaning. That is why – no matter how theatrical my work gets – I still always think of myself as a choreographer.

From: Eva Yaa Asantewaa
8/21/2006 3:29 PM
What you might have to do is create a process for audiences, create a lab in which a volunteer audience is nurtured and developed as an experiment, because audiences don't have the context that's found in shamanic cultures, and your audiences will have to start from scratch and have this context built up. But it will have to be an experiment with people who are willing to make a commitment to a different relationship with dance and an interest in asking something different from dance.

Before I go, I have to tell you what happened to me when I saw the premiere of Mark Morris's *Mozart Dances* because I think it's relevant. I was prepared to love it, but I left during the second intermission because I wasn't feeling it. I had this unusual reaction and insight that I did not need what Morris was offering. I think that piece reassures some people and fulfills a need they believe they have, but not the need I have. Simple as that: It was a dance for other people. I also did not sense the artist deeply in it – but it worked, did its expected job and got its expected anointing from *The New York Times.*

Okay, what does this have to do with you? Well, I think you're talking about moving towards work that some of us will discover we need.

From: Jill Sigman
8/24/2006 10:57 PM
This dialogue is giving me a lot to think about. And making me realize how pulled in multiple directions I feel. On one hand, there is this sense of trying to play by different rules, and realizing I need to help people to see what those are. On the other hand, I am distracted by what is around, what is in the air, what icons and manifestations of society I see and am fascinated by (for example, since I have brought the dancers into my process recently all this very "cartoony" stuff is coming up, very different from what I have been working on alone…). And that is not shamanistic; it is about fishing icons out of our subconscious and holding them up for people to mull on. For ex, what happens when you put Abu Ghraib together with Saturday morning cartoons??!

From: Eva Yaa Asantewaa
8/25/2006 9:03 AM
But of course there will be new archetypes, reflective of contemporary experiences. That *is* the new shamanism.

The Art of Making Choices –THE YELLOW ARROW PROJECT

In 1979, the first series of *Choose Your Own Adventure* books sparked a phenomenon that led to the sale of 250 million copies over a nineteen-year period. The series created an interactive forum by allowing the reader to act as the main character and to choose the direction of the story. Today, with the advent of technology, interactive media has reached unprecedented levels of sophistication, yet it has not lost the excitement of a ten-year-old child voraciously flipping the pages to decide his or her fate.

Counts Media is one company that reflects today's technological advances by merging mobile and web technology to enhance the way that people view their environment. Their Yellow Arrow project offers a new way of exploring cities. It is a global art project that includes interactive text message tours and encourages communities to place yellow arrow stickers on points of interest (i.e. person, place, or thing). Each sticker is assigned a unique code. Any passerby with a cell phone can use the arrow's code to send a text message to a phone number and instantly receive a fact, quote, or bit of history about the particular person, place or thing. Counts Media's most recent Yellow Arrow project, "Capitol of Punk," explores Washington D.C. through music and includes 10 text message tours that function as a *Choose Your Own Adventure* story on the streets of the city. In addition, there are 10 online documentaries that feature interviews with artists such as Ian Mackaye, Ian Svenonious, and former mayor Marion Barry. The Yellow Arrow project originally appeared in May, 2004 on Manhattan's Lower East Side. It has since spread to 280 cities in 22 countries.
Visit their website, www.yellowarrow.net, to become a member of this growing global community.

CINEDANSp14.pdf 10/12/06 12:36:19 PM

CINEDANS DOES DANCE ON FILM AND VIDEO FESTIVAL RIGHT
BY CHRISTOPHER ATAMIAN

Most Dance on Film and Video festivals screen a few films, put out a press kit and festival guide, host an opening night reception, and call it a day. Not so with Cinedans. Organized by Stichting Cinedans, this four-year-old festival has carved a unique niche for itself on the Dance on Camera circuit. Great location, innovation and range of films (experimental, abstract, narrative, animation), make for an unqualified winner.

This year's festival, held June 30th – July 4th, included 40 films – culled from some 235 entries. Highlights included Torbjorn Skarild's experimental *All in All*, Hüseyin Karabey's *A Breath with Pina Bausch*, which documents the German choreographer's 2003 Istanbul project, and the highly original five-minute Autralian film by Samantha Rebillet, *Butterfly Man* about butterfly collector Don Herbison-Evans. The festival even included entries with a social conscience – imagine that! A good example of this is Wu Wenguang's 2001 *Dance With Farm Workers* which brings together farmers from the Sichuan region with professional dancers, in a rare attempt to bring positive change to rural Chinese society.

Cinedans has also been successful in promoting its films professionally, with a good number receiving theatrical and televised distribution, making this Amsterdam fest a bit of a mini-Cannes of the European dance world, a specialized niche for sure. Cinedans is also unique in that it's a juried competition that bestows a 1,000 Euro "Best of Festival" and an Audience Choice award. The festival also keeps its own video library of past and present films.

Another unique aspect of Cinedans lies in the interactive film workshops that it organizes in partnership with the Dutch company, Cinematic. Using Quicktime and other easy-to-use technology, participants (choreographers, editors, and directors) take part in five-day workshops in which they watch and analyze dance films in detail before putting together their own choreography and films. Held a week beforehand, the films are then screened for the festival-attending public.

Cinedans also produces dance talks, debates and discussions to which critics and press are invited, often followed by public discussions. So, whether you want to enter the festival, attend a few screenings, or jump right into the middle of some of the most pressings issues in contemporary dance, Cinedans is a great place to do so.

How to Enter:
Deadline for entries is usually the February of the same year, i.e. February 1, 2007 for next year's festival. Preview format is DVD or VHS PAL/NTSC. You can contact: Stichting Cinedans, P.O. BOX 15756, 1001 NG Amsterdam, The Netherlands, tel/fax :+31(0)6-42133812

DANCE ON FILM AND VIDEO FESTIVALS AROUND THE WORLD

October 20-21, 2006 – Shanghai, China
Shanghai Fringe Festival
A selection of dance films in the Fringe Festival in Shanghai. "Fringe" is a festival for contemporary and innovative dance. The second edition of the entire festival will take place in the Hi Theatre from September 29 to October 30, 2006.

October 27-28, 2006 – Irvine, California
UCI Dance Film festival
Contact: John Crawford, director, University of California at Irvine, dancefilm@uci.edu
http://dancefilm.arts.uci.edu

October 30-November 5, 2006 – London, England
Dance on Screen, The Place Videoworks
Contact: Gitta Wigro, director, videoworks@danceonscreen.org.uk
www.danceonscreen.org.uk

October 30-November 5, 2006, – Toronto, Canada
Moving Pictures Festival
Contact: Kathleen Smith, director, movingpix@total.net
www.movingpicturesfestival.com

November 8-17, 2006 – St Petersburg and Moscow, Russia
Kinodance Festival
Contact: Alla Kovgan, curator, Vadim Kasparov, director, akovgan@rcn.com
www.kinodance.com/russia

November 27-December 3, 2006 – Buenos Aires, Argentina
Festival Internacional de Video-Danza de Buenos Aires
Contact: Silvina Szperling, director, Argentina, silvisz@earthlink.net
www.videodanzaba.com.ar/

December 7-16, 2006 – Monaco
Monaco Dance Forum
Contact: Philippe Baudelot, head of multimedia dept, pbaudelot@mddf.com
www.monacodanceforum.com

January 3-7, 2007 – New York City
35th Annual Dance on Camera Festival at Lincoln Center
Contact: Deirdre Towers, director, info@dancefilms.org
www.dancefilms.org

March 2007 – London, England
Constellation Change Screen Dance Festival, Carol Straker Dance Foundation
136a-142a, Lower Clapton Road, London E5 OQT, United Kingdom
ccfestival@hotmail.com
Tel:(44)20 8985-1221
Fax:(+44)20 8985-7527
www.constellation-change.co.uk

June 1-30, 2007 – Los Angeles, CA
Dance on Camera West
Contact: Lynette Kessler, 213-480-8633
lkessler@dancecamerawest.org

July 6-8, 2007 – Amsterdam, Netherlands
Cinedans, Amsterdam
Contact: Janine Dykmeyer, Amsterdam
info@cinedans.nl, www.cinedans.nl

September 2007 Ultima Film Dans for Kamera, Oslo Norway
Senter for Dansekunst, The Norwegian Center for the Art of Dance
Director: Magne Antonson
Tel: 22 41 27 00, Fax: 22 41 27 01
www.dance.no

September 2007– Lodz and Warsaw, Poland
Kino Tanca
Contact: Sonia Niespialowska - Owczarek, director, Lodz & Warsaw
soniaowczarek@gmail.com
www.kinotanca.pl

October 2007–Thessaloniki, Greece
International Film Festival
Contact: Christiana Galanopoulou, director, Athens, videodance@filmfestival.gr
www.filmfestival.gr/videodance

ALSO:
Festival Internacional de Videodanza del Uruguay
Contact: Tamara Cubas, Francisco Lapetina.
Address: 18 de Julio 1805. Of. 1005 / Montevideo, Uruguay
Tel and Fax: (5982) 4085751 / 099661914
email: info@perrorabioso.com
www.perrorabioso.com

Video Dansa, Barcelona, Spain
http://cultura.gencat.es/videodansa

DANCE ON CAMERA FESTIVAL NEW YORK CITY

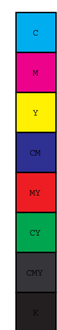
The oldest of this multitude of dance film festivals is New York's own Dance on Camera Festival run by the Dance Films Association (DFA) and co-presented by the Film Society of Lincoln Center. Perhaps due to its age - DFA turns 50 this year - and its original emphasis on using film to archive and preserve dance, the Dance on Camera Festival has not lead the way in promoting the new hybrid form of videodance. However, for those who have been following the festival over the past few years, and even more this year, it is evident that this trend is beginning to change.

In her new post as Festival Coordinator of the 2007 Dance on Camera Festival, Anna Brady Nuse aims to actively promote groundbreaking and experimental videodance through programming that provokes and inspires new audiences and the next wave of dance film and video-makers. In addition to pre-screening all the entries from DFA's open call, Nuse will also be curating an experimental shorts program and co-curating a special screening devoted to American videodance. As a dancer, filmmaker, and producer of the new cable access videodance series "Move The Frame," Nuse recognizes the important role the Dance on Camera Festival could play in nurturing a strong videodance movement in the U.S. and is committed to using the festival to help revitalize the form here at home.

The 2007 Dance on Camera Festival will take place the first two weeks of January 2007 at the Walter Reade Theatre at Lincoln Center, other venues to be announced. Information can be found at www.dancefilms.org.

MONSONPORTp15.pdf 10/12/06 12:21:54 PM

MONSON



INTERVIEWED BY ISHMAEL HOUSTON-JONES

IHJ: When did you know you wanted to make dances?

JM: I think when I was a freshman in college… no, when I was in high school. I always was dancing, but I remember wanting to make something when I was in high school.

IHJ: What did you make?

JM: I made a trio; I don't remember much about it.

IHJ: Was there music?

JM: I don't think there was music. And I'm not sure there was even a situation in which to perform it. It was just an idea that I had to make something.

IHJ: Were you studying dance at that time?

JM: I was in the California school system when it was the best in the country. There were three different modes and one was called the "interdisciplinary mode," which was the one I thought I wanted to be in, even though it was mainly for kids who had problems. I remember setting it up to center on dance, however I don't remember any one particular teacher. At this time my sister was really into ballet and I took some ballet. She was also taking Graham classes, which were really intense, and I took some of those. Also in high school I performed with a Balkan folkdance company, Jasna Planina. We did Turkish, Croatian, Macedonian and Bulgarian dancing. It was really fun, especially the costumes we got to wear. But another thing that influenced me now in retrospect was working with horses. Many of my friends had horses and we would take care of a woman's horses in exchange for free riding lessons. She also taught vaulting where you lunge the horse in a circle then jump up on and off it, like Mongolians, and do cartwheels and shoulder stands and arabesques, so that was a real learning experience because you had to understand the speed and direction and momentum of the horse and figure out how to balance. I loved it.

IHJ: Did you go to Sarah Lawrence right after high school?

JM: No, I went to UC Santa Barbara. And when I went there I knew I wanted to double major in Dance and Biology, because I was interested in animal behavior. The Biology major was like Pre-med. But I wasn't that impressed with the Dance Department…

IHJ: Should I write that?

JM: No. But we had to take ballet five days a week and modern only three days and there was only one improvisation class. I 'd been accepted into the program on probation because I was told I had to lose weight. Eventually I went to the head of the Dance Department and told her I wanted to be a professional dancer and where should I go to school and she never spoke to me again. (Laughter)

Anyway I found out about Jacob's Pillow Summer Dance Festival so I went in 1980. The student interns were Victoria Marks, Elise Bernhart and Stephen Koplowitz. They'd just graduated from Sarah Lawrence and Wesleyan and Elise was running the community outreach program. I remember making a piece for that program that had to do with a lizard with a lot of desert imagery. We performed it in a community on a sloped hill somewhere out in the Berkshires.

IHJ: Was that your first outdoor piece?

JM: I believe so.

IHJ: Was this your first trip to the East Coast?

JM: It was my first extended time East. I really remember taking the bus to Pittsfield, seeing all those little white Eastern houses and churches and it was really green and really humid and looked like what you read about in story books and it seemed unreal.

IHJ: What was the Jacob's Pillow experience like?

JM: I loved dancing really hard every day. We had to take ballroom dancing. I met Diane Madden and Randy Warshaw who'd just joined the Trisha Brown Company and they gave me my first Contact Improvisation class and that just blew me away. Trisha Brown was teaching composition and she told us to make something based on what we'd had for breakfast. I remember her talking about fried eggs and folded up card board. Audiences were walking out on her performances because she was doing pieces in silence. Vicky (Marks) and Elise (Bernhart) suggested that I transfer to Sarah Lawrence. It was a strange experience to make the cultural transition from West to East Coast. I was a real Californian hippy almost then and I'd never met anyone who was really depressed and at Sarah Lawrence there were all these girls who were really pale and wore black and were talking about their psychoanalysts, and they spoke French and could quote Shakespeare and had just come back from their European summers and I was from UC Santa Barbara where I'd been organizing the food co-op and registering people to vote, and living on the hippy commune. It was a real culture shock.

IHJ: Besides the depressed girls, what was the Sarah Lawrence experience like?

JM: The dance program was kind of fantastic. They had a guest teacher come in every Wednesday for five or six weeks and every Friday there'd be another different guest teacher. I remember Jamie Cunningham and Kai Takei and Nancy Topf and all kinds of people so we were exposed to a lot of different types of dance. The faculty itself was very Nikolai based. The way Sarah Lawrence was run we developed our own programs so again I was taking Physics and Biology and did an animal behavior project at the Bronx Zoo with Kudu, East African ungulates. I'd go to the Zoo once a week and monitor their spatial patterns and movement behavior patterns. We also started a performance collective with people from different aesthetic backgrounds – dancers, musicians, performance artists. We did a lot of independent projects. I took some great poetry and politics and literature courses. Got introduced to the Women's Pentagon Action and some political movements and that's where I came out as a Lesbian and had my first queer sex encounters. The summer after my first year at Sarah Lawrence I took my first workshops at Movement Research – Steve Paxton and Pooh Kaye. I remember doing mailings for Movement Research in Cynthia Hedstorm's apartment. Pooh's workshop was really great. I began working on her films. "Sticks on the Move" and others. After I graduated I called Pooh and asked if I could work with her and she said yes. That was when I met Yvonne Meier.

IHJ: Is this about the time that I met you at Open Movement?

JM: Yes. It was 1983. I remember I was living on Delancey Street and was very nervous about going to Open Movement. I got to PS 122 really early and put my money in the box and eventually saw you and all these other people dancing like Fred Holland, Stephanie Skura, Yvonne, Brian Moran, Nelson Zayas, Charles Dennis, Frank Conversano, lots and lots of amazing people.

IHJ: Did you have a money job at this time?

JM: My day job was being an assistant teacher at the Brooklyn Friends School teaching fourth grade. Before that I'd been "Ms. Wizard" at Bank Street in their summer program.

IHJ: "Ms. Wizard?"

JM: It was like that TV Show "Ask Mr. Wizard," I did science projects with 7 – 10 year olds like making vinegar and baking soda volcanoes.

IHJ: What was your first public performance in New York? Was it with Pooh?

JM: It must have been. There was a benefit, you were on the program too, it was for Artists' Call (Against US Intervention in Central America.) Then I performed in a Lisa Kraus piece at Art on the Beach. I mostly remember working on the movies with Pooh that first year here. They were so time consuming. While dancing with Pooh, Yvonne Meier would give us a Releasing warm-up and she encouraged me to study with Joan Skinner. I was on a mission to unlearn any of the technique I'd gotten at school and Releasing seemed like a good way to do that. Pooh curated me into an evening at Roulette that I shared with Yvonne. That was the first of my own work I showed in New York. I made a solo for Henry Beer who I knew from Sarah Lawrence. And I did a solo called "The Woman who Hated People." Yvonne made a duet for us. And Henry's piece was called "Bird Flocks React like Chorus Lines".

IHJ: Really?!

JM: Yep, I've been doing the same thing for 20 damned years.
(Laughter)

IHJ: Were you still teaching at Brooklyn Friends at this time?

JM: No that was just my first year. I then got a job teaching in an after-school program through Education Alliance West where I taught with Jennifer Miller. But at this time Open Movement had a huge effect on me, and knowing Yvonne and being a part of that community. I met John Bernd there and he made "Be Good to Me" with Annie Iobst, Youngblood Emanuel and me. I was so desperate to dance then, I would go to Open Movement and just dance for hours. We were all so selective about who we'd dance with but there were just a lot of people I wanted to dance with. It was a place where I figured out a lot about dancing and I also learned a lot by watching people and imitating them. It was there that people noticed my dancing and asked me to dance with them. At the time I was going from rehearsal to rehearsal. It was also the time of all those free club invitations (to Area, the Palladium and Limelight as well as smaller East Village clubs, the Pyramid, Limbo Lounge, King Tut's Wa-Wa Hut, and 8 BC). I remember going to those clubs and dancing all night then rehearsing during the day. I had a huge amount of energy.

IHJ: When was your own work first presented in New York?

JM: It was at New Stuff (at PS 122). It was a piece with Lee Katz and Daniel McIntosh about horse racing called "Scratch on the Dirt." Such an odd combination of dancers. We went out to Aqueduct (Raceway) with Guy Yarden and Michael Stiller, who made a little stop action film for the piece. We all bet on the horses. Zeena Parkins made the music. The piece after that was "Double Distance Shared," a collaboration with Amy Finkel at Danspace Project. My first full evening was "Blood on the Saddle." John Jasperse, Cydney Wilkes, Natanya Den Boeft, Brian Moran, Barbara Chang, Linda

Austin, Cindy Fraley among others were in it. And Jackie Shue ate a pomegranate in a big white dress. Liz Prince made the set which included a beautiful little glowing box with glitter and Jennifer Miller juggled in it. Zeena also made the music. We were inspired by Isabelle Eberhardt. Jackie Shue organized Morning Moving classes at P.S.122 around then, which is how Music/Dance began. She asked Chris Cochrane and Zeena to teach a class and that evolved into Music/Dance. That had a huge impact on me.

IHJ: Since I never got up on a Saturday morning to attend, can you describe this impact?

JM: It taught me a lot about structure and it taught me a lot about music and it taught me a lot about how to work collectively on process. There was a high intelligence factor in that group of musicians – Guy Yarden, Paul Hoskins, Chris Cochrane, Leslie Ross, and the dancers – Linda Austin, Jennifer Lacey, Yvonne Meier, DD Dorvillier, and others. Very influential. We would make scores, then do them, and then talk about them. There didn't seem to be any hierarchy.

IHJ: I wish I'd gotten out of bed to go.

JM: The other thing I thought was really influential to me at that time was going to see performances at the Wa-Wa Hut and 8 BC and going to those marathon benefits at PS 122. Seeing people like Nicky Paraiso and Ethyl Eichelberger and Karen Finley. There were some amazing big dance parties in those days.

IHJ: So when did you start getting funded?

JM: I got a NYFA Fellowship in '89 and I got an NEA I think in '87. And I got a Bare Bones Grant at PS 1; that was my first commission for "Ignatius Fruit."

IHJ: And did you continue to get NEA's during this time?

JM: I got them fairly consistently then.

IHJ: Were you teaching adults during this time?

JM: I remember teaching my first workshop through Movement Research on their Wednesday night class series. I was so terrified.

IHJ: What did you teach?

JM: Improvisation. Or some mixture of Improv, my understanding of Releasing, Imagery into Movement. I've never taught a straight technique class. And maybe the half attempts I've done … I just can't do it. But what really helped my teaching was the whole Arnhem experience. (The Center for New Dance Development later the European Dance Development Center in Arnhem, The Netherlands was a very progressive school where both Jennifer and I and many of our contemporaries taught in the 1990's. IHJ) I think it was good because you had so much time and support. I learned a lot about teaching there. But I always made my living by teaching little kids. You didn't need much to live on then.

IHJ: So how did the Matzoh Factory happen?

JM: DD and I were looking for a place to live together. Her brother knew the owners of Matzoh Factory. When I saw it I said "Oh no, it's too dark," but DD said, "you've got to look at it in different ways." Then it became like a sanctuary – quiet and dark, hidden a bit and of course full of potential that I am only now truly learning to appreciate. We were there 10 years. There were classes, performances, rehearsals, events, you could improv whenever you wanted or do authentic movement. It was a hub of a certain community. It seems so difficult to do that in NY now.

IHJ: Do you see any thing similar happening or was that a due to a particular time?

JM: I don't know. I think the Chez Bushwick thing is a present-day manifestation of that kind of hot bed. But they are very different people than we were. Somehow it seems a little less vibrant. I went out there a lot last year. It'll be interesting to see what happens if/when they get a new space, and if that'll change their scrappy low-tech charm.

IHJ: Which piece was first, *Glint* or *Sender*, and what was the inspiration for each?

JM: *Glint* was in 1998 and was my real attempt to honor my love of improvisation and to try figure out a process and technique to articulate that and work with energy. It was a fantastic collaborative experience between Chrysa, Guy, and me. And I think I could never look at the video of it and enjoy it. *Sender* was the year before. It was inspired by the political work I was doing around Mumia Abu-Jamal.

IHJ: Really?

JM: Also, around that time I got a letter in the mail and it said, "Return to Sender," and it was from a prisoner. And then a prisoner called me out of the blue and said, "I'm in prison and I need someone to talk to," and I developed some sort of relationship with him. So I began to think about the ways people sustain themselves in places where, what's the word? Where they have no control. Where your body possesses your survival mechanisms because someone else controls every other part of you. Inside your body is where you can hold your power. I must have been feeling confined in some part of my life at that time. There were images of struggle and containment, we threw ourselves on the floor, we climbed the walls, and there were subtle, small gentle movements in it too. We worked a lot with revealing and concealing.

IHJ: So *BIRD BRAIN*, when did that start happening?

JM: I began thinking about *Bird Brain* in 1999. The first part of it was the *Pigeon Project* in 2000. I believe it came about after a suggestion from Chrysa Parkinson. I'd been thinking about navigation and orientation because I'm really fascinated by homing pigeons and the pigeons in my neighborhood. I have a keen sense of direction so I'm curious about why that is. Then hanging out on the East River I began to see migrating ducks and waterfowl. And then, I don't remember exactly how it happened but Chrysa was involved somehow, as we'd just finished *The Glint*. I just got the whole idea at once. I was going to do four tours, I'd do the urban project with the pigeons, them something up the West Coast, something on the East Coast and something up the middle of the country and finally a larger European one. *Bird Brain* changed my life. It was the first time I had a vision for my life that went beyond one year. The Creative Capital grant I received for the first portion of the project was also influential in helping to strategize the project on many different levels. It was incredibly challenging to do something so out of the box; I had to will it to happen. Up until that point I'd just been going on my merry way, making a piece a year, trying to raise the funding and I'd never really thought of a future. I mean I knew I didn't want to have a dance company but on that first (*Bird Brain*) tour I really knew what I wanted.

IHJ: What's next?

JM: I still have the final migration tour, the European tour, to complete. But *Bird Brain* led me to set up the non-profit, iLAND (interdisciplinary Laboratory of Art, Nature and Dance). I wanted to find another model. I know that there are many collaborations these days between artists and scientists all over the world but I wanted to focus on dance and the environment. And then I got really excited about the urban environment. I started out with this very romantic idea of "nature" as somewhere you go out to, to be by yourself, alone; I have a much more integrated and realistic view of nature now. It's something here; it's everywhere.

