

PROCESS/CONTEXT NOTES FOR JUNE 13, 2015 PERFORMANCE:

this* is our nine to five

(we're trying not to move.)

* COUNTERPOINT¹ - SURPRISE² - DUET AS PRIVATE UNIVERSE³ - GREY⁴ - ENSEMBLE⁵ - SOLO (AS MANIFESTO)⁶ - FREEDOM⁷ - TRANPOSE⁸ - REFERENT⁹ - LANDSCAPE¹⁰ - IMPROVISED HISTORY¹¹ - EVENT¹² - UNCANNY SITUATION¹³ - EMPATHETIC TURN-TAKING¹⁴ - NAMING¹⁵ - ARTICULATE¹⁶ - MACHINE¹⁷ - CRESCENDO¹⁸ - BEGINNING/RUPTURE¹⁹ - ENDING/IRREVERENCE²⁰ - THE IN-BETWEEN²¹

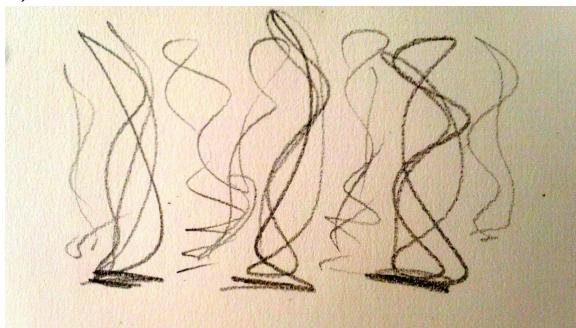
¹Allie goes on a journey in the back of the space as the other seven dancers perform unison choreography in the center of the space. Allie and the herd are each other's counterpoint.

² aaaaza or _____? _ or abcd[^]fghijhga

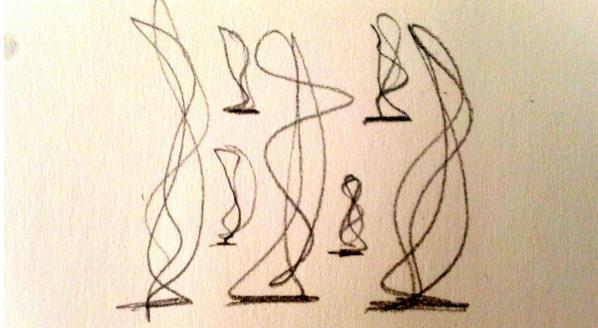
³When the herd leaves, and only two people are left, and those two people are moving in concert with one another, we might wonder about a special/shared/secret/conspiratorial history that exists between them.

⁴(See Ludwig Wittgenstein's *Remarks on Colour*.)

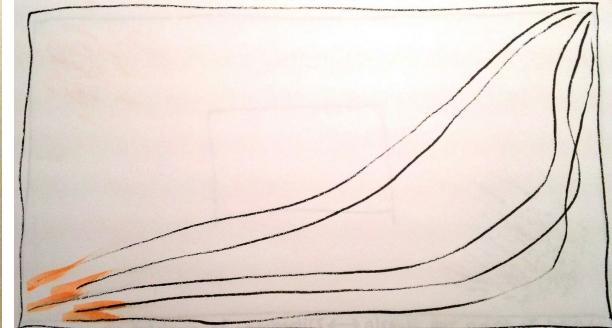
⁵a)



b)



c)



⁶ Example of a manifesto, but using words as the medium instead of movement:

We quit b/c we can't take it anymore.

We quit b/c we won't tolerate disrespect.

We quit b/c we want to sit chests to the sky in sun.

We quit b/c we are at risk of losing our minds.

We quit b/c we are brave and terrified.

We quit so as to not end up like our mothers, and because our mothers are the strongest people we know. If the responsive action was not quitting it might have been suicide: we value our lives too much to risk it.

We quit b/c we need to sleep.

We quit b/c we believe we are owed the right to be born into a world where we grow up and conclude from our experiences that we don't ever want to go to bed.

We quit b/c the music told us to.

We quit b/c we don't want children (longevity practices are not our forte never have been), and the rest of our friends have quit and we love each other and we will not live alone.

We quit b/c one day we'll die.

We quit to prove we are not bound by chains.

We quit b/c we are intelligent; b/c we see what's going on.

We quit to reclaim our tuesday morning thursday night and sunday afternoon.

We quit b/c rent is catastrophic and if we wanted a fate like Sisyphus we'd sleep with our daughters kill our house guests and go to Hell.

