

THE WATERMILL CENTER ANNOUNCES FALL-SPRING SEASON OF ARTIST RESIDENCIES AND PUBLIC PRESENTATIONS

For the First Time, a Diverse Committee of Eminent Individuals in the Arts and Humanities Have Selected the Residencies to Take Place at Robert Wilson's Laboratory for Performance

Located in Southampton, New York, **The Watermill Center** is a one-of-a-kind laboratory for performance that attracts artists, students and individuals of all ages and backgrounds. Through cross-disciplinary exploration, apprenticeship-style training and creative exchange, the Center supports new work in all artistic disciplines, with a primary focus on inspiring a new generation of performers, artists and global citizens. For the first time since Watermill's official opening in 2006, a committee of eminent individuals from a diversity of fields joined Watermill founder **Robert Wilson** in selecting artists for the Center's **Fall 2008 and Spring 2009 residencies**. This week sees the beginning of the Fall season the committee curated.

The inaugural selection committee included Watermill Center Founder Robert Wilson and **Marie Claude Beaud**, curator and Director of the Musee d'Art Moderne Grand-Duc Jean, Luxembourg; **Sherry Dobbin**, Program Director, The Watermill Center, USA; **Jonathan Safran Foer**, Writer, USA; **Alanna Heiss**, Director PS1, USA; **Michael Morris**, Co-Director, Artangel and Director, Cultural Industry UK; **John Rockwell**, Journalist, USA; **Nike Wagner**, Artistic Director, Kunstfest Weimar, Germany; and **Jörn Weisbrodt**, Creative Director, The Watermill Center, USA.

The residents will come to Watermill from all over the world: from the Netherlands to Bogota, Columbia and Taipei, Taiwan. Their art forms, methodologies and subject matter range just as widely as their geographical origins: music composition, dance, performance art, visual art and filmmaking to name a few.

The Watermill Center is founded upon the conviction that the arts of the stage need to draw inspiration from other arts as well as scholars of the social, human and natural sciences. Thus, Watermill has just initiated a Scholars-in-Residence program, which includes projects from more experienced artists who will engage with the Center and its collection in ways that will further the development of emerging artists. The first scholars-in-residence will work at Watermill this fall: In the form of a video-essay, Andrzej Wirth—who has followed the prolific theater of Wilson from the beginning and witnessed all phases of the Center's construction—and Thomas Martius will consider The Watermill Center as America's first Bauhaus, a utopian site for synthesis of the arts, built by an artist.

The Fall residencies will take place in various durations between September 22, 2008 and January 25, 2009, and the Spring residencies between February 23 and June 22, 2009. As part of the experience, all Watermill artists-in-residence are required to lead at least one lecture, master class, workshop, open rehearsal or other public event for local community members (adults and/or children), to provide insight into the creative process. Descriptions of each project, including the dates of the public events, are below.

Dates and times are subject to change. Booking for audience tickets opens two weeks prior to each event. Please check Upcoming Performances and Events at www.watermillcenter.org.

BLAKE ZIDELL & ASSOCIATES

FALL 2008 RESIDENCIES

Jorinde Voigt with Patric Catani and Chris Imler, *Scores STAAT and Acoustic Lemniscate*

September 22–October 6, 2008

Exhibition, Talk with Artist and Reception: Friday, October 3, 7:00 P.M.

Exhibition only: Saturday, October 4 and Sunday, October 5, 12:00 P.M.–4:00 P.M.

To initiate the Fall 2008 season, artist Jorinde Voigt, with composers Patric Catani and Chris Imler, will work on scores and notations that relate to our civilization and their environment. In part, the function of the scores is their translation purely into the imagination, but some are the pattern for real acoustic translations or for the constellation of a situation in space. The intention is to work out a combination of research, scores, notations and a concert.

Ralf Ziervogel, *Life is but great*

September 22–October 6, 2008

Reception and Performance: Saturday, October 4, 2008, 7:00 P.M.

Ralf Ziervogel proudly presents a double feature—an equilibrium of two forces. Themes of the piece include struggling through the cycle of manhood, trial and error, manipulation, the power eclipse and the post-industrial syndrome. The installation is made of three wooden panels covered with plexiglass boxes. These are filled up with flies (*Musca domestica*). On the opposite side, a performance will take place. For the artist, this dichotomy represents the manipulation of the fundamentals of life.

Implied Violence, *VERSUS*

In Residence: October 6–27, 2008

Performance: Saturday, October 25, 2008, 2:30 P.M.

Implied Violence is a group mercurial young artists with style and wit. They keep secrets and speak in code. Their time at Watermill will be spent staging and rehearsing a new work, *VERSUS*. The theme of this drama revolves around time and space: revisiting and revealing events in the past while foreshadowing events in the future (thus negating the existence of an actual present). The friction and uncertainties of time/space are accompanied by the strict guidelines, manners, and dress of traditional American debutante balls.