So Creative Capital is really committed to supporting me the artist and my vision whatever that vision is. For a long time I resisted that whole corporate model of making and following a strategic plan but when I look at where I am now compared to where I was five years ago it's very remarkable to me. But I'm torn about it. I wouldn't give up my history here in New York, ever. I'm so glad that I didn't have any of that responsibility and I got to dance with so many people in so many unstructured environments. There was a lack of preciousness about what we were doing then. It felt so energized. A community.

IHJ: What does having the not-for-profit do for you as an artist?

JM: It's weird, it's uncomfortable to shoulder an institution, but at the same time it loosens up and expands a lot of stuff. I have a board of directors that I talk to once a month, who share my vision and share the responsibility and that is incredible, it's really different from having a staff. It's amazing to me to get a salary and to pay myself for the work I've done for years. And it somehow makes me feel more responsible, no not more responsible, I'm just aware of the cycle and not wearing myself to the bone. And I'm really excited about supporting other people's work. And supporting ways of thinking and supporting new ways of documenting and archiving collaborative creative process. Up until this point everything had been tied up in my work and my body and now it's more separated from that. I'm hoping this organizational shift will free me more creatively. I'm really excited about this new iLab that's coming out in September, with Michelle Nagai and Hope Mohr.

IHJ: What is iLab?

JM: iLab is a creative residency to allow movement-based artists to collaborate with someone from another discipline to engage the urban environment in some sort of creative process. What I learned from *Bird Brain* is that I had a lot of really fascinating encounters of radically different systems of knowledge that were fueled by a similar creative force and passion. I felt there was this kind of reciprocity in that – I was learning something from the scientists and environmentalists that was informing my creative process, but I feel that I was really informing theirs as well. But that's much harder to document. So I wanted to see if I could set up a situation to begin to nurture and develop that and begin to document process as a tool for future collaborations and projects. Creative thinking is really similar no matter what field you're in and it feels exciting to see what could happen within iLab. I am really enjoying supporting the iLAB process with Michelle and Hope. It's exciting to be part of something that is opening up a dialogue and investigating work outside of my own body of creative work.

ISHMAEL HOUSTON-JONES is the Coordinator of the Lambent Fellowship in the Arts, a project of Tides Foundation, and President of the Board of Directors of Movement Research.

SENDER_24HRp18.pdf 10/12/06 11:47:43 AM

MONSONMONSON

24-HOUR MIGRATION by Andrea Liu

Jennifer Monson's *24-Hour Migration* was launched in November 2005 by an open call on the Movement Research website. The call resulted in about 43 dancers and a few musicians, most of whom Monson did not know beforehand. Together, they embarked on a marathon of "dancing" for a 24-hour period along the waterways of Manhattan. The extraordinary journey began at dawn in Chinatown's Columbus Park, went up Lafayette Street past Canal and Church Streets, and through Tribeca, Greenwich Village, Washington Square, Union Square, and Gramercy Park. At that point, the group met with two other tributaries of performers coming from 30th Street. They then headed back downtown through Tompkins Square Park and finally ended at the 6th Street bridge by the East River at seven o'clock in the morning. Using a picturesquely crusty 1865 Egbert Veil map of New York's waterways to direct the migration, Monson also created a score by asking the dancers to write a description of the properties, feelings and associations they had of water. Two dancers were responsible for each two-hour period of dancing along the path. But, they were free to continue beyond or come before their allotted time. Monson danced for the entire 24-hour period.

The use of an open call allowed Monson to set a system into motion as opposed to creating a product with the imprint of a singular aesthetic. By juxtaposing the artificial construct of the human concept of mapping with the use of waterways to signify "nature," the migration played upon the oscillation between natural and built environments, as well as the conflicting ideologies and conceptual paradigms that they encompass. Throwing human bodies into the equation added another layer of symbolism. By using physical fluid ambient forms of dancing bodies to animate urban spaces, our bodies (85 percent water), can be aligned with nature and the energetic connection of water. Or, they can be interpreted as guerilla warfare against the ossified banality of urban life and seen as disrupters of capitalist productivity. Monson relates that there were varying levels at which the performers engaged with the idea. Some "popped out," or were more conspicuous in their engagement, while others moved more subtly. Monson says that each group had a distinct feeling, or character. Some performers were very gestural and clean, creating a "bright" image, while others were closer to the ground and slower. Some dancers were "up and bouncy," while still others were more theatrical, working with puppetry and with composition.

Pedestrian reactions to the migration were among the most intriguing aspects of the journey. Watching the disparate consciousnesses of the dancers, united only by a skeletal concept of what the *24-Hour Migration* was supposed to be, become interwoven with the urban routines and actions of city dwellers, was enthralling. According to Monson, in Chinatown, a merchant began following the migration and explaining what the performers were doing to other bystanders, in an aggressive, belligerent tone. An investment banker began trailing the migration, fawning in a Pied Piper-like manner. He went home to look up Movement Research's website and later returned to tell Monson that he was thinking of quitting his job and becoming a dancer. Near Stuyvesant town, around eleven o'clock at night, a group of four teenage boys began harassing the dancers. They called them "mutants" and heckled them for "not even doing moves."

Eschewing the label "site specific," Monson says her work moves through sites as opposed to being based upon sites. The urban migration was extremely challenging in its expansive nature. It inspired participants to look at the environment differently and to question the definitions of space, site, and place. Audiences were allowed to frame and unframe performances individually, and were encouraged to use nature as the entry point through which to interrogate assumptions and constructs of the behavioral and social world. Further questions raised by the project include: If the *24-Hour Migration* were a regular event instead of a one-time extravaganza, would it change the nature of the experience? What role does documentation play in an endeavor like the *24-Hour Migration*? Would videotaping the migration detract from its spontaneity and unpredictability? Most importantly, how can the cleansing euphoria induced by the migration be woven into daily dance creation and dance thinking? Or, was it simply its rarity and its status as an anomaly that created such an extraordinary experience?

ANDREA LIU is a modern dancer and freelance writer. She was a Jacob's Pillow Dance Research Fellow and is a Chez Bushwick AMBUSH Commissioned Writer and section editor of *New York Arts Magazine*.

JENNIFER MONSON AT THE KITCHEN, *SENDER*, 1997 **REPRINT**

As a dance form, contact improvisation has always been something of a cult. Since its inception in the mid '60s, its followers — performers and audiences alike — have remained a tight-knit group who understand its basic purpose as a research tool for discovering new, untutored movements. "Falling," "releasing," "trusting," "touching" — words strung together like worry beads represent the core vocabulary as well as the spirit of the beliefs on which these collaborative performances have always been based. Like improvisation in jazz, the thrill of shaping the unexpected has always driven contact improvisation performances. Viewers can take pleasure in concentrated watching; they can see dancers thinking as they move and can wonder whether a particular combination is something freshly made before their eyes or one recalled from a previous afternoon's run-through. Tacitly understood is the fact that movements will often be flatfooted, or even intentionally clumsy and that virtuosity will, at all costs, be hidden or disguised.

Seen in this context, Jennifer Monson's *Sender* (1997) springs brilliantly to life. Her work shows that even a discipline that has long eschewed sophistication can be sophisticated, that a commitment to avoiding technique can produce a highly articulated one, and that improvisation, under the artful play of alert dancers (Eduardo Alegria, Heather Cunningham, D. D. Dorvillier, Christine Pichini, and Daniela Pinto), can achieve wonderful harmonies as well as intricate choreographic shapes and textures. The brute-force physicality of these dancers adds a late '90s edginess to the kinder, gentler contact work of previous decades; the result is a blend of tenderness and aggression, humor and seriousness, banality and beauty, as in the sequence in which dancers rush arm-in-arm at the back wall, determined to crash, but suddenly one lifts the other to climb it and supports her again as she falls away. Another sequence lines the dancers in a diagonal, wrists firmly linked, and has each climb in turn across the other's thighs and shoulders as though across a wall. In addition, the music that accompanies *Sender*, scored by Zeena Parkins, provides its own marker of avant-garde traditions; a brief overture of found sounds — keys banged in a metal bowl, a huge metal chain struck against a cooking pot — nods to John Cage, but quickly takes off with a bass line and scratching noise that brings it into the flow of rap.

Like the improvised ensemble acting in Mike Leigh's films, contact improvisation advances the proposition that truth telling makes a unique sense of intimacy possible for performers and viewers alike. *Sender* joins the emotional and visceral experience of such intimacy with a choreographic language of pure physicality.

Art Forum
June 1, 1997
"Jennifer Monson The Kitchen"
by RoseLee Goldberg

absorbing & being absorbed: audience and environment in 24-Hour Migration

by abigail levine

My desire behind this project is to resonate with the history of water movement on the island with our dancing. Like water the performing will absorb what is around it and be absorbed into the places it is moving through. The performance will be in constant motion and accumulate energy through its flow, which will be passed from group to group. The energy we create will leave a trace not unlike the trace of the water. There will also be an accumulation of all our efforts that will be released at dawn on Monday. The second layer to the score are the words and phrases that I collected from folks who dropped by DTW on Tuesday and Wednesday. The third layer of the score has to do with how the larger bodies of water (The Hudson and the East Rivers) around the island are moving in relation to the tide.

–From a pre-performance email sent by Jennifer Monson to dancers participating in *24-Hour Migration*

Jennifer Monson's *24-Hour Migration* began at dawn on a November Sunday at Columbus Park in Manhattan's Chinatown. The dancers and musicians initiated an improvisatory score that aimed to resonate with the history of water movement on the island. Their surroundings were animated by groups of older men and women practicing Tai Chi. They were an accepting audience, receiving the dancers' presence in the park without hesitation. They seemed to assume the dancers were simply performing their morning exercises. The park was also peopled by a group of homeless people. The smell of an alcoholic's diarrhea was evident as the dancers moved low to the ground. It seemed just another smell in the context of the work's score: "absorbing the environment we were working with and being absorbed by it."

One of my aims was to use the dancing as a vehicle to engage people in a kinetic and sensorial response to their environment. Through watching our bodies dance, it would give a kinetic resonance to the audience. When I'm dancing inside, I'm more involved with me, with my ego, my personality relating to the audience. When I'm dancing outside, I feel like my personality sinks down and spreads out and it's not so much about ego. I didn't know that was going to happen.

The dance proceeded onto the City Hall area and Collect Pond Park. The site had been a neighborhood recreation area, the pond used for swimming, fishing, and boating. The surrounding area, Three Corners, became an infamous slum, and the pond became so polluted, it had to be filled in. Today, the area is hemmed in by imposing municipal buildings and a large jail. When the performers arrived, the park was quiet and the dance took over the streets, transforming the cityscape into a mutable environment rather than simply a container for the city's people.

One's relationship to "nature, wild" is opened up to include the built environment and the city and global warming and everything as part of a wider system and, in that way, I just want to encourage a kind of observation and awareness of how things relate to each other in the world. It's a really broad goal, but I feel like I have some really specific and nuanced framing through dance and through a kinetic understanding of the world.

Further north, the dancers paused outside a homeless facility. A group of men were sitting and standing on the sidewalk. They engaged the dancers without prompting. One man asked what they were doing. Another was convinced they were filming a movie. It was a direct and energetic engagement. The time of day, after daybreak but before most street life began, seemed to contribute to the ease of the interaction, allowing for a comfort with observing and participating in the traveling exchange.

And also because there's an audience that hasn't chosen to watch me, that's passing by, if there's a curiosity, I don't want to alienate or frustrate or freak them out. So that's something I've really had to learn, how to talk to people or give them information in a way that's not condescending or patronizing.

The dance moved onto Canal Street, where businesses were opening. There was some question as to whether the performers would be seen as getting in the way. Vendors paused and watched openly. One woman narrated the proceedings step by step in Chinese. A man with a pushcart asked the group's musician if he could play his cymbals. He let him know that he was a musician himself.

If I can allow people to jog outside their normal framework and just think about something else for a second, that's valuable and it shifts a time-space continuum that hopefully sticks with people. It's like a phenomenon, like when it starts to rain… I see the dance as sort of like that, but it's more complex because it is this combination of human behavior and art. I keep coming to this idea that this allows its contradictions to live together… and our world is so full of contradictions that we keep looking for ways of folding them together or separating them out.

As they danced into Tribeca, the passersby, many pushing their baby carriages, took on the role one would expect from an audience in a theater. They were instantly certain they were watching art. They stopped and observed quietly at a distance and explained the proceedings to their children. One man felt the dancers had invaded his personal space and followed them yelling insults. The two young women tried to stay connected to the work's score as they moved away from him.

My primary focus behind the piece was to resonate with the history or the echoing of those waterways, and it was during the project that I began to understand and perceive the different neighborhoods and how communities responded to the project.

The dance traveled through the West Village and Washington Square Park from midday through the afternoon. More audience arrived specifically to watch, follow, and support the dance. As the day ended, the dance headed towards Union Square along University Street. People seemed irritated and tried not to look at the dancers. One of the performers spoke to passersby as he danced, asking them to write names on his clothing. The reactions of people he approached ranged from interest to disdain.

I started with a more activist agenda. The values that I hold are inherently political… in the way they cultivate a diverse and complex understanding of the world and systems and the way those things balance out. They are flexible and adaptable and about reframing how power is organized and not absorbing a dominant hierarchy. I keep using this word "agency." I don't know if I really like it that much — agency in the audience in their ability to experience it, agency in the performer to make choices on their own…

At 7PM, two additional groups of dancers joined the migration on the sites of two tributaries of a larger body of water. Coming from the North and North East, two of the groups met at 9PM at 34th Street, while the North-bound group continued through Madison Park and the Gramercy Park neighborhood. The night was chilly and bodies reacted uniquely to the combination of cold and darkness. The dance was quiet at times, rising to moments of higher energy when a new audience member would take interest or when the city's noises stirred up the atmosphere. All three groups met finally at 3AM at 18th Street and 1st Avenue.

At the moment, I don't feel drawn to the theater as a site for making work… I am experiencing my work more as an ambient experience, something that connects out into the world… I'm beginning to generate a practice that's new to me and deals with a different set of circumstances than the theater provides and that's exciting.

The last hours of the migration crossed the East Village and followed a widening body of water over a once-swamp towards the East River. The dancers arrived at sunrise, releasing into the water the energy collected through 24 hours of dancing, flowing, playing, smelling, accumulating, dodging, following, absorbing, and being absorbed.

In all my pieces, there is this idea of migration, of moving through, so it really shifts the kind of closed circuit relation of energy that happens in a theater, so that really changes my experience as a performer. In a closed space, you can really build on and resonate energy and contain something, and with a migration, you're just passing through. It's a more fleeting experience for the audience, unless they decide to follow and watch… in which case it becomes a more intimate experience… the space becomes more intimate… both people have more agency in deciding whether they're going to stay close or far… you're in the same environment.

—Quotations taken from an interview with Jennifer Monson conducted by Abigail Levine on August 5, 2006.

ABIGAIL LEVINE is a New-York based dancer and choreographer who has made works for swimming pools, subway stations, airports, gardens, office buildings, and theaters.

FLIGHT PLAN

by sarah maxfield

HUMANS ARE OBSESSED WITH FLIGHT.. From Superman to roller coasters, the desire to transcend gravity keeps us tossing ourselves into the air. Children leap from playground equipment certain that they will actually fly – at least for a moment. The Wright Brothers stuck out their flight quest, failure after failure, not because they saw a glimmer of a multi-billion dollar industry, but because they had felt lift-off, and they were no longer content to live only on the ground.

Early in the summer, I watched birds dive, balance, bounce, flutter and flip their way through complicated paths among the ivy and telephone wire in my landlord's yard. It was striking how similar my experience was to watching a dance performance. With all its leaps and spins, dance seems the most likely art form to give a taste of lift-off. Perhaps for this reason, choreographers throughout dance history have explored flight, particularly the flight of birds.

Classic ballets such as *The Firebird* and *Swan Lake* have ensured the winged ones a place in the dance cannon. Michel Fokine's original choreography for *The Firebird* and the popular choreography for *Swan Lake* created by Lev Ivanov and Marius Petipa similarly imagine the representation of birds by human bodies. With their darting heads, angular flapping arms, and quickly moving feet in a flurry of bourees, these conventional images of birds present an animal that is fleeting and fragile, yet possesses a secret power we humans cannot grasp. These dancing birds (or flying ballerinas) are gilded, magical, and untouchable.

In contemporary dance, this romanticized view of the graceful bird is tucked into the curio cabinet alongside tutus and pointe shoes, in favor of a more complex look at the resilient creatures. In New York last season, two choreographers presented modern musings on birds and flight in dance. The Chocolate Factory Theater in Long Island City presented Rebecca Davis' *The birds are here. I hear them*, a series of seamless duets, some inspired by individual migratory maps, which circled in on a quirky, fascinating bird solo performed by Ursula Eagly. Davis' work maintained the romantic flavor of previous bird-flight representations, yet the influence of an extensive taxonomy system for birds, created by native peoples in the Pacific Islands that Davis had been studying, infused the work with a scientifically aloof perspective that gave the piece a feeling of an exotic field study.

Just a month earlier in the season, Jennifer Monson took that feeling even further. Monson's *Flight of Mind* transformed Dance Theater Workshop's stark space into a near state of nature with a wetland's worth of tall reeds and grasses planted in industrial white buckets. The world created was magical in our green-starved New York City, and Monson, along with Alex Escalante, Eleanor Hullihan, and Katy Pyle, explored this odd ecosystem, making it their home. They nested together in the tall grasses, resting in a tight clump. They shed layers of clothing, molting to prepare for a new season. With arms tucked at times wing-like behind their backs, they mapped the space in paths inspired by migratory patterns and flocking.

Just as the complex flight pattern of a single migrating bird is hinged on the rest of the group, so were these four dancers always in relationship to each other. Sometimes the relationship was obvious as the movement slid into unison or cannon. Even when the relationship was not as obvious, its presence was felt. Often their heads darted with the quick, small movements associated with birds, yet frequently, the representational bird-imagery fell away and we were simply watching four relational beings adapt to a changing world.

This ecosystem was changed dramatically when the four dancers donned plastic "tutu" skirts made of garbage and performed the "Four Little Swans" quartet from *Swan Lake*. With David Kean's intriguing soundscape temporarily transformed to Tchaikovsky's score for the ballet, the foursome linked arms and showcased the darting footwork and bobbing heads in fierce unison. The stylistic representation of birds referenced by the *Swan Lake* quartet, contrasted with the investigative homage to birdlike spirit that had been the main exploration of the piece, elicited laughter from the audience and pointed brilliantly to the artificiality of the antique image.

Monson's unsentimental exploration of birds highlighted their resilience, rather than the coquettish attributes so intriguing to earlier centuries. It was a refreshing look. Still, the true nature of birds encompasses all of these aspects. They are at times flirtatious, beautiful, and mysterious, yet also free, messy, and tenacious. Always they possess the ability to do that which humans can only dream of – or dance about.

SARAH MAXFIELD is the Artistic Director of Red Metal Mailbox. She also interviews and transcribes for MR's *Critical Correspondence*, reviews performance for CultureCatch.com, and curates THROW at Galapagos Art Space.

VICENTE DE PAULO

I would say that one of the most important influences on how I live as an artist has to do with being in NYC in the late '80s and early '90s during the AIDS epidemic.

I was part of a community that was extremely activist. We were at political meetings or on the streets demonstrating at least once a week with ACT UP or the Lesbian Avengers or WHAM or Queer Nation. We lost so many of our close friends and colleagues; and our activism made a difference. We changed the government's AIDS policies and made "queer" a household word. That kind of urgency invaded the work we were making and heightened our passion.

I feel that kind of agency is much more difficult to find now. I'm not aware of an anti-war movement in my community. What is happening is on a global scale — not so close to home even though the World Trade Center explosion happened right here. I feel like coming of age in NYC against a certain kind of adversity has really shaped me creatively. I see what is happening now shaping the art of another generation too. It is full of subtlety and irony, a kind of fear of emotion or the personal. But to me it really reflects and is interpreting the scary place we are in our culture at present.

Jennifer Monson

MONKEY_TRAVDIARYSp21.pdf 10/12/06 12:08:53 PM

MONKEY TOWN:
IT'S HOT, IT'S IN, IT'S POLYMORPHOUSLY DIVERSE

If you go straight to the Monkey Town web site at www.monkeytownhq.com, you may be confused at first. Is it a performance space? The funky red graphics and cute 3-D architectural drawings of a performance space would certainly seem to indicate so. Or are you at some semi-trendy, ultimate fusion-cuisine restaurant? The garam masala soup ($6), shaved fennel salad with spicy mango, tarragon, peach vinaigrette ($7), succotash polenta ($10), spring truffle risotto ($11), and pulled pork sandwich ($9) would also indicate as much. Other offerings at the space include screenings of World Cup soccer, Thai cinema nights, Bollywood Brunches, and a whole host of other intriguing projects, including one mysteriously titled *The Bathroom Sound Series*. Monkey Town was founded in Spring 2003 by Montgomery Knott, Meghan Czerwinski, Josh Cross, and Coleman Lee Foster to make good, inventive food and cater to their diverse creative interests.

In terms of dance, Monkey Town's offerings tend to be quirky, even by Williamsburg or Downtown standards. At the end of August 2006, for example, this Williamsburg mecca of trendiness celebrated the arrival of Mars during its closest orbit to Earth with a combination of techno, kosmische (Sprechen Sie Deutsch?) samba and noise, meant to celebrate "love, dance, and trance." More importantly, Monkey Town has organized several Dance Weeks, at the rate of one performance a night, which bring curated dance-related events to the general public and give emerging or unknown creators the opportunity to explore their craft within a relatively safe critical environment - look ma, no dance critics present! Among other offerings, video artists make dance videos and dancers make videos about their work - even if these two things may sound the same, they aren't quite. It's also not uncommon for experimental sound presentations to be accompanied by both visual and dance elements as part of the venue's cross/multi-media approach.

Finally, Monkey Town also caters and rents out its space at reasonable rates. And for those die-hard Manhattanites for whom the L train is exotica too wild to fathom, the folks at the zoo will kindly call a car service to take you back to the great Gotham.

CONTACT INFORMATION:
Hotline: 718.384.1369
Email address:
monkeytownhq@aol.com
Location: 58 N 3rd St. (btw. Kent & Wythe), Williamsburg, Brooklyn 11211

TRAVEL DIARIES

SARA JULI
AT THE AMERICAN DANCE FESTIVAL

SCHMOOZING

STAYING WITH FRIENDS

WHOLE FOODS

LUCIANA ACHUGAR:
AT THE LEXINGTON ARTS CENTER
PHOTOS BY BEATRICE WONG & LUCIANA ACHUGAR

LEXINGTON ARTS CENTER SIGN

AMBULANCE WITH (LEFT TO RIGHT)
LUCIANA ACHUGAR, HILARY CLARK, LEVI GONZALEZ

BEATRICE WONG

THE LEXINGTON HOUSE FROM BEHIND

GOLDBERGp22.pdf 10/12/06 12:01:18 PM

RoseLee Goldberg, author of the seminal text on the history of performance,* "Performance Art, From Futurism To The Present,"** ***curator, and founding director of PERFORMA, met with MRPJ #30's editors on July 6, 2006 for a far-ranging conversation about performance, cross-pollination, and the marketplace. Below is a core excerpt of that discussion.

RG: During the 1960s and '70s, the doors between disciplines were open. There was a kind of 'open plan' that allowed for movement between the worlds of dance, performance, visual arts. There was easy co-habitation, both literally and figuratively, between people whose starting point might have been in one medium or another. In the 1980s, however, the walls came down. Doors and windows were shut. There was little exchange or even interest shown, between one group and another.

PJ: Why do you think it sort of closed down after the '70s? What happened?

RG: The marketplace; the shift from conceptually-driven work that explored the experience of the artist and of the viewer; the fascination with media. In the 70s, this conceptual matrix (which corresponded to tough economic times) made for interesting conversation, between artists, dancers, filmmakers, composers. No matter the chosen discipline, people explored the essential nature of their particular métier. There was an eagerness to find connections and to use the license given by an especially permissive art world, to push boundaries even further. In the affluent '80s, there was considerable interest in crossing borders between "high and low," between art and media culture. In the art world, Cindy Sherman, Robert Longo, Laurie Anderson, Gretchen Bender; in dance, Molissa Fenley, Bill T. Jones and Arnie Zane, Karole Armitage. The pendulum swung from '70s purism to '80s spectacle and the dance and visual art worlds moved away from each other. We've now had more than two decades without much communication between the two at a conceptual or even social level.

PJ: How do you think more of that crossover could be achieved?

RG: They have to be re-introduced to one another. I don't think there is much information or knowledge of one scene about the other. A case in point: at a recent talk by Tino Seghal at a museum in New York, he was asked by the interviewer why he gave up making art objects, to which he replied that he'd never made any objects to 'give up,' that he had started out as a dancer. Interestingly, this line of questioning was not pursued, perhaps because recent dance history is less well-known in the art context. The fact that Tino fits into a trajectory that includes Jérome Bel, Xavier Leroy, and other 'intellectual' and more conceptually oriented dance of the past ten years, was not discussed.

PJ: Now, why do you think one chooses to locate one's work in one world or the other? Because the means of production are different, the economics are different?

RG: Different beginnings, different points in time. One starts out usually with a special talent in a particular medium, and inevitably traces that history, follows one's obsessions in that field. Now, if a young artist or dancer or musician arrived in New York in the mid '60s or early '70s, they would most likely meet each other and engage in intense conversations about their various approaches — at the Cedar Tavern, at Judson Church, at Max's Kansas City. Take a similar cross section today, and it's more difficult for that conversation to occur. For one, there's no longer a central watering hole that I can think of where everyone gathers….

PJ: Do you think that dance is constrained by its... I won't say its "un-permissiveness," but perhaps by its history and the physical traditions that it holds onto so strongly?

RG: Certainly, I think the art world is the most permissive environment for new ideas and, for that reason it attracts artists from all disciplines — think of the early audiences for Phil Glass, Steve Reich, Trisha Brown, and on and on. It positively encourages radical shifts; art audiences expect the unexpected. But, I think we are talking about what happens when those worlds meet, which has a lot to do with content and a 'currency' of ideas. As a writer in Artforum, I am conscious of writing about dance in such a way as to get the other side to pay attention. "How can I provide Artforum readers with a guide to this other world?" I'm very aware of writing for both sides.

PJ: I feel like we're skirting around this issue of the distinction between performance as situated in a visual arts context and derived from that context or framed by it, and performance as derived genealogically from a context of dance and the history of that medium. I wonder if you could more clearly articulate what you see as some of those differences.

RG: I don't think we're skirting the issue. I think they are two separate worlds that sometimes converge and feed off one another. They are two separate but parallel histories. The trajectory in dance — from Isadora, to Martha, to Merce, Yvonne, Trisha, et al — parallels an art world lineage in the 20th century that begins with Futurism and Dada and Duchamp. Moments of contact invariably occur with the work of these pioneers.

PJ: Something that you said about Trisha and Lucinda first being recognized in the art context makes me wonder. Do you feel that interest in form and the history of form in dance sometimes keeps dance from recognizing innovation or from claiming it until much later?

RG: That's for you to say, since you're inside that world. I'm not sure. I think the dance critics of the '60s (Jill Johnston) and '70s (Sally Banes) were very close to the artists and dancers, and tried to articulate the importance of this material, and of the mixed-disciplinary scene, in their writing. I think writers often play a role 'claiming the history' for the artist and we depend on them to articulate the ethos of a period, especially if there isn't an identifiable group, as there was around Judson for instance. There seems to be a new generation of dancers at the moment who are frustrated by a lack of recognition, although I don't really sense the conversation between them or a way into that

conversation. I have also heard talk about presenters wishing to draw the kinds of crowds that the art world does. They're using words such as "curators" and "curating" … I am not sure if this is a desire for better marketing though, or if it indicates a move towards more analytical programming.

PJ: Do you think PERFORMA can provide some part of that conversation, part of the platform that can bring people in dance and visual arts together? Or, is that part of why you conceived of it?

RG: Absolutely. I established PERFORMA to provide a platform for the history of performance, which includes these many disciplines, and to suggest new directions with PERFORMA Commissions. I would also like us to do what we can to open the doors, once more, between the dance and art worlds. We're planning some very exciting dance – related projects for PERFORMA07.

PJ: One of the descriptions I read of PERFORMA spoke about performance still very much in the context of visual art, and I'm wondering if you could talk a little bit about that choice, whether you claim that view, what some of your governing principles were in curating it, and what worlds you were looking to cull from.

RG: I made a decision to focus on performance in the visual arts for the first PERFORMA Biennial, in order to make the very specific point that performance is integral to the history of art. It has directly shaped the history of art, yet it has consistently been left out of that history. Performance is usually presented as a sideshow at major international exhibitions such as documenta or Venice or the Whitney Biennial, and I wanted to change that. I want to show that most contemporary art today contains the trajectory of performance history. I also wanted to find exciting ways to inform people of that history. In many ways, PERFORMA is a museum without walls.

PJ: Do you have advice for artists about survival in this socio-economic climate? You were talking about the mis-guidedness of the institution... I think we definitely feel that, but what's your take on that?

RG: It's painful. Certainly it was easier 'back then,' in the mid-'70s when a 2,000 square foot loft cost just $200 a month and when your own home could be a rehearsal space. But on the other hand, people find a way to function, no matter how difficult. Good work will win out. There's never an ideal moment. If I listened to how difficult it is to raise money, I would never have created PERFORMA. I felt I had no choice. It had to be done. I'm certainly using a side of my brain (fund-raising) that I've never done before as an historian, or curator. I think the best way forward is building a community. It's about people. That's where it all begins….

who is Tino sehgal?

by kimberly bartosik

In one work, a performer writhes on the floor of a museum gallery, re-enacting movements from video works by Dan Graham and Bruce Nauman. In another, five "interpreters" act out a series of instructions in a bare museum space — as soon as a visitor enters, they begin whispering audibly and then start a ritualistic chant: "the objective of this work is to become the object of a discussion." If the confronted museum goer doesn't accept the invitation to begin a conversation, the performers fall down, slumping into the floor, their mission failed.

Their "mission," and that of Tino Sehgal, the creator of these provocative works, is to spark conversation (not necessarily a rational one). London-born, Berlin-based, this witty, complex, highly sought after artist uses museum guards, academics, underprivileged communities, singers, children, and a variety of other subjects as interpreters in his works, where he sculpts the actions of people rather than materials. Trained in choreography and political economy, Sehgal didn't stick with either, claiming that the latter didn't seem to be "a place where things are discussed." He must have felt the same about choreography, as he veered cleverly off into the world of ephemeral, installation/performance art (if you can call it that), using choreographic tools and the sensibility of an economist gone awry, but creating unique, intangible works that clearly set him apart from other installation artists.

While Sehgal wants to initiate conversation with his audience, he also clearly wishes to challenge, or converse about, some conventional expectations about art-making. Like a choreographed piece, his works have direction, gesture, intent and spatial configurations, yet there is no physical, tangible trace of their existence, post-performance, except in the memory of the spectator. Sehgal forbids any kind of performance documentation, press release, or paper work accompanying the sale of his work. His "anti-spectacles" could be understood as a radical form of 1960's minimalism or conceptualism, but they seem more than that: he wants the documentation — the imprint of the work — to be left directly in the body of the spectator/consumer/ viewer, rather than on a photograph or DVD. One inherent question he seems to be asking in this approach is: What kind of market value is there in pure subjective experience?

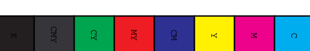
In the crazily market-driven contemporary visual art world, Sehgal's economy of materiality (there are no objects in his pieces besides bodies) and belief in the value of experience as a saleable good (he does actually sell his work) creates a refreshing anomaly. It also highlights the harsh reality and poverty of the dance world. If this ultra-smart choreographer, who understands how to tip the business of art on its head, had stuck around the world of dance-making, refusing to provide extensive press packets, videos, glossy photos — proof of the work's existence and value — there's a minimal chance that he'd be making such a splash. But, he's found his niche and will surely be contributing to art conversation in both the worlds of choreography and the visual arts for a long time to come.

Among other venues, Sehgal's work has been seen at the Tate Britain, the Institute of Contemporary Art in London (2005, 2006, and 2007), and the Musee d'Arte Moderne de la Ville de Paris. He was short-listed for the Hugo Prize in 2006 and represented Germany at the 2005 Venice Biennale.

*The pieces, briefly described above, are titled, *Instead of allowing some thing to rise up to your face dancing bruce and dan and other things* (2000), and *This objective of that object* (2004).

KIMBERLY BARTOSIK has been writing expository pieces since 1994 and creating her own choreographic work since 2000. Her next performance piece will premiere at The Kitchen in Spring 2007.

SARAHM_CTFLD.pdf 10/12/06 11:52:15 AM



SARAH MICHELSON GOES TO BAM with *DOGS*

but not before answering to three of her former bosses and a current one.

Ellie Covan (Founder and Exec. Dir. of Dixon Place) : Do you think there are any good reasons to be a choreographer in NYC? Sarah: So many. Dixon Place is one of them. Where else does that exist?!! Judson Church. The Kitchen. Danspace Project. Chashama. The luminaries. The fearless failure as aesthetic. I cannot imagine wanting to do this somewhere else. I love being a choreographer here. **Debra Singer (Exec. Dir. and Chief Curator, The Kitchen) : Was there a particular performance or performer that you saw that made you want to become a choreographer yourself?** Sarah: So many and I am still seeing them and having that feeling. I feel that way every time I see a performance, I think. Unless I am in the "that's it… I am over this… I am quitting" mood. **Catherine Levine (Exec. Dir. of MR 1997-2001): Many people might not know how hard you've worked as a dancer and choreographer for quite a number of years to get to the place you're at now. What did you envision life would be like as a successful choreographer and how is it different from what you're actually experiencing?** Sarah: I don't know if I envisioned or if I have become it. I thought there would be a time in my life when I would see clearly and know something in an organized fashion… be able to go to brunch with the others. That time has not come yet. **Carla Peterson (Exec. Dir. of MR 2002-2006): Looking back, how did your work as an administrator inform (inspire, constrain, cause you to rethink) your work as a working artist (and vice versa), from the broadest sweep to the most minute aspects?** Sarah: When I came to MR and met Audrey Kindred and Guy Yarden — and subsequently the likes of DD Dorvillier, Jon Kinzel, Jen Monson, Yvonne Meier and on and on — it was clear that the divide between administrator and the real NY artists (which is whom I believed those downtown artists were) did not really exist in terms of conceptual thinking. MR was run and devised by wide, incisive, risk-taking brainy thinkers. The organization and the thinking inside of it supported a certain kind of art; and I wanted to be part of that, so I worked there. I hope I am still part of that. The details are that it was Jeremy Nelson who brought me from London to MR. He told me, "You should come to NY and study at MR. I'm teaching in March." So, I came and he took care of me. Then later when I moderated open performance and interned at Judson, I learned a new way of seeing and valuing what I was looking at. A new sense of time. But really being on those Judson panels was the big one. Days and days of debate which came down to how to talk about the limitations of our own preferences and how to see beyond taste and success. Those panels really educated me. I have never been the same!!!! (If Julie Muz, Jon Kinzel, and Anthony Phillips are reading this: "I have never been the same since those early hours on Hester Street. And, Jon, I am still mad you never came to Christopher Caines' Judson!!!!!) When I became the announcer at Judson, I truly felt I belonged in and was accountable to the community. I was very happy in that job. I made tons of mistakes, mostly to do with being young and not recognizing history. There was the famous sitz bone t-shirt that infuriated Susan Klein and one part of the community. There were missing credits in the journal ("sorry, Cathy Weis and all") and stupid editorials I am embarrassed about now. My job with the journal taught me to collaborate. The first ones were crazy — ask DD and Trajal [Harrell]. It was all very personal. I think I got better; and by doing that work, I grew up. I think, even now curating at The Kitchen, the skill set I have comes from those early days of community and wanting to work together. Movement Research made me braver and smarter and able to see from both sides — through my work on the journal, and the flack and the thanks that came my way from the smart, stringent, engaged artists around MR. I certainly recognize history now, look for it, research, and think about it. It was many times humbling to realize that my wildest ideas existed many times previously and I was not the exciting punk I thought I was, but a bit of a shallow twit. Those years at MR which I am so proud of are the foundation of the person I have become. Does that answer it? **CL: Have you discovered yet whether two people can live together happily for a long time and still have a good sex life?** Sarah: No way am I answering that. That's for over drinks. **DS: What was your favorite novel when you were 22?** Sarah: I can barely remember being 22. I have always loved *Anna Karenina*. **CL: I remember some pretty discouraging career moments that you had while you were working at Movement Research. One that comes to mind is Yoshiko Chuma telling you that you didn't have what it takes to be a dancer/choreographer. I also remember you coming back to the office quite dejected after auditioning with Julie Atlas Muz for a Gap commercial. During these formative years as a dancer and choreographer, what were some discouragements that you faced that you had to rise above and what were some encouraging events that helped you?** Sarah: That's funny; Yoshiko did do that. She was very frustrated with me. I had been working with her for a couple of years and she said I was just not a good performer. She fired me. We sat under a tree and she wanted to take my head in her lap!!! I was humiliated. However to my surprise she actually liked an example of my choreography. She commissioned DD and I both to make a piece, and Yoshiko said I "had something" and brought that piece to Dixon Place and her series Brand New Dance that I curated for her!!! Yes, it was that entangled. Anyway, of course, I was devastated, but I also thought she was maybe wrong. I was no Vicky Shick or DD, who also worked with her, but I thought I couldn't be totally crap. Let it be said, though, that I love Yoshiko a great deal. She is one of a kind. Thank god she is in our community. I did and do still treasure my friendship with her. That audition was funny. I felt so fat and my MR dance traininng had not prepared me for those moves. It was very "and so you think you can dance." I think Greg [Zuccolo] and Caitlin [Cook] got called back. None of us got it. It was all par for the course. I was most encouraged when Parker Lutz saw my piece called "I am in fawn" at The Kitchen and came up to me afterwards. She said if I could ever imagine her in a dance of mine, she would like to do it. I have been encouraged by the works of my peers, and by seeing dances. I have been encouraged by getting Bessies and a White Oak commission and a gig at BAM. Those things are all very encouraging, but I honestly feel the critical friendships I have with my peers are the greatest encouragement. **CP: How would you say that the arts terrain in New York City has changed from the 1990s to now, both for yourself and for younger artists who might consider combining artist/administrator roles? What would be the "lure" of that for them today?** Sarah: I am not so clear about how to talk about the nineties and climate change. I don't know about "lure." Learning any field inside out is good. Supporting the development of the form itself is bold. Waiting for your own shining moment on the boards also amounts to something. **DS: What type of flowers would you prefer your fans to bestow on you for your opening night BAM performance?** Sarah: I will be very happy if my friends (is that what you mean by fans?!!) come to Brooklyn for the show. **EC: Why do you choose to forego taking a bow at the end of a performance?** Sarah: That's a great question that I am not sure I can answer well, but I will try. I hate bowing. I mean I love the idea of bowing and the history of bowing and the meaning of bowing. And I love when others bow. But for myself it's hard. I am embarrassed by applause. Probably because of this I have made show structures that absolutely preclude bowing. They begin before and end after "curtain," as it were. I always hope there is some kind of quiet, gentle, humble, implied bow.

Sarah Michelson

VICENTE DE PAULO

OCTAVIOp26.pdf 10/12/06 11:53:54 AM

miami's octavio campos and the business of art

by laura diffenderfer

When Cuban-American choreographer-performance artist Octavio Campos returned home to Miami in 1996 and began showing his own work, after spending seven years of his career in Europe (most spent in Germany performing for director Birgitta Trommler), he was not exactly received with open arms. “People thought I was crazy. They were like, what the fuck are you doing? This is not dance. This is not art,” he tells me in a recent phone conversation.

Campos explains that the piece in question, *Three Way Soup*, took place in the parking lot of a Filipino restaurant and was “a bit like a freak show.” The audience was escorted through a caged back door, where they were witness to a duet performed by Campos and a blow-up sex doll named Rita. “That was the beginning of the end,” Campos laughs. He spent almost four more years working in Germany before again returning home to Florida, where he has continued to make what he calls hybrid theater works that question the boundaries of performance.

I had the opportunity to see his most recent production, *IPO*, at the Sellout Festival in Williamsburg, Brooklyn, this past July. TheaterMania.com described the performance as “a public meeting for potential IPO Worldwide franchisees” where “art, artists' body parts and sweatshop girls will be auctioned off,” which called to mind '70s performance artists, child labor laws, and strippers. Off to a good start.

Entering the theater, I was handed a clip-board and a pencil and asked to fill out a form which asked for my name, telephone number, profession, and salary. I felt reluctant to give out this information, but after a moment of hesitation, I went forward in the name of art.

Inside, Campos and his fellow colleagues were rushing around in business attire. I was passed an agenda and soon we all learned that we had, in purchasing a ticket, become shareholders in a company called IPO. The meeting was about to begin. The subject, it seemed, was the business of art. Foremost, IPO addresses the lack of funding for art in this country, and the difficult place that the arts hold within capitalism. After a few brief remarks, Campos (A.K.A. Dr. O, the CEO of IPO) passed around a collection bowl, telling the audience: “We won't begin until everyone donates.” We chuckled, fairly certain this was a hoax. But then, one of his business associates produced a glass receptacle and began circulating through the audience, pausing in front of each viewer until he or she had coughed up some cash. Surprisingly, everyone tossed in a dollar or two, except one man, who after much convincing begrudgingly flicked in a business card.

This badgering for money went on throughout the performance. As Campos talked about IPO's business plan, cell phones began to ring (we had been asked to leave them on), and a spattering of muddled voices emerged from the seats around me. When mine started to buzz, I answered and a lovely woman attempted to sell me something for three dollars. I politely declined and she said she would call back. I thought about turning off my phone.

While participation potentially offers the audience a certain amount of freedom, beneath this element of inclusion is a constant undertone of pressure and coercion. During *IPO* I shifted uncomfortably, wondering: If I refuse participation, am I being a bad sport? And alternatively, if I accept my status as a participant and assert this new freedom by interjecting, do I become a performance hijacker? (I remembered that a friend of mine once joked about becoming a performance terrorist, agreeing to be a part of a project and then derailing it at the worst possible moment.) As these questions ran through my mind, I began to appreciate the man who refused to give his dollar. Because, of course, the environment was such that there was little choice but to do what you were asked. Full participation meant donation. Just as in advertising or politics, the rhetoric of freedom was managed with cutting precision by the charismatic, convincing and watchful eyes of its orchestrators. Used to placing myself on the side of the artist, I began to resent the fact that I was being manipulated.

But, Campos's work might suggest that this is the way we should feel. On his Myspace page (www.myspace.com/campostion), he asserts that his works “are a direct response to the world's staged sensuality and political corruption.” Many of his pieces deal with the ways in which reality is hidden in everyday life, often pointing to the theatrics of corporate America and politics. Campos calls these practices into question by utilizing similar approaches himself, leaving the audience to question why. In interfacing the logic of art making with that of capitalism, both realms become unfamiliar and absurd. (At one point in *IPO*, Campos suggests outsourcing painting, assuring us that “art from a teen in Sri Lanka is just as cutting edge as a middle-aged collage artist from Brooklyn.”) The result is disarming, and perhaps the goal is to make us, first, angry at him, and, next, angry at the institutions whose practices he is aping.

Other recent works have utilized similar tactics. Artists such as German director Christoph Schlingensief and performance artists/activists The Yes Men have been questioning both the boundaries of performance and ways in which truths are sometimes masked by institutions. Schlingensief, whose work has been said to create a “permanent state of insecurity by blurring borders between reality and fiction, art and offence, intention and action,” ran for chancellor of Germany in 1998. It was a real campaign, in a real race, as well as a work of performance called *Chance2000*.

Similarly, The Yes Men have made recent appearances as representatives of Halliburton and McDonalds. Most famously, in 2000, they set up a fake World Trade Organization website which garnered them an invitation to speak at an international trade law conference, where one of the members gave a speech suggesting that a “free market” in democracy should be encouraged by allowing votes to be sold to the highest bidder, and that the siesta in Spain should be outlawed in the name of standardized business hours. Just as Campos's outsourcing idea is humorously absurd, these suggestions hint at unsettling realities that are often masked by the PR of large corporations.
In mimicking a corporation, *IPO* led me to wonder where exactly candor ends and critique begins. Campos's performance was, at least in part, a legitimate attempt to raise funds. In addition to the inaugural donation, the *IPO* telemarketing resulted in another small contribution from the majority of audience members. (After much pestering, I finally purchased a drug that was to solve all of my problems, right before my date bought a back rub from a Russian jazz dancer.) The line between irony and earnestness remained blurry. And, *IPO*, it turns out, is not just a performance, but a company of sorts with a website (www.ipo-worldwide.com) and a mission “to replace the

MICHELLE WEINBERG

OCTAVIO_BASELp27.pdf 10/12/06 11:55:02 AM

tired cliché of the starving artist with a thriving, functional structure of artistic entrepreneurship…"

But, the most provocative questions in Campos's work are not those relating to why art is not better funded (although those are valid, too), but those which ask why we have found ourselves in a society in which the theatrics of politicians and advertisers have become so prevalent that it has become difficult to feel or see anything else. Campos has stated that he creates work to challenge "both artist and audiences with new ways of seeing, representing and responding to contemporary life." Along the lines of *IPO*, in Campos's 2005 installation work *Scan Artist*, (originally performed at 801 Projects in Little Havana), he placed himself in an office with a large gold-painted copy machine, where he attempted to convince viewers to give over a piece of their identity to his company. Audiences did so by allowing Campos to scan a personal item or body part "into the infrastructure" of the business. In the culmination of the performance, Campos takes a bat to the giant machine. What I find most interesting is that, in mirroring the practices of the very institutions which often both sustain art and threaten its very existence, this kind of work becomes a dance with the political. In our current climate, this is perhaps the most pressing — the most urgent — business of art. Campos laughs for a moment, reliving his Scan Artist antics, and then falls silent. "I just never realized how difficult it would be to break the machine."

LAURA DIFFENDERFER is an arts administrator, writer, and choreographer. She holds an M.A. in Performance Studies from N.Y.U. and you can reach her at LDiffy@aol.com.

art & performance at miami basel

by candice madey

Every December several art fairs converge in Miami Beach, always promising to be a hub of art world networking and parties. The original and largest one is Art Basel-Miami Beach, the sister spinoff of Art Basel, a major international Swiss art fair held annually in June. Hosting powerhouse galleries from across the world, the Miami version will take place this year from the 7th through the 10th. The main stop is at the Miami Beach Convention Center, where the fair hosts two hundred booths, each claimed by a leading gallery. Now one of the biggest events on the international art circuit, the fair spreads out into South Beach and, unofficially, into Miami's Wynwood Art District, as well as greater Miami. Besides the main event at the convention center, the fair also includes panel discussions, celebrities, concerts on the beach, and lots of parties — some of which are a part of the official calendar, and all of it a definite part of the greater happening nicknamed Miami Basel.

In recent years, several upstart fairs have been created as part of the larger nexus, benefiting from Basel's expansive art-world crowds. Aqua Art Fair Miami, DiVA (The Digital and Video Art Fair), Scope Miami, Pulse Miami, and NADA (New Art Dealers' Alliance) Art Fair Miami are all satellite fairs that will be in Miami Beach the same weekend as Art Basel-Miami Beach. The satellite art fairs have differentiated themselves from the behemoth official fair and convention center by offering more experimental, emerging artists at more reasonable price points. A typical conversation each year is which of the satellite fairs is offering the best artwork. Due to their smaller scale, it is possible to visit them all.

