

Ponderosa Post

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WEEK 2

Whose Church is it anyway

By Stephanie Maher

WHAT LIES INSIDE ALL OF IT'S DOORS AND WHEN THEY SLAM, WHAT IS THAT SHRIEK THAT CREEKS AROUND YOU?

WHO PAID TO PUT THIS CHURCH UP? WHO KNOWS HOW LONG THE MUCK CONTINUES AND WHERE? IS THE RESISTANCE IN RESPONSIBILITY YOURS? MINE? WHO SHARES GOD TODAY? IT IS ONLY A CHURCH MIND. A MIND OF CHURCH. A WAY TO THINK. WHO CARESSES THE OBJECTS THAT LIE IN THE RAIN? WHO WONDERS WHY THE CHAIRS ARE NOT THERE FOR YOUR BROKEN ASS? YOUR BROKEN BADASS CHURCH. WHAT IF THE DOORS WERE OPEN AND WITH OUT A WAY TO PAY? COULD YOU? WOULD YOU PAY? WHERE IS THE LINE BETWEEN MINE AND YOURS? WHERE IS YOUR SADNESS WHEN YOU CANNOT PLAY IN CHURCH TODAY? WHERE IS THE HOLDING? WHO IS HOLDING? WHEN DID MY CHURCH NOT BECOME YOUR CHURCH? WHAT IS THE MAGIC? WHERE DOES THAT LIVE? AND WHERE DOES IT DIE? WHEN I SAY YES YES YES PLAY IN THAT CHURCH, IS IT A COMMAND? SOMEONE LEADING THE LINE? IS IT HOLDING YOU? IS IT THERE TO RESCUE YOU? GOD SAVE US ALL NOW AND WHO IS SAVING THEM?



Photo: Tom Doherty

WHERE ARE THE PRIEST AND PRIESTESS IN ALL OF US?

SHE NEVER IS TIRED OF THE SORTING BETWEEN CRUDE AND GLISTENING SUN ON GLASS OBJECT WINDOW GLASS IN OUR CHURCH. LIGHT IN OUR LIVES. LIGHTNESS IN OUR MISHAPS. AND STONES WEIGHT, MISREAD NOTIONS OF SHARED SPACE. I WON. YOU WON. YOU AND ME WON AGAIN. WHAT ABOUT MY WEIGHTED RESPONSIBLE HANDS? THEY GIVE, DON'T THEY GIVE? MY WEIGHTED RESPONSIBLE HEART. SHE IS YOUR MOTHER, YOUR SISTER YOUR FATHER? AND OUR AUTHORITY? OUR CHURCH? THE MESSY INSTITUTION IS WEEPING A LITTLE BIT JUST A LITTLE. BUT, YOU GET TO DANCE ALL DAY. HOW COULD YOU BE SO HOPELESS? WE ALL COULD DANCE EVERYDAY. WHERE AND WHY DO WE NEED THE CHURCH? TO CRY AND WINE. TO NEED. TO BREAK FACE. TO NEED A LAUGH. TO PRAY FOR THOSE WHO DO NOT MAKE OR TAKE THIS EMPTY SPACE.

WE TUG AND CARRY THE CHURCH ALONG. AND WHAT DRIVES YOU AWAY THIS TIME?



Photo: Tom Doherty

Abby Crain and friends (left)

Yoshiko Chuma, Stephanie Maher, Ester Gal, Stephanie Skura,



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TROPICAL ESCAPE #1 REVIEWED BY JENNIFER POLINS

CREATED AND PERFORMED BY MARCIO CANABARRO AND CSABA MOLNAR. PREMIERED IN BUDAPEST AT ARTHUS THEATER IN MAY 2015. GERMAN PREMIERE AT PONDEROSA TANZLAND FESTIVAL, JULY 11, 2015.

