

SCENE IN ACTION

A DANCE AND PERFORMANCE INSTALLATION



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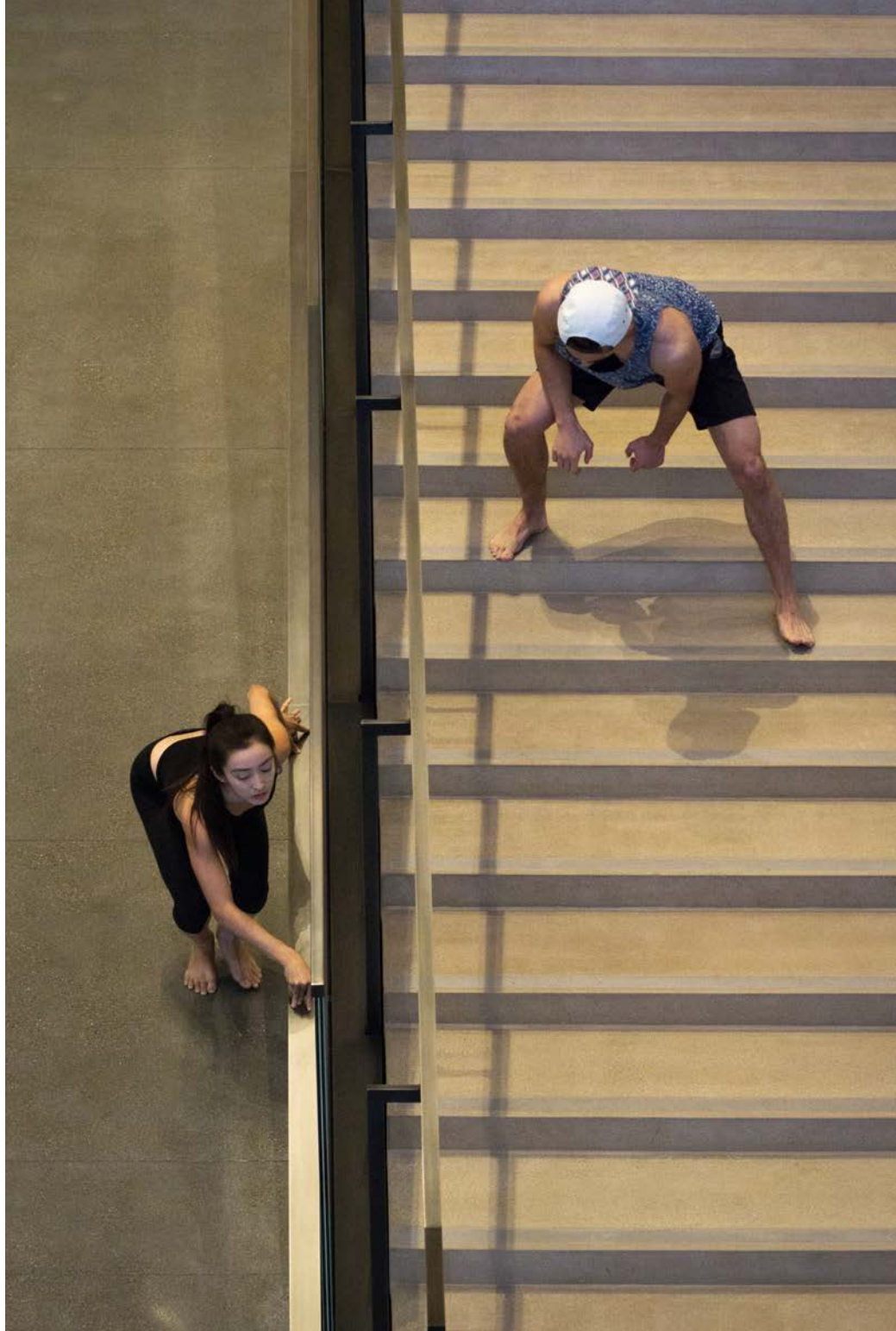
In celebration of Arts at Stanford
at the Iris and B. Gerald Cantor Center for the Visual Arts
and The Anderson Collection at Stanford University