Performance art has only emerged in concrete form in the past two years, lead by Art Basel-Miami Beach's creation of "Art Perform" in 2005. Curiously, "Art Perform" had not yet been programmed when this article was written. One theory is that the auxiliary programs like "Art Perform" are secondary to galleries' main interest in sales, and exist to provide a distraction from the inherent commercialism of an art fair. It is also questionable whether an art fair audience is in an appropriate mindset to experience performance art. If not presented properly, performance art risks being reduced to a distracting spectacle in an art fair environment. Jens Hoffman, the Director of Exhibitions at the Institute for Contemporary Arts, London, will curate "Art Perform" for its second year, and undoubtedly offers the most structured performance art schedule. Artists participating in 2007 have yet to be announced. Stellar performances last year were by Jennifer Allure and Guillermo Calzadia, who dressed as a U.S. Army recruiter and attempted to persuade fair visitors to join U.S. forces in Iraq, provoking thoughtful conversations on war and democracy; by Laura Belem, who gave beach tours that offered spontaneous narratives constructed from objects she found while leading the tour; and by Mario Ybarra, Jr., who read excepts from Oliver Stone's *Scarface* script, depicting Tony Montana, the Cuban refugee who became a mob boss in Miami. Based on Ms. Hoffman's curatorial choices in 2006, we expect performances in 2007 to have a political component, addressing the concerns of a nation at war, or alternatively an interest in the city and history of Miami. Several performances will be staged each day at various locations around Miami Beach.

Art Basel-Miami Beach will also present "Art Projects," site-specific installations outside the convention center, often performative in nature; and the "Art Sound Lounge," audio pieces by various contemporary artists, curated by WPS1 Art Radio.

Some satellite fairs will have a performance art schedule, usually presenting artists associated with a participating gallery. The Aqua fair is curating performances by Ken Butler of Eyewash Gallery, who creates improvised sound with spontaneous instruments, such as his pants zipper. Butler will perform three times daily and is the only performance artist on the Aqua agenda thus far.

The Scope Art Fair will present "Performance Scope," by Chief Curator Lee Wells. This program is yet to be determined and is open to proposals. Historically, Scope's performances are spontaneous throughout the day, making it difficult to catch them unless you happen to in the right place at the right time.

The Frisbee Art Fair has yet to determine if it will continue for a third year at the Cavalier Hotel. Organized by artists Jen DeNike and Anat Ebgi, it has been comprised entirely of performance, video and dance-inspired work, and is completely independent of galleries exhibiting at the Miami fairs. The non-commercial and informal nature of Frisbee makes it the most experimental; however, it lacks the structure and validation of performances supported by galleries.

If you plan to escape to Miami Beach for some sun and art in December, be sure to check out the special events schedules on each of the art

VIDEO STILLS FROM *UNTITLED*, 2003

Artists rely on complex networks of support to make their work possible — administratively, aesthetically, and financially. In the visual arts, financial support for artists comes primarily from collectors who purchase works of art, with additional funding from museums and non-collecting institutions. In the U.S. performing arts, such support comes mostly from patrons (both donors and grantmakers) — either directly through charitable gifts to artists' companies, or indirectly in the form of commissions and fees from presenters who in turn depend on donations for their revenue. These structures that make art-making possible are typically invisible to art audiences, but they have an impact on what work is made, how it is valued, who sees it, and even what it means.

The visual artist Andrea Fraser has pursued a painstaking analysis — through both her work and her critical writings — of these hidden structures: the economy of the visual art world, the role of patronage, the terms and conditions under which art is made and exchanged, and the processes through which it is accorded literal and symbolic value. Fraser's work raises useful questions about practices in the performing arts in a couple of ways. Her analysis of the economy of the visual arts has particular relevance to trends in performing arts funding strategies. At the same time, her approach to art-making addresses the fundamental paradox of performing artists making work that challenges the status quo: in order to make their work, they are typically dependent on the current political and economic power structures they challenge.

Fraser's work lies at the end of a jagged trajectory extending from the early avant-garde through the minimalists and early conceptual artists, feminist, and culturally-specific . She sums up the genealogy of her approach as follows: "Before minimalism, art could be understood as a form of cultural production defined by an investigation and manipulation of two- and three-dimensional forms resulting in the creation of discrete, autonomous, aesthetic constructions. Over the course of the past 30 years, art has been redefined as the analysis of and intervention in the social relations of which such cultural production — and the symbolic systems of which they are a manifestation — is a transformed and misrecognized expression."[1]

This conception of art places Fraser's work in the genre of institutional critique (in fact she helped coin the term), and her art shares several common features with others in the same mode. It is site-specific, meaning that its content refers to particular physical, historical, and social features of the places where it is experienced. The sites she selects are typically located within the institution of art, such as a gallery, a museum lobby, or a patron's home. She considers the identities of these sites, and their roles in the social and economic structures that make art possible, as the primary subject of her work. Finally, her work often imitates recognizable art-world forms such as the gallery talk and the artist talk, which she reconfigures, to refocus attention on these familiar formats, and their role in the institution of art.

In Fraser's *Museum Highlights*, created for the Philadelphia Museum of Art in 1989, she takes on the role of a volunteer museum docent offering a tour of the galleries. Fraser's talk offers a disjointed "tour" of the museum that travels both through the museum's physical structure and through the ideologies and assumptions on which it is founded. The tour's text is mostly borrowed, from a range of sources, including the museum's own publications, historical texts about museums, sociological research on poverty, and writings by and about prominent Philadelphians. The performance hovers over questions of philanthropy and class, juxtaposing descriptions of fine art masterpieces and antique furnishings with outdated characterizations of the "lower classes." Through these connections and disconnections, the work exposes the museum's investment in reproducing and reinforcing those class distinctions, and hints at the potential oppressive impact of such apparent benevolence.

Fraser performed as a museum guide for a number of years in the late 1980s and early 1990s before abandoning the role. In her 1992 *An Artist's Statement*, presented/performed at the symposium Place Position Presentation Public in Maastricht, the Netherlands, she both explained her decision and took a first step towards a new performance mode. Fundamentally, Fraser determined that the museum guide is too easy a mark, and that performing in that character obscured her larger critique of the power structures of the museum. These guides are, as Fraser observes, "the embodiment of the domination museums effect" — they have the educational capital to desire to be identified with the culture that museums promote, but not the economic capital to be power players.[2] They are therefore easy to dismiss. Furthermore, Fraser felt that taking that role constituted "a misrepresentation, and a displacement of my status within art institutions. And, like all such displacements, its function is to obscure the relations of domination of which museums are the sites and which its recognized agents produce and reproduce. Now I perform as an artist."[3] *An Artist's Statement*, then, was her first performance in this new body of work – in which her own body figures increasingly prominently. In subsequent years, Fraser has performed renditions of other artists' writings, notably in the masterful 2001 collage *Official Welcome*, which fuses excerpts from presentations, writings and interviews by artists, curators, critics and patrons into a self-consciously schizophrenic rendition of constructed artist-ness.

Fraser takes the art world as her subject matter in order to make work that can effectively critique — and even intervene in — the operations of the institution of art and its links to the society on which it depends. By proposing such interventions, she espouses a profoundly optimistic practice, one which sees the possibility to effect change by making art. In explaining the importance of this kind of art-world site-specificity in *An Artist's Statement*, she writes "If one considers practice — that is, critical practice, counterpractice — as the transformation of social, subjective, or economic relations, then the best, and perhaps only, point of engagement is with those relations in their enactment. The point is not to interpret those relations, as they

BASEL CONT. FROM p.27

fair websites. As December approaches there will be more information. Performances are for the most part open to the public and free. Last year, The Museum of Contemporary Art in Miami premiered Issac Julien's film *True North* and an accompanying performance danced and choreographed by Stephen Galloway, formerly of Ballet Frankfurt. So, be on the lookout! Upon arriving, each fair will be distributing extensive program guides. Ask art fair organizers for advice at the fairs, they may know of unexpected and unscheduled surprises worth attending.

http://www.artbaselmiamibeach.com
http://www.aquaartmiami.com/
http://www.pulse-art.com/
http://www.newartdealers.org/
http://www.scope-art.com/
http://frisbeeisfun.com/
http://www.divafair.com/

may i have this dance?: commodity, patronage and the work of andrea fraser

by bryony romer

exist elsewhere; the point is to change them."[4] To that end, Fraser's work seeks to address political and social issues not by documenting them as they exist elsewhere, but by exposing them, and even transforming them as they are manifested within the context of the art world.

Fraser's most recent attempt to transform relationships at the conjunction of money, power, and patronage shows how thorny this territory can be. *Untitled*, created in 2003, is perhaps Fraser's best-known work to date, and is one of the most complex and easiest to mis-read. In the words of the popular press, Fraser turned a trick and called it art. To create *Untitled*, Fraser had a sexual encounter with a collector, who paid a significant amount (reported in the *New York Times* at "close to $20,000") for the experience, and for the opportunity to thereby collaborate in the creation of a work of art. The two met for an hour in a Manhattan hotel room, and a 60-minute, silent, fixed-angle, security-camera-style, limited-edition video of the encounter was the artistic product.

Because of the popular press obsession with sex and scandal, especially in connection with art, the subtler ways in which the piece critiques and challenges the visual arts economy were easily lost in a quick reading. The collaboration with the participating collector was carefully constructed to exist in a gray area between professional and personal, as it was defined entirely by verbal agreements, not written contracts. In an October 2004 interview with Fraser in *The Brooklyn Rail*, she underscored the importance of this setup to the meaning of the piece, saying "It was about taking the economic exchange of buying and selling art and turning it into a very personal, human exchange. It had to be based on trust."[5] It also places significant power in the hands of the artist, who for the most part controls the work's display and distribution. (The participating collector received a copy of the video, which he controls, but he is otherwise dependent on the artist to determine where his image is exhibited.) While the arrangement with the participating collector was quasi-private, terms with those who would subsequently buy the limited edition video were all business. A written contract strictly limits the rights of the purchaser: they can't make stills or excerpts from the video, can't lend it, and can't show it in public without consulting the artist. The terms of their ownership of *Untitled* as an art commodity are thus very tightly conscribed by Fraser. These conditions, taken together, form some of the most potent content of the work, but were not featured in the press release describing it. Partly as a result, the work's radical goals of injecting new risk and vulnerability into the artist-collector relationship, and regaining a measure of control for the artist over the work's distribution got lost in the media's one-liner about sex and "selling out." The work, though, stands as an impressive attempt to redefine and subtly change the power relationships that support artists and their work.

Selling vs. selling out: could a work of dance be sold?

Recent trends in U.S. performing arts fundraising make Fraser's questions about the artist's role in the art economy particularly relevant. Shifts in the funding landscape in the performing arts, on top of the historic lack of resources in the dance field, have put the squeeze on performing artists and companies like never before. Since this retrenchment is happening during a boom time in the visual arts market, some performing artists and administrators have been peering over the fence at the visual art world to see how they could get a piece of the action. Could a work of dance be sold on the free market and subsequently owned? And if so, what would the implications of that shift be, both aesthetically and economically?

While, on its face, these questions may seem absurd, the visual arts field has no shortage of examples of works that have been turned into saleable commodities, despite their ephemeral nature. Late 20th century art is marked by ambivalence about the commodity status of art and attempts by artists to move away from producing commodities for sale; but its history can also be read as a continuous expansion of the definition of what could constitute, and therefore be sold, as art. Beginning with Marcel Duchamp's famous signed urinal *Fountain*, Edward Kienholz's assemblages of scavenged junk, and works by minimalist artists Carl Andre and Dan Flavin of specific arrangements of industrial materials like bricks and fluourescent lighting, each successive movement broke new ground in an ever-widening sphere. Conceptual artist Lawrence Weiner and his dealer Seth Siegelaub sold his Statements, like *A 2" wide 1" deep trench cut across a standard one car driveway*. Robert Barry offered works like his 1969 *Inert Gas Series*, in which specific amounts of gas are released into the atmosphere. In an interview at the time, Barry said, "We are not really destroying the object, but just expanding the definition."[6]

Other artists working in ephemeral forms have seen elements of their practice gain value as art commodities because of their association with the visual arts market. Performance artists like Vito Acconci and Marina Abramovic, whose work is seen in gallery and museum settings, have sold photographic documentation of works, props, and costumes. In another example, video — which was initially perceived by artists and gallerists to be the ultimate un-commodifiable and democratic medium because of its ubiquity and replicability — has recently been sold in expensive limited editions by artists such as Matthew Barney, Pierre Huyghe, Pipilotti Rist, and Andrea Fraser herself. Also key to the valuation of these videos is the tight controls on distribution maintained by the artists and their galleries — it is nearly impossible to see the works without purchasing them after the initial exhibition has closed. Interestingly, experimental video that is sold outside of the gallery system is still widely distributed at typical video prices of under a hundred dollars. Most recently, performance artist Tino Sehgal has sold performance works themselves — still within a visual art context — by teaching them to their new owners. Not coincidentally, like the video artists, Sehgal limits access to the work for non-purchasers by prohibiting documentation.

So the idea that works of performing art could be "sold" and "owned," either literally or metaphorically, is not out of the question. Whether the performing arts field is ready to embrace such an approach, and develop the structures necessary to support it, is another question. And, if it could happen, it would lead back to the questions that Fraser raises about the purposes that art-as-commodity serves, and the importance of a critique of those functions if artists are to control the meaning of their work.

Is the grass really greener?

What are the differences between the visual and performing arts economic models? While visual artists who are successful typically can achieve a level of financial success far beyond that of even the most successful performing artists, they do so at a cost. Visual artists lose control of their work once they sell it, potentially aesthetically and certainly economically, for, while a visual artist makes money from a work's initial sale, the vast majority of the money is made by others after the work leaves his or her hands. Performing artists, on the other hand retain a greater degree of artistic and economic control, as they are able to continue to perform and adapt their work long after its premiere, although the total potential returns are financially much smaller. In fact, it could be argued that some larger companies benefit from performing repertoire that becomes more sought after as they become more famous, whereas visual artists lose economic control of their work at the point of initial sale.

Another key difference is the function that each art form has in the larger economy. The visual art market functions as a kind of shadow stock market, from which collectors can reap real cash profits. Highly successful visual artists have some power within that market as suppliers of desirable commodities, but are also relegated to functioning as glorified stocks to enrich others. With a few blockbuster exceptions, performing artists deliver only symbolic benefits to those who invest in them. This gives them less power (particularly when they are dependent on those contributions), but also makes the transaction simpler.

What would change if dances could be sold, owned, and exchanged as commodities? Adoption of visual arts structures and practices would be necessary to build perceived value in the work. This would involve steps like identifying who would be responsible for promoting the commodity value of the art (as gallerists are in the visual arts) and holding performances in a context where saleable elements could be showcased if applicable. And, as the above examples of video art's commodification and Tino Sehgal's sales demonstrate, performance-as-commodity might require a significant reduction in the number and scale of performances, sacrificing audiences for commodity cachet. Most of all, performing artists would be entering into a different kind of relationship with their patrons, who would transform from charitable donors to consumer/collectors.

Back tracking

Ironically, while performing artists are considering moving in that direction, some visual artists, especially those working in non-object based modes, are moving the other way. Fraser and her peers have documented a movement away from pure commodity-based economics towards fee-for-service models that have more in common with performing artists. Fraser reviews the genealogy of this trend – again back to the minimalists and conceptual artists of the 60s, and the efforts of artists in recent decades to gain more control over their artistic product – in her two-part article "What's Intangible, Transitory, Mediating, Participatory, and Rendered in the Public Sphere?" In these writings, she considers whether artists' shift from producing objects which pretend to be autonomous, to providing services, could be a move towards a mode of artmaking that would afford artists a better position for critical inquiry because such a service position is a more accurate representation of art's true role in the economy. Fraser seems to suggest that a move away from art-as-autonomous-commodity could go one of two ways: backwards, towards a patronage system that turns a blind eye towards the power structures that are inherent in it, or forwards, towards a more conscious approach in which artists both acknowledge their role in the larger economy, and take subtle steps to transform it.

The road back to patronage could lead to some unsettling places, both for choreographers and performers. Most female performers in 18th and 19th century France – in the ballet and the opera – were courtesans, who aligned themselves with wealthy patrons to whom they served as sexual and social companions and from whom they secured their financial and social stability. More recently, modern day ballet dancers are facing a symbolically similar – though literally different – situation. As reported in the August 15, 2004 *New York Times*, ballet companies are now offering high-level patrons the opportunity to sponsor a dancer. The article, archly entitled "How Much is That Dancer in the Program?" quotes patron Lynda Courts describing her feelings on sponsoring Atlanta Ballet principal John Welker: "I had so much fun running up to John saying: 'Guess what? I own you!'" Ms. Courts recalled. "He said, 'What are you talking about?' I said: 'I bought you at the auction. I'm your sponsor for the year.'"[7] Everyone is laughing (the *Times*, with its humorous title; the patron; reportedly the dancer), but such sponsorship certainly seems like a backwards-looking trend. While on the one hand, it could be argued that it only makes explicit the economic realities of a nonprofit performing arts company – the patrons and funders pay the salaries – a setup like that doesn't offer the artists much agency. And it certainly doesn't seem to have much room for a renegotiation of the patron-artist relationship.

Charting a new course

What might a more progressive engagement with the structures of patronage and philanthropy look like in the performing arts? Some performing artists have taken steps in that direction, albeit with less splash than Fraser. Bill T. Jones invited philanthropists Sage and John Cowles to perform in his *Last Supper at Uncle Tom's Cabin*, as the only older, white figures in his landmark work about race in America. More recently, Sarah Michelson's *Daylight* (for Minneapolis) at the Walker Art Center up-ended notions of privilege within an institution by giving arguably better access to the performance to those who hadn't even bought tickets. Such approaches are not given a name in the performing arts in the way they are in the visual arts; there is no "institutional critique" umbrella to put them under. Perhaps that is why it seems like examinations of these issues are more marginal there. Or perhaps it is because such challenges are more fraught with risks in a field with so few resources, and such dependence on charitable giving.

In any event, it seems like the right time for the performing arts as a field to grapple with questions about its economic structure, beyond its justified complaints about being under-resourced. This kind of inquiry seems useful whether or not the field succeeds in putting on visual art's commodity status. Fraser's writings lay some good groundwork for such an analysis, and offer some clues for how to pursue it further in criticism. Her work suggests strategies for artists who want to go down that road, too: transparency; self-awareness; rigorous thinking about the real conditions that support art production, including real feelings of ambivalence about them; and a willingness to take risks and ask others to do so in the interest of making change.

BRYONY ROMER is a visual artist and Managing Director of DB&A, a consulting firm specializing in the performing arts. She holds an MFA from Rutgers University's Mason Gross School of the Arts.

1. Andrea Fraser, *Museum Highlights: The Writings of Andrea Fraser* (Cambridge, MA: The MIT Press, 2005), 38.
2. Ibid., 9
3. Ibid.
4. Ibid., 2.
5. "Andrea Fraser in Conversation with Praxis," The Brooklyn Rail (October 2004) available from http://www.thebrooklynrail.org/arts/oct04/fraser.html
6. David Joselit, *American Art Since 1945* (London: Thames & Hudson, 2003), 151.
7. "How Much is that Dancer in the Program?" *The New York Times*, 15 August, 2004 Section 2, 1.

BOOK REVIEW:

Bob's Book by Bob Eisen
Self-Published, 2006
Reviewed by Hui Neng Amos

So I imagine if you took dance, and meditation, and blurred the lines, you'd wind up with something philosophically akin to T'ai Chi; an aesthetic born of still contemplation, crafted into essential action, and perfected in the moment of sublime applicability. Only, the end in mind, expressed as 'right action' in T'ai Chi, begins with martial arts, not dance. So, perhaps a better point of intersection would instead be something like 'superlatively expressive movement.'

In defining the aesthetic, we might be nearing an understanding of Bob Eisen's approach to dance. But of course, it is Bob's book, aptly titled, *Bob's Book*, that I'd like to bring to your attention. Let me begin by telling you a story about someone else entirely. His name was Leo.

I met Leo just after he learned he had, tops, a year and a half to live. Leo was a doer; he'd been a pirate in the Gulf of Mexico, a Beatnik in San Francisco, and a gigolo – he'd done every drug known to man, and then some. In the process, he'd found the love of his life, become a teacher and activist… you get the drift. Leo was a doer. Now he was dying, and the only high he hadn't tried was peace of mind. He asked if I knew any way to "Whoosh, you know, just jump off this spaceship, and fly, man…" I told him no, I didn't, but I'd teach him T'ai Chi, if he was interested. He was. You're wondering what this has to do with *Bob's Book*.

I suspect Bob would understand. And besides, what Bob is telling us in his book is that the object, the thing in and of itself, has no significance. It comes down to ten or fifteen minutes of pure creative movement, ten or fifteen pages of absolutely honest writing. For Bob Eisen, not even Bob Eisen is important, except as perceiver and transmitter. He is seeking the point between "reality and mirage," and, in that point, the essence of our struggle as individuals and as people – a nation – to manifest as our truest selves. It's about this moment, and a voice, a gesture, an observation that expresses it, no matter how humble.

Bob's Book contains what draws India inside Australia, and New Zealand beside Poland, Russia, and Japan, with words repeated often, so as to create subtle folds in their meaning on the page. It is desperately honest. It is intensely personal. It is any artist's intent.

There are many who will appreciate Bob Eisen's journey into selflessness; others may find it hard to follow, or 'directionless.' Eisen's self-consciousness will be their lasting impression.

They may need to watch a great performance, in any discipline, and determine its essence. Then, they will have witnessed the point of this book, one superlatively expressive moment at a time.

For copies of *Bob's Book*, you can email him at bobeisennow@hotmail.com.

HUI NENG AMOS is a spoken word poet, recording artist, political activist and middle school English teacher in Phoenix, Arizona. He is currently working on a novel, indecisively titled *MetaPhoerAMoan: Fully Fluent*.

OLGAPT1p31.pdf 10/12/06 11:49:35 AM

PHILIP CONRAD

PEGGY GOULD

pat hoffbauer interviews olga garay

Patricia Hoffbauer: All right, so this is an amazing interview with Ms. Amazing Olga Garay, from the freelance world of consulting, and Olga is here with me. It's the 19th of May, and we're going to start by asking Olga... "we" because I am the Imperial "We." How did you... because I hear you're from another country, so which country is that, and how did you get here, and how long have you been here?

Olga Garay: I'm from Cuba, and I left in 1961, a couple of years after the Cuban Revolution. I was eight years old and I came here with an uncle because it was very difficult to get out of the country, and then was joined by my mother a couple of months later, and then my father a year later. And so, I've been in the United States since 1961.

PH: That's a long time because I was born 10 years after that. No, I'm just kidding. So, 1961... your parents were part of the first group of Cubans that left Cuba or you got to live there under Fidel Castro?

OG: The Revolution was triumphant in early 1959, and I came in August of '61, so yeah, there were a couple of years that we were there, because originally there was a lot of middle class support for the Revolution, which dissipated fairly quickly.

PH: What town are you from?

OG: I come from a very small town called San Antonio de las Vueltas, which is in the Santa Clara province.

PH: Which is in one of the biographies of Che Guevara... about the rebels going through Santa Clara.

OG: Yeah, because the rebels were in the Escambray Mountains, which are near the place where I lived.

PH: Didn't you tell me once that somebody wrapped you, while you were a baby, with the Cuban flag, and threw you up in the air?

OG: When the rebels came through my small town, my parents wrapped me in the Revolutionary Flag...

PH: Which was a different flag from the regular Cuban flag?

OG: Yeah, it's a red and black flag, and as the rebels marched through the town, all the townspeople were there, and I was wrapped up. I must have been four or five years old.

PH: How long have you been working in the arts? Just talk a little bit about your trajectory before... maybe even before you got into the arts.

OG: I have a masters in community psychology from Florida International University, and in my early career, I worked in psychology, so I worked with schizophrenics, and...

PH: Great preparation for artists!

OG: ... at the Association for Retarded Citizens, and then I went on to work in a demonstration project, teaching, or testing out Paulo Freire's Pedagogy of the Oppressed theory on migrant farm workers in South Dade County, which is where Miami is. When Reagan came into power, that program, which had been really successful, stopped getting funds from the federal government. Basically, I needed a job, that was in the mid-80s and it was about the time when the Expansion Arts Program of the National Endowment for the Arts was starting. Expansion Arts was basically a euphemism for "Minority Arts."

PH: You mean it was the code word for "multiculturalism" before there was "multiculturalism?"

OG: Yeah. So, "expansion" meant they were expanding into other art forms, I guess that is why they called it that, and Expansion Arts, which was a department of the National Endowment for the Arts and the Local Arts Agency Department, created a pilot project to encourage local arts agencies to start expansion arts programs at the local level. I saw an ad in the paper for a program officer, and applied for the job, and even though I didn't have an arts background specifically, they wanted somebody who knew how to write grants, which I did, somebody who had worked with minorities, which I had, and I had also, especially in the work I had done in the migrant camps, used the arts to build trust (there, we'd go in with a music group, or with some street theater group as a way to get into the community). So, all of that combined made me the candidate of choice.

