

Portfolio of Lindsey Ann Drury

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As an artist and academic, Lindsey Drury creates systems in which bodies and their function are conceived, deceived, received and perceived anew.

Drury is a dance artist, researcher, editor, educator, and arts writer. After working as a choreographer for eight years in New York City in collaborative projects with performance and experimental arts groups, Drury was offered an Erasmus Mundus Fellowship to conduct a three-year research project on dance history, and so relocated to Berlin. She now lives and works in Berlin as an artist and researcher.

As an immigrant in Germany, Drury hopes to put her scholarly and artistic work toward building cross-disciplinary platforms for social change through performative systems of community engagement. Drury's drive to do so is in part informed by her artistic/social justice work in New York City, and in part by her experience as a pedagogue.

In New York City, Drury organized a number of artist-run programs to address social problems of access, space, and social justice between 2010-2015. She co-founded the Woods Cooperative (an artist-run rehearsal and performance space in Queens, 2011-present), initiated the feminist artist organization No Wave Performance Task Force (2012-present), and implemented an in-home residency program (2010-2012) to provide a free housing program for artists who wished to come to New York City but who didn't have the resources to pay for housing there.

Drury also works as a teacher, especially within spheres of alternative arts education. She has taught as a part of the Transcultural Art Lab of 2017 (with young artists from Abkhazia, Armenia, Azerbaijan, Georgia, South Ossetia and Germany), funded by the German Federal Foreign Office, the Ministry of Social Affairs, and the European Union Erasmus+ programme. She has also taught workshops through the Association for Performance Art in Berlin in 2017, as a part of the Performática Festival in 2014, and as a guest teacher at the American Dance Festival in 2011.

Pictured: Rehearsal for *Rehearsal for the Future*, The American Dance Festival

AN ECHOIC CHAMBER (2016 - 2020)

IN COLLABORATION WITH MATTHEW D. GANTT. Iterations include Atelierhaus Droste and REAL Virtual IKEA
(with DaVideotape and

Each VR space for this series is designed to (both spatially and interactively) intermix real and virtual traces and thus throw the embodied participant into an engagement with the very gap between the two.

Produced in collaboration with Matthew Gantt, **Atelierhaus Droste** is a virtual reality (VR) environment and performance-based workshop created for the School of Continual Education in Berlin. The VR environment replicates the space of Atelierhaus Australische Botschaft Ost on many scales, consequently producing a multi-scaled Droste effect of one room in the Atelierhaus. As the participants engage with, alter, and re-formulate the spatial replication, they further renegotiate the dissonance between the tangible Atelierhaus and its Virtual replicant.

Real Virtual IKEA (also with DaVideotape and Gabriel Lukeris) overlays, cross-pollinates, and mutually implicates embodied experiences in IKEA's VR Kitchen by embedding previous documentation of IKEA virtuality into subsequent VR experiences. Dancers move around in the VR Kitchen while wearing motion capture suits and their motions are then embedded as moving figures they can dance alongside. Objects from IKEA model kitchens are scanned into 123D image capture and floated into VR space. Video work re-visions the IKEA kitchen into new VR experiences that may be downloaded and experienced from a website by audiences from around the world. Our notion of 'dancing' within the VR Kitchen explores how — just as VR challenges the nature of reality — dancing in VR challenges the nature of dance.



AFTERMATH/ A.L.R.E.A.D.Y. (2017)

IN COLLABORATION WITH JOEL VERWIMP. PLAY/III Video- & Performance-Festival, Köln. 2017

Aftermath (2014) restructured for Joël Verwimp (Köln, 2017)

A performer makes a simple action (5 seconds or less), and records it.

The performer slows the video down to 10 seconds, and using audio recording, describes exactly what she sees within the 10 second video as if she is giving instructions.

Using these instructions, the performer performs the act at 10 seconds, video recording, and then slows the video down to 1 minute.

