

PERFORMANCE PROSPECTUS

ZOE | JUNIPER

There is a Crack in Everything

DEC 1- 4, 2011

Artistic Directors: Zoe Scofield & Juniper Shuey

Production/Technical Director: Juniper Shuey

Choreography: Zoe Scofield

Company Manager: Raja Kelly

Sound Design: Matt Starritt

Lighting Design: Robert Aguilar

Costume Design: Erik Andor

Rehearsal Director: Raja Kelly

Composer: Greg Haines

Additional Music by: Johann Johannson,
Franz Schubert, Morgan Henderson, Holcombe Waller

Dancers: Christiana Axelsen, Diana Deaver,
Raja Kelly, Anna Schon, Zoe Scofield

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A NOTE FROM OTB

A couple of years ago as Zoe and Juniper began creating *A Crack in Everything*, they described wanting to make a project that turned their usual approach on its head. They talked about new systems and strategies for defining and organizing movement, space and time. It seemed like they wanted to exist in Juniper's visual art world more than Zoe's contemporary dance world, where they could objectify the choreography and do so with enough control to render and warp how movement and space are normally experienced.

Given their ambitions, it was appropriate that they take their time and they did, traveling to long residencies in Budapest, New Zealand and at the famed MacDowell Colony in New Hampshire. They were in constant motion between Seattle and New York as they worked with an ideal group of dancer/collaborators who were curious and dedicated to pulling off something different. After countless hours, days and months working in studios in New York and here at OtB, the new work premiered this past July at Jacobs Pillow in Lee, MA with subsequent engagements at the Bates Dance Festival and the Portland Institute for Contemporary Art's T:BA Festival.

While watching the final technical rehearsal in our space before the Pillow premiere, it was uncanny to experience how much they had addressed many of their initial goals and impulses. It's an almost impossible task to talk about dance and have the dance even begin to resemble what was said. In this case, however, their desire to portray liminal space and prolong the point in time after something has happened and before the next thing happens manifested with exciting and almost shocking results. This is homegrown, futuristic work that has great relevancy to a much larger scene. Cheers to everyone involved for their remarkable efforts.

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Kudos to our friends at The Andrew W. Mellon Foundation for providing On the Boards with significant support so we could help provide Zoe, Juniper and their collaborators with the resources and time necessary to do something above and beyond.

Sarah Wilke and Lane Czaplinski

Sarah Wilke & Lane Czaplinski

DIRECTORS' NOTE

An experiment in permeability and containment, aggression and catharsis, *A Crack in Everything* seeks to expand and examine the liminal space between action-reaction, cause-effect, and before-after.

The installation and performance are meditations on moments that divide people's lives into these non-linear experiences of time and how our memory creates its own separate physical life, space and time.



BEGINNER'S GUIDE TO ZOE | JUNIPER

1. Zoe and Juniper began working together in 2005. Their first appearance as a company was actually on OtB's stage as part of NW New Works. Since then OtB has helped them to produce 3 full-length works and launch tours around the US.

2. *A Crack in Everything* has been in the works for a few years now. The earliest glimpses at the show came in the form of photos by Juniper Shuey that carry some imagery that you'll see onstage in the performance:



3. The red string is a big part of the important imagery in *ACIE*. Scofield discussed the initial inspiration for this in a feature written by Debra Cash:

Zoe Scofield's red thread is an ambiguous, multipurpose metaphor implying capture and journey. That long, red line also expresses a certain kind of somatic sense: Scofield says that at the McDowell Colony, she found herself having back problems and felt "like I wanted to pull my spine out of my mouth."

4. The inspiration the company takes from that gap between cause and effect originally came from a car accident Scofield experienced when she was 16. She commented to the *Times Union* that:

In my mind, everything was completely silent but totally illuminated, and I couldn't believe how long it was taking," Scofield recalled recently. "For my dad, it was pitch black, and all he heard was noise. Space and time were completely subverted."

