

ON THE
BOARDS

Bebe Miller Company
In a Rhythm

Mar 15-18



On the Boards would like to acknowledge that we are gathered on native land, and that this land was traditionally cared for by the Coast Salish peoples, including the Duwamish.

Notes about this performance

The running time is approximately 65 minutes.
Photography and filming are not permitted.

Welcome

A friend of mine posted this quote from a book Helen Molesworth contributed to and I realized this relates to creating meaning through a contemporary performance and curatorial practice:

"Let's begin with a working definition. According to Eli Zaretsky, a Marxist historian writing in the 1970s, feminism aspires to 'revolutionize the deepest and most universal aspects of life – those of personal relations, love, egotism, sexuality, and our emotional lives.' I like this definition; it helps me remember that part of what I'm after, as a feminist, is the fundamental reorganization of the institutions that govern us, as well as those that we, in turn govern."

On March 13, Molesworth was fired from her job as Chief Curator at the Museum of Contemporary Art in Los Angeles for "undermining the museum." This is one of the many female leaders that have recently been fired because of either creative differences or board leadership seeing them as difficult, or any number of other clichéd reasons people fire women.

You might ask why bring this up in program notes for a new performance by notable choreographer Bebe Miller. As the new Artistic Director of this organization, and as the first female artistic director in the history of On the Boards, I can't help but

think about what it means to be a female arts leader today. I begin by asking myself a series of questions: How is meaning made? What actions and gestures create meaning? How do artistic gestures inspire meaning in this world? How do I respond to situations when language fails me?

Miller's suite of new works is based on the dynamics of adaptation and translation. With nods to literary giants Toni Morrison, David Foster Wallace, and Gertrude Stein, she examines the syntax of movement – how we apprehend meaning – by juxtaposing action and context in time and space to create a new dynamic dimension on stage. In watching the rehearsals for *In a Rhythm*, I was struck by how Bebe floats in and out of the frame of the performance, tells stories, and narrates our experience of watching live contemporary dance. Miller is more interested in the audience considering different faculties when thinking about the choreographic, primarily our perception and the ways in which it will always be a contradictory and paradoxical sense.

The white marley becomes the blank sheet of paper where the text and the movement of the dancers become one. Bodies and the rolls of felt vacillate between notes on a musical score and punctuation on a page. The rhythm of each body goes in and out sync, two or four bodies move in unison, while the others construct different rhythms. Sounds and voices generate an audio environment as you read the choreography. Miller pushes your reading of things, creating an emphasis on those imperceptible details of how meaning gets made.

I can't stop the analytical part of my brain from considering syntax: the syntax of sentences put together on this page, the syntax of movements, color rhythms, musical notes, interviews about race, legibility about bodies in space together, and how, as Miller says, we can make words march. Her emphasis on these perceptual features, for me, relates to feminist curatorial practice, which goes back to Molesworth's definition of feminism – the personal, the emotional, and the emphasis on reorganizing overarching existing structures. Miller is exploring exactly these ideas through *In a Rhythm*, a feminist restructuring of making a partnership between language, words, inspiration, and movements.

Rachel Cook
Artistic Director, On the Boards

Bebe Miller Company: *In a Rhythm*

Mar 15–18, 2018

Our process includes individual and collective choreographic contributions from the collaborating artists; their creative insights and energies are an integral part of each work.

Choreography and Direction: Bebe Miller

Principal Collaborator: Angie Hauser

Dance Artists: Michelle Boulé; Christal Brown; Sarah Gamblin; Angie Hauser; Darrell Jones (originating artist); Bronwen MacArthur; Bebe Miller; Trebien Pollard

Production/Lighting Designer: Stan Pressner

Costume Designer: Liz Prince

Dramaturgy: Talvin Wilks

Video Installation: Lily Skove

Music: Leonard Cohen; The Commodores; Steve Gadd; Donny Hathaway; Nelly; Mike Vargas; Pamela Z

Text: Bebe Miller; Angie Hauser

Interview excerpt: Toni Morrison and Charlie Rose from *Charlie Rose*, 1998, video 17664

Premiere: Nov 30–Dec 3, 2017, Wexner Center for the Arts, Columbus, OH

Stage Manager: Valerie Oliveira

Production Manager: Elby Brosch




Project/Tour Manager: Lila Hurwitz/Doolittle+Bird

Special thanks to the staff at On the Boards; Smith College Department of Dance (Northampton, MA) and Velocity Dance Center (Seattle) for rehearsal residencies support; LUMBERYARD/Jacob's Pillow and FringeArts (Philadelphia) for production residencies support; and our Kickstarter donors.

Join the conversation

#bebemillercompany

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A note from the artist

In a Rhythm was inspired by a coincidence of reading. I came across a text by Astrid Lorange, *How Reading is Written: A Brief Index* to Gertrude Stein. From her introduction: “My reading of Stein seeks to de-emphasize the question of meaning in order to consider other perceptual affects: the vague, often paradoxical, sometimes troubling, and endlessly variegated constructions that constitute experience.” My first thought was, how choreographic! Around the same time, I read a harrowing short story by David Foster Wallace, *Incarnations of Burned Children*. Please find it and read it. He moves you through a devastating experience moment by moment, in time parallel to the most mundane. I continued with both writers, along with a re-entry into Toni Morrison’s continually inspiring telling-of-the-tales. Her writing has been a beacon for many of us, but it is her truth-telling in various interviews that is newly inspiring. To me, all three writers capture diverse cultural relevancies through how they structure language: their syntax, and their precise tone, brings meaning.

In making this suite of dances I wanted to look at the syntax of movement – how we collide with meaning through the juxtaposed dynamics of action and context, in time and space. Our tacit reading of the building blocks of situations is inherent in the culture it serves. *In a Rhythm* works with the premise that our willingness to decipher the unfamiliar cultivates shared understanding. It uses sound and text as underlying maps of events and situations. My focus is on the “tell” – the subtle interactions of gesture, timing, focus and dynamics that are uniquely human, yet, outside of familiar frames, are often illegible. We understand these bytes of kinetic information because we, as humans, move.

Bebe Miller



Photo: Robert Altman

About The Making Room

This work was created within an overarching project, *The Making Room*, an investigation into innovative ways of sharing the creative process. While Miller and choreographer Susan Rethorst each create new work, they share and discuss their respective processes; these interactions are the project's focus. Audiences follow the artists' ideas via open rehearsals, showings, an online portal (www.themakingroom.org) and e-book (launching June 2018) that capture the information, perspectives and physical practice that inspire the creation of dance. *In a Rhythm* is the suite of dance works Miller created during this project.

themakingroom.org

Video installation in lobby: *Moments of Looking: Seeing Inside Dancing*

Video artist Lily Skove documented convenings and rehearsals for *The Making Room*. She participated as a register and translator of the day's events, training her eye on the alchemical exchange between the artists in the room. The video is a distillation of what she saw.

Credits

IN A RHYTHM

In a Rhythm is a National Performance Network (NPN) Creation Fund Project co-commissioned by New York Live Arts in partnership with Wexner Center for the Arts, On the Boards, and NPN. The Creation Fund is supported by the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts (a federal agency). The Forth Fund is supported by the Andrew W. Mellon Foundation.

In a Rhythm was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.

In a Rhythm was made possible in part by funding from the Greater Columbus Arts Council and by state tax dollars allocated by the Ohio Legislature to the Ohio Arts Council (OAC), a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically.

In a Rhythm received production development support from LUMBERYARD.

Bebe Miller Company and *In a Rhythm* are supported in part by awards from the National Endowment for the Arts and the Doris Duke Charitable Foundation.

General Operating support was made possible by the New England Foundation for the Arts' National Dance Project with funding from the Doris Duke Charitable Foundation.

Support was also provided by generous individual donors.

THE MAKING ROOM

The Making Room was supported in part by the National Endowment for the Arts, the Krannert Center for the Performing Arts at the University of Illinois at Champaign-Urbana, and The Ohio State University's Battelle Engineering, Technology and Human Affairs (BETHA) Endowment.

The Making Room FringeArts production residency was funded by the New England Foundation for the Arts' National Dance Project, with funding from The Andrew W. Mellon Foundation.

The Making Room portal and e-book were produced by Bebe Miller Company in collaboration with Susan Rethorst.

Thanks to the Kickstarter supporters: Abby M. Carlozzo; Alexander Morton; Amii LeGendre; Amity Perry; Anna Hurwitz; Anonymous; Ara Lucia; Beth Graczyk; BOOMERANG; Bradford Chapin; Caterina Bartha; Catherine Cabeen; Christine Elmo; Janet Erickson and Richard Bird; Daniel Doolittle; Daniel McCusker; Dante Brown|Warehouse Dance; Diana Cherryholmes; David Gray; Frances Guillemot; Frank Leon Rose; Jane; Jennifer Salk; Jessica Massart; Jill Randall; Joan Hanna; Johanna Hulick; Josh Hines and Kelly Hurlburt; Joyce Adams; Karen Quisenberry; Kendra Hovey; Kris Wheeler; Laura Scatena Romero; Linda K Johnson; Margaret Piacenza; Matthew Shyka; Melanie George; Michael J. Morris; Michael Mazzola; Nicholas Croft; Noelle Chun; Peggy Cheng; Peggy Olsen; Rachael Lincoln; Robert Flynt; Shannon Drake; Shawn Liu; Sheila Siden; Sheri Cohen; Susan Skove; Tara; The Gray Family; Tim Brown; Valerie Oliveira.



Photo: Robert Altman

About the artists

BEBE MILLER (Artistic Director/Choreographer) has received four New York Dance and Performance “Bessie” Awards and support from the National Endowment for the Arts, New York Foundation for the Arts, Guggenheim Foundation and many others. She was a United States Artists Ford Fellow, received one of the first Doris Duke Artists Awards and a New York Live Arts’ 2013 David White Award, and was a 2015 Movement Research Honoree. A Distinguished Professor in Dance at The Ohio State University’s College of Arts and Humanities from 2000–2016, Miller received an Honorary Doctorate of Humane Letters from Ursinus College in 2009.

Miller’s vision of dance and performance resides in her faith in the moving body as a record of thought, experience and beauty. Her aesthetic relies on the interplay of a work’s idea, its physicality, and the contributions of company members to fashion its singular voice. Seeking to expand the language of dance, Bebe Miller Company’s work encompasses choreography, writing, film, video and digital media. Committed to keeping dance available to a wide spectrum of people and to further the conversation about the role of arts and creativity in our culture, BMC is dedicated to providing access to the creative

process and expression to diverse communities. Bebe Miller Company was formed in 1985; since then, Miller has created more than 50 dance works for the company that have been performed in nearly 400 engagements worldwide. BMC has been commissioned and presented by leading venues including 651 ARTS, BAM Next Wave, DTW, Jacob’s Pillow, Joyce Theater, PICA, REDCAT, Walker Art Center and Wexner Center for the Arts. The company’s newest project, Vault, is a series of artist-driven national convenings, meant to share innovative methodologies for documenting, archiving and sharing the dance-making process. Activities with artists, presenters, curators, archivists, scholars and technologists range from peer-to-peer and intergenerational mentoring, informal “campfire” talks, formal presentations on recent practices, and resource-sharing. Gatherings have been held in New York City and Seattle, and plans are afoot for convenings at Jacob’s Pillow and in the Columbus area in 2018.

