

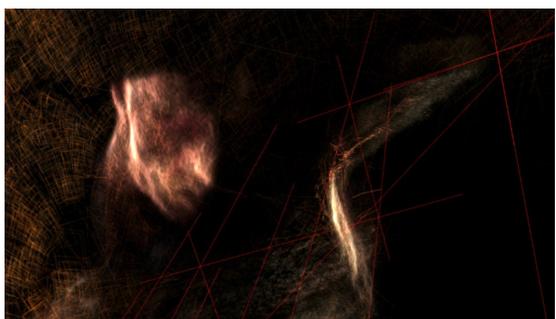
Thought in motion — 3 choreographers captured



After Ghostcatching (2010) — The uncanny thing about 3D projection is that when you reach out to touch what you see, your hands pass right through it like a ghost's. The ghosts borne by the imagery here spin out of the motion-captured dancing of Bill T. Jones, which animates virtual bodies that look like gesture drawings. *After Ghostcatching* seems to tell a story, but what it might be is up to you. Jones keeps being captured, and then breaks free, and is then captured again. He also spawns multiples of himself, which by the end seem to form a group organism of some kind — a hive body or a hive mind.

Duration: 13'

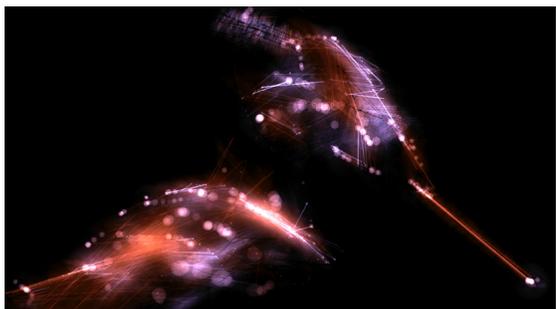
New York premiere. Commissioned by SITE Santa Fe



Stairwell (2010) — *Stairwell* struggles to cast Wayne McGregor as a solid sculptural form for each instant of his movement. It's hard to tell figure from ground, for a curvature of the architecture is easily mistaken for that of a limb, the angle of an elbow for that of a stair. In the ongoing effort to reconstruct 3D forms, surfaces lurch towards and away from solidity in the most startling fashion, and it's only through its movement that the dancing body separates itself from its fixed surrounding, lifting into clear articulation before subsiding into the visual flux again.

Duration: 7'40"; silent

New York premiere. Commissioned by the Hayward Gallery, London



Loops (2001/11) — A portrait of Merce Cunningham, *Loops* derives from a motion-captured recording of his solo dance for hands. His captured joints become nodes in a network that sets them into fluctuating relationships with one another, at times suggesting the hands underlying them, but more often evoking complex cat's-cradle variations or networks of nervous energy. As Cunningham reads from a boyhood diary of his first visit to Manhattan, his intonation patterns are propelled into a virtual version of a prepared piano.

Duration 13'40" Earlier versions commissioned by The Kitchen / MIT Media Lab and the Mellon Foundation

World premiere of 3D version

The Gilman Theater at the Film Society of Lincoln Center's Elinor Bunin Munroe Film Center, 144 W. 85 St. btwn Broadway & Amsterdam

OPEN ADMISSION

Tuesday June 7: 3pm - 5pm / 7pm - 9pm

Thursday June 9: 7pm - 10pm

Friday June 10: 3pm - 6pm

Saturday June 11: 1pm - 6pm

FREE, BUT RESERVATION REQUIRED

Sunday June 12: 4pm - 6pm

presentation by and Q&A with OpenEndedGroup artists

OpenEndedGroup — artists **Marc Downie**, **Shelley Eshkar**, and **Paul Kaiser** — create works for stage, screen, gallery, page, and public space. Known for their radical approach to dance, they discard much of what we take dance to be: in their work, the physical appearance of the dancer has almost completely vanished, with only the movement remaining. These three works, all created recently for 3D projection, arose from close collaborations with three pivotal choreographers: **Bill T. Jones**, **Wayne McGregor**, and **Merce Cunningham**, each of whom performed the underlying movements himself.

www.openendedgroup.com