FOR THE PAST 15 YEARS, THE PONDEROSA TANZLAND FESTIVAL HAS HOSTED SUBVERSIVE SUMMER PROGRAMMING GEARED TOWARDS IMPROVISATIONAL PERFORMANCE PRACTICES THAT FOCUS ON ACKNOWLEDGING SPACE AND PLACE, INCLUDE POLITICS AND INFUSE SOMATICS. THE FESTIVAL IS HOUSED IN A STONE AND BRICK- 500-YEAR-OLD FARM COMPLEX THAT HAS BEEN SLOWLY TRANSFORMED INTO A LIVELY COMMUNITY AND ARTIST RESIDENCY, 50 MINUTES FROM BERLIN ON THE POLISH BORDER.

THE KUHSTALL- ONCE A MASSIVE COW BARN, NOW BOASTS A 3000SQ FOOT DANCE STUDIO/PERFORMANCE SPACE. VIVID AND BEAUTIFUL IS AN UNDERSTATEMENT. ANCIENT TREE TRUNKS WHITTLED INTO BEAMS JUT OUT ON ANGLES AND CLAY-BRICK WALLS AND WOODEN CEILINGS FRAME THE WHITE DANCE FLOOR. THE KUHSTALL HAS FRAMED AN IMPRESSIVE LIST HISTORICAL PERFORMANCES, PROCESS ORIENTED EXPERIMENTS, AND BEEN AN INCUBATOR FOR INITIAL RESEARCH FOR MANY INTERNATIONAL PERFORMANCE PRACTITIONERS.



Photo: Tom Doherty

TROPICAL ESCAPE #1 - HEAVY WITH TANZTHEATER GRANDEUR, SPRINKLED WITH VIRTUOSIC MALE TECHNIQUE, AND CUT JUST AT THE RIGHT MOMENTS WITH INFORMALITY IS "TOTALLY PONDEROSA". THE WORK IS THE FIRST FULL EVENING DUET BY COLLABORATORS MARCIO CANABARRO (BRAZIL) AND CSABA MOLNAR (HUNGARY). THE CHOREOGRAPHERS DESCRIBE TROPICAL ESCAPE AS A "STUDY OF FILTHY DREAMS." MR. CANABARRO WAS A P.O.R.C.H FESTIVAL PARTICIPANT AND COLLABORATOR WITH TWO OF PONDEROSA'S MOST INFLUENTIAL AND DEDICATED QUEER TEACHING ARTISTS: P.O.R.C.H FACILITATOR AND VISIONARY: PETER PLEYER, A PONDEROSA'S POSTER BOY: KEITH HENNESSEY. CANABARRO AND MOLNAR- WORK AS TECHNICAL MULTI SKILLED DRAG QUEENS TO CREATE A FANTASY WORLD WHERE OTHERNESS IS THE NORM AND TRANSFORMATIONS OF SPACE AND CHARACTER AND NARRATIVE ABOUND. THE WORK IS LABORATORY OF RAUNCHY REFERENCES THAT HONOR AND STEAL FROM THEIR TRAININGS AND INFLUENCES AND IS AN INSPIRATIONAL EXAMPLE OF HOW WORKSHOP MATERIALS CAN BE TRANSFORMED INTO ART.

CONTINUED ON PAGE 7.



THE ROLE OF SOMATICS

EVA KARCZAG ARTICLE WRITTEN FOR THE ARTEZ PRESS PUBLICATION *BALLET WHY, AND HOW?*

SOMATICS ARE NO LONGER THE LITTLE-KNOWN ESOTERIC PRACTICES THEY WERE IN THE EARLY 1970S WHEN I FIRST MET UP WITH THEM, PRACTICED BY A FEW INDIVIDUALS WORKING ON THE FRINGES OF THE DANCE WORLD. ESPECIALLY DURING THE LAST DECADE OR SO, MANY SOMATIC FORMS ARE INCLUDED IN THE

