

# acknowledgements

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as of 24 September 2001

DANCING IN THE STREETS & DANA SALISBURY

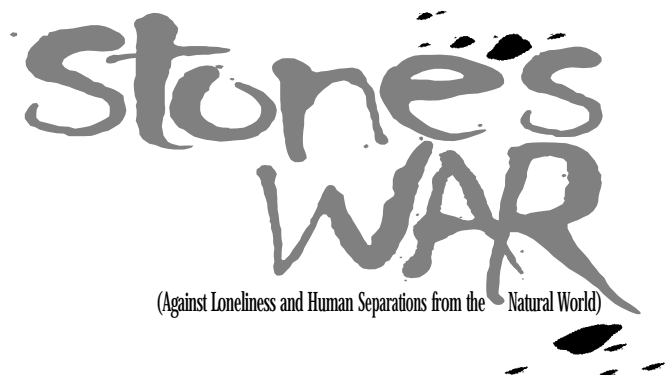
IN ASSOCIATION WITH XO:PROJECTS INC PRESENT

*a site-specific multidisciplinary production*

*conceived & directed by **Dana Salisbury***

*that transforms rooftop, cellar, loft, alley & courtyard*

*into a trickster's battleground for urban survival*



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# Stone's War

(Against Loneliness and Human Separations from the Natural World)

concept & direction by Dana Salisbury

inspired by Gerald Vizenor's novel "Dead Voices"

## SCENE 1

Bldg A Rooftop: **Stone's Prologue** ...  
*tells the story of Stone, one of the earth's first  
"cross-blood" tricksters, and his war against loneliness and  
human separations from the natural world*

Ariane Anthony

*choreographed and performed by Ariane Anthony  
assistant direction by Andrea Thome & John Stone  
costume design by Benjamin Briones & Ursula Verduzco,  
Ursula and Benjamin Costume & Dancewear  
thanks to Nathan Elbogen, Dana Salisbury, Carolyn Lord*

## SCENE 2

Bldg A Cellar & Alley: **Laundry Breaks His Promise** ...  
*the narrator, Laundry, introduces us to Bagese, to her present-day  
version of Stone's War, and to the day she spent as a flea*

Dana Salisbury

*video installation by Dana Salisbury  
voice and text by Gerald Vizenor  
additional text by Dana Salisbury  
thanks to Michael Lillard & Nick Taranto*

## SCENE 3

Bldg B Loft: **The War Council** ...  
*Bagese disappears into the flea community  
as it gathers to debate mounting a counterattack against  
the Exterminator who is due to arrive in the morning*

Christopher Caines Dancers & Singers

*with Cerddorion Vocal Ensemble under the direction of Kristina Boerger  
choreographed and directed by Christopher Caines  
music from Giles Swayne (1946 - ): "Hosanna" and "Benedictus" from Missa Tiburtina  
(1985); Jachet de Mantua (c.1559) and Adriano Willaert (14??-1562); Dixit Dominus  
text (based on Gerald Vizenor's novel Dead Voices) by Christopher Caines  
set, costume, prop, and lighting design by Beatrice Fairfax  
performed by The Eldress: Sally Hess; The Chief Fleas: Sabra Perry (Frog); Christopher  
Woodrell (Hawk); Sally Schuiling (Market); Rika Burnham (Conn); The Tribe of Fleas:  
Kristina Boerger, Prentice Clark, Panny King, Marilyn Lenat, Eva Lund, Wendy Reitmeier,  
Jeanette Rodriguez, sopranos; Grace Check, Judith Cobb, Cathy Markoff, Marian  
Wasserman, altos; David Deschamps, Philip Gallo, Steve Parkey, Dale Rejmar, tenors;  
Raphael Biran, Robb Moss, Togu Oppusunggu, basses*

## SCENE 4

Bldg C Driveway: **The Tale of the Grateful Cat** ...  
*to bolster their courage, the fleas re-enact their creation myth*

Morgon Kara Collective

*directed by Andrew Christman  
musical direction by Ed Feldman  
performed by Andrew Christman, Danielle Fink, Ed Feldman,  
Matthew Illis and Genevieve Perrier  
props by Kyle McCarthy, Paul Rice, Kerry Coutu & Markus Maurette  
costumes by Molly Grace with Agnieszka & Kasia Stachowicz*

## SCENE 5

Bldg E Low Roof: **The Exterminator** ...