Igor Josifov and Michael Ryan Noble, *Reflections on Originality*

In Residence: October 6–27, 2008

Performances: *Manumission*, Saturday, October 11, 12:00 P.M. (TBC)

***Emit*, Wednesday, October 15, 7:00 P.M. (TBC)**

***Flooded*, Friday, October 17, 7:00 P.M. (TBC)**

***CopyArt ArtCopy*, Wednesday, October 22, 8:00 P.M. (TBC)**

***CopyArt ArtCopy*, Friday, October 24, 7:00 P.M. (lecture)**

Looking at art as a fundamental aspect of humanity, Igor Josifov's and Michael Ryan Noble's project will investigate ideas of authenticity in art and question how the language of art is at once original and derivative. Through several performances, they will explore these ideas in collaboration with fellow Watermill residents. In a final lecture, *Reflections on Originality*, the artists will explore the roles of the audience and curators in responding to the originality of similar works and projecting their own concepts of reality.

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**Andrzej Wirth and Thomas Martius, *Robert Wilson's Watermill Center: Architecture / Theater / Memory*
October 6–27, 2008
Projection/Film Preview: Friday, November 14, 7:00 P.M.**

In the form of a video-essay, Andrzej Wirth and Thomas Martius explore America's first Bauhaus, The Watermill Center, a utopian site for synthesis of the arts built by an artist. Wirth has followed the prolific theater of Robert Wilson from the beginning and witnessed all phases of the Center's construction. This is a rare instance of mutual immersion of architecture as a non-temporal art and theater as one that is most ephemeral and temporal: architecture quoting theater, or rather the memory of theater inscribed in architecture. Wirth and Martius determine whether it is possible to achieve this thesis convincingly.

**Klingon Terran Research Ensemble, *u*
October 27–November 17, 2008
Klingon Interviews: Monday, October 27–Sunday, November 9
Lecture/Performance: Sunday, November 16, 2:30 P.M.**

The Klingon Terran Research Ensemble is a musical/theatrical ensemble dedicated to study and performance of Klingon music. The goal of the project *u* is to create and perform an authentic Klingon Opera, here on earth, with a human cast. In order to be able to perform an authentic Klingon opera, they first need to establish its musical system, the tradition of themes and narrative modes, the instruments, the musicians' techniques, and the visual/theatrical interpretation.

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SPRING RESIDENCIES

Robin Deacon, *Approximating the Art of Stuart Sherman*

February 23–March 8, 2009

Performance/Seminar: Saturday, March 7, 2:30 P.M. (TBC)

Robin Deacon's research projects about the late American performance artist Stuart Sherman have developed into a documentary based on a series of interviews with friends and colleagues that look at how one describes a complex creative process like Sherman's. At Watermill, Deacon will further develop and explore the conundrum, focusing on the transcribing and re-enactment of Sherman's performances. The work will involve Sherman's collaborators. It will also explore how the work and legacy of an artist like Sherman may live on not just in the work itself, but also in the work of artists who have been influenced by him. The outcome of the residency will be a series of video works that could be shown within the context of the proposed documentary, or on their own.

Laboratorium, *Kanon: Livestream Thinking Loudly Project*

March 9–22, 2009

Lecture/Performance: Wednesday, March 11, 7:00 P.M. (TBC)

Kanon: Livestream Thinking Loudly Project is an introduction into the new Church of n.n. Priests. During this residency, there will be a physical livestream on the output and input ways of the body'n'brain machine of Laboratorium Erb. Each of the seven days will be spent studying and observing concepts like Trans/Extro and Meta and Physic in the nature surrounding Watermill. The performance will entail a unique virtual collaboration, in which the artists work together online, incorporating the audience as active participants.

Katherina Radeva, *Birds Behind Bars*

March 9–30, 2009

Performance: Saturday, March 28, 7:00 P.M. (TBC)

The idea for *BBB* has its roots in the sudden release of the six innocent Bulgarian nurses who were held captive in a Libyan prison from 1999 to 2007. Ideas of abandonment, exile, periphery and notions of freedom are central in Radeva's work, and, in this project especially, she looks at the manifold elements that define what it is to be in 'exile' and how these elements implicate the individual and the collective from which he/she is a part. The physical realization of *BBB* will be a performance piece with live voice and video elements.

Performance Works Northwest, *Was that you or the house?*

March 19–29, 2009

Performance: Friday, March 27, 7:00 P.M. (TBC)

Linda Austin and Caroline Woolard will use their Watermill residency as a user-testing research laboratory for sculptural tools. Inspired by the absurd wonder that is Human Factors Engineering, Woolard will witness and record Austin as she uses Woolard's swings, stethoscopes, megaphones, curtains, light bulbs, utility dresses and more. As a special "user," Austin's testing interactions will culminate in a performance that incorporates Woolard's refined tools in New York in the spring.

