

photo credit: Rhino Pizzi



“I’ll be back”

“O, O” from New York to Paris, and to Paris again in 2008

After a great success with audience and critics in New York City in 2006, the “O, O” Project underwent a French remodeling. Paris loved it and Deborah was invited to present the project again in February 2008 at the Pompidou Center. Vive la France!

“O, O” / New York

In Jan. 2006 Hay taught “O, O” to five NY-based choreographer/dancers: Jeanine Durning, Neil Greenberg, Miguel Gutierrez, Juliette Mapp, and Vicky Shick. It was an exchange that continues to affect the lives and work of the whole cast.

Excerpts from reviews of “O, O”

“A Mad Scientist of Dance Plays in the Lab ...Roughly 50 minutes long, it is danced in the round and builds off a spare structure. Though the choreography is set, the moment-to-moment movement is far less important than each dancer’s attention to and perception of time and space... If done right, Ms. Hay’s work suggests layers of concentration and emotion, as indefinable as they are riveting.....One week into the monthlong process of “O, O,” Mr. Gutierrez explained her language as “esoteric, but straight from the body.” ... Mr. Greenberg said: “Definitely there’s an untraining, but it’s not nihilistic.” ...For Ms. Parkinson, who has chosen to remain a performer instead of “graduating” to choreography, as is often expected of dancers of her caliber, the degree of authorship given her in “The Match” was revelatory. “You work from everything that you know from performance to adapt the choreography that exists,” she said. “I had never really thought I could do that, just perform something every day, that a shape would develop. But that’s how she makes her scores. I saw that I could use my performance skills to make a dance.” ... When Mr. Baryshnikov, who calls Ms. Hay extraordinary and brave, learned about “O, O,” through Danspace Project, his foundation offered free rehearsal space for three weeks, a sort of impromptu residency. “It was a privilege for us to do so.”

~Claudia La Rocco, *New York Times*, 1/22/06

“I saw it once, and all I wanted to do was see it again. So I did. I saw Deborah Hay’s “O, O,” four times over two nights. This was a run sold out before it began, with two late evening performances added. The beautiful space of St. Marks Church has never been better used for dance, and The Danspace Project (which commissioned the piece with support from the Andrew W. Mellon Foundation, the Baryshnikov Foundation, and a roster of the enlightened) should be begged to bring it back. So you can see it. And so, really, so I can see it again.”

~Nancy Dalva, *danceviewtimes*, writers on dancing

“... Ms. Hay sets up a foil for her own dominance. All five performers – Jeanine Durning, Neil Greenberg, Miguel Gutierrez, Juliette Mapp and Vicky Shick – project such vivid personalities that the very idea of the choreographer as puppet master is precluded from the start.”

~John Rockwell, *New York Times*, 1/28/06

DHDC 2007 NEWSLETTER

The goals of the DHDC are: a) to challenge assumptions which limit how we identify the physical body in time and space, through a revision of prevailing historical traditions and a critique of our current understanding of form, flow, and beauty, in dance; b) to expand the cultural concept of ‘dancer’ by redefining his/her role as a site for inquiry; and, c) to expand notions of choreography to include the process through which a choreographer transmits a dance to a performer, accounting for the many and often discontinuous threads, visible and invisible, that effect the presence and immediacy of the dancer

For more information about the DHDC check www.deborahhay.com

“O, O”/New York

The creation of “O, O” was made possible in part by the Danspace Project Commissioning Initiative with support from The Andrew W. Mellon Foundation and The Baryshnikov Dance Foundation

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“O, O”/New York, cont.

“In dance maverick Deborah Hay’s “O, O,” five ace performers offered up their dancing in a way that was neither presentational nor detached. They formed a society in microcosm, its inhabitants displaying unwavering attention and deep curiosity. The whole felt inclusive, contemplative, and rejuvenating.” ~Lisa Kraus, *Dance Magazine*, 3/06

“Deborah Hay’s eccentric, unpretentious, beautiful thing”

“Keep it simple, if just for an hour. Keep it close to the body and the voice. Turn down the volume on hype, convoluted concepts, pretentious allusions. Turn off the shattering music, the high-tech gizmos, the multimedia bloat. How refreshing to share a clear place with Deborah Hay.”

