



# **Triplicate**

May 2-3 2008  
8 pm

The Gene Frankel Theatre  
24 Bond Street  
New York City

Presented by Avant Media Performance

Lighting Design: Kryssy Wright  
Stage Manager: Chris Bowser  
Sound Design: Mike Rugnetta  
Graphic Design: Oscar Henriquez  
Video Documentation: Jim Bolenbaugh  
Press: Adria Ryan  
Ticketing: Joy Gibson  
Accounting: Sally Gibson

## **Butter Colored Hum** (Phase one)

Kim Olson, choreography  
Paula Hutman, costume design

Dancers: Kim Olson, Lynda White,  
Lindsay Mackay Ashmun

Produced by ko/se  
Music: Dani Siciliano

Commissioned by the Aspen Dance Connection

World premiere: Wheeler Opera House  
Aspen, CO, February 12, 2007

## **Shiver**

Randy Gibson, music  
Oscar Henriquez, video  
Laine Rettmer, choreography

Dancer: Benjamin Forster

## **Pressure** (Act 1)

Mike Rugnetta, music, libretto  
Patrick Davison, visuals, libretto

Vocalist: Jo Lampert

Synchronous performance:  
Mike Rugnetta, Patrick Davison  
Stylist: Karen Lanyi

The version presented is the first act  
of an evening length work to premiere  
in Avant Media's 2009-2010 season

*Intermission*

## **Aqua Madora**

Randy Gibson, music  
Ana Baer-Carrillo, video, choreography  
Dani Beauchamp, choreography, dancer

Just Intonation Estonia 190 piano:  
Randy Gibson

Piano tuner: Kazuya Tsujio

World Premiere: Boulder Museum  
of Contemporary Art, Boulder, CO  
June 6, 2006

*Note: smokeless incense will be burned during the  
performance of Aqua Madora*

## About the works

### **Butter Colored Hum** (Phase one)

Dancers

New York premiere

This is the first in a sequence of vignettes that will collectively form the full suite *Butter Colored Hum*. Inspired by witnessing mangled trash bags and newspapers fused and dancing in barbed wire fences along the HW 93 en route to Boulder. I've become drawn to the chaotic beauty of detritus — materials in states of disarray and disintegration.

Using a host of reclaimed materials—VHS tapes, cellophane, fibers, paper, aluminum cans, banana peels and more plastics—*Butter Colored Hum* will evoke specific ecosystems of consumption. Each movement inspired by the lush textures of dyed “stuff” in rearranged forms of aesthetic texture echo the ephemeral affection of our society to consume and discard. Touching, tearing disintegration collides with the physicality of life. As costumed materials restructure implications on the character of consumptive culture, the hope remains that the human ingenuity that put together a convenient world will reorganize to create a sustainable world.

*Butter Colored Hum* will be performed in its entirety in fall of 2008. It is intended to be performed for stage and/or installation. Collaborating artists include Paula Hutman (fashion, design), Patricia Tinajero (visual, installation) and Ana Baer-Carrillo (video).

— Kim Olson IV-xxvii-2008

## Shiver

Prime harmonic sine waves, video, dancer

World premiere

*Shiver* is an exploration of the relationship between the viewer and his audiovisual surroundings. *Shiver* builds on the pure essence of video (projected light) and sound (pure pitches) to elucidate the stark dance, thus creating a realm where perception is paramount.

The foundation for *Shiver* began with the music: a single 7 note chord made up exclusively of prime harmonics of a fundamental pitch. This chord is restructured to create a shifting statement of a single harmonic idea. The rhythmic and visceral nature of the music comes from the relationships of these high prime harmonic intervals. This rhythm is mirrored by the stark projection. The pure lines serve to enhance the perception of each pitch and to define the physical space they occupy.

Together, the light and sound form a strict platform for the dancer, both in space and time. Out of this tension, the cyclical nature of the piece is revealed. Just as the dancer's movements are ruled by the sound and the light that engulf him, his mere presence and calculated actions distort the visual and aural aspects of the world he inhabits. Lines of light projected flutter across the body and the shimmering prime intervals of the score are colored by the movements.

*Shiver* seeks to shatter the notion that watching and listening are passive behaviors.

