

The Kitchen

Center for video, music, dance, performance, film, and literature

Winter 2016 Season

“From Minimalism into Algorithm”

Exhibition

January 7–April 2

Taking place in The Kitchen theater and gallery spaces throughout the 2015-2016 season, “From Minimalism into Algorithm” sets contemporary and historical painting, sculpture, performance, and musical composition in counterpoint, proposing a new through-line for art-making during the past half century. Organized collaboratively by The Kitchen and participating artists, the exhibition takes up the legacy of Minimalist art and composition during the 1960s and 1970s—whose seriality was understood by artists and critics to correlate with the era’s industrial production and increased weight placed on the presence of the individual—as a precedent for reconsidering work by a younger generation for whom serial repetition now corresponds more directly with digital technology and the reconfiguring of our encounters with physical space through networked communication.

Robert Ashley and Steve Paxton

Quicksand

January 28–30 and February 4–6. 7pm. \$20.

The Kitchen is pleased to present the world premiere of *Quicksand*, an opera-novel for music, dance, and light, composed from a novel of the same name by the late Robert Ashley. This work, divided into three acts of 16 scenes each, combines separate and “moveable” sequences of choreography by Steve Paxton, electric orchestra composed by Tom Hamilton, and light environments by David Moodey to present a unified work without a linear narrative structure.

Dirty Looks

February 8. 8pm. FREE

Dirty Looks, a bi-coastal platform for queer experimental film, video and performance, returns to The Kitchen to screen *A One Man Show*, Grace Jones’s remarkable concert video, introduced by artist Rashaad Newsome. In 1982, Jones collaborated with photographer Jean-Paul Goude, translating their iconic and trailblazing album artwork for the new, home video format. A thrilling showcase for the former disco diva-cum-New Wave chanteuse, the tape combines rock ribaldry with avant-garde theater, tearing asunder racial and gender stereotypes. Jones writes of the tape in her memoirs, “It was like the invention of a new genre, related to the musical, to opera, to circus, to cinema, to documentary, to the art gallery... It was about rejecting normal, often quite sentiment-

tal and conventionally crowd-pleasing ways of projecting myself as a black singer and female entertainer, because those ways had turned into clichés, which kept me pent up in a cage. I wanted to jolt the adult world that is traditionally left bland by white men, to shatter certain kinds of smugness through performance and theater.”

George Lewis

The Kitchen Improvises, 1976-2016

February 9. 8pm. \$20.

To celebrate the release of the archival CD *The Kitchen Improvises: 1976-1983*, George Lewis curates an evening of performances inspired by that moment of particular hybridity in the downtown music scene.

Dawn of Midi

February 10. 8pm. \$15.

Dawn of Midi is a Brooklyn-based acoustic ensemble made up of Aakaash Israni from India on double bass, Amino Belyamani from Morocco on piano and Qasim Naqvi from Pakistan on drums. With their critically acclaimed 2015 album *Dysnomia* (Erased Tapes), the band abandoned improvisation in favor of highly precise composition, utilizing sophisticated rhythmic structures from North and West African folk traditions to weave a sonic tapestry of trance-inducing grooves—a singular sound Israni has deemed “both musically futuristic and sonically vintage.” Organized by Lumi Tan.

Ieva Miseviciute

Tongue PhD

February 12–13. 8pm. \$15.

“I want to get my PhD from THIS institution! The tongue bares the memory of the animal, the instinctual, but also is the main tool with which we express our humanness. It is a bridge between madness and intelligence.” Ieva Miseviciute, Master in Political Science, Master in Cultural Analysis, will finally get her PhD, in one hour, right in front of you, granted by her tongue. *Tongue PhD* is a new eclectic solo by Miseviciute that consists of eight chapters, each investigating a different metaphorical lens of the tongue. *Tongue PhD* fuses elements of physical theater, academic reverie, dance, and Butoh, structured in the format of a PhD dissertation. A pink set with no straight lines will transport you to the most potent cavity where theory and rhythmic animalistic loops mingle on equal footings. Organized by Matthew Lyons.

Big Dance Theater

Big Dance: Short Form

Stick, Sled, Slippers, Hearth, Bundle, Ball

25th ANNIVERSARY SEASON—NEW YORK PREMIERE

January 6–9 and 13–16, 8pm

Big Dance: Short Form premiered on November 6, 2015 at American Dance Institute (ADI), as part of ADI’s Incubator program, and was developed in part during residencies at the Baryshnikov Arts Center and The Kitchen. A creative residency was also provided by the Chocolate Factory Theater, as part of the Hatchery Project, with lead support by The Andrew W. Mellon Foundation and additional funding by the National Endowment for the Arts.

Big Dance: Short Form is made possible, in part, by the Irving Harris Foundation, the Doris Duke Performing Artist Awards program, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Big Dance Theater performers’ salaries at The Kitchen are supported, in part, by the Barbara Bell Cumming Foundation. Additionally, the production received funding from the Starry Night Fund; the W Trust; the McGue Millhiser Family Trust; Mertz Gilmore Foundation; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; Andrew W. Mellon Foundation New York Theater Program; and was also funded, in part, by the Big Dance Theater Creation Circle, lead individual contributors committed to the development and support of the company’s newest works: Jill Abbott, Anthony Bowe, Lisa Lee, and Martha Sherman.

The Kitchen’s presentation of *Big Dance: Short Form* is made possible with support from Howard Gilman Foundation, Mertz Gilmore Foundation, The Jerome Robbins Foundation, and The Harkness Foundation for Dance, and in part by public funds from New York City Department of Cultural Affairs in partnership with the City Council and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



Summer Forever

Performed by Tymberly Canale
Choreography: Annie-B Parson
Sound: Tei Blow
Lighting: Joe Levasseur
Costume: Oana Botez
Voiceover: Cynthia Hopkins
Text(s): Mark Twain, Sibyl Kempson

Originally shown as a work in progress at CATCH 50 at the Chocolate Factory Theater (May 5, 2012) and in a tribute to Cathy Edwards at the Movement Research gala (May 13, 2013)

Short Ride Out (3): He Rides Out

Performed by Aaron Mattocks
Choreography: Annie-B Parson
Music: Tei Blow and Eben Hoffer
Lighting: Joe Levasseur
Costume: Oana Botez

Short Ride Out (3): He Rides Out is the third in a trilogy of solos inspired by Stravinsky's Concerto for Two Pianos, II. Notturmo, composed in 1935. Short Ride Out (1) was created for and performed by dancer Tricia Brouk at a work in progress showing at PS122's Dance Off (April 6, 2005). Short Ride Out (2) was created for and premiered by dancer Wendy Whelan at Linbury Studio Theatre, Royal Opera House, London (July 9, 2015).

Resplendent Shimmering Topaz Waterfall

Performed by Paul Lazar and Tymberly Canale
Choreography: Annie-B Parson
Sound: Tei Blow
Lighting: Joe Levasseur
Costumes: Suzanne Bocanegra

Based on page 79 of *Costume En Face*, notebook notations of work by Tatsumi Hijikata transcribed by his disciples, published by Ugly Duckling Presse.

The Art of Dancing

Performed by Elizabeth DeMent and Aaron Mattocks
Choreography: Annie-B Parson
Sound: Tei Blow
Lighting: Joe Levasseur
Costumes: Oana Botez

Based on the diaries of Samuel Pepys, 1661–1667. Commissioned, in part, by the Irving Harris Foundation.

Intermission

Created by Paul Lazar and Annie-B Parson
Set: Joanne Howard
Video: Jeff Larson
Lighting: Joe Levasseur

Goats

Performed by Tymberly Canale, Elizabeth DeMent, Jennie Liu, Aaron Mattocks and Enrico D. Wey
Created by Annie-B Parson and Paul Lazar
Sound: Annie-B Parson and Tei Blow
Additional Music: Brunk / Bert Vanden Berghe
Lighting: Joe Levasseur
Costumes: Oana Botez

Based on *Heidi* by Johanna Spyri (1881). Originally commissioned by OtherShore (Sonja Kostich and Brandi Norton, artistic directors) in 2009.

Big Dance Theater

Artistic Directors: Paul Lazar and Annie-B Parson
Co-Founder: Molly Hickok
Producing Director: Aaron Mattocks
Company Manager: Sara Procopio
Administration Management: Artspool

Production Stage Manager: Brendan Regimbal
Associate Sound Designer: Eben Hoffer
Assistant Company Manager: Genée Coreno
Costume construction by Lydia Gay, Talla Dia, Rosa Lumagbas, Jacy Barber, Karen Boyer
Interns Chris Andrae, Julia Beros, Kevin Berry, James Blaszkowski, Genée Coreno, Christopher DeVita, Isabella Donati-Simmons, Emilie Jensen, Alli Ross, Michelle Sui

Special thanks to Anne Delaney, Martha Sherman, Olivia Merchant, Sonja Kostich, Brandi Norton, Jennifer Tipton, Page Simon, Bert Vanden Berghe, Tricia Brouk, Wendy Whelan, Antonia Franceschi, Stanford Makishi, Eleanor Wallace and the Baryshnikov Arts Center, Tim Griffin, Matthew Lyons, Zach Tinkelman, Brittany Spencer, and the Kitchen staff and crew, Craig Peterson, Yelena Gluzman, Adrienne Willis, Ruth Moe, Jason Wells, Dena Douglass, and the ADI staff and crew, David R. White, Mike van Sleen, and Paula Court. Thanks to Molly Hickok for everything.

Founded in 1991, **Big Dance Theater** is known for its inspired use of dance, music, text and visual design. The company often works with wildly incongruent source material, weaving and braiding disparate strands into multi-dimensional performance. Led by Co-Artistic Directors Annie-B Parson and Paul Lazar, Big Dance has delved into the literary work of such authors as Twain, Tanizaki, Wellman, Euripides and Flaubert, and dance is used as both frame and metaphor to theatricalize these writings. For 25 years, Big Dance Theater has worked to create over 20 dance/theater works, generating each piece over months of collaboration with its associate artists, a long-standing, ever-evolving group of actors, dancers, composers and designers. Big Dance Theater received New York Dance and Performance “Bessie” Awards in 2002 and 2010; the company was awarded an OBIE in 2000 and BDT company members have received 5 other “Bessie” Awards and an OBIE award for their work with Big Dance. In 2007 the company received the first-ever Jacob’s Pillow Dance Award. Big Dance Theater has been presented around the world including France, Italy, Belgium, The Netherlands, Brazil and Germany and in the USA in venues including: Brooklyn Academy of Music, Dance Theater Workshop, The Kitchen, City Center Fall for Dance, The Performing Garage, New York Live Arts, The Chocolate Factory, Classic Stage Company, Japan Society, Jacob’s Pillow Dance Festival, The Museum of Contemporary Art (Chicago), Walker Art Center, Yerba Buena, On the Boards, UCLA Live, and The Spoleto Festival. Most recent commissions have been from Les Subsistances, Lyon; Chaillot/National Theater, Paris; The Brooklyn Academy of Music and The Walker Art Center. The company’s artistic directors will be honored at the PS 122 Gala in April 2016.

www.bigdancetheater.org

@BigDanceTheater (Facebook, Instagram, Twitter)

Big Dance Collaborators, 1991–2016

Jess Barbagallo, Tei Blow, Suzanne Bocanegra, Oana Botez, Glenn Branca, Josh Broder, Tricia Brouk, Tymberly Canale, Umit Celebi, Heather Christian, Michael Counts, Tim Cummings, Stacy Dawson Stearns, Elizabeth DeMent, Andrea Dohar, Eric Dyer, Richard Einhorn, Nancy Ellis, Peter Flaherty, Chris Giarmo, John Haskell, Molly Hickok, Josh Higgason, Andrew Hill, Renata Hinrichs, Barbara Hogue, Jake Hooker, Cynthia Hopkins, Joanne Howard, Len Jenkin, Kate Johnson, Wayne Kasserman, Takeshi Kata, Sibyl Kempson, Will Knapp, David Lang, Sky Lanigan, Jeff Larson, Paul Lazar, Joe Levasseur, Leroy Logan, Aaron Mattocks, Jennie MaryTai Liu, Emily McDonnell, Ryutaro Mishima, Jamie McElhinney, David Moodey, Laura Mroczkowski, David Neumann, Didi O’Connell, Brendan Regimbal, Aaron Rosenblum, Kourtney Rutherford, Jay Ryan, Jennifer Sewall, Jane Shaw, Keith Skretch, Pete Simpson, Josh Stark, Claudia Stephens, Allyson Taylor, Jennifer Tipton, Edisa Weeks, Chris Wendelken, Rebecca Wisocky, Kim Whitener, Neal Wilkinson, Seth Williamson, Estelle Woodward Arnal, Jonathan Woodward, John Wyszniowski

Big Dance Theater Production History, 1991–2016

Sacrifice (1991)

Bremen Freedom (1993)

The Gag (1993)

Lucifer Kicking All Night Long (1994)

City of Brides (1995)

Hula Girl (1995)

Don Juan Returns from the War (1996)

The Gas Heart (1997)

Girl Gone (1998)

A Simple Heart (1997/1999)

Another Telepathic Thing (2000)

Shunkin (2001)

Antigone (2002)

Plan B (2004)

The Other Here (2007)

Comme Toujours Here I Stand (2009)

Supernatural Wife (2011)

Ich, Kürbisgeist (2012)

Man in a Case (2013)

Alan Smithee Directed This Play: Triple Feature (2014)

Short Form (2015)

This Page Left Intentionally Blank (2016)

BIOS

Annie-B Parson (Choreographer and Co-Director) co-founded Big Dance Theater in 1991. She has choreographed and co-created over 20 works for the company, ranging from pure dance pieces, to adaptations of found text, plays, and literature, to original works combining wildly disparate materials. Her work with Big Dance has been commissioned by Les Subsistance in Lyon, the Brooklyn Academy of Music, The National Theater of Paris/Chaillot, The Japan Society, The Walker Art Center, and many others, and has performed in scores of venues, most recently at Tanz Im August in Berlin.

Outside of Big Dance, Ms. Parson has created choreography for operas, pop stars, television, movies, theater, ballet and symphonies. Parson choreographed David Byrne's musical *HERE LIES LOVE* at both the Public Theater and The National Theater in London; David Byrne's 2012 world tour with St. Vincent and a marching band; and for Byrne's 2008 Brian Eno world tour. She also created the choreography for St. Vincent's 2014 world tour, as well as her show with the Dallas Symphony Orchestra and Jimmy Fallon. Parson currently has a work in rep at The Martha Graham Dance Company and for Wendy Whelan commissioned by the Royal Ballet. Her dances are featured in the film *Ride, Roar, Rise* about David Byrne, among others. Her work for theater, opera and film includes the recent Meryl Streep/Jonathan Demme movie *Ricki and the Flash*, for Nico Muhly's opera *Dark Sisters*, and such plays as Lucas Hnath's Walt Disney at Soho Rep, Sarah Ruhl's *Orlando*, *Futurity* at ART, as well as the string quartet ETHEL. Most recently she choreographed David Bowie/Ivo Van Hove's new work *Lazarus*. Her awards include the Doris Duke Performing Artist Award (2014), an Olivier Award nomination in choreography (2015), Foundation for Contemporary Arts Grants to Artists Award (2014), USA Artists Grant in theater (2012), Guggenheim Fellowship in Choreography (2007), two BESSIE awards (2010, 2002), and three NYFA Choreography Fellowships (2013, 2006 and 2000). BDT received an OBIE (2000) and the first Jacob's Pillow Dance Award (2007). Parson has been nominated for the CalArts/Alpert Award seven times and has received three Lucille Lortel nominations (2014, 2012, 2011). She was a YCC choreographer at The American Dance Festival.

Since 1993 Parson has been an instructor of choreography at New York University's Experimental Theater Wing. She was featured in *BOMB* magazine, and has written articles for *Ballet Review*, *Movement Research Journal*, and drawing for *The Brooklyn Rail*, as

well as a piece for Dance USA on the state of dance/theater in the U.S. As an artist curator, she has curated shows including: Merce Cunningham's memorial *We Give Ourselves Away at Every Moment*, *Dancer Crush* at NYLA and *Sourcing Stravinsky* at DTW. Parson tours a lecture on abstraction called *The Virtuosity of Structure* to universities and for audience development. Her recent book, *Dance by Letter*, is published by 53rd State Press.

Paul Lazar (Co-Director and Performer) is a founding member and co-artistic director, along with Annie-B Parson, of Big Dance Theater. He has co-directed and acted in works for Big Dance since 1991, including commissions from the Brooklyn Academy of Music, The Walker Art Center, Dance Theater Workshop, Classic Stage Company and Japan Society. He recently directed the comedy *Elephant Room* at St. Anne's Warehouse for the company Rainpan 43. In the Spring of 2011 he directed Young Jean Lee's Obie Award winning, *We're Gonna Die*. He directed a new version of *We're Gonna Die* in 2015, featuring David Byrne, at the Meltdown Festival in London. Paul is an Associate Member of The Wooster Group, acting in *Brace Up!*, *Emperor Jones*, *North Atlantic* and *The Hairy Ape*. Other stage acting credits include *Tamburlaine* at Theatre For A New Audience, Young Jean Lee's *Lear*, *The Three Sisters* at Classic Stage Company, Richard Maxwell's *Cowboys and Indians* at Soho Rep, *Richard III* at Classic Stage Company, *Svejk* at Theatre for a New Audience, Irene Fornes' *Mud* at the Signature Theater, and Mac Wellman's *1965 UU*. He has acted in over 30 feature films, including *The Host*, *Mickey Blue Eyes*, *Silence of the Lambs*, *Beloved*, *Lorenzo's Oil*, *Philadelphia*, *The Host* and *Snowpiercer*. He currently teaches at Yale University and New York University.

Timberly Canale (Performer) has been a collaborator and performer with New York City based Big Dance Theater for the past 20 years (since 1995) and received a 2010 New York Dance and Performance Award (Bessie) along with the company. She performed with Mikhail Baryshnikov in *Man in a Case* in an extensive 2013/2014 United States tour. Recent choreographic credits include *I HATE F*** MEXICANS*, written by Luis Enrique Gutierrez Ortiz Monasterio and directed by Danya Taymor and the NYU MainStage Production of *Salome* under the direction of Kevin Kuhlke. Canale was the Assistant Choreographer in the off-Broadway Theater for a New Audience production of John Ford's *The Broken Heart*. Canale is originally from Pittsburgh, PA and The Kitchen is her favorite place in the world to perform and to see work.

Elizabeth DeMent (Performer) is from Ukiah, CA. She began her training with Mary Knight at Mendocino Ballet, continuing at the Marin Ballet School, Oakland Ballet and Riverside Ballet. She received her BFA from The Juilliard School. Elizabeth has had the pleasure of dancing with the Liz Gerring Dance Company, OtherShore, Stephen Petronio, Jodi Melnick, Dance Heginbotham, Patrick Corbin Dance, the Metropolitan Opera Ballet, and Peridance Ensemble. Theater credits include Half Straddle's *House of Dance* directed by Tina Satter, Christina Masciotti's *Social Security*, directed by Paul Lazar and Jess Barbagallo's *Good Year for Hunters*. She has also choreographed for Half Straddle, most recently for *Ancient Lives*. Elizabeth has been associate choreographer to Annie-B Parson and Susan Stroman. Recent projects as associate with Annie-B include *Here Lies Love*, the *Love This Giant* world tour with David Byrne and St. Vincent, and St. Vincent's *Digital Witness* tour, both performing and assisting.

Jennie Liu (Performer) is a Los Angeles-based artist whose work has been presented at venues including the Bushwick Starr, the Live Arts Exchange festival, Dance Theater Workshop, Prelude Festival, HERE Arts Center, and Incubator Arts Center. She has been a resident artist at the Bogliasco Foundation, Yaddo Arts Colony, Djerassi Resident Artist Program, EMPAC, and the Brooklyn Arts Exchange, and received grants from MAP Fund, the Jerome Foundation and Center for Cultural Innovation. With Karinne Keithley Syers she is co-directing and in post-production on *Front Door Blue Sky*, a documentary feature about the transformative power of dance making at The Wooden Floor, an after-school program for underserved young people in Santa Ana. Liu received her BFA at the Experimental Theater Wing at New York University, and her MFA in Dance at Hollins University/American Dance Festival. She is so glad to be working again with Big Dance Theater, whom she first performed with in 2004. She has also collaborated with Faye Driscoll Dance Group, Witness Relocation Company, Cathy Weis Projects, Poor Dog Group, and Adam Linder. www.grandladydancehouse.com