Read more about that in [zoe | juniper dance explores *A Crack in Everything* at Jacob's Pillow.](#)

5. *ACIE* also exists as a visual art installation. The company first did this at Portland Institute of Contemporary Arts TBA Festival and in early 2012 the company will bring the final installation, a combination of projections, set and more, to DiverseWorks in Houston, TX. [See images from the installation at TBA.](#)

INTERVIEW EXCERPT

Zoe Scofield & Tonya Lockyer

TL: Can we talk a little bit about the title? I imagine for many it reminds us of the Leonard Cohen lyric, “There is a crack in everything / That’s how the light gets in.” Did that inspire you at all... how did you arrive at the title?

ZC: Well, I found the Leonard Cohen song after we started working on this piece... no, it actually started from talking with a friend of mine, Stewart, who’s a Religions professor, and we were talking about two things: we were talking about *The Oresteia*, and we were talking about this idea of original sin and this idea of missing the mark. That that is sort of what is human, and what is original sin is that you’re always going to miss the mark but you always aimed. And to me, I loved that idea that there is a flaw in everything, and that there is a space where our humanity and our fallibility is always there and is always present no matter the attempt to make it not, and an attempt to try and move away from that.

I think that I got the title from a Czech poet that my Dad had sent me, and it was just this really beautiful poem and it just was like, this is what I need right, now. I need that reminder of our humanity and our fallibility, and that paradox between trying to solidify and tie down and make tangible the intangible, and make immortal our very mortal selves. I think in the piece it comes up in different ways, and maybe unobvious ways, but for me the way that feels the most obvious is the part where I’m tracing my shadow and this thing that’s aly moving and this thing that’s imperfect. And yet I’m trying to, in this sort of sad and clumsy way, make it stay permanent and real. Which is also a metaphor for dance! Or for anything. It’s not real; it’s not going to stay.

LISTEN TO THE FULL INTERVIEW
ONTHEBOARDS.ORG
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CRACKING THE MYSTERY:

zoe/juniper returns to Bates

By Debra Cash

Who wouldn't occasionally want the power to make time stop, to run it backwards, or get another chance to right things that have gone wrong? The Greeks built their tragedies on the recognition that time runs in a single direction. Centuries later, Seattle-based choreographer, Zoe Scofield, is still wrapping her mind around time's conundrums, battling the frustrations of cause-and-effect and mourning the inevitable constraints of before-and-after.

A Crack in Everything is the second evening-length work by the multimedia performance ensemble led by Scofield in collaboration with her visual artist husband, Juniper Shuey. The first, *the devil you know is better than the devil you don't*, was presented here at the Bates Dance Festival in 2008 and marked zoe | juniper as a company on the rise. Granted an unusual level of institutional and foundation support, they didn't rush their sophomore outing. The company developed *A Crack in Everything* over a three year period, working out, discarding and crystallizing ideas during a series of residencies at the Trafó House of Contemporary Art in Budapest, Hungary, at The Body Festival in Christchurch, New Zealand, and during creative development residencies at Jacob's Pillow and the McDowell Colony.

The kernel of inspiration zoe | juniper took as their starting point was Aeschylus' trilogy, *The Oresteia*, which follows the curse of King Agamemnon's royal family in cycles of revenge, retaliation, and the eventual determination of justice. Scofield found herself fascinated by the way Greek myths and the plays that emerge from them deal with foreshadowing and hindsight and how they address the topics of compulsion and repetition.

As she recently explained it, time and memory color and shape theatrical experience too:

I was thinking about how many different performances happen. There's the show we do on stage, in [real] time that audiences are seeing. There is the show that audiences unconsciously create through their perception with all of their own histories and desires: they are editing and reprocessing and editing it as it is happening. There is the show that happens in their memory, with distance and time seasoning it, so that they sort of

reformulate the piece to be what they need it to be.

But how to convey that series of overlapping perceptions? For *A Crack in Everything*, Juniper Shuey has taken time-shifting as the subject of his cinematic effects. He has made changes to the stage environment so that a wall is at turns opaque and transparent and the edges of spaces blur as the work unfolds. Other visual effects, such as the dancers tracing the outline of evanescent shadows with a dark marker, document attempts to capture time in a way impervious to change and disruption.

The central, striking image of *A Crack in Everything* is the red thread that the dancers hold in their mouths. Red threads, as symbols of luck, protection and connection are ubiquitous in world culture with examples everywhere from imperial China to Jewish mysticism. In American modern dance history, the thread echoes the route from the labyrinth famously danced by Martha Graham in her 1947 retelling of a different Greek legend, Ariadne's flight from the Minotaur, in *Errand into the Maze*.