October 29, 2014 @ 6:30 PM & October 30, 2014 @ 8:30 PM

Conceived by Aleta Hayes
Director and Choreographer: Aleta Hayes
Assistant Director: So-Rim Lee
Assistant Choreographer: Cuahtemoc Peranda
Costume Designer: Alexis Lucio
Assistant to Costume Designer: Heather Patterson
Music Score Composer (Cantor): Ben Juodvalkis
Musical Director & Arranger (Anderson): Tammy Hall
Assistant Musical Director (Anderson): David Grunzweig
Production Supervisor & Guest Instructor: Tony Kramer

Photography: Nick Salazar, Xxavier Carter, Dr. Clayborne Carson
Catalog/Program Designer: Thomas Both
Catalog Intern: Danish Shabbir
Poster Design: Krystina Tran

PROGRAM NOTES



SET LIST



CANTOR ARTS CENTER SUITE OF SOCIAL DANCES

Car Dance (Front steps) // Uche, Elizabeth

Black & White World (Lobby) // Entire Cast

Color Pass (Front of Serra sculpture) // Entire Cast

ANDERSON COLLECTION DANCES

Opening Stair Dance // Natalie, Dylan, Jaclyn and Sarah

Enigma // Uche

Iteration 67 // Jaclyn

Starlight // Natalie

Wave Mechanic // Prakash

Adaptation // Sarah

Retrograde Flow // Deshae

Prayer 2 for de Kooning // Danish and Keegan

Fractals // Dylan and Taylor

Cool Dance // Dylan and Lauren

Roaring Waters // Camy

Stella // Isabella, Danish and Keegan

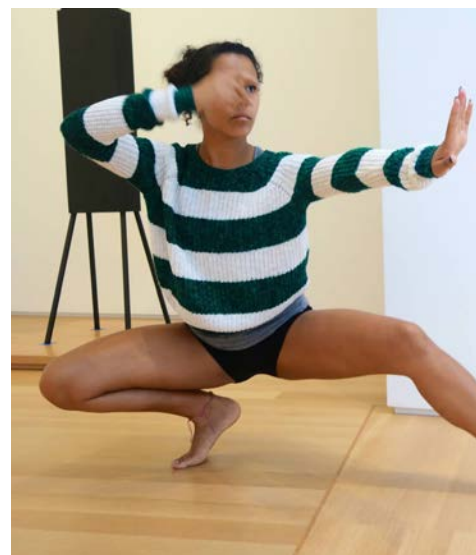
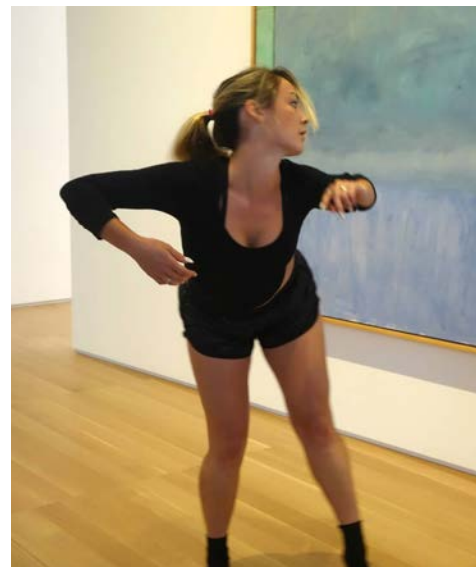
Star Gazing // Natalie

Solo // Elizabeth

Mudra // Danish, Elizabeth, Isabella and Jessica

Burn & Glitter // Jessica, Sarah and Camy

DANCERS & CAST



Dancers & Choreographers:

Camy Sietz-Cherner grew up in France and New York and is passionate about movement and expression. She is currently most involved in examining the intersection of acting, fiction writing and dancing to enhance the expression she finds in each of those art forms.

