

# TOO MUCH! 2011

## A QUEER PERFORMANCE MARATHON

### THE KNOT DRAMATURGY

Is an experimental node and resource for dramaturgy around Bay Area dance and performance, and will be in residence at 'Too Much!'. The core group is Minna Harri, Tessa Wills, Virginia Preston, and Michelle Lynch.

### MARYAM ROSTAMI AND RYAN CROWDER

We aim to queer the notion of performance in the space by floating in and out of performances that are taking place, moving in and out of being observers and being observed, all the while making clothing for each other.

### IRINA CONTERAS: MORE, PLEASE!

looks at intersections and dead-ends in queer political dialogue in the Bay Area. The action weaves between a workshop and dialogue.

### RONJA VER: Grace, A Solo Dance With Talking

, third in a series of four studies on the poetics of pain. Ronja is from Finland, an organizer of the festivals Ecite and Sking on Skin, and is a recent MFA graduate of Hollins/ADF.

**LUCIA AUGUST:** As a plus-sized and aging dancer, I've been rejecting the internalized belief that somehow I don't have the right to do movement and make work that feels authentic and true to me. This piece illustrates some of that inner journey towards self-validation.

**JESSE HEWIT** shows text and movement about a dog and master who wish the roles were reversed.

**ANNE BLUETHENTHAL: Goin' Gaga: Musings on street queer and bad romancing by a post modern romantic middle age jewish lesbian mother and her spiritually transgendered dance daughters** (in progress) Direction and Choreography by Anne Bluethenthal and dancers. Text by Anne Bluethenthal, Judy Grahn. Music by Leonard Cohen, Lady Gaga, Hildegard von Bingen, Antony & The Johnsons Body Painting by Enrique Quintero Performed by Sophia Chakos-Leiby, Chin-chin Hsu, Frances Sedayao, Shaunna Vella

**HONEY MCMONEY: Cinder Block Throwing Contest!** Volunteers needed! Cinder block toss! Why? Shut up and throw! (Ok, theory: cinder blocks are basic units of structure, of construction, of how society is built. Tossing them queers our relationship to their physical and symbolic weight. Or maybe this is just a useless game in which we all fail. You decide.)

**HANA ERDMAN + KIRA KIRSCH: Susie loves broccoli. Yesterday she puked all over.** We examine / problematize socially constructed / constrained / associated bodies, tools & techniques for possibility through distortion / formlessness / collision / disassociation and transcendence. Revealed truth / states of and in the body / archetype / corporate craft / discovery and disbelief / acceptance and denial. Featuring: Jesse Hewit, Emily Leap, Christine Bonansea, Sam Kehl, Jorge De Hoyos.

**ANNA MARTINE: Chxxxen** is a highlight of sorts from "Chicken and White Folks," a solo piece about god, family, and fried chicken.

**LAUREN CROW:** Making a performance about appropriations of race, history and sexuality, a performance that is not ready to be performed.

**KHALIL SULLIVAN** presents an interactive blackface minstrel show. Audience members are encouraged to stare and be offended.

**QILO MATZEN: Welcome to the Bathroom: home to piss shit and jerking off between the stalls.** Witness a journeyman's adventure through the constraints of metal pipes and body shame as ze recreates a hydrological geography of pleasure and connection. Ongoing performance installation in the bathroom.

**CHRISTRAPER SINGS:** Avant crooner, composer and Satanic singer, often compared to singers such as Yma Sumac, Scott Walker and Antony. Tonight he mines the pits of despair and existential longing to premiere a (mostly) new set of beautiful/haunting songs using simple electronic sound arrangements and vocal layering.

**SAMANTHA GIRON: Ceaseless** expresses releasing into the unknown, in pursuit of personal integrity and sexual fulfillment. It is also a ritual intended to yield greater freedom, for myself and for those who bear witness Choreography and Performance: Samantha Giron. Sound Design: Julius Holtz. Animation and video design: Brandon Rosenbluth Created during a residency at Subuelo Gallery in Berlin, Germany 2009.