Zoe Scofield's red thread is an ambiguous, multipurpose metaphor implying capture and journey. That long, red line also expresses a certain kind of somatic sense: Scofield says that at the McDowell Colony, she found herself having back problems and felt "like I wanted to pull my spine out of my mouth."

Early in the development of *A Crack in Everything*, Scofield visited a dark European cave, a disorienting "labyrinth of courage." She later blogged:

So, naturally being goaded on by any sort of challenge to my pride and ego, I immediately barged in. And then remembered I am really pretty scared of pits of bottomless darkness that go places I can't see and heavy iron doors that close behind me with a big sound of finality. It was completely disorientating and really the only way to get out was to go through it (oh so heavy with metaphor), so I clutched my little rope along the wall and keep going.

The impact of the experience was soon compromised by the boisterous picture-taking German and Spanish tourists, who followed her and her companion. But the image remained.

zoe | juniper's *A Crack in Everything* will not be limited to live performances. Scofield and Shuey think of the project as a multimedia umbrella for a series of related activities. Eventually *A Crack in Everything* will include online streaming video and a gallery

installation featuring some of Shuey's surreal photographs of the white-powdered and sugar-dusted Scofield lashed by red threads, now on view as two slideshows on the company's website. As they reach towards multimedia synthesis, zoe | juniper are also working to break what they perceive as the boundaries between art forms and disciplines. Time may only flow in one direction, but there is always more than one way to tell the same story.

BIOS

Zoe Scofield studied ballet and modern as a scholarship student at Walnut Hill School for the Performing Arts in Boston. She has danced with Prometheus Dance and Bill James among other choreographers in Toronto, Boston and Seattle. In 2005 Scofield began her collaboration with video/visual artist, Juniper Shuey, with *I am nothing without you* for On the Boards' NWNW Festival. Their collaboration continued with *there ain't no easy way out*, *the devil you know is better than the devil you don't*, *Sin*, *Old Girl* and *A Crack in Everything*. In 2007 they formed zoe | juniper, creating dance, video installations and photography works. Their work has been commissioned by and presented at On the Boards, Jacob's Pillow, Bumbershoot, SCUBA 2007, Bates Dance Festival, PICA's TBA Festival, Wesleyan University, Spectrum Dance Theater, Dance Theater Workshop, ICA Museum/CRASHArts, Frye Art Museum, Yerba Buena Center, Trafo, Body Festival, Abrons Art Center, Frye Arts Museum, Southern Lights Dance and The Myrna Loy Center, respectively. z|j has received funding from NEFA's National Dance Project Production Grant (*the devil you know*, (2008); *A Crack in Everything*, (2010), National Performance Network Creation and Residency Grants, Mid-Atlantic Arts and the Trust for Mutual Understanding. Scofield was awarded the Mariam McGlone Emerging Choreographer Award from Wesleyan University, Artist Trust's GAP Grant and Artist Fellowship Award, Seattle Magazines Spotlight Award, The Stranger's Genius Award short list, an Alpert Award Residency (2010) and the Princess Grace Choreographic Fellowship (2011). Scofield was awarded residencies at Bates Dance Festival, Trafo and Florian Theater (Budapest), Body Festival and Arts Center (New Zealand), Open Flight Studio (Seattle), MacDowell Colony, Jacob's Pillow and Diverseworks Artspace in 2010 for choreographic development and collaborative research. Scofield and Shuey will be the MAD AIR artist in residence for 2010/2011. Scofield and Shuey's video and photography work has been shown at the Howard House, SOFA Gallery, Soil Gallery and Tacoma Art Museum Biennial and in their self-published book, *White Teeth*.