MICHELLE BOULÉ (Dance Artist) is a “Bessie” Award winning dance artist, teacher, and BodyTalk Practitioner. She is the recipient of a NYFA Choreography Fellowship, Cloud Prize, Boekelheide Creativity Award, Jerome Foundation

Travel & Study Grant, Foundation for Contemporary Arts Emergency Grant, and DanceWEB scholarship. Her choreography has received commissions and presentations from The Chocolate Factory, Danspace Project, ISSUE Project Room, Lower Manhattan Cultural Council, River to River, American Realness, Mount Tremper Arts Festival, and The Kitchen, and has toured to Latvia, Dublin, Chicago, San Marcos, and Philadelphia. Her duo with cellist Okkyung Lee was presented by The Met Breuer, send+receive, The Stone, ISSUE, and JACK. Recent choreographic commissions include Zenon Dance Company, The New School, Latvian Academy of Culture, Trevor Day School, and Universities of California-San Marcos, Oregon, and Illinois. She has been a resident artist at Yaddo, MacDowell Colony, Bemis Center, LMCC Extended Life Dance Development, collective address, Movement Research, BAX Space Grant, DanceHouse (Ireland), and SKITE (France). Boulé worked as a collaborative performer with Miguel Gutierrez for 15 years and is also noted for her work with Deborah Hay and John Jasperse. She has taught

throughout North America, Europe, Australia, and Asia, and is the owner of MBody Radiance. michelleboule.com, mbodyradiance.com

CHRISTAL BROWN (Dance Artist) has toured nationally and internationally with Urban Bush Women (as a principal performer, community specialist and apprentice program coordinator), Chuck Davis' African-American Dance Ensemble and Andrea E. Woods/Souloworks. Brown performed with and managed Gesel Mason Performance Projects and apprenticed with the Liz Lerman Dance Exchange and Bill T. Jones/Arnie Zane Dance Company. Brown is the Founding Artistic Director of INSPIRIT, a performance ensemble and educational conglomerate dedicated to bringing female choreographers together to collaborate and show new work, expanding the views of women of all ages, and being a constant source of inspiration to its audience as well as members. Founded in 2000, INSPIRIT has been honored to show work at venues across the country.



Photo: Robert Altman

SARAH GAMBLIN (Dance Artist) has toured internationally as a member of Bebe Miller Company and Bill Young and Dancers. Sarah earned her MFA in Dance from the University of Washington where she performed with the Chamber Dance Company, Rob Kitsos, Lingo Dance Theater and Amii LeGendre. Gamblin is on the dance faculty at Texas Woman's University where she teaches modern technique, choreography, improvisation, and experiential anatomy. In 2006, she founded Dance Lab, a student-performing group devoted to improvisation in the dance making process. Gamblin founded and co-hosts the weekly TWU Contact Improvisation Jam since 2004. Her choreography has been produced nationwide, and has been commissioned by The University of Montana, Perpetual Motion, Flatlands Dance Theater, Mam-Luft Dance, Texas Christian University and the University of South Florida.

ANGIE HAUSER's (Dance Artist; Principal Collaborator) work and research is grounded by the questions of improvisation, performance and collaboration. Since 2000, Angie has been a member of the Bebe Miller Company. In 2006 Angie was awarded New York Dance and Performance "Bessie" Award for Creation and Choreography for her work with BMC. Her dancemaking projects include collaborations with many artists including Chris Aiken, K.J. Holmes, Darrell Jones, Andrew Harwood and Kathleen Hermesdorf. She has also danced with the companies of Elizabeth Streb, Liz Lerman and Poppo Shiriashi. She has taught dance technique, dancemaking, contact improvisation, improvisation throughout North America as well as Switzerland, Germany, France and Scotland. She is currently an Assistant Professor at Smith College in the Department of Dance where she teaches choreography, creative process, improvisation and dance technique.

BRONWEN MACARTHUR (Dance Artist) is a choreographer, performer and educator. Her interests lie in the limits and possibilities of physicality, creating community and collaborative forms.

Bronwen has danced with New York and Copenhagen (DK) based companies, performing and teaching throughout Europe, the U.S. and South America. She formed MacArthur Dance Project in 2007 and her choreography has been performed in NYC, New England, Philadelphia, Russia, France and Scotland. MDP and its collaborative work have been supported by LEF, NEFA, New Haven Mayor's Grant, Vermont Performance Lab, Summer Stages Dance/Baryshnikov Arts Center, Silo Kirkland Farm (DanceNOW/[NYC]), Susan Hess Choreographers Project, the 2011 Ellen Forman Memorial Award and DanceUP/MetLife Foundation. As the 2016 Guest Artist, Bronwen was recently presented by Trinity College's Austin Arts Center Fall Dance in Hartford, CT. Bronwen has been on faculty at University of the Arts in Philadelphia, currently serves as a Lecturer in the Yale School of Drama, and she will teach at Smith College in the spring of 2017. She received her MFA from Smith in 2016 and was appointed to the faculty of Music and Dance at UMass Amherst this year.

