IN>TIME PERFORMANCE FESTIVAL 2019 *LOOKS BACK AT THE PERFORMANCE HISTORY OF GOAT ISLAND, HIGHLIGHTS CHICAGO VENUES AND INTERNATIONAL ARTISTS*

Chicago’s triannual performance festival, *IN>TIME*, returns in January 2019 with a month of performances, presentations, and exhibitions at venues throughout the city from local, national, and international artists.

Dates: various events from January 27 to April 4, 2019
***(full event listing available at www.in-time-performance.org)***

This year’s *IN>TIME* festival is working in coordination with the Chicago Department of Cultural Affairs and Special Events' upcoming exhibition, *goat island archive - we have discovered the performance by making it,*at the Chicago Cultural Center. Nine artists/collectives will develop responsive performances to the nine works created over the course of Goat Island’s 23-year history, with a tenth performance created from fragments of the nine new responses. Festival creator and former Goat Island member Mark Jeffery describes the festival being initiated in 2008 as coming out of the close of the Chicago-based group’s time together: “Chicago is an important hub for global conversations around art and culture, and performance is a vital part of this, and with all the opportunities and networks and friendships that Goat Island was part of, it was important to bring this knowledge and connections closer to home, here.”

In the spirit of continuing these global conversations, the responding artists will bring these new works into the Sidney R. Yates Gallery at the Chicago Cultural Center throughout the duration of the *goat island archive* exhibition (open March 30 through June 23, 2019). The exhibition has been devised to reflect the generative and pedagogic processes of Goat Island while exploring the extent of the company’s influences. Materials from the archive will be presented alongside the new works made in residency. Exhibition curator Nicholas Lowe describes how the *IN>TIME Festival* is part of a two-stage process to facilitate the work being made for the exhibition: "When working with the archive it was always clear that the performances of Goat Island were themselves missing. The performing bodies that made the work, the bodies of the performers and audiences, are absent. To attempt to recreate the work of Goat Island would yield a poor imitation. Working at first through an in-progress residency and then into an exhibition presentation would facilitate a discovery of material in the archive as content from which to make new performances that respond to the legacy of Goat Island."

As in the previous years of the festival, *IN>TIME* works with a wide range of local venues across Chicago’s neighborhoods to support artists through a period of residency and showcases of their new works-in-progress. Participating venues in 2019 include: 6018North; Chicago Cultural Center; Comfort Station; Defibrillator Performance Art Gallery; Graham Foundation; High Concept Labs; Hyde Park Arts Center; Links Hall; Museum of Contemporary Art; Ohklahomo; Red Rover Series at Outer Space Studios; and Sullivan Galleries at the School of the Art Institute of Chicago.

For the 2019 edition, a selection of artists is paired with a former Goat Island member as mentor to develop their new work. Featured artists responding to the Goat Island archive are: BADco. (Croatia); Augusto Corrieri (U.K.); hancock & kelly (Germany/U.K.); Ian Hatcher (New York); Vlatka Horvat (U.K.); Judith Leemann (Boston); Erin Manning (Canada); Jefferson Pinder (Chicago); Ryan Tacata (San Francisco); and Robert Walton (Australia).

In addition, *IN>TIME* features satellite performances and exhibitions with artists from Chicago and abroad. These satellite presentations highlight Chicago as a vibrant destination for performance art, and they further the purpose of the *IN>TIME* festival to focus on Chicago as a hub for artists locally and internationally. Artists in satellite presentations include: Marilyn Arsem (Boston); Fredrik Floen (Norway); Jenn Freeman (Chicago); Robin Deacon (Chicago); Ingri Fiksdal (Norway); Ginger Krebs (Chicago); Oblivia (Finland); Henrik Vibskov (Denmark); and Anna Martine Whitehead (Chicago).

The IN>TIME festival performances in conjunction with the *goat island archive* are partially supported by the City of Chicago Department of Cultural Affairs and Special Events.

 *About the Artists*

Goat Island Archive Respondents

**BADco.** *responding to “The Sea & Poison” (1998)*

“Impossible Dances” is a challenge BADco. takes from Goat Island's “The Sea and Poison”: as we are now hurtling toward the hothouse Earth, our present requires nothing short of a capacity for constant dance on the verge of the impossible. BADco. is a collaborative performance collective based in Zagreb, Croatia that systematically focuses on the research of protocols of performing, presenting and observing by structuring its projects around diverse formal and perceptual relations and contexts. BADco. is Tomislav Medak, Nikolina Pristaš, Goran Sergej Pristaš, Zrinka Užbinec, Ana Kreitmeyer, and Lovro Japundžić.

