

taisha paggett

i believe in echoes

in collaboration with Kim Zumpfe

Biographies, Exhibition Acknowledgements,
Bibliography & Public Programs

OCT 11 - DEC 8, 2018

AUDAIN GALLERY

Artist Biographies

taisha paggett is a Los Angeles based interdisciplinary dance artist. Her work has been presented at LACE, Los Angeles; Whitney Museum of American Art, New York; Doris McCarthy Gallery, Toronto; and The Studio Museum in Harlem, New York. She is faculty in the University of California Riverside's department of dance, and artistic director of the WXPT dance company and the School for the Movement of the Technicolor People. taishapaggett.net

Kim Zumpfe is a Los Angeles based artist and educator. Her work has been exhