

About **IN>TIME**

Developed as a collaboration between the Chicago Department of Cultural Affairs and the Chicago Performance Network, IN>TIME is a Chicago performance series of new, emerging and established work by local, national, and international artists. IN>TIME features practitioners working with the medium of time and the body, crossing multiple intersections where the performing body meets text, object, sound, visual art, technology, and itself.

IN>TIME showcases outstanding performance work through an open call, an incubation program, and invitational projects. Its primary goal is to expose local performance artists to the best of concurrent national and international practices, stimulate and nurture new experimental local work, and provide a vehicle for local artists to find national exposure.

This year's showcase event is co-sponsored by the School of the Art Institute of Chicago Performance Department

www.dcatheater.org/intime

Photos from top to bottom by: Ana Elizalde, Sid Branca, John W. Sisson, Jr., Meredith Zielke, and Kan.



City of Chicago
Richard M. Daley, Mayor
Chicago Department of Cultural Affairs
Lois Weisberg, Commissioner



The Chicago Department of Cultural Affairs and the School of the Art Institute of Chicago Performance Department present:

IN>TIME 2010 Performance Series

Curated by Mark Jeffery + Sara Schnadt



Saturday, March 27

6:00-9:00 p.m.

Chicago Cultural Center
 78 E. Washington St.

Featuring:

- Justin Cabrillos (Chicago)
- Angela Ellsworth (Phoenix)
- Every house has a door (Chicago)
- Jessica Hannah (Chicago)
- OOUR (Croatia)

Roving
6-9 p.m.

**durational*

< Angela Ellsworth Another Women's Movement

In *Another Women's Movement*, Ellsworth merges an American-born dance craze with an American-born polygamous sect in order to explore ideas of membership, rituals of endurance, and non-heteronormativity. This performance is a part of Ellsworth's Sister-Wife Project, an ongoing investigation into her family's lineage of Mormon polygamy, where she focuses on the visionary powers that historically have only been afforded to sanctioned male prophets of the Mormon Church. Through silent line-dancing, Ellsworth's sister-wives explore this historically relevant space, proposing a new community of women with their own revelatory potential and a history not yet recorded.

Angela Ellsworth is an interdisciplinary artist traversing disciplines of drawing, installation, and performance. She recently presented a solo exhibition of work commissioned by the Hannah Maclure Centre in Dundee, Scotland and will be included in the 17th Biennale of Sydney, Australia in May 2010. She is Assistant Professor of Intermedia at the Herberger Institute for Design & the Arts at Arizona State University in Tempe and is represented by Lisa Sette Gallery in Scottsdale, Arizona.

Jessica Hannah > The Living Room

Inspired by nostalgia for household spaces, *The Living Room* is a life-size domestic diorama showcase, informed by the artist's research into post-WWII ration-less consumption, romantic and industrial films of the 1950s, and the boom of mid-century housing developments. The piece provides multiple points of access through movement, spoken and recorded text, vintage video footage, scent, and live musical soundtrack.

Jessica Hannah is an interdisciplinary performance artist who creates interactive performances with sights, sound, scent and tactile engagements for audience members to explore. She earned an MFA in Interdisciplinary Art and Media from Columbia College and runs a small business, HelloHannah, which specializes in customized natural perfumes.

Additional Performers: Sid Branca, Greer Beckman, Sarah A. Ely, Matthew Ganong, Molly Gray, Mitch Salm, Diane Schoff

GAR Ha11
6-6:45 p.m.
**set

< Every house has a door They're Mending the Great Forest Highway

A dance for three men men (John Rich, Brian Torrey Scott, and Matthew Goulish) with a female DJ/classically trained pianist (Charissa Tolentino), this work takes its title from one of a series of 8 Hungarian Folksongs by Béla Bartók composed in 1917. The dance adopts its structure from another Bartók composition, *Contrasts for violin, clarinet, and piano*, which reworks an old Hungarian army recruiting song and was commissioned by Benny Goodman in 1938. The material of the dance derives primarily from found movement, mined from YouTube, and from movements invented by the dancers in response to directives. The concept for the piece is grounded in Bartók's continued engagement with folk music, which he collected, notated, and wove in various ways into his compositions, preserving these abandoned musical practices as living presences in the performance and instrumentation of his own music. The title *They're Mending the*

**durational*: work that is ongoing and can be viewed at any time

***set*: work with a beginning and an end; come for the beginning

Great Forest Highway introduces the theme of labor into the mix, and resonates with our historical moment—a time of optimism, social engagement and repair (mending), on a massive scale, in an expansive landscape.

Lin Hixson and Matthew Goulish, after a twenty-year collaboration as co-founders of Goat Island, have formed Every house has a door to create project-specific collaborative performances with invited guests. This company seeks to retain Goat Island's narrow thematic focus and rigorous presentation, but to broaden the canvas to include careful intercultural collaboration, and its unfamiliar, even awkward, spectrum.

Directed by Lin Hixson with John Rich, Brian Torrey Scott, Matthew Goulish and Charissa Tolentino.

GAR
Rotunda
7-7:30 p.m.
**set

< Justin Cabrillos Faces, Varieties, Postures

Faces, Varieties, Postures is a site-sensitive response to the Chicago Cultural Center's dual history as public library and Civil War memorial. Research into the construction of the Chicago Cultural Center, a poem by Walt Whitman, a Civil War Era etiquette book, stump speech and the minstrel show are all transformed into a poetic space for re-imagining the relationship between language and the body. Ordeal becomes a guiding method of choreography as inefficient ways of using the breath merge with unlikely combinations of voice, text, and movement.

Justin Cabrillos is a performer, writer, and artist based in Chicago. His work investigates the relationship between language and the body; specifically, how language can be used to train the body and shape our understanding of the body in movement.

OUR > Creation of Eve

Situating the body somewhere between a military drill and a zone for the potential (re)creation of a personal gender politics, *Creation of Eve* underscores two choreographic extremes—the fascist, described in Plato's *Republic* as the coordinated movement of communal bodies, and the emancipatory, through which the body becomes a means of self-expression and determination. The work also discusses the possibility for the audience to positively articulate their own desire in relation to the body. Ultimately, the principles of conceptual dance history disintegrate and reveal their dysfunctional nature, thus opening space for a possible (re)actualization of a specific kind of performance experience.

The co-authorship initiative OOUR is a Zagreb based collaborative performance group established by a group of friends who were willing to research the limitations of their own authorial dispositions and investigate the edges of performance art, particularly the deconstruction of choreographic/performance protocols and the authenticity of the stage experience. The group has created and performed ten different productions at multiple theatre events and dance festivals in Croatia and Europe. *Creation of Eve* is OOUR's first collaboration with the theatre director Oliver Frlijić. OOUR productions are copyleft.

concept / choreography: Selma Banich, Sandra Banić Naumovski and Oliver Frlijić
performance: Selma Banich and Sandra Banić Naumovski
dramaturgy : Oliver Frlijić
music: Adam Semijalac
light: Mario Vnučec
design: Ana Banić and Maša Vukmanović / offstudio
set, costumes and production: OOUR

GAR Ha11
8-9 p.m.
**set