We quit b/c we want to live.

We quit to see the looks on their faces when they discover that for us the dollar, its purchasing power and symbolic significations of success, is worthless.

We quit b/c when we were in third grade our teacher told us we could be whatever we wanted, and so far that hasn't been the case.

We quit b/c once upon a time we thought our college professors cared about us but one day de repente it dawned on us that becoming a college professor is one of the only socially legitimate and also financially stable jobs the Thinker and the Artist can have; that we were pawns in our professors' larger life-games. We felt betrayed by the people we once considered heroes, and we were horrified.

We quit b/c at some point in our adult lives someone who should have known better took advantage, and left us feeling rotted/desolate/hollow.

We quit b/c we experience a nonlinear progression of time, and anyway goal-oriented thinking is dead.

We quit b/c actually life is fair.

We quit b/c a long time ago we witnessed someone crying in the dark and we never forgot it. He wore an apron, sat on a stoop, and had pulled away from smoking his cigarette to hold his head in his hand so that we wouldn't see but we did.

We quit b/c we've stifled visceral needs to act. We've wanted to stand in the rain until we are long past the point of soaked, we've wanted to scream out loud on forty-second street because Jesus Christ stop taking photographs, we've wanted to tell the truth, for too long.

We quit b/c they have to know—they've really got to know—that this time they've gone too far.

We quit b/c we are suckers for expensive whiskey, good people, and cheap dessert.

We quit b/c we've watched too many Westerns and seen too many sunsets and have always known that our bodies are stronger under the duress of desert heat.

We quit b/c we are timeless; b/c we know better; b/c we're all a statistic anyway so we might as well fall in with the constituency that endures struggle not by nepotism oppression game-playing greed, but through use of common sense.

We quit b/c we don't want to keep trying to convince ourselves that we can face the day. As we brush our teeth and take sharp inhales, even enter into the throes of a full-blown panic attack, standing in front of the bathroom mirror and staring at our reflections, we realize that the "one day at a time" mantra from rehab programs very much applies to us even if we haven't found addictions proper. All of a sudden and out of the blue, we wake up one morning and can no longer be convinced.

We quit b/c we stopped accepting the unacceptable.

We quit b/c we can.

We quit b/c our mothers never could and our grandfathers never tried, and if we don't evolve then what's the point of being human.

We quit b/c when they evict us and we begin to starve we'll be prepared and we won't panic. We will migrate, the way hundreds of thousands have already migrated, when conditions that were less than okay made it impossible to stay.

We quit b/c we are having fun is that a crime fine so lock us up to die.

⁷ Excerpt of Lucy's free write on freedom: Create your own freedom. Freedom is what and how you choose to do.

⁸ verb (used with object). *to change the relative position, order, or sequence of; cause to change places; interchange.*

⁹ Different kinds of referents, examined through a selection of our sound score:

← Popular Culture

(many visitors will recognize the song; ties us to our contemporary reality outside of this particular performance; invites humor into the performance.)

Content/Tone →

(more so than being recognizable, songs on this end of the spectrum were paired with a movement or sequence for how evocative they are of that movement's specific emotional overtones.)

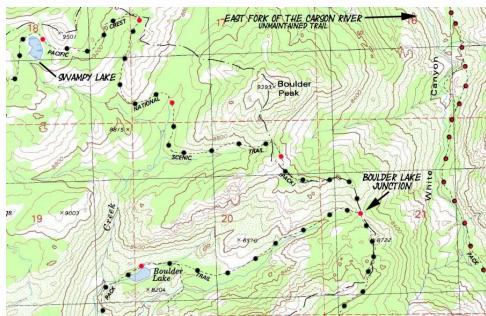
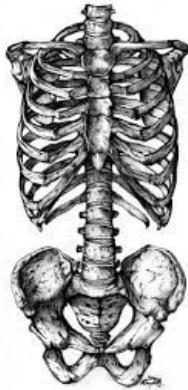
“Applause”
- Lady Gaga