~Eva Yaa Asantewaa, *Gay City News*, 2/8/06

“O, O”/France

The French version of “O, O,” premiered at Les Subsistances, in Lyon, in June 2006 with six French choreographer/performers. (Emmanuelle Huynh, who is the artistic director of the Centre National de Danse Contemporaine in Angers, France, and one of the seven French choreographer/performers, did not perform in Lyon, due to pregnancy). She did join Laurent Pichaud, Catherine Legrand, Corinne Garcia, Nuno Bizarro, Jennifer Lacey, and Sylvain Prunenec at the Pompidou Center, for three sold-out performances of “O, O,” as part of the Festival d’Automne in Paris, October 26 – 28, 2006. This was the second year in a row that Deborah’s work was presented in the festival and at the Pompidou and “O, O,” will return to the Pompidou in February 2008. Each member of the French cast also performed their solo adaptations of “O, O,” at Centre National de la Danse, in Pantin, November 23, 24, 25, 2006.

Deborah has been invited to premier another new work at the Festival d’Automne 2008.

Excerpts from reviews of the French “O, O”

“Wildly amusing and permanently “off”, “O, O,” is as enigmatic as its title. The most exhilarating moments would be the incredible sensitivity between the performers and between the stage and the audience.” ~Maïa Bouteillet, *LIBÉRATION*

(about the solo adaptations)

“Between bedazzlement and perplexity, this dance, round-eyed from being so free, so strange, is the signature of Deborah Hay’s falsely/pretend candid style.” ~Rosita Boisseau, *Le Monde*, 11/23/06

“The result is stunning. It’s intelligent, never cold, in one word, true.”

~Muriel Steinmetz, *L’Humanité*, 10/20/06

“This ample piece was delightful, perfectly unusual in the current landscape of contemporary dance. ...space is encroached upon, vectored, magnified, but in a pure permanent renunciation from any conquest. The fact that it is all conducted with a joking mood is far from spoiling the effect. ...To sum up, the state of the disorder of the thus created world, between ice and tenderness, could have been one invented by Beckett meeting Tati ...”

~Gérard Mayen, *Mouvement*, 11/2/06

Solo Performances in Marseille

Marseille presenter, Josette Pisani, artistic director of Marseille Objectif Danse, presented three evenings of Deborah's solo work Nov 16,17,18, 2006. Josette has a presenting history that includes American choreographers whose work became formalized during the sixties and seventies.

Deborah last performed a solo evening in 2004, at On the Boards, in Seattle, WA. She imagined that Josette's invitation would be an opportunity for her to decide whether or not she would continue performing as a soloist, as most presenters now are interested in her ensemble work for experienced dancer/choreographers. The program began with the audience taking their seats at the edge of a spacious circle of warm light within a large black box theater. Here, *Room* was performed. During intermission the audience moved to the installed seating area at one end of the theater where Deborah then performed her *Lecture on the Performance of Beauty*, in French. The reception to her work reaffirmed her solo performance métier. In October 2007, Marseille Objectif Danse will again present *A Lecture...*, this time as part of Festival actOral.

Excerpts from reviews of the Solo Performance

“It is a must to cross D.H. once in one's lifetime. ...

On stage, the artist, 65, is formidable in her mastery. Penetrating her universe means forcefully, with her agreement, opening into an intimacy made of a subtle mix of modesty and extrovertedness.*Room*, a fascinating solo... Decker out in a costume that Till Eulenspiegel would not have dis-owned, she seals a meeting between Shakespeare and Raymond Devos [translator note: one of France's greatest stand-up comedians, who just died and was celebrated like a real hero –which he was], slams pantomime and commedia dell'arte together in a falsely random motion in the center of the circle made by the seated public.

“About *A Lecture on Beauty: Beauty* is a ballet the beautiful lady first danced in 2002 in a peculiar costume before revisiting it entirely nude (“the perfect costume” is her comment) in June 2003... Both [performances] are projected on giant screens while, in order to “shake out the banality of time”, Deborah reads a text –in French- in which she confesses that “dance is my form of political activism”. Who would have any doubt?”

~Patrick Merle, *La Provence*, Marseille edition,11/18/2006

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Thank you DHDC Board of Directors for your support and constancy

Special thanks to The Austin Massage Clinic, for providing solo practice space in Austin; Rino Pizzi for his thoughtful and generous editorial, writing, and personal support; Mark Holzbach, for his solutions to interminable DHDC computer questions; Beverly Bajema and Will Dibrell for their uplifting generosity; and Carrie Bills, Joanna Friesen, and Graham Reynolds.

Michèle Steinwald has administered DHDC projects with grace, intelligence, charm, and resourcefulness. Michèle is now working at the Walker Art Center, in Minneapolis, MN and will continue to work on specific projects for the DHDC.

The layout and design of the DHDC newsletter by Joanne Trubitt Graphic Design.

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Mountain: The Development of a Project

In 2004 three solo adaptations of *The Match* were performed at the TBA Festival in Portland, OR. A meeting had been planned with potential presenters to discuss a similar project for choreographer/performers from the NW, but unfortunately it was scrapped due to poor timing and funding. Instead, a meeting with seven French presenters took place, and Deborah has been working in France since then.

