

Time Out

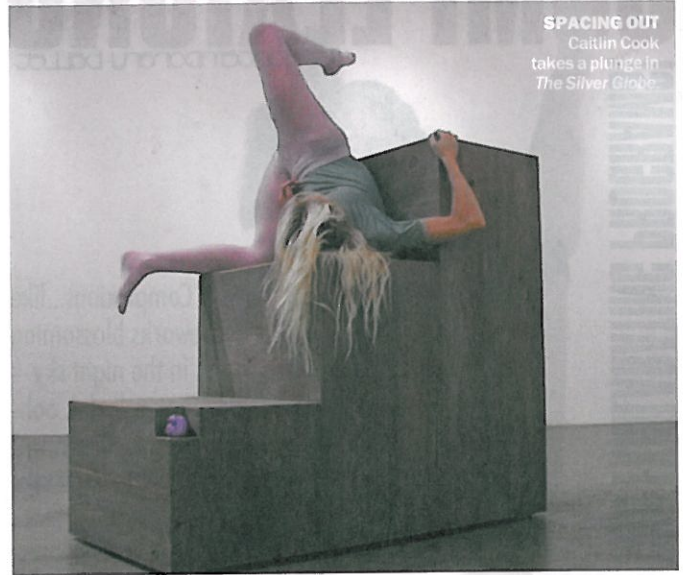
New York

NOVEMBER 15-21, 2007 ISSUE 633
\$2.99 TIMEOUTNEWYORK.COM

Dance

* **AIDA RUILOVA** *The Kitchen*, 512 W 19th St between Tenth and Eleventh Aves (performa-arts.org). Subway: C, E to 23rd St. 8pm, \$10. Visual artist Aida Ruilova mixes original and appropriated video imagery with live music and movement in this Performa 07 commission that uses Andrzej Zulawski's film *The Silver Globe* as its point of departure.

And all that jazz...



SPACING OUT
Caitlin Cook
takes a plunge in
The Silver Globe

Video artist Aida Ruilova transplants an unfinished Polish science-fiction film to the Kitchen.

By **Gia Kourlas**

Your new performance piece, *The Silver Globe*, is based on Andrzej Zulawski's film, which was destroyed by censors, about a failed mission to the moon. Have you even seen it? Why did you want to use it as the basis of your project?

Andrzej Zulawski's films are filled with emotive eruptions. The first film I saw of his was *Possession*, which blew my mind for multiple reasons; its seizure-like performances, its ridiculously pretentious dialogue and its ending, where a woman fucks a homunculus alien monster. After that, I tracked down *On the Silver Globe*. Zulawski was quoted as calling the film "a broken thing." Part of the allure was that it was an unfinished film that existed only as a bootleg. The missing parts had narration, which described the image, so I felt free to reinterpret it entirely into something else, devoid of its original story line.

Who is in your piece?

Caitlin Cook, a choreographer, dancer and singer in the band Vizusa; Daniel Seward, leader of the band Bunnybrains; and Ian Vanek of the band Japanther. I've worked with Daniel and Ian over the last few years. They're both in bands I like, and they are both doing very different things within their own projects. I had seen Caitlin perform at the Kitchen—she is just so talented and a force.

How exactly are you dealing with the performative aspect?

There's a video and soundtrack that the performers work with along with sculptures. They sing and dance and scream and gasp. There are parts that are really sharp and fast in the work; at other times, it just falls apart. The soundtrack is rugged, moody and spaced-out. It's a combination of the original film's soundtrack mixed in with my own footage and the performers' live vocals and drumming.

Have you choreographed movement? Or are you taking gestures by others and reimagining them?

I was interested in working with iconic gestures that had mythic qualities, from deities to rock gods. I was looking at Egyptian reliefs and hokey Hollywood reinterpretations of how Cleopatra moved. Caricatured rock icons like Tina Turner and Mick Jagger. The wrist twitches and eye movements of Indonesian dance added an expression I wanted in the piece.

You mainly work in video. Why did live performance appeal to you?

I was scared shitless to work live, and that's why I had to do it. The challenge when you work with performers or actors is allowing them the freedom to do what they want, but at the same time shaping the work without interfering when they improvise. I had to learn to lose some control and let things get longer and looser. Let moments breathe a little.

Aida Ruilova presents The Silver Globe at the Kitchen Fri 16 and Sat 17.