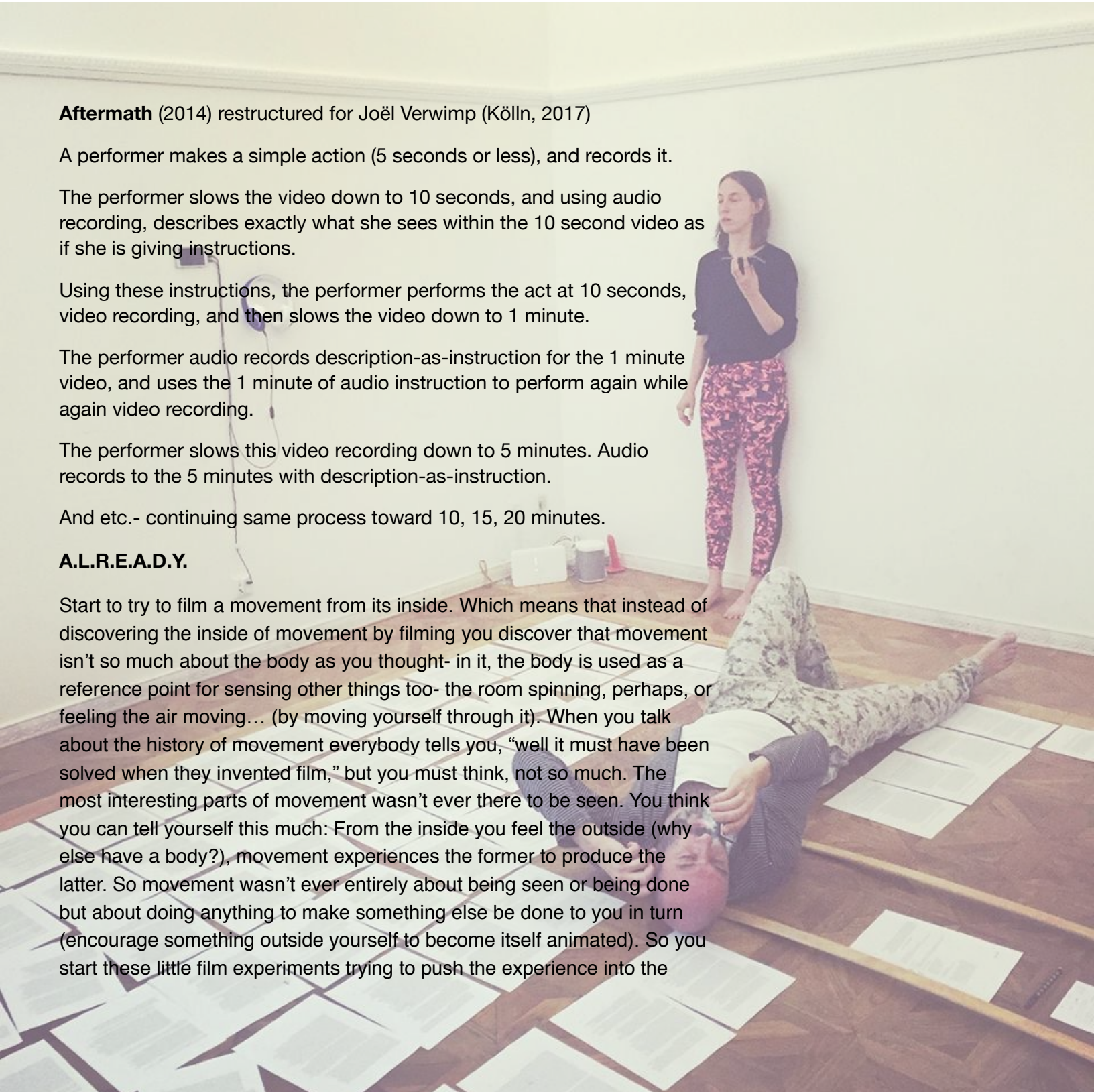
The performer audio records description-as-instruction for the 1 minute video, and uses the 1 minute of audio instruction to perform again while again video recording.

The performer slows this video recording down to 5 minutes. Audio records to the 5 minutes with description-as-instruction.

And etc.- continuing same process toward 10, 15, 20 minutes.

A.L.R.E.A.D.Y.

Start to try to film a movement from its inside. Which means that instead of discovering the inside of movement by filming you discover that movement isn't so much about the body as you thought- in it, the body is used as a reference point for sensing other things too- the room spinning, perhaps, or feeling the air moving... (by moving yourself through it). When you talk about the history of movement everybody tells you, "well it must have been solved when they invented film," but you must think, not so much. The most interesting parts of movement wasn't ever there to be seen. You think you can tell yourself this much: From the inside you feel the outside (why else have a body?), movement experiences the former to produce the latter. So movement wasn't ever entirely about being seen or being done but about doing anything to make something else be done to you in turn (encourage something outside yourself to become itself animated). So you start these little film experiments trying to push the experience into the



AGAINST FORENSICS (2016)

BY JOHANNA GILJE AND LINDSEY DRURY, Theater Discounter, Berlin (June 2016)

This work performed a method of remembering as theater: constructing a navigational instrument, constructing a map. During the performance a landscape of objects was built and negotiated between performers as they attempted to make a space which holds their combined recollections of an event. As the landscape is built it creates a system of notation which allows memories to be re-interpreted between material and language. The piece, containing performers, objects, and acts, learns from itself...seeking a route, a pathway, directions, a way back.