Aaron Mattocks (Performer and Producing Director), "one of the finest young actor-dancers in New York" (*New York Times*), is a Pennsylvania native, Sarah Lawrence College alumnus, and 2013 New York Dance and Performance (Bessie) Award nominee for Outstanding Performer. He has worked with Annie-B Parson and Paul Lazar/Big Dance Theater since 2009 [*Goats* (OtherShore); *Supernatural Wife* (BAM Next Wave

2011); *Comme Toujours Here I Stand* (NYLA revival); *Man in a Case* with Mikhail Baryshnikov (Hartford Stage/national tour); *Alan Smithee Directed This Play* (BAM Next Wave 2014)] and has created roles in premieres by Ursula Eagly, Doug Elkins, David Gordon, John Heginbotham, Jodi Melnick, Stephen Petronio, Phantom Limb, Steven Reker, Christopher Williams, and Kathy Westwater. He has appeared as a guest artist with Yoshiko Chuma, Faye Driscoll, John Kelly, Dean Moss, David Parker, Karen Sherman, and the Bessie Award winning production *Then She Fell*. He is the associate choreographer for Jonathan Demme's recent film *Ricki and the Flash*, starring Meryl Streep, Kevin Kline and Audra McDonald (TriStar, August 2015), and recently assisted Ms. Parson on the creation of a new solo for ballerina Wendy Whelan. Formerly the company and general manager for the Mark Morris Dance Group (2002–2010), he currently produces the work of Big Dance Theater, Beth Gill, Steven Reker, and Pam Tanowitz. www.aaronmattocks.com

Enrico D. Wey (Performer) is honoured to receive an invitation to join Big Dance Theater in celebrating 25 years. He is a member of Hand-spring Puppet Company from South Africa, performing internationally with William Kentridge's *Il Ritorno d'Ulisse, Tall Horse* (BAM Next Wave 2005) and originating the lead role of "Joey" in the multiple Tony Award-winning production, *War Horse*. He continued on to serve as the Resident Puppetry Director for its German language production in Berlin. On stage, he has had the pleasure of working with Little Lord, Milka Djordjevich, Yvonne Meier, Trajal Harrell, and with Ishmael Houston-Jones, Chris Cochrane, Dennis Cooper in the Bessie-award winning remount of *THEM*. On screen, in the acclaimed web series *The Outs*, and in Zac Farley/Dennis Cooper's feature film, *Like Cattle Towards Glow*. Mentioned in the *New York Times* as "an extraordinary mover, the kind with whom the bizarre becomes haunting and even beautiful," Enrico is the recipient of a 2010 Fresh Tracks Residency (DTW) and a 2013 Extended Life Dance Residency (LMCC). His more recent personal work has been shown at the 2014 River to River Festival (*where we are right now*) and Abrons Art Center in March 2015 (*this useless tool, this folded flower*). Currently Enrico is working on new solo material to start off Danspace Project's Spring 2016 Season and is writing an interactive children's book with Joby Earle. Based somewhere between NYC and Berlin for the time being, he is happy to be at the BDT party, as a rookie, tonight, and in life in general. enricowey.com

Tei Blow (Sound) is a performer and media designer based in Brooklyn, NY. Born in Japan and raised in the United States, Blow's work incorporates photography, video and sound design with a focus on technological processes and found media artifacts. He has performed and made designs for Big Dance Theater, David Neumann, The Laboratory of Dmitry Krymov, Mikhail Baryshnikov, Jodi Melnick, and Deganit Shemy & Company. He makes music as Frustrator on Enemies List Recordings. His work has been featured at Dance Theater Workshop, Lincoln Center Festival, The Kitchen, The Public Theater, Baryshnikov Arts Center, The Wadsworth Atheneum, and at theaters around the world. Tei received a "Bessie" Award for Outstanding Sound Design for David Neumann / Advanced Beginner Group's *I Understand Everything Better*. www.teiblow.com