— Oscar Henriquez · IV-xxx-2008

## Pressure (Act 1)

Vocalist, sound, visuals

World premiere

*Pressure* is hard to pin down. We've been calling it a *lectura*: half opera, half lecture. But is it really an opera? We're the kind of people who spend our days doing things like figuring out what—technically—an opera is (*Pressure* is one, believe us), but what does that even mean? To some people, *Pressure* might just as easily be an oratorio. But again, more technicalities. Maybe it's simply a piece of theatre. Who's to say? Either way, we've learned one thing the hard way: ASCAP won't license it because it's "dramatic" and that we agree with. *Pressure* is about people, our brains and the awfully dramatic things we have to do in order to reach through the hundreds of thousands of audiovisual messages we receive daily so we might interact with the real, practical world. *Pressure* seeks to point at this newly developed human skill, ask some questions about it, and along the way touch upon a few other important, largely human, concerns.

Tonight's performance is a work in progress showing of Act 1 of the forthcoming three act, evening length performance, currently scheduled to premiere during Avant Media Performance's 2009-2010 season.

— Mike Rugnetta · IV-xxiv-2008

## Aqua Madora

Just intonation piano, sine wave drones,  
video-dance

New York premiere

I began work on *Aqua Madora* in the fall of 2005. Ana Baer-Carrillo came to me with a concept for a new video-dance she was developing with Dani Beauchamp. The piece would use water and mourning as its themes, and *Aqua Madora* was chosen almost immediately as the title. Its allusions to water (aqua) and sorrow (mador) captured the essence of what we wanted to do. The music would be based on the three note “mador” chord from Anger, and would incorporate shimmering harmonically related intervals meant to evoke water. The intensely emotional video created by Baer-Carrillo and featuring Beauchamp propels the dramatic arc of the piece. When we premiered the work in Colorado in June of 2006, it had been stripped down to its essential elements, and a wealth of material had been created. By re-examining the piece for each new performance, we are able to find the most powerful utterance for that particular time and place. The world premiere was a profound early statement of what this piece would become, and was largely worked out over 4 months in Colorado playing on Adria Ryan’s turn-of-the-century piano. Later performances in Mexico and California brought new insight, new sections, and new pitches. The version presented here, with video alone, is the most powerful and definitive to date.

The use of just intonation in my work came about for two reasons. The first, and most basic, is one of necessity: I am drawn to sine waves for their purity of tone and the blank slate that they allow. Arranging my sine waves according to the rules of just intonation allows me to create unusual chords and intervals that fill the air with pure sound, unencumbered by inharmonic dis-

sonance. Secondly, and most importantly, is one of awareness: when I began working on *Aqua Madora* I had been studying composition with La Monte Young for around two years, and had just begun to study raga singing with him and Marian Zazeela. Rather than urging me into the use of just intonation, La Monte led by example, exposing me to the power of these intervals through his compositions and raga performances. The beauty of raga was so intriguing to me that I had to learn the how and why of it. The structure and beauty of the raga tradition has permeated my work ever since.

*Aqua Madora* owes its existence to my studies with La Monte Young, both in form and concept. The method of pitch introduction called *badhat* that is used in the *alap* section of raga consists of slowly introducing one pitch at a time. This technique is extremely rewarding for me and has become the underlying organizational structure of most of my compositions. *Aqua Madora* is deeply indebted to La Monte’s magnum opus, *The Well-Tuned Piano*. The method of sustaining certain tones was invented by La Monte for his work and, with his blessing, has recently become a part of *Aqua*. The drone sections of the piece are inspired by the technique La Monte created for producing what he called “Clouds” in *The Well-Tuned Piano*, although these sections also take their cue from my early life as a percussionist playing the marimba. By extending the resonance of the piano with the sine wave drones, I can create complex multi-note chords that inhabit the space and give rise to new possibilities.

The underlying harmonies of *Aqua* came to me very quickly, and by the end of 2005 I had the basic chord progression that still defines the work through the sine wave accompaniment. By tuning the piano directly to the drone, the complex harmonic relationships are reinforced. The *alap* section of *Aqua Madora* is performed entirely in the “mador” chord, but through careful introduction of more distant pitches, the whole

gamut of sound is invoked in this section. There are a number of pitches that differ drastically from standard tunings, and these high harmonic relationships give the work the shimmering quality that evokes waves and water: the 40:39 interval (the space between the 39th and 40th harmonics), and chords based on that pitch; the slightly lowered F# tuned to the [prime] 53rd harmonic; and an homage to La Monte: the pure seventh harmonic {7:4}.

