

Koosil-ja Hwang/Dance KUMIKOKIMOTO

memoryscan

Choreography by **Koosil-ja Hwang**

in collaboration with

**Mary Spring, Margaret Hallisey, Kathryn Sanders,
and Michael Portnoy**

Performed by **Mary Spring, Margaret Hallisey,
Michael Portnoy, Kathryn Sanders, and Koosil-ja**

Music by **Koosil-ja Hwang**

Live Video by **Benton Bainbridge**

Pre-recorded video by **Caspar Stracke**

Lighting Design by **Carol Mullins**

Production & Stage Manager **Andy Russ**

Assistant Stage Manager **Risa Ikeda**

Costume deconstruction and consultant by

Lynn Marie Ruse

Additional Music credit: **WE** *as is*,

I.S.O. *Gravity Clock*, and **Akiko Yano** *Tadaima*

A stolen scene from the film

Errand Boy by **Jerry Lewis**

Texts for Michael Portnoy's solos written by

Michael Portnoy

This project was made possible in part by grants from the Jerome Foundation, The Rockefeller Foundation's Multi-Arts Production Fund, the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable with additional funding provided by the Andrew W. Mellon Foundation and Philip Morris Companies Inc.; Experimental Television Center, and Lower Manhattan Cultural Council Fund for Creative Community.

Dance KUMIKOKIMOTO was founded in 1986 by choreographer Koosil-ja Hwang, formerly known as Kumiko Kimoto. Hwang's choreography combines elements of live music, composed partly by herself, song, film, video and dance, to create "social sculptures". Dance KUMIKOKIMOTO has been presented by such venues in New York as The Kitchen, LaMaMa Etc, Aaron Davis Hall, Performance Space 122, The Performance Garage, Danspace Project at St. Mark's Church, the Lincoln Center Out-Of-Doors, and at Central Park SummerStage. Her work has also been seen nationally at Jacob's Pillow Dance Festival, The Contemporary Arts Center in New Orleans, Dance Umbrella, Austin, TX, Diverseworks, Houston, TX, Jumpstart, San Antonio, TX, American Dance Festival, Durham, NC, The Walker Arts Center, Minneapolis, MN, The University of Wisconsin in Madison, and at The Yard, Chilmark, MA; and internationally at the European Dance Development Center and Schowburg in Arnhem, The Netherlands, and The Rieti International Festival in Italy, and other venues in The Netherlands and Germany. Dance KUMIKOKIMOTO has been commissioned by Theatre Artaud in San Francisco, CA, The Contemporary Arts Center in New Orleans, LA, Danspace Project at St. Mark's Church in New York, and The Washington Performing Arts Society, DC, to create new repertory.

Since its inception, DANCE KUMIKOKIMOTO has received numerous grants including four from the New York State Council on the Arts for Dance and Music, the National Dance Project of the New England Foundation, the Rockefeller Foundation's Multi Arts Production Fund, the National Endowment for the Arts' Inter-Arts Program Grant, Meet the Composer, Dance On Tour, Lower Manhattan Cultural Council, the Joyce Mertz Gilmore Foundation, and the Jerome Foundation, and has been supported by the National Performance Network's Creation Fund, Westaf, the Dance Center at the 92nd Street Y's Space Grant Project, Yellow Spring Institute, two Yard Residency Grants, and the American Dance Festival's Young Choreographers and Composers Residency Grant. In the Spring of 2000, *memoryscan* will go on a National Tour to On the Boards in Seattle, WA; the Asian Arts Initiative in Philadelphia, PA; and the Miami Light Project in Miami, FL.

New York artist **Benton Bainbridge** (live video) has been working in video and related media since 1983, focusing for the past ten years on video as a performable medium. Co-founder of the video groups 77 Hz, The Pool, and NNeng, Benton draws upon a youth misspent playing with food and fire to create real-time phenomena for moving pictures. Bainbridge's current projects include *Pulsating OKAY!* (www.el.net/~bbain), a web-site devoted to realtime cinema, and *Fatal Lighting* (www.fatalite.com), a performed media label.

Margaret Hallisey has been creating and performing her own work throughout New York City since graduating from Sarah Lawrence College in 1989. Throughout these nine years, she has completed solos, duets, trios, and quartets ranging in length from three to thirty minutes. In 1993 her dance *5 Easy Pieces* premiered in London. Her work has been presented in New York at venues such as The Kitchen, Performance Space 122, Context HIGHWAY New Choreographer's Initiative, Performance Mix, The Cooler, Dixon Place, The Knitting Factory Knot Room, Educational Alliance, Gowanus Arts Exchange, the 92nd St. Y Dance Center, and Open Performance at Movement Research, among others. She has collaborated with Ian Christie (music) on her last three works. This is her first project dancing with Dance KUMIKOKIMOTO. Her work can be seen at P.S. 122 in the *NEw Stuff* Series this April.

