



Matt Turney in Elaine Summers's "Solitary Geography": a solo created for her

Paula Court

Cooking With 'Intermedia'

By ANNA KISSELGOFF

Matt Turney, once one of Martha Graham's leading dancers and Elaine Summers, an avant-garde choreographer concerned with integrating film and dance, will join forces this weekend at the Kitchen, the performance space at 484 Broome Street.

Miss Summers is calling her latest presentation "Windows in the Kitchen" and describes it as "an intermedia con-

cert of dance, film, video and music." It will be given at 8:30 and 10 P.M., tomorrow and Sunday in the ground-floor space where chairs are brought in to make up an informal theater.

Miss Summers's experimental work with film dates from her early days as a founding member of the iconoclastic Judson Dance Theater, which began in 1962, and it is no surprise to see her still exploring new techniques. But Miss Turney's presence in the midst of a SoHo avant-garde that uses everyday movement is more unexpected.

From the 1950's through 1973, she was the epitome of the highly trained Graham dancer. One has only to recall the force of her statuesque serenity in Miss Graham's "Appalachian Spring" to understand the impact such dancers brought to the Graham dance-dramas.

"I don't think Martha's and Elaine's work are so different," Miss Turney said. "There is a very total kind of theater experience in both. Martha does it through characterization and Elaine through a pure kind of movement. The approaches are different, but both comment on the mystery and beauty of existence. I am in no way leaving my past behind me."

Miss Summers, noting that she had admired Miss Turney's dancing for years, has created a solo for her that is also typical of the choreographer's interest in changing a performance environment.

The concerts will be given at night, but Miss Turney will be seen dancing in the daytime, in a film projected against a window and intended to suggest sunlight filtering through the glass by night.

"The Kitchen has these large windows," Miss Summers explained. "The film is projected to fit the window. Then, in addition to the film image, Matt will join in, in front. It will be a duet, with herself."

As the "live" dancer, Miss Turney will begin an earlier solo Miss Summers created for her, "Solitary Geography." This will lead into "Geography for One or More," a group section by dancers of the Elaine Summers Dance and Film Company.

Meanwhile, four video color sets in the windows will show tapes of people on the street, to create an image of the outdoors indoors. "I'm interested in trompe l'oeil," Miss Summers said, adding that she was very fond of the Surrealist painter Magritte.

For the final section of the concert, Sam Rivers, a musician who will play alto saxophone throughout the evening,

will be the sole live performer as Miss Summers has five projectors "flood" the space with slides of street corners in a piece called "City Corners."

Although the interaction of film images and live performers is no longer a new device, most conventional audiences still feel uncomfortable surrounded by several images at once. To many, the film distracts from the live performer or vice versa.

Miss Summers, who aims for the integration and not the separation of the media, advises the audience to "relax," adding: "People can take in a great deal more than they have been brought up to believe. You should not make an effort to 'see' but to let everything flow to you. I feel the choreographer and the dancers are having conversation with the audience."

"Film is very much a dance medium," said Miss Summers. The same formalist values are found in dance and film,

Tips on Tickets

The Kitchen is at 484 Broome Street, at West Broadway. For tickets, which cost \$3.50, telephone 925-3615. Theater Development Fund vouchers are accepted.

she suggested. "Film editing is very choreographic. You're dealing with rhythm. In 'Windows' I have one long take—12 minutes long. I didn't move the camera at all. When you begin cutting—for two-second sequences, for instance—you impose a rhythm on the movement.

"There is a core of film that presents many facets of dance: slow motion, fantasy of configuration, manipulation of space, distortion of time.

"Video is similar, but it's new. It's more like watercolor. It seems more fluid because it is an electronic image. If you stop it, the image seems to disintegrate. Film is more like an oil painting, it's more graphic. When I use film, it's like a mosaic that I have put together. That contributes to the formality."

Miss Summers prefers the term "intermedia" to "multimedia" because she is concerned with the integration of her media, not merely the multiple projection of films juxtaposed with a live dancer.

"The best intermedia effect is the rainbow because it's a combination of light and water, and it exists only if those things combine in that particular way," she said.

ELAINE SUMMERS EXPERIMENTAL
INTERMEDIA FOUNDATION, INC.
537 Broadway, New York City 10012