TRAINING PROGRAMS OF MAJOR DANCE INSTITUTIONS AND MAINSTREAM DANCE COMPANIES. THE SIMPLE REASON FOR THIS IS THAT SOMATIC TECHNIQUES WORK. THEY ENCOURAGE DANCERS AND DANCE STUDENTS TO IMMERSE THEMSELVES IN INVESTIGATIONS OF THEIR OWN PHYSICAL STRUCTURE AND PATTERNS OF USE. INCREASED AWARENESS LEADS TO A MORE NUANCED UNDERSTANDING OF THEIR BODY, WITH GREATER RESPECT AND TRUST IN ITS INTELLIGENCE. WHAT GOES ON INSIDE THE BODY HAS UNDENIABLE IMPACT ON WHAT IS SEEN FROM THE OUTSIDE - THE LOOK OF A MOVEMENT IS DIFFERENT WHEN AWARENESS IS HONED AND WHEN INTERNAL CONNECTIONS THAT CREATE EACH MOVEMENT ARE CONSIDERED. SOMATIC TECHNIQUES ESTABLISH THE PRACTICE OF PAYING ATTENTION TO INTERNAL SENSATION, AND THEY PROVIDE A WAY OF ATTUNING TO THE MICRO-MOVEMENT THAT IS THE FOUNDATION OF ALL MOVEMENT. AN ADDITIONAL AND IMPORTANT BENEFIT, OBSERVED REPEATEDLY IN DANCE PROGRAMS AND DANCE COMPANIES, THROUGH RESEARCH AS WELL AS THROUGH PERSONAL EXPERIENCES, IS THAT DANCERS SCHOOLED SOMATICALLY ARE LESS PRONE TO INJURY.

ONE WAY OF USING SOMATICS IS TO IMPROVE ALREADY EXISTING FORMS. HOWEVER, MANY DANCE ARTISTS ARE DELVING DEEPER, INTO THE PHILOSOPHIES UNDERLYING THESE PRACTICES IN ORDER TO CHART NEW TERRITORY AND OPEN UP NEW WAYS OF WORKING, BE IT TRAINING, CREATING OR PERFORMING. IT IS THIS LATTER USE THAT INTERESTS ME.

AS WELL AS DEVELOPING THE DISCIPLINE OF A RIGOROUS SOMATIC-BASED PRACTICE WHERE PHYSICAL EXPLORATION ALLOWS FOR AND STIMULATES PERSONAL DISCOVERY, IN TECHNIQUES SUCH AS THE VARIOUS FORMS OF RELEASE (EG, SKINNER RELEASING AND ANATOMICAL RELEASE) CLASSES ARE NOT JUST ABOUT REFINING THE BODY BUT ARE STRUCTURED TO GENERATE MULTI- DIRECTIONAL AVAILABILITY IN EACH STUDENT BY SHARPENING THEIR CURIOSITY, IGNITING THEIR IMAGINATION, AND ENGAGING THEM IN THE IMMEDIACY AND CHALLENGE OF CONTINUALLY EXAMINING MOVEMENT AND COMPOSITIONAL CHOICES. STUDENTS ARE TAUGHT TO TAKE RESPONSIBILITY FOR THEMSELVES AND, THROUGH CONNECTING WITH THEIR OWN SOURCES AND RESOURCES, THEY ARE SCHOOLED TO BECOME INQUIRING AND INNOVATIVE ARTISTS IN THEIR OWN RIGHT. THIS FOCUS ON CREATIVE PROCESS AND DECISION MAKING FEEDS THE DEVELOPMENT OF A MAKER. IN TODAY'S WORLD, WHERE CREATIVITY IS INCREASINGLY VALUED MORE THAN ROTE LEARNING AND WHERE WORKERS IN ALL FIELDS ARE MORE OFTEN REQUIRED TO CONTRIBUTE IDEAS AND NOT MERELY TO FOLLOW ORDERS, WHERE MOST DANCERS WILL NOT FIND EMPLOYMENT IN ESTABLISHED DANCE COMPANIES BUT WILL NEED TO RELY ON THEIR OWN INITIATIVES AND ENTREPRENEURSHIP, THIS SEEMS TO BE NOT MERELY ONE OPTION OUT OF MANY BUT AN IMMEDIATE NECESSITY. **CONTINUED ON PAGE 5**

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Quicksand writing by Sandra Wieser

Is that chicken going through the garden
Or is the garden going through that chicken
Know what I mean?
Interpenetration