Juniper Shuey is a video installation, sculptural performance artist and photographer based in Seattle. Since 1999 he has been working professionally, exhibiting his work both locally and abroad. His work has been featured in many exhibitions including the Arts Center SOFA

Gallery (2009), Body Festival (2009), Solo Exhibition at the Howard House (2005/2010), Tacoma Art Museum's Northwest Biennial (2004, 2006), YSA at the Howard House (2003), Fashion is Art curated by Thread (2003), LAVA 2002 at Noodleworks, Multiplex at Bumbershoot (2002-05), Northwest Annual at Bellevue Art Museum (2001), and La Mostra in Palazzo Pio, Rome (2000). He has been the recipient of several recognition awards including the Curators' Choice Award from the Tacoma Art Museum's Northwest Biennial 2004, the People's Choice Award from the Bellevue Art Museum's Northwest Annual 2001, and the Lambda Rho Art Honorary from the University of Washington School of Art 2000. He received an Edge Grant from Artist Trust for advancement of his professional practices and the Marsh Scholarship for his work abroad. Juniper came to the visual arts from a theater background. He spent three years at Emerson College in Boston studying theatrical set design. Shuey is co-artistic director of zoe | juniper, collaborating with Zoe Scofield since 2005 on *I am nothing without you, there ain't no easy way out, Sin, the devil you know is better than the devil you don't, Old girl* and *A Crack in Everything*. They have also published a book of their photographic collaborations, *White Teeth*. Shuey was awarded residencies with Scofield at the Trafo House of Contemporary Art, the Arts Center, MacDowell Colony, Jacob's Pillow and Diverseworks Artspace. Shuey was recently commissioned by composer Huang Ruo to create a video installation for his chamber quartet's upcoming tour.

Raja Feather Kelly is an honors graduate from Connecticut College. After graduating Raja joined David Dorfman Dance. He was mentioned in the *New York Times* as the 'Extraordinary Raja Kelly' for his NYC premiere with David Dorfman Dance. Raja continues to dance with Lisa Race, Colleen Thomas, IsadoraNOW, Christopher Williams and Kyle Abraham's Abraham.In.Motion for which he received a 'Bessie' award as a part of Abraham's premiere of *The Radio Show*. Raja joined zoe | juniper in 2009 after returning from Vienna, Austria, as a 2009 DanceWEB Scholar at the ImpulsTanz Dance Festival. Raja creates his own work under the name TheFeath3rTheory. He lives between New York City and Seattle, company managing, teaching dance class and looking for hope. Big thanks to his family, past friends, and Lou.

Diana Deaver is a dancer, teacher, and model living in the great city of Brooklyn, NY. Her path in dance began at a young age in the regional ballet companies of Dallas and St. Louis. She graduated with a BFA

in Dance from Florida State University. In NYC Diana currently collaborates with PM Dance Co., Burns Dance Media, Ballet Verite and most notably with her dance partner of over 10 years, Adele Myers, with whom she is a founding company member and assistant artistic director. Some favorite past projects include dancing with The New York City Opera, Sean Curran Company, Parsons Dance Company, Cathy Young, Broadway's Gypsy of the Year, Charles Moulton at City Center's Fall for Dance and *Richard III, an Arab Tragedy* at BAM. Diana is excited and honored to be making her debut with zoe | juniper this season.

Christiana Axelsen is a NYC-based artist with a degree in dance and geology from Mount Holyoke College. She has been dancing with zoe | juniper since 2006 and has had the pleasure of working with many other talented dance makers including Dai Jian, Mana Kawamura, Korhan Basaran, Jules Skloot, and Allison Van Dyke. In 2010 she was awarded the Chris Komar Merit Scholarship to study at the Merce Cunningham Studio where she performed alongside the Repertory Understudy Company in reconstructions of seminal Cunningham works including *Summerspace* (1958), *Fabrications* (1987), and *Cargo X* (1989).

A native from the Bronx, **Anna Schon** recently received her BA from Barnard College in European History and Dance. Anna is thrilled to be dancing for zoe | juniper. She is also extremely fortunate to have worked with some amazing artists including Aszure Barton and Artists, Reggie Wilson/Fist & Heel Performance Group, The Metropolitan Opera, Jennifer Muller/The Works, Mark Dendy, Daniel Gwartzman, The Kibbutz Contemporary Dance Company, Malcolm Low, Ori Flomin, Gabri Christa, and Ian Colless. She would also like to thank God, her family, friends, and Kehila back home for their unwavering support.

Eric Andor is a costume designer currently based in Seattle. He has created costumes for theatre, opera, cabaret, ballet, dance, circus, film and television, in Seattle, Santa Fe, Los Angeles, Las Vegas, New York and Paris.

