

Production Acknowledgements

Producers ~ Carrie Noland, Simon Leung, Deborah Oliver, and Lisa Naugle
Technical Director ~ Bruce Warner
Lighting Designer ~ Kayo Tokuuue
Board Operator ~ Jennifer Mast
Sound Console Operator ~ Joshua N. Price
xMPL Technical Crew ~ Beverly Siu, David Thompson, Katie Thomas, Minh Nhu Tran, Sonya Wong, Timothy Cheung, Brenda Chow, Alexander Mauthe, Anna Olson, Eric Eaton, Victoria Gallegos
Photographers ~ Hiroshi Richard Clark & Gabriella Salinaro
Videographer ~ India B. Torres
Poster Designer ~ Caleb Engstrom
Box Office Manager ~ Remington Annetta
Ushers ~ Rachel Callejas, Stella Kim, Kinson Kwong
House Manager ~ Deborah Oliver
Department Manager ~ John Medina

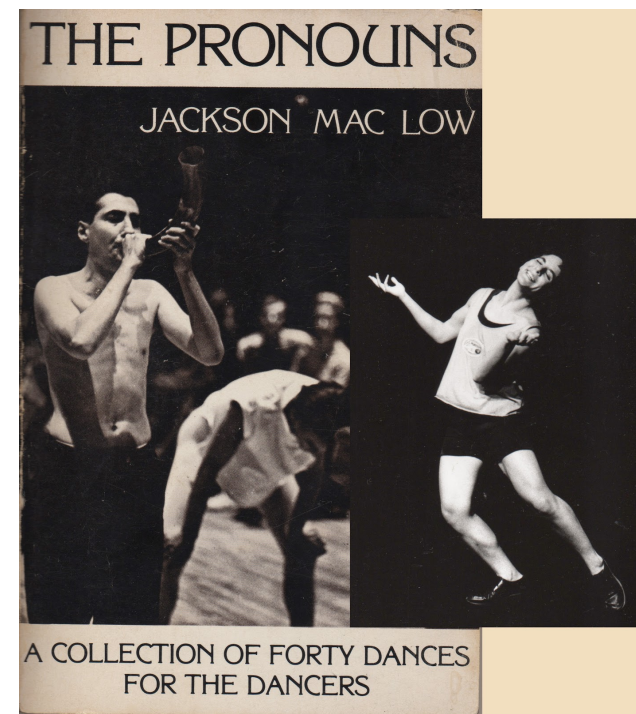
Special Thanks ~

Tyrus Miller, Stephen Barker, Kevin Appel, John Crawford, Bruce Warner(!!! hero!), to Simone, Fanny, Carrie, and Luis, who should be dancing with us, and to the symposium participants we're missing: Hannah Higgins, Judith Rodenbeck, Paule Giofreddi, Craig Dworkin, Martin Harries, Barbara Formis, Celia Galey, Vincent Hiscock, Mark Franko, Liz Kotz, Sascha Bru. Extra special thanks to the UCI cleaning crew for helping to keep us safe.

The xMPL Theatre at UCI was founded in 2015, dedicated to experimentation in live art.

**The UCI International Center for Writing and Translation
with support from Illuminations and the Claire Trevor
School of the Arts presents
Doing 40 Dances
Conceived and Directed by Clarinda Mac Low
Based on the text *The Pronouns: A Collection of 40 Dances
for the Dancers* by Jackson Mac Low**

**Friday, March 13 - 8:00 pm
Experimental Media Performance Lab (xMPL)
Organized by Carrie Noland with Simon Leung, Lisa
Naugle, and Deborah Oliver**



PROGRAM

Doing 40 Dances (under the conditions of contagion)

Conceived and directed by Clarinda Mac Low, based on the text *The Pronouns: A Collection of 40 Dancers for the Dancers*, by Jackson Mac Low^[1]_[SEP]

Devised and performed by the UCI "40 Dancers":