A sense of return
The magic diluted in the absence of magic
Something about the way we intergrate our practices

No chameleons around here
The colors running down our skins
Awkwardly visible
Camouflage printing



SOMATICS CONTINUED BY EVA KARZAG

DURING THE RECENT CONSCIOUS BODY CONFERENCE IN PARIS, AN INTERDISCIPLINARY DIALOG BETWEEN DANCERS AND NEUROSCIENTISTS, STEVE PAXTON SPOKE ABOUT HIS GROUNDBREAKING WORK AS AN IMPROVISER AND INNOVATOR TO A GROUP OF STUDENTS FROM UNIVERSITÉ PARIS 8. HE BEGAN WITH THE QUESTIONS: HAVE YOU EXAMINED WHAT YOU MEAN BY DANCE, SINCE IN THAT THOUGHT IS THE SEED OF YOUR DANCING AND YOUR DEVELOPMENT, AND DO YOU HAVE ANY CONCEPT OF YOURSELF IN MOVEMENT? MANY OF US, WHO ARE FREELANCE DANCE ARTISTS WORKING IN EXPERIMENTAL IDIOMS, HAVE ASKED VERSIONS OF THESE QUESTIONS. STUDENTS NEED TO BE ENCOURAGED TO SHAPE THEIR OWN PHYSICAL AND CREATIVE PRACTICES SO THAT THEY, TOO, WILL BE MOTIVATED TO ASK SIMILAR QUESTIONS AND HAVE THE ABILITY AND SKILLS TO DISCOVER THEIR OWN ANSWERS. WHEN STUDENTS ARE ONLY STIMULATED TO PERFECT WHAT IS ALREADY KNOWN, AND SPACE IS NOT GIVEN FOR ENTERING THE UNKNOWN, THEN LEARNING STAYS WITHIN RECOGNIZED PARAMETERS. THE POSSIBILITY FOR INVENTION CAN HAPPEN ONLY WHEN NOTIONS OF RIGHT AND WRONG ARE DISCARDED, AND STUDENTS ARE TAUGHT TO VALUE THEIR IMPULSES, ASPIRATIONS AND PREFERENCES. AS DEBORAH HAY SO FITTINGLY PUTS IT, THE DANCER CAN REDEFINE HIS OR HER ROLE "AS A SITE FOR INQUIRY."

USING SOMATICS IN THE TRAINING OF DANCERS WITHIN APPLICATIONS THAT ARE NOT LIMITED TO SIMPLY THE PHYSICAL BUT ALSO INCLUDE INTELLECTUAL AND CREATIVE CONSIDERATIONS, IS SURELY THE WAY INTO A FUTURE WHERE DANCING AND DANCE MAKING ARE RESPONSIVE TO CHANGING CONTEXTS AND NEW WORLDVIEWS AND TRENDS. IN MY OWN TEACHING I HAVE SEEN OVER AND OVER AGAIN THAT IT IS POSSIBLE TO TRAIN STUDENTS FOR A CAREER IN DANCE THROUGH HUMANE HEALTH-PROMOTING METHODS THAT GENERATE EXPERIENCES OF BOTH KINESTHETIC AND INTELLECTUAL DELIGHT.

CONSCIOUS BODY CONFERENCE

[HTTP://THECONSCIOUSBODYMEETING.WORDPRESS.COM/](http://theconsciousbodymeeting.wordpress.com/) DEBORAH HAY

[HTTP://WWW.DEBORAHHAY.COM/](http://www.deborahhay.com/) THE EXPRESSION "KINESTHETIC DELIGHT" IS FROM BARBARA DILLEY

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FOUR HAIKUS by Kentaro
inspired by Marcio Canabarro & Czaba Molnar's *Tropical Escape No 1*

Alien ant dicks
emerge from the great mother,
so full of bright cum.

Cake cake cake! Yum yum!
Thanks for the cake Marcio,
the dance was nice too.

Moving then talking
about old paintings and AIDS—
two-spirit hoop dance.



