

RED EYE THEATER - CURATED RENTAL
2213 Snelling Ave, Minneapolis, MN 55404



Chloe Nagle & Kym McDaniel

OCTOBER 7 / 8 / 14 2022

ENTRANCE AND EXIT STRATEGIES

EXPERIMENTAL FILM SCREENING & PERFORMANCE - FRIDAY OCTOBER 7 - 7PM

Chloe Nagle and Kym McDaniel introduce themselves to the Minneapolis dance community in an evening of experimental film and improvisation scores. After developing debilitating chronic pain from a dance injury, McDaniel created the films entitled "Exit Strategies". Over the course of six short films, she questions the intersection between trauma, chronic illness, and healing. Nagle's improvisation score engages audience participation to explore individual and collective choice-making.

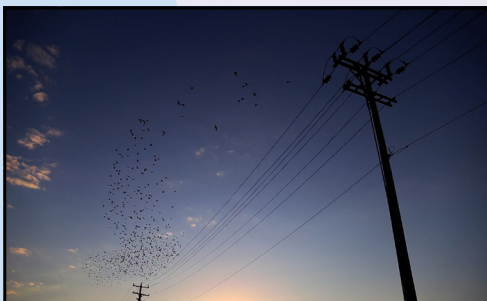
If/Then, You/I **Performance: Chloe Nagle**

This improvisation score is a call-and-response experiment navigating miscommunication, interruption, emerging, escaping, awkward silences, and "reading the room".

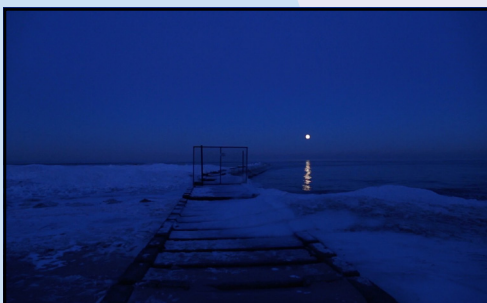


Exit Strategy #1 (7:21 min, video, 2017/2018,)

Objects manifest to tell the stories I do not know how to put into words. I realize life with chronic pain will require a radical reconstruction of how I approach the world, a reconstruction I do not fully understand. Segments inspired by Christine Miserandino's Spoon Theory of chronic illness.



Exit Strategy #2 (4:55min, video, 2017) I seek treatment for a head injury and a memory is triggered from years earlier. In resistance to my past ways of coping, I release this stored body memory.
tw: memory recall



Exit Strategy #3 (7:18min, video, 2018/2021) A collage of images and thoughts after a summer where my chronic fatigue syndrome and chronic pain left me sleeping for days at a time.



Exit Strategy #4 (8:14min, video, 2018) This film includes stories about a girl who made herself puke as a method of survival. She performs healing rituals in the present day in attempt to honor her traumatic past. tw: memory recall, eating disorder, suicidal ideation



Exit Strategy #5 (8:29min, video, 2020) An origin story and the rebirth of an identity after trauma. My body as a site for reinvention, queer reformation, and emergence. tw: explicit language, memory recall

I
keep
dancing
on my own

coda (3:03min, video, 2021) Like a coda in a dance composition, this video is a finale to the variation. tw: flashing lights/strobe

DANCE FILMMAKING WORKSHOP

SATURDAY OCTOBER 8 FROM 4-6PM

In this free workshop open to all ages and technical experience, participants will collaborate in pairs to create a one-minute choreographic one-take video, highlighting the choreography of a body in motion. Final one-take projects will be screened at the beginning of The Language of Gesture! Participants also receive free entrance to the evening's program. Register for workshop via kymmcdaniel.com/curation or just show up!

THE LANGUAGE OF GESTURE

EXPERIMENTAL FILM SCREENING & PERFORMANCE - SATURDAY OCTOBER 8 - 7PM

Gesticulating Ingested Suggestions, Chloe Nagle (approx. 10 minutes)

An improvisation score exploring 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 are established for gestures to emerge and be transformed. This score seeks to identify and destroy dichotomies between functional and decorative movement while examining what it means to be in conversation with an audience.



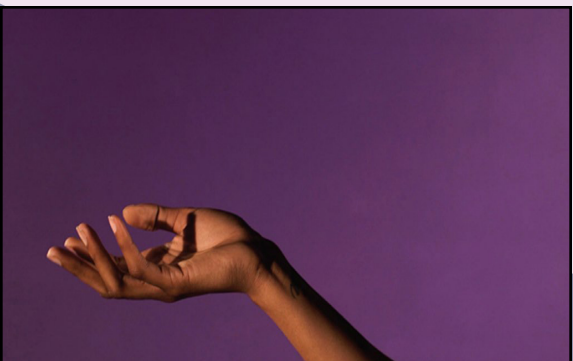
Close the Lid, Gently, dir. Ariana Gerstein (4:56, Video, 2013)

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, dir. Chanelle Lajoie (5:51, Video, 2019)

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, dir. Martine Syms (10:30, Video, 2015)

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 *Chirolgia: 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 like blocking and cheating.



