



ADAPTATION

October 17+18 & 24+25, 2014

DISJECTA Contemporary Art Center of Portland



there is still
somewhere deep within you
a beast shouting that the earth
is exactly what it wanted...

Mary Oliver



a studioM13 production
visit: studioM13.com

ADAPTATION PROGRAM

October 17, 18, 24, and 25 at 8pm

Requiem

Dance/Choreography: Meshi Chavez

Music: Joaquin Lopez

Inspired by longing, remembering and the honoring of the life of Maria Ellena Gonzales.

(pause)

Word on the Street

Lisa DeGrace and Adrian Hutapea

This piece was inspired by a recorded field report by Lyse Doucet (reporter, BBC) on the streets of Gaza during the recent upsurge in violence there.

(intermission)

Adaptation

(three continuous acts)

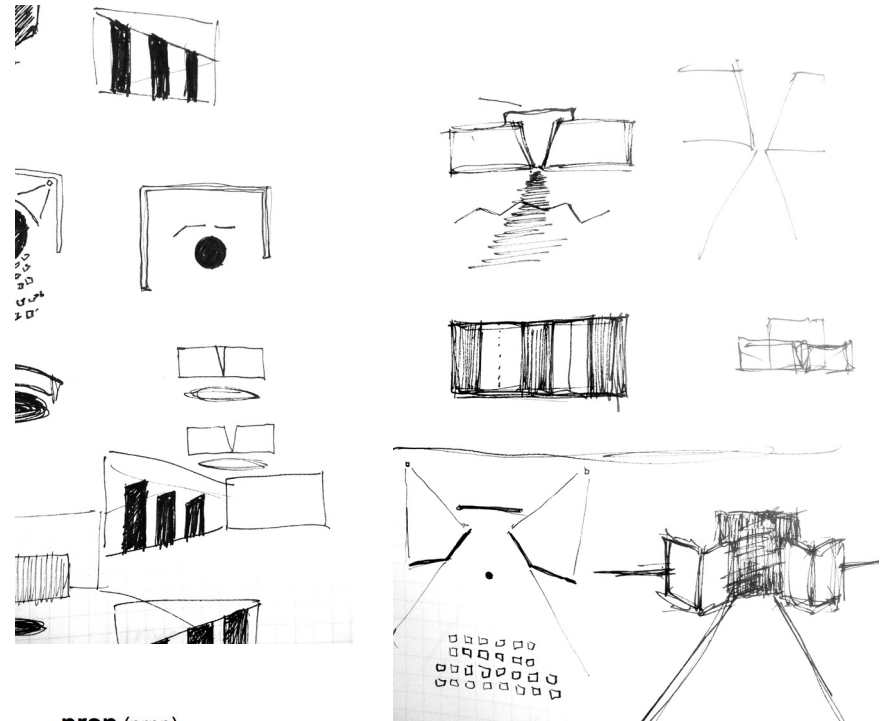
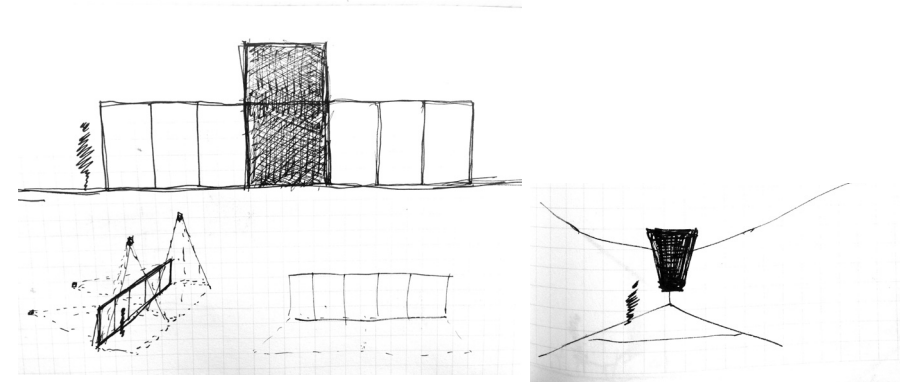
ACT 1 | ATTENUATION | DUSK

ACT 2 | EXTINCTION | MIDNIGHT

ACT 3 | CONSCIOUSNESS | MORNING

Director, Set and Visuals:	Stephen Miller
Dance/Choreography:	Stephanie Lanckton
Soundscape and Production:	Lisa DeGrace
Lighting Design:	Daniel Meeker
Costume Design (video):	Alenka Loesch
Costume Design (live):	Elodie Massa
Light Board Operator	Meaghan Edwards

We are grateful for the support of the Regional Arts and Culture Council (RACC).



