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Cathy Weis Projects announces fall schedule for Sundays on Broadway, a new series of events at WeisAcres

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Company:
Cathy Weis Projects

Location:
WeisAcres in SoHo, 537 Broadway, #3 (between Prince and Spring Streets) NYC

Tickets:
[Free](#)

Dates:
Sunday, September 21, 2014 - 8:00pm
Sunday, September 28, 2014 - 8:00pm
Sunday, October 5, 2014 - 8:00pm
Sunday, October 12, 2014 - 8:00pm
Sunday, October 19, 2014 - 8:00pm
Sunday, October 26, 2014 - 8:00pm
Sunday, November 2, 2014 - 8:00pm
Sunday, November 9, 2014 - 8:00pm
Sunday, November 16, 2014 - 8:00pm
Sunday, November 23, 2014 - 8:00pm
Sunday, November 30, 2014 - 8:00pm
Sunday, December 7, 2014 - 8:00pm
Sunday, December 14, 2014 - 8:00pm

Cathy Weis Projects announces fall schedule for Sundays on Broadway, an ongoing series of events at WeisAcres, September 21–December 14, 2014

New York, NY (August 19, 2014) – Cathy Weis Projects announces thirteen events in its new, ongoing series **Sundays on Broadway**. The series features film screenings, performances, parties, and all manner of gatherings on Sunday evenings. Sundays on Broadway events begin at 8pm and are free and open to the public. The series is held at WeisAcres in SoHo, 537 Broadway, #3 (between Prince and Spring Streets).

Sundays on Broadway grew out of The Salon Series, a project started by Cathy Weis in 2003 that featured select artists presenting their work, in various stages of development, to small diverse audiences. This past May, Weis created *Sundays on Broadway* and for the first evenings she and colleague Julie Martin organized film screenings and discussions on the *9 Evenings: Theater and Engineering* performances held at the 69th Regiment Armory in New York City in October 1966. In addition to continuing the *9 Evenings* screenings this fall, Sundays on Broadway will include performances and work-in-progress showings by Weis and her longtime collaborators Jennifer Miller, Vicky Shick, and Jon Kinzel.

Five documentary films from *9 Evenings: Theater and Engineering* will be screened. These films were directed by Barbro Schultz Lundestam and produced by Billy Klüver and Julie Martin for Experiments in Art and Technology (E.A.T.). The selections for the fall Sundays on Broadway series include: Yvonne Rainer's *Carriage Discreteness*, September 21; Steve Paxton's *Physical Things*, September 28; Robert Whitman's *Two Holes of Water – 3*, October 5; Alex Hay's *Grass Field*, November 30; and Lucinda Childs' *Vehicle*, December 7. The screenings will be followed by informal discussions with various artists, scholars, and presenters.

Sundays on Broadway also includes an evening featuring three performance "haikus" from Weis' evening-length work, *Electric Haiku: Calm as Custard*, which premiered at Dance Theater Workshop in 2005. In the first piece, *Jury Duty*,

Weis dances and tells personal stories. Her image is recorded by two cameras and projected live creating a layered narrative of moving and merging images. The second work, *The Board*, is a solo for Ashley Brockington, with a live music score by Lee Free. Using a small GoPro camera, the work creates images of stillness and movement living in the same moment together. The third piece, *Haiku #2*, is a duet for Weis and Brockington performed in the glow of dim blue light and set to live music by Lee Free. The program will be presented on October 12, November 16, and December 14.

On three Sundays, Weis will share a program with longtime collaborators Jennifer Miller (October 26), Vicky Shick (November 2), and Jon Kinzel (November 9). Each artist will present a work in development followed by a structured improvisation for both artists.

Cathy Weis will show *I Live in The Meanest Coop in New York City* and other work in development. Performed by Weis and Jeremy Pfeiffer, *I Live in The Meanest Coop in New York City* combines movement, speaking, and video imagery, tracing for the audience an oral history of Weis' building. Weis maps the artifacts and architecture of the space, from the chimneys in the wall to musical instruments made from plumbing pipes. She recounts the sewing needles found in the floors, left over from the building's textile factory days, and the creativity and turbulence of forty years of downtown artists living and working together in the building.

Jennifer Miller, having just finished a season of grand circus spectacle, will be going back to her roots as a dancer. She will present an improvisational dance.

Vicky Shick will share a collaborative effort with Meg Harper whom she met in 2013 while working with Swiss video artist Seline Baumgartner. They will embark on a joint exploration using their very different experiences, backgrounds, and training, hoping to arrive at a place of shared values and interests in movement and form.

Jon Kinzel will present new solo material driven by his desire to traverse through space and shift off center in a mode that reflects a play between athleticism, performance, and a particular disposition. It will include passages of choreography developed in residency at NYLA (2013–2014), including sound made in collaboration with Jim Dawson.

