

The Kitchen presents:

Footnotes:

Six Choreographers Inscribe the Page

Elena Alexander, Douglas Dunn,
Marjorie Gamsó,
Ishmael Houston-Jones, Jill Johnston,
Kenneth King, Yvonne Meier, Sarah Skaggs

October 20, 1998



the Kitchen
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Kenneth King, Yvonne Meier, Sarah Skaggs**

Slides Mary Gearhart, Dona Ann McAdams, Lina Pallotta
Foreward Jill Johnston (Part I/ *Closet Criticism*)
Context (excerpts) A composite made from the work of
various writers, poets, musicians, journalists.

Written by:

Jean Baudrillard
Kenneth King
Anne Sexton
Robert Creeley
Vladimir Mayakovsky
Robert Creeley
Pink Floyd

Read By:

Sarah Skaggs
Kenneth King
Yvonne Meier, Skaggs
Marjorie Gamso
Ishmael Houston-Jones
Gamso
Douglas Dunn

etc,

Exegetical Romp (excerpts) Elena Alexander

Text (excerpts)

Autobiopathy Kenneth King
Score for Dead Ishmael Houston-Jones
Cover(t) Stories Marjorie Gamso
Paradise Remixed Sarah Skaggs
The Shining Yvonne Meier
I'm Dancing Douglas Dunn

Commentary (excerpts)

Image Elena Alexander

Opening taped score

Barong Dance (Bali), Chope Dance (Bulgaria), Rada/Waltz
(Bulgaria), Stomu Yamash'ta (Red Buddha Theatre/Japan),
Can (*Movin' Right Along*), Ketjak Dance (Bali), Johnny
Pacheco (*Alto Songo*), The Jam (*Ghosts*)

Additional Music

Yvonne Meier: Bernhard Herrmann, *The Sisters*,
Elliot Sharpe, *The Spitters*.
Sarah Skaggs: Portishead, *Humming*.

Stage Manager Kevin Lalley

Elena Alexander wrote text and commentary for *Footnotes*. Her poetry and prose are included in the anthologies *Seeing in the Dark* (Serpent's Tail), *Aloud: Voices from the Nuyorican Poets Cafe* (Henry Holt & Co.), and *Brought to Book* (Penguin), among others, and appear in the magazines *Bomb*, *LUNGFULL!*, and *the minnesota review*.

Douglas Dunn danced with Merce Cunningham & Dance Company (1968-1973), Yvonne Rainer & Group (1968-1970), and Grand Union (1970-1976). He began presenting his own work in 1971 and formed Douglas Dunn & Dancers in 1978. In addition to many other honors and prizes, he recently received a New York Dance and Performance Award (a "Bessie") for sustained achievement.

Marjorie Gamso has choreographed and performed since 1970 in New York, Los Angeles, and Paris. She has been working on a series of solos for women of various (chronological) ages, each dancing with a lamp that evokes a particular (historical) age. It is called *The Enlightenment*. Ms. Gamso is also writing a play based on the relationship between Hannah Arendt and Martin Heidegger.

Mary Gearhart has been photographing dance and theater events in New York City for almost two decades, including that of Sarah Skaggs and the Wooster Group. She has photographed the New York City Ballet, American Ballet Theater, and the Pennsylvania Ballet, assisting photographer Paul Kolnik. Her work has appeared in *The New York Times*, *Time Out*, and *The Village Voice*, among other local or national publications, as well as in Europe and Asia. In December, 1996, she opened the Mary Gearhart Gallery, 252 Mott St. in Manhattan, where she exhibits photography by local artists. (Slides)

Ishmael Houston-Jones's improvised dance and text work has been performed in New York City, across the United States, in Canada, Europe, and Latin America. His essays, performance texts, and fiction have appeared in *Out of Character*, *Caught in the Act*, *Performance Talk*, *Best American Gay Fiction: Volume Two*, *Contact Quarterly*, *FARM*, *Porn Free*, *Mirage*, and *Movement Research Journal*.

Jill Johnston, author and critic, has published seven books, among which is *Marmalade Me*: a revised and expanded edition has been published this year by Wesleyan University Press/University Presses of New England. Ms. Johnston also wrote *Lesbian Nation* (Simon and Schuster) and *Admission Accomplished: The Lesbian Nation Years 1970-75* (Serpent's Tail, 1998). She has regularly contributed articles and reviews to *The Village Voice*, *The New York Times Book Review*, and *Art in America*.

Kenneth King is a dancer/choreographer and writer. As Artistic Director of Kenneth King & Dancers/Company, he has presented a wide variety of multimedia dance, theater, text, and performance works. He has received fellowships from The John Simon Guggenheim Memorial Foundation, National Endowment for the Arts, New York Foundation for the Arts, and the Creative Public Service Program.

Dona Ann McAdams was awarded an Obie in 1997 for Distinguished Contribution to Off-Broadway, and prior to that, a Bessie, in 1993, for Sustained Achievement in Performance Documentation. She has received grants from the National Endowment for the Arts, the New York State Council on the Arts, and Duke University's Center for Documentary Studies, among others, and is the author of *Caught in the Act* (Aperture, 1996). (Slides)

Yvonne Meier, originally from Zurich, Switzerland, has lived and worked in New York City since 1979. She has received a number of fellowships including those from the National Endowment for the Arts, the New York Foundation for the Arts, and NEA Inter-Arts grants for works such as *Pommes Fritz*, *The Body Snatcher*, and *The Shining*. She received a "Bessie" award in 1993.

Lina Pallotta originally moved here from Italy to study at The International Center of Photography. She works as a contributor for the Italian photo agency Grazia Neri, and photographs extensively at the Nuyorican Poets Cafe. Recently, she was awarded "The Catalogue Project," a program of the New York Foundation for the Arts. (Slides)

Sarah Skaggs has been choreographing her work since 1983. She performed with Dana Reitz and Dancers from 1981-1985 in New York and on a world tour; she collaborated with Reitz and sculptor James Turrell on *Severe Clear*. Ms. Skaggs has received six choreography fellowships from the National Endowment for the Arts and two from the New York Foundation for the Arts. She is currently working on *Paradise*, a large-scale, interactive, intermedia dance event.

* * *

Footnotes: Six Choreographers Inscribe the Page is based on the book of the same name, recently published by Gordon + Breach as part of their series, "Critical Voices in Art, Theory, & Culture," edited by Saul Ostrow. The performance lasts 60 minutes with no intermission. Following the performance, there will be a question-and-answer period, and following that, *Footnotes* may be purchased, and signed if requested.

Elena Alexander wishes to thank her collaborators in *Footnotes*, both the book and the performance, the terrific staff of The Kitchen, and that of G + B, with a special nod to Liza Rudneva. Thanks also to R. Kevin Lally. Additional funds for the performance of *Footnotes* were provided by the Foundation for Contemporary Performance Arts. Elena Alexander thanks the Foundation for its help.

**THE KITCHEN GRATEFULLY ACKNOWLEDGES
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Additional funding for *Footnotes* was provided by the Foundation for Contemporary Performance Arts.

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