Danish Shabbir grew up intuiting the universe in parts of Pakistan. Now he makes places with word xor paint.

Deshae Jenkins is a New Jersey native, a curious, intellectual and unique individual constantly in motion, seeking to express her metaphysical voice through the narrative of dance.

Dylan Nguyen is a Texan native interested in the growing democratization of art and its resultant growth as a medium of communication.

Isabella Robbins is currently a sophomore, completely unsure of what she wants to major in, but enjoys dance, baseball, road trips, good music, sunrises and sunsets.

Jaclyn Marcatili has been dancing since the age of four, and is excited to be blending her craft in conversation with visual art for the first time.

Natalie Sanchez is a dancer.

Chocolate Heads Musicians (Anderson Jazz Band):

Tammy Hall
David Grunzweig
Adam Genecov
Carl Michnovicz
Lauren Weldon

Jessica Spicer is found where dance and war intersect.

Keegan Sitompul is a 19-year-old it-boy.

Lauren Motown Phillips can most likely be found in deep red lipstick with a San Pellegrino in hand.

Prakash Sanker is a hip-hop dancer from Hong Kong and has been with the Chocolate heads for a month. He is really interested in the intersection between dance and education.

Sarah Gleberman. A senior HumBio major from New York City, Sarah is a former gymnast who currently dances at Stanford in the Dance Division and with the student group Bent Spoon. She performs Adaptation, Burn & Glitter, and opening dance on the stairs.

Taylor Litchfield is a blend of music, dance, science, poetry, and coffee.

Uche Uba is a Stanford Arts enthusiast and former member of Stanford's Catchafyah Caribbean dance team.

Elizabeth Woodson is a dancer and actor in Chocolate Heads, a lover of 1950's American culture and the co-president of the ASSU at Stanford University.

Chocolate Heads Ushers:

Linnea Barros
Ben Cohn
Natalie Gonzalez
Matt Horton
Natasha Weiss
Maya Kupperman
Molly Seligman
Mila Hagen

BEHIND THE SCENES

FOR *SCENE IN ACTION*

BY PATIENCE YOUNG

In Winter 2014, Aleta Hayes proposed to teach a September Arts Initiative course culminating in a Fall performance linking the Cantor Arts Center with the Anderson Collection. She secured an SAI grant to support the course, and the Cantor and Anderson agreed to host the class and project. The Cantor had hosted a variety of dance events and installations with TAPS faculty, but this was no small pact for the Anderson, its building not yet completed, its collection not yet installed, its staff not yet fully on board.

This final collaborative project for me as Director of Academic Engagement at the Cantor drew on my long experience as Cantor liaison for students and faculty, museum educator, teacher and mentor. Aleta and I brainstormed on how to link the Anderson Collection with the Cantor's fall exhibition "Robert Frank in America" through a mid-20th century lens. We conferred frequently on class and rehearsal schedules, museum protocol, costume designs, and the art itself. As the museums' staff liaison for the project, I witnessed, and at times participated in, much of its activity. *Scene in Action* became a fitting conclusion to my work at the Cantor.

The course was packed for inspiration. Enrichments with guest speakers introduced aspects of performance, movement, expression, fashion, personal and collective style. Each day raised the bar of awareness about the scope and opportunities of this project.

★★

Small groups sketch out sequences that evolve into something magical. Each dancer observes, suggests, models; together, they select what works, drop what doesn't. Hesitance gives way to assurance, random motions to focused, styled, telling ones. Collaboration involves tuning, retuning, building transitions from one scenario to the next, tapping strengths and talents for here, there. Every dancer shines.

Aleta is the unfailing voice for depth and vision, refreshing the pace and channeling energies. Her concise observations encourage each practiced piece to be clearer, stronger, memorable. She seamlessly layers uncited traditions and methods into her teaching. Her attention to each gesture,

each dancer, each situation is evident in the results visible moment to moment, day to day. She carries her own discipline, the etiquette of professional behavior, and students respond in kind. Everyone is generous, cooperative, gracious, supportive. Together they share the joy and rush of each breakthrough in sculpting a sequence.

