

Kimberly Bartosik/daela

Project materials: Project description, intention, biographies, timeline, work samples

Presentation of the project

I hunger is the second work within my two-phase, dual-commission choreographic series examining faith, ecstasy, violence, and compassion within certain radical religious practices. The work is deeply inspired by my experience of growing up in the American South within an Evangelical household. The project's first phase, *I hunger for you*, will be presented during BAM Next Wave Festival 2018. *I hunger* is commissioned and presented by New York Live Arts (NYLA) as part of NYLA's Live Feed Residency Program and will premiere December 2-5, 2019.

Both evening-length pieces delve into questions around the need for faith and a collective desire/hunger for transformation. The power of faith in a force outside oneself, the need to embrace that faith, and to be witnessed embodying it, hold the center of my research. I'm also illuminating ways that radical religious practice can breed a culture of violent exclusion toward weaker, poorer, marginalized, and underrepresented populations. My desire to understand the coexistence of compassion and brutality in a single body, or collective personhood is driving my research throughout both projects.

I hunger is built from "the remnants of disappearance." The project's first phase begins with five performers and, as the piece progresses, two bodies disappear, engulfed in darkness, leaving the remaining three for *I hunger*. I'm currently creating material for both works, with the idea that *I hunger* will be "spit out" from the process of creating *I hunger for you*. One phase necessitates the other, and the creative process is necessarily blurred. There is no clear dividing line between the works. In this way, material and ideas are spilling out of us, to be sorted later, after the premiere of *I hunger for you*.

Our physical research focuses on directing my performers to achieve intense, vibrational, near-ecstatic energetic states, which, pushed to an extreme, result in a breaking down of form, leaving the body in an exceptionally vulnerable state. This play with power and vulnerability is the core of my process. I choose highly virtuosic performers and invite an audience to reflect on how a body, no matter how strong or forceful, can, at any time, be vulnerable to violation. I'm also focusing on the complexities of these acts when palpable layers of compassion and desire pulse through them.

Sound and light are extremely important components of *I hunger* - both the elements themselves and how they are presented. My intention, in all of my work, is to penetrate the body of the audience as directly as possible, to promote a deeply visceral impact. Working with my composer, Sivan Jacobowitz, we have found that placing sound behind the audience urges them into the work, which is crucial to their experience. Rather than providing premade scores to which we build material, Jacobovitz creates scores in real time in response to our improvisations. In this way, sound appears to emanate from the body of the performers. My longtime design collaborator, Roderick Murray fully resists ideas about "lighting the dance" but uses the ephemeral element of light to create dramatic, multi-dimensional spaces within which the piece lives. If budget allows, I would bring my designers to the CCNO residency, as their work is significantly embedded in our process. Additionally, Murray is creating a light installation in the NYLA lobby as part of the premiere of *I hunger*. The installation elements will be fabricated in connection to the design of the live performance.

Due to the extreme nature of my work and process, and the physical, psychic, and emotional depth of the performers' commitment, I build my works primarily while in intensive residency. An accueil studio at the Centre Chorégraphique National d'Orléans would provide a necessary home for 2-4 weeks of research and development, which is not possible in our NYC existence. Janet Wong, Artistic Director of NYLA, has been active supporter of my work since my last NYLA commission in 2014. She understands well the intensity of our process and, while the NYLA Live Feed Residency Program provides access to some studio space, it is not nearly the same as being in residency away from NYC, where we can live, eat, and work together without other jobs. My process requires the whole person to be dedicated and present (the dancer is only one part of the complex person) and having an environment conducive to this discovery is imperative.

My residency plan also includes allowing time before or after the work period to deepen the relationships with international presenters I have been building since 2011. Since then I have developed and presented my work at Centre Chorégraphique National de Franche-Comté à Belfort (through FUSED); Festival Rencontres Chorégraphiques Internationales Seine-Saint Denis; and Artdanthe Festival. This July we will be in residency at CCN Ballet de Lorraine during an accueil studio for *I hunger for you*. Laurent Vinauger, while at the CCN-Belfort, was a strong supporter of my work (his current position has made it impossible to continue this support in the same way.)

In 2015, I turned my attention back to cultivating relationships with US presenters, as the themes in my work needed to be seen in my country. *I hunger for you* will have extensive US touring through 2020, and my hope is that *I hunger* will follow, but with international touring as well. Due to decreased funding options, creating overseas partnerships has become increasingly difficult, but, as an American-based artist working within a landscape of extreme cultural and political distress, I believe they are more important than ever. Janet and I recognize that an accueil studio at the CCNO would significantly support my efforts at building international relationships while allowing essential time to delve deeply into the work.

