

UPCOMING EVENTS:

Lyric Reflections - Dance concert inspired by live music performances and new music compositions in collaboration with the Herberger College School of Music. Program includes Nina Watt's reconstruction of José Limón's *The Exiles* and new choreography by Elina Mooney, Mary Fitzgerald, Karen Schupp, Shouze Ma, and Aileen Mapes.
Nov. 15-17 at 7:30; Nov. 18 at 2:00
Galvin Playhouse (Mill at 10th Street)

New Danceworks II - featuring the innovative choreography of Harper Piver
Nov. 29 - Dec. 1 at 7:30; Dec. 2 at 2:00
University Dance Laboratory (FAC 122)

Night Moves - December 4 - 7:00
Dance inspired by exhibitions at the ASU Art Museum in the Nelson Fine Arts Center
Free to the public

TICKETS - 480.965.6447
herbergercollege.asu.edu/calendar

EVENTS INFORMATION 480.965.6447
herbergercollege.asu.edu/calendar

ANDREW MARCUS
MFA THESIS PERFORMANCE

OCTOBER 26, 2007
DANCE STUDIO THEATRE

DANCE

Herberger College
of the Arts

ARIZONA STATE UNIVERSITY

memory waits beneath skin

concept by andrew marcus

media by john mitchell

lighting design by carolyn koch

performance by andrew marcus, wilma vessour

In my performance work, I am interested in, among other things, the relationship between audience and performer and what if any experience can be shared between them, through the vehicle of performance. Please think about the following questions. Responses may be sent to amperformance@earthlink.net.

What are your expectations as you enter the theater to see this performance? How do you negotiate between your expectations and an experience which may be new for you?

What is the 'space of this performance'? Is it the stage space? Is it the space that holds both you -- the audience, and the performers? How do you perceive this space? Is it primarily a physical or a perceptual phenomenon?

Is there by necessity a separation between audience and performer? If you experience a separation, is that an aid or a hindrance to you? If there are moments in which you are engaged, what characterizes your experience?

Andrew invites you to stay immediately following the show for a brief post-performance chat.

For more information on Andrew and his collaborators:

amperformance.org

landperformanceproject.org

subsTanz.ch

ephemeral-efforts.com

Andrew would like to give special thanks to Patricia Clark, Nicole Graffeo, Travis Mesman, Claudia Murphey, Tony Obr and Robert Troub.

Thanks also to Mark Ammerman, Cari Koch and Mary Robert.

*All electronic sound was generated from a single recording of the word "salt".

teaching both nationally and internationally. In 2003, he was choreographer of an experimental multimedia project co-created by the National Dance Company of Costa Rica, The Institute for Digital-Performing Arts, and the University of Texas at Austin. A former Artist-In-Residence at Movement Research, his work has been presented in many venues in his home town of New York City including The Kitchen, The Danspace Project at St. Marks Church, The Joyce Soho, Movement Research at the Judson Memorial Church, and P.S. 122.

From 1992-2001 Andrew was adjunct faculty at the Experimental Theatre Wing of New York University. He also taught at The New School for Social Research, and regularly for Movement Research as well as other venues, before leaving New York to come out West in 2004.

Andrew is currently studying at the School for Body-Mind Centering. An extensive investigation of contact improvisation informs his dancing, as do studies in the Alexander Technique, Klein technique, and several forms of release technique, not to mention ballet and a variety of styles of modern technique.

John D. Mitchell is an interactive performance designer, composer, researcher committed to using technology for expanding sensory and creative experiences in the arts and education. Mr. Mitchell has worked with artists from many parts of the world to design and create a wide variety of projects ranging from multimedia dance archives to interactive multi-site distributed performances.

For much of his career Mitchell has focused on exploring the use of the computer in interactivity in dance performance. In 1987, Mitchell and his father Gary Lund created Movement Initiated Sound Events (MISE), the dance's earliest dance works to use a personal computer and a sound board in creating a completely interactive, performer driven work. Over the next three years Mitchell and Lund produced several more advanced interactive multimedia works for the stage, often collaborating with visual artists and live musicians. Upon joining Arizona State University in 1990 Mitchell became a founding member of the Institute for Studies in the Arts. At the Institute, Mr. Mitchell was instrumental in pioneering the development of the Intelligent Stage – both as a concept and a facility – where he continued to work for the next ten years as a composer, director and interactive media designer. During this time he has co-created and produced more than a dozen full-scale interactive stage works including The Anamorphic Ambassador with Dan

Collins, Gus Edwards and Ann Ludwig in 1993, Time in the Eye of the Needle with Michael Montanaro performed at ISEA '95, and Falling to Earth with Ellen Bromberg and Douglas Rosenberg featured as part of the IDAT99 conference.