prop (prop)

vb. **props, propping or propped**

1. (*tr*) to support with a rigid object, such as a stick
2. (usually also foll by: *against*) to place or lean
3. (*tr*) to sustain or support
4. (*intr*) *Austral and NZ* to stop suddenly or unexpectedly

n

5. something that gives rigid support, such as a stick
6. a person or thing giving support, as of a moral or spiritual nature
7. (Rugby) *rugby* either of the forwards at either end of the front row of a scrum

[C15: related to Middle Dutch *proppe* vine prop; compare Old High German *pfropfo* shoot stopper]

Collins English Dictionary – Complete and Unabridged © HarperCollins Publishers 1991, 1994, 1998, 2000, 2003

ADAPTATION: BIOS

Meshi Chavez is a choreographer, teacher, and dancer. Meshi's most recent productions include Black Rain, before the dawn, La Bruja and Rhinoceros. His work has been shown in both New Mexico and Oregon. Train with Meshi in his upcoming Performance Intensive Workshop- Being Moved, this November. www.meshichavez.com

Lisa DeGrace primarily creates and performs music for dancers. She describes her work as "environmental soundscapes," developed from layers of vocal manipulation, sound clips, and live & recorded instrumentation. Her scores offer grounding for narrative, movement, and mood. Recent work includes Rhinoceros, The Observer Effect, and Being Moved. In addition to composition work, Lisa creates performance pieces steeped in her training as a clown. She does not have large shoes however, and you shouldn't be frightened. See www.studiom13.com for all the details.

Adrian Hutapea is a multi-instrumentalist and composer. Adrian currently works primarily with dancers and has composed for We Two Boys (2011&2012), Being Moved (2013 &2014) and The Observer Effect (2013). He loves holding space & conscious intent with Tracy Broyles and Meshi Chavez, is always stunned by Stephen Miller and would be aurally incomplete without Lisa DeGrace.

Stephanie Lanckton is a dancer, choreographer, Pilates teacher, and a life-long student. She has a BA in Dance from Point Park College, and is an alumnus of Interlochen Arts Academy. Since 2004 her focus of study and training has been in Ankoku butoh, Noguchi taisho, Body Weather techniques, tai chi and qigong. Stephanie has studied intensively with Butoh masters Akira Kasai, Ko Murobushi, Yukio Waguri, Atsushi Takenouchi, Hisako Horikawa, Tadashi Endo, Iwana Masaki, Denise Fujiwara, Daiji Meguro, and Imre Thormann. She was selected by Akira Kasai to perform in the world premiere of Butoh America, presented at the 2007 New York Butoh Festival to celebrate butoh co-founder Kazuo Ohno's 101st birthday. She participated in an artist residency at the National Museum of Dance with Ko Murobushi and LEIMAY creating Furnace for the 2009 New York Butoh Festival. Through collaboration with electronic music composer Roland Ventura Toledo, they have created 6 pieces presented in NYC and Portland. Additionally in NYC, she has performed at Movement Research at Judson Church, St. Marks Church, The Tank, Joyce Soho, and Dixon Place. She is currently a FLOCK dance center member. She is looking forward to performing in Tracy Broyles' HYDE coming in March 2015.

Alenka Loesch has been a dance theatre performer, choreographer, costume, set designer and art director for two and a half decades. In Portland, she participated in Conduit's Summer Dance intensive as an instructor of Butoh and performed her solo Into the Dark Unknown: Dream of a Blue Girl, with video and live score by Holcombe Waller. She has also danced in tEEth's Happy Normal, and at PICA's T:BA festival. As a designer, she has been commissioned to design costumes for the 2012-2014 Degenerate Art Ensembles' new works as well as costumes for Dohee Lee's ARA and MAGO in San Francisco as artist-in-residence for Yerba Buena Center for the Arts and Soriah's International Tour. She worked with Café Nordo on The Modern American Chicken in Seattle, WA, October 2013 and Stephanie Lanckton's solo work, Amaranthine Beginnings. Currently, she is the Creative Director for JM Couture in Los Angeles, CA.

Joaquin Lopez is a musician, writer, cultural events and music producer, and small business owner. Producer credits include: Taste of Mexico at the Portland Art Museum, Filmuzik's Spanish Language productions at the Hollywood Theatre, and Fusionarte's Cinescopio film series. He's the founder of the Voz Alta—an evening of poetry and music of Portland's Latino community performed by actors and musicians. In 2012 he released the album ...for the Disenchanted, a Spanish language ode to melancholia and longing featuring original modern day boleros. Acting credits include Miracle Theatre, Sowelu Theater, Oregon Children's Theatre, and Oregon Shakespeare Festival. Joaquin received his BFA in Theatre Arts from Southern Oregon University and sits on the board of Business for Culture and the Arts, Sowelu Theater and Portland Latino Gay Pride. His bread and butter is working alongside his family at La Bonita. For more information visit www.JoaquinLopezMusic.com.