TREBIEN POLLARD (Dance Artist) has performed with Tania Isaac Dance, Nia Love, Martha Graham Ensemble, Pascal Rioult Dance Theater, Pearl Lang Dance Theatre, Rebecca Stenn Co., Erick Hawkins Dance Co., the MET (Metropolitan Opera Ballet), Ronald K. Brown/Evidence and Pilobolus, and has worked as a guest artist with Urban Bush Women. His choreography for dance and music artists has been performed throughout U.S., England and Japan. He has been on faculty at the 92nd Street Y, Marymount Manhattan College, Middlebury College, Goucher College, American Dance Festival, Queens College, Adelphi University and the University of Southern Mississippi.

STAN PRESSNER (Production/Lighting Designer) has created the lighting for dance, theatre, opera and music events on five continents. His work can be found in the repertoires of, among others: The New York City Ballet, The Lyon Opera Ballet, Geneva Opera Ballet, Bill T.Jones/Arnie Zane, Ralph Lemon and Company, Bayerische Staatsballet, The Atlanta



Photo: Robert Altman

Ballet, The Boston Ballet, Pittsburgh Ballet Theatre, The Alvin Ailey Repertory Ensemble, Stephen Petronio and Dancers and The Netherlands Dance Theatre. Recent credits include: *Twelfth Night* and *Richard III* for Shakespeare's Globe on Broadway, Jessye Norman's *Sacred Ellington* for Carnegie Hall, *Peer Gynt* at the Guthrie, *Twelfth Night* and *Measure for Measure* for Shakespeare's Globe, *La Clemenza de Tito*, *Abduction From The Seraglio* and *Rake's Progress* for the Bayerische Staatsoper, Mikhail Baryshnikov's *Dances with Piano...*, and Jean Genet's *The Blacks* for the Market Theatre of Johannesburg. He served as UCLA's Visiting Professor of Dance Lighting from 1992-1994 and on the Faculty of the Juilliard School from 2000-2008. He served as the resident lighting designer of the Lincoln Center Festival from 1996-2010. Television credits include *Two Moon July* for the Kitchen and PBS, *Night Music* for WHYY-TV Philadelphia, Bravo's *Inside the Actor's Studio* and *Airdance* for *Live from Off-Center*. Pressner is the recipient of a 1988 New York Dance and Performance Award ("Bessie") for cumulative achievement, a 1997 Cable Ace Award for *Inside the*

Actor's Studio and a 1988, 1991 and 1994 American Theatre Wing Design Award nomination.

LIZ PRINCE (Costume Designer) designs for dance, theater and film, including long-time collaborations with Bill T. Jones/Arnie Zane Dance Company, Jane Comfort, the Houston Ballet, Michail Baryshnikov's White Oak Project, Mark Dendy, Pacific Northwest Ballet, Dortmund Theater Ballet, Doug Varone, Ralph Lemon and David Dorfman. Her work has been exhibited at the New York Public Library for the Performing Arts, 2011 Prague Quadrennial of Performance Space and Design, Cleveland Center for Contemporary Art, Rockland Center for the Arts and Snug Harbor Cultural Center. She received a 1990 New York Dance and Performance Award ("Bessie") and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. She teaches costume design at SUNY Purchase College and Manhattanville College.