**Augusto Corrieri** *responding to “We Got a Date” (1989)*

*play to delete* is a work-in-progress presentation at High Concept Labs in response to Goat Island’s “We Got a Date,” a work made of dissonant actions and sounds, layered chaos, difficult sexual encounters, and ending on the arresting image of eyes bleeding through a golden blindfold. Augusto Corrieri is a performance maker, writer and sleight-of-hand magician, based in the UK. His work explores the cross-overs between ecology and an expanded understanding of performance.

**hancock & kelly** *responding to “Soldier, Child, Tortured Man” (1987)*

Unearthing an architecture of athleticism, spectacle and domination, the original Goat Island work explores the militarization of daily living on an individual and societal level. hancock & kelly’s research-in-response will investigate power structures and points of resistance in relation to gender, toxic masculinity, complicity, and the white liberal project of cultural guardianship that is based on dubious positions of wealth and entitlement. Through an internationally acclaimed body of work spanning performance, choreography, video, photography, installation, and text, hancock & kelly have continually asked questions of where the limits of the body may be drawn, and separated from the knowledge and questions with which they are enmeshed.

**Ian Hatcher** *responding to “The Lastmaker” (2007)*

When the mind is conjoined with an abstract network, what does it mean to be intimately, self-consciously present? Private Screening unpacks this question with voice, physicality, electronics, and two boxes in a live performance which considers questions of presence, access, and vulnerability in light of a cultural rush into interfaces of abstraction. Ian Hatcher a writer, vocalist, programmer, and performance artist based in New York. He has performed and exhibited in 15 countries, including at Artists Space, The Kitchen, e-flux, Pioneer Works, the Chicago Cultural Center, the Bibliothèque Nationale de France, Fondation Louis Vuitton, Festival Actoral, Alexandrinsky Theater in St. Petersburg, Runokuu in Helsinki, and the University of Hong Kong. He currently teaches at Rutgers-Camden, where he is a 2018-19 Digital Studies Fellow.

**Vlatka Horvat** *responding to “It’s an Earthquake in My Heart” (2001)*

“Third Hand” is a collection of scenes, images and performance moments recounted to Horvat from memory by other artists and writers, and brought to life as an unruly catalogue of vivid fragments focused on the performing body, imperfectly summoned and remade in language. The human body summoned in “Third Hand” is a problematic, transforming and misremembered one – mistaken for animal, ghost, object or machine; hesitant and determined, exhausted and persisting, ecstatic, working, resting and playing as it is made and remade in language and in the moment of performance. Vlatka Horvat is a London-based artist, working across a wide range of forms, including sculp­ture, installation, drawing, performance, photography and writing. Her work is presented internationally in a variety of contexts – in museums and galleries, theater and dance festivals, and in public space.

 **Judith Leemann** *responding to “It's Shifting, Hank” (1993)*

Judith Leemann will exhibit symptoms produced by repeat exposure to the archival remainder of Goat Island’s *It’s Shifting Hank*, drawing on that work’s sources to breathe another air into existing practices of making, reading, teaching, parenting. Judith Leemann is an artist, educator, and writer with a focus on translating operations through and across distinct arenas of practice. Leemann is a frequent contributor to national and international gatherings, from formal conferences to informal working groups.

**Jefferson Pinder** *responding to* *“How Dear to Me the Hour When Daylight Dies”(1996)*

In *This is Not a Drill*, Pinder will be training a team of performers to venture into the deep south during the Summer of 2019. Taking inspiration from Goat Island's *How Dear to me the hour when Daylight Dies,* he will aggressively prepare black bodies for stylized militancy in the face of history and white nationalism.

**Ryan Tacata***responding to “When will the September roses bloom? Last night was only a comedy” (2004)*

A work in progress, a missing response, returned to Goat Island’s performance work, and based on materials found in the company’s archive, *a minor repair.* recapitulates the original project’s concern for *repair.* Ryan Tacata is a performance maker, educator, and scholar based in San Francisco. His recent work in performance includes Lolas (2017-, a performance installation in honor of Filipino grandmothers, Asian Art Museum); For You, (2016-) with Erika Chong Shuch (a series of dedicated performances for audiences of 12); and dancing in Doggie Hamlet (2015-) by Ann Carlson (a site-specific dance with four human performers, sheep herding dogs, and 30+ sheep).