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The Anderson astounds one's senses. Its grand airiness informs the space of and in the dance. Its art attracts, puzzles, invites response. Its light supports the gaze at every point. Its acoustics surprise us: voices carry from lobby to far balcony, but not around a corner. The grand staircase is both stage and pathway, for movements measured and percussive, for silhouettes frozen and fluid.

The Cantor calls for reconsideration of its familiar halls. It has been a place for remarkable tableaux and movement, enhanced by dramatic lighting, innovative music, and the excitement of activity in contained interiors. How to make it newly special in ways that are distinctly Scene in Action?

The challenge in both venues is to design performances that respect and protect the collections that they reference, that allow audiences to move with the action safely. How to create site-specific experiences where the sites' contents are so precious?

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The Arts Intensive Showcase is held at the Bing Concert Hall on September 18. The formal program on the bare stage opens with Scene in Action excerpts. Vignettes inspired by artwork hold their own, establish a presence, attest to the rigors of daily workshop-class over three weeks. It is a stunning and affirming demonstration of what has been accomplished and a taste of what would be performed at the museums in late October.

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These students learned over time with great and important works of art—not because they studied the documented histories of artists and art movements but because they discovered energies within the art by looking and moving in response to it.

“Somebody put their whole being into these things. We need to put our whole being into the movement, make people feel it, not just look at it.” — Aleta Hayes

DIRECTOR'S NOTES

ALETA HAYES

I had a revelation about the performance, Scene in Action a few weeks ago. My original vision was to bring undergraduate students into two incredible spaces --the Cantor Arts Center and the Anderson collection-- to develop a kinesthetic, spatial and intellectual dialogue with the art. After all, Robert Frank was a contemporary of the Abstract expressionists. And weren't they all listening to jazz while they hung out and made work? Surely the dancers could learn something from the methods and extraordinary results of Robert Frank and his contemporaries, the Abstract Expressionists. The journey of making this performance installation has changed the way I think about the relationship between visual, plastic and sonic art.

This project started in September with the Stanford Arts Intensive, a full immersion program workshop that culminated in a showing at the Bing Concert Hall. During our workshop we composed lively and idiosyncratic dances: we listened to brilliant Stanford faculty, curators and guest artists such as, Connie Wolf, who taught us to look at a photograph, Alexander Nemerov, who brought a single painting, Jackson Pollock's 'Lucifer', to life, or piano virtuoso Tammy Hall, who sat at the piano and played 30 years of Jazz music, off the top of her head: students made engaging presentations on topics such as Charlie "Bird" Parker, or the Madison line dance during 'inspiration hour', led by TAPS grad student So Rim Lee: We were royally schooled by the art, the music, and the mores of the late fifties and early sixties.

When Fall quarter officially began, we spent more time in the museum spaces. Our first assignment was not to break anything while marveling at the art and trying to discover what attracted us to it. (When Jason Linetsky began to smile, we felt more at home at the Anderson. Even the museum guards began to recognize us at the Cantor). The second task was to learn the architectural space, to feel the light, to measure our limbs in the air.

The third phase, and this was what struck me after rehearsing for four weeks-- is that the dancers and musicians were not there to enliven the gallery space, but in fact, the character and essence of our performance was being transformed by the power of the work.

We hope that our encounter with the work and the incredible art-filled spaces of the Cantor and Anderson will give those who view the art and the architecture, the feelings of awe and humanity that we discovered.



WE DANCE HERE

THOMAS F. DEFRA NTZ



To dance in the museum, we animate the space differently. We bring energy to bear in unexpected, particular pathways. We force each other to see the gallery spaces and their collections differently; to acknowledge that our presence in relation to these great works of art actually matters. We change the possibilities of space and architecture, energy and time, by leaping, twisting, standing, wondering, and challenging the quiet hush that typically pervades these hallways of State-sponsored culture.