“Dancing on my Own”
- Robyn

“Where is the love”
- Black Eyed Peas

“Your Long Journey”
- Robert Plant & Alison Krauss

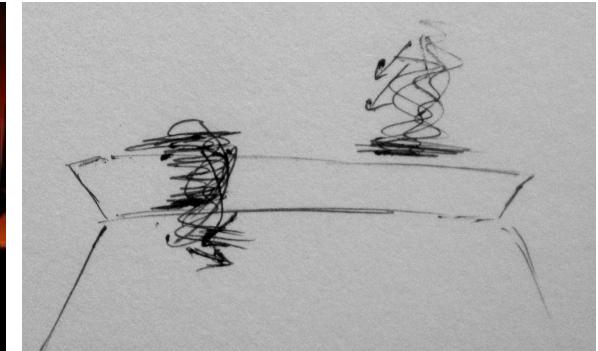
¹⁰ a)



c)



d)



¹¹ How does choreography that is first performed as a solo and then repeated as a group inform how we perceive the person who did the solo? how we experience the choreography itself? how we understand the way time is passing? how we build theories with the help of context? How do we create our own histories?

¹² When *This is our nine to five (we're trying not to move.)* is over, and we all go home or go out or go to work, what will you/we/they remember from the dance? Will this be what initially impacted us when we saw it, or will it be some quiet moment that felt like not a whole lot when it was happening?

¹³ At some point in the dance, the performers will stick out their hands. It will be almost like they can feel the air's texture between their fingertips. At another point, Deena will open her mouth as if to speak, close it, and continue on. What kinds of invisible energies are haunting through the space? And elsewhere?

¹⁴ “Do not miss out on the grace of solidarity, the pleasure of empathetic turn-taking when the work is hard, the relentless determination to make even shitty work meaningful.” Kristin Dombek’s article “Bank-robbin’ in Brooklyn” in *n+1* magazine was one of the main reasons I had to make this dance.

¹⁵ How do we give a name to some(thing) that we’ve created? How do we talk about some(thing) that we feel should be allowed to communicate itself to the world by simply being as it is?

¹⁶ How do we articulate? What are the stakes involved with living (in)articulately? Do we care?

¹⁷ vs. system vs. game vs. program vs. rule set vs. code vs. culture

¹⁸ as beginning? as ending? as transition? as indication of some kind of in between?

¹⁹ Director Richard Foreman wrote that “the rules of the game make you aware of how multifarious your options really are.” How is the beginning of a piece of live art an introduction to the rules of the game?

²⁰ And how fun it is to break the rules.

²¹ How much of life do we miss by categorizing our experiences of it? What’s really going on?

Sophie Bromberg is from Brooklyn. She loves farmer's markets and is currently watching Season 5 of the Sopranos.

Stormy Budwig once witnessed someone crying in the dark, and we never forgot it. He wore an apron, sat on a stoop, and had pulled away from smoking his cigarette to hold his head in his hand so that we wouldn't see—but we did.

Leanna Grennan is fun. Leanna Grennan has spunk. Leanna Grennan Leanna Grennan Leanna Grennan. A sea otter cannot catch a crab while floating on her back.

Emie Hughes is a choreographer, performer, and visual artist based in Brooklyn. She is obsessed with process, not product. In her visual art pieces, mixed media, she uses pastel, watercolor, acrylic, charcoal, ink, found objects, memory, and photography. She is extremely grateful to Stormy Budwig the Great for this incredible opportunity to share these new works.

Thank you to the artists. The amount of respect and appreciation I have for you all is profound.

Isabella Jackson. Everything I do creatively revolves around the profound boring excitement that is life. I like telling stories about nothing, because they feel like everything to me. I write movies and dance feelings in my spare time.

Maire McCrea. Dancing queen. Thought provocateur. Master mixologist. Ice cream lover.

Lydia Mokdessi is a Brooklyn-based dance artist and writer. She dances in her own dances with performer/musician Benjamin Wagner and dances in dances by other people as well. She is editor of Culturebot and her writing has also appeared in American Realness Reading and Movement Research Critical Correspondence. Her other nine-to-five is as department administrator for NYU Tisch School of the Arts.

Jackie Mullen hopes you enjoy the soundscape, and would like to tell you that you are being brainwashed. This soundscape is, in part, comprised of Binaural Beats, an auditory phenomena discovered in the 19th century that uses repetitive audio waves to create a resonating frequency inside the listener's head, which can induce concentration, relaxation, euphoria, hypnosis, and other states. Let her know how this makes you feel on Twitter at @JackieM710.

Thank you also to the visitors! Have a fun Saturday night, and an exciting rest of your life. With love—S

Alexandra Pinel hails from Paris, France and identifies as a choreographer, performance artist, writer, runner and sidekick to luciana achugar. She is passionate about helping artists tour their work nationally and internationally as it suits her nomad lifestyle and bi-cultural identity (franco-american). Allie is currently diving back into the institution of the nightclub, haute couture and her exotic outlook on American pop culture as a source of inspiration for her work.

