

# PERFORMANCE PROSPECTUS

## Ralph Lemon

*How Can You Stay in the House All Day  
and Not Go Anywhere?*

**NOV 18 - 21, 2010**

*I. Sunshine Room*

*II. Wall/hole*

*III. No Room*

**Conceived and directed by Ralph Lemon**

**Dramaturg: Katherine Profeta**

**Co-created and performed by Djédjé Djédjé Gervais, Darrell Jones  
Ralph Lemon, Gesel Mason, Okwui Okpokwasili, Omagbitse Omagbemi,  
David Thomson, and Walter and Edna Carter**

*Sunshine Room* film: Ralph Lemon  
Video Designer: Jim Findlay  
Lighting Designer: Roderick Murray  
*Sunshine Room* film Editor: Mike Taylor  
Sound Designer: Ralph Lemon  
Sound Consultant: Doc Davis  
Costume Designer: Anne de Velder  
Lighting Director and Production Manager: Christopher Kuhl  
Company Videographer: Shoko Letton  
Stage Manager and Company Manager: Kate Danziger  
Web Designer: Marina Zamalin  
Video Editing Assistant: Josh Higgason

*This work is dedicated to Asako Takami, my air for all those astounding years,  
and to Walter Carter, my teacher and playmate.*

*Also to Merce and Pina for changing the way I saw and didn't see dance.*

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## Music, Film and Text Credits

THIS IS A LIE written by Perry Bamonte, Jason Cooper, Simon Gallup, Roger O'Donnell, Robert Smith

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JUPITER CRASH written by Perry Bamonte, Simon Gallup, Roger O'Donnell, Robert Smith

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SOLARIS, directed by Andrei Tarkovsky, 1972. Courtesy of Kino International

LATE SPRING, directed by Yasujiro Ozu, 1949. Courtesy Shochiku Co., Ltd

Excerpt from Bruce Nauman's *Wall/Floor Positions* (1968) used with permission of the artist.

Hare and Rabbit tales excerpted and adapted from the retellings published in *The Gift* by Lewis Hyde, New York: Vintage Books, 1979/2007, and *Uncle Remus: His Songs and His Sayings* by Joel Chandler Harris, New York: D. Appleton and Company, 1880.

### Acknowledgments

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My board: Elissa Bernstein, Jack Kupferman, Norton Owen, Stanley Smith.

The containers: Joe Melillo - for the enormous help in bringing me back to earth, Alice Bernstein, Mike Ross for once again making all of this presentable, Tammey Kitka, Philip Bither, Julie Voigt, Debra Singer, Rashida Bumbray, Bob Bellerue, Jennifer Calienes, Lindsay Meeks, Lane Czaplinski, Aaron Greenwald, Angela Mattox, Ken Foster, Anne Marie Levine, Joel Shepard, Gabriel Harrison, Patrick Gillespie, Claire Verlet, Henry Pillsbury and Barbara Watson, Molly Davies and Polly Motley, Janice Ross, Harry Elam, Georgina Hernandez-Clarke, Virginia Preston.

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To my family: All the Lemons! And Jeff, Angelo, Mukund, Sharan, Yuki, Sangumai, Rasa, Haruko, Ayano, Chaitee, Andreanna, Anatole, Cara, Kinu-chan, Miyoko and Yuzuru Takami.