Biographies

Kimberly Bartosik: Choreographer, Director

Bessie Award-winning performer Kimberly Bartosik creates viscerally provocative choreographic projects that are built upon the development of a virtuosic movement language, rigorous conceptual explorations, and the creation of highly theatricalized environments. Her work, which is deeply informed by literature and cinema, involves complex plays on space, time, and audience perspective, dramatically illuminating the ephemeral nature of performance. Bartosik's work has been commissioned and presented by BAM Next Wave (2018), Wexner Arts Center (2018), LUMBERYARD Contemporary Performing Arts (2018), New York Live Arts, 92nd St. Y Fridays @ Noon (2019), American Realness festival, Dance Place, American Dance Festival, Dance Theater Workshop, Gibney Dance, Abrons Art Center, The Yard, MASS MoCA/Jacob's Pillow, Danspace Project, French Institute Alliance Française's *Crossing the Line* Festival, Festival Rencontres Chorégraphique Internationales de Seine-Saint Denis, Artdanthe Festival, BEAT Festival, The Kitchen, La Mama, Mount Tremper Arts, and Movement Research.

Bartosik is a 2017 National Dance Project (NDP) Production Grant and Community Engagement Fund recipient, a program of the New England Foundation for the Arts. She is a 2017 (and 2010) MAP Fund grantee and has also received support for her choreographic work from the Jerome Foundation; FUSED (French-US Exchange in Dance), a program of the New England Foundation for the Arts in partnership with The Cultural Services of the French Embassy and the French American Cultural Exchange;

Mid-Atlantic Arts Foundation, *USArtists International*; New York Foundation for the Arts, Building Up Infrastructure Levels for Dance (*BUILD*); American Dance Abroad; New Music USA, *Live Music for Dance*; and Foundation for Contemporary Arts, *Grants to Artists* and *Emergency Grants*. She is a 2018 Creative Arts Initiative (CAI) grantee.

Bartosik is a 2017-19 New York Live Arts Live Feed Residency Artist. She was a 2017 Dancing Laboratory Residency Artist at the National Center for Choreography at the University of Akron; a 2017 Bogliasco Foundation Fellow; a 2015 Merce Cunningham Fellow; and a 2016 Gibney Dance *DiP* Residence Artist. She is a recipient of an ART, a Capacity Building grant through Pentacle.

She has been in creative residence at New York Live Arts, *Live Feed* and *Studio Series*; Marble House Project (2018); NCCAkron (2018); Centre Chorégraphique National-Ballet de Lorraine (2018); LUMBERYARD Contemporary Performing Arts Center (2018); Gibney Dance Center's *DiP Residency*, Centre Chorégraphique National de Franche-Comté à Belfort, France (FUSED); Governor's Island through Lower Manhattan Cultural Council's *Swing Space Program*; Herberger Institute for Design and the Arts at Arizona State University; Joyce Soho Artist Residency Program; La Guardia Performing Arts Center; Jacob's Pillow; Kaatsbaan International Dance Center; Mount Tremper Arts; White Oak Plantation; and Movement Research.

Bartosik was a member of the Merce Cunningham Dance Company for 9 years and received a Bessie Award for Artistic Excellence in his work. She received her BFA from North Carolina School of the Arts, and MA in 20th Century Art and Art Criticism from The Graduate Faculty of Political and Social Research of the New School University. She performed in the 2011 restaging of Robert Ashley's 1967 opera, *That Morning Thing*, as part of Performa. She was a 2016 Princeton Fellowship Finalist, and has been a guest artist/faculty at Princeton University, The Juilliard School, University of North Carolina School for the Arts, Arizona State University's Herberger Institute for Design and the Arts, Purchase College, Colorado College, and University of Buffalo (2019).

Dylan Crossman, Performer, grew up in Montpellier, France and received his BA from the Laban Centre (UK). He then moved to New York and worked with many choreographers including Brian Brooks and Wally Cardona. He joined the Merce Cunningham Dance Company in 2009 and danced through the final tour. Now freelance, Dylan works with Pam Tanowitz, Kimberly Bartosik, Sally Silvers, Megan Williams and Ryan McNamara. He is a faculty member for the Cunningham Trust, SUNY Purchase and is a NYLA associate artist. His company has shown work in numerous venues in New York City and will be premiering a new work at the Harkness Dance Festival 2019. Stay tuned @ www.dylancrossman.org

Burr Johnson, Performer, holds a BFA in dance and choreography from Virginia Commonwealth University and has danced for John Jasperse Projects, Helen Simoneau Danse, Kimberly Bartosik/daela, Shen Wei Dance Arts, and Christopher Williams. Burr has also worked for artists Marina Abramović, Walter Dunderhill, Ryan McNamara, Yozmit, Mark Fell, Isabel Lewis, Nick Mauss, Peter Sellars, and Jack Ferver. His choreographic work has been presented through Movement Research, Dixon Place, Elizabeth Dee Gallery, Abrons Art Center, Josée Bienvenu Gallery, Danspace Project, New York Live Arts, and most recently through Works & Process at the Guggenheim with Reid & Harriet Design. Burr's choreographic work will be presented at Gibney Dance as part of Double Plus in December 2018.

