

# The Kitchen

Center for Video, Music,  
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FALL 2005

The Kitchen presents

**John Jasperse Company**  
***Prone***

December 2 & 3 at 8pm; December 6-10 & 13-17  
Tuesdays and Wednesdays at 8pm, and  
Thursdays through Saturdays at 7pm and 9pm

Choreography and Design by **John Jasperse**  
Performed by **Luciana Achugar, Levi Gonzalez, Eleanor Hullihan**  
Original Music Composed and Performed by **Zeena Parkins**  
Additional Music by **Phantom Orchard:**  
**Zeena Parkins and Ikue Mori**  
Lighting Design by **John Jasperse** and **Joe Levasseur**  
Costume Execution by **John Jasperse**  
Set Construction by **John Jasperse** with assistance by  
**Andy Clark, Phillip Trevino, and Joey Benjamin**

On site recordings by **Zeena Parkins**  
Electric harp recordings and all stereo and quad mixes by  
**Doug Henderson**

The material and concepts for this work were developed in  
collaboration with the performers and with **Jonah Bokaer,**  
**Davy Brun, Katy Pyle,** and **Liz Roche,** who participated in  
developmental residencies which led to this project.

Dance programs at The Kitchen are made possible with sponsorship  
support from Altria Group, Inc. and with generous grants from  
The Harkness Foundation for Dance and the Mertz Gilmore Foundation.



### About *Prone*

The desire to extend an invitation to the audience to cohabitate the space with the dancers has been central to this project from the beginning. Breaking down this spatial barrier brings about an exciting and perhaps new visceral connection to the work, but not without a certain, albeit limited, physical risk for each audience member. We have taken great care in the rehearsal process to minimize this risk, but it is nonetheless still present. We have allotted a small number of seats for audience members who are pregnant or have other physical conditions where this risk would be inappropriate. On behalf of myself and the dancers, I would like to personally thank you for your adventurousness and your trust in accepting this invitation.

I would like to also acknowledge the inspiration drawn from the work of both predecessors and peers that has informed this process, notably that of Lydia Clark and Jennifer Lacey, among others.

The lace shirts are inspired by a design by Katrin Schnabl.

My deepest gratitude to the dancers who participated in the development of this project and to my collaborators for their artistry and their generosity. Special thanks to Lee Boroson, Mary Armentrout, Chrysa Parkinson, Jeff Larson, Liz Santoro, D.D. Dorvillier, Jennifer Lacey, Chris Peck, Davison Scandrett, the Brooklyn Academy of Music, Barbara Bryan, Julie Alexander, Kim Doleger, Nora Painten, Steinunn Ketilsdottir, Anna Sperber, Erica Camarano, Jessica Winograd, Mikhail Baryshnikov, Christina Sterner and the staff of the Baryshnikov Arts Center, Laurent Vinauger, Christophe Dasse, Abby Bender & Triskilion Arts, Donna Faye Burchfield, Regina Rocke, Joey Neighbors & Hollins University, Penny Dannenberg, Mary Judge, Josephine McKendry, Molly Davies, Alan Roche, Tanesha Cason, Kelela Place, Jennifer Jackson, Lymarie Perez, all the many people who have served as audience members during the development of this work in its various incarnations, Debra Singer, Sacha Yanow, Stefan Jacobs, Vinnie Vigilante, and the entire staff at The Kitchen.

--John Jasperse

### Credits for *Prone*

*Prone* is co-commissioned by The Kitchen (New York, NY), The Irish International Dance Festival (Dublin, Ireland), and TanzQuartier Wein (Vienna, Austria).

The music for *Prone* was commissioned by the American Music Center Live Music for Dance Program. *Prone* is supported in part by funding from the Bossak-Heilbron Charitable Foundation, The Harkness Foundation for Dance, the Multi-Arts Production Fund, a program of Creative Capital supported by the Rockefeller Foundation, the National Endowment for the Arts, and The James E. Robison Foundation. Funded in part through Meet The Composer's Creative Connections Program.

*Prone* is made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, and the Ford Foundation.

These performances are made possible with public funds from the New York State Council on the Arts, a state agency.