**CYNTHIA LEE: s k i n (2010).** Concept, Choreography, Performance: Cynthia Ling Lee. Director Photography/Editing: Sangita Shresthova. Text: Sumita Chakravarty's National Identity in Indian Popular Cinema, 1947-1987\_. Music Composition: Loren Nerell. Intersecting theory and embodiment, words slide and melt across a moving landscape of female skin, simultaneously labeling and evading graspable descriptions. The work's mysterious, sensual imagery ponders on the conflicted image of India's dancer-courtesan through the literal and imagined inscription of post-colonial theory on her eroticized and yet vulnerable body. The idea for "skin" originated as part of the Post Natyam Collective's long-distance creative process. (www.postnatyam.net)

**KAZOO:** Video by Kazoo, with monologue by Darya Chenova.

**PHILIP HUANG:** 3 ppl smoking salvia.

**MARY ARMENTROUT: "the woman invisible to herself - in the mirror"** explodes the container of self-identity. Four performers - Mary Armentrout, Natalie Greene, Frances Rosario, and Nol Simonse - inhabit contradictory layers of the title character that push boundaries of gender and racial identity - the audience watches this fracturing self reflected in a bathroom mirror.

**AMARA TABOR-SMITH: Our Daily Bread** an ongoing research and performance project about food and culture and community. For Too Much, Amara continues the project by cooking us all a hearty dinner. Praises!

**LOREN R. ROBERTSON + BRITTNEY FOSBROOK: "the space between"**, an installation in 3 stations, each containing a version of live digital interaction and constructed mediated relationships to engage with and/or witness.

**ALLISON WYPER: Witness.** A performance just for you. Together we acknowledge our complicity in actions beyond our control, and confront our responsibility for the other. We ask you to act, sign your name, and test your limits of engagement. Witness was created by performance artist Allison Wyper, with dancer Kai Hazelwood. 25-minute performance for only 1 audience member.

**SETH EISEN: 2x3: Matrix of the Grind** explores the location-based, smart-phone, social-networking app called Grindr, for gay men to hook-up via GPS. What started as a cynical social experiment becomes a reclaiming of queer sexuality: a ritualistic call and response and a manual for mapping a renewed queer identity.

**M.A. BROOKS: Safety.** Safety came out of questions about how to keep me and my lover safe as queer people of color. How do we keep loving each other to safety?

**DAZIE RUSTIN GREGO - I am a man (excerpt).** Poetic performance confrontation with gendered expectations and masculinity.

**EVAN JOHNSON:** performs with his 17-year-old self, using time capsule video footage and cassette tapes.

**ARA GLENN-JOHANSON & MATTHEW SERGI: Decade/Case Study** is an experiment in precision and passion. It isolates the moments at which academic theory touches bodily reality (and vice versa) and it demonstrates how obsessive reasoning can rend and wrench the body, from conversational tics to grandiose choreographic expansions.

**SCOTTIE HALL AND JAY THOMAS: Words scar.** We ask you to offer two words, one that wounds, and one that you find healing, uplifting, or empowering. Please re-imagine with us a relationship between body and language such that harmful words quickly fade while love carves the deepest traces.

**MINNA HARRI: TOXIC.** Operating with a hypothesis that bodies and narratives form each other in a continuous loop TOXIC looks at the bodies that inhabit Western myths and fairy tales. erformers: Ara Glenn-Johansen, Elizabeth McSurdy, Honey McMoney, Macklin Kowal, Mary Lachman, Stacey Swan.

**KARL CRONIN:** The Wild Men is a song cycle for cello and voice, chronicling the adventures of two young men from Colorado. Their quest guides them past external challenges and inner barriers, leading them ultimately to revelatory truths about themselves and the earth. There are 48 verses, and tonight Karl is performing selections from Book 1 (vs. 1-6). More info can be found [KarlCronin.com](http://KarlCronin.com)

**JAMES GRAHAM DANCE THEATRE: Kale is Better Than Butter,** deals with conflicting emotions. The piece explores the subject of self-subjugation for the benefit of a group situation or relationship dynamic. For instance, how do we function with loving someone intensely, yet disagreeing with them fundamentally?

**LAURA ARRINGTON: most people don't want to die.** Performed by Rachael Dichter and Liz Tenuto. Followed by a breaking-stuff installation, let loose and smash a television.

**ABJEEZ:** Sisters Safoura and Melody Safavi, based in Sweden, front a Persian-language pop/reggae band. The Too Much curators just hadn't seen anything quite like this woman-driven musical visual critique of the Iraq war.