LILY SKOVE (Video Artist) is a filmmaker and choreographer, creating for the screen, installation, and live performance,

including video and projection design for Bebe Miller Company for *A History*. Her dance films have been screened at Dance Theater Workshop's Digital Series in NYC, The San Diego/Tijuana DanceonFilm Festival, and Dance Camera Istanbul. Her choreography has been presented at The Chocolate Factory Theater (NY), the Dailes Theatre (Riga, Latvia), and The Paxton Center (Oberlin College, OH) among other venues. Based in Los Angeles, she and her partner, TJ Hellmuth, create documentaries, commercials and films with their company, Open Land. Projects include documentation films for The William Forsythe Company's Motion Bank Project, and a film of Ann Hamilton's *event of a thread* at the Park Avenue Armory (NYC). Lily has taught media and performance at the The Ohio State University, Oberlin College and the Institute for Choreography in Latvia. She holds a Diploma in Dance Studies from the Laban Centre in London, a BA from Wesleyan University, and an MFA in dance and technology from The Ohio State University.

TALVIN WILKS (Dramaturgy) is a playwright, director and dramaturg. His plays include *Tod, the Boy, Tod*; *The Trial of Uncle S&M*; *Bread of Heaven*; and *An American Triptych*. Directorial projects include the world premiere productions of *Eyewitness Blues*, by Mildred Ruiz and Steven Sapp (New WORLD Theater/ New York Theatre Workshop), *UDU* by Sekou Sundiata (651Arts/BAM), *The Love Space Demands* by Ntozake Shange (Crossroads), *No Black Male Show/ Pagan Operetta* by Carl Hancock Rux (Joe's Pub/The Kitchen), *Banana Beer Bath* by Lynn Nottage, (Going to the River Festival/EST), the Obie Award/AUDELCO Award-winning *The Shannequa Chronicles* by Stephanie Berry (Ensemble Studio Theatre), *Relativity* by Cassandra Medley (Ensemble Studio Theatre – AUDELCO nomination for Best Director 2006) and *On the Way to Timbuktu* by Petronia Paley (Ensemble Studio Theatre – AUDELCO nomination for Best Director 2008). He has served as co-writer/dramaturg for 10 productions in Ping Chong's ongoing series of *Undesirable Elements*, and has been dramaturg for four Bebe Miller

Company productions including *Landing/ Place*, for which he received a 2006 "Bessie" Award for Dramaturgy.

ELBY BROSCH (Production Manager) Elby Brosch is dancer, choreographer, and theater technician. He calls Seattle his home where he has acted as Technical Director at Gay City Arts, Velocity Dance Center, and 12th Ave Arts. He has had the pleasure of working at On The Boards, Slate Theater, The Eclectic Theater, Langston Hughes Performing Arts Institute, and Washington Hall. Artists he has worked with include Pat Graney, Cherdonna Shinatra, BenDeLaCreme, Lou Henry Hoover, Kitten La Roux, Markeith Wiley, zoe | juniper, Kate Wallich, Coriolis Dance, Dani Tirrell, Amy O'Neal, Keith Hennessy, Sara Shelton Mann, Shannon Stewart, and Princess Charming.

VALERIE OLIVEIRO (Stage Manager) is an artist based in Minneapolis, MN and originally from Singapore. She is currently stage managing for Cynthia Oliver, Bebe Miller and Dance Heginbotham. She recently designed lighting for Rosy Simas' *Skin(s)* at Intermedia Arts (Minneapolis, MN) and La Pena (Berkeley, CA). She recently performed in Jennifer Monson's *In Tow* and Morgan Thorson's *Still Life*, and will perform in new work by Thorson and Simas in 2018/2019.

LILA HURWITZ (Project/Tour Manager) is Principal Consultant at Doolittle+Bird, specializing in project management, communications, production, and grant writing for artists and others. Previously she was Associate Director and Director of Communications at Artist Trust; Administrative/Co-Artistic Director of Dance Art Group, producers of the Seattle Festival of Dance Improvisation from 1994-2011; designer of *Contact Quarterly* magazine for 11 years; and a dancer working with Nina Martin, Lucia Neare, Karen Nelson, Lisa Nelson, Stephanie Skura, Crispin Spaeth, and others. She received the inaugural Velocity Dance Center Dance Champion award in 2011 for her arts advocacy work.

