

reclaim

body

return

to spirit

integrate

being

embodied



Birthmark

birthmark

by Anthony Gongora

The Beginning

Man

Mother

Bawdy

**Somebody, Everybody,
Anybody, Nobody**

Spiritualized Nothingness

performers

Anthony Gongora Carrie Hanson

Julie Hopkins Zoltan Nagy



Choreography

Anthony Gongora

Costume Design

Lara Miller & Anthony Gongora

Lighting Design

Paul D. Jackson

Animation

Anthony Gongora

Video Design

Anthony Gongora

Sound Design

Anthony Gongora

The music for Birthmark was collected from several different sources. The music for 'Man' is by Franghiz Ali-Zaden: *Habil-Sayagy* (In Habil's style) for Violoncello and Prepared Piano with Yo-Yo Ma playing cello and Joel Fan on prepared piano. The music for 'Mother' comes from the Mongolian Traditional long song and the Sacred Harp Singers At Liberty Church singing *Idumea* and *I'm Going Home*. 'Bawdy's' music comes from *Bird Up*, a remix by the famous jazz musician, Charlie 'Bird' Parker. The tune is *Congo Blues (Silencer)*, produced and constructed by Donk, featuring Ravi Coltrane, Wild Children, Hubert Laws and Kodo. The music for 'Somebody, Everybody, Anybody, Nobody' is from Tool's CD *Aenima*. The music for the animated painting, *dream*, came from the soundtrack *'Before Night Falls, Balloon Escape.'* And finally the music for 'Spiritualized Nothingness' comes from Bach's Greatest Hits, *Tocatta* from *Toccata and Fugue in D minor, BWV 565* and *Fugue* from *Toccata and Fugue in D minor, BWV 565*, which are both played on the Wolfgang Rubsam organ.

Acknowledgements

The sets were made possible by the University of Maryland College Park's Scene Shop at the Clarice Smith Performing Arts Center.

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Barbara Stein, thank you thank you thank you!

Finally, thanks to The Clarice Smith Performing Arts Center for allowing me the opportunity to bring a new work of art into the Dance Theatre.

Anthony Gongora is a dance and visual artist, and is an MFA candidate at the University of Maryland, College Park. Gongora is the recipient of the Larry Warren Fellowship. Prior to his relocation to Maryland, he lived in Asheville, North Carolina, where he founded Fall Into Dance, a regional dance festival, which has continued to happen annually. He lived in Chicago from 1989-97 performing with Chicago Repertory Dance Ensemble, Bob Eisen Dance, Mordine and Company Dance Theatre, and Jan Erkert and Dancers. In 1995, Gongora formed Loop Troop, a five member collective dance company, and formed a lasting partnership with Chicago choreographer, Carrie Hanson. Gongora has received the Asheville Arts Alliance Choreography Award and two Illinois Fellowships for Choreography.

Carrie Hanson lives in Chicago and is the Artistic Director of The Seldoms, an interdisciplinary performance group. She is on the faculty of the Dance Center of Columbia College, and has been a regular guest teacher for Hubbard Street Dance Chicago and River North Dance Company. Her solo and ensemble dances have appeared at festivals and theaters throughout Chicago, nationally and in Germany. Hanson holds an MA from Laban Centre London and is presently studying Laban Movement Analysis at Columbia College. Later this month her Study for Ecstatic Figures will be performed by Columbia students at the ACDFA in Detroit, and she is currently designing a new site specific choreography for Preston Bradley Hall in Chicago.

Julie Hopkins has been a member of Chicago's dance community for the past eleven years. She has worked with Bob Eisen Dances, Hedwig Dance Theatre, Sheldon B. Smith and Redmoon Theatre as well as, producing her own choreographic work. Hopkins is also an accomplished costume designer, plays the flute and is training as a jazz vocalist. She works as a massage therapist after completing her training at The New Mexico School for the Healing Arts. She received a BA in Dance in 1993 from Columbia College.