**IRAQ VETS AGAINST THE WAY/VETERAN ARTISTS:** Stephen Funk and buddies consider war in ways that we can only pretend.

**B.J. DINI** asks "How does a performance artist STOP THE WAR?"

**ANNIE DANGER:** Hey there, buddyman, we need to talk. The men's group and I been talkin': you might be depressed, man. You ain't been taking care of yourself. I ain't seen you out lately, buddy. I know shit's been hard, but man, man, we're tryin' to fight the man, man.

**BRADLEY MANNING:** Unfortunately, due to solitary confinement in a maximum-security military prison, Manning (23, queer, ethical geek) is not performing at Too Much!

**TESSA WILLS: 'Bird and person dying'** was made in private over a year. It's a solo in which Tessa cuts a world, her body flickering between liminal otherworldly places and a maniacally charged present. Created and performed by: Tessa Wills Music: Alvin Lucier "bird and person dying" and "music for solo performer" (edit), Dean Martin "Auld Lang Syne". Thanks: Sam Clegg, Harold Burns, Richard Sparks, Virginia Preston, Keith Hennessy.

**SAM SAX:** orator, scoundrel, and live poetry enthusiast.

**MACKLIN KOWAL + KIELE STEWART-FUNAI:** Kowal proposes solitude as a facet of the human condition, and contemplates the phenomenon of friendship between individuals destined to embodied states of loneliness. Developed and performed by Macklin Kowal and Kiele Stewart-Funai.

**SARA FELDER:** Legendary lesbian juggler, playwright, storyteller and vaudevillian, Felder presents a few objects, words and Hava Nagila. Felder's OUT OF SIGHT is running at The Marsh (right around the corner on Valencia) until Feb 13.

**JORGE DE HOYOS + MARIA SCARONI: Imponderabilia, by Abramovic/Ulay (1977).** Jorge Rodolfo De Hoyos, Jr and Maria Francesca Scaroni install their bodies using the same frame. Plus Ultra.

**WORK MORE: A collaborative drag centered performance review curated by VivvyAnne ForeverMore.** Featuring new works by Laura Arrington and Mica Sigourney, Nathan Rapport and Ambrosia Salad, Marke B and Anna Conda.

**T. CRANDALL'S REVIVAL HOUSE FILMS** presents a double feature of *Taxi Kum Klo (1980, Berlin)* and *Rise Above: the Tribe 8 Documentary (2003, SF)*. Sexual explicit and emotionally present 70s gays in Berlin followed by queercore punk dykes rocking stages from the Mission to the Michigan Womyn's Fest.

### About the Curators

**Julie Phelps** is a performer, curator and producer - in addition to co-curating Too Much! she is the co-director of THEOFFCENTER, Program Manager at CounterPULSE and is performing in Meg Stuart's Auf Den Tisch at YBCA in March.

**Keith Hennessy / Zero Performance** Keith Hennessy is a performance maker, teacher, and writer. Born in Northern Ontario, he lives in San Francisco and tours internationally. Hennessy's interdisciplinary research engages improvisation, ritual and public action as tools for investigating political realities. Hennessy directs **Zero Performance** because there is almost zero funding for artists who don't have a "company". Under the influence of social movements and queer embodiment, Zero Performance produces labs, workshops and performance events, including the annual Too Much! a queer marathon. Recent awards include a NY Bessie, two Isadora Duncan Dance Awards (2009), and a Goldie (2007). Hennessy is a PhD candidate in Performance Studies at UC Davis. [www.circozero.org](http://www.circozero.org)

### About THEOFFCENTER

THEOFFCENTER's objective is to research Queer sensibilities as a lens for contemporary thought, art, action, and community. By providing a multi-disciplinary forum we look to question issues around gender, race, resilience, identity, engagement, and evolution. Our focus is to provide resources and provocation to emerging and established art-makers who are dedicated to the intentional negotiation of concepts, modalities and/or voices of a Queer lens. Furthermore, we seek to contextualize ourselves, our programming and our mission within contemporary realities, historical wisdom, and global intelligence.

To learn more about our offerings you can call us at (415) 504-2432 or visit us at [THEOFFCENTER.ORG](http://THEOFFCENTER.ORG)