PH: Your community project...

OG: Yeah, and I guess that's why the local arts agency, in a sense, took a gamble on me because they had traditionally employed people who had a fine arts degree.

PH: And how old were you then? In your mid-20s?

OG: Yeah.

PH: That was the job before Miami-Dade Community College. You were a presenter at Miami-Dade Community College, and you really expanded that program. You were there for how many years?

OG: I was at the local arts agency, which is the Metro-Dade Cultural Arts Council, the agency that gave grants, the Miami version of NYSCA, I was there for about seven and a half years, and then I got recruited by Miami-Dade College to breathe some life into the cultural program there. I was at Miami-Dade for almost eight years.

PH: You pretty much founded that program, or there was some kind of presenting there before you were hired?

OG: There was a small presenting program called the "Lunchtime Lively Arts."

PH: Ah, the brown bags.

OG: Yes, which basically were old Jewish retirees that...

PH: ... lived in the neighborhood?

OG: Well, they would be bussed in because this was in downtown Miami, so they would bus in hundreds of senior citizens, and I'm sure that there was the occasional

OLGAPT2p32.pdf 10/12/06 12:39:51 PM

downtown worker that would go to a presentation. It was sort of a potpourri of the performing arts, everything from the ridiculous to the sublime…

PH: Like a Haitian music group...

OG: Well, not even that. I think at the time, you might have somebody who was at the University of Miami studying piano come and do a recital. Dr. Ruth Greenfield, who ran that program, was a concert pianist in her own right, and she had lots of contacts, but not a very big budget. The college gave a little bit of money, and they wrote two grants a year – one to the state, and one to the county.

PH: And they got those grants?

OG: They did. But I'm sure that the total amount for those grants would have been under $25,000, I would say, between the money that the college gave, pretty modest... also around $25,000, plus the salary of the director and her assistant, if you added that, it did not give her much buying power...

When I came in, they asked me to take over the three visual arts galleries as well, so I oversaw both the performing arts and the visual arts. I would say by combining the salaries and the little bit of money that the college gave for programming, and the money that the galleries and the presenting program got from the state and local, it was probably about a $250,000 budget. When I left, it was about $1.2 million. Plus I left them with a $1 million endowment.

PH: How did you do that?

OG: I think there were a couple of things at play. Number one was that I was able to create a mission statement that was very centered and grounded in my community. The mission statement was "to present, exhibit, and produce, the best contemporary work from the United States and abroad, with a special emphasis on Latin America and the Caribbean," because of the demographics of Miami. And I think that encapsulated in a few short sentences... the desire to connect with the community, the desire to mirror the community, the desire to look at and support contemporary work, to look internationally as well as in our home base. It really encapsulated everything we were trying to do, and it was something that funders responded to.

PH: Not only did you raise a budget by $800,000, but you also created an endowment of $1 million. Did you do a lot of fundraising with the rich Miami inhabitants?

OG: Not at all. It was a very interesting situation because being in a college, you don't have the same permission, let's say, to go out and raise from individuals, because that's the college's purview.

PH: Right, conflict of interests...

OG: Right. So, where I raised the bulk of the money was from national foundations, the federal government, and state.

PH: I just want to understand, you said there was the NEA, the local Miami version of NYSCA, and you got those grants...

OG: I got money from the Ford Foundation, Rockefeller Foundation, and Wallace Foundation…

PH: So you were able to really expand the funding sources, and convince those other foundations that what you were doing was very important.

OG: Yeah, and I think that there were a number of factors that played into that. Again, I was hired in the fall of 1990, and of course it was very late. So in 1991-92 is when I really started heavily programming, and there was... I would say, almost a golden era at that time in foundations, there were several prominent national foundations that had big initiatives at that time. I don't think that exists any longer.

PH: It would be interesting to see if the "Culture Wars" of the early 90s, about the same time, is partially responsible for the situation in the arts that we have today. To realize that there were these foundations willing to give a lot of money to the arts, especially to a program that would support Latin American work or People of Color work, seems out of...

OG: Out of synch, or something?

PH: Yeah.

OG: Well, it's interesting because, I think that if you really look back at what happened during the Culture Wars, there were a number of foundations that really stepped up to the plate, and said this is just not acceptable, and so while you have the federal government...

PH: Abandoning the arts, let's say...

OG: Obviously there were individual representatives and elected officials who didn't agree with this, but the lay of the land, I think mirrored the acceleration of this country's accepting or buying into increasing conservative ideology. As that was happening there were a number of foundations at the national level that said, "This is not acceptable, and let's look at ways we can help." I don't think this is happening now, for example, but at that time... There were all of these, I thought, very innovative and very far-reaching foundation initiatives that allowed money to flow into organizations that could make a case for why their work was benefiting individual artists and artists of color, and that's what happened in my case.

PH: I'm reading this New Press book *Censoring Culture*, and in one of the articles co-editor Robert Atkins discusses the economic side of censorship, and how in the early 1990s, which is when you were hired by the College, there was a downsizing of U.S. federal government support for the arts. He calls it the moment when the so-called triumph of global capitalism could be discerned, due to changes in the Eastern Bloc with the fall of the Soviet Union and the emergence of China as an economic power. All these cultural shifts towards the right really culminated at that moment in the early 90s, and yet you're saying that there were foundations that were somehow picking up the slack from the increasingly conservative federal government.

OG: The Rockefeller Foundation, the Andy Warhol Foundation, and the NEA had a program called the Regional Arts Initiative, something like that.

PH: It was NEA Regional Arts, I remember. I received one of those.

OG: So, NEA, Warhol, and Rockefeller, and it was a program that...

PH: You mean... they were working together? So there you have it, public and private sector collaborating.

OG: And that must have started in the late 80s because I remember that the premise of the program was that most grants, for individual artists, which is still the case today, were going to artists in New York or California, and there were vast stretches of this country that were just not getting any kind of funding for individual artists. So they created an initiative to try to ameliorate that, and what they did was they identified... I think it was seven regions of the country, and they asked locally based arts organizations to essentially be re-granters on their behalf, and I ran one of them.

PH: Right, so the NEA, the Warhol, located in New York, and the Rockefeller Foundation would give X amount of money to a place like Miami-Dade Community College, and then you would make your choice of artists, locally.

OG: Correct, but it was not just locally. It was interesting because the program when it started had Florida as part of the Southern Region. Florida is such a weird place, in terms of demographics... South Florida is more like the Caribbean than it is the South.

PH: It's where Katherine Harris is from?

OG: (Laughs) She's from North Florida. So, by the time I got involved, they realized that Florida just didn't fit into the Southern configuration, and so they asked Miami-Dade and the Florida Dance Association to run the program together, and it was the only state that was just a state versus a region. So we created grant applications, we compiled lists of individual artists, we mailed everybody, we put the peer review panel together, and we did everything. So what happened was, at that moment when the Culture Wars were happening...

PH: Can we pause a bit just to clarify? So far we were referring to Cultural Wars in terms of its financial and political consequences to artists in general. It also refers to the NEA 4. When they were censored, and their money was taken away...**Holly Hughes, was one of them**…

OG: When that thing blew up, much to the chagrin of the Warhol Foundation and the Rockefeller Foundation, the NEA withdrew from that program. I don't think they even notified those foundations.

PH: So the government just took the money away.

OG: Right.

PH: This was during the Clinton years?

OG: But it wasn't Clinton. It was the Congress.

PH: Mostly a Republican Congress.

OG: It was Congress. Again it dovetailed, it mirrored an increasingly conservative turn for the country, and so it wasn't a presidential thing; it was really driven by Congress. So, what happened was the philanthropic community said, "There is no way

OLGAPT3p33.pdf 10/12/06 12:39:01 PM

that we're going to be able to, as a sector, replace the federal money, or government money." There just weren't enough resources at that time. If you compare the endowments that foundations have now, compared to back in the early 90s before the Dot Com extravaganza... It was a more modest amount of money that foundations gave away to the arts and they said, "There's no way we can take on the responsibility of the Federal Government for supporting artists, but we're going to do what we can." At that point, the Wallace Foundation, for example, started the Arts Partners Program, a program managed by the Association of Performing Arts Presenters (APAP), which gave sizable grants of about $100,000, more or less, to presenters that wanted to do intensive community-based residencies with artists. Ford started the Internationalizing New Work in the Performing Arts initiative, which funded a handful of groups around the country, and they chose organizations that were committed to working with Latino, Asian, or African artists, and Miami-Dade, under my leadership, got one of those grants, and those grants were like $200,000 per year. Rockefeller Foundation started the MAP program at that time, another nice chunk of money that you could invest into individual projects. Putting all of those pieces together, some organizations were able to... certainly in my case...

PH: ...**survive.**

OG: Not just survive, in my case, to flourish. That was atypical, and I will say that even though I was getting all of this money from national foundations, when I started applying to the NEA as a presenter at the College, I was only getting $5,000 grants. The fact that I even got into the NEA funding in the 90s at a time when they were dropping organizations like flies, because their budget got slashed by 40 or 50%, was a feat unto itself as a contrast to the hundreds of thousands of dollars I had procured at the local arts agency in the 80s, but it was a stark contrast in my situation between the amount of money I was able to garner from the Federal Government and the amount I was able to attract from the national philanthropic community.

PH: I think it's ironic that at this moment when there is a shift to the Right, and to "Family Values," and this whole evangelical movement, brewing for a long time, slowly starts emerging, is the same moment you are able to raise all this money. It seems so contradictory that this small organization whose mission was to support new work...

OG: and People of Color...

PH: Right, and the NEA was giving you $5,000 seems like...

OG: Yeah, it was contradictory.

PH: I always wonder about that moment when there was this downsizing and shrinking of federal money, and yet there was this flourishing of small organizations that among other things supported experimental work... How do you explain that?

OG: My analysis is that there were mitigating factors, and at that time APAP had gotten a grant from the Wallace Foundation to conduct something called the "American Dialogue" to go around the country... I don't know how many forums they had, but they had a number of forums, ten or so... to bring together presenters, artists, funders, and managers, the whole ecosystem and look at what presenting meant. What were the best characteristics, what were the best practices... how did you codify presenting as a field?

PH: When was this?

OG: This was... I was still working at the County, so this must have been in the late 80s, and it resulted in a book called *The American Dialogue*, a very good book that is still relevant today. It said things like, "the best presenters don't do one-night gigs where the artist comes in, sets up, does a show, and leaves... there should be community engagement. There should be an opportunity for guest artists to come in and work with other community organizations, and with artists based in that community." It just codified a whole cadre of best practices.

PH: Almost like a manifesto.

OG: Exactly, and if you read that book, it really does lay forth what the place of presenting is, as part of the ecosystem, and how presenters are a critical link between artists and audiences. So, that's going on and it's bringing a professional profile to that sector of the field, and the field is becoming more visible, more organized. But, due to the Cultural Wars, there is a growing skepticism and concern about giving money to individual artists because they were thought of as difficult to handle and unpredictable, and you never knew if they were going to go out and do something that would be considered obscene, or whatever.

PH: (Laughs.)

OG: It's true, and so that money started shifting from going primarily to individual artists and arts organizations... I remember sitting in peer review panel meetings, where people would say, "Why would we want to give money to a presenter? Here's a dance company or a theater company or whatever; we should give it to them because they're the ones that are creating the work." They didn't really understand the role of the presenter. But that radically shifted in the 90s due to a confluence of the work being carried out by APAP on the positive side and the Culture Wars on the negative, and because all of a sudden presenters became more of the safe bet.

PH: Right. If we look at the starting point of some of these downtown spaces... there were no curators or artistic directors, but today these artist-run spaces, created out of collective effort and artistic idealism, have been transformed into the presenting organizations, run by one executive director or a combo of executive director, artistic director, and curators. I think this process accounts for the consolidation of the executive director role and the miniaturizing of artists into children, and explains how the financial responsibilities became presenters' main job.

OG: Yeah, and that puts the presenter, all of a sudden, in an exalted position of power...

PH: Right...

OG: ... that he or she becomes the arbiter of...

PH: ... taste...

OG: ... taste, and what gets shown, because people, more or less, continue to produce work, but what fills those venues then becomes the purview of that artistic director, or that presenter. Then all of a sudden there's a paradigm shift in the culture... a group of artists came together and created a P.S. 122 or Dance Theater Workshop, but then the whole responsibility or onus of making it into an organization, all of a sudden, made it so that... there was a tension, or a conflict between making work, making artistic work and running an organization.

PH: What do you mean?

OG: Here's a group of artists that run it, but sooner or later, as that organization starts developing, and it's got to fix a roof or it's got to pay for the electricity, or it's got to hire somebody that's going to market it, it becomes, in a sense, a small business and that starts compromising those artists' ability to create their own work, and sooner or later those artists say "No more," and then you start seeing those spaces become more, for lack of a better word, institutionalized, meaning people that are more managers, some of whom were working artists in the first place, but have decided to concentrate on being administrators, all of a sudden come into the picture, and then with all of this funding shift in the 90s, and all of this distrust of artists, the resources start going more to the presenting entity.

PH: I'm always aware, for example, when I go to the National Performance Network (NPN) meetings that funders and presenters are usually a very different tribe from artists... if you go to an artist's conference or a retreat, or even on tour, you realize artists have a different way of networking. I think there's less of a competitive situation between presenters. There's more of that between artists, given the lack of resources. We're all fighting for the same $2, in the dance community. Whereas presenters seem to better share resources, so it makes sense that some funders believe artists are lost without presenters.

OG: Right, yeah. I don't know that much about the trajectory of the presenting field, but there certainly has been an evolution from the impresario model when this country first started showing work to a more decentralized system. For example, CAMI, Creative Artists Management. They would go to college campuses... they would sell, mostly classical European music, chamber music orchestras and stuff like that, to college campus to bring culture to the hinterlands, and so there was that whole impresario thing that devolved...

PH: And that informed the current presenter role?

OG: Right, and now, I think that there's a little bit of both... there's certainly a cohort

of presenters like Peter Taub, Mark Russell, Colleen Jennings Rogensack, like David White, and John Killacky when they were presenting, like Philip Bither, and me, I would include myself in that group, who consider themselves the progressives... That group of presenters really goes beyond business as usual of "How do I get people in seats, and how do I sell tickets?" It goes into, "How do I commission new work? How do I put resources together that will invest in artists over a trajectory or an arc of work versus just one individual project? How do I create opportunities for artists and communities to come together? How do I go beyond what's on the stage into creating educational, curricular materials, so that people understand more what they're seeing, etc.? That goes back to that whole manifesto of... the best way of presenting, and so actually, those kinds of activities that seem to be the best practices, are not revenue-producers.

PH: Right. The other thing about those alternative spaces is that at the start you did not have to be so concerned with finances... rent was cheap and you could live cheaply, you didn't need to make a lot of money to survive to suddenly having a large payroll and general operating expenses. All that helped establish the imbalance, the economic gap between presenter and artists. That makes me think of that article by Ruby Lerner in *Censoring Culture* when she mentions a quote from composer Lester Trimble in the *New York Times*, who said, "We spend years...

OG: ...gilding the cart, and starving the horse."

PH: And she follows that with a James Baldwin quote, "Everybody wants an artist on the wall, or on the library shelf, but nobody wants one in the house." A live artist, somebody who is actually currently making work. I think once these theaters... these so-called alternative spaces went through the first change into institutionalization, and then the second change, this turnover of long-standing executive directors, which happened in the last five years, Mark Russell, David White...

OG: Kristy Edmonds from PICA...

PH: And then you have the second generation of executive directors or executive director and artistic director team and now there's a different economic reality, so the pressure is on. How are these directors going to support art making? Values are shifting, and maybe good art is now decided upon by how many nights artists can sell out, whereas before it didn't matter, even in my time, which is not very long ago.

OG: Again, I don't think you can isolate any of these shifts neatly. As the real estate market went through the roof in New York City, and crime was down, all of a sudden it was OK to move back into the City...all these different market pressures coming on...That made the stakes very different. What DTW or P.S. 122 had to put together in terms of a budget in 1988, now is radically different, and less than 20 years later.

PH: Right, but I think this was also a choice we can talk about... I don't know how important that is for our point here, but this choice of expanding, for example, of making DTW's small theater into this big place, where the expectations are different in terms of box office.

OG: But I think that goes back to the whole interface between the funding community and the arts organizations... because there has been pressure systematically placed on arts organizations, and other organizations. This isn't...

PH: ... so different from other things. But now some of the downtown spaces that used to be alternative/artist-run/ grass-roots performing spaces might be looking to mirror corporate structures as a way to get out of the hole. Now it seems like there's the same kind of expectation that an arts organization should grow like a business and as fast.

OG: I think that, frankly, the leaders of the organizations felt that they would be better positioned to do better work and to help more artists if they had more adequate facilities. It wasn't completely altruistic, and it wasn't completely self-promoting either...

PH: A few months ago I went away with some of my friends who are all moms and have no direct relationship to the arts besides enjoying it. And we were discussing another article in the New Press book by Robert Atkins that analyzed a trend in the art world that prioritizes huge capital campaigns over individual artist commissions... in other words applying layers of gilt to the cart while starving the horse. I was thinking about the Lincoln Center's Rose Theater on Columbus Circle, and I was telling these friends how shocked I was to see the amount of money invested in the construction of such amazing spaces, and they said, "Of course. I want to go to a gorgeous theater, and I want to sit in these fabulously comfortable seats..." It's just a different kind of space, and it shouldn't come with all of these different qualifications, but for the petite-bourgeoisie or a "grand-bourgeoisie," whatever you might call it, it means more to go to a "gorgeous" theater. So can we assume that capital campaigns, this whole shift to expansion, also reflects a cultural shift? The arts no longer are supposed to "eppater la bourgeoisie." We are meant to actually please our patrons... although cliché and obvious what I'm saying, I think that's what's happening... Whatever rebellious position artists and artists' spaces had 30 years ago, it's now literally 180 degrees different because now it's these places that need to cultivate the rich. Artists at that time were not as concerned with audiences the way they are today. I mean, that's how we identified ourselves, as a separate entity from audiences that came to see us, even if they were friends, at the moment of performance. It didn't matter what they thought so much. I mean, that's changed, right? We've become more aware that these presenting houses are looking for a certain kind of work that will please, will sell, will have critical acclaim.

OG: Yeah, and it is also about economic factors because obviously the number of seats that you have to fill, or the number of grants that you have to get to support an organization with an $800,000 budget is radically different that if you're supporting an organization with a $2.8 million budget, or a $4 million budget. I'll never forget, I was in a room with the Managing Director of the Long Wharf Theater, which is in Connecticut, and he said "I have to raise $65,000 a week."

PH: Wow! From private donors?

OG: From private donors, and from whatever. Every week.

PH: So, does he get different people to give $65,000?

OG: Yeah, it's people and it's corporations, and it's galas, and whatever. His responsibility was to come up with $65,000 a week, week in and week out.

PH: Right, so I think maybe that artists of my generation and older were perhaps more aware that the giving came with strings, but we just didn't know what kind of strings. Were they iron?... Were they wire? Were they rope? ... Now it seems like it's crazy glue. You are so attached to that money that it becomes an internal censorship. You get that commission and you want to get the next gig, and as an artist, you become very oriented towards getting your next gig, and you pressure yourself to make the piece that's going to please the presenter, so that you get the next gig, and then the next, and so on and so forth. It just generated... triggered... a revolution, not in the good sense of the word, but in this becoming more and more string-attached and hence, paralyzed. I think as artists internalize a censor, the work becomes less individual... But in terms of this economic shift, when you were talking about the Expansion Arts Program in Miami when foundations were somehow being generous during the "multiculti" years, I was thinking... it's like white guilt... Were these foundations interested in trying to alleviate that feeling? Were they coerced into supporting works of artists of color? For those years the color of these presenting organizations and foundations changed... you could go to many of these spaces and see many more bodies of color, not only on stage, but working at these places, and I think that provoked a reaction from a certain sector of the arts community. I remember the op-ed piece that Robert Brustein wrote for the *New York Times*, criticizing the NEA, Rockefeller, and the MacArthur Foundation for giving money to artists of color and community works, and claiming multiculturalism to be the scapegoat for the diminishing artistic standards in American culture... throughout the years I have also heard some downtown artists bashing multiculturalism as a code word for bad work. So for a moment, even when multiculturalism became a synonym for schlock and with white resentment growing due to the power shift in decision making and money to include people of color, unexpectedly foundations kept their support of people of color's work, fostering a new political attitude in the arts against this

country's overall conservative ideologies.

OG: I think that's what happened... at least, this is my opinion, that in the late 80s, the National Endowment for the Arts really took a leadership position in opening people's eyes up to the fact that there had been a dearth of voices of color in decision-making, in funding, in whatever. And they, I think to a great degree, really led the charge to make the peer review panels more integrated with people of color, to really look at shifting the categories, so that there would be more access, etc.

PH: But I think it's important to say... that came about after... it had to be years of artists of color fighting for that.

OG: Absolutely.

PH: It wasn't that suddenly the NEA...

OG: No, no no.

PH: It was a combination.

OG: Actually, I'm doing this piece of work right now for the Caribbean Cultural Center, which has really been on the forefront of all of this dialogue, and one of the premises of this...

PH: What is the work?

OG: I'm coordinating a meeting that will result in a book, which is going to look at two things, one of them is to track the trajectory of the cultural centers... culturally-grounded centers, like the Caribbean Cultural Center.

PH: Or the Guadalupe in San Antonio...

OG: Exactly, that kind of thing, where it emanates from a community, and because a number of these culturally grounded centers are now 30 years old, because they started coming about in the 70s, and looking at that movement of the creation of these cultural centers, and tracking that vis-à-vis the Civil Rights Movement.

PH: Right, the cultural community... famously known for being racially specific, I guess.

OG: I've been careful to understand that artist-focused or artist-driven cultural centers are also very much part of the dialogue, but these culturally specific centers, as well as artist-run organizations, at the time of the Culture Wars, really have taken it on the chin, a lot more than bigger institutions, and so again, as this country has become increasingly conservative, and you see parallels in the Civil Rights Movement....

PH: It's the same struggle.

OG: Yeah, in the broad sense of the word, of Civil Rights, because I'm including...

PH: ...visibility...

OG: Well, I'm including Roe vs. Wade, the anti-war movement, voting rights, etc. As all of those gains of the 60s are now being unraveled, the same thing has happened to many of these organizations, and so that's one of the things that we're going to try and identify what lessons can be learned.

PH: I think the mistake made during the multicultural moment was that "whiteness" as a culture was never properly addressed, and that invisibility enhanced its cultural power, privileging that position over any other. We know multiculturalism was about color, but by not addressing the position of the non-artist-of-color, the possibilities for an actual expansion emerging in the cultural horizon to include different aesthetic tendencies into these non-culturally specific spaces, shrunk. Once multiculturalism lost its charm, these spaces no longer felt their "calling" to pursue diversity as much as before. You say these small organizations took it on the chin, I think yes, they lost money but they were still able to shift their artistic mission and stay afloat, whereas artists of color and culturally grounded centers suffered a bigger blow, no? Of course you have exceptions like Pregones Theater in the Bronx... They just finished a major capital campaign and apparently have a gorgeous new theater.

OG: Yeah, Pregones is an exception to the rule... there are... you can count them on the fingers of one hand...Pregones, Alvin Ailey, and Ballet Hispanico...

PH: Right, so these organizations of color, cultural organizations, focused on... how do you say when you're making it permanent?

OG: Institutionalizing?

PH: Conserving. Their mission was to conserve work of people of color, African-Americans, Latinos, Asians, expand the job market to include artists of color... haven't most of these organizations died?

OG: I would say that there's a huge number that have died, and that's part of this work that I'm doing for the Caribbean Cultural Center. We are saying, "Here's a cadre of organizations that have reached 30 years, so how do you preserve them for the next 30 years? Let's talk about strategies for doing that and then going back and saying "How many have been lost or gone by the wayside?" Because the other thing that happened during this whole multicultural boom is that at some point, funders, with the pretext of integrating white, mainstream institutions, started giving them money to show artists of color. So what happened was, the cultural centers of color that had nurtured these voices for years and years, all of a sudden, instead of them getting a grant to present Bill T. Jones, BAM gets a grant to present Bill T. Jones. It has been a very rough road. You can't blame the artists because, what are you going to tell Bill T. Jones, "Don't go to Lincoln Center?" Of course, they want to show their work, and they want to show it in the best possible condition and to whomever... a large quantity of people. So, you're putting those artists in a really untenable spot. In my opinion, there wasn't a sister or companion strategy saying, "Here, we're going to give money to white institutions to diversify their programming schedule." There wasn't an accompanying strategy to say, "At the same time we're going to give money to these cultural institutions of color that have nurtured these artists since they were little kids," to make them grow as institutions and to sustain them.