Koosil-ja Hwang was born in Osaka, Japan, of Korean parentage. She came to New York in 1981 to study dance with Merce Cunningham. She was a member of the Wendy Perron Dance Company from 1987 to 1989. Hwang has taught at the European Dance Development Center in Arnhem, The Netherlands in 1990 and 1993, where she created new work for the students that toured throughout Germany and The Netherlands. Hwang also gave workshops designed by Werkstatt, Duesseldorf, Germany, and in Portugal. Ms. Hwang is a recipient of five National Endowment for the Arts Choreographer Fellowships and a New York Foundation for the Arts Fellowship (1991). She has participated in residencies at Harvestworks, Yellow Springs, and with the American Dance Festival, and in 1993, she received a United States/Mexico Residency through the National Endowment for the Arts International Program and the Mexican government. In 1995, she was awarded a Choreographer's Session and in 1997, her company was selected for a Company Development Session at The Yard in Chilmark, MA. She has been commissioned by Theatre Artaud in San Francisco and the Contemporary Arts Center in New Orleans to create *cease still I see*, and *Danspace Project* at St. Mark's Church, Theatre Artaud, and the Washington Performing Arts Society, to create *Masao*. She has choreographed for Phil Ramone's *West Side Story* in 1997. She has played in a band MIMI as a samplist and has composed original music for *memoryscan*. Currently she performs electronic dance music in Unity Gain. She is also the curator at Context studios.

Carol Mullins designed lighting for Koosil-ja Hwang's *Masao* at the *Danspace Project* and in San Francisco, Seattle, and DC. She also designed lighting for Koosil-ja's *Incomplete Disaster*. Her next project will be lighting *The Silver Series* at the *Danspace Project*, part of its 25th Anniversary celebration. She co-curated the weekend with Cynthia Hedstrom and Dan Froot. It will include dance by Channel Z, Kenneth King, Ralph Lemon, Dana Reitz, Pooh Kaye, and David Zambrano as well as films of

Robert Kovich and Frank Conversano and a talk by Deborah Jowett. She has received three BESSIES (New York Dance and Performance Award) for her lighting, most recently as co-designer (with David Fritz) of Stefa Zaverucha's *Curve Ahead* at Dance Theater Workshop.

Michael Portnoy is a shower. He is all over the place with art and showing. His work involves dance, music, theater, acting, visual, and installation art, social engineering, and large scale provocation. His work has been seen at P.S. 122, HERE, Context, The Judson Church, The Downtown Arts Festival, The 1998 Grammy Awards Ceremony, and on the Staten Island Ferry. He recently collaborated with artist Claude Wampler on an opera installation called *BUCKET*, the working title which was shown at The National Review of Live Art in Glasgow, Scotland, and at P.S. 122. In the fall of '99, Deitch Projects will exhibit the first of his series of covert surveillance investigations into the private lives of New York art critics, entitled *Roberta Smith is an Egg Donor*. Michael's Power Art Hypothetical Rock Band, The Liquid Tapedeck, in which he sings, drums, and plays on multiple instruments and audience members, hosts a monthly series, *The Future of Rock*, at The Knitting Factory, and can be seen next on March 16. Koosil-Ja was the first person to call Michael a dancer. He thanks her for this edifying experience and for her tremendous kindness and support.

Lynn Marie Ruse is a free-lance dancer and costume designer. Over the past five years the collaboration she is proudest of is working with Lynn Brown as Artistic Co-Directors of their performance company, FREEFALL(ltd).

Andy Russ was last heard working with Lance Gries and Hal Hartley.

Kathryn Sanders began dancing with Dance KUMIKOKIMOTO since the spring of 1998. She has worked in Los Angeles with Naomi Goldberg, Rachel Rosenthal, and presently in New York with the Wally Cardona Quartet.

Mary Helene Spring was born in Nuremberg, Germany, and was raised in Miami, Florida, where she began dancing at age of six. She received a BA. in Dance and Spanish Literature from Mount Holyoke College and also holds an M.F.A. from New York University's Tisch School of the Arts. Prior to moving to New York, Mary danced with Ballet Concerto Company, Dale Andree's Mary Street Dance Theater, Geri Houlihan and dancers, and Dance Wave. She has taught in Miami's Public school system, professional schools, and at the college level. In New York she has danced in the works of Stephen Petronio, Kevin Wynn, Deborah Jowitt, Sung Soo Ahn, Rebecca Lay, and Louise Coles. She is a founding member of

Lynn Brown and Lynn Marie's Freefall, ltd and recently began working with Sara Rudner. This is Mary's fourth season with Dance KUMIKOKIMOTO. These performances are dedicated to the memory of Mary's grand mother, Mercedes Pujals.

Caspar Stracke is a German experimental film-maker and video artist who has collaborated with DKK for more than five years. His work has been shown in numerous venues and festivals in Europe, the US, and Japan. His first feature-length film *Circle's Short Circuit* has premiered in NY in January and will be shown at the Kitchen this fall.

I would like to thank all those who have devoted their very special art and energy in this work. Each of you is distinct, integral, simply beautiful. I hope these friendships last forever. My deepest gratitude to you all,
Koosil-ja Hwang

Please visit our company's new web-site at dancekk.com

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