Sabrina Aguirre, Justine Benavidez, Suzanne Bolding, Leandro Glory Damasco, Caleb Engstrom, Liang Fang, Lindsay and Rhi Gilmour, Elyssa Humfeld, Aliya Kerimujiang, Simon Leung, Danni Li, Clarinda Mac Low, John Medina, Paloma Magdalena Perez-Rojas, Audrey Hernandez Peterson, Romy Rosas, Yixi Wang, Lily Welling, Emma Katherine Welter, Xiongfeng Xu, Xinjie Zhang (with contributions from Fanny Huang, Cairao Wang, Ying Tie, and Tianqi (Sophia) Dang)

A note on how the piece was constructed: At the beginning of the process of making *Doing 40 Dances*, a copy of *The Pronouns* was distributed to all the participants, and they were asked to pick the poems that resonated for them. This happened in many different circumstances, and the participants include students in undergraduate classes, graduate and undergraduate students who independently sought out the opportunity, administrators, professors, and children. We then encountered the effects of attempting to contain COVID-19, and so brought the whole thing online for a live-streaming at the last minute. The resulting construct is a combination of all these factors.

Director's note:

This piece is a social experiment that uses *The Pronouns* to investigate the ways that art-making forms communities and families. It is also an echo of my childhood in the 1970s New York "avant garde" arts world. The legacy of my childhood is not strictly an esthetic legacy, but also a legacy of making community through art-making. When I was a child, all the artists around me worked with each other on creating a variety of artworks, often mixing artistic disciplines promiscuously, and bringing the kids in to work. I later mimicked this practice in many ways, creating performance that, according to one reviewer, "evoked the messiness and unruliness of life itself." This project is part of an ongoing investigation into how we mediate and create intimate connections. Here, I am combining my decades of creating situations where the social relationships are essential art materials (the piece doesn't exist without interaction) with my long experience as a dance-maker and performing artist. In this meta-performance, the entire process of the artwork is privileged, and interpersonal interaction becomes the art material. The resulting piece is not so much an esthetic product as an esthetic by-product of a social situation, where the provisional community formed by a shared project is as important as the performance itself. All conditions are part of, rather than interrupting, the artwork, including the conditions of contagion.

1ST DANCE-MAKING THINGS NEW Devised and performed by Clarinda Mac Low

3RD DANCE-MAKING A STRUCTURE WITH A ROOF OR UNDER A ROOF Devised and performed by Xiongfeng Xu

2ND DANCE--SEEING LINES Devised and performed by Aliya Kerimujiang

5TH DANCE-NUMBERING Devised and performed by Sabrina Aguirre, Elyssa Humfeld, and Danni Li

7TH DANCE-BEING EARTH Devised and performed by

9TH DANCE-QUESTIONING Devised and performed by Audrey Hernandez Peterson

11TH DANCE-DOING THINGS TO MAKE A MEAL Devised and performed by Justine Benavidez

34TH DANCE-TOUCHING Devised and performed by Romy Rosas

12TH DANCE-GETTING LEATHER BY LANGUAGE Devised and performed by Liang Fang

18TH DANCE-PLANTING Devised and performed by Caleb Engstrom

21ST DANCE-GIVING GOLD CUSHIONS OR SEEMING TO DO SO Devised and performed by Yixi Wang

23RD DANCE- SHUTTING SOMETHING Devised by Tianqi (Sophia) Dan, Ying Tie, Cairao Wang, Xinjie Zhang. Performed by Xinjie Zhang, Xiongfeng Xu, Leandro Glory Damasco, Caleb Engstrom

26TH DANCE-GETTING NEWS Devised and performed by Leandro Glory Damasco

39TH DANCE-SEEMING TO COME BY WING Devised and performed by John Medina

27TH DANCE-WALKING Devised and performed by Suzanne Bolding

28TH DANCE-MAPPING Devised and performed by Paloma Magdalena Perez-Rojas

36TH DANCE-KEEPING A WHEEL UNDER PARCELS Devised and performed by Lindsay and Rhi Gilmour

35TH DANCE-DISGUSTING Devised and performed by Emma Katherine Welter

27TH DANCE-WALKING Devised by Simon Leung, performed by Simon Leung with John Medina, Yixi Wang, and Xiongfeng Xu