— Randy Gibson · IV-xxix-2008

## About the artists

### **Lindsay Mackay Ashmun**

Dancer - *Butter Colored Hum*

Lindsay Mackay Ashmun moved from Boulder, Colorado to New York City in 2004. She received her undergraduate degree in Dance and Performance Studies at Naropa University under the mentorship of Barbara Dilley. Since arriving in NYC, she has danced in projects by Wil Swanson DanceWorks, Jeremy Laverdure, Heather McArdle/Blueprint Violation, and filmmaker Francois Gerard. She is a member of David Dorfman Dance and Gerald Casel Dance Company (GCDC), with whom she has performed internationally. She is a proud founding member of KO/SE and is delighted to have the opportunity to share the stage with this stunning company again.

### **Ana Baer-Carrillo**

Video artist, choreographer - *Aqua Madona*

In 1999 Ana Baer-Carrillo received a Licentiate of Choreography from the Centro Nacional de las Artes, in Mexico City. In 2000 she moved from Mexico to the United States and attended the University of Colorado at Boulder, graduating in 2003 with an MFA in Dance with an emphasis in video-dance. While in graduate school, she conceived and directed projects in several venues outside the University, the highlight being a solo exhibition with performances at the Boulder Museum of Contemporary Art.

Her work in film and video has opened additional channels in her approach to choreography. The production and manipulation of dance through the camera has led her to redefine the primordial nature of live performance. Currently, she is heavily invested in the juxtaposition of dance and film. Through experimental video and film techniques, Baer-Carrillo stages mixed-media vignettes that include projections, dance, and music in both traditional theatres and in non-traditional settings, including installations in art galleries and museums.

In 2003, she co-founded Avant Media Performance with composer Randy Gibson creating an array of multidisciplinary work that has been shown in the USA and abroad. In 2005, she co-founded The Sans Souci Festival of Dance Cinema, which she currently co-directs with Michelle Ellsworth. Starting in August 2008, Baer-Carrillo will be teaching dance and video-dance at the University of Texas State.

## Dani Beauchamp

Choreographer, dancer - *Aqua Madora*

Dani Beauchamp is a dancer and choreographer who currently resides in Los Angeles, California. Her work blends the thematic exploration of self and society with the contemporary vernacular of dance to inspire intellectual, emotional, and kinesthetic introspection.

Dani attended the University of Colorado for her undergraduate and shortly thereafter moved to Los Angeles. She has studied dance with David Capps, Debra Christie, Maria Gillespie, Keith Johnson, and Doug Neilsen. She has premiered works by Debra Christie, Joe Goode, Gabriel Mason, and Alexander Gish. Her own work has premiered at the Boulder International Fridge Festival, Boulder Museum of Contemporary Art, the University of Morelia in Mexico, and the alternative high schools September School and Chattanooga Center for the Creative Arts. Most recently her work in conjunction with Avant Media Performance was produced at the Highways Performance Space in Los Angeles.

## Chris Bowser

Stage manager

Chris Bowser is a second year student at Playwrights Horizons Theatre School at NYU's Tisch School of the Arts. He is focusing on directing and designing for the stage. Stage Management: Sideshow (PHTS), American Culture (Quo Vadimus Arts), M. Butterfly (ASM-PHTS). Lighting: Polaroid Stories (PHTS), Body & Sold (NYU GAP), Buster

Keaton...(PHTS). He also was involved in the world premier of Crossing Over: The Vietnam Stories (based on the book by Richard Currey) this summer (SM, AD, Lighting Designer) in Huntsville, Alabama, where he grew up. Chris started his own theatre company in 2001, Everest Theater, and has since directed and produced twenty productions including tick...tick...BOOM! and I Love You, You're Perfect, Now Change. Thanks to the whole team for having him on board!

## Patrick Davison

Video/visual artist, librettist, live performance - *Pressure (Act 1)*

Patrick Davison is a video artist living in Brooklyn. He works as assistant to artist Julie Talen and teacher for people who want to make videos in order to fund his lifestyle of writing fairytales, thinking about computers, and videotaping his friends in their apartments. He has worked and made work in New York, Los Angeles, Atlanta, West Virginia, and Brazil and is considering a move overseas.

Thanks to: Mike and Jo and Paul and Julie and Karen and Randy and all.

## Benjamin Forster

Dancer - *Shiver*

Benjamin Forster is a Bushwick, Brooklyn-based artist. A 2007 graduate of New York University (Theater, Urban Design), he has performed at a variety of venues including The Kitchen, The Ohio, P.S. 122 and Brooklyn Arts Exchange. Currently, he is working with Andrew Dinwiddie and Abby Browde and shooting Satan Hates You, and Monsterpants Movie.