PH: The irony of all that is that the rethinking of so-called white organizations' artistic missions came almost as an afterthought. In my individual case, I was making work... wasn't calling it "Tropical," "Brazilian," or "Latino" work, and suddenly I needed to be more brown so presenters could justify their grants, etc. But simultaneous to all that, artists of color, like myself also benefited by getting through the gates. Then the gates were closed. Now there are fewer artists of color doing work that reflects a "culture." Here I am thinking of culture as expanding the narrow definition of its multicultural years, heritage, lineage, and motherland, to also encompass sine-qua-non cultural elements like context, content, form, and structure. During the multicultural years, presenters and funders had the expectation that artists of color were to do work about their cultural and ethnic background, literally. The idea of multiple voices (in accent!) representing the "melting pot" of the U.S. became, in a sense, a straight jacket for artists of color. You had to be good at impersonating... So if these organizations are really committed to showing the whole gamut of experimental work in dance and performance in New York, and if some artists of color are no longer willing to only do what Richard Dyer calls "the ethnic sideshow to entertain white folks" then a serious dialogue between the organizations and artists of color needs to be established.

OG: I'm sorry to interrupt, but again, every single thing, every single phenomenon that we've talked about is, in my opinion, influenced by larger societal issues. So what are you going to say to a kid who's a star scholar, who happens to be black or Latino? His choices are to go to Harvard or to Howard University, which is a traditionally black college...

PH: I think, more importantly, it's not so much where that person is going to find a place for his or herself, but what subjects they're going to study... Just to go back to racial identity, maybe Latino artists working in New York today are not interested in the work Merian Soto/ Pepon Osorio, George Emilio Sanchez, Evelyn Velez, even David Zambrano, when he was touring with Tour de Fuerza, were doing in the late 80s, early 90s. But maybe these artists don't have to do it now because we did it before them. I don't mean to say "We did it," but that was our way of saying to this country, "You want us to perform our identities? Our cultural roots? Then watch us do it!" So the new generation comes along... It's simple, they're going to react, but what ends up happening is that when they react, the kind of milieu or hole they fall into, unfortunately is still primarily a white American way...

OG: It's the prevailing culture. Many of these kids, I'm sure... I'm not talking about kids that are coming up through the Hip-Hop world, but most of the kids that you're talking about, I would assume... I don't know this, but I would assume, went to a college where they studied dance, and what technique are they being taught? What history are they being taught? Who are their influences, etc? And so...

PH: Yes, the history... the modern dance history here is completely culturally entangled. It's not like Martha Graham wasn't appropriating Eastern forms. It's not like "other" forms weren't influencing her... like Ruth St. Denis didn't play dress up in some Egyptian queen costume... No, but you are right, history demonstrates that a white artist, or if you impersonate one in this country, has permission to become whomever...

OG: Yes, and to appropriate...

PH: Yes, and as a person of color, you're supposed to do your own culture... I don't know about African-American artists, maybe there is a stronger consciousness about African-American cultural forms now, but younger artists of color today might feel that by doing a certain genre of dance that is part of, like you said, the prevalent aesthetic they will go places, whereas if they were doing something that problematized the question of identity which can also address form and style, not just the concept of national identity.

OG: Well, they're going to have more opportunities. I think that a question that occurs to me is, also the difference between the creative artist... the people who are making the work, and people who are interpreting the work, and so how many creative voices in the Latino community, or the African-American are really finding the succor that they need, in order to realistically make work?

PH: You mean money?

OG: Money and environment.

PH: I think that they are making work, however, they are making work and they're dancing in other people's work. Again, we all want to do whatever work we want to do. The question is, even when there was ample support for artists of color was there understanding of that work? I talk to people now about the Carmen series that I did in the mid-90s, and of course it had something to do with Carmen Miranda as a cultural trope but it was no historical research on her artistic trajectory. It's Carmen Miranda as a metaphor for issues of displacement, hybridity, cultural clash, but people get "you impersonated Carmen Miranda." More sophisticated levels of discourse don't always get through... and the interest in art and cultural politics, important then, is no longer fashionable now...

OG: Right. I think that that's a key... It's no longer fashionable to be a Hippie.

PH: But a Hippie is a style of life. Being a black person is not a style. It's a question of identity.

OG: What I meant was, in terms of the philosophical underpinnings of why people became Hippies, which was "I'm anti-establishment, and I'm anti-war, and I'm anti-destructing the planet..." That whole ethos is passé, and so no, it's more about how much money you make, or how far ahead you can get...

PH: But that's assuming that we've all led our lives primarily focused on material culture, but as an artist, if you're not in that track, then your career track can be very different. I am not referring to artists whose works critically unpack material and popular culture, I am talking about artists who uncritically worship fame, beauty, money, and youth, etc. I'm not saying that artists who follow trends are not serious either, but the difference between those artists' pursuits, is that one has a pulse on certain kinds of fashionable choices, and the other doesn't. But let's go back to you. So your last job was at the Doris Duke Charitable Foundation (DDCF) where you worked for the last seven years, and you were their first program director in the arts, so you got it all very fresh... the dollar bills were hot coming out of the oven, I don't know because I've never witnessed those mighty board meetings... but I have a feeling, just from looking at Hollywood versions of those kinds of meetings, that you suddenly were thrown into a world that...

OG: ... neither loved, nor understood me. (Laughs)

PH: So you left Miami Dade Community College for the Duke Foundation in the beginning of...

OG: 1998.

PH: At the end of the 20th century you leave the college, a smaller space. Although your presenting was national you brought a lot of people from Latin America there, so it was not only national but also international. I guess when you were hired by the Duke Foundation that came in handy.

OG: No actually, it's the opposite. The Doris Duke Charitable Foundation, unlike the Ford Foundation, the Rockefeller Foundation, or the Starr Foundation, didn't have an international mandate, so they would have been very comfortable with me just doing grants that benefited American organizations, and it was really my own personal commitment to international work that even allowed me, that's what compelled me to do that, and they sort of let me get away with it.

PH: Were you an example of affirmative action as a woman of color?

OG: No, not at all.

PH: They hired you as a white woman. No, I'm just kidding.

OG: It's true because I remember sitting in a car one day with the president of the Foundation, and she said, "I really don't get it; what do you mean you're a person of color?"

PH: Right. I think that goes back to that identity question... as a Latin-American you are a white woman, but race here is more than skin tones... it's a cultural thing. You can be white, but the fact that you were born in Cuba makes you a person of color. I mean it's not so much about how many drops of "Indian" blood or "Black" blood you have in your system, but your cultural background, and how much you identify with that culture..

OG: Yeah.

PH: Whatever went into their decision making process, you were hired for your accomplishments.

OG: And my looks. (Laughs.)

PH: And your beautiful looks. So, now you've been at the Doris Duke Charitable Foundation until last year, for seven years...

OG: Seven and a half.

PH: Can you tell me, I don't know if it's private information, the amount of money that you were able to give out to the arts?

OG: $145 million.

PH: Well, I imagine that was the first time in your life you were responsible for such a huge endowment. Did it seem to you for the first years that you could actually make a bigger impact in the arts? One thing I wanted to talk about is the fact that as artists we always look up to funders... not look up to in the sense that we think they're better than us, we just look up because we're always on our knees begging (laughs), and so that relationship... I think... funders are these very powerful people, because they decide, we think..., even if it is not for real... we have this idea that funders have their fingers in the gold pot, but for you as the representative of the arts, inside closed doors in those mighty board meetings, you must have felt not as powerful as the officers responsible for public health or science. Is that true?

OG: First of all, yes, I think that people who are looking for money always think that program officers are more powerful than they really are. There is, absolutely without any doubt, power because you still have the capacity to bring some projects to the table, so in that sense, there is a modicum of power. However, when you're dealing with that kind of money, everybody's watching you.

PH: What do you mean, "everybody?"

OG: Other program people... The board is watching them; they are watching you, so there are checks and balances that are in place... people in the field don't often acknowledge that it isn't just you, the program officer, who is making the decisions.

PH: I think people in the field don't know that. When you talk about this feeling, did it ever become a kind of self-censorship after a while? Were you freer with yourself in asking money for certain projects in the first year than you were later on? Later you probably felt like, "Well, I know already, they won't approve this one..."

OG: Yeah.

PH: When you talk about checks and balances, was there a foundation mission that was communicated to you, maybe not in words, about the kinds of projects that needed to be supported and ones that didn't?

OG: Well, yes. There were some parameters because obviously you have to follow what is in the will, in this case.

PH: Oh, right. Is the will public?

OG: Yes. As a matter of fact, before I interviewed for the job, I googled Doris Duke, and I got her entire will, which is on CourtTV.com, or something. It's a very

PH: What support means...

OG: Yeah, what support means, what the performing arts are. It says something about support for artists in exploring their talents, and something about "entertainment," and so it's a very weird understanding of how nonprofit arts work. But, I was given the responsibility of interpreting that and making programs out of it.

PH: Or freedom to...

OG: Or freedom, yeah. It's a freedom and a responsibility. It's both. For example, nowhere in the will does it talk about painters or sculptors, so for sure... the visual arts are not in it. I was starting to be able to work on the media arts because actors were mentioned, and actors do films, and so in that sense, I was trying to start pushing the envelope there.

PH: When you say, "pushing the envelope," do you mean that for every new idea you had... Let's say if you wanted to support a sculpture program, not even getting into the merit of commissioning... giving money to museums, because you didn't give money directly to the artists, right?

OG: Right.

PH: So, did you have to present those ideas at...?

OG: Absolutely.

PH: ...and then the board would discuss with you...?

OG: Before it even got to the board, it had to be vetted internally by the senior staff.

PH: Who was the "senior staff"?

OG: The President, the Chief Financial Officer, the other Officers in the other programs, which were environment, medical research, and prevention of cruelty to children, so in a sense, you really had 10 people that were constantly poking holes in your ideas who had absolutely no clue as to how the arts work.

PH: Right, so you, for example, let's use that model of creating a fund that would support a sculpture program, a new fund that would support the work of sculptors...

OG: You can't because we couldn't do visual arts.

PH: So let's just talk about dancing. When you began... was NEFA in existence already?

OG: Yes. NEFA, National Dance Project, which is run by the New England Foundation for the Arts, started a few years before I started working at the Foundation, and one of the things that I was very convinced of was that it was inappropriate for the Foundation to start programs that would compete with programs that already existed in the community, and that were basically created by the field themselves. So, in the case of the National Dance Project, the National Performance Network, and Arts International, there were pre-existing programs in place that I felt really needed additional support. So, in all of those instances, I created... I made grants to these programs. In the case where there wasn't a pre-existing program, for example there was no real program for jazz presenters. The Wallace Foundation had a program, but it was no longer in operation. So, I said, "This program doesn't exist, so how do I go about creating a strategy that would get money into the hands of jazz artists?"

PH: Before you could even consolidate a proposal, you would have to run the idea by the President of the Foundation.

OG: Correct. Yes. So, what I always did, which I think is the only way to create programs, is that after I initially floated something by the President, I would then go out and have discussions with actual practitioners in the field. So, for example, in the case of the jazz program, the Jazz Initiative, I convened a 30-person meeting that had jazz musicians and people from National Public Radio, who do so much jazz, to presenters, to other funders, the NEA. I put a group of people around the table from all sorts of different parts of the jazz ecosystem, if you will, and said, "What is needed? How can we help? What are some things that we should keep in mind as we develop a program?" Through that kind of interaction, which we repeated when we created a theater program, the Talented Students in the Arts Initiative, which is for, as the name implies, kids that already have shown a great deal of talent, and are pre-professional, and are getting training... In all of the instances of programs or initiatives that we created, there was a huge amount of interaction with field practitioners, so that we would be creating something that was in synch with what the needs were.

PH: Right. So you would have a retreat, get the information into a proposal form, and then you would show that proposal to the board, and that would be judged by... because there were no other artists on the board, correct?

OG: Well, the first board... there used to be a man named Carter Brown who was on the board, who was the head of the National Gallery, and he was really very well-respected, so he was the arts person on the Board... I mean, he was a very big arts person, but in the visual arts.

So, it was a lot of testing back and forth, because in a way, they had to trust that they had made a good hire. They had to trust that I knew what the hell I was talking about. They had to trust that I was putting together some initiatives and strategies that made sense in the larger picture and I think that history shows that I did that.

PH: Right. So, as you proved yourself with the programs, as the programs were more and more successful, and by successful, I mean there was a huge growth in the areas that you gave support to, let's say, jazz. There were more jazz festivals... I don't know how you measure success really.

OG: Well, it depends on the program.

PH: Well, let's just talk about the jazz programs that you created.

OG: Right. So, the jazz program had three major components. One was to provide multi-year artistic program and matching endowment support to the best jazz presenters in the country, and so the endowment support that they got, and I used the endowment strategy in several of my initiatives, was intended to create a body of funds that then would be restricted to jazz programming. So there were 14 jazz presenters that got these awards, and they were significant awards, which included five years of programming support, and endowment support. So, for every $2 that Duke gave, these organizations had to come up with $1. That money was put in an endowment, so at the end of the five-year period, at a 5% payout, that endowment supplanted the original programming money that we gave. So, it was a gift that keeps on giving, and we did that with multidisciplinary presenters. We did that with theaters. We did that with these training institutions.

PH: So, one way to measure that is to see how much more work jazz musicians or theater artists could get by having these organizations get more money to hire them.

OG: Right, and they're restricted funds. You can't use it for something else. They couldn't use it to buy a van, or to change the ticketing system. It was strictly for artist fees, commissioning, creation of new work, residencies, community-based work, etc.

PH: As we have been discussing how the right wing of this country slowly dismantled the funding system, at least the federal funding system, and how now a percentage of what foundations give goes to capital campaigns, so in a way, you have been a rare presence in the foundation world. Because, although the Doris Duke Charitable Foundation supported capital campaigns at Dance Theater Workshop and at BAM, you have been very involved in keeping, like Baldwin says, artists "in the house" rather than on the walls or on the shelves.

OG: Yeah, I would say that 95% of the money that we gave out went to institutions. However, there were restrictions attached to it. There were two major types of funding strategies that we had. One was to help organizations create endowments, but then those endowments, the money that was generated by those endowments, the payout, which was usually 5% of the endowment, was restricted to artists' compensation.

PH: Salaries.

OG: Salaries, commissioning funds...

PH: Residencies.

OG: Residencies, whatever. So, yes, it went to institutions, but it went to institutions specifically for them to be able to contract artists. The second strategy was that we gave large chunks of money to organizations, like the National Dance Project or like the NPN, to re-grant on our behalf. So, then again, the bulk of the money was parceled out in smaller grants to commission a new jazz composition, or a new dance piece, or a new theater production, or whatever. So, ultimately, the goal was to put as much money in the hands of individual artists as possible. But we couldn't do that directly because we had a very small staff, so the way that we accomplished that was by giving big grants to institutions, and placing restrictions about how those monies could be used, so that it would be in support to artists.

PH: There was a choice not to expand the staff of your foundation... Let's not do this. Let's give the money instead to cultural organizations and they make the final decisions.

OG: Right. From the very beginning, the Doris Duke Charitable Foundation made it

OLGAPT8p38.pdf 10/12/06 12:39:34 PM

very clear that they wanted to have a small staff and a low overhead, and to try to get as much money into the respective fields that they supported, and one way to do that was to give money to organizations that could then redistribute it. So, while we never said "You have to distribute it to X, Y, or Z artist," we said "You have to distribute it to artists." So, the other thing that I would add is that, one of the reasons that I thought the endowment approach was so great, was that in most instances, foundations keep a very tight leash on arts organizations. You have to apply every year, or every three years, or whatever. While helping an organization build an endowment... helping them to create infrastructure gives them more locus of control, more power.

PH: You're making them into independent entities...

OG: And they need us less.

PH: If you were to re-imagine a relationship between artists and funders, or the funding world and the arts, what do you think would be the most successful model... or do you think the model of the Duke Foundation is a good one? Or if you could... let's say you have all the power in the world, if you could shape things differently, how would you shape a foundation? What would be your priorities? To help more artists? To help less? How would that ideal foundation work?

OG: I think that, for me, and it's something I tried to do as much as possible while I was at the Duke Foundation, was to think of the arts community as an ecosystem, and try to get away, as much as possible, though I'm not Pollyanna, from the "us versus them" dynamics that often happen. And to say... I always had this fight with my colleagues at the foundation that this foundation wouldn't exist, or at least the government of the United States wouldn't give it a tax-exempt status, if it wasn't providing a contribution and a support system to the different programmatic areas that it was involved with. You can say that about any foundation. It receives certain dispensations and certain benefits from the government because it is there to deal with some sort of social issue, or some sort of charitable purpose. So, trying to demystify the relationship between the grant-seeker and the grant-maker is one issue. Having people think of this as how do you work with the different sectors that make up the ecosystem in the most equitable, and the most collaborative way to make life better and increase the quality of the whole system.

PH: If presenters had the cojones, the vision to stand up to funders and boards and say "I believe in this kind of work," risking their job in the process, then I think artists might feel a stronger sense of community with the whole ecosystem, as you call it. I guess everyone has to put their mouths...

OG: Why do you think I'm sitting at this diner right now? (laughs)

BOOK REVIEW:

Feelings Are Facts by Yvonne Rainer
Cambridge, MA: MIT Press, 2006. 504 pages
Illustrated. Cloth, $37.95
Reviewed by Megan V. Nicely

My initial response to Yvonne Rainer's incomplete autobiography *Feelings Are Facts* echoed her own reaction to Jack Kerouac's "haunted gabby book" *On the Road* – I felt an "open-ended excitement." And like Kerouac, Rainer is effusive. Best known as post-modern dance's vocal frontwoman turned feminist filmmaker, Rainer chronicles her movements through 50s bohemian San Francisco and the 60s New York art world in a series of personal analyses, journal entries, letters, photos, film script excerpts, and program notes that make for great summer reading. This thrilling time period, told in a neurotic and confessional style, is compelling in part because Rainer follows her uncertain ambition rather than succumbing to any counter-cultural agenda. She is no idealist. As a choreographer who missed this seemingly idyllic apex of post-modern dance, I was easily drawn to Rainer's magnetic persona, but one need not be familiar with *Trio A* to be captivated by the societal and personal conflicts she presents. Descriptions of her disquieting childhood, budding sexuality, and rise to art world stardom successfully capture the forward momentum of this exciting and tumultuous period in American history. The joyride concludes with an abridged discussion of Rainer's film career and personal life post-1970–a hasty summation that hopefully will be expanded in a second volume.

"Feelings are facts," a direct quote from one of Rainer's therapists, aptly characterizes her approach to ever-shifting emotions and events–all are equally relevant in the construction of her life. Born to immigrant anarchists in 1934 and raised partly in foster care, Rainer came of age in San Francisco when alternative lifestyles were becoming if not more acceptable at least more visible. Her ambivalence about "fitting in" is relieved in a number of sexual liaisons that provide her with adventure and alternatives, not all positive. One, a marriage to painter Al Held, eventually lands her in New York, and when this union dissolves Rainer must define herself, both artistically and personally. On the advice of another analyst, Rainer begins private dance lessons (with his wife's friend), but she soon grows impatient with the "strenuous yoga-like stretches and small repetitive leg-lifts that zeroed in on precise, and painful, positioning in the hip sockets." Seeking a "fast track," she begins Afro-Cuban lessons, then embarks on a self-imposed and parentally-financed regimen of three dance classes per day for nine months—ballet, courses at the Graham and Cunningham schools, and then Robert Dunn's seminal choreography workshop.

Rainer's abilities as a dancer are less important than her compelling stage presence, unbridled energy, and keen ambition. These assets and her partnership with painter Robert Morris help catapult her into the role of avant-garde diva with grants, commissions, and travel to arts festivals worldwide. Amidst this flurry of activity Rainer battles a serious stomach ailment, Morris' frequent infidelities, their eventual break-up, and a resulting suicide attempt that goes nearly unacknowledged by those closest to her (brother Ivan says "If you had really meant to kill yourself you would have washed down the pills with a fifth of bourbon.") These dramatics, along with an important trip to India and the group Grand Union's shift toward collective authority lead Rainer toward film, a medium where her desire to manipulate her own emotions as objects can be more fully realized.

Rainer's break with dance in the early 70s leaves many questions unanswered, and from this point the text is less engaging, both in style and content. A film career that spans over 30 years, an equally substantial one in teaching, important political activism, ten years of celibacy (!), a battle with breast cancer, and her eventual union with life partner Martha Gever are not mundane events, yet Rainer chooses to distance herself with feminist jargon and sweeping generalizations that make this coda disappointing. Rainer herself deems these post-dance years "anticlimactic" because her "demons have quieted down," yet it would be more accurate to say she has just opted not to tell us about it. Luckily, Rainer refers to the book's epilogue as "another prologue," and now of course there is her return to dance. As I await the next volume, and a return to the earlier writing style, I wonder: have these demons really quieted, or do they perhaps still lurk in her former calling, dance?

MEGAN V. NICELY is a dancer, choreographer, educator, and designer recently arrived from San Francisco. She is currently a PhD candidate in Performance Studies at NYU (mvn212@nyu.edu).

LEPECKI RVW-UPERFORMANCEp39.pdf 10/12/06 12:38:26 PM

BOOK REVIEW:

Exhausting Dance by André Lepecki
New York, NY: Routledge, 2006. 150 pages
Illustrated. Cloth, $35.95
Reviewed by Catherine Massey

La Ribot walks across a gallery at London's Tate Modern shielding her naked body with a piece of cardboard. She performs *Pieza Distinguida #2 (Fatelo Con Me)*, a piece commissioned by a Madrid air conditioner manufacturer. Xavier Le Roy, at The Kitchen in New York, balances on his shoulders, naked and incapacitated. Trisha Brown walks into a Philadelphia art gallery holding a stick of charcoal, contemplates the space, and falls onto a large sheet of paper. A curator at Portugal's state-owned bank asks three choreographers to make a solo "inspired" by Josephine Baker. Vera Mantero, a white European woman, paints her body brown, leaving hands and face stark white, and, standing in shadows, recites "atrocious, atrocious." William Pope.L, dressed as Superman, crawls across the frozen landscape of Ground Zero. When he is confronted by the police, he calmly repeats, "I just want to crawl. I want to crawl." Is this dance? Is it choreography? Performance art? Does it matter?

Recent evolutions in contemporary performance (or, dare I say, dance) have created a red state/blue state-like fissure. Labeled as conceptual dance, physical theater, performance art, etc., this mostly-European work is influencing choreographers worldwide and changing the scope of dance presentation. Balletomanes, fans of classical dance, and lovers of the proscenium stage are wrought with aversion. The downtown New York dance scene is ablaze with interdisciplinary visions. And scholars, like André Lepecki, are pondering the essence of dance. In short, the past five years have produced performance so affecting, it wipes out the possibility of a lukewarm response: you either love it or you hate it. It is this recent work that Lepecki is dedicated to and inspired by in his recent book, *Exhausting Dance: Performance and the Politics of Movement*.

Reading *Exhausting Dance* was like mining for gold in the California riverbeds. Somehow I knew it was there. But, finding it proved treacherous. Lepecki has unearthed and polished his ideas until they glow, but they are not presented as gifts for the reader to enjoy. Rather, the reader is faced with days of sifting through the dirt. When golden nuggets shine through, they set off rays of thought and inquiry. *Exhausting Dance* is worth the work.

Lepecki goes to great lengths to historically foreground dance's ontological allegiance to movement, examine this kinetic project as fundamental to modernity, and turn the seemingly obvious essence of dance on its head. The assumption that dance is defined by continuous, spectacular movement is an old one. But, as Lepecki shows us, it is particularly tied to and increasingly prominent in modernity. During the modern age (loosely 17th century to the present) dance can be seen on a pathway of increasing mobility. Lepecki dismantles dance's "being-towards-movement" (a phrase co-opted from Peter Sloterdijk) and proposes a slower ontology—perhaps even stillness.