Dance in the museum has a long, but checkered, past. It can be difficult to consider bodies in motion as worthy colleagues to the captured and stilled creations of visual artists. Dancing bodies are porous, unpredictable, and always-in-motion; visual works remain present like sentinels, awaiting our need as viewers for their encounter. Visual work can be bought and contained in museums; owned and loaned, acquired and kept. Hopefully, these features are less possible for people who dance. Dancers exert their influence, forcefully, of their own volition, and then move on to dance somewhere else another day. Museums like the idea of dance and physical presence as art, but remain wary of the actual gestures of moving bodies that might harm or even touch, the ever-waiting artworks. If the dance is truly ephemeral, it contradicts the impulse to create a hall to collect - permanently - outstanding gestures of creativity. What can be permanent about the dance beyond its documentation and memory? Dance isn't ever really quite here; it is somehow always just there.

Ultimately, the challenge for dance and its consecration into spaces of museums has to do with the inevitable failure to contain that circumscribes dance. When visual artists create works that disintegrate naturally - as in Ann Hamilton's *myein* (1999) created for the US Pavilion at the Venice Art Biennale - we are all invited to enjoy the specialness of our encounter with art as impermanent as a leaf falling from a tree. Kara Walker's *A Subtlety, or the Marvelous Sugar Baby* (2014) was installed for only two months in a Brooklyn factory space later reclaimed as condominiums; the work, covered by tons of sugar, sweltered daily and dissembled to reveal its foam 'bones' before its discarding. Guests at that showing wanted to lick the grand sculpture, to taste its uncompromising specialness, even as we all knew that the work would be no more than its photographs and descriptions in a short time.

Dance, like these examples of impermanent art, knows that it is only for the right now; its essence of performative exchange is not superseded by films or critical accounts. Dance in the museum brings forward the tension of our varied interests: in creativity that endures, and in expression that cannot last longer than its execution. Each of these forms of art matter; but they matter differently, and frankly, we can't live without strong doses of both. So, yes, let's dance in the museum, and demonstrate to the State and its permanent collection of art that our unruly, disciplined, and highly volatile bodies can rise up against presumptions of stability with a shimmy of the shoulder, a tilt of the head, and a leg lifted to the skies.

The chaos of Jackson Pollock's identity ... Like a fractal series unfolding into a snowflake or a seashell, his paintings are self-similar across all scales; a magnified detail of a Pollock is just as clearly recognizable as his as is the entire painting, as it would be if the painting extended to cover an entire wall, an entire room, an entire world. Like a strange attractor spiraling in on itself, his paintings are balanced without being symmetrical, rhythmic without being repetitive. Finally, they exhibit the single defining trait of a scientist's beautiful chaos – sensitive dependence on initial conditions; even the slightest change at the beginning of the painting process results in a completely new, completely different finished work, and it is impossible to start from the initial conditions and reach the finished work without completing every single intervening step, every drip, drop, and splatter. Dance, too, is sensitively dependent on initial conditions. Like systems shaped by the same dynamical equations or paintings shaped by the same artists' process, a dance shaped by the same inspiration or sequence of movements can be beautifully different every time, a world of change arising from the smallest shifts in the starting conditions of the system, the initial movements of the artist, or the body and mind of the dancer.