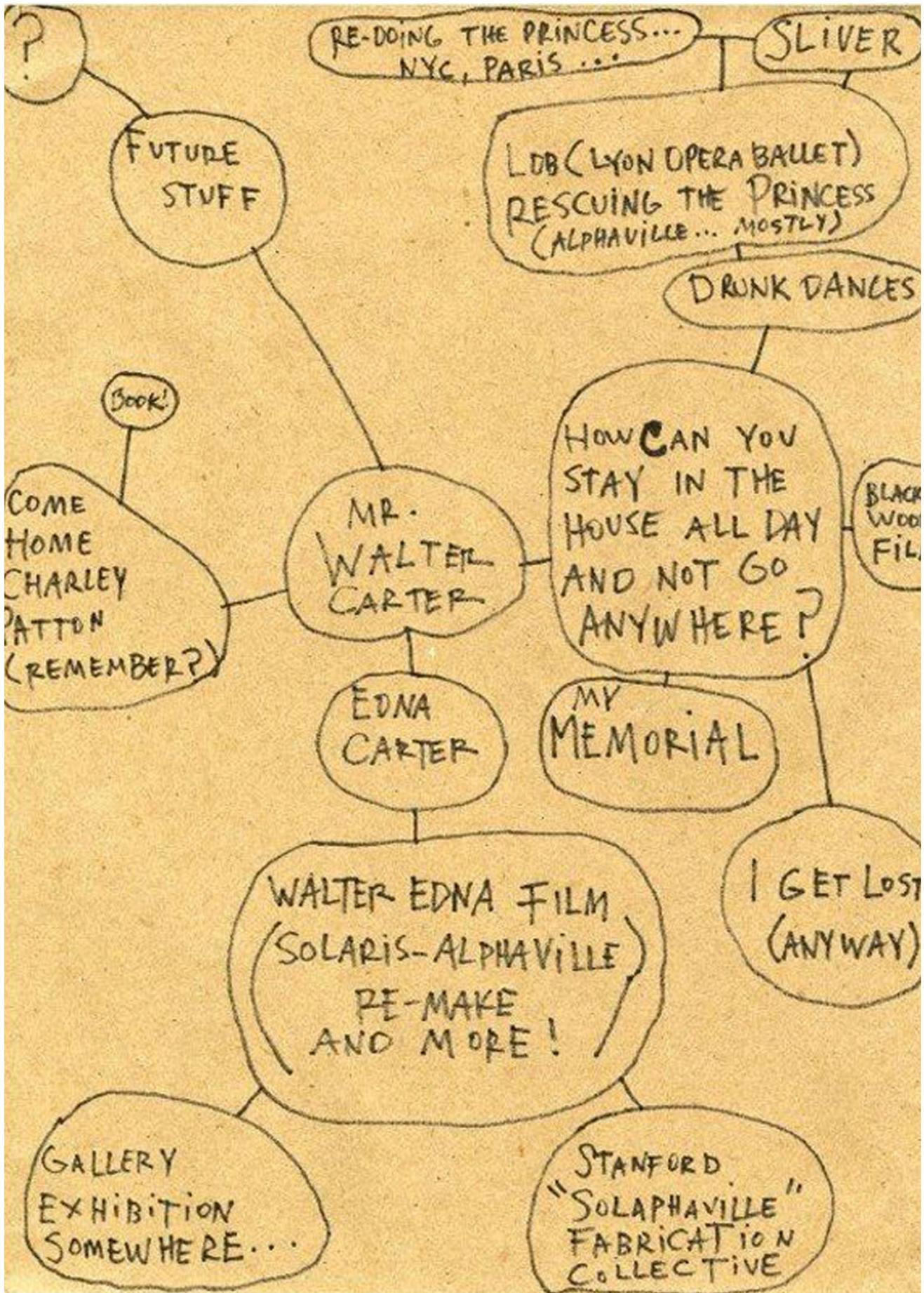
# A NOTE FROM OTB

Ralph Lemon is an artist's artist. The reverberations from recent performances of *How Can You Stay in the House All Day and Not Go Anywhere?* at the Brooklyn Academy of Music could be felt across the country as NYC's creative community was abuzz with reflection and appreciation for what they had experienced. Artists can sense more than anyone when another artist is willing to go against the grain of what is fashionable, and it was clear from the responses from the Facebook pages of many of NYC's leading choreographers that they had immense appreciation for Ralph's willingness to challenge himself and the audiences who saw his show at the BAM Harvey Theater.

In a recent article in the Huffington Post, Ralph asks, **“How do you watch something kind of unwatchable? How do you hear something unlistenable?”** In this show, Ralph puts these questions to the test. At times, the show is difficult to watch and difficult to comprehend. Ralph – dealing with the passing of his partner three years ago and the recent loss of his artistic mentor, the 102 year-old former sharecropper Walter Carter – understands the challenge the above questions present and in this new work boldly depicts tough scenes that echo his own grappling with the passing of loved ones.

Over the past 20 years, Ralph has been engaged in a process of artistic research that meshes other art forms and explorations of culture with his own choreographic practice. What has resulted is a rich body of performance, visual art, and writing that functions more as a kind of show-and-tell for his investigations rather than tidy, finished works that are calibrated to elicit particular responses from audiences, viewers and readers. As such, his work is notable for the ease by which various combinations of dancers, text, stage design, video, writing and drawing flow in and out of focus as they animate big ideas with startling humility. Ralph's particular brand of conceptual bricolage defies typical modes of post-modern deconstruction as he unabashedly constructs abstract yet highly accessible narratives from the remnants of his travels, conversations and findings. In this way, Ralph exemplifies how the most dynamic artists of the 21st century handle the challenge of how to say what has already been said. To put it simply, he takes his time, studies intently, and uses his observations to make poetic statements about big questions in a way that is totally unique.

# RALPH LEMON MIND MAP\*



\*"Mapping out Ralph Lemon's new project" courtesy of Ralph Lemon and the Walker Art Center

***How Can You Stay in the House All Day and Not Go Anywhere?*** continues a relationship between Ralph Lemon and the Walker that dates back more than 15 years. In 1995, Lemon dissolved his successful dance company, abandoning the familiarity of New York and his own creative process to embark on open-ended research that has taken him around the globe. Since then, he has evolved into a kind of modern-day choreographic contemplative, merging text, media, sound, and visual art with dance. The Walker supported Lemon's *Geography Trilogy*, a 10-year project that merged research and performance in exploring race, history, and memory, first in Africa (*Geography*, 1997); then Asia, tracing the Buddha's migration through India, Indonesia, China, and Japan (*Tree*, 2000); and finally the southern United States (*Come home Charley Patton*, 2004).

Lemon embarks on a new stage of his multifaceted career with *How Can You Stay...?*, another Walker commission and the central element in the diagram pictured below, which he made during his 2009 summer residency at the Walker. As a kind of "mental map," it shows Lemon playing with the idea of where this piece fits into his creative life: "It's trying to give structure to what was going on in my brain, what was generating this new work," he says. The artist offers further thoughts in the following annotations:

### ***How Can You Stay in the House All Day and Not Go Anywhere?***

This four-part multimedia performance includes original short films featuring Walter Carter, as well as passages for Lemon's stunningly powerful ensemble of six African American and African performers, all but one of whom appeared in *Come home Charley Patton*. In a recent interview, Lemon called it "an attempt to share as much as I can about a very profound experience for me, an idea of love and loss and perhaps the offer of a component of grace. I'm asking, in a very severe way, where does this idea of the reality or the truth of something really engage the artificial? I'm trying to break down what I know of theater and dance, but to do it within those containers."