Deke Weaver

*text, video & performed by Deke Weaver  
pickup truck by Bruno Holst*

## SCENE 6

Courtyard: **Attack of the Mutant Fleas** ...

Tony Giovannetti, Dafna Naphtali & o.blatt (Keiko Uenishi)

*designed by Tony Giovannetti  
music by o.blatt (Keiko Uenishi) Thursday, Dafna Naphtali Friday & Saturday*

## SCENE 7

Bldg C Fire Escape: **Victory** ...

DD Dorvillier

*created and performed by DD Dorvillier  
music by Kenta Nagai*

## PRODUCTION TEAM

**All Scenes** ... Tony Giovannetti *lighting design & technical consulting*  
Michelle Moskowitz *production management*  
Nick Hohn *technical direction*  
Rick Sirois *sound design*  
Pilar Okeson *sound operations*  
Jill Sigman *stage management*  
Sarah Johnson *project management*

Michael Lillard *photography (card)*

Aaron Brown *videography*

Kathi von Koerber *additional documentation*

## artist bios

**Ariane Anthony** is a choreographer, dancer, physical theater artist and founding director of Ariane Anthony and Company. Her work has been presented at many New York venues, including Joyce SoHo and The Construction Company, where she performs regularly. She studies and teaches European and Native American mask and clown techniques, and has led residencies in dance and clown at Harvard University, Ramapo College of New Jersey, and Bowdoin College. She was a participating artist in Red Dive's Bessie Award winning *"Inhabited"* in 1997 and 1998.

**Kristina Boerger** studied piano with Annie Sherter; D.M.A., University of Illinois-Champaign-Urbana (2000); currently Professor of Music History at Barnard College; has also taught at Lake Forest College, Millikin University & worked widely as guest conductor, adjudicator and ensemble clinician. Founding director, AMASONG, 60-voice women's chorus. Boerger's choral compositions & arrangements are sung nationwide; GIAMA, Best Composition (2000). Has sung with The King's Noyse, Rocky Maffit, Urban Bush Women; opera and oratorio appearances include the Evangelist in Arvo Pärt's *St. John Passion* (Canadian premiere, 1994); currently sings with Pomerium and Western Wind Vocal Ensemble.

**Christopher Caines Dancers and Singers** performs exclusively with live music. Recent works: *ARIAS* (2000), ballets to Hindemith & Chausson; 2 evening-length solos; audio installation, Atlanta Olympics; 3 full-length dance-music-theater works with Caines's music. Presented by Downtown NYC venues, Boston, Canada since 1990. Grants: Meet the Composer, Russell Sage College, The Field, Astral Foundation. Caines has performed with 20+ NYC choreographers as singer, actor, drummer; composed many dance scores & 2 full-length theater scores for director Richard Nash; directed Canadian writer-actor Peter Aterman since 1999. Currently assistant director/dancer in Ping Chong's *EDDA*; commissions for student groups, Swarthmore, Princeton 2001/02.

**Cerddorion** ("musicians" in Welsh) was founded in 1995 by Susanne Peck; resident teaching ensemble, Dennis Keene Choral Festival, Conn (1998-99); artist in residence, NY Public Library Tompkins Square Branch since 1997. Previous collaborations include Bach's Cantata 140 and Purcell's *Dido and Aeneas* with Concert Royal. Upcoming concerts, including complete *Missa Tiburtina*: 11/13/01 (Brooklyn), and 11/17/01 (Manhattan). Contact [www.cerddorion.org](http://www.cerddorion.org) or 212.774.4105.

**DD Dorvillier** is Artistic Director of *human future dance corps*, has worked with Peter Jacobs, Jennifer Monson, Sarah Michelson, Yvonne Meier, Jennifer Lacey, Yoshiko Chuma, Circus Amok, Karen Finley, Gale Gates, Kenta Nagai, Guy and Tal Yarden, Andrew Kromelow, Jonathan Bepko, and The Spitters at PS 122, The Kitchen, Danspace Project, Dixon Place, The Delacorte Theater, Chashama, and Movement Research. She has received funding from The Jerome Foundation, Meet the Composer, New York Foundation for the Arts, the Joyce Mertz-Gilmore Foundation, The Lower Manhattan Cultural Council, and the Van Lier Charitable Trust.

