

New Danceworks I

October 20-22, 2005 at 7:30pm

October 23, 2005 at 2:00pm

Dance Studio Theatre

PEBE 132

Talking String

Choreography:

Casey Blake and AJ Niehaus

Sound Score:

AJ Niehaus and Dancers

Text:

Excerpts from Snow Crash by Neal Stephenson and Neuromancer by William Gibson

From NEUROMANCER by William Gibson, Copyright 1984, used by permission.

Composers:

AJ Niehaus and Dancers

Lighting Design:

Aaron Fellenz

Costume Design:

AJ Niehaus and Susan Niehaus

Set Design:

Mark Ammerman and AJ Niehaus

Performers:

Meghan Bingle

AJ Niehaus

Stjepan Rajko

Rachel Ryan

Siew Wong

Since 2003, AJ Niehaus has focused her research on the integration of wearable computing and smart fabrics into the choreography process, particularly in the application of interactivity. With the technology on the performers body they can effect their environment (lights, sound, video projection) through their movement. In the Dance Theatre, there is an existing vision-based sensing environment made up of three cameras placed throughout the space, which also makes it possible for the performer to effect their surroundings. This system is different than a motion capture system used for video games and movies. Talking String incorporates both wearable-sensing and vision-based sensing in this multimedia performance, which is loosely based on the novel Snow Crash by Neal Stephenson. This science fiction novel explores the possibility of a computer virus that is capable of infecting human beings and “crashing” their brain. Niehaus diverges from the novels apocalyptic view, instead she will allow the computer virus to alter the performers movement/behavior rather than crash their system. As the dancers move around the space they affect the audio and video occurring on stage. They in return are affected by the technology through auditory cues from the sound. Characters from cyberpunk and popular culture, such as Neo from The Matrix, Case from William Gibson’s novel Neuromancer, Lara Croft, and Tank Girl, inspire each performer’s movement quality. The texts within the sound score are excerpts from the novel Snow Crash and Neuromancer. Niehaus is also exploring a different way to project in the space by blending the performers jackets into the projection surface. The web of string hung throughout the space is metaphor for a computer network.

0010000111001 Thank you Casey

female image presented to us in a variety of different mediums like fashion, dance, and film.

Special thanks to Jackie Benard and Galina Mihaleva for all of their support and encouragement in the costume shop, to Carlton Wolfe for this beautiful photography and grip efforts, to Matthew Moore and his rosefield friends, to Jen Tsukayama and John Spiak for all their encouragement during the creation process, to the dancers, and to my family who have always supported me!

10 minute intermission

THE TAKEOVER

Choreography:	Liz Young and Dancers
Video Design:	Liz Young
Comic Artist:	Dan Olson
Acting Coach:	Mary Stevens
Concept Design Support:	Tuey Burns, Marilyn Maywald and Dan Olson
Composer:	Sufjan Stevens, Sigridur Nielsdottir and Dmitri Shustankovich (band: "Slowblow") Mark Oliver Everett (band: "The Eels"), Pizzicato Five, Rufus Wainright and the publisher of the Real Tuesday Weld has asked that we list the following in the program: "Heaven Can't Wait" Performed by the Real Tuesday Weld Composed by Steven Coates Published by Six Degrees Music (ASCAP) (p) 2004 Stephen Coates Courtesy of Six Degrees Records under exclusive license from Stephen Coates www.sixdegreesrecords.com
Additional Sound Design:	William Swayze and Liz Young
Lighting Design:	Laura Atwood
Costume Design:	Liz Young
Set Design:	Liz Young
Performers:	Tuey Burns Sarah Holcman Martha Howe Julianna Kenworthy Marilyn Maywald Aaron McGloin Sara Parish Kathryn Richardson Sonja Wajih

THE TAKEOVER blends comic art and theatrical dance to reveal a story that expresses how human beings connect and misconnect to life and the present moment. By mixing artistic mediums, storytelling possibilities are created by the integration of literal comic strip images combined with live dance and theater, telling a fresh and revealing story. This quite absurd work jumps from place to place, from “real” scenarios to the fantastical and ridiculous, creating a surprising and delightful performance. Ultimately, *THE TAKEOVER*, takes a comical and theatrical approach to communicate the funny and sometimes painful adjustment to being human, being an artist, having fears, wanting to be heard, connecting, misconnecting, experiencing and misexperiencing life in the search its meaning.

Liz would like to give a very special thanks and applaud her cast of Tueys for stepping out of their skins and fully diving into the absurd process of creating this work. She would also like to give a HUGE thanks to Dan Olson for his incredible comic art. Also thanks to Keira Hart and AJ Niehaus for such a supportive and fun collaborative partnership and Jen Tsukayama for helping us stay on task. Finally, thanks to Mary Fitzgerald, Naomi Jackson and Arthur Sabatini for their helpful eyes throughout the creation of the work.