**Robert Walton** *responding to “Can't Take Johnny to the Funeral” (1991)*

Robert Walton will present an evening workshop and talk with material from his new work-in-progress performance exploring the themes that preoccupied Goat Island 30 years ago: bliss and terror, destruction of innocence and redemption. Walton is a conceptual, media and performance artist. Over the last two decades he has directed the creation of over 30 original works spanning theatre, installation, new writing, novel technologies and media art.

IN>TIME Festival Satellite Events

**Robin Deacon: *Vinyl Equations***

Syd Barrett and Nina Simone. Isaac Hayes and Richard Nixon. These are some of the radically differing voices juxtaposed within *Vinyl Equations*, a performance that presents a series of vinyl records in unusual combinations to generate the beginnings of an alternative, non-linear, non-genre based history of recorded music, in strictly analogue terms. Accompanied by a single record turntable, artist and writer Robin Deacon will share a collection of stories, lectures and possible dance routines that aim to uncover strange echoes and oblique similarities between the records he has chosen for analysis. From describing a childhood fear of Joy Division, to a contemporary search for an obscure record of Caribbean folk songs featuring the voice of his mother, *Vinyl Equations* shifts between the realms of direct autobiographical account and fictional speculation in an approach that has come to characterize Robin Deacon’s work.

**Ingri Fiksdal: *STATE* and *Diorama***

Norwegian artist Ingri Fiksdal presents two works as part of the IN>TIME festival. *STATE* is part dance performance and part live concert, created by Ingri Fiksdal and Jonas Corell Petersen. It springs out of a lengthy research into ritual dances, and what mental and bodily states these dances can produce. Presented at the Museum of Contemporary Art, with music by Lasse Marhaug and costumes by Henrik Vibskov. With the *Diorama* performances, choreographer Ingri Fiksdal reflects on the passing of time, and on slow changes in landscapes made from both human and non-human bodies, presented in Millennium Park at Anish Kapoor’s Cloud Gate (“The Bean”). The music is composed by Norwegian musician Jenny Hval and noise artist Lasse Marhaug.

**Ginger Krebs: *Escapes & Reversals***
(with Elise Cowin, Joseph Kramer, Maddie Kodat, Naoki Nakatani, Zach Nicol and Harlan Rosen)

*Escapes and Reversals* considers exertion by physical bodies relative to public relations maneuvers designed to hide wars and sell airbrushed, laughing lives of comfort. The choreography is inspired by training drills, animals’ predator avoidance strategies, and personal coping rituals. It revels in the heroic efforts people make each day just to keep going. *Escapes and Reversals* was developed as part of the Pivot Arts Incubator Program and supported by grants from the City of Chicago’s DCASE and the Illinois Arts Council Agency.

**Oblivia: *Nature Theatre of Oblivia***
Oblivia creates on stage a Finnish forest, its plants and animals, and works with the impressions, experiences and desires that nature offers us, as a concept and as a place to be, and something to become – like a forest in all its familiarity and uncanniness. Nature Theatre of Oblivia is a live performance and an augmented reality (AR) work. Oblivia is Mikko Bredenberg, Alice Ferl, Timo Fredriksson, Anna–Maija Terävä, Annika Tudeer, Meri Ekola, and Tua Helve.

**Anna Martine Whitehead: *Notes on* *Notes on Territory***

*Notes on Territory* is an interdisciplinary performance lecture using the prison and its inverses as a prism to consider architecture, surveillance, and the body. Through the lecture format, *Territory* is a space for movement and dance, sound, language, and surveillance technologies (light and video) to probe the dual inquiries: What is the prison; Where are its holes? In collaboration with sound artist Damon Locks and lighting designer Giau Truong, *Territory* takes the cross and the arch as architectural, spiritual tools, and research tools for exploring the rich tradition of Black liberatory practice. Set to premiere in 2019, the work is currently in development with the support of Chicago Dancemakers Forum, Pivot Arts, and the University of Michigan Daring Dances. Whitehead has been presented by venues including the San José Museum of Art; Velocity Dance Center; Chicago Cultural Center; Links Hall; AUNTS; Pieter; Yerba Buena Center for the Arts; and CounterPULSE.