Queer is not here yet.
Right now flows out the

BOOK TEXT BY STEPH MAHER EXCERPT

THERE HAS BEEN A GREAT ROBBERY. WE COULD HAVE READ DELUZ. WE SAY WE DO NOT HAVE THE TIME BUT WE HAVE BEEN ROBBED. WE COULD HAVE LIFTED THIS TABLE AND IT WOULD HAVE FLOWN LIKE A FLYING SAUCER. WE ARE NOT ALWAYS THIS STRONG. OUR PERSECUTION HAS BEEN LOCKED IN A BOX. A BOOK NOT OPENED IS A WORLD NOT OPENED. WE WILL NOT ROLL IN SQUEEZE OUT OR SUGGEST A CORNER TO INHABIT. DANCE IN THIS CORNER OR THAT CORNER OF THE ROOM. WHAT ROBS US OF OUR FREEDOM? A PORTION OF THE BRAIN IS TO UNDERMINED, TOO PHYSICAL, TOO SMALL TOO LAZY. STIPULATION OCCURS CONTINUALLY. OUR ROBBERY HAS BLOCKED THIS MECHANISM, THIS DOOR. ROBBED US A WAY IN. ROBBED US A WAY OUT.

CONNECTED I AM TOUCHING THE FLOOR. DO YOU UNDERSTAND? I AM TOUCHING THE FLOOR. I AM ROLLING ACROSS YOUR BACK. YOU ARE A BOOK. YOU WERE LEFT ON THE BED YOU WERE NOT UNDER THE COVERS SHE MADE LOVE. YOU WERE NOT THE DECIDING FACTOR. YOU WERE TREATED WITH CARE. YOU WERE HELD WITH DRY ANCIENT FINGERS YOU WERE SEEN BY MEN BY WOMAN BY CHILDREN YOU WERE USED TO HOLD THE PAPERS DOWN YOU WERE THERE TO ELEVATE A PLANT, A REAL LIVING CREATURE, A NEEDY POT, A NEEDY BIT OF OXYGEN. BUT WATER SPILLED ON YOU. YOU WERE SOIL, WATER, YELLOWED DISRUPTED. YOU HAVE NOT HELPED ANYONE. YOU WERE THROWN DOWN YOU WERE LIFTED UP YOU WERE ERASED AND BURNED HISTORY HAS MADE YOU THE SEAT OF POWER. YOU ARE STILL REFERRING TO ARISTOTLE AND PLATO. WHERE IS MY DELUZ? WHERE IS HE? WHAT IS IT? WHAT IS THIS TIME?

GIVE ME A SENSE OF THE TEMPERATURE, WHEN TO BREATHE. WHEN TO GET WATER. WHEN TO DISSOLVE. YOU HAVE ROBBED MY EARS. LISTENING AND YOU DO NOT GO TOGETHER. THE COMPETITION IS IMMENSE. YOU ROB ME OF ALL MY ATTENTION. AND YOU STRIKE SENTENCES! A FEW WORDS. MEMORY IS NOT YOUR FRIEND. YOU ARE SOOOO LONG SO WEIGHTED SO TRIVIAL. SO SMART. YOU HAVE ROBBED MY DAYS, MY NIGHTS, MY WINDOWS OF OPPORTUNITY. YOU HAVE ROBBED THE RIGHT TIME TO SEED AND YOU HAVE STILL GIVEN ME LIFE. IT IS NOT WITHOUT YOU. THOU ARE NOT LIFE.

YOU ARE A BASTARD YOU ARE A CHEAT YOU A RACIST YOU ARE NOT SEEING WOMAN OR MAN OR OTHER YOU ARE NOT ACCEPTING THE OTHER. BUT YOU ARE OUR ONLY CHANCE. THERE YOU ARE! SO OUT OF REACH. YOU ARE SO FAR FROM WAR. YOU ARE SO FAR FROM DEATH FROM BEATING FROM SMILES YOU ARE SO FAR AWAY. BUT YOU ARE IN THIS COUNTRY, IN THIS TOWN ON THIS LAND.