**Tony Giovannetti** (*Lighting Design, Technical Consulting, Artist*), a Bessie award-winning lighting designer, has worked with Meredith Monk, Lee Nagrin, Molly Davies, Annie Lanzillotto, Marty Pottenger, Sara Pearson/Patrik Widrig, Stephen Koplowitz, Ann Carlson, and Martha Bowers. He has worked on numerous site-specific projects including several with Dancing in the Streets, and at BAM, The Majestic, The Joyce, PS 122, The Kitchen, DTW, and Lincoln Center. He works at the Metropolitan Opera supervising electric construction, including scenery, special effects, automation & lighting capital improvements.

**Nick Hohn** (Technical Director) holds a BFA in Design with a minor in Art from Carnegie Mellon University. He currently designs lighting for theatre, video, and events. Recent designs include: *Sex and Other Collisions* (Assembly), *The Two Gentleman of 13th Street* (Classic Stage Company), and *Hamlet* (Raw Space).

**Morgon Kara Collective** is a Brooklyn-based ensemble of musicians, visual artists and performers whose work includes *"Morgon Kara Presents Morgon Kara," "The Voyage of the Mummy,"* for the Brooklyn Museum of Art, *"Birdman, Creator"* and *"The Rite of the Gnomes."* They have created puppets, props, masks and performed with Ralph Lee, Tamar Rogoff, and the Czechoslovak-American Marionette Theatre.

**Michelle Moskowitz** (*Production Management*) is a freelance producer, programmer and manager. She is Managing Director for David Rousseau/REALITY. This past Spring she programmed the *Welcome Back to Brooklyn: On the Waterfront* festival, produced by Brooklyn Information and Culture, and she is working as producer and curator for the new BRIC Studio which will open this month. From 1996-2000, she worked as General Manager, and then Managing Director, for Dancing in the Streets, the only organization in the USA dedicated to producing site-specific performance.

**Dafna Naphtali** is an active singer, sound artist and composer who uses her own computer software system for sound processing her own voice and other instruments. She has performed and recorded works by contemporary composers José Halac, Kitty Brazelton, Joshua Fried, Lisa Karrer and David Simons; collaborated with guitarist Hans Tammen, pianist Kathleen Supové and sarodist Stephen James; and co-leads a digital chamber punk ensemble. This year, she received a Fellowship in Computer Arts from New York Foundation for the Arts. She teaches and consults at Harvestworks and New York University.

**o.blaat** (Keiko Uenishi) is a sound artist who designs audio environments made from sounds that she collects in her immediate surroundings. Using a Max/MSP program on a PowerBook G3, she has collaborated with DJ Olive, Christian Marclay, Toshio Kajiwara, Christine Bard, Ikue Mori, and Eyvind Kang. She is a member of Marina Rosenfeld's *"Sheer Frost Orchestra"* at the Whitney Museum at Philip Morris, and of Kaffe Matthew's new laptop project with Ikue Mori and Marina Rosenfeld, commissioned by STEIM, Amsterdam. o.blaat is also the curator of the infamous electronic music/environment extravaganza, *electroluxe*.

**Dana Salisbury** is a multi-disciplinary artist whose work includes the site-specific performance/installation *"HERE,"* commissioned by Jacob's Pillow, the dance and media fusions *"Lawless Things," "A Painting in X Minutes,"* and *"DAM"* seen at various venues in NY and MA, and many solo and group dances. She co-curated and co-directed Red Dive's *"Inhabited '97: Ghosts of Home"* and *"Inhabited '98: Afterlives"* which was awarded a "Bessie." Her visual art exhibitions include The Drawing Center, AIR Gallery, and Broadway Windows in NYC; Real Art Ways in Hartford, CT; Boston Center for the Arts, Fuller Museum and Berkshire Museum in MA.

**Deke Weaver** is a solo stage performer, writer, spoken-word artist, video maker, and graphic designer. He has performed his hysterically funny (funny ha ha and funny... oh dear) haunting tales throughout the country and Europe. A three-time recipient of NEA regional grants in film/video making and a resident at the acclaimed Yaddo, Ucross and MacDowell arts colonies, his video work has screened and broadcast in film/video festivals and on public television stations in Russia, Brazil, Australia, Europe and the United States. He's been writing, performing and producing his full length solo theater work for 14 years.

**Gerald Vizenor** wrote the novel that inspired *Stone's War-Dead Voices: Natural Agonies in the New World*, University of Oklahoma Press, 1993. He is Professor of American Studies at the University of California, Berkeley. Among his numerous fiction and nonfiction works are *Hotline Healers*, *The Heirs of Columbus*, *Griever: An American Monkey King in China*, and *The People Named the Chippewa*.