Developmental residencies for the project were supported by Association Chapitre II at the Centre Chorégraphique National de Franche-Comté à Belfort and Le Pacifique in Grenoble, as well as by Thin Man Dance, Inc. at the Baryshnikov Arts Center, Hollins University, and Casa Hoffman, Curitiba. Association Chapitre II received the support of the Ministère de la Culture et de la Communication/DRAC Rhône-Alpes in 2003 and 2004.

John Jasperse Company has received support from Altria Group, Inc. and the Lila Acheson Wallace Theater Fund, established in The New York Community Trust by the founders of The Reader's Digest Association. John Jasperse is a recipient of the 2004 Lambert Fellowship in the Arts of the Tides Foundation.



### Artist biographies

**John Jasperse** (Artistic Director/Performer) graduated from Sarah Lawrence College in 1985 and then moved to New York City to live and work. He is Artistic Director/Choreographer of John Jasperse Company. In 1998, Jasperse created Thin Man Dance, Inc., a New York-based not-for-profit organization, and in 2003 he created Association Chapitre II in Lyon, France; both structures support the work of John Jasperse Company.

Jasperse has created several shorter works for the company and nine evening-length works: *Rickety Perch* (1989), *Eyes Half Closed* (1991), *furnished/unfurnished* (1993), *Excessories* (1995), *Waving to you from here* (1997), *Madison as I imagine it* (1999), *Giant Empty* (2001), *just two dancers* (2003), and *CALIFORNIA* (2004). His work has been presented by festivals and presenting organizations in the United States, Brazil, Chile, Israel, Japan, and throughout Europe. Jasperse has created four works for other companies: Baryshnikov Dance Foundation for White Oak's Dance Project (2000), Batsheva Dance Company in Tel Aviv, Israel (2000), Lyon Opéra Ballet (2002), and John Scott's Irish Modern Dance Theatre (2002).

Jasperse's work has been awarded several prestigious awards both in the United States and abroad, including a New York Dance and Performance ("Bessie") Award in 2001 in recognition of his body of choreographic work, the 1999 Scripps/ADF Primus-Tamaris Fellowship, the Doris Duke Award (1998), the 1997 Mouson Award by Künstlerhaus Mousonturm in Frankfurt, Germany, three prizes in the 1996 Rencontres Internationales Chorégraphiques de Bagnolet, and the Choreography Prize at the 3rd Suzanne Dellal International Dance Competition (1996) in Tel Aviv, Israel for *Excessories*. Mr. Jasperse's choreographic work has been supported by fellowships from the Foundation for Contemporary Performance Arts (2003), the Tides Foundation's Lament Fellowship in the Arts (2004), John Simon Guggenheim Memorial Foundation (1998), the National Endowment for the Arts (1992, 1994, 1995-96), the New York Foundation for the Arts (1988 and 1994), and the Rockefeller Foundation (2002).

**Zeena Parkins** (Composer/Musician) is a composer, improviser, and sound artist living in New York City. She collaborates with many artists in a variety of disciplines, most recently with Christian Marclay, Bjork, Mandy McIntosh, Jennifer Lacey, Daria Martin, Kaffe Matthews, Neil Greenberg, Tin Hat, Matmos, Emmanuel vo-Dinh, Alan Licht, and Carlos Giffoni. With Ken Parker and Doug Henderson, Zeena developed and built her one-of-a-kind electric harp. She has also devoted herself to expanding the language of the acoustic harp, both through extended techniques and with electronic processing. Zeena has written for film, dance, and video and also large-scale works, chamber pieces, and solo works. This fall two of her new string quartets will be premiered by the Eclipse Quartet at Roulette/Location One. These pieces will be released on Tzadik in spring 2006. Zeena continues to work extensively with laptop wizard Ikue Mori in their collaborative project,

Phantom Orchard. They have an active touring schedule and will be releasing a second cd in fall 2006. She is also collaborating with sound artist Doug Henderson on an installation version of the piece *\$ Shot*, to be premiered at Diapason, also in fall 2006. In 1997, Zeena was awarded a Bessie for her work with choreographer Jennifer Monson.

**Joe Levasseur** (Lighting Designer) has worked closely on lighting with New York-based dance artists such as John Jasperse, Jennifer Monson, Sarah Michelson, Chris Ferris, Kari Hoas, Mei-Yin Ng, Anna Sperber, and Pavel Zustiak. He has worked as a Stage Manager for Karole Armitage and JoAnna Mendel Shaw and assistant lighting designer for Clifton Taylor. He is also the Production Manager at Summer Stage's Dance at Concord Academy.

