

The Kitchen
February Dance, cont.

Mary Overlie

February 24-27, 1983 8 & 10pm (different shows)
\$5.00/\$3.50 members/TDF+\$1
The Kitchen, 484 Broome Street
Reservations: 925-3615

Program 1 (8pm)

Hero
History (solo)
Wallpaper

Program 2 (10pm)

Painters Dream
History (solo)
Group Improvisation

On February 24-27, The Kitchen will present a split program of new and old works by choreographer Mary Overlie. There will be two different shows per evening, as detailed above.

Hero. Originally performed at The Kitchen in 1980, the dance has been described as elegant, literally heroic, big and tough, monolithic and monumental. The dance was built as a formal exploration of group (mass) and trio juxtaposed in the same space. Hero was also intended to be performed with an original score by Laurie Anderson. The composer and the choreographer encountered a time problem and the score was only partially completed by the performance date. Hero was performed in silence, taking its place as another of Overlie's silent dances. With Ms. Anderson's approval, Overlie collaborated with Don Christensen to recompose the original concepts and instrumentation given to her by Anderson. What has emerged is a piece of music composed by Laurie Anderson and composed again by Don Christensen. This performance will be Overlie's first dance accompanied by music.

History. History is a new solo choreographed and danced by Ms. Overlie and is an expression of her deep love of history. The history of dance itself has such heart that the passage of time wears away accomplishments very slowly if at all. Most of the innovations in the last two hundred years remain vital forces which Ms. Overlie feels influence her daily work. This solo is a small offering to Diaghilev and the Ballets Russes, to a time in dance history when free expressive movement and abstract forms were still called ballet and to Leonide Massine, Nijinska and Nijinsky, with whom Ms. Overlie feels a strong choreographic connection.

Wallpaper. Choreographed in 1979 for a theater festival given by New York University's Experimental Theater Wing and originally performed by an advanced class there, this is a piece which plays extremely close to the edge separating theater and dance. It remains a dance because, by Overlie's own definition, its structure, content and reason to exist are all motivated by movement. It is a carefully planned movement event and a play of sorts, a play on structure. Within the structure Ms. Overlie has created a small amount of improvisation, motivated by her interest and support of the creativity of the performers who work with her.

Painters Dream. Painters Dream is a dance choreographed specifically for the performance space at The Kitchen. It was first performed there in June 1978. In it Ms. Overlie used the performing area as a major source, letting it suggest the shape of much of the movement and floor design of the dance. The dance has a carefully-woven movement vocabulary, floor pattern vocabulary and time vocabulary which gives one the feeling of a narrative. Ms. Overlie likes to refer to this and the dances that have followed it as "abstract narratives", suggesting the development of a story and yet with no literary plot.

Group Improvisation. Improvisation and the choreographic theories that have emerged from it have been an important influence throughout

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press release

THE KITCHEN

video • music • dance • performance

For press reservations,
contact:
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Dance

During the month of February, Dancing in The Kitchen presents POOH KAYE on February 17-20 and MARY OVERLIE on February 24-27.

Pooh Kaye

Eccentric Motions

The Homelife of a Wildgirl

Oh,

February 17-20 8:30pm
\$5.00/\$3.50 members/TDF+\$1
The Kitchen, 484 Broome Street
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On February 17-20, The Kitchen will present Eccentric Motions, new movement for people by Pooh Kaye with Susan Brown, M.J. Becker, Yvonne Meir, Brian Moran and Nelson Zayas.

Eccentric Motions represents a radical aesthetic of movement based on unusual body potentials and individual movement styles. The compilation of abrupt/abstruse and explosive dynamics was developed with the cooperation of Zayas, Moran, Meir, Becker and Brown over several months. An ongoing interest in maintaining a dialectic between personal and formal choices has led to a concentration on the demands of the moment rather than the set patterns of traditional choreography.

The program will also include two earlier pieces, Oh, and The Homelife of a Wildgirl plus a new film. All three works involve the use of objects. The objects become part of the body force moving with a visceral vigor equal to that of the performers.

Artist/choreographer POOH KAYE seeks to develop a pluralistic vision of movement derived from individuals rather than from formal theater or dance traditions. The work has been developed with a core group of performers. It combines various possibilities of simple and extraordinary motions with concrete actions and imaginative images. Her interest in non-esthetic, humanistic form has led to a concentration on the demands of the moment, rather than on the set patterns of traditional choreography. The final result is a vital and often comic performance.

While an art major at Cooper Union, Ms. Kaye began participating with several improvisational dance ensembles. After receiving her B.F.A., she focused on movement study. Simone Forti, the noted post-modernist, invited Pooh Kaye to perform with her. She has also performed in the work of Joan Jonas, Sylvia Whitman, Liz Pasquale, Douglas Dunn and others. Pooh Kaye created her roles in the work of Simone Forti and Joan Jonas.

Her original solo and group pieces have been seen in New York and Europe since 1975. Major works have been commissioned by The Kitchen Dance Series, The Holland Festival and Danspace N.Y.C. Her movement films, which employ a uniquely self-conscious method of filmmaking, have been shown at Millenium, Anthology Film Archives, The Buffalo Media Center, as well a retrospective at the Queens Museum.

Pooh Kaye will also perform at the Performing Garage in the spring of 1983.

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