Elodie Massa At the age of 4, Elodie Massa started to cut out her bed sheets to dress up her dolls; she's never stopped dressing-up and beautifying people since. Today, she sews their dreams and hers. Designing and Sewing professionally for the past 17 years, Elodie Massa creates her own fashion inspired by nature. It is elegant, flowy, comfortable and somewhat form fitting. She also creates from your dreams and desires. A professionally trained costume designer and tailor, she has worked for countless theaters, dance companies, performers and movie companies. She is now settled in Portland, where she has lived and worked for the past 10 years.

Daniel Meeker's recent credits include Pioneer Theatre Company - set design for The 25th Annual Putnam County Spelling Bee; Portland Center Stage - set design for The People's Republic of Portland and Red (Drammy Award), the lighting for Twist Your Dickens and I Love to Eat, and the set and lighting for Typographer's Dream, LIZZIE, The Last Five Years, Bo-Nita, The Mountaintop, The Real Americans and Mike's Incredible Indian Adventure; The Pickathon Festival - Lead Lighting designer; Portland Playhouse - set and lighting design for The Light in the Piazza, Detroit, Mother Teresa is Dead, The Huntsmen and Bloody Bloody Andrew Jackson; Oregon Children's Theater - set design for Fancy Nancy and The Stinky Cheese Man. Upcoming projects include: Vanya and Sonia and Masha and Spike at Portland Center Stage, The Other Place at Portland Playhouse and Ramona Quimby for Oregon Children's Theatre. Daniel is a member of the faculty of Portland State University. He is a graduate of Ithaca College and the Yale School of Drama and a member of United Scenic Artists.

Stephen A. Miller was born and raised in Portland, and discovered photography early on as a way to express himself. Through the past 24 years, he has covered a wide variety of subjects, while steadily becoming more interested in unearthing the human psyche, pointing his lens at the "invisible subjects" in his life and the world. In the last several years he has created several solo and collaborative installations using still photography and video including work with Tracy Broyles (Observer Effect), Meshi Chavez (Rhinoceros) and Liminal Theater's Stein. See more at studiom13.com. Stephen also works as Art Director at Skylab Architecture.

Immense Gratitude for the contributions of:

Richard Cawley (metal costume underlay, Word on the Street)
All the kind folks at **Disjecta**, especially Jonathan and Bryan
Meaghan Edwards (Lighting Assistant and Light Board Operator)
Gary Lanckton and **Gaye Butterfield** (long distance travelers)
The Good Mod and **KY-RO** (props)
Kirsten Moore (fabric costume, Word on the Street)
Rene' Soulier (House Management)
Roland Toledo (pre-show sound engineering magic)
William C. Tripp (installation assistance)

ARTIST'S STATEMENT

Adaptation is an experiment in some kind of emotional alchemy.

I'm fascinated by how we (humans) adapt ourselves primarily in our subconscious, and so *quickly* compared to the rest of natural world. The question for me is how to unearth and bring to the surface the influences of my evolution. I love the way a stage can distill and focus us into that world of knowing for just a moment.

I see images in primarily two forms: emotion and geometry. When the two work together I'm satisfied with the image. Video then to me is simply stringing together thousands of these frames until they make sense together. I would offer that the viewer can look at the entire piece tonight in this way. The dancer can become our connection inside the framework created by image and set. The music is air...filling the space, and adding a slight narrative where messages form.

Adaptation exists in its current form thanks to the hard work of Lisa and the sound she conjures, Stephanie's offer of dance, choreography and conscious intent, and Daniel's sublime lighting design and expertise.

Stephen Miller
October, 2014

ad•ap•ta•tion (æd əp'teɪ jən)

n.

1. the act of adapting or the state of being adapted.
2. something produced by adapting: *an adaptation of a play for television.*
3.
 - a. any beneficial alteration in an organism resulting from natural selection by which the organism survives and multiplies in its environment.
 - b. a form or structure modified to fit a changed environment.
 - c. the ability of a species to survive in a particular ecological niche, esp. because of alterations of form or behavior brought about through natural selection.
4. the decrease in response of sensory receptor organs, as those of vision or touch, to changed, constantly applied environmental conditions.
5. the regulating by the pupil of the quantity of light entering the eye.
- 6. a slow, usu. unconscious modification of individual or collective behavior in adjusting to cultural surroundings.

[1600–10; < Medieval Latin *adaptātiō* < Latin *adaptā(re)* to adapt]

ad'ap'ta'ti•on•al, *adj.*

ad'ap'ta'ti•on•al•ly, *adv.*