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to our Kickstarter donors, to be announced in our next program!

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If we've made an error to your listing or if you would like to make a gift to support OtB, please contact Beth Raas-Bergquist, Director of Development, at 206-217-9886 or beth@ontheboards.org.

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ABOUT ON THE BOARDS

Founded by artists in 1978, On the Boards invests in leading contemporary performing artists near and far, and connects them to a diverse range of communities interested in forward-thinking art and ideas. We believe if we are successful in our work that we can grow our field, enrich peoples' lives, and contribute to civic and global dialogues.

We value • artistic risks while being fiscally responsible • leadership in our field and the multiple communities we serve to strategically advance the role contemporary artists play in society • racial and social equity to ensure our organization includes multiple viewpoints • provocative art as a vehicle to connect people of diverse backgrounds and perspectives • our local creative community as we engage with international artists and peers.

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COMING SOON

MAR 29 — APR 1

ALICE GOSTI MATERIAL DEVIANCE IN CONTEMPORARY AMERICAN CULTURE

DANCE | SEATTLE



PHOTO: TIM SUMMERS

Material Deviance in Contemporary American Culture takes a sideways look at our object-based reality. Reflecting stuff-centered culture back to ourselves, this dream state passes through shame, nostalgia, patriotism, and the weight of inheritance. Choreographer and hybrid performance artist Alice Gosti asks, *Do objects imbued with so much of our worth start to take over and take on a life of their own?* This cluttered landscape expands like a hoarder's collection and contracts like an immigrant's suitcase. It breathes like capitalism, filling an existential void whose appetite is endless. *Material Deviance* helps us uncover what is buried under the steep piles along the path from our bed to the bedroom door. We hold it in our hands.

BE PART OF THE SHOW: A COMMUNITY RITUAL RELEASE OF EMOTIONALLY ENTANGLED OBJECTS

MAR 25, 2-5 PM

FREE AND OPEN TO THE PUBLIC

Bring items of significance that you're ready to part with to a community event in conjunction with the performance. Participants will share the story of the objects with MDICAC performers who will witness and incorporate these stories into the performance in abstract and nonlinear ways. Learn more: ontheboards.org/special-events/community-ritual

MAR 23-24



KIDD PIVOT & ELECTRIC COMPANY THEATRE: BETROFFENHEIT

Presented in association with
Seattle Theatre Group (tickets
at stgresents.org)

MAR 24



OPEN STUDIO #38 (curated by
Dani Tirrell): El Nyberg, Angel
Alviar-Langley "Moonyeka",
Kiana Harris, Imani Sims, Alicia
Mullikin, Roache (*pictured
above*)

APR 7



OPEN STUDIO #39

Featuring Carl Lawrence
(performance), Kyki Li & Hannah
Moujing (dance) (*pictured
above*), Seth Sexton (dance),
Sean P Rosado (dance), Barry
Johnson (movement & sound)

APR 12-15



FRANK BOYD & LIBBY KING: PATTI & THE KID

Theater artists Frank Boyd
(Elevator Repair Service, TEAM)
and Libby King (TEAM, SITI)
present a post-apocalyptic
western — with Nerf guns.

INFO & TICKETS: ONTHEBOARDS.ORG

THU, MAR 29 8 PM
FRI, MAR 30 8 PM
SAT, MAR 31 8 PM
SUN, APR 1 5 PM

Representation in High-Def: Elevating OntheBoards.tv



PHOTO: JULIETA CERVANTES

Did you know that we're filming *In a Rhythm* for OntheBoards.tv?

OntheBoards.tv is a digital catalogue and streaming service for contemporary performance.

We have an ongoing initiative at On the Boards to make the site more racially equitable – we want 50% of the films to be by artists of color. We're producing FOUR new films for the site before June 2018, including *In a Rhythm*. Want to help us? Donate to our Kickstarter at goo.gl/XHmkHz!

Questions? Ask Beth Raas-Bergquist (beth@ontheboards.org) or Erica Bower Reich (erica@ontheboards.org).