Friend or Foe #1, dir. Terrance Houle (11:02, Video, 2010)

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



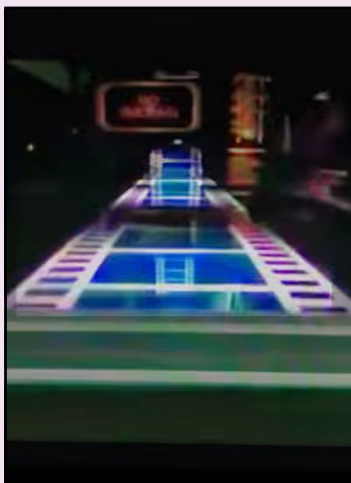
In My Language, dir. A.M. Baggs (8:36, Video, 2007)

“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, dir. Kym McDaniel (7:03, Video, 2021)

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



Splinter Cells ('mongst Ligeti), dir. Jesse Malmed (3:39min, Interactive Video, 2019)

Nodes toward a cinema of distractions. Handheld but smoothed, 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.

WORK IN PROGRESS SHOWING

FRIDAY OCTOBER 14 - 6PM

Performance by Kym McDaniel and Chloe Nagle

Within this work, we are interested in exploring how psychosomatic “diagnosis” are consistently used to dismiss women, queer, and nonbinary people’s pain and health concerns. Further, the medical industrial complex often denies how the interconnectedness of mind-body affects our health. As we reflect on our creative collaboration process and individual healing journeys, it’s clear that cultural values of individualism and willpower prove counterproductive to healing. This realization is driving the questions that this project asks. How can we work in collaboration and create a work which supports an imaginative and holistic future for disabled, chronically sick, and/or traumatized people?

This is the first attempt and iteration of a process which uses an immersive feedback system of video and performance structures to create a matrix of possible interactions among audience, projection, and dancer(s). The projection has the agency to transform the landscape and emotional weather, creating the illusion of spatial boundaries and belonging (or lack thereof). The relationship between projection and dancer acts as a psychological feedback loop, physicalizing ways in which we are interconnected and affected by pain and the environment. The work values choice over control by creating improvisation structures with elements of unpredictability, a metaphor for how pain shapes our interaction with ourselves, other people, and the environment.

The artists would like to especially thank Red Eye Theater, Emily Gastineau, Val Oliveiro, Matt Regan, Eric Gundersen, Irishia Hubbard, B Charles, Cecelia Condit, the School of Dance at the University of Utah, and the audiences who have supported us in this vulnerable endeavor and residency.

ARTIST BIOS

CHLOE NAGLE (she/her) is a dance-artist based in Minneapolis. She received an MFA in Dance from the University of Illinois Urbana-Champaign and a BFA with honors in Performance and Choreography from the University of Wisconsin-Milwaukee. She is a certified teacher of the Alexander Technique and yoga instructor.

Nagle's current research interests include trauma-informed teaching, somatic practice as performance, as well as the challenges and healing possibilities of being in community while embarking on her own recovery from Complex PTSD. Because her work is improvisational, she discovered a personal need to navigate and question the ways in which hypervigilance, dissociation, and intuition appear in her choice-making. Nagle generates scores that interrogate a somatic experience of self, sound, and environment while applying the Alexander Technique concepts of inhibition and "faulty" sensory appreciation to her performance approach. Her choreography has been showcased at the Cowles Center for Performing Arts, Krannert Center for the Performing Arts, Danceworks Milwaukee, and Milwaukee Summer Series.



Through her performances and teaching, she delights in sharing the creative process with potential audiences to spark enthusiasm, discourse, and respect for creative labor. Infinitely interested in the artistic practices of diverse artists, she has written artist interviews and performance reviews which have been published in online arts magazine, SmilePolitely.

KYM MCDANIEL (she/her) is an experimental filmmaker, media collaborator, choreographer, and performer. Her films have shown at Slamdance, Antimatter, Chicago Underground Film Festival, ADF's Movies by Movers, and selected exhibitions at the Rochester Contemporary Art Center, Whitney Humanities Center at Yale University, and the London Bow Arts Gallery, among others.



She began filmmaking after a head injury and resulting chronic illnesses asked her to reconsider her relationship to dance and the body. Her process is influenced by her studies in dance, disability, and psychology. She is an AmSAT trained Alexander Technique teacher with research interests in hypermobility and trauma.

She has a Bachelor of Fine Arts in Contemporary Performance & Choreography and a Bachelor of Arts in Psychology. She received an MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee and is currently an Advanced Certificate in Disabilities Studies candidate at the City University of New York. She teaches as an Assistant Professor in Screendance within the School of Dance at the University of Utah.

kymmcdaniel.com
vimeo.com/kymmcdaniel