

Gesticulating Ingested Suggestions (approx. 10 minutes)

Choreography & Performance: Chloe Nagle

This is an improvised movement score: a set of instructions that the performer relies on to make movement choices in the moment. This score explores rhythm cycles that are biological (the rhythms of breathing and heartbeats), kinesthetic (the rhythms of weight-shifting and momentum), and relational (the rhythms of environmental and personal interruptions). Rhythms will be established for gestures to emerge and be transformed. This score also seeks to identify and destroy dichotomies between functional and decorative movement while examining what it means to be in conversation with an audience.

Close the Lid, Gently (4:56, Video, 2013)

Video: Ariana Gerstein

An examination of an intimate space, its inhabitants, and a particular image making process using equipment once common in a home or office. The process allows for documentation and reflection, pursued slowly and with the physical limitations of using a scanner instead of a camera. Images are captured one frame at a time, each frame taking around 10 seconds depending on resolution. The individual frames are then put together to construct the runtime of the piece. The results of this process are both a reflection and a transformation of the lived experience as well as the palpable presence of process of making the work.

Métis Femme Bodies (5:51, Video, 2019)

Director, Writer, and Producer: Chanelle Lajoie

Utilizing film as a new form of expression for Chanelle, she was able to apply a collective narrative from those whose experiences mirrored her own; that of a Métis Femme. With this, imposed narratives and gazes are substituted by the voices and bodies of which the experience of confusion, shame, and resilience exist.

Notes On Gesture (10:30, Video, 2015)

Video: Martine Syms

Inspired by a riff on a popular joke “Everybody wanna be a black woman but nobody wanna be a black woman,” *Notes On Gesture* is a video comparing authentic and dramatic gestures. The piece uses the 17th Century text *Chirologia: Or the Natural Language of the Hand* as a guide to create an inventory of gestures for performance. The piece alternates between title cards proposing hypothetical situations and short, looping clips that respond. The actor uses her body to quote famous, infamous, and unknown women. She repeats and interprets each movement several times, switching from a physical vernacular to acting techniques likes blocking and cheating.

Friend or Foe #1 (11:02, Video, 2010)

Video: Terrance Houle

A series of short vignettes of gestural sign language/signals reinterpreting history from an indigenous lens.

In My Language (8:36, Video, 2007)

Video: A.M. Baggs

“The absence of hidden metaphors or symbolism in Baggs’s images encourages us to engage with the world on the same terms as they do, opening a space for radical availability.”

--Julián Gatto, Towards A Diffractive Cinema: The Video Works Of Amanda Melissa Baggs,

a story that doesn't have to do with me (7:03, Video, 2021)

Video: Kym McDaniel

As I seek to connect with my partner about their queer and feminist research in bioarchaeology, a conversation emerges about what is left behind after death.

undergo of human

Choreography & Performance: Jasmine Uras

the human experience told through movement. How do we live, speak, dream and love through our experience of life?

Splinter Cells ('mongst Ligeti) (3:39min, Interactive Video, 2019)

Video: Jesse Malmed

Nodes toward a cinema of distractions. Handheld but smothered, like the bouncing ball between this place and that. A good example of a bad example of a good example of a bad example of a good example of a bad example. Sequel and we shall find, well: the audience is encouraged to take flash photos of the screen if things seem especially interesting.