C. Ryder Cooley, *Animalia: Stories of Collapse, Calamity and Departure*

April 6–May 4, 2009

Performance: Saturday, May 2, 2:30 P.M. (TBC)

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Animalia is an interspecies fairy tale inspired by real and imagined encounters with both living and dead animal forms. The work will include observation and research into ritual and performative activity of animals and insects. A fragmented story will be narrated with live and recorded music on singing saw, accordion, banjo and upright bass. Through aerial movement, projected video, archival film and sound, the performance means to invoke visions of human and animal interrelations, secret bee societies, haunted American landscapes and circus scenes.

Maria Jose Arjona, *A line of thought, a line of action, a line...*

April 6–27, 2009

Talk/Demonstration: Saturday, April 25, 2:30 P.M. (TBC)

Viewings: Twice weekly during residency

Maria Jose Arjona's piece comprises a series of daily performances where the body acts as a catalyst, promoter and executer of a process, and is capable of unveiling the correlation between an idea, action and drawing.

H*E*R*D Group, *Total Eclipse of the Heart*

April 27–May 23, 2009

Performance: Friday, May 22, 7:00 P.M. (TBC)

This work will bring together various strands of the H*E*R*D Group's output which incorporates live performance, video, installation and music. The Watermill's geography and environs will act as sites for video, live actions, installation and audio works, all to be interwoven into the final constellation of a durational live performance. Working in a laboratory for over four weeks, they will engage with the physical site of the Watermill building; its aesthetics and architecture, staff, archive and so on, stretching out into the local community, working with its inhabitants. We will integrate these elements alongside collaborative work with the invited groups 'VBPA' and 'Drawing Guts'.

Hsaio Chen and Ama Saru, “ ”

May 18–June 8, 2009

Performance: Saturday, June 6, 2:30 P.M. (TBC)

This project focuses on the way people process, remember and forget past events. Hsaio Chen and Ama Saru rebuilt a pathway of remembrance that leads the audience and the performers to revisit a certain feeling: one that once had a direct impact. A conversation begins between various mediums and an experiential structure forms. Most thoughts begin with a subtle occurrence; for example, a long breath taken after inflating a lifeboat. Chen and Saru often accompany this moment/action with a brief narrative. The intention is to extend, elaborate or define the beginning and the end of an action so the audience experiences the moment that occurs between action and reaction.

ChameckiLerner, *The Collection*

June 8–15, 2009

Lecture/Demonstration: TBD

For their new experimental dance film, ChameckiLerner will again be collaborating with Minnesota-based filmmaker Phil Harder. The choreographers/filmmakers will work with a movement vocabulary that is entirely inspired by, and appropriated from, classic and contemporary nude art pieces, paintings, sculptures and photographs. The film will question the poetry of the body and the politics of nudity. The gaze and the power shift between the one looking and the one been looked at; the beauty, the fantasies and the ultimate ephemeral quality of those actions.

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Bry & Co., A Few Hours in Watermill with Raymond Roussel

November 21–22, 2008; January 19–25, 2009; June 15–22, 2009

Performance: Saturday, June 20, 2:30 P.M. (TBC)

Artist and director Bryan Markovitz, with collaborators from a range of disciplines, will trace the connections between Robert Wilson's secluded artistic laboratory and the eccentricities of Raymond Roussel, a posthumously famous French writer of proto-modern literature. Visitors will be able to experience a variety of situations—from a chamber concert and theatrical vignettes to a game of chess and the re-creation of one of the daily 25-course meals that Roussel ate at his reclusive estate in Neuilly-sur-Seine.

About the Watermill Center

The Watermill Center, a laboratory for performance, was founded in 1992 by theater and visual artist Robert Wilson to foster research into the arts of the stage, to provide young and emerging artists with a unique environment for creation and exploration in theater and all its related art forms, and to develop a strong global network transcending age, experience, social, religious and cultural backgrounds.

Watermill supports projects that reflect the approach of its founder Robert Wilson: mixing and integrating different genres and art forms, breaking with traditional forms of representation, developing democratic and cross-cultural approaches. Watermill is about living and working together, about creating your own environment and sharing this experience with others.

Watermill also houses a study collection for research and inspiration, with elements drawn from Robert Wilson's library, archives, and extensive art collection. Watermill houses the archives of its founder and his extensive art collection for research, study and inspiration. The whole of human experience and traditions in all their diversity is the springboard for the avant-garde of the future.

Watermill offers a wide range of programs and activities throughout the year. For the well-known International Summer Program, Robert Wilson invites about 80 artists, young as well as established, for workshops developing his work. From September to June, Watermill provides space and time for 12 to 15 artists' residencies selected by a high-profile committee of practitioners in the arts and humanities. The residencies are complemented by educational programs with schools and other institutions, public events such as open rehearsals and lectures, tours of the building and grounds, and seminars and symposia.

**For more information on The Watermill Center, contact Blake Zidell at
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