At the same time, Lemon creates an undeniably intense, even visceral experience for the audience with a work that he views as a personal landmark. "It's not dancing, not choreography," he says. "At some point the audience stops seeing the form of it, or what they project they should be seeing, and they start to witness something else, which becomes very individual. The facade of the work is brutality, but the core is purifying."

### **Mr. Walter Carter**

A lifelong—and purportedly the oldest—resident of Little Yazoo, Mississippi, Walter Carter was born in 1907 and spent his working life as a sharecropper, carpenter, and gardener. Lemon developed a creative relationship with him and his wife, Edna, after they met in 2002.

Besides being part of the inspiration for *How Can You Stay...?* and other works, Carter was the focus of a host of mixedmedia elements in *(the efflorescence of) Walter*, an installation presented at the Walker in 2006. (Read more about Walter and Little Yazoo in a blog post by Walker photographer Cameron Wittig, who worked in Mississippi with Lemon on *How Can You Stay...?*)

### **Walter/Edna film**

Lemon's work with Carter in Mississippi often included shooting video footage of him and

his wife, Edna. The pair appear in the film that opens *How Can You Stay...?*, a backdrop to Lemon's narration about, as he says, "the themes and preoccupations of the last five years and how they may, or may not, be reflected in the performance."

In some passages, Walter and Edna "remake" passages from two landmark art films in which the protagonist undertakes a daunting mission in outer space: Andrei Tarkovsky's poetic masterpiece *Solaris* and Jean-Luc Godard's irreverent *Alphaville*.

### **Drunk Dances**

After attempting to spark in his performers "extremes of emotionality" during the development of *How Can You Stay...?*, Lemon devised an exercise with them involving intentional, ritualized inebriation. He called the experience "interesting ... I wasn't sure how useful it was afterward. Still, it was a nice mark in breaking down the idea of what we know physically and what I know compositionally, as a director and choreographer." Some of the choreography in *How Can You Stay...?*, he notes, is "like being drunk but it's generated by will, with my directorial pushing, to go beyond what my performers would comfortably do. It's the experience of being out of control, consciously."

### **Lyon Opera Ballet/*Rescuing the Princess***

The French ballet company noted for its experimental repertoire commissioned *Rescuing the Princess* from Lemon in 2009, during the development of *How Can You Stay...?*. Both works include similar "recycled" or retooled elements, including passages inspired by the "Drunk Dances" experiment.

### **My Memorial**

Refers to a single performance by Lemon and Okwui Okpokwasili in 2008. *How Can You Stay...?* includes "the residue" from that duet, Lemon says, whose origins are only "hinted at."

### ***Come home Charley Patton (remember?)***

Lemon's research on lynching sites for *Come home Charley Patton* took him to rural Mississippi, where he met Walter Carter. The artist notes that *How Can You Stay...?* is a continuation of the final moments of this 2004 work, whose themes based around memory—its simultaneous power and unreliability—also carry over.

### **Sliver**

A reference to a large-scale light installation derived from the *mise-en-scène* for the Lyon Opera Ballet work. Now titled *Meditation*, it's an epilogue to *How Can You Stay...?*, distilling the motions of that work through a mesmerizing play of projected light and shadow that transforms the McGuire Theater into a gallery.

### **Future Stuff**

"Going forward, I'm looking at the meaning of being an artist, and what might be my place in that."

# A GUIDE TO RALPH LEMON

- 1.** Ralph spent the years between 1995 and 2005 working on the *Geography Trilogy*. The research and creation of this piece took Ralph across 3 continents. His output from this included 3 performances, a book, a film and [web art](#).
- 2.** He's one of the most important American choreographers working today, **but hasn't been seen in the Northwest until now.**
- 3.** He has a long history of working with prestigious choreographers and companies. Early in his career he danced for **Meredith Monk** and since then has been commissioned by companies such as the Limón Dance Company, **Alvin Ailey's** Repertory Ensemble, the Geneva Opera Ballet and the **Lyons Opera Ballet** (which was the longtime homebase of dancer Julie Guibert).
- 4.** When Ralph invests in an idea or a theme artistically, his focus is not on the final product, but rather on the **research and process** that will lead to the creation of the performance, film, book or whatever form the material should take place in. The creative process for *How Can You Stay in the House All Day and Not Go Anywhere?* began nearly **8 years** ago and originally took form in a 2006 visual art exhibition called ([the efflorescence of Walter](#)). After a few more years of investigating the ideas, themes and collaborations, Lemon decided to create a performance piece.