Lepecki's claim that dance is tied to the eternally vanishing now, the ephemeral, a temporality that always results in a loss—and that this creates an undeniably melancholic affect—is not only thought-provoking; it is well-timed. *Exhausting Dance* is prompted by recent examples of critical attachment to "flow and continuum of movement" and the disavowal choreographers face when they stray from the prescription to move. But, as it turns out, the book's stronger impetus is Lepecki's suggestion that dance studies "establish a renewed dialogue with contemporary philosophy." Lepecki grounds his positions and his reading of specific choreographies in the work of Spinoza, Nietzche, Foucault, Derrida, Deleuze, Freud, Sloterdijk, Fanon, and others. At times, the link between dance and philosophy is a crutch for readings that, if given the opportunity, could stand on their own. For those readers (myself included) whose philosophical rigor is not up to par, following Lepecki becomes a daunting task. The theoretical profusion in *Exhausting Dance* does not leave the distaste of the elitist institution. It is not off-putting; it is simply an unfamiliar language to many.

Thankfully, Lepecki does not rely solely on philosophical insights and goes straight to the source. He spends the great majority of his book investigating artists whose work dialogues with theoretical concepts: Bruce Nauman, Juan Dominguez, Xavier Le Roy, Jérome Bel, Trisha Brown, La Ribot, William Pope.L, and Vera Mantero. These engaged discussions form the locus of *Exhausting Dance*. As Lepecki sets forth, some of the aforementioned artists are not usually categorized as choreographers or dance artists. But, the ways Lepecki explores their performances situates them within the choreographic and brings important insights into dance studies. After all, what artist enjoys a tightfisted classification?

Lepecki pairs a critical eye with a wealth of scholarly acumen in discussing the work of his selected artists. The mundane becomes political in the meeting of solipsism and the methodical precision of Bruce Nauman's 1960s solo films. The work of Trisha Brown and La Ribot, both presented in museum settings, clashes with the hyper-commodified art world as Lepecki interrogates the representation inherent in vertical and horizontal planes. Pairing William Pope.L's "crawls" with the arresting writings of Frantz Fanon, Lepecki adds a new dimension to the impact of racialized terrain. In one of the most resounding sections, Lepecki, a confessed "non-dancer," shifts from the role of onlooker to that of participant. At an artists' laboratory in Berlin, Lepecki and several others were asked by Pope.L to "engage in a collective crawl." The description of this experience gives his reading of Pope.L added profundity. Likewise, Lepecki's deep understanding of Portugal's recent colonial history heightens the political in his reading of Vera Mantero's performance of colonialist melancholy. As Western contemporary dance grapples with issues of movement and stillness, visibility and disappearance, colonial history and racism, exhaustion and virtuosity, critics and scholars will continue to debate elements, definitions, and so-called validity. But, artists often exist well before their time and, thus, much can be learned from the ways these forces play out on stages, in galleries, and in film. In the words of Spinoza, it's not just a matter of "what can a body do?" but "what can dance do?"

CATHERINE MASSEY writes about performance and attends graduate school at NYU. She has worked as a performer, administrator, and curator for contemporary art museums and dance companies in California and North Carolina.

UPCOMING PERFORMANCES OF FEATURED ARTISTS

Octavio Campos (www.camposition.org)
Oct 16-22 *Luna del Pinguino*, MACLA, Movimiento de Arte y Cultura Latino Americana, San Jose, CA
Nov 30–Dec 2 *Upwake*, Carnival Center of the Performing Arts, Miami, FL
Dec 6 - 9 TBA, Art Basel Miami Beach, Miami, FL
Feb 16–18 *Luna del Pinguino*, Carnival Center of the Performing Arts, Miami, FL
Mar 28–31 *The Monkey Opera*, Carnival Center of the Performing Arts, Miami, FL
Apr 16-22 *Blue LIVE*, Diverse Works, Houston, Texas

DD Dorvillier
Feb 1-10 *Santa Jack*, The Kitchen, New York, NY

Walter Dunderville
April 18-28 as part of "The Nothing Festival," Dance Theater Workshop, New York, NY

Andrea Fraser
Nov 8 *May I Help You?* Wexner Center for the Arts, Columbus, OH

Sarah Michelson
Oct 18-21 *Dogs*, Brooklyn Academy of Music, New York, NY

Jennifer Monson (www.ilandart.org)
year long project beginning Mar 07 iMap/Ridgewood Reservoir, Highland Park (border of Queens and Brooklyn, NY)

Takuya Muramatsu
see www.dairakudakan.com

Jill Sigman (www.thinkdance.org)
Feb 8-11 *Rupture*, Danspace Project, New York, NY

DDDORVILLIERPPp40.pdf 10/12/06 12:12:51 PM

dd dorvillier

dddorvillier:
I want to tell you something.

taurelius:
Please

dddorvillier:
In the car service from Williamsburg with Diva the cat, I was thinking about talking to you, coming over the bridge, looking at the Empire State building and realizing how much it and the Chrysler, with those thin steel radio towers, look like hypodermic syringes, like the one we had just used to get blood out of Diva's leg.

taurelius:
Yes

dddorvillier:
The buildings looked like needles, and my arm was hungry for a shot from one of them. It was erotic, and also addictive. Before seeing this image, before getting over the water, when we were passing the luxury lofts, I was thinking about Beth Gill (a young, brave, and smart dancemaker and bartender surviving in NYC) and her description of her upcoming work at the DTW studio series. She used the word landscape describing her previous work.

Watching the lofts go by, I'm thinking about Beth and wondering if/how she's looking for meaning, in her work, or with her work, or in her life and how they are connected. I'm also pondering on the meaning, or lack of it, in my own life, and subsequently in my work, and vice versa. I'm not sad, I'm just thinking. I'm staring at the back of a Latin bakery van ascending the bridge in the taxi.

Getting away from self-expressiveness, from projecting meaning, elucidating content beyond the immediate context of an action but doing it in the most difficult way possible, by using the body and even using typically dramatic and expressive conditions … these are characteristic of my current working tendencies and process. I'm working with thinking and corporeality, rather than emphasizing self-expression.

taurelius:
We can separate the two.

dddorvillier:
Thinking separate from feeling, this is extremely liberating.

The bakery truck reminds me that I have a body, and so is the cat sitting next to me in this cage, and so does Beth Gill, although in a different almost opposite way. Is landscape where she has found that thing called meaning, for lack of a better word? Why is she now doing something else? Is a nameless body becoming her landscape, or is that body nameless because it merely inhabits a landscape?

Bakery truck, my body, our bodies, in space or as space, separation. I have found a lot of power in letting go of the co-depen-dance of expression and form, using content to determine form, as if these aspects owed each other something I have some sort of responsibility for. This could, through the extension of this freedom into the body become a hyper-liberated, perfect-life, body state, on the brink of a new age practical utopia, which is not the point. I'm not seeking a solution for my changing body and the myriad questions I work with. I am afraid of the body sometimes, because it has so much that it says, carries so many readings, especially when I'm using MY body in MY work. At best this body is a screen, or not even, a second screen, reflecting post-projections, the bi-products, of bi-products of actions.

I see the back of the bakery van and I say this work is endless. What's the point of working forever? But then I see that is the point. THAT is the POINT, to work, infinitely. I get to the needles. Is this my work? …The action of association, observation, thinking, multiplicity.

taurelius:
What did the needles give you?

dddorvillier:
What is heroin? They provoked thinking and associations with my body because of the needle-arm-high connection. Making a graphic physical association with the most important buildings in New York City made me feel powerful, ownership, danger, getting high… and then, I don't know... a sense of home? It brought me up then calmed me down.

taurelius:
But that is the point of the design, no?

dddorvillier:
Yes that is the point of the design… it's a drug. As we descended into Manhanny down the slope, I started to wonder if a small Cessna could actually still fly into one of them.

taurelius:
Well, could yes, but the air I assume is heavily patrolled.

dddorvillier:
Maybe, I dunno, and could the small plane do any damage?

taurelius:
I am interested in your connection to this NY fix.

dddorvillier:
I had this powerful association, a climax almost, and then started wondering how one would down the building unofficially, in this day and age, practically speaking. And would it collapse as, you know, the WT's? …the blossom at the end of the stem, exploding into grey pus, and mass hysteria and all that doom.

taurelius:
Not sure where to go with that, it seems somehow like a manifestation of all the fear in the air.

dddorvillier:
You go up with a Beth Gill but you come down with a Bloomberg, or rather, I just did.

taurelius:
Explain.

dddorvillier:
My thoughts on the way up the bridge had to do with how one describes what they do, their art work, how I describe it, and whether I am even capable of doing anything that I describe, not in a pejorative sense, but practically speaking. Beth and landscapes, and her photo of the street and the two cars, on the DTW website. How do we do what we say we do, when doing is so different from saying, or seeing? Can I make them the same? This is too complicated eh?

taurelius:
…with the needle in the background of that picture. It's not complicated but it's a landscape of your mind.

dddorvillier:
There is the earth of the landscape. Beth, me going over the bridge, the water, and the needles' drug-power architecture of ultra ape-man, with the backdrop of September-blue sky. And where is the body in all this? It's on the floor.

taurelius:
I am interested in how these junctures relate to you and how you are thinking about your next work or your next day on the planet.

dddorvillier:
Wiggling on the belly like a 2 month old baby, trying to get its head up, even then.

taurelius:
Is the body important?

dddorvillier:
The next piece consists of 3 pre-stated conditions: a movie, 9 bodies, a darkness and sound installation. I don't know what will happen to them when placed together. The body is very important, you can't get your head up without one.

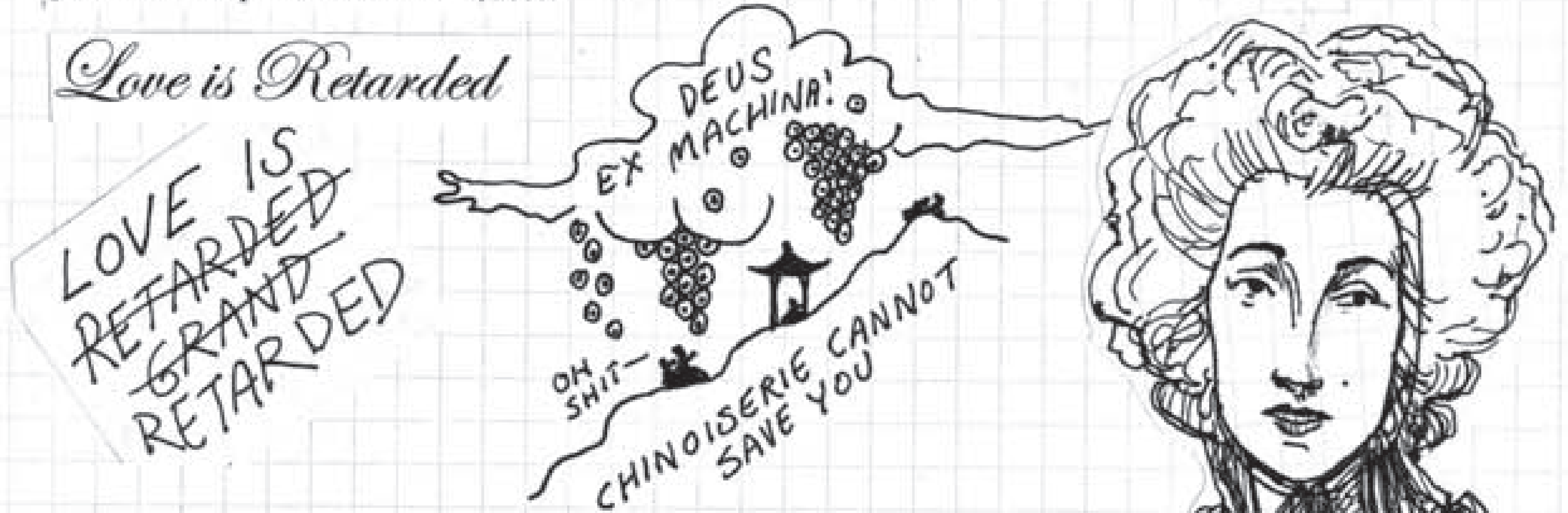
2006-09-11

DUNDERVILLEp41.pdf 10/12/06 12:01:58 PM

Walter Dundervill: Notes on Nothing (in particular)

This project page is part of my **(please don't say process)** process **(argh)** of making a dance for the Nothing Festival. The Nothing Festival, curated by Tere O'Connor, takes place at DTW April 18-21 and 25-28, 2007.

Love is Retarded



An interview between Inner Self and Icky Self

[I.S. starts]

I.S. So...nothing...hmmm, what are you going to do with that?

I.S. That's your question?! No wonder we couldn't write an essay.

I.S. Well...?

I.S. I don't know. I'm starting with nothing, which is what I do anyway except this time I'm *thinking* about starting with nothing.

I.S. *Wow.*

[long pause]

I.S. Ok, ask me something else.

I.S. *What are you wearing?*

I.S. You know what I'm wearing! Plus, don't do that sexual innuendo thing with me. It makes me uncomfortable… even if you're joking.

I.S. Maybe *that's* where you should start.

I.S. Yeah, you would say that. But then I'd be starting with *something*.

I.S. I think you're taking this nothing thing a little too literally. It's not like you have to embody nothingness. Isn't 'the nothing' about creating a space where the work can reveal itself as it goes along rather than your feeling obligated to fill in the lines of some concept you've drawn in your head (a concept you may very well reject in the end anyway...or at least move away from, expand, transform, etc.)? In other words isn't the nothing simply about finding freedom from overt thought structures and explanatory justifications?

I.S. Yeah. Thanks, genius. That's what I said to you yesterday. Yeah, I think it's about discovering content and meaning (assuming there is any) through the making of the work rather than falling into the trap of illustrating ideas. That way you may bypass having to later dismantle a conceptual structure that was formulated outside the experience of actual constructing in the first place. You know? But you're right. The nothing doesn't have to be so literal. It's not like you start with no ideas whatsoever. It's just that you don't have to get attached. You don't have to justify the work with preconceived ideas. You know?

I.S. Mm-hm. Nice paraphrasing. You know how they say language is thought? Well, your thoughts seem to be less than...well, it's just that, as usual, you're not actually saying anything.

I.S. Maybe I'm saying nothing.

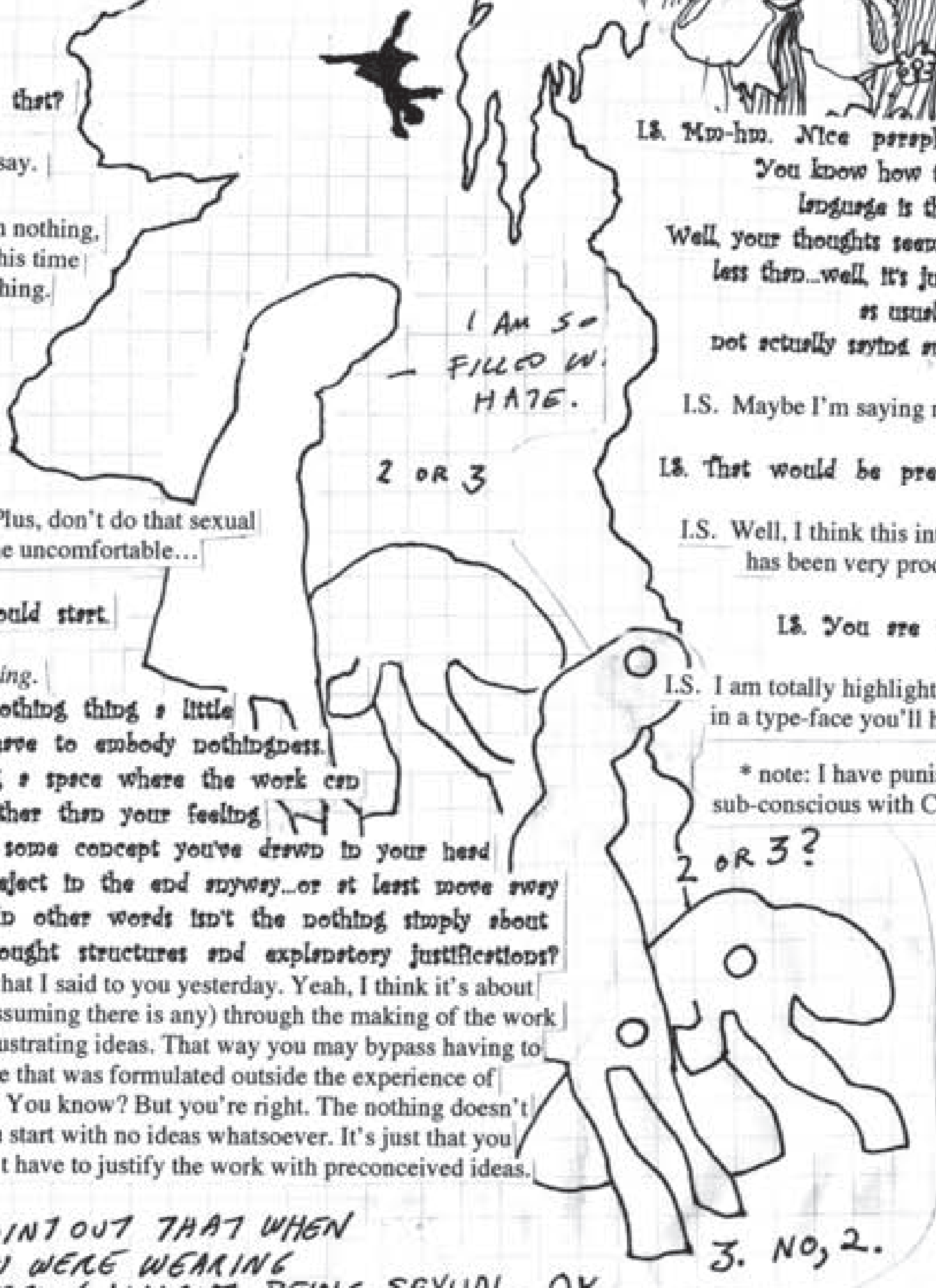
I.S. That would be preferable.

I.S. Well, I think this interview has been very productive.

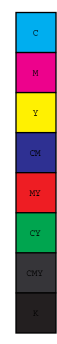
I.S. You are so lazy.

I.S. I am totally highlighting you in a type-face you'll hate… *

* note: I have punished my sub-conscious with Curlz MT



ALSO I WANTED TO POINT OUT THAT WHEN I ASKED YOU WHAT YOU WERE WEARING IT WAS A GENUINE QUESTION. I WASN'T BEING SEXUAL. OK.



DENISE UYEHARA

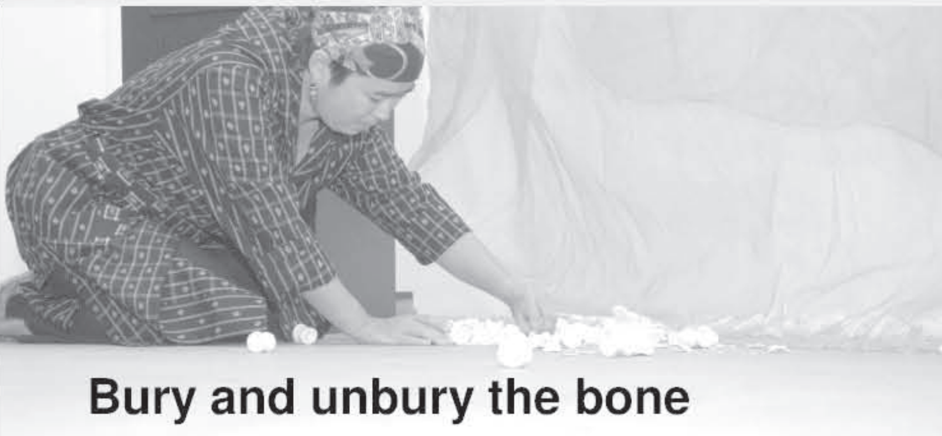
Instructions

Please arrange the bones

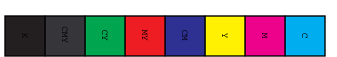
…in the shape of a childhood memory

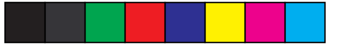
…in the shape of the heart of an Iraqi

…in the shape of quiet



From ***The Museum: Bones of war, occupation and (mis)translation.*** *An interactive performance installation examining the U.S. military presence in Okinawa and beyond. Dept. of Cultural Affairs COLA Fellowship exhibit, Barnsdall Municipal Art Gallery, Los Angeles, 2006. By Denise Uyehara. Uyehara is an interdisciplinary performance artist, writer and playwright interested in individual and collective memory. Her work has been presented in London, Tokyo, Helsinki, Canada and the U.S. She is a frequent lecturer at University of California, Irvine. More info in* Maps of City & Body: Shedding Light on the Performances of Denise Uyehara *(Kaya Press) and at* www.deniseuyehara.com. *Photos by Volker Corell. Translation Machine photo by Marcel Schaap.*





the Goats talking

by Allison Farrow

NATHAN MANDELL

Goat Island pays attention to time. This is the transcript of a seventeen-minute phone interview with the company. Goat Island likes prime numbers... Since 1987, Goat Island members have collaborated on the conception, research, choreography, writing, and documentation of work that places intense physical demands on the performers and equally intense attention demands on the audience. Based in Chicago, they have toured the US, England, Scotland, Wales, Belgium, Switzerland, Croatia, Germany, and Canada. Their eight completed works are: *Soldier, Child, Tortured Man* (1987); *We Got A Date* (1989); *Can't Take Johnny to the Funeral* (1991); *It's Shifting, Hank* (1993); *How Dear to Me the Hour When Daylight Dies* (1996); *The Sea & Poison* (1998); *It's an Earthquake in My Heart* (2001); and *When will the September roses bloom? Last night was only a comedy* (2004).

The current core members of Goat Island are Karen Christopher, Matthew Goulish, Lin Hixson, Mark Jeffery, Bryan Saner, and Litó Walkey. Bryan and Litó were not part of the phone interview and sent me their contributions later.

Allison Farrow: In the new piece, you are researching the Hagia Sophia and the structure of your piece reflects the multiple uses of that space as church/mosque/museum. I am interested in what you have written about wanting to "consider these changes not as conflicting theologies but as movements encountered on different planes." Can you say more about this?

Matthew Goulish: I think that the impulse behind saying that was to clarify that we are trying to engage in the architectural structures and the time structures and the ritualized structures of those different modes of perceiving the universe in ways that are to some extent outside of history – we are less interested in investigating the historical struggles or battles between those "conflicting theologies" and more in terms of how – if you just take three snapshots of that space, from three historical periods, it seems both the same and different… And the differences and the samenesses have to do with social structures and models that have a certain character of rhythm and space and time to them. So that's what interested us – how they can be so mutually exclusive yet share the same actual physical architecture.

Bryan Saner: I also think of the relationship between the human body and architecture. Architecture is usually (if the architect is sensitive) designed to hold our bodies. In the case of religious public structures it is designed also to contain the essence of something that exists outside of our selves. The unique thing about our bodies is that they are designed to move. The movement of our bodies creates architecture. The movement of our bodies along the surface of the earth informs our creation of religion and our understanding of spirit. The movement of our bodies through history changes our understanding of our relationship to this otherness. Perhaps that is why Goat Island's response to architecture returned to the primal acts of our bodies. We have created a dance, a series of structured movements in response to specific details in the dome of the architecture that we researched. But it is also a recognition of the accepting or sustainable nature of architecture, which is a form of movement or progress in that it can hold the differences of the human experience comfortably in the same space through time.

Karen Christopher: And it's interesting how the space has to shift slightly for the different use, because when it shifts from say a Christian church to a Muslim mosque, they have to orient certain parts of that building towards Mecca and they have to cover up images – so there's a certain kind of shift in perspective or a shift in point of view or position – so it's the same building, it's located on the same space, but it's almost as though you've just gone 37 degrees left or right or north or south or whatever – and everything looks different or everything has a different kind of slant on it.

Allison: Is that a good analogy for what happens in your collaboration – this idea of a slight re-orientation in perspective creating movement on different planes?

Lin Hixson: Say that again…

Allison: When I read what you wrote about movement encountered on different planes, I immediately thought of collaboration as another example of movement encountered on different planes – (not so much temporally, though) – I'm wondering about that idea of slight re-orientation or dis-orientation in your experience of collaboration.