— Sarah Gelberman

Fiat by Jessica Spicer —

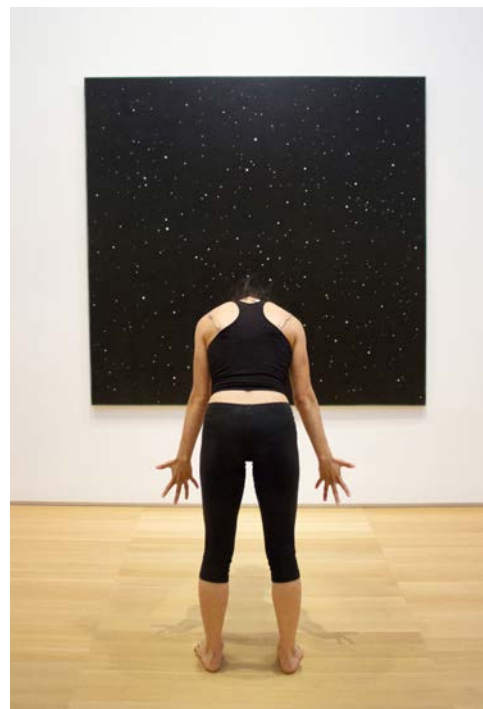
When I move my body, I feel the War crunching in my core.
I don't know when I swallowed it—the bodies of those who came before me—
They occupy one being and I inhabit that being. It's not a possession but an expansion into another state of being. But the state of nature is still War. When I grow inside I feel a plague sourcing from my root, climbing and creeping through my groin, sending chaotic shivers up through my being and I crumble slowly, regressing into a more unnatural state.

Because what is comfortable isn't natural for me. I've been trained to shrink in the face of untamed silence, to shatter in the wake of unyielding emptiness, because I cannot let that which exists simply exist without my own reciprocity. I am unsolicited, and even though this is natural, even though the warring factions of nature have gone on eons before me and shall continue eons after, I am here for now and I want to exist in a way that connects to the things that also exist. Because I have no intrinsic value. I only exist as a connection to other things, but I crave to be recognized as a Truth.



Mark Rothko No. 61 taught me how to dance. The accuracy of the voids of silence explained how I could make the life of the heart visible on the frame of the body—to move the unmovable and put emotion into motion. Feet like hands and legs like arms accentuate the balance between control and excess, forethought and improvisation. In the same way that Rothko immersed the viewer in the experience of looking at the painting, I strove to immerse the viewer in the experience of perceiving the performance and struggled with a way to make it intimate and powerful. I wanted to evoke a silence equivalent to that of a blank stage with all the elements of drama and inner light that existed within the vivid depths of Rothko's No. 61. I wanted desperately to capture the human element, the human drama and the scale of human emotion in movement while exploring stillness. At the end of my arts intensive journey I was left with intimations of both uncertainty and satisfaction and yet an overwhelming feeling of presence. For this, I say thank you, Mark Rothko, for allowing me to peer into the spectacle of absolute nothingness that is No. 61 and emerge with the anecdote of my spirit and a resounding metaphysical voice that embodies the intellectual complexities of rhythm and suspension.

— Deshae Jenkins





How can the writings of Jack Kerouac and the Beats influence the notions of contemporary dance? What impact does Jackson Pollock's action painting technique have on modern dance movements? When did the jazz of Yardbird or Schiaparelli's shoe hats begin to meld with performance?

Dance cannot simply be defined as intricate pirouettes in ballet or quickstep rhythms in salsa. As I've discovered throughout my time in Scene in Action, a dance performance is an extended conversation. Rather, this conversation is spoken through the body. Each movement tells a story, a story of a different time and place, a story of a world we once knew and lived in. Our dance is reminiscent of an era when society's perception of itself clashed with its harsh truths, and a seemingly perfect country was forced to acknowledge its existing dark realities; an era in which the world's view of itself would forever be changed.

The danced conversation is not just a narrative, but also a dialogue with the spectators. We ask more questions than we can answer. At the very least, this performance invites the audience to be taken, to be transported from their own contemporary world to a recreated silent realm, to be both an observer and active participant in this scene in action.

— Lauren Phillips

Aleta Hayes, Director // Aleta Hayes is a multi-disciplinary performer, choreographer, and lecturer in the Department of Theater and Performance Studies, and a dance/movement consultant at the d.school: Institute of Design at Stanford.

In 2009, Hayes founded the Chocolate Heads, a cross-genre and dance-driven performance troupe, which performed during the inaugural season at the Bing Concert Hall, Stanford Ted X and the Yerba Buena Center for the Arts in San Francisco.