But a project in the NW was still in the air and within 2 years, three choreographer/dancers, Peggy Piacenza, Gaelen Hanson, and Amelia Reeber, along with the generous help and guidance of Michèle Steinwald, found support for a month's residency with Deborah to create a new dance. Michèle was, at the time, an independent presenter of dance in Seattle, and also beginning to act as project manager for the DHDC. The residency was a collaboration in which Deborah choreographed the trio *Mountain*, inspired by the dancers response to her directions. The new piece premiered in Portland, OR, at the same TBA festival, in September 2006.

Since then, Gaelen, Peggy and Amelia returned to the studio, this time developing their solo adaptations of *Mountain*. A program including the trio and the three solos will be presented this spring at the Vancouver International Dance Festival, in Canada, at ODC Theater in San Francisco, Orcas Center on Orcas Island, and at On the Boards in Seattle.

***This program will be
the first time that dance
audiences will see an
original ensemble piece
followed by ALL of its
solo adaptations.***

Mountain is co-commissioned by On the Boards (Seattle, WA), Portland Institute for Contemporary Art (Portland, OR), Western Washington University(Bellingham, WA), and the National Performance Network Creation Fund. The Creation Fund is sponsored by the Doris Duke Charitable Foundation, Ford Foundation, Nathan Cummings Foundation, Altria and the National Endowment for the Arts (a federal agency). Mountain was created in part with support from the National Endowment for the Arts, the Paul G. Allen Family Foundation, King County's 4Culture, the Bossak/Heilbron Charitable Foundation, and Artist Trust's GAP award. Touring support for Mountain comes from the National Dance Project of the New England Foundation for the Arts, with lead funding from Doris Duke Charitable Foundation. Additional funding provided by The Ford Foundation and the Andrew W. Mellon Foundation. In kind services provided by Velocity Dance Center, Sarah Jenny, and BHV Design Lab, in Seattle, WA.

How do I recognize my choreography?

The Solo Performance Commissioning Project began in 1998 at the Whidbey Island Center for the Arts, in the town of Freeland, WA. It took place for ten days annually for five summers before it was relocated to the Findhorn Foundation Community in Scotland in 2004 where it has since been administered by Gill Clarke and staff from Independent Dance in London and by Karl Jay-Lewin of Bodysurf Scotland, at Findhorn.

Of the eight SPCPs that have taken place, about 140 solo adaptations have been realized. I have been an audience member at only a few of these public performances. It is at these public showings, however, that I am coming to learn what choreography: Deborah Hay adaptation and performance: [example: Lindsey Doe] means. This is how the credits appear when an adaptation is being performed.

What I mean by my choreography includes the transmission from me to the dancer, of the same set of questions I ask myself when I am performing a particular movement sequence that ministers shape to a dance. I will not talk about my movement choices here, except to say that as an aspect of my choreography they fall almost exclusively into three categories: 1) impossible to realize, 2) embarrassing to “do”, or, idiotic to contemplate, 3) maddeningly simple. These movement directions are not unlike my questions that are 1) unanswerable, 2) impossible to truly comprehend, and, at the same time, 3) poignantly immediate.

History choreographs all of us, including dancers. The choreographed body dominates most dancing, for better or for worse. The questions that guide me through a dance are like the tools one would use for renovating an already existing house. Like a screwdriver being turned counter-clockwise, or a crow bar prying boards free from a wall, the dancer applies the questions to re-choreograph his/her perceived relationship to him/herself, the audience, space, time, and the instantaneous awareness of any of these combined experiences. The questions help uproot behavior that gathers experimentally and/or experientially.

When I see a singularly coherent choreographed body, performing a solo adaptation, I know that the dancer is not choosing to exercise the re-measuring tools needed to counter-choreograph the predominance of learned behavior. I use the words “choosing to exercise” because most of us know exactly what is required when we choose to train the physical body to adapt to a choreographer’s aesthetics. Training oneself in a questioning process that counter-choreographs the learned body requires similar devotion and constancy.

Every dancer who learns one of my solo dances, signs a contract, committing to a minimum three months of practice before the first public performance of his/her solo adaptation. Three months is not an estimate. It is based on my experience with new material. In order to recognize all the ways I hold onto ideas, images, suppositions, beliefs, the ways my body attaches to what I think the material ‘is’, or should feel like, or look, I need to be alone in a studio, noticing the infinitely momentary feedback that arises from my daily performance of a reliable sequence of movement directions, influenced by the immediacy arising from the same questions day after day after day.