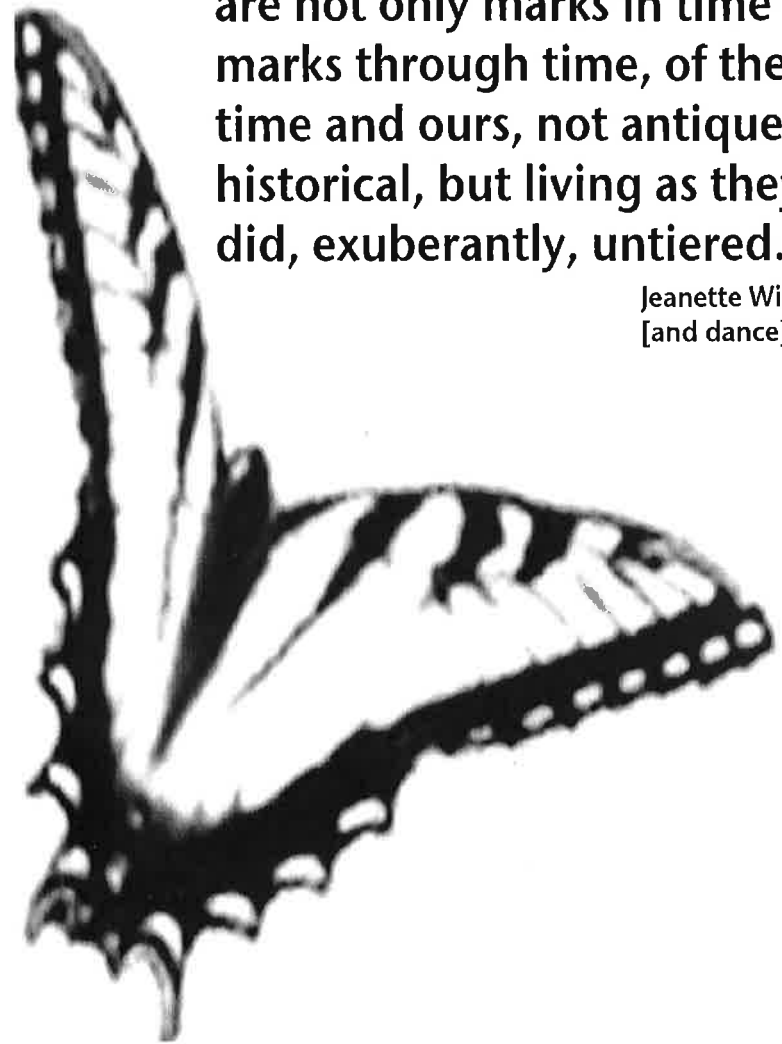
Zoltan Nagy originally comes from Hungary, he lives in the World and is the Artistic Director of his Life. Zoltan Nagy has made many dances and received numerous awards, including the Robert Ellis Dunn Fellowship for Choreography. His works have been presented in England, the Netherlands, Switzerland, in New York and Washington. This past summer he received the Bessie Schoenberg Choreography award for a six-week residency at the Yard. Zoltan Nagy is a MFA candidate at the University of Maryland. He also likes red wine and olives and cheese. He believes in people and exchange.

A recent graduate from the School of the Art Institute, Lara Miller's main interest when designing is the cause and effect relationship of fabric in conjunction with a body's range of motion. This formal concern forms the basis for both her wearable line and her costumes. Her innovative designs have been featured in many publications including Lucky Magazine, Ten by Ten, and Women's Wear Daily. She has participated in a number of collaborations with dance companies, including The Seldoms, Lucky Plush, Mordine and Company Dance Theatre, and Same Planet Different World. Her wearable line is available in stores nationwide.

Paul D. Jackson has been the Technical Director/Lighting Designer for the Department of Dance at the University of Maryland since 1980. He has served as Lighting Designer/Production Stage Manager for Maryland Dance Theater, Improvisations Unlimited, and many Baltimore/Washington area dance companies. He has been designing lights for dance companies in residence at James Madison University since 1993. Paul has also acted as technical director for Dance Place, and as Production Manager/Lighting Designer for the Kennedy Center's Washington Dance!

If truth is that which lasts,
then art has proved truer than
any other human endeavour.
What is certain is that pictures
and poetry and music [and dance]
are not only marks in time but
marks through time, of their own
time and ours, not antique or
historical, but living as they ever
did, exuberantly, untied.

Jeanette Winterson
[and dance] Gongora



Fernando Pessoa
The Book of Disquiet
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"Sometimes I feel, I'm not sure why, a touch of foretold death... Perhaps it's an indefinite sickness which, because it doesn't materialize in pain, tends to become spiritualized in nothingness, the end. Or perhaps it's a weariness that needs a slumber far deeper than sleeping affords. All I know is that I feel like a sick man who has been getting steadily worse, until at last he calmly and without regret extends his feeble hand over a bedspread he had been clutching.

And then I wonder what this thing is that we call death. I don't mean the mystery of death, which I can't begin to fathom, but the physical sensation of ceasing to live. Humanity is afraid of death, but indecisively. The normal man makes a good soldier in combat; the normal man, when sick or old, rarely looks with horror at the abyss of nothing, though he admits its nothingness. This is because he lacks imagination. And nothing is less worthy of a thinking man than to see death as a slumber. Why a slumber, if death doesn't resemble sleep? Basic to sleep is the fact that we wake up from it, as we presumably do not wake from death. If death resembles sleep, we should suppose that we wake up from it, but this is not what the normal man imagines; he imagines death as a slumber no one wakes up from, which means nothing. Death doesn't resemble slumber, I said, since in slumber one is alive and sleeping, and I don't know how death can resemble anything at all for us, since we have no experience of it, nor anything to compare it to.

Whenever I see a dead body, death seems to me a departure. The corpse looks to me like a suit that was left behind. Someone went away and didn't need to take the one and only outfit he'd worn."