Suzanne Bocanegra (Costume Design) is a visual artist living and working in New York City. Her most recent work, *Studio Visit*, is a performative studio visit for one person at a time at the American Can Factory, Brooklyn, NY. *Chromatic*, an evening length piece developed and performed with Susan Marshall and Jason Trueting and based on Josef Alber's influential text "Interaction of Color," will premiere at The Kitchen in NYC in June of 2016 as part of ADI/NYC's Incubator series. *Bodycast*, an Artist Lecture by Suzanne Bocanegra starring Frances McDormand, was directed by Paul Lazar and premiered at the Carnegie Museum in Pittsburgh, and it traveled, among other places, to the Hammer Museum, the Henry Art Gallery, and the Next Wave Festival at the BAM. Her piece *When a Priest Marries a Witch, an Artist Lecture by Suzanne Bocanegra Starring Paul Lazar*, premiered at the Museum of Modern Art, NYC in May 2010 and travelled, among other places, to the Wexner Center, the Tang Museum, the Houston Museum of Fine Arts, James Cohan Gallery, and had a run at the Chocolate Factory in Long Island City. A feature length film of *When a Priest Marries a Witch* was completed in 2014. A major show of Bocanegra's work titled *I Write the Songs* opened at the Tang Museum in July 2010 and traveled to SITE Santa Fe in the summer of 2011. A recipient of the Rome Prize, she has received grants from the Pollock-Krasner Foundation, the Tiffany Foundation, the Joan Mitchell Foundation, the National Endowment for the Arts and the New York Foundation for the Arts. She is a 2013 Smithsonian Artist Research Fellow.

Oana Botez (Costume Design) is an international set and costume designer of film, theater, opera, and dance. Ms. Botez is a Princess Grace Recipient and NEA/TCG Career Development Program Recipient. Nominated for The Henry Hewes Design Awards, The Barrymore and Drammy Award; and a recipient of both The Barrymore and Drammy Award. New York City's: BAM Next Wave, The David H. Koch Theater/ Lincoln Center, La MaMa, The Kitchen, PS122, HERE Arts Center, The Joyce Theater, BRIC Arts Media, and The Classic Stage Company. Regionally: The Wilma Theater (Philadelphia), Jacob's Pillow Dance Festival, ADI, Hartford Stage Company, Shakespeare Theater (DC), Berkeley Rep, ArtsEmerson (Boston), Broad Stage (Santa Monica, CA), MCA Chicago, ODC (San Francisco). Internationally: Bucharest National Theater (Romania), Arad National Theater (Romania), Bulandra Theater (Bucharest), Théâtre National de Chaillot (Paris), Les Subsistances (Lyon), Peak Performances (Montclair), Budapest National Theater, Cluj Hungarian National Theater (Romania), Bucharest Operetta Theater (Romania), The Walker Art Center, International Festival of Contemporary Theater (Adana, Turkey), Le Quartz (Brest, France), La Filature (Mulhouse, France), Exit Festival / Maison des Arts Creteil (Paris, France). Ms. Botez is a graduate of Bucharest Art Academy (Romania) and received an MFA in Design from NYU/Tisch School of the Arts. Ms. Botez had been teaching costume design at Colgate College, Brooklyn College, and MIT.

Joanne Howard (Set Design) has been designing sets for Big Dance Theater since 1992. In addition to set design, Howard works in a variety of media including sculpture, works on paper, ceramics and video. She has received a Bessie award for her collaboration with BDT for *Comme Toujours Here I Stand* and is a New York Foundation for the Arts Fellowship recipient for Architecture/Environmental Structures. Howard has exhibited in New York, Chicago and Los Angeles.

Jeff Larson (Video) has collaborated with Big Dance Theater for many years, designing video for *Alan Smithee Directed this Play: Triple Feature, Man in a Case, Supernatural Wife* and the Bessie award-winning *Comme Toujours, Here I Stand*. With Andrew Dinwiddie and Caleb Hammons, Jeff co-curates the itinerant, Obie award-winning performance series *CATCH*, which has its next installment on January 23 at The Invisible Dog. Jeff is an adjunct faculty member of the Graduate Design Department for Stage and Film at New York University's Tisch School of the Arts and has been a visiting professor at NYU's Experimental Theater Wing and at Bennington College.