I recognize my choreography when I see a dancer’s self-regulated

transcendence of his/her choreographed body within in

a movement sequence that distinguishes a given dance.

Genesis Project, Dublin, Ireland

“Genesis Project is an artist-led sustainable model of practice for the progression and radicalization of the art form of dance. It establishes a protected environment conducive to meeting the needs of the participating artists.”

~Ella Clarke and Julie Lockett

Genesis Project began in 2004 as a 16-week pilot project directed by Ella Clarke and Julie Lockett and mentored by Deborah Hay.

The Arts Council of Ireland has awarded The Genesis Project a substantial increase in their funding, amounting to 45,000 euros. It will take place in the newly opened state-of-the-art facility DanceHouse in Dublin City Centre, and it will run for 24-weeks.

With their additional funding they will also bring Arturo Vidich to Dublin to mentor with Genesis project, with the intention of creating a Gen/NY affiliate in the summer of 2008. Arturo is a choreographer/dancer active in the downtown dance community in New York City and he will be joined by Hana van der Kolk in the development of Gen/NY. Genesis will also begin working with a writer/ archivist, Emma Fitzgerald. Ella Clarke, Arturo Vidich, Hana van der Kolk and Emma Fitzgerald, met in Deborah’s Solo Performance Commissioning Project 2004.

Solo Performance Commissioning Project Expands

SPCP 2007 will run from August 29 to Sept 8, 2007, at the Findhorn Foundation Community, Scotland. Prior to Scotland, in May, Deborah has been commissioned to teach an original solo to a group of graduating students from PARTS in Brussels. They will have three months to practice the solo before Deborah returns in September for a final coaching of their adaptations.



Participants in SPCP 2006

Bottom row from left to right, Layard Thompson (NY), Theodossia Statha (BEL), Vera Nevanlinna (FIN), Bettina Neuhaus (NL), Jayne Lee (AZ/UK), standing row: Genevieve Grady (UK), Darla Johnson (TX), Christopher House (CAN), Ede Thurrell (NYC), Deborah, Andrea Buckley (UK), Lauren Potter (UK), Hagit Bar-Fleming (ISR), Helene Paterson (ID), back row: Alice Sara (UK), Sue-yeon Youn (BEL), Brandin Steffensen (NY), Michael O'Connor (UT), Femke Gyselinck (BEL), Heekyung Cho (KOR)



DEAR FRIENDS, the DHDC wishes to thank you for your continuous and generous support. 2006 was a wonderful year, and the DHDC is looking forward to the launching of several new projects for the 2007-08 season.

YES

- I love Deborah Hay's work and I want to be a patron.
- I didn't like "O, O", but I want to give Deborah another chance.
- I liked "O, O", and I'm worried that I won't like the next piece, but I will contribute, though a little reluctantly.
- I will contribute, although I haven't seen "O, O" in New York or in Paris, and I doubt I'll be seeing any of these new works. By the way, who is Deborah Hay?

NO

- I didn't like "O, O", and I don't believe that the next work will be much better. I feel that the patrons should give me some money for having wasted my precious time trying to figure out what the woman is up to.
- I am from Crawford, Texas. I don't like New York, I don't like Paris. And, I don't like dance.

Name _____

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DHDC 2007/2008 itinerary

Wednesday, March 14 at 7 p.m. Menil Collection, Houston, TX	Robert Rauschenberg & Performance: 9 Evenings and Other Collaborations , with commentary by films producer Julie Martin Kluver & choreographer/dancer Deborah Hay. Contact: Karl Kilian at 713-525-9460
Tuesday, April 24 New York City	Danspace Gala, NYC, honoring Jennifer Tipton. Contact: Peggy Cheng at 212 674 8112
Saturday, April 21, 2-5 pm Seattle, WA	Velocity Dance Center and On the Boards present: Deborah Hay Workshop / Experimentalism information: info@velocitydancecenter.org / 206.325.8773 x 3
May 21 - June 1 Brussels, BE	SPCP for select students graduating from PARTS
Aug 29 – Sept 7 Findhorn, Scotland	Solo Performance Commissioning Project. Contact: gclarke@easynet.co.uk
Sept 10 - 14 Brussels, BE	final coaching for PARTS dancers
Sept 17 - 21 Marseille, FR	workshop at Marseille Objectif Danse. contact: mod@marseille-objectif-danse.org
Oct 1 - 12 • Brussels, BE	work residency with Rosas, Anne Teresa De Keersmaker's Dance Company
Jan 2 - Feb 2, 2008 London, UK	creation and performances of ensemble work choreographed by DH for London-based performers from SPCP 2007

For Spring 2007 *Mountain* tour see website, www.deborahhay.com

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