## Randy Gibson

Composer, pianist - *Aqua Madara*

Composer - *Shiver*

Artistic director

Randy Gibson is a composer, performer, and nascent film-maker living and working in Brooklyn. He began his musical training studying drums, and later marimba, in Boulder, Colorado. In the summer of 1998 he traveled to Japan, where he studied marimba with Keiko Abe. In early 2003, Gibson began studies with seminal minimalist composer La Monte Young, which has brought the heart of his music into focus, and reinforced his commitment to quality in his craft. His pieces often incorporate elements of the world music he has studied, most recently and prominently Raga singing with La Monte Young and Marian Zazeela. His recent large works in just intonation highlight his interest in small sounds and subtle shifting patterns in a unique sonic environment that unfold ritualistically through the course of a performance.

Gibson's work has been performed around the world and at several major festivals including the Spark Festival for Electronic Music and Art, The Dusseldorf Internationale Tanzmesse NRW, the Boulder International Fringe Festival, the Erick Hawkins Legacy Forum, and the opening celebration of the new Denver Art Museum.

Following their successful collaboration, *Alicia*, Randy Gibson and Ana Baer-Carrillo founded Avant Media Performance in 2003 with the goal of encouraging cross-discipline collaboration.

Randy would like to thank his mother and sister for their tireless championing of his work; Ana and Mike for their support and encouragement; and La Monte and Marian for their incredible spirits and boundless inspiration.

## Oscar Henriquez

Video artist - *Shiver*

Graphic designer

Oscar Henriquez is a graphic designer and visual artist living in London. He is a graduate of The Cooper Union for the Advancement of Science and Art where he received a BFA from The School of Art. Oscar was named one of the Top Young Designers in New York by the New York Art Directors Club. He is interested in the intersection of video, photography and his main passion: graphic design. He has collaborated with Avant Media Performance in a number of productions since 2005, working closely with Randy Gibson. Professionally Oscar has worked in the fields of publishing, media, advertising and academics.

## Paula Hutman

Costume designer - *Butter Colored Hum*

Paula Hutman, fashion designer, historian; collaborating with ko/se choreographer Kim Olson, explores plasticity of materials, using the kinetics of form to challenge ideas and concepts through costume, as idiom of the second skin. Hutman Design /Studio PaNda, founded with Hmong needle artists in 1986, (an applied anthropology venture incorporating culturally sensitive styling to textile creations) to make couture and original costume for private clients including, Devotchka, Dr. Lenore Walker (for Oprah Winfrey appearances), Maestra Joanne Falletta, Frequent Flyers Aerial Dance, Kim Olson/Sweet Edge, Third Law Dance, and choreographers Danielle Hendricks, Diane McIntyre, Donald McKayle, Cleo Parker Robinson, Franca Telesio, Lisa Thomas, and others. Westword named her Galleria of Wearable Art at Studio PaNda the Best Cultural Art Gallery. Hutman has presented at Jacob's Pillow, Belmar Museum, Denver's Museum of Nature & Science, Denver Art Museum, Foothills Art Center, Kunming Provincial Museum (China), and venues in Washington D.C, Milwaukee, Aspen and Denver and Papua, New Guinea. Hutman curates

historical exhibitions for the public library system where regional historical themes are highlighted by costumed characters that shaped local culture in the West. As a member of the Jefferson County Historical Commission, she brings an artist's voice to the community of historic preservation, public history and education. [hutmandesign.com](http://hutmandesign.com)

## Jo Lampert

Vocalist - *Pressure (Act 1)*

Joanna [Jo] Lampert is a recent graduate of NYU's Tisch School of the Arts, where she studied directing and sound design at her homebase Playwright's Horizons and got groovy at the Experimental Theater Wing for her last semester. These days she is focusing on her music, singing under the direction of Elizabeth Swados and performing in a band named Max, where she is best known for her roll on the flackseed shaker. She is very proud to join the Avant Media family in their latest endeavor. Thanks to Randy for all of your hard work in making this evening happen. Thanks to Mike and Patrick of understanding that there's a little bit of weird in everyone – and for this beautiful opera/lecture/adventure!

## Kim Olson

Choreographer, dancer - *Butter Colored Hum*

Kim Olson is the Choreographer / Artistic Director of Sweet Edge [Boulder, CO]. Her work has been featured throughout Canada, Germany, Guatemala, Japan, Mexico, Scotland, Trinidad and the US. She is an active member of the Mariposa Collective, a multi-disciplinary think tank, and Think 360, where she performs national arts education outreach.

Kim Olson formed ko/se in 2001, after performing with Randy Warshaw Dance Company, Pam Tanowitz/O24, Donna Uchizono Company, and internationally with the Stephen Petronio Company.