In a blog on the Walker Arts Center site, an audience member had the following to say after seeing the piece and hearing Ralph talk:

“Ralph suggests, at several points, that their work is the product of **“reduction,”** which I now understand as more akin to cooking (the boiling down of a liquid into thicker, richer, more essential ingredients, a concentration) than to diminishing size (like losing weight or getting a bargain at the store)...” ([Read more](#) of “Ralph Lemon’s Reduction”)

- 5.** Ralph originally had his own company that produced multiple performances in a season. He chose to disband the company in the interest of broadening the kinds of collaborators he could work on for a project and to also **luxuriate in the research** and development of a production.
- 6.** In 1999 Ralph made a film with director Isaac Julien and choreographer Bebe Miller. More info on the project can be found [here](#).

# RALPH LEMON INTERVIEW

WITH ANGELA MATTOX, PERFORMING ARTS CURATOR  
AT YERBA BUENA CENTER FOR THE ARTS

**Ralph Lemon:** Well...it's very, very complex, this idea of sort of **transcending mortality**. And also this very interesting play with kind of, culture. The landscape of my particular art aesthetic and [Walter's] life in a very rural, unknown town in Mississippi. And then there's the performance element, which is a continuation, kind of, of this piece I finished performing in 2004. And the continuation of that, sort of about being in and out of the body – some very kind of **large, playful, existential questions about life**, but also about the stage and performance:

**How can I decompose form as I know it, and maintain something that is shared, as an experience?**

**How to watch something kind of unwatchable?**

**How to hear something unlistenable?**

**How to witness something that belongs someplace else?**

**How to share something that's present but that's also existing in the collapse of kind of a past/present/future time?**

They're really big questions! And impossible! (laughs) So it's also asking the question of, "so, it's impossible..then...what is it?!" And that's where, again, the importance of the audience comes in to play here for me.

I think the work sort of absolutely needs that sort of energetic body politic and response. And an audience's **collapse of a traditional experience**. And then what? You know, so I think as far as we've gotten is a place where there's a certain kind of meditation on a particular body place, placement, that's completely individual. So there's no, like, cult idea of everyone being at the same place at the same time in a body experience. So I'm not sure how much of it is fake, or real, or meaningful. But I think we, as a group, and myself included, there's kind of a budding belief system that the question is really good. **The question of "what is a state?"** You know? Beyond a more mundane kind of consciousness about a dance practice or a movement practice. Is it possible to kind of be present on stage and not be so privy to being seen? Or being conscious about correctly moving a particular way or another, what if one is moving and one's not sure what's driving that movement? Where does the impulse for a particular way of moving come from?

I think trying to find an environment – and again individually – where maybe these questions don't even come up. And there is a kind of synergy, or an experience that's happening that is **truly questionable**. And yet happening. Experiential. And maybe quantifiable. Maybe. I mean – we can talk about it. And repeat it.

# PROGRAM NOTES

## HARE

One particular fast-day the wise hare lay in his thicket. As the giving of alms while fasting brings great reward, the hare thought to himself, if any supplicant comes, I will give him my own flesh. Such fiery spiritual zeal heated up the marble throne of Sakka, the ruler of the heaven of sensual pleasure, and he resolved to test the hare. He disguised himself as a Brahman and appeared before the future Buddha.

“Brahman, why are you standing there?” asked the hare.

“Pandit, if I could only get something to eat, I would keep the fast-day vows and perform the duties of a monk.”

The future Buddha was delighted. “Brahman,” he said, “Today I will give alms such as I never gave before. I will sacrifice my life by jumping into this bed of live coals. And as soon as my body is cooked, eat my flesh and perform the duties of a monk.”

The future Buddha shook himself three times, saying, “If there are any insects in my fur, I must not let them die.” Then “throwing his whole body into the jaws of his generosity” (as the Sutra puts it), he jumped into the bed of coals, as delighted in mind as a royal flamingo when it alights in a cluster of lotus blossoms.

The fire, however, was unable to burn even a hair-pore of the future Buddha’s body. “Brahman,” said the hare, “the fire you have made is exceedingly cold. What does it mean?”

“Pandit, I am no Brahman. I am Sakka, come to try you. Let your virtue be proclaimed to the end of this world-cycle.” And taking a mountain in his hand, he squeezed it and with the juice, drew the outline of a hare on the disk of the moon.

## RABBIT

“Well, I ‘spect I got you dis time, Brer Rabbit,” sez Brer Fox. “Der you is, en der you’ll stay ‘till I fixes up a brush-pile and fires her up, cuz I’m gwintetuh barbycue you.”

“I don’t keer w’at you do wid me, Brer Fox,” sez Brer Rabbit, “so long as you don’t fling me in dat der brier-patch. Roas’ me alive,” sezee, “but don’t fling me in dat brier-patch!”

“Hit’s so much trouble tuh kindle a fire,” sez Brer Fox, sezee, “dat I ‘spect I’ll hafta hang you.”

“Hang me jus as high as you please, Brer Fox,” sez Brer Rabbit, sezee, “but fer de Lord’s sake don’t fling me in dat briar-patch.”

"I ain't got no string," sez Brer Fox, sezee, “an now I speck I'll hafta skin you,” sezee.

“Skin me, Brer Fox,” sez Brer Rabbit, sezee, “snatch out my eyeballs, tear out my ears by de roots, an’ cut off my legs,” sezee, “but do please, Brer Fox, don’t fling me in dat brier-patch!”