BIOGRAPHIES:

Keira Hart has landed herself at Arizona State University to pursue her MFA in Dance. She graduated from James Madison University in Virginia with degrees in both Dance and Media Arts and Design. At ASU, Keira works as the rehearsal director for Dance Arizona Repertory Theatre (DART). She also held a research assistantship in the Arts Media and Engineering program and recently completed working on *Motion e*, a three-year project with choreographers Bill T. Jones and Trisha Brown using motion capture technologies. Keira has danced in a number of residencies with Bebe Miller, Trisha Brown Co., Aviva Geismar, Monica Bill Barnes, Mark Taylor, Kyle Schwandt, Tommy Neblett, William Seigh, Beth Sager, and Robin Peterson. Keira’s choreography was chosen from ASU to attend the American College Dance Festival in Western Washington this past year. Also, Keira’s video work has recently been shown at the American Dance Festival winning a jury award, Washington D.C., and Phoenix Az. Keira has attended a number of dance festivals including the American Dance Festival in North Carolina, Bates Dance Festival in Maine, Breaking Grounds Dance Festival in Toronto, the Dance for the Camera Film and Video Festival in Utah, and MELT in NYC. As Keira pursues her MFA her goal is to create amalgamations of all her varied interests in dance, choreography, video, costume design, set design, and technology. Keira would like to thank her family for their love and support!

AJ Niehaus is perusing a MFA in Dance, concentration Interdisciplinary Digital Media and Performance through the Dance Department and Arts, Media, and Engineering at Arizona State University. She received her BS in Dance, May 2001 from the University of Wisconsin – Madison. While at Madison she had the great opportunity to study and work with renowned artists such as video dance artist/theorist Douglas Rosenberg and

choreographer Li Chiao-Ping. She was asked by Rosenberg to work as part of the production team for Larry Goldhuber and Heidi Latsky's (former Bill T. Jones company members) performance Worst Case Scenario at the famous Performance Space 122 (PS122) in New York City, NY. Niehaus has also studied with the late Loyce Houlton, Heidi Hauser Jasmin, the daughter of the late Nancy Hauser, postmodern dance historian Sally Banes, and art philosopher Noel Carroll. Her current research is in wearable computing and smart fabrics as a way to place the technology onto the body of performers so they can effect their environment through their actions. She also works alongside John D. Mitchell as the Arizona site for the Association for Dance and Performance Telematics (ADaPT) a research/performance group, which creates networked performances together using the internet with sites across the United States and around the world.

Liz Young received her Bachelor of Arts degrees in both Behavioral Biology and Dance from Beloit College in Beloit, WI. Post-College she performed and choreographed professionally in Phoenix, Tucson and Seattle, WA with companies and choreographers such as Pablo Cornejo and Locate Performance, Cheronne Wong, KT Niehoff, Collabolab, Guido Tuveri, Alexandra Bellar and New ARTiculations. She has worked in residencies with artists such as Sean Curran, Marlies Yearby and Fred Darsow. Young's work has been commissioned and invited for presentation in Seattle by Velocity Dance Center, Rockhopper Dance Company, On the Boards, Seattle Fringe Festival and has been funded by Allied Arts of King County and IBM. Her work additionally was selected as Seattle's runner-up for The Field Seattle/Chicago/New York Tri-city Exchange. Currently pursuing her MFA in Dance at Arizona State University, she is inspired by her involvement with Dance Arizona Repertory Theatre (DART), the Phoenix, Arizona Survivors of Torture (PAST) program and in teaching at ASU. While at ASU, Young stays active in the professional community in both Tucson and Seattle as choreographer, performer and featured guest artist. Also at ASU, she has presented and published research on dance and community exchange, her choreography was selected to be presented at the American College Dance Festival and she is the founding director of UA/ASU Dance Connect Initiative. Her interest and passion in dance involves collaborative arts investigation, teaching, community exchange and theoretical research.

Concert Production Staff

Artistic Director	Jennifer Tsukayama
Technical Director	Mark C. Ammerman
Production Stage Manager	Carolyn Koch
Costume Designers	Jacqueline Benard Galina Mihaleva
Sound Designer	William Swayze
Stage Manager	Laura Atwood
Assistant Stage Managers	Sarah Knight, Heather Klein
Light Board Operator	Aaron Fellenz
Sound Board Operator	Julia Vessey
Stage Crew	Akshay Thakker

Production Assistants

Members of DAN 210

Laura Atwood

Natalie King

Nicole Manus

AJ Niehaus