Joe Levasseur (Lighting Design) has collaborated with many dance and performance artists including: Big Dance Theater, Jennifer Monson, John Jasperse, Sarah Michelson, Neil Greenberg, David Dorfman, Jodi Melnick, RoseAnne Spradlin, Brian Brooks, Ishmael Houston-Jones, and Amanda Loulaki. His lighting design work has been seen throughout the United States, Europe and South America, and has received two Bessie awards. In 2009, his *Drop Clock* installation was featured in the lobby of Dance Theater Workshop (New York Live Arts). In 2010 he showed a collection of original paintings at Performance Space 122, and in 2013 was commissioned to paint an original mural for AUNTS. Ongoing projects include lighting work for Chris Schlichting, Wendy Whelan, Big Dance Theater, and his longest-running collaborative partner Pavel Zustiak/Palissimo. www.joelevasseur.com

Brendan Regimbal (Production Manager) is a New York theater artist who has been working in the city since 2004. He worked as Richard Foreman's Production/Stage manager and Assistant Director from 2006–2010. He is one of the founding members of the Incubator Arts Project where he served as one of the curators until it closed in 2014. He has collaborated with several downtown theater companies and artists including, Big Dance Theater, The Builder's Association, Suzanne Bocanegra, Young Jean Lee's Theater Company, Object Collection, New York City Players, Elevator Repair Service, RadioHole, Foxy Films, Title:Point Productions, 31 Down Radio Theater, The Paper Industry, and Sponsored By Nobody.

Winter 2016, continued

Liz Santoro and Pierre Godard
For Claude Shannon

February 18-20. 8pm. \$15.

In search of another relay [1] between text and movement, *For Claude Shannon* uses grammatical dependencies between words in a statement [2] from computer science pioneer Claude Elwood Shannon to recover a linguistic structure that, in turn, generates inexhaustible possibilities for choreographic sequences. Twenty-four discreet movement "atoms" for arms and legs serve as a movement lexicon from which a fixed number of inputs is randomly chosen each time the piece is performed. For each performance, dancers must assemble and learn one particular choreographic outcome among the billions possible that cannot be rehearsed. They rely on the intimacy they have acquired with the fixed linguistic structure of the text and the intimacy they have acquired with one another. Engaging the resources of both their working and long-term memory, uncovering to the audience the pronouncement of the unknown, concealing the predicaments of entropy, they relentlessly switch circuits. Organized by Matthew Lyons as part of "From Minimalism into Algorithm."

The Glenn Branca Ensemble
The Third Ascension

February 23 at 7pm and 9pm, February 24 at 8pm. \$25.

Glenn Branca conducts *The Third Ascension*, a new world premiere for guitar, bass, and drums with Reg Bloor, Arad Evans, and Owen Weaver. This piece is the latest development of Branca's influential 1981 work *The Ascension*, in which he experiments with resonances generated by alternate tunings for multiple electric guitars.

Andrew Ondrejcek
ELIJAH GREEN

March 10-19. 8pm. \$20.

Andrew Ondrejcek continues work on an adaptation of influential Swedish playwright August Strindberg's *A Dream Play*. The play presents the scenario of a divine visitation into the contemporary tedium of the everyday human. Despite unremarkable existences, the characters' stories layer and culminate in a portrait of the interconnectivity of all humans, with each individual both the center of the world and part of something they cannot comprehend.

DD Dorvillier
Extra Shapes

March 25-26, 8pm; March 26, 5pm; March 28-29, 8pm. \$15.

Extra Shapes is a performance for lunging figures, a musical concert for loudspeakers, and a light show. Created by DD Dorvillier, in collaboration with composer Sébastien Roux and lighting designer Thomas Dunn, *Extra Shapes* occupies a rectangular space divided into three horizontal bands, featuring sound in the front, light in the middle, and dance in the back. Picture a slice of Neapolitan ice cream with its three separate bands—strawberry (sound), vanilla (light), chocolate (movement)—then rotate the plate to view each of its sides. In *Extra Shapes*, the idea is to present the three mediums simultaneously but separately, and to propose a new way of experiencing and thinking about abstraction in a live situation. Organized by Matthew Lyons as part of "From Minimalism into Algorithm."

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