Brer Fox wanta hurt Brer Rabbit bad as he kin, so he catch ‘im by de behime legs an’ slung ‘im right in de middle uh de brierpatch. Dar wuz a considerbul flutter whar Brer Rabbit struck de bushes, an’ Brer Fox sorta hang ‘roun’ tuh see w’at wuz gwinter happen. Bimeby he hear somebody call ‘im, an’ way up de hill he see Brer Rabbit settin’ crosslegged on a chinkapin log combin’ de tar outa his hair wid a chip. Brer Rabbit holler out:

“Bred an’ bawn in a brier-patch, Brer Fox--bred an’ bawn in a brier-patch!”  
An’ wid dat he skip out jus’ as lively as a cricket in de embers.

# BIOS

**Ralph Lemon** (Concept and direction) is Artistic Director of Cross Performance, a company dedicated to the creation of cross-cultural and cross-disciplinary performance and presentation. Lemon builds teams of collaborating artists - from diverse cultural backgrounds, countries and artistic disciplines - who bring their own history and aesthetic voices to the work. Projects develop over a period of years, with public sharings of work-in-progress, culminating in artworks derived from the artistic, cultural, historic and emotional material uncovered in this rigorous creative research process.

In 2005, Lemon concluded *The Geography Trilogy*, a decade-long international research and performance project exploring the “conceptual materials” of race, history, memory and the creative practice. The project featured three dance/theater performances: *Geography* (1997); *Tree* (2000); and *Come home Charley Patton* (2004); two Internet art projects; several gallery exhibitions; the publication of two books by Wesleyan University Press, and a third to be published in 2011. Other recent projects include the three-DVD set of *The Geography Trilogy*; a web-installation ([www.ralphlemon.net](http://www.ralphlemon.net)); a 2009 multimedia performance commission for the Lyon Opera Ballet *Rescuing the Princess*; and Lemon’s current multimedia project *How Can You Stay In The House All Day And Not Go Anywhere?*

Lemon was one of fifty artists to receive the inaugural United States Artists Fellowship in 2006. He has received two “Bessie” (NY Dance and Performance) Awards, a 2004 New York Foundation for the Arts Prize for Choreography, a Guggenheim Fellowship and a 2004 Fellowship with the Bellagio Study and Conference Center. In 1999, Lemon was honored with the CalArts Alpert Award in the Arts. Lemon has been artist-in-residence at Temple University in Philadelphia (2005-06); George A. Miller Endowment Visiting Artist at the Krannert Center (2004); and a Fellow of the Humanities Council and Program in Theater and Dance at Princeton University (2002). From 1996-2000, he was Associate Artist at Yale Repertory Theatre. Most recently he was an IDA fellow at Stanford University.

Lemon’s solo visual art exhibitions include: *How Can You Stay In The House All Day And Not Go Anywhere?*, Yerba Buena Center for the Arts, San Francisco, CA (2010); *(the efflorescence of) Walter*, Contemporary Art Center, New Orleans (2008), The Kitchen, New York (2007) and the Walker Art Center, Minneapolis (2006); *The Geography Trilogy*, Zilkha Gallery at Wesleyan University, Middletown, CT (2001); *Temples*, Margaret Bodell Gallery, New York (2000); and *Geography, Art Awareness*, Lexington, New York (1997). Group exhibitions include: *Move: Choreographing You*, Hayward Gallery, London, UK (2010-11) and *The Record: Contemporary Art and Vinyl*, Nasher Museum at Duke University, Durham, NC. In January 2011, Lemon will

perform at the Museum of Modern Art in New York City in conjunction with the exhibition, *On Line: Drawing Through the Twentieth Century*.

**Katherine Profeta** (Dramaturg) has worked with Ralph Lemon since 1996, notably on *Geography* (1997), *Tree* (2000), and *Come home Charley Patton* (2004). Other past dramaturgy credits include work with Julie Taymor, Karin Coonrod, Frederick Wiseman, Annie Dorsen, Emma Griffin, David Thomson, and Theater for a New Audience. Profeta is also a founding member and resident choreographer of Elevator Repair Service, collaborating on almost all of its pieces since 1991, most recently *The Sun Also Rises* (The Select), coming to New York Theatre Workshop in the 2011-12 season. In 2004 she directed and choreographed *131*, a performance work for three actors and a dancer, at PS 122. She received her DFA from the Yale School of Drama, and has taught there as well as in the theater departments of Barnard and Yale Colleges. Profeta is presently on the faculty at the department of Drama, Theatre and Dance at Queens College, CUNY.

## PERFORMERS

**Djédjé Djédjé Gervais** is an internationally recognized and award-winning dancer, choreographer, teacher, and expert on both contemporary and traditional forms of West African dancing. Gervais has performed extensively throughout the U.S., Europe, and Africa, and created original dances for stage, television, and film. From 1991-98 he was a principal dancer for Ki-Yi M'Bock Theater, a Pan-African company based in Côte d'Ivoire, and in 1998 he became the founder and Artistic Director of Compagnie Ablessy. In 1997 he was invited to perform in the first part of Ralph Lemon's *The Geography Trilogy* (1997-2005), returning twice more to become the only performer besides Lemon to appear in all three parts. Gervais has also served as a master teaching artist for the Connecticut Commission on the Arts, and as Executive Director of Ezili Danto Spoken Word Dance Theater. In 2004 he became artistic consultant to the Ivoirean dance company Groupe Kangnonde, and in January 2010 he became their director/choreographer. As a young man Gervais was a national handball and track-and-field champion in Côte d'Ivoire.