VESNA'S FALL (2013 - 2015)

BY LINDSEY DRURY & NO COLLECTIVE, performed at Re:Happening (North Carolina), Performática (Mexico), Movement Research at the Judson Church, and the Queens Museum (NYC) (2014 - 2015)

Through collaboration with the international art group No Collective, I created the sonic and sculptural performance Vesna's Fall for 5 dancers. For this work, we spent two years reconstructing as much of Nijinsky's original Rite of Spring dance material as possible with 5 dancers. Using the rhythmic structures of the Rite of Spring, we created a simple system for the dancers in which performer "A" counted for performer "B" who counted for performer "C" and so on. Each of the performers had some one to count for, while herself being counted for by another. We then built each of the dancers a "room" of kite materials, with curtains on all sides, which were strapped to their bodies, and acted as stages that would move to envelop various parts of the audience. By thus isolating the performers from one another in the visual field and connecting them sonically, we were able to devise a movement choreography driven by sound with many private 'stages' in which the solo performers could be witnessed by select members of audience. We toured the work extensively, and in each place we traveled, we redesigned the work for the specific contexts. For example, in North Carolina, we performed the work around the rim of a small lake, experimenting with a choreography sonically linked across extreme distance; in Mexico, we collaborated with a Norteña band, and worked with the Ministry of Culture on a performance for the Zócalo. There, we experimented with the issues of interruption as the dancer's voices were at various moments drowned out by the power of the horns and drums.



HOUSE MUSIC (2014 - 2015)

BY LINDSEY DRURY & NO COLLECTIVE, performed by Johanna Gilje, Itha K. and Lindsey Drury, 18m
Galerie (Berlin), CARPA Festival (University of Helsinki)



A performance of music and dance involving multiple inhuman dancer/musicians and human performers [Lindsey Drury and Johanna Gilje]. Within the work, the inhuman dancers move in seemingly random trajectories through a performance space without programmed pathways or the manipulation of a controller. Through their collaboration with the human dancers, the work reframes “improvisation with objects,” as one cannot predict the pathways the objects will make through space, or the ways that they will respond to contact with human bodies and other objects.

Regardless as to the internal mechanism that drives the objects, the experience on the outside is that they are “making choices.” The focus of this work is to create a situation which challenges the performer’s ability to enact her will over the objects with which she performs, and the tendency of audiences to identify human performers as enactors and objects as receptors of action. The resulting work explores how the ability to move unpredictably can provide an object its own will. The question traditionally oriented toward the bodies of human dancers, (“Why does she move like that?”) is thus expanded. Despite the necessity in this description to differentiate between the inhuman and human performers, the point of the piece is to explore and problematize common notions of what constitutes a body. The work was developed through the concept that the delineation of body is based in the perception of a certain agency that controls a given movement. All the moving objects in the piece, whether inhuman performers, human performers, or human (and inhuman) audience, appear to have agency because the source of their movements is instilled within themselves. The most important thing accomplished in the piece is not that the inhuman performers “become human,” but instead that the humans present in the room face that they are also objects. Therefore, the work does not reinforce the articular difference between human and inhuman, but instead dissolves that very distinction through an expanded definition of body and its basis in movement.

ANY SIZE MIRROR IS A DICTATOR (2012 - 2014)

CHOREOGRAPHED BY LINDSEY DRURY IN COLLABORATION WITH PANOPLY PERFORMANCE LAB, final exhibition (7 weeks) at Momena Art, Brooklyn in 2014.

The processual dance opera *Any Size Mirror is a Dictator*, created in collaboration with Panoply Lab, spanned two years, and was performed in its final run 6 hours a day for 7 weeks. The work was an investigation into the nuanced powers of memory an articulation in the construction of history. For this work, each of the performers rehearsed to create her own movement-based alphabet, and used that alphabet as her form of communication during the course of the opera. The work, over 7 weeks, saw the hybridization of movement languages and the development of understanding between performers. Second, the work involved 40 movement scores. Performers sought to remember exactly how they performed the scores each night, and in the ensuing days, would write down their memories as to what happened, and seek to reconstruct and layer the previous day's performances into the next. As a result, the opera, as it ensued, was continually referring back to itself, building new layers of memory into itself as a means to recreate and redefine its own history.



RUN LITTLE GIRL (2012)

BY LINDSEY DRURY in collaboration with Esther Neff(sound), Kym Chambers (costumes), Jillian Rose (set),

This work was the culminating experiment in a multi-year project addressing movement material as found object that can be run through the systems of performer/choreographer/audience relations.

In this project, we discovered a conceptual unwieldiness. We found a certain hyperbolism. We lost a sense of the difference between real and false interrelatedness, the more we performed the work the more we could reference, the work compounded itself, grew smarter and more complex with each performance. What we held onto over the course of the work was our own sense of the impossibility of history, of building an archival sense of our own work that was constantly changing, or of finding a sense of place in the historical Cunningham Space just before its closure. With my live choreographic voice, I dug into my own sense of patriarchy toward performers, my belief that by simply pushing them beyond their comfort zones I can send them toward some inexplicable hyper-reality.