Mitchell turned his attention to performance telematics in 1999 and founded ADaPT, the Association for Dance and Performance Telematics. From 2000 through 2006 Mr. Mitchell participated in numerous multi-site performances including The Viroid Flophouse in collaboration with the Waag Center for Old and New Media, tedre in collaboration with Johannes Birringer at Nottingham-Trent University, and a recent collaboration with Salud Lopez in the Bauhaus Cathedrals project, part of the closing ceremonies for feSt - International Theater and Scenic Arts Festival in Seville, Spain. Mr. Mitchell has produced and directed conferences and workshops such as the IDAT99 dance and technology conference, CELLBYTES 2000 co-directed with Ghislaine Boddington and shinkhansen, London, the SWIPT workshop in 2001 with Victoria Marks, Douglas Rosenberg, Dan Froot and Scott DeLahunta, and the SDAT04 summer workshop with Yacov Sharir.

In 2006, after 20 years of working in interactive stage performance, Mr. Mitchell co-founded Land Performance Project with Andrew Marcus in an attempt to re-examine the roles of technology and the performer in the context of interactive stage performance. LAND employs technology to reconfigure the space of performance as projection of the body, immersing the performer in a responsive media environment that becomes part of the performer's psychic and physical being.

John D. Mitchell is an educator, and currently co-directs ADaPT (Association of Dance and Performance Telematics) and teaches interdisciplinary media and telematics courses in the Department of Dance at Arizona State University. Websites: <http://www.ephemeral-efforts.com>

Wilma Vesseur (Netherlands, Switzerland) is a dancer, performer and certified dance teacher. Her studies in New Dance (SNDO, Amsterdam) and Theology (Vrije Universiteit, Amsterdam) as well as Training in Meditation of Dance (with Bernhard Wosien and Friedel Kloke-Eibl), and Body-Mind Centering® (Practitioner/Teacher, Amsterdam and USA) laid the foundation for her work. Further research in a variety of bodywork and meditation schools, in Authentic Movement and in Butoh provide additional sources of inspiration for her dance.

In Wilma's teaching, the dancer experiences herself as an intelligent continuum of body, mind and soul. Physical sensations and movements are often connected with changing states of awareness. Authentic dance experience is made possible by journeys through the body and the exploration of body and soul landscapes.

Her choreographies have made her well-known in Circle Dance throughout Europe. With her arrangements of baroque music, specifically J.S. Bach, and the music of many contemporary composers of both East and West, she has pioneered a new approach to dance pedagogy and choreography for ritual practice.

In dance improvisation too, she encourages awareness, expressed both inwardly and outwardly. Space is created for a personal exploration of movement. A carefully constructed field containing both the group and the individual stimulates the development of a truly original language of dance.

Wilma directs 'SubsTanz – Atelier für Kontemplativen Tanz' in Trogen (Switzerland) and her international Training program „Die Tanz-Weg-Begleitung“ has been successful since 1995. Her work is aimed both at professional dancers and at dancers for whom personal development is the main concern.

From 2000-2007 Wilma performed with the musician Christoph Schumacher and their company „Nü“ in Paris, Cologne, Ludwigsburg and other European cities.

In 2006 Wilma began touring with Andrew Marcus with whom she has formed 0. (Zero) Performance. 0. performs in non-theatrical settings and Churches in Europe. Over the past year Wilma and Andrew have taught the workshops Body in Space/Space in the Body, and Body and Landscape in the Netherlands, Germany, and Switzerland. They are now developing a radical movement based artistic training, Slow Training for Embodied Projects, which will begin as a 2 year Certification Program in Europe in 2008. Wilma is excited to be performing with Andrew in his thesis project!

Artist Biographies

Andrew Marcus, a dancer and visual artist, has been pursuing both performance and painting since 1980. His appreciation for the unique formal capabilities of diverse media has led him to pursue them as independent forms for over twenty years. The conceptual and practical integration and cross-fertilization between 2 dimensional and 4 dimensional modes is a life long project. At ASU Andrew has also begun to explore video as a time based 2D expression.

As a dancer/choreographer, Andrew has been focusing on possibilities of improvised performance since 1985. He is Artistic Director of Andrew Marcus Performance, currently seeking 501(c3) status in Arizona. Andrew Marcus Visuals coordinates his 2D work and Fast Films, his video productions. He formed LAND Performance Project with John Mitchell to investigate performance in intelligent environments. Andrew also recently co-founded 0. (Zero) Performance and the Slow Training for Embodied Projects, a Guerilla performance group and a physically based creative process training respectively, both currently under development in Europe with Wilma Vesseeur. Over the last 15 years, he has developed Sensation and Form, a physical approach to dance composition and Technique for a Soft Body, a training in movement technique and alignment.

Prior to entering the MFA dance program at ASU in August 2005, Andrew earned a BFA in Dance from Cornish College of the Arts conservatory in Seattle WA, where he was on scholarship in their Professional Dancers Program and graduated Summa Cum Laude.

When not in school Andrew has recently been touring Europe, teaching collaboratively and performing in Church spaces, with Wilma Vesseeur.

Prior to his reentry into academia Andrew was performing and