**Darrell Jones** has performed in the U.S. and abroad with a variety of choreographers and companies such as Bebe Miller, Urban Bush Women, Ronald K. Brown, Min Tanaka, Ralph Lemon and KOKUMA Dance Theater. Along with performing, Jones continues to choreograph and teach. He has collaborated with choreographers Kirstie Simson, Angie Hauser, Jeremy Wade, Lisa Gonzales, and Paige Cunningham; writer, Cheryl Boyce-Taylor; musicians Jessie Mano, Brian Schuler, DJ Franco De Leon; and designer Mawish Syed in dance films, documentations and interactive multimedia installations. Jones also choreographed and produced group projects: *third swan from the end* (2007) and *Whiff of Anarchy* commissioned by Chicago-based dance company, The Seldoms (2009). He is presently

a full-time, tenure-track faculty member at The Dance Center of Columbia College in Chicago. His classes are informed by his training and studies in a variety of contemporary dance techniques and traditional dance forms. He has taught workshops and master classes in dance technique, improvisational processes and the voguing aesthetic throughout the U.S., and in South Africa, the UK and South Korea.

**Gesel Mason** is co-founder of Mason/Rhynes Productions ([mason-rhynes.org](http://mason-rhynes.org)) and Artistic Director for Gesel Mason Performance Projects ([gmasonprojects.com](http://gmasonprojects.com)). She spent four seasons with Liz Lerman Dance Exchange and continues to perform with the company as a guest artist and was a part of Ralph Lemon's *Come home Charley Patton*. Mason's solo project, *NO BOUNDARIES: Dancing the Visions of Contemporary Black Choreographers*, includes work by Robert Battle, Donald McKayle, Bebe Miller, David Roussève, Reggie Wilson, Andrea Woods and Jawole Willa Jo Zollar. Her most recent project, *Women, Sex & Desire: Sometimes You Feel Like a Ho, Sometimes You Don't* premiered March 2010 at Clarice Smith Performing Arts Center in College Park, MD. Mason is an adjunct professor at University of Maryland at College Park, and has been an artist-in-residence at University of Utah, Texas Women's University, Columbia College, and Virginia Commonwealth University. She is sought out for her ability to work with diverse populations and has traveled to Poland and Serbia where she led workshops and performances for mixed-ability dance groups. Mason has received a 2007 Millennium Stage Local Dance Commissioning Project from the John F. Kennedy Center for the Performing Arts. In 2009, she was awarded University of Utah's first Distinguished Alumna Award in Fine Arts and Washington Performing Arts Society's Pola Nirenska Award for Contemporary Achievement in Dance.

**Okwui Okpokwasili** New York City credits include Leda in *Sounding* at HERE Arts Center, Goneril in *Lear* by Young Jean Lee's Theater Company at Soho Rep, Joan in *Joan Dark*, a co-production of the Goodman Theater and the Linz 09 European Culture Capital. With the early support of 651Arts & FUSED, Okwui premiered *Pent-Up: a revenge dance* at PS 122, an original work made in collaboration with and directed by Peter Born. She performed in the third installation of Ralph Lemon's *The Geography Trilogy*, *Come home Charley Patton* for which she won a 2005 New York Dance & Performance Award ("Bessie") for Performance. Okwui has worked with Annie Dorsen, Richard Foreman, John Jahnke, Josh Fox, Melanie Joseph, Richard Maxwell and Dean Moss and she continues to act in both independent and commercial film.

**Omagbitse Omagbemi** (Performer) received her BFA in dance at Montclair State University. She has performed nationally and internationally with Kevin Wynn Collection, Sean Curran Company, Shapiro & Smith Dance, Urban Bush Women, Jeremy Nelson, Risa Jaraslow, Barbara Mahler, Neta Pulvermacher, Pearson/Widrig Dance, Gerald Casel Dance, and David Thomson. She is happy to currently

be working with Wally Cardona, Keely Garfield, and Bill Young.

**David Thomson** (Performer) began dancing at Haverford/Bryn Mawr Colleges and continued at SUNY Purchase where he received an interdisciplinary degree in Liberal Arts. Since the early 80's he has had the privilege of working in widely diverse landscapes of music, dance, theater and performance including José Limon Dance Company, Mel Wong, Jane Comfort, Bebe Miller, Marta Renzi, Kevin Wynn, Michael Dinwiddie, Wendy Perron, Remy Charlip, Susan Rethorst, David Roussève, Dean Moss/Layla Ali, Laurie Anderson, Michel Laub/Remote Control (Europe), Bo Madvig (Denmark), Trisha Brown (1987-93) and the Lavender Light Gospel Choir amongst others. Thomson has performed in downtown NYC, Off Broadway and in London's West End with the acclaimed a cappella performance group Hot Mouth, of which he is a founding member. He has taught nationally and internationally, as well as serving on the faculties of Sarah Lawrence College, Movement Research and the Experimental Theater Wing at NYU. He was a 2009/10 Joyce SoHo Artist-in-Residence and is a 2010/11 DTW Studio Series Artist. His own work has been produced by The Kitchen and Danspace Project. In 2001, he was honored with a New York Dance and Performance Award ("Bessie") for Sustained Achievement and again in 2006 as part of the creative team for Bebe Miller's *Landing/Place*. During the last few years, his projects have included collaborations with Reggie Wilson, Mike Taylor, Meg Stuart/Damaged Goods, work as choreographer/performer in Sekou Sundiata's final project *the 51st (dream) state*, and as re-performer in Marina Abramovic's MoMA retrospective, *The Artist is Present*. Thomson collaborated with Ralph Lemon on the last two parts of *The Geography Trilogy* and served as his choreographic assistant for *Rescuing the Princess* for Lyon Opera Ballet. Presently he is designing a media archive database for the Trisha Brown Company. He serves on the board of Dance Theater Workshop.