Robert Aguilar is the Managing Director and resident lighting designer of Contemporary Classics (Seattle) and is a former Co-Artistic Director of WET. Robert is on staff as a lighting assistant for the Seattle Repertory Theatre. His recent projects include, *If You Give a Mouse a Cookie*, Seattle Children's Theatre (October '09) and *Speech and Debate*,

Seattle Repertory Theatre (Jan. '10). His recent designs include *boom* at Seattle Repertory Theatre, *The K of D* for Pistol Cat Productions, *Zanna Don't!* for Contemporary Classics, *Once on This Island* for Village Theatre KIDSTAGE, *4 Short Plays 4 Big Ideas* with KJ Sanchez, *Rhoda: A Life in Stories* and *The Bridge of San Luis Rey* with Sheila Daniels, *Crumbs are Also Bread* with John Langs, *A New Brain* with Brandon Ivie, *The Museum Play* with Marya Sea Kaminski, *Swimming in the Shallows* for Washington Ensemble Theatre, *Stones in His Pockets* with Jerry Manning, and *Cloud Tectonics* with Aimee Bruneau.

Greg Haines is an English musician and composer currently living in Berlin, who specializes in exploring the middle-ground between the academic world of contemporary classical music and the freedom found in the desire to manipulate and experiment with sound itself. He was born in a small southern English town in the 1980's where, through boredom with his surroundings he began to take an interest in music and started to develop a particular interest in the idea of technology, not simply being used to record instruments, but, instead, being used as the instrument itself. Around this time, an enthusiastic music teacher began to introduce Haines to the works of minimalist composers such as Steve Reich, Gavin Bryars, Philip Glass and more – composers that he still considers major influences over his work. At this turning point, Greg began to develop his piano (and eventually cello) playing, feeling the desire to pursue his interest in textural and deceptively complex contemporary classical music.

Matt Starritt is a freelance sound designer and writer from Seattle. He designs sound for both theater and dance, and was a founder of the Washington Ensemble Theatre where he was also the resident sound designer for the company's first four seasons. His most recent designs have been for the Seattle Repertory Theatre where he designed for *The Seafarer*, *boom* and *The Imaginary Invalid*. Other recent designs include The Washington Ensemble Theatre's *BlahBlahBlah:BANG!* at On the Boards, *pro re nata* for LAUNCH dance theatre, as well as Waxie Moon's *Extreme Boylesque* at the OTB Northwest New Works Festival 2008, *The K of D* for Pistol Cat Productions, *Swansong* for Seattle Shakespeare Company, *Even Cowgirls Get the Blues* and *Persuasion* for Book-It Repertory, *Iphigenia in Aulis*, *Crumbs Are Also Bread*, *Museum Play*, *CRAVE*, and *Finer Noble Gases* at The Washington Ensemble Theatre, and *Ring Round the Moon* for the UW School of Drama.

THANKS...

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Zoe | Juniper are recipients of an Artist Trust Fellowship and GAP grant and received a National Dance Project Production Grant (2009-2010), NPN Creation Fund and Trust for Mutual Understanding and Dance Theater Workshop Suitcase Fund Grant. *A Crack In Everything* (ACIE) was developed and performed in process at Trafo House of Contemporary Art (Budapest), Arts Center and The Body Festival (New Zealand), Bates Dance Festival, Open Flight Studio (Seattle), the MacDowell Colony, Florian Theater Creation Residency, Budapest Hungry, SOFA / Arts Center Gallery, Christchurch, New Zealand, and received 4Culture Sustained Support. Portions of ACIE were developed in the Herald Clurman Center in Movement and Dance Theater Artist-in-Residence program (MAD-AIR) at the Stella Adler Studio of Acting. *A Crack in Everything* was commissioned in part through a Creative Development Residency at Jacob's Pillow and co-commissioned by On the Boards. and was developed through the Dance Production Program at On the Boards in conjunction with the Mellon Foundation.

A Crack in Everything is a National Performance Network (NPN) Creation Fund Project co-commissioned by the Bates Dance Festival in partnership with Jacob's Pillow, On the Boards, Diverseworks, PICA and NPN.

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There is a Crack in Everything photos by Juniper Shuey and Christopher Duggan

