



a contemporary art space

SITE SANTA FE ANNOUNCES NEW COMMISSION BY

BILL T JONES AND OPENENDED GROUP

For Eighth International Biennial June 20, 2010 – January 2, 2011

and

A special performance by Bill T. Jones/Arnie Zane Dance Company

Saturday, June 19

The Lensic Performing Arts Center, 8pm

May 18, 2010

SITE Santa Fe
1606 Paseo de Peralta
Santa Fe, NM 87501

Please Note: All information is subject to change. Please confirm with the Press Office prior to publication.

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SITE Santa Fe is pleased to announce that it has commissioned Bill T. Jones/Arnie Zane Dance Company and OpenEnded Group to create a new work for its Eighth International Biennial exhibition. The commission features the world premiere of *After Ghostcatching*, which will be on view at the museum as part of the Biennial from June 20, 2010 – January 2, 2011. This tenth anniversary re-invention of the acclaimed virtual dance installation *Ghostcatching* (1999) employs 3-D graphics for a more in-depth experience of the original, which The Village Voice has called "...spectral, fluid and incredibly accomplished, a landmark in the computerized rendering of the human form." For the opening weekend celebration, the Company performs on Saturday, June 19 at the Lensic Performing Arts Center in Santa Fe, where it will also present the premiere theatrical screening of *After Ghostcatching*.

After Ghostcatching: The Virtual Dance Installation

After Ghostcatching is a virtual dance for stereoscopic display, featured in SITE Santa Fe's Eighth International Biennial, *The Dissolve*. Curated by Sarah Lewis and Daniel Belasco, the 2010 Biennial brings together artists working in many visual mediums who have mined techniques of early animation and moving image technologies to create a hybrid practice where the homespun meets the high-tech. As a part of this international exhibition OpenEnded Group (Paul Kaiser, Shelley Eshkar and Marc Downie) re-imagines *Ghostcatching* (1999), a seamless integration of visual art, dance and technology that transforms Bill T. Jones' distinctive movement into an animated drawing through the use of motion-capture technology. Abstract lines are created by the fading traces of Jones' body while the sound of Jones' rhythmic humming and breathing punctuate his gestures. Taking advantage of the evolution of 3-D and projection technology, *After Ghostcatching* enhances the 1999 version with cutting-edge technology to further play with perceptions of Jones' dancing figure. Now, as viewers don their glasses, they experience the virtual movement in real depth.

Says Paul Kaiser of OpenEnded Group, "These advances will contribute to a far more immersive and beautiful version of *Ghostcatching*, and the one advance that will draw the most attention is the stereoscopic illusion (3-D). This will put Bill's ghostly figure in a space that seems at times to hover within hand's reach of the viewers; indeed, viewers may even feel lines of the drawing brushing against their foreheads."

For more information about the Biennial exhibition, please visit www.thedissolve.net

Bill T Jones/Arnie Zane Dance Company: The Performance

As a part of the opening weekend events, on Saturday, June 19, at 8 pm, the Company performs a selection of rarely-seen, reconstructed dance pieces from its early repertory – *Blauvelt Mountain* and *Duet X2*. These early repertory works, with their use of arduous repetition and



Bill T. Jones and OpenEnded Group
Ghostcatching (1999)
Photo courtesy of Bill T. Jones, Shelley Eshkar and Paul Kaiser



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a formalist vocabulary, echo the concerns of the visual artists who influenced Jones' and Arnie Zane's creative process and forge new ground as Jones revives them for the current Company. The evening performance at The Lensic Performing Arts Center also features a premiere theatrical screening of *After Ghostcatching* commissioned specially for SITE's 2010 Biennial. Shelley Eshkar, of OpenEnded Group, and Janet Wong, Associate Artistic Director of Bill T. Jones/Arnie Zane Dance Company, will introduce the performance.

Tickets are \$30, \$50, \$100, and are available at Tickets Santa Fe at The Lensic: 505.988.1234, www.TicketsSantaFe.org or in person at 211 W. San Francisco St.

About Bill T. Jones

Bill T. Jones is the recipient of a 2007 Tony Award, 2007 Obie Award, and 2006 Stage Directors and Choreographers Foundation CALLAWAY Award for his choreography for *Spring Awakening*; the 2007 USA Eileen Harris Norton Fellowship; the 2006 Lucille Lortel Award for Outstanding Choreography for *The Seven*; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the Harlem Renaissance Award; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur "Genius" Award. In 2000, The Dance Heritage Coalition named Mr. Jones "An Irreplaceable Dance Treasure." Mr. Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. He was recently featured in the acclaimed HBO documentary *The Black List* and in 2009 was inducted into the American Academy of Arts & Sciences. Also in 2009, *FELA!* – the new musical co-conceived, co-written, directed and choreographed by Mr. Jones – opened on Broadway, rousing audiences from their seats and topping the Best of 2009 lists of *The New York Times*, *USA Today*, *Time*, *New York Magazine* and *Time Out New York*. *FELA!* recently topped the number Tony Award nominations for 2010 with 11 nods, including Best Musical, Best Direction, Best Choreography and Best Book.