## **DESIGNERS**

**Jim Findlay** (Video Designer) works across specialties as a designer, director, performer and creator with a constellation of theater, performance and music groups. He was a founding member and primary collaborator in both the ground-breaking performance group Collapsible Giraffe, and the internationally successful music/media performance company Accinso/Cynthia Hopkins, as well as being an associate artist of the Wooster Group since 1994 and a frequent collaborator with Ridge Theater, Bang on a Can, and Ralph Lemon. Other recent work includes video design for *R. Buckminster Fuller: The History (and Mystery) of the Universe* at Arena Stage; *Rescuing the Princess* by Ralph Lemon (Lyon Opera Ballet); and projection design for DJ Spooky's *Terra Nova: Sinfonia Antarctica*. Current projects include *Persephone* by Ridge Theater; Stew's *Brooklyn Omnibus* at BAM; and a commission for the creation of a non-text based work with director Phil Soltanoff for the Center Theater Group in Los Angeles. Findlay is also

developing, writing and directing a new performance project titled *Botanica*, to premiere in 2011. Awards include the Henry Hewes Design Award, Lucille Lortel Award, Princess Grace Award, Obie Awards in 2001 and 2008, and Bessie Awards in 1999 and 2008.

**Roderick Murray** (Lighting Designer) has had a varied career in the performing arts and received his first paycheck for \$6.25 in 1983. His work backstage began professionally in 1989, and he has been designing lighting and installations for performance nationally and internationally ever since. Murray has created the lighting design for Ralph Lemon's recent *Rescuing the Princess* for the Lyon Opera Ballet, and for the final installment of *The Geography Trilogy, Come home Charley Patton*. Murray's other collaborations include creating the lighting and environments in all of Kimberly Bartosik's choreographic works since 2000, including *The Materiality of Impermanence* (2010), *Ecsteroity 1&2* (2008), *Home in the Neon Heat* (2006), and *I Sat Down...* (2004). Murray has an ongoing collaborative relationship with Luca Veggetti for whom he has designed Iannis Xenakis' *Oresteia* and Kaija Saariaho's *Maa* as well as many other world premieres. Murray has designed the lighting for Wally Cardona since 2000, including *A Light Conversation, Really Real*, and *Trance Territory* for which he received a 2001 "Bessie" Award. Since 1992, Murray has created visual landscapes for Yanira Castro's site-specific works including her upcoming *Wilderness*. Other work has included Sekou Sundiata's epic *the 51st (dream) state* (2006) and four world premieres for Benjamin Millepied including with ABT, Ballet du Grand Théâtre de Genève and the Lyon Festival de la Danse. He collaborates regularly with Dusan Tynek, and Melinda Ring and he has designed lighting for Ballett Dortmund, ABTII, Donna Uchizono, Paradigm, Scotty Heron, Cedar Lake Ballet, Papatian, Hot Mouth, Risa Jaroslow and Dancers, Bill Young and Dancers, Ricochet Dance, and many others.

**Mike Taylor** (*Sunshine Room* film Editor) writes, directs and produces theater, art installations and video. Her live work has been presented at La Mama, The Kitchen, The Ontological, PS 122, Cuchifritos, Dixon Place, TONIC, and various raw spaces in NYC, and her videos have been shown in the US and Europe. Shows include last year's *not knowing*, *The Sadness of Others*, *If I Were You* and *Jumpstrasse Sehnsucht*. As a video editor she is assembling a documentary for the Winter/Summer Institute about local drama groups and HIV outreach in Lesotho, Southern Africa, and is currently working on a web version of a recent video/audio installation (for Ugly Duckling Presse) wherein questions about the Kennedy assassination could be asked via the cell phone of a live JFK expert. Her company/collective mixed mess@ge can be found - albeit mysteriously - online at **mixedmsg.com**.

**Anne de Velder** (Costume Designer) In addition to designing costumes for Ralph Lemon's *Come home Charley Patton*, de Velder worked in New York City from 1968-1995 as a freelance Costume Designer, Cutter/Draper and Tailor, as well as in

Arts Management. She has designed and/or built costumes for leading dance companies including the Alvin Ailey Dance Company, Stuttgart Ballet, Baryshnikov's White Oak Dance Project, and the Lar Lubovitch Dance Company and served as master tailor for Cleveland Ballet (four seasons); for theatre including Broadway and off-Broadway shows and developing productions; and for film. de Velder was the founder of the original Costume Collection for New York State Council on the Arts, Theatre Development Fund, and participated in pattern development for Milliskin Dancewear and the Historic Pattern Research for Menswear Project headed by Betty Williams. She has taught tailoring and costume technology at Columbia University, New York University, Boston University, Hope College, the Ringling Bros. Barnum and Bailey Circus Clown College, and is currently teaching costume technology at the University of Illinois Urbana-Champaign. Recently she designed costumes for Trisha Brown's re-imagined Astral Convertible and Champaign Ballet's *Swan Lake*.