Olson received Best Emerging Choreography, Choreographer and Female Dancer nominations at the Monaco Dance Forum Nijinsky Awards. Commissions include: Links Project, Deafinative Motion, Movement Alliance, Ballet Nouveau, Denver Art Museum, Naropa University, Iowa State University, DanceForms, Boulder Museum of Contemporary Art, Aspen EcoFringe Festival, Aspen Dance Connection and Tanzcompagnie Giessen (TanzArt Ostwest). She teaches throughout the US and abroad.

Olson continues collaborative projects with video artist Ana Baer Carrillo. Their work is featured internationally via the San Souci Festival of Dance Cinema, and was awarded CATV's Best Experimental Video Media Award. Olson is also in current collaboration with fashion designer Paula Hutman, and worked in recent projects with installation artist Patricia Tinajero and composer Randy Gibson. [sweetedge.org](http://sweetedge.org)

## Laine Rettmer

Choreographer, *Shiver*

Laine recently graduated magnum cum laude from NYU's Experimental Theater Wing. She is the recipient of the Corrine Miller Award, Hallmark's Scholarship for Academic Achievement, the Experimental Theater Wing's Award for Excellence, and a Trustee Scholarship. Directing credits include: *Flashlights and Knives*, her adaptation of Dennis Cooper's novel *Period*, [[flashlightsandknives.com](http://flashlightsandknives.com)]; *Cockettes in Wonderland*, which was commissioned for the Gene Frankel Theater's Summer of Love Festival 2007, 365 Plays/365 Days; sections from John Cage's *Song Books*, performed at the Kitchen for the John Cage Birthday Festival 2007; and the short film, *The Wedding Party*, currently in post production. Laine is also a member of the theater company Witness Relocation, a dancer for the choreographer Cathy Weiss, and a frequent collaborating artist with Avant Media.

## **Mike Rugnetta**

Composer, librettist, live performance

- *Pressure (Act 1)*

Sound designer

Mike Rugnetta is a composer and programmer. He lives and works in Brooklyn. His interests include American folk and country music, complexity, algorithmic processes, data visualization / organization, and tea. He has performed at St. Mark's Church and with Avant Media Performance at 20 Greene and The Kitchen. His work has been performed in Boston, Vermont, Los Angeles, Paris and a few other places. He has a degree from Bennington College. He would like to thank Jo, Patrick, Randy, 3rd Ward, Wikipedia and most importantly, his parents.

## **Lynda White**

Dancer - *Butter Colored Hum*

Lynda White is the co-director of To & Fro Productions, a multi-media performance company, along with composer/musician Greg Harris. She has been dancing with Kim Olson/Sweet Edge for three years and has loved every single movement. Lynda has danced in the work of Gabe Masson, Bebe Miller, Joe Goode, Michelle Ellsworth, David Capps, Onye Ozuzu, Taryn Packheiser, Naomi Pressman and Michelle Nance. She has been a member of 3rd Law Dance Theatre, Helander Dance Theatre, Separation Anxiety Collective and the Mercurial Collective. She has performed and taught in Costa Rica, Ireland, England, Scotland and all over the states. Her alter ego Peggy Tulane performs burlesque in a variety of vaudeville shows in Denver and Boulder, Colorado.

## **Kryssy Wright**

Lighting designer

Kryssy Wright has been designing lights for dance and theater and working various production related jobs for seven years.

Her work as a designer has been seen in Indiana, Vermont, Massachusetts, Maine, and New York.

Since relocating to New York City, Kryssy has been active with Sens Production, Jonah Bokaer, Brendan McCall, Yoshiko Chuma, Philippa Kaye Company, PS122, The Civilians, Liz Sargent, Daria Fain, Danspace, Columbia University, Dowling College, and others. She has a degree from Bennington College.

# TRIPPLICATE

May 2-3, 2008 · 8 pm  
The Gene Frankel Theatre  
New York City

Produced and presented by

## avant media performance

Randy Gibson, artistic director

Principal artists:

Ana Baer-Carrillo, Randy Gibson

Collaborating artists:

Dani Beauchamp

Patrick Davison

Oscar Henriquez

Will Joines

Kim Olson / Sweet Edge

Laine Rettmer

Mike Rugnetta

Joe Talkington / Corpus Delicti

Alicia Wargo

Avant Media Performance, Inc. supports the development and production of new collaborative performance works which push the boundaries of traditional theatre. Seeking to blur the lines between dance, music, film, and performance, we nourish an environment where all members of the creative team have full and balanced input on the finished product.

Board of directors:

Ana Baer-Carrillo

Randy Gibson

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