The fall Sundays on Broadway will also include a dance party for dancers with DJ Nathaniel Rahav (October 19) and an evening for emerging choreographers to share in-progress work and ideas, followed by a party (November 23). This evening will be curated by choreographer and media artist Catherine Galasso.

Sundays on Broadway – Fall Calendar of Events

*All events take place at 8pm

September

September 21: Film screening/informal discussion: Yvonne Rainer's *Carriage Discreteness*

September 28: Film screening/informal discussion: Steve Paxton's *Physical Things*

October

October 5: Film screening/informal discussion: Robert Whitman's *Two Holes of Water – 3*

October 12: Performance: Cathy Weis' *Jury Duty*, *The Board*, and *Haiku #2*

October 19: Dance Party with DJ Nathaniel Rahav

October 26: Shared Program: Jennifer Miller and Cathy Weis

November

November 2: Shared Program: Vicky Schick/Meg Harper and Cathy Weis

November 9: Shared Program: Jon Kinzel and Cathy Weis

November 16: Performance: Cathy Weis' *Jury Duty*, *The Board*, and *Haiku #2*

November 23: Catherine Galasso curates an evening (details TBA)

November 30: Film screening/informal discussion: Alex Hay's *Grass Field*

December

December 7: Film screening/informal discussion: Lucinda Childs' *Vehicle*

December 14: Performance: Cathy Weis' *Jury Duty*, *The Board*, and *Haiku #2*

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About Cathy Weis Projects

For more than two decades, Cathy Weis has been exploring innovative ways to use video and technology as a partner with performance, creating imaginative, multidimensional worlds that skillfully play with the magic of time, space, illusion, and dance. Utilizing the arrangement of these diverse elements in performance, Weis' work focuses on the poetic and linguistic possibilities of these forms. She is the recipient of a "Bessie" Award for her piece Fractured: Just the Fracts, Ma'am. In 2002, Weis received a Guggenheim Fellowship for her choreography, which led to the creation of Electric Haiku and the subsequent "Haiku" series. She has toured her own work both nationally and internationally.

A nonprofit, tax-exempt organization, Cathy Weis Projects serves the community by creating opportunities for artists to gather and exchange ideas at WeisAcres, a loft studio space at 537 Broadway. For more information about Sundays on Broadway, visit www.cathyweis.org.

Collaborator Biographies

Catherine Galasso is a choreographer and media artist based in Brooklyn. Since 2006, she has created six evening-length cross-disciplinary dance works, as well as numerous short performance pieces for dance venues, galleries, and museums. Her works have been performed at the San Francisco Museum of Modern Art, the Bibliothèque nationale de France in Paris, the Museum of Contemporary Art Santa Barbara, Danspace Project, Movement Research at the Judson Church, Dixon Place, among other venues. She received a painting degree from the art high school in Venice Italy, and a BA in Film from Cornell University.

Jon Kinzel has created over 30 pieces, including numerous commissions and solo shows, which have been presented in a variety of national and international venues since 1988. Someone Once Called Me A Sound Man (2013), at The Chocolate Factory, was noted in Artforum as one of the best of 2013. He co-curated the Movement Research Festival in fall 2010, and his flat art/works on paper have been exhibited in NYC and featured in the MR Performance Journal and SCHIZM Magazine. He has worked with Vicky Shick, Jodi Melnick, Matthew Barney, Rachid Ouramdane, Jean Butler, and Jeremy Nelson, among many others.

Julie Martin, director of Experiments in Art and Technology (E.A.T.), has worked with the foundation for many years to promote collaborations between artists and engineers. She is co-executive producer of the collection of films on the artists' performances at 9 Evenings: Theatre & Engineering, which took place in 1966. She also has worked with Robert Whitman to produce his recent theater performances Local Report, Passport, and MoonRain, and the upcoming production Swim.

Jennifer Miller is the founder and director of Circus Amok. She is the author of Cracked Ice and The Golden Racket. As a dancer she performs with Cathy Weis and Jennifer Monson. She worked at Coney Island Sideshow for seven years. Miller is an associate professor at Pratt Institute. She has received a "Bessie," an OBIE, and an Ethyl Eichelberger Award.

Vicky Shick has been involved in the New York dance community since the late 70s as performer, choreographer, and teacher. She was a member of the Trisha Brown Company, has worked with many other choreographers, most recently Jon Kinzel, Juliette Mapp, Jodi Melnick, and Sara Rudner, and has collaborated with artist Barbara Kilpatrick and sound designer Elise Kermani on many pieces. Shick has received two "Bessies," a Foundation for Contemporary Arts award, and was a Guggenheim Fellow

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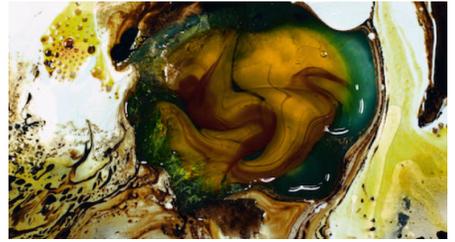
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