About Bill T. Jones/Arnie Zane Dance Company

Over the past 28 years, the Bill T. Jones/Arnie Zane Dance Company has shaped the evolution of contemporary dance through the creation and performance of over 140 works. Founded as a multicultural dance company in 1982, the Company was born of an 11-year artistic collaboration between Bill T. Jones and Arnie Zane. Today, the Company is recognized as one of the most innovative and powerful forces in the modern dance world. The Company has performed its ever-enlarging repertoire worldwide in over 200 cities in 30 countries including: Austria, Australia, Brazil, the Czech Republic, France, Israel, Italy, Japan, Mexico, The Netherlands, South Africa, and the UK.



Bill T. Jones/Arnie Zane Dance Company
Erick Montes, Paul Matteson in Blauvelt Mountain (A Fiction) (1980, Revised 2002)
Photo: Alfredo Anceschi

In 2007, Ravinia Festival in Highland Park, IL commissioned the Company to create a work to honor the bicentennial of Abraham Lincoln's birth. The Company created three new productions in response: *100 Migrations* (2008), a site-specific community performance project; *Serenade/The Proposition* (2008), examining the nature of history; and *Fondly Do We Hope... Fervently Do We Pray* (2009), the making of which is the subject of a feature-length documentary by Kartemquin Films entitled *A Good Man*, to be broadcast on PBS American Masters in 2011. For more information: www.billtjones.org

About OpenEnded Group

OpenEnded Group comprises three digital artists – Marc Downie, Shelley Eshkar and Paul Kaiser – whose pioneering approach to digital art frequently combines three signature elements: non-photorealistic 3-D rendering; the incorporation of body movement by motion-capture and other means; and the autonomy of artworks directed or assisted by artificial intelligence.



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Much of their imagery reflects what one apprehends with the mind's eye. Wavering between likeness and abstraction, their images feel as if they're being actively thought through – pondered or conjectured, rather than simply seen.

In the field of dance, they have worked most closely with Merce Cunningham (*Hand-drawn Spaces*, 1998; *BIPED*, 1999; and *Loops*, 2001-8), but also with Bill T. Jones (*Ghostcatching*, 1999; *22*, 2005; and *After Ghostcatching*, in progress) and Trisha Brown (*how long does the subject linger on the edge of the volume...*, 2005). Their public artworks include *Pedestrian* (multiple sites, 2002); *Enlightenment and Breath* (Lincoln Center, 2006 and 2007), and *Recovered Light* (York Minster, 2007). Their most recent work for the theater is *Upending*, an immersive evening-length 3-D experience.

Among the prizes they have won individually or collectively are a Guggenheim Fellowship, the John Cage Award from the Foundation for Contemporary Arts, a Media Arts Fellowship from the Rockefeller Foundation, a Bessie award, and an Arts in Multimedia Award from the Brooklyn Academy of Music and Lucent. For more information: www.openendedgroup.com.

About SITE Santa Fe

SITE Santa Fe creates significant experiences for its visitors by presenting the most innovative visual art of our time in new and engaging ways. Its International Biennial, year-round exhibitions, and educational programs expand the creative and intellectual potential of its audience and carry forward the region's tradition of fostering avant-garde art.

Since opening in July 1995, SITE Santa Fe has regularly held guest-curated international biennial exhibitions, each of which has drawn global attention and engaged the community with important contemporary art from around the world. The success of the first biennial influenced SITE to expand its programming to include three to five exhibitions per year, often accompanied by highly acclaimed catalogues. SITE's exhibitions, Art & Culture series of lectures and performances, and extensive education and outreach programs serve 20,000 to 30,000 international, national, and local visitors annually.

About The Lensic Performing Arts Center

The nonprofit Lensic Performing Arts Center enriches lives by bringing diverse art and people together in the historic Lensic Theater, a cornerstone of downtown Santa Fe since 1931. The Lensic presents and supports local and national artists and serves as a center for education, community and youth events through its accessible and affordable programming.

Funding

The exhibition and performance are made possible in part through generous support from the National Endowment for the Arts, The Andy Warhol Foundation for the Visual Arts, The Burnett Foundation, Jeanne & Michael L. Klein, Agnes Gund, Toby Devan Lewis, Marlene Nathan Meyerson, The Mondriaan Foundation, and SITE Santa Fe's Board of Directors. This announcement is made possible in part by the Santa Fe Arts Commission and the 1% Lodgers Tax.

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