Ryan Elisabeth Reid is an artist, writer, designer, theatre maker, and advocate for the elderly. Ms. Reid is the founder and artistic director of Sprat Artistic Ensemble, a group of intergenerational artists working to tell the stories of those who are marginalized, and who recently premiered their second play *Henri* at the Smith Center for Performing Arts. Ryan dreams, paints, and dances in her room, often. She lives and works in San Francisco, CA. Some people call her Fig.

Deena Spaner. You might find Deena hula hooping with a blue iridescent hoop in a park; lying in the grass for extended periods of time—she is not sleeping, she's actively resting; lying in her apartment doing body work on herself; or working on an intricate drawing that's been done on an 8.5 x 11 piece of paper, and which has taken many months to make.

Lindsey Weaving is a human who has been dancing since she was four years old. She still seems to enjoy it. She also enjoys watering her plants and pink wine. She hopes you enjoy the show.

CHOREOGRAPHY—VIDEO STILLS & PHOTOGRAPHS (2012-15)



isabella, maire, deena (dixon place, 2014)



ella, maire, deena, jasmine, stormy (the new school, 2013)



grace, lindsey, sophie, maire, courtney (brooklyn botanic garden, 2013)



sophie, maire, lindsey (gowanus arts building, 2014)



isabella, lindsey, jillene, stormy, sophie (open performance, 2012)



stormy (the new school, 2012)



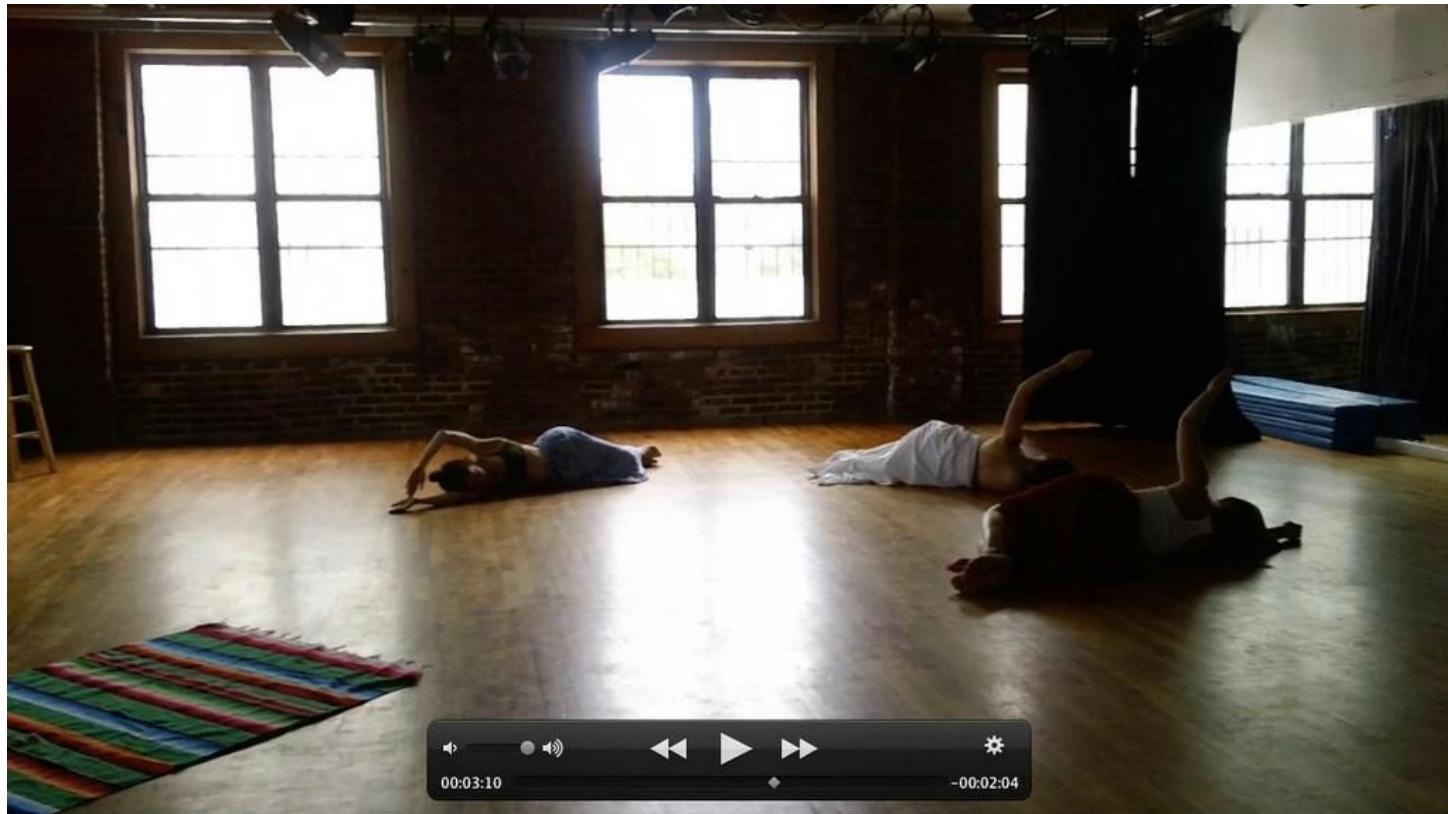
ella, maire (edens expressway, 2014)