Joanna Kotze, Performer, is a Brooklyn-based dancer, choreographer and teacher. She has been dancing in Kimberly Bartosik's work since 2009 and also currently dances for Kota Yamazaki. She has danced

with Wally Cardona, Netta Yerushalmy, Sam Kim, Sarah Skaggs, Christopher Williams, the Metropolitan Opera ballet, Daniel Charon, and others. Joanna received the 2013 New York Dance and Performance “Bessie” Award for Outstanding Emerging Choreographer. Her choreography has been presented at the National Arts Centre in Ottawa, Wexner Center for the Arts, Velocity Dance Center, New York Live Arts, Baryshnikov Arts Center, American Dance Institute, Danspace Project, Bard College, Jacob’s Pillow, Dance New Amsterdam, Movement Research at Judson Church, and other venues. She has created new works on Toronto Dance Theatre, Gibney Dance, Ririe-Woodbury, Zenon Dance, and James Sewell Ballet. Joanna’s work has been supported by numerous foundations and residencies. She is originally from South Africa and has a BA in Architecture from Miami University.

www.joannakotze.com

Sivan Jacobovitz, Composer, is a producer/musician living in New York City. As frontman of electronic/post-punk act Glass Gang, Sivan's work has been featured by The New Yorker, BBC Radio 1, The Fader, Nowness, Dazed & Confused, i-D, FACT and more. BFA in Music Composition & Performing Arts Technology at the University of Michigan's School of Music, Theatre & Dance.

www.glassgang.us

Roderick Murray, Lighting Designer, has been designing lighting and installations for performance nationally and internationally since 1989. The majority of his designs have been for dance (experimental and traditional), and music/opera. Murray’s primary and most challenging collaborations have been designing the lighting and environments for Kimberly Bartosik’s choreographic works since 2000–NYC and abroad. Together with Bartosik he has been exploring the physiological impacts of the perceptions and disappearances of bodies in performance. He alters expectations for dance landscapes through his presence on stage with his lights fabricated uniquely for each performance.

Timeline:

As noted, ideas for *I hunger* are being created, in part, within the process of creating *I hunger for you*. The works are deeply thematically connected; the concept is that phase one “spits out” phase two.

We showed material-in-progress from *I hunger* at NYLA as part of my Live Feed Residency Studio Series showings in April 2018.

Following the premiere of *I hunger for you* in October 2018, we will begin to focus primarily on *I hunger*. Alongside studio space at NYLA as part of my Live Feed Residency, we will have a Creative Arts Initiative residency for one week at University of Buffalo in January 2019; a two-week space residency at Barnard College for summer 2019; and a one-week residency at Mount Tremper Arts in October.

***I hunger* will premiere at New York Live Arts (NYLA), December 2-5, 2019.**

Work Samples Links:

Étroits sont les Vaisseaux <https://vimeo.com/165651145>

Premiere, April 2016. Gibney Dance Center, Agnes Varis Performance Lab

American Realness festival, January 2017

Wexner Center for the Arts, February 2018

A 21 minute duet titled after Anselm Kiefer’s 82 ft. long sculpture of undulating concrete and exposed rebar. In the work, I imagined time and space as palpable bodies and referenced oceanic tidal cycles

(collapsing a full cycle, which lasts 24 hrs and 50 min, into a 21 min dance) as a way to frame how we witnessed time passing, making the space between two bodies visceral with intimacy and/or distance.

You are my heat and glare

U.S. premiere, New York Live Arts, 2014.

European Premiere, Festival Rencontres Choreographiques Internationales de Seine-Saint-Denis

This is a 3 minute clip from a duet for light and body, featuring Kimberly Bartosik and Roderick Murray:

<https://vimeo.com/85827559>

Full piece: <https://vimeo.com/187258688>

Password: H&G2014

In-progress showings of *I hunger*

New York Live Arts, Live Feed Studio Series, April 2018

<https://vimeo.com/267425019>

Password: I hunger NYLA

Cue to 9:40

*Please watch with earbuds to fully experience the sound (it was recorded too low on the video).