## **PRODUCTION**

**Christopher Kuhl** (Lighting Director and Production Manager) is a lighting and scenic designer based out of Los Angeles, CA and Portland, OR. Recent work includes *ABACUS* (EMPAC Troy NY); *Cloud Eye Control's Under Polaris* (REDCAT, EXIT Festival Paris, Fusebox Festival Austin); *Tov* (Rosanna Gamson REDCAT); *Eclipsed, Next Stop Amazingland* (Center Theatre Group); *Uncanny Valley, My Mind Is Like A Open Meadow, Project X* at the Bumbershoot Festival (Hand2Mouth Theatre); *Monster* (Pappas and Dancers); *Monster of Happiness* (Ovation Award Nomination), *Model Behavior* (Theatre Movement Bazaar); *Watch Her Not Know It Now* (Meg Wolfe). Kuhl also was Lighting Director for David Roussève's *Saudade*, Victoria Marks' *Not about Iraq*, The Actors' Gang National Tour of *The Exonerated*, and Opera Boston's Chinese tour of *Madame White Snake*. He is originally from New Mexico and a graduate of CalArts.

**Shoko Letton** (Company Videographer) has been resident filmmaker at Maggie Allesee National Center for Choreography (MANCC) at Florida State University since 2006. In that capacity, she has directed, filmed and edited a series of short documentaries on more than 20 contemporary choreographers in residence including Luciana Achugar, Yannis Adoniou, Wally Cardona; DD Dorvillier; Miguel Gutierrez, Dean Moss, Tere O'Connor, Deganit Shemy, Kate Weare, Nami Yamamoto, and Yasuko Yokoshi, among others. She produced a series of dance documentary short films for the MANCC Living Legacy Program including projects with Eiko and Koma (*Hunger*), Deborah Hay (*If I Sing To You*), and Margaret Jenkins (*A Slipping Glimpse*). She co-edited two projects with Eiko and Koma, *Dancing in Water* (2009) and *The Making of Cambodian Stories* (2005-2006); the latter broadcast on Community Public Access Cable Television throughout California. Letton directed, filmed and edited *Paranoia* (2007), a short dance video

involving the fusion of Argentine tango and modern dance, which was screened at the 4th International Dance Film Festival in Yokohama, Japan in 2008.

**Kate Danziger** (Stage Manager and Company Manager) is a stage manager based in Chicago. Recent work includes the world premiere of Karole Armitage's *Three Theories* at Krannert Center for the Performing Arts. Other favorite credits are Mikel Rouse's 2008 *Trilogy Tour* and assisting on a creative residency for *A Night at the Alhambra Café*. Kate recently received her MFA in Stage Management from the University of Illinois at Urbana-Champaign where she worked on numerous dance, opera, and theatre productions. She has stage managed for First Folio Theatre, Circle Theatre, Factory Theater, Serendipity Theatre Collective, and tireswing theatre in the Chicago area.

**Marina Zamalin** (Web Designer) is a photographer and a video artist. She holds a Master's degree in Integrated Digital Media from Polytechnic University. She was a recipient of the IDMI Institute scholarship and a Graduate Assistantship in Photography from Polytechnic University. In 2010, she was accepted to participate in the Bronx Museum AIM program. Most recently, her artwork has been exhibited at the K&K gallery, Brooklyn Historical Society, Palmetto A.I.R., Sentinel Gallery, and the TRA Gallery. Her current work includes a series of photographs documenting industrial landscapes across cities in the Eastern U.S.

**MAPP International Productions** is a non-profit performing arts producing organization dedicated to creating sustainable, nurturing environments in which artists can create, premiere and tour challenging performing arts projects, placing live work on the stages of performing arts venues and creating occasions for discussion, learning and civic engagement that encourage appreciation of diverse cultures and perspectives. MAPP embraces a global network of multidirectional cultural exchange as it works with artists and arts organizers who reside in many parts of the world. Co-directed by veteran arts producers and managers, Ann Rosenthal and Cathy Zimmerman, MAPP has developed 27 multi-disciplinary projects, produced over 50 multi-city tours with artists from the U.S. and 23 countries in Asia, Africa, Australia, Europe and the Caribbean, and raised and managed more than \$5 million for the realization and distribution of new work. MAPP is a co-founder and general manager of The Africa Contemporary Arts Consortium and The America Project Working Group. Information about the artists and community projects MAPP is currently involved with is available at **[mappinternational.org](http://mappinternational.org)**.

Ralph Lemon's *The Geography Trilogy* 3-DVD set can be purchased from Cross Performance Inc. For more information contact [liz@mappinternational.org](mailto:liz@mappinternational.org)

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Ralph Lemon photo by Dan Merlo