maire, jasmine, stormy, deena (the new school, 2013)



lindsey, emie (brooklyn arts exchange, 2014)



sophie, stormy, maire (gowanus arts building, 2014)



sophie, stormy (AUNTS, arts@renaissance, 2013)



ella, maire (five myles gallery, 2014)



stormy (14,505 feet, Mount Whitney, 2015)

[website](#)
[vimeo](#)

PERFORMANCE ANNOUNCEMENTS

this is our nine to five
(we're trying not to move.)

june 13, 2015
6:30 - 11:30pm
rabbithole projects, 33 washington st., dumbo
byob; free admission

PROJECT DESCRIPTION

this is our nine to five (we're trying not to move.) is a dance performance - movement installation.
choreographer stormy budwig & dancers sophie bromberg, leanna gennan, isabella jackson, maire mccrea,
lydia mokdessi, alexandra pinel, deena spaner, lindsey weaving & photographer jack berner & sound
designer jackie mullen & production manager lucy ballantyne & visual artists emie hughes and ryan reid
have been and continue to be involved.

CONTACT

stormy.budwig@gmail.com

RSPV <https://www.eventbrite.com/e/this-is-our-nine-to-five-were-trying-not-to-move-tickets-17015144756>

half-life

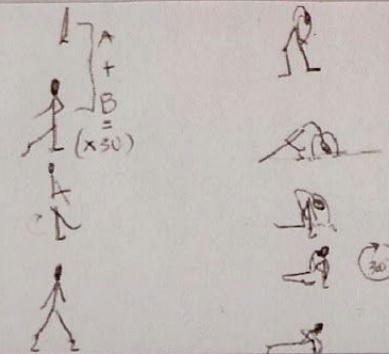
| a new work of live art

february 25, 2014

7:30pm

five myles gallery
558 st. john's place
crown heights,
brooklyn 11238

choreographer
stormy budwig
performers
maire mccrea
& ella misko



suggested donation

there is limited seating;

visit [\[halflifedance.wordpress.com \]](http://halflifedance.wordpress.com) for ticket reservations

performance reception sponsored by [\[breukelen coffee house](#)

LANG DANCE SENIOR WORK PERFORMANCE¹

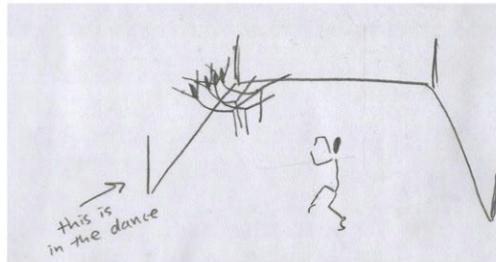
seven choreographers' original works

free with newschool ID
\$10 suggested donation

april 12th & 13th, 2013²
7:30pm

abrons art center
466 grand street
new york, ny 10002

the choreographers:³
ernest baker
stormy budwig
claire johannes
susanna krall
jean mclocklin
ella misko
laura scatena romero



¹ sponsored by lang student union & university student senate; the choreographers are all students at eugene lang college, the new school for liberal arts

² join us for our post-performance reception on saturday april 13th

³ visit our indiegogo page to learn more about the choreographers:
<http://igg.me/at/LangDanceSenior>

(we're trying not to move.)