**Luciana Achugar** (Dancer) is from Uruguay. She moved to New York to live and work after graduating from CalArts in 1995. She has had the pleasure of working with many inspiring artists and choreographers including Michael Mahalchick, Maria Hassabi, and ChameckiLerner. Most notably she developed a creative relationship with Levi Gonzalez, with whom she worked collaboratively from 1999 to 2003. Her own works, as well as her collaborations with Levi, have been presented by several downtown venues as well as PS1 Contemporary Art Center and Canada Gallery. Most recently she has been performing the leftovers of her latest work, *A Super Natural Return to Love*, in smaller venues and will present a full evening next fall at Danspace Project. Thank you so much to John, Zeena, Levi, and Eleanor for such an inspiring process.

**Levi Gonzalez** (Dancer) is originally from Los Angeles, California. He has lived in Brooklyn and worked as a performer and choreographer in New York for the last eight years. He is grateful for the opportunity to work with so many amazing people and artists here, including John Jasperse, Luciana Achugar, Donna Uchizono, Rosane Chamecki and Andrea Lerner, Greg Zuccolo, Jeremy Nelson, Dennis O'Connor, and many, many others. His own work and his choreographic collaborations with Luciana Achugar have been presented throughout the city, and Levi has a close relationship with Movement Research, having been an Artist-in-Residence in 2004 and co-edited the most recent issue of the *Movement Research Performance Journal*. Levi teaches classes in movement and composition periodically throughout NYC. He loves Ryan and all his friends very much.

**Eleanor Hulihan** (Dancer) grew up in North Carolina. She went to high school at North Carolina School of the Arts and received her BFA from NYU. She began dancing with John in 2003 and has recently danced with Jennifer Monson and Beth Gill. Eleanor and Katy Pyle are a two-lady performance group that makes videos, songs, and dances. The ladies are currently working on a film with Cynthia Madansky and a sweatshop operetta. Eleanor thanks her loves.

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Welcome to Prone.

For your safety and enjoyment, here are a few guidelines for experiencing the work.

- Please mind the many cables, tubes and set pieces as you move about the space.

- The performance is structured in two parts; the seated and lying audience will switch mid-way through the performance.

- Place this card on the pillow or seat of your choice with the reserved side facing up.

- Feel free to converse with friends prior to the show. We will let you know when we are about to begin so you can take your place.

- **VERY IMPORTANT** - While lying, in order to avail the greatest field of vision to all spectators, please lie on your back, with your person and clothing contained to the mattress. This is to ensure your safety and that of the performers.

Thank you and enjoy the performance.



**RESERVED**

In 1991, John Jasperse renovated a loft space in Bushwick, Brooklyn, which became the Company's home for 14 years. This May, Jasperse was evicted from the loft, which is being sold to a developer. Over the past decade and a half, the studio has provided an essential home for the Company, allowing choreographer Jasperse to experiment and develop new work in a setting in which the process of designing and constructing set elements (which are integral to Jasperse work) could be developed simultaneously and live alongside the creation of movement material. The studio space enabled projects to move forward without the scheduling difficulties associated with renting outside rehearsal space by the hour.

John Jasperse Company/Thin Man Dance, Inc. is currently embarking on a capital campaign in order to raise funds towards the purchase of a new facility to house the organization. The new facility located in Williamsburg, Brooklyn will include one large, column free 40 x 40 foot space for rehearsals and showings and a smaller space for rehearsals. Upon the purchase of a permanent facility, the organization plans to expand its scope of operations. In addition to providing a permanent home for the artistic projects of John Jasperse, the center is envisioned as a place that supports the creative development of emerging choreographers through rehearsal residencies and works in progress showings. Jasperse' desire to expand the focus of the organization to afford support to choreographers other than himself is reflective of his acute awareness of the difficulty one faces as an emerging choreographer. The Company's new home will help support the continued creation of Jasperse work and provide a resource to young artists in the field in order to ensure that the New York dance community will continue to produce vibrant and challenging work of superior artistic quality.

If you would like to support the Company in its new endeavor, please contact Managing Director, Barbara Bryan at 212-375-0187 or by email at [info@johnjasperse.org](mailto:info@johnjasperse.org).

Contributions can be made to:  
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