AND YOU HAVE GIVEN MOUTHS SO MUCH PLEASURE. WE CAN TALK ABOUT YOU ENDLESSLY RUDELY CRITICALLY WE CAN RE WRITE YOU PAINSTAKINGLY. WE QUOTE YOU. WE CAN HOLD YOU AS THE MOST POWERFUL TOOL THE WORLD KNOWS. BUT YOU HAVE ESCAPED OUR ATTENTION AGAIN AND AGAIN.

CAT YOU STROKE MY HAND? CAN'T YOU LEAD ME INTO THE UNDERWORLD OF YOUR ARMPIT CAN'T YOU JUMP OVER MY MOUNTAIN BACK MY MOUNTAIN SHOULDER?

CAN'T YOU STROKE MY HAND? CAN'T YOU LEAD ME INTO THE UNDERWORLD OF YOUR ARMPIT CAN'T YOU JUMP OVER MY MOUNTAIN BACK MY MOUNTAIN SHOULDER?

YOU CAN NOT SLIDE YOUR WRIST IN-BETWEEN GRIPPING HANDS AND FEET GOING IN NO DIRECTION AT THE SAME TIME. YOU CAN NOT HOLD THIS CHAOS YOU CAN NOT SWEEP ME OFF MY FEET AND SMASH ME PLAYFULLY TO THE GROUND. YOU CAN NOT CONTROL THE EROTIC AND CONTINUE TO FOLD THE HIPS AT THE SAME TIME YOU CAN NOT PERCEIVE THE LIGHT HITTING THE WALL AND BE THE TRACKING THE CURVE OF THE SPINE WITHOUT MANIPULATING THEM INTO YOUR BED. YOU CAN NOT HOLD THE ATMOSPHERE RESPONSIBLE FOR WHAT HAPPENED. FOR YOUR YAWN, I YAWN AND YOU DO NOT KNOW WHY? YOU CAN NOT ANSWER THAT! WHY DO I YAWN AND YOU YAWN AND SEVEN MILLION ANIMALS ARE CONTAGIOUSLY YAWNING ALL AT THE SAME TIME DIRECTLY AS WE SPEAK!



WHAT PART OF MY BRAIN DON'T YOU UNDERSTAND. WHERE DID YOU GET THAT SENSE OF VALIDATION? WHERE DID YOU GET THAT STAMP OF APPROVAL? WHICH LIBRARY DO YOU GO TO?

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TROPICAL ESCAPE REVIEW BY JEN POLINS CONTINUED FROM PAGE 2, PHOTOS TOM DOHERETY

AUDIENCE ENTERS THE KUHSTALL THAT IS DISTORTED INTO FANTASY WORLD WITH A MOVIE SOUNDTRACK OF "KING KONG"



BLASTING MANY BALLOONS AND THE FLOOR IS TEXTURED WITH A LAYER OF INFLATED, MILKY PLASTIC, TAPED DOWN AROUND THE EDGES WITH LIGHTS SHINING SOFTLY FROM UNDERNEATH. A MASSIVE BALLOON OF PLASTIC LURKS IN THE CORNER. AS THE AUDIENCE SITS AN AIR PUMP INTERRUPTS THE MUSIC AND STARTS TO LOUDLY INFLATE A GIANT DARK PLASTIC FIGURE THAT SAGS AND WAVES WITH THE FORCE OF THE AIR. SOON THE "MOTHER FIGURE" AS THE CHOREOGRAPHERS DESCRIBE HER, BECOMES ANIMATED BY A BODY MOVING IT FROM THE INSIDE, DANCING GESTURAL CHOREOGRAPHY TO THE EPIC MUSIC FOR OUR AMUSEMENT. A QUICK DEFLATION REVEALS CANABARRO AND MOLNAR- ADORNED IN BALLOONS STICKING UP OUT OF THEIR HEADS AND BODIES HELD ON WITH PANTYHOSE THAT BLUR THE CHARACTERISTICS OF THEIR FACES AND GENITALIA. THEY PROCEED WITH THE BEST RENDITION OF "L'APRES-MIDI DUN FAUNE" THAT I HAVE EVER SEEN- LITERALLY TO THE MUSIC OF DEBUSSY. BALLOONS UNDER THEIR HEELS FORCE THEM TO DANCE FOR THE ENTIRE

SECTION ON RELEVÉE. THE DUET IS COMMITTED TO THEIR CHOREOGRAPHY TO THE POINT OF ABSURDITY, INTERTWINING BALLOONS AND BODIES INTO CLICHÉ SEXUAL INNUENDOES, TWO BARE ASSED FAWNS- THROWING IN BALLETIC VOCABULARY- SO IRREVERENT IT BECOMES RELEVANT.

