Call for Performers - *Forgetful Snow* Durational Performances - July, L.A.

Forgetful Snow is a three-part choreographic installation that will be presented at The Box, Los Angeles, July 11 - 20, 2014. The piece is comprise of a full-length dance and two durational performances, *The Landscape* and *Memory (of Snow) Machine*. This call is for Los Angeles performers, for the durational performances. The durational performances run each day of the show from 3pm - 6pm, free for gallery visitor, followed by a showing of the dance at 7pm for a ticketed audience. On the next page is a full project description.

Skills required: For *The Landscape* you should have a good compositional mind, and at least a moderate amount of strength and physical stamina. Plus, you should be comfortable being naked, and naked in close proximity to other performers. For *Memory (of Snow) Machine* you should have the ability to recall events from the past and be comfortable verbalizing. Both parts require the ability to stay focused for an extended period of time.

I'm looking to cast approximately 6 performers, ideally a varied group of individuals, either dancers or performers with similar rigorous physical training. There's a certain ethos of sensitivity and gentleness among the group of dancers currently in the project (Talya Epstein, Molly Lieber, Maggie Jones and Lorene Bouboushian), which the additional durational performers will be entering into.

Time Commitment:

Meeting:
Saturday, July 5

Rehearsals:
Sunday, July 6, 10a - 2p
Tuesday, July 8, 10a-2p

Thursday, July 10, 3p - 7p Spacing/Tech/Dress- The Box

Performances:
4p - 7p (3p call)
Friday - Sunday, July 11 - 13
Thursday - Sunday, July 17 - 20

Compensation:

There will be compensation for participation in the project, but the amount is to be determined.

If you're interested in participating in *Forgetful Snow*, I would love to hear from you. Please send me your CV, headshot, and a short statement regarding your interest in the project.

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Forgetful Snow

Forgetful Snow, a triptych completed by two durational performances and an evening-length dance, investigates the transcendent possibilities of body and mind. The dance, performed naked and without accompaniment, is stripped of layered-on meaning and emotion. Presented instead is pure choreography and performance—formally complex, and physically raw. By day performers in two alternate installations, *The Landscape* and *Memory (of Snow) Machine*, labor at searching for landscapes and retrieving lost moments of time. These simple tasks, involving the body, video and language, are quietly focused and profoundly mysterious.

The work channels the atmospheric phenomena of snow and transmutes it into action, being and process to describe the landscapes, textures, and state of mind created by falling snow. Its choreography and other activities invite attentive observation—encouraging the audience to leave the world behind to continually see anew what's in front of them. No representational images of snow are used in the project. *Forgetful Snow* is an essential abstraction.

The white gallery space itself is an important element of the installation. To further delineate the space, I've added an enormous white shag rug, leaving only a 5' border around three sides of the room. The audience views the work from the front, at a remove.

Forgetful Snow's three different constructs can be viewed as stand-alone pieces, but together describe a complex whole.

Part 1: *Forgetful Snow (the dance)* is an evening-length dance, pure choreography, arrived at through a process I've devised, a way of using improvisation, that takes away some of my control as a choreographer in an attempt to generate almost Cunningham-esque randomness and an unnameable vocabulary—towards making a dance that acts as an entrancing hallucinogen. This work is at once both sculptural and extremely physical. Performed nude, by four dancers, their interaction with each other is not limited by their nakedness. The nudity in the piece is not meant to shock. Like the lack of sound accompaniment, it's part of stripping away those things that, other than the movement and the dancer's performances, layer-on meaning and emotion. I read it as an essential state, pure like the white space of the gallery.

Part 2: *The Landscape*. The aim within this installation/performance is to frame the body in a new way, imagining it as a landscape or physical site. Five nude performers work quietly taking turns they arrange the others' bodies to form landscape tableaux. At the same time, equipped with a video camera, they document details within the abstracted terrain, searching for micro landscapes within the macro landscape. This footage captures the body as mountains, canyons, topography, etc., as well as incidental and unexpected activities from the process. The viewer sees the group live and, in a separate space, projections from the camera. The choreographer labors, in this separate space, at a computer manipulating the timing of the video to highlight the landscapes towards making them even more convincing. Screening the results nearby.

Part 3: In the *Memory (of Snow) Machine* a performer laying on his back works to retrieve memories of snow experiences. They are trying to physically re-experience lost moments of time. Not observing, but in it, in the past moment, they verbalize their experience in fragments of dialogue and descriptions of sensation—a distillation, of the memory of snow. The output of the "machine" is available to listeners in a nearby space.They can are invited to lay down on a cot and choose, via a switch on the wall, to listen to the "present" performer or the "memory of the memory of snow".

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