Recent highlights of Hayes' performance, choreography and pedagogy include the following: Inspired by the Carrie Mae Weems Retrospective (October 2013), that was concurrently in exhibition at the Cantor, Hayes conceived and directed Being Scene: Dance, Fashion and Art in collaboration with visual artist, Lava Thomas, and the students from the Being Scene course. During Winter 2013, the US State Department and Embassy in Beijing selected Hayes as one of seven cultural exchange artists to go to China, sponsored by Dancer's Group in San Francisco and Ziru Dance. She was one of five participating choreographers for Site Construction organized by Diane Frank (May 2013), using dancers and musicians from the Chocolate Heads, with guest musicians from the Festival Chamber Orchestra. This past summer, Aleta was a panelist for the National Endowment for the Arts. In addition to presenting her song cycle, Songs of Alan in Oslo, Norway, Hayes also performed in a live art exhibition called 14 Rooms during Art Basel/ Switzerland (July 2014).

Her current research interests include the StratLab (Improvisational Strategies Lab for Innovation), which she founded in 2012, that examines the ways in which dancers and artists in creative fields have used diverse improvisational methods and practices as an access to innovation-- that can be applied across various disciplines.

Tammy Lynne Hall, Musical Director (Anderson) // Bay Area based Pianist, Organist, Composer, and Arranger, Tammy Lynne Hall is one of the most in-demand musicians in the Bay Area. A truly versatile pianist, Tammy Hall can captivate her audience be they lovers of Jazz, Brazilian, or Classical. Her own compositions and arrangements are always crowd pleasers, and her prodigious accompanist skills make her a top choice for such singers as: Rhonda Benin, Frankye Kelly, Darlene Love, Lady Mem'fis, Melba Moore, Kim Nalley, Denise Perrier, Pamela Rose, Little Jimmy Scott, Linda Tillery and the Cultural, Heritage Choir, Mary Wilson, Voz Do Brazil and the great Etta Jones. Stylistically, Tammy Hall is equally gifted in Classical, Gospel, Jazz, Brazilian, Salsa and Funk. Her major influences include Tania Maria, Beethoven, Lizst, Stevie Wonder, Nina Simone, Mary Lou Williams, Dorothy Donnegan, Joe Sample, Gene Harris and Thelonious Monk. Like her influences, Tammy brings virtuosity to the piano that is never ostentatious, and her approach to the music is always genuine and fresh.

Ben Juodvalkis, Composer/Sound Design (Cantor) // After receiving his BA in music from UC Santa Cruz in 2005, Ben Juodvalkis moved to San Francisco to pursue music and composition. Since 2007 he has composed more than 50 pieces for dance companies across the United States, and recently expanded into film scoring, interactive museum installations, and musical theater. Additionally Ben has released 5 albums and toured extensively with his rock band Battlehooch.

Cuauhtémoc Mitote Peranda, Asst. Choreographer // Cuauhtémoc Mitote, MFA (Xicano/Aztec & Mescalero Apache) is a choreographer, performer, and dance teaching artist from Santa Cruz, CA. His artistry is rooted in Danza Azteca, Contemporary Dance, Vogue & Hip-hop, butoh and Performance Art. Since the age of 15, he has performed regularly as a freelance artist, and continues to teach dance to his communities. A graduate of Stanford University and Mills College, he now creates new artwork through his Cuauhtemoc Mitote Dance Company.

So-Rim Lee, Asst. Director // So-Rim is a Ph.D. Candidate at Stanford University's department of Theater and Performance Studies. She received her B.A. in Film Studies from Columbia University, M.A. in English Literature from Seoul National University, and M.A. in Text and Performance from the Royal Academy of Dramatic Art. So-Rim's research areas include the avant-garde experimental theater, the performative gallery space, and transcultural translation and adaptation. Her research incorporates the praxis of film and digital photography, drawing and devised performance.





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