Lin: I think you can make that analogy and I think it's a really good one. I think that, just to sit along side that, that when we're all looking at the… we might be all focusing our attention on the same thing, let's say, in a rehearsal, but what happens is this proliferation because of each person's experience, coming from different perspectives – so, the thing that you are looking at multiplies – but also you multiply as well… by having those other things co-exist with you on the same plane. Now I'm bringing it to the same plane, I know, but I think it's interesting – what I find in the creative process often is that we will be looking in the same direction but because of the difference that sits in the room, it moves to different planes. But of course, we are constantly in negotiation and in dialogue with these different levels of understanding and that's what I think brings the multiplicity to the work, the different layers to the work.

It's also curious to look at planes in rela-

tion to the vertical and the horizontal because I think that our model, as far as our creative process, would be much more in terms of the horizontal, rather than the hierarchical form of the vertical – except that when we are making a performance we have both of those things going on, where we are trying to look at things across time and duration but we are also trying to look vertically at the present moment of something.

So these things I think are always in flux, in dialogue with one another, like the singularity of the focus and the multiplicity of the focus and the vertical and the horizontal, it's like trying to occupy these in-between places between the two.

Allison: I see the horizontal a lot – in proliferation, and also in the emergence of associations and linkages in the process of making fragments and making response. And I've experienced the vertical in my altered sense of time as an audience member in a Goat Island performance, and also through a kind of distilled unbounded-ness — like, oh, wow, this process is strong enough to take on anything! I am thinking about this in terms of digestion or metabolism — when I read about how you are currently working with the directive of "lastness," I focused on the fact that your process is strong enough to take this on, as well, even though it is obviously a one-time-only experiment. When you are working with this directive of lastness, you are approaching it with the same process you would use to approach any other material or directive. So I'm thinking of it almost like "Goat Island is now at a point where it is able to digest itself." Is that fair to say?

Mark Jeffery: I'm not quite sure what you mean by digestion, Allison, but I can say that yes, we are definitely looking at the idea of lastness from the perspective of what Goat Island does, in the sense of how it very much articulates the research. On a very profound level it is creating a clarity that, from my perspective, is very different from other works – of course every single piece that we make obviously has its own language – I think what's happening now is that there's a real clarity of focus and of orientation – I think there's a real clarity that's coming forward that hasn't necessarily come forward, from my perspective, in other pieces, and so you're getting this real… everybody. There's a real sense of urgency in the room and there's also a real sense of care in the room and I think a real sense of gentleness in the room and also a sense of minimalist kind of activity. And yet that is so enhanced and very much framed within this idea of lastness. So I think its interesting how that is starting to be digested, I guess, is what I would say in terms of that process of digestion.

Allison: When you are holding the weight of the building research and the lastness research within the same piece, how are you finding it, balancing both of those things and keeping them of equal weight even though one of those things has a sense of history that is different than the other because it is effecting you personally as well as the whole history of the company?

Karen: I think the time that we are taking to think about the lastness that we are experiencing as well as the lastness that we might want to talk about is helping with that because I think there's a possibility for it to become emotional or psychological or having to do with relationships in a way that we don't really want. But with time brought in, that gives us more perspective. So the idea that we had this information about lastness for months before we made it public and then we also have quite a lot of time before the lastness really, uh, occurs! – I mean, its occurring now, but where it culminates – it takes the pressure off and the sense of personal importance is a little bit on hold – or at least we can view it slightly less emotionally as we carry on. So I think it's a very delicate thing, but I think the idea of digesting itself works for me pretty well because it's the idea of the kind of process that needs to go on for a long time before we even know what it is. You know, it's a situation where we are discovering it by looking for it, experiencing it, dealing with it – it's not that we know what it is – we have to set out to kind of find it.

Matthew: That's right, I agree, and I think there needed to be something, almost of equal weight in the process to balance the lastness directive and multiple religious building functions has that sort of weight. For me it has that kind of focus. It's a very potent recapitulation of a lot of the things we have been interested in over the past twenty years in terms of the use of space as a kind of content, the spatialization of time or the temporalization of space as something that carries a great deal of meaning. So we've sort of identified that, we put a name to that with the multiple uses of buildings. There's a great deal of historical weight, but there is also an equal degree of lightness in this kind of extended present moment that sort of investigation allows.

Litó Walkey: And all of the different styles, functions, religious influences, and political motivations in these buildings have existed through a series of adaptations, both purposeful and accidental. The present form is shaped by its history of adjustment. And we can compare this to a Goat Island performance, which is also formed gradually by a history of adjustment. Every element that comes into rehearsal is given enough attention and space to leave an impression in our minds and on the work, changing the overall shape of the performance. Knowing this, we are careful, and we tend to act responsibly, respectfully, and light-heartedly. Beyond what the distinct elements are, we trust that it is the navigation of adjustments that will lead us to the lasting form – a process that balances between accident and attention.

Matthew: In terms of the lastness, you know, that is a kind of direction rather than a subject – I think when we agreed to go in that direction as a group we had no idea what we would encounter. In pursuing that direction, in pursuing lastness, there's been just this great explosion of creative possibilities in terms of mining something that must always be external to our process because in the mining of it, it will end our process – and that's just been a sort of tremendously liberating energy – a kind of gift that we can give to each other. I think it's come about partly because of the exploring something that is kind of culturally thought of as a negative – people had no idea what a positive ending might be, what an example of a positive ending could be.

Allison: I was excited about – "Oh, maybe I will get to see an example of ending that looks completely different than what I might think."

Matthew: Exactly – yeah exactly – so the energy that has sort of unleashed into our process that we know will be a potent kind of energy, has this other frame around it from the start, of this architectural investigation, and I think for me, and I think for others as well, it has provided a sort of frame and focus.

Allison: Many people in the performance world in New York are not familiar with Goat Island, and may not now have an opportunity to see you live. To me, this is a very strange situation, you not being visible in New York given the history and stature of the company. Do you have any plans to show this last piece in New York?

Mark: We hope this piece will be completed by next autumn. I think it will be a year – or a little bit longer – personally I think it will be longer because I can imagine a lot of people will be wanting this last work. But it would be great, we haven't been back to New York since November 2000, and it would be great to come to New York with this last piece.

Allison: So that's something you would consider?

Lin: Oh, we're already working on it.

Karen: I think the truth is that if people don't see Goat Island live they are not going to see Goat Island, because it is really live performance, it's a live experience. I think it's hard to know what to say about it – you can't see it on tape – you can't – it's just not gonna be…

Matthew: We're on a conference call, David.

Karen: You guys are in a different world… one of the [Summer School] participants, I'm guessing, has just walked by three Goat Island members sitting on a bench in a hallway, all on phones, next to each other… which probably looks like…

Matthew: This phone call is a live experience…

Karen: Little pigeons out there – and you would probably have to see it to believe it – But I think we'll be there. You know, we're gonna be there. The weird thing about saying this is your last – this is my pet peeve about everything, not just this situation – the minute you say "this is the end, its not going to happen anymore" then everyone suddenly realizes how much they care about it, and they haven't done that before in some cases. And so people are saying "Oh my God! We're going to have to bring you to such and such or we're going to have to bring you to so-and-so" – and I'm thinking, "Yeah but when was that not the case?" You know, obviously, if it matters now it mattered before as well.

Allison: It's triage, though.

Karen: I know… OK I have a little grinch about that, but it's also the interesting thing about saying it's the last – because it is going to wake up a little bit of a different kind of interest. The thing about last is that the end kind of solidifies the sense of something or changes how you think about it. That's why it's so important how we end.

Allison: And that is the end of our interview.

Mark: Is that seventeen minutes?

GOAT ISLANDp45.pdf 10/12/06 12:41:00 PM

Allison: That's seventeen minutes.

An announcement made by Goat Island at a work-in-progress showing on Sunday, June 4th, 2006:

"This afternoon we will present for you the first work-in-progress of a new performance. We started work on this piece in June, 2005. We hope to premiere it in the fall of 2007. We anticipate that the finished piece will have three parts. Today we will present about 40 minutes of material of excerpts from part 1 and part 2. We hope you can stay for a 20-minute discussion after a short break.

We began this piece with an imagined research trip to the Hagia Sophia in Istanbul. We were fascinated by the lifespan of a building that had begun as a Byzantine church, was converted to a mosque, and then converted again to a museum. We wondered what alterations might have been made to the space to accommodate these conflicting uses, and we wondered what kind of a performance we might make in response. However, we lacked the funds to travel to Turkey, and instead found ourselves researching a similar building in Zagreb, Croatia, where our tour of our last performance took us. This round building in Zagreb was a museum, then a mosque, then a museum again. It is still referred to as the dzamija, the Croatian word for mosque.

In the space of our performance, we wanted to consider these changes not as conflicting theologies, but as movements encountered on different planes. We have given our performance a temporal structure reflecting the historical trajectory of Hagia Sophia, the triple life of church/mosque/museum.

***Part 1** of our performance is a Dance in 13 rounds. Each round adds a triad of detailed movement. Through the course of the 39 movements, the performers diverge and reconverge, to a regular beat with irregular measures. We built this structure off the dome of Zagreb's dzamija, and we will present a portion of this dance today. In this part, we considered the interiority, the polyphonic proliferation of images, and the endurance aspects of Byzantine architecture and ritual.*

***Part 2** of our performance relies on Instructions for performance sent to us from invited writers and contributors. We present micro-performance fragments on a bare stage in response to each recited instruction. This is a sort of journey with no destination, but only a quality of attention. For this part, we considered the exteriority, the absence of representation, the emphasis on language, the call and response of Islamic architecture and ritual.*

***Part 3** of the performance will be a sort of Concert, and archive. For that part, we consider the overlapping histories, energies, and ghosts of the museum. This structure, and each of its parts, especially part 3, have been informed by a second directive, which we introduced to the process after we began studying buildings with multiple religious uses. This second directive, we have come to call lastness.*

This directive, first and foremost a creative one, derives from the decision that we have made as a company. This piece, our ninth performance, will be the last Goat Island piece. After we have completed creating and performing it, the company will end.

This decision comes from the challenge that all artists face: how to continue to grow, to venture into the unknown. We intend this end to present itself as a beginning. We have considered what comes after Goat Island – the multiple futures of company members, associate members, friends, audiences, students – those encountered and those yet to be encountered. We will do what we can to help sustain and multiply the practices of collaboration that the 20+ years of Goat Island have brought us. Each of us will continue to work in, and to advocate for, the field of performance. Our attitude as we arrive at this decision is one of gratefulness. It is time to find the change that growth necessitates. We end Goat Island in order to make a space for the unknown that will follow.

We have initiated this change ourselves, not in response to internal or external adversity, but creatively. We approach it, as we have tried to approach all changes – through a collaborative creative process. We want to provide an example of ending, of lastness, but it is an example we have not yet defined. We hope to discover that example through the two-year process of making this performance. We will show you this evening forty minutes of what our research has presented to us thus far. Our lastness is no more and no less significant than our study of buildings.

Thank you."

ALLISON FARROW composes for people, instruments, computers and whatever else will let her. She lives in Brooklyn and is very interested in microbes.

NEXT ISSUE:

JULIETTE MAPP
TERE O'CONNOR
PICA TBA FESTIVAL
DAVID THOMSON
XAVIER LE ROY
PROD MTG: DARIA FAIN and JENNIFER LACEY
HOLLINS GRADS
and more

46.pdf 10/12/06 10:47:47 PM

Bates Dance Festival

2007, 25th Anniversary Season

July 21 - August 12

Three-Week Festival

Featuring over 30 classes in a wide range of contemporary dance disciplines including Contact Improvisation, Yoga, Somatics, Creative Process, Making Dances, Dance & Technology, Site Specific Choreography, Dance Aesthetics, The Singing Body, and more.

Plus performances by David Dorfman Dance, BoanDanz, Bridgman/Packer Dance, PearsonWidrig DanceTheater, and a Gala evening featuring Rennie Harris, Bebe Miller, Liz Lerman, Danny Buraczeski, Doug Varone, and others.

Brochure/Application available at:
www.batesdancefestival.org

For further info:

Nancy Salmon, Registrar
Bates Dance Festival
163 Wood St.
Lewiston, ME 04240-6016

Tel: (207) 786-6381
Fax: (207) 786-8282
Email: dancefest@bates.edu

CQ
a vehicle for moving ideas

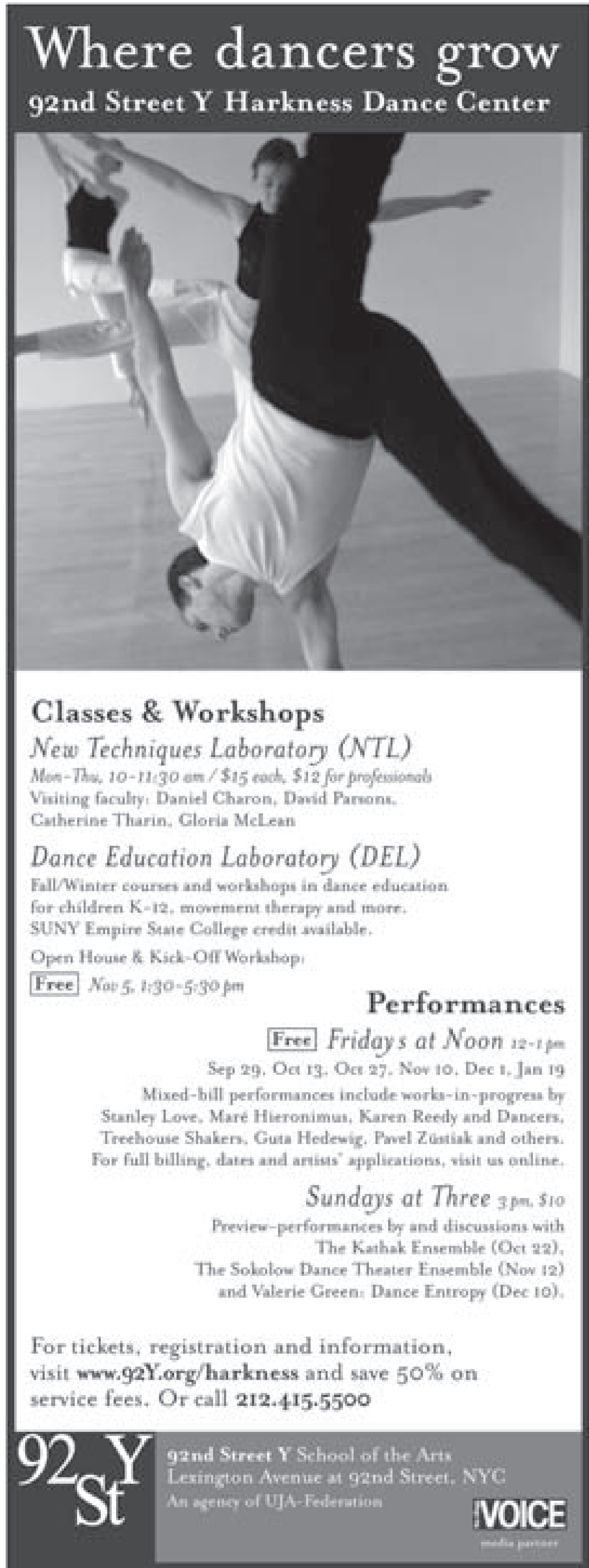
biannual journal of dance and improvisation

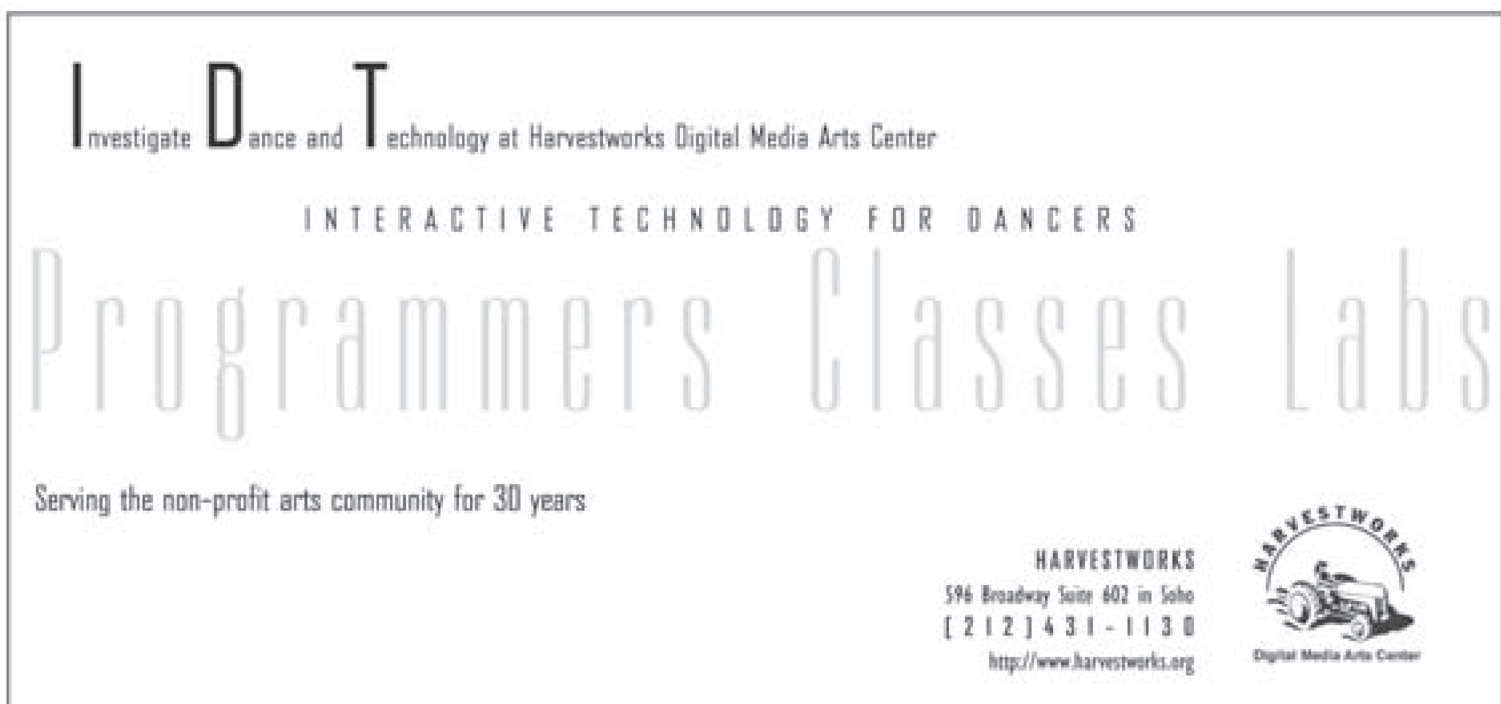
editors:
Nancy Stark Smith, Lisa Nelson

contributors:
Deborah Hay
Ruth Zaporah
Bonnie Bainbridge Cohen
Daniel Lepkoff
Anna Halprin
Katie Duck and many others

writings on:
performance
dance making
dance training/education
somatics
movement arts
improvisation and more

P.O. Box 603 Northampton, MA 01061 USA 413.586.1181
www.contactquarterly.com





PJ30_AdsPage2 [Converted].pdf 10/12/06 12:42:45 PM

BARBARA MAHLER

SUSAN KLEIN

Teaching To and Educating a Generation of Dancers

Classes for Dancers and Non-Dancers alike in Movement, Dance Technique Based on Principles of Repatterning and Body Organization

www.barbaramahler.com
(212) 995-1537
www.kleintechnique.com
(212) 226-6510

DANCE THEATER WORKSHOP

FALL 2006

Brian Brooks Moving Company Oct 3 - 7
The Dance Theater Workshop - Springdance Dialogue Oct 10 - 14
Andrea Haenggi / AMDaT Oct 24 - 28
Studio Series: Juliana F. May / MAYDANCE Nov 2 - 3
RoseAnne Spradlin Dance Nov 7 - 11
Kota Yamazaki / Fluid hug-hug Nov 16 - 18
Family Matters: Magnificent Meltdowns and Marvelous Mood Swings Nov 18
Luis Lara Malvacias Nov 28 - Dec 2
The Barnard Project Dec 7 - 9
Studio Series: Beth Gill Dec 14 - 15
Richard Move / MoveOpolis! Dec 19 - 23

dtw.org

it is what you make it.

mancc
maggie allesee national center for choreography
fueling the creative process for:
choreographers • community • students • artists
mancc[dot]org

FLORIDA STATE UNIVERSITY
FLORIDA STATE UNIVERSITY • 1851 •

Chez Bushwick

$5 An Hour

(Don't Call Our Mama - We Plead The Fifth)

info@chezbushwick.net

JANUARY WORKSHOP 2007
a 2 1/2-week CONTINUING training with
NANCY STARK SMITH

Contact Improvisation
Improvisation Scores / The Underscore
States of Grace
Composition, Performance

for info: www.nancystarksmith.com;
januaryworkshop@nancystarksmith.com;
(413) 320-1196; (413) 586-8243

Northampton, Mass. area
January 4-19, 2007

BACK COVERp2.pdf 10/12/06 12:29:18 PM

MOVEMENT RESEARCH PERFORMANCE JOURNAL #30: MAGAZINE

2 **EDITORS' STATEMENTS**

3 **EXECUTIVE DIRECTOR'S STATEMENT**

NEWS

4 **DATELINE: ALTRIA** by DIANE VIVONA

6 **ANATOMY OF MELANCHOLY: a veteran dance writer surveys the scene** by ELIZABETH ZIMMER

8 **PROFILE: TAKUYA MURAMATSU** by TANYA CALAMONERI

9 **WHAT'S UP AT P.S.122?** by DARRAH CARR

10 **NEW UNDERGROUND**

11 **IMPULSTANZ: VIENNA CALLING** by MELANIE MAAR

12 **PRODUCTION MEETING: JILL SIGMAN**

14 **CINEDANS DOES DANCE ON FILM AND VIDEO FESTIVAL RIGHT** by CHRISTOPHER ATAMIAN

15 **COVER ARTIST PORTFOLIO: JENNIFER MONSON**

16 **INTERVIEW** with ISHMAEL HOUSTON JONES

18 **JENNIFER MONSON AT THE KITCHEN, *SENDER*, 1997** by ROSELEE GOLDBERG (REPRINT)

24-HOUR MIGRATION by ANDREA LIU

19 **ABSORBING & BEING ABSORBED: Audience & environment in *24-Hour Migration*** by ABIGAIL LEVINE

20 **FLIGHT PLAN** by SARAH MAXFIELD

21 **MONKEY TOWN: it's hip, it's in, it's polymorphously perverse!**

22 **INTERVIEW: ROSELEE GOLDBERG**

23 **WHO IS TINO SEHGAL?** by KIMBERLY BARTOSIK

24 **CENTERFOLD: SARAH MICHELSON**

26 **MIAMI'S OCTAVIO CAMPOS AND THE BUSINESS OF ART** by LAURA DIFFENDERFER

27 **ART & PERFORMANCE AT MIAMI BASEL** by CANDICE MADEY

28 **MAY I HAVE THIS DANCE?: commodity, patronage and the work of ANDREA FRASER** by BRYONY ROMER

30 **BOOK REVIEW: *BOB'S BOOK* by Bob Eisen** Reviewed by HUI NENG AMOS

31 **INTERVIEW: OLGA GARAY**

38 **BOOK REVIEW: *FEELINGS ARE FACTS* by Yvonne Rainer** Reviewed by MEGAN V. NICELY

39 **BOOK REVIEW: *EXHAUSTING DANCE* by André Lepecki** Reviewed by CATHERINE MASSEY

40 **PROJECT PAGE:** DD DORVILLIER

41 **PROJECT PAGE:** WALTER DUNDERVILLE

42 **PROJECT PAGE:** DENISE UYEHARA

43 **GOAT ISLAND: THE GOATS TALKING** by ALLISON FARROW

45 **NEXT ISSUE**

COVER PHOTO BY VICENTE DE PAULO
BACK COVER PHOTOS: (from top left) Andrea Fraser, video still from *Official Welcome*, David Thomson & Sarah Michelson by VICENTE DE PAULO, Miguel Gutierrez by ALEX ESCALANTE, Sara Juli by SARA JULI, Olga Garay by ALBERTO FELIX ALBERTO

COPYRIGHT © 2006 MOVEMENT RESEARCH