**Stone's WAR**  
(Against Loneliness and Human Separations from the Natural World)

# artists' statement

## DANA SALISBURY

Over time, all my work in the arts has revolved around two issues: 1) individual isolation and questions of connection, and 2) my relationship to nature. Investigating them has invariably led me to responses of increasing complexity, demanding multiple points of view, time, scale, and perspective. I have often worked site-specifically and have constantly moved between art forms, or created hybrids, in order to use whatever "language" best served my content. The intensity of my search has forced on me an awareness of my hunger for engagement without loss of identity.

When I first read Gerald Vizenor's novel, "Dead Voices", I knew I'd found a kindred spirit. Like Vizenor's, my work embraced vivid imagery, sensuousness, humor, vulgarity, and political outrage. I shivered when he called the city the "contemporary sanctuary for animals and humans" and declared "I'd rather be at war in the city than at peace in a tame wilderness." I, too, prefer flux and find vitality in cross-fertilization, transformation, and hybridity, and I too, resist when my history and deepest values are translated into narrow and dismissive institutional or politicized language.

Vizenor got me thinking about tricksters. I believe it is better to be flexible and live with contradiction than to force order out of complexity. Trickster figures live at cross-roads and derive power from embracing complex situations; they find ways through or around problems by re-defining the rules of engagement; they survive undiminished by constantly redefining themselves. Their world view is exuberantly celebratory. Vizenor's novel, along with Lewis Hyde's "Trickster Makes This World", let me glimpse tricksters' brilliant survival strategies, and gave me a way to conceptualize the kind of flexibility of spirit that I seek.

I decided to make a site-specific performance/installation based on Vizenor's book and entitled it "Stone's War (Against Loneliness and Human Separations from the Natural World)" after a quotation lifted from the novel that I thought expressed its essence. Site-specificity is important to me because it demands of artist and audience alike visceral engagement with one another and the work, as well as physical interaction with a real place. No generalizations can flatten the complexity of the actual.

Wanting to hear the story in more voices than just my own, I broke the narrative into several scenes, each to be developed by a different artist in his/her own cultural and artistic idiom. I find speaking through many voices to be a liberation from a single viewpoint and a challenge to open one's way of hearing. I selected artists whose voices expressed the essence of what I saw in the story, but whose way of telling expanded my own vision. I knew that the content of the story would shift in unpredictable ways with each scene's change of context, form, and style. This slippage is one of the things that interested me most.

Audiences once inside the action and traveling from place to place, are part of the story's density, its dislocations and shifting perspectives. Audiences, intimate in size, and performers become the community, the "we," of each scene. Trickster-like, audiences move between communities. Thus the form of "Stone's War" wages its own war against loneliness and separations by creating new communities, acknowledging and embracing multiplicity, and forming a "cross-blood" whole.

# co-producers

## XO:PROJECTS INC

XO:projects inc is an inter-disciplinary design studio engaged in planning, architecture & information design, as well as, the visual and performing arts. It operates the old American Can Factory, an 130,000 sf, six-building manufacturing & arts community at the Gowanus Canal in Brooklyn where more than 30 individual artists working in a wide range of disciplines have their studios alongside a variety of industrial tenants. It is also the home to the BAX:annex, a rehearsal/development space maintained by the Brooklyn Arts Exchange, as well as, XO3, a dramatic, multi-purpose screening & theater space. XO:projects inc invites collaboration on site-specific, visual & performing arts projects at the Old American Can Factory where it has recently presented "FireScape 4" with J Mandle Performance & Organic Grooves (7/01), "Lady from the Sea" Phases A (11/00)+B (6/01) with WaxFactory & BAX:Brooklyn Arts Exchange and "Shadows Tearing" with Hybridium & Dancing in the Streets.

## DANCING IN THE STREETS

Dancing in the Streets transforms the experience of art, community, and place by commissioning, producing, and presenting site-specific performance, nurturing its development, and promoting it as a public art form. Since 1991, Dancing in the Streets has commissioned works for its annual Dances for Wave Hill series in the 28-acre Bronx public gardens. In 1988, it established Dancing in the Schools, a year-round arts education program for inner city youth. In 1993, it launched the ongoing Red Hook Initiative, which established an arts education program, a cultural festival, and site-specific productions in this Brooklyn neighborhood. Dancing in the Streets has also launched several national initiatives that have fostered the creation of site-specific performances and developed audiences for site work around the country.

## CONTRIBUTORS TO STONE'S WAR

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