CANABARRO DESCRIBES THE PERFORMANCE AS A "COLLAGE OF FICTION AND HOLLYWOOD, PORN, ITALIAN MOVIES, SOUTH AMERICAN SOAP OPERAS, FRENCH BALLETS, ENTERTAINMENT FIGURES, BIRTHDAY PARTIES AND RITUALS." ANOTHER THEME IS THE DRAMATIC SOUND OF POPPING BALLOONS- BALLOONS POP- FILLED WITH CLOTHES THAT ARE PUT ON, BALLOONS POP - FILLED WITH FLOUR AND GLITTER AND COLORED LIQUIDS THAT FILL THE SPACE AND COVER THE PERFORMERS, POPPING BALLOONS ACTIVATE THE SPACE WITH A VIOLENT EXPLOSIVE SOUND THAT SNAPS US TO ATTENTION.

AN ITALIAN SOAP OPERA SOUND TRACK BEGINS A LIP SINK DUET BETWEEN THE PERFORMERS WHO CREATE A LITERAL THEATRICAL SCENE THAT SLIPS INTO ABSTRACTIONS AND ALTERNATE SCENARIOS. A PORN MOVIE SOUNDTRACK TAKES OVER, THE LIP SINKING PAUSES AND A POST-MODERN CUNNINGHAMESQUE DUET DEVELOPS. THE CLIMAX OF THE PIECE HAPPENS WITH THE LONG DRAWN OUT CLIMAX IN THE SOUND- AS THE DANCERS COMMIT TO LIP-SINKING WITH CHOREOGRAPHY THAT AGAIN TRANSFORMS THE MULTIPLE ORGASMS INTO ALTERNATE SCENARIOS- ENDING WITH CANABARRO MOUTHING "YES- YES- OH MY GOD- YES" AS HE FAKES HIS SUICIDE.

THE WORK ENDS WITH A LAID BACK, PERSONAL LECTURE REVEALING THE THEORETICAL INSPIRATIONS AND PROCESSES BEHIND THE WORK. REFERENCES SPAN FROM THE LITERATURE TO FINE ART TO DANCE: SEE LIST AT END OF ARTICLE. THERE IS A SLIDE SHOW AND THE PERFORMERS MERGE THEIR OWN HISTORIES WITH THE HISTORIES OF VISUAL ARTISTS- PERFORMANCE ARTISTS- DANCE THEORISTS AND COMPOSERS.

PETER PLEYER REMARKED THAT THIS NEW WORK IS ENTIRELY SELF-PRODUCED AND THE SET, COSTUMES, AND SCRIPT IS CREATED BY THE PERFORMERS FOR EACH PERFORMANCE. IT TAKES THE DANCERS ABOUT FIVE HOURS TO SET UP, WITH MATERIALS THAT FILL A HUGE SPACE BUT CAN BE TRANSPORTED IN ONE SUITCASE. CANABARRO WAS PLEYER'S STUDENT AND PERFORMER IN *INVISIBLE UNDERCURRENT*- WHERE PLEYER RECOGNIZED COMPATIBLE MAKING STRATEGIES SUCH AS: "A NEWLY DISCOVERED INTEREST IN EPIC- NEWLY DISCOVERED INTEREST IN COLLAGE, INTEREST IN THE JUXTAPOSITION OF ARTIFICE AGAINST INFORMAL/ FOUND AGAINST PERSONAL- A PLAYFUL INQUIRY POSED IN COFFEE TABLE SPEECH- A THEATRICAL CONFUSION IN WHAT IS PERFORMATIVE AND WHAT IS CASUAL."

PLEYER SHARED-" THAT AS A TEACHER AND CHOREOGRAPHER WHO WORKS WITH PEOPLE- ITS VERY REWARDING TO SEE SMART DANCERS DEVELOPING WORK FROM THE TEACHING ON SUCH A LEVEL- WITHOUT BEING TO OBEDIENT TO THE EXERCISES. HE SPOKE OF LOVE BEING AN ESSENTIAL ELEMENT IN HIS WORK- AND THAT THE ELEMENT OF LOVE WAS CLEARLY PRESENT TO MAKE A WORK LIKE THIS- TO SHARE IT WITH PONDEROSA AND THE FESTIVAL- THE LOVE FOR THE PLACE- THE LOVE FOR THE STUDIO- IT WILL NOT LOOK AT GOOD ANYWHERE ELSE."

REFERENCES: JEAN AUGUSTE DOMINIQUE INGRES/ *LA GRANDE ODALISQUE* / 1814, GUERRILLA GIRLS / 1985 , MARY BETH EDELSON / *SOME ALIVE AMERICAN WOMEN ARTISTS* / *LAST SUPPER* / 1972, MARCEL DUCHAMP / *L.H.O.O.Q.* /1919, MARCEL DUCHAMP / *RROSE SÉLAVY*, TESTO JUNKIE: *SEX , DRUGAS AND BIOPOLITICS IN THE PHARMACOPORNOGRAPHIC ERA*/ BEATRIZ PRECIADO / 2013, *DISIDENTIFICATIONS: QUEERS OF COLOR AND THE PERFORMANCE OF POLITICS* / JOSÉ ESTEBAN MUÑOZ/ 1999, CARRIE MAE WEEMS/ *FROM THE SERIES AIN'T JOKING : MIRROR MIRROR* / 1987-88, KAREN FINLEY, *KING KING THEORY* / VIRGINIE DESPENTES / 2006, PAUL GAUGUIN / *TE ARII VAHINE* / 1896, EDUARD MANET / *OLYMPIA* / 1863, NIJINSKY / *L'APRÈS-MIDI D'UN FAUNE* / 1912 *DANCENOISE*, T. OSA HIDALGO - *DE L A RIVA* / *TWO SPIRITS: NATIVE LESBIANS AND GAY MEN* / FOR ROYAL EAGLE-BEAR PRODUCTIONS / 1992 *MERCE CUNNINGHAM* / 1968, ANDY WARHOL, FRED HERKO, JACK SMITH, *CRUSING UTOPIA: THE THEN AND THERE OF QUEER FUTURITY*/ JOSÉ ESTEBAN MUÑOZ / 2009.



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*WRITING BY EVA KARTZAC PONDEROSA
2015*

E WRITING AFTER GIVING
PATIENCE IS A STATE OF BEING. I WATCH
THIS APPLE RIPEN. IT SINGS “RED” AND
“RUBY” AND “WHY DO YOU STAY SO LONG
WITH ME?” I ANSWER BY STAYING, AND
KNOW NOT MYSELF YET . . . YET . .
. . GATHER THE TREASURES OF EARLY
MORNING SUNRISE, AND BEGIN TO SEE THE
MEANDERING WAY FORWARD. THIS LEADS
ME, GUIDES ME, AND SO I STAY.

E WRITING AFTER RECEIVING
FISH SWIM IN WATER. WE SWIM ON LAND.
CATCHING CURRENTS AND EDDIES WE TRAVEL
WATERWAYS AND AIR WAVES, UNTIL A SMALL
GESTURE OF HAND OR KNEE, TELLING THIS
STORY OR THAT, DROPS INTO OUR PATH AND
SENDS US SPINNING. A TOP. A TIP. TIP-
TAPPING GENTLY, RAIN FALLS, SOAKING THE
COUNTRYSIDE.



FOR SUBMISSIONS FOR NEXT POST: Send 400-800 words- reviews, poems,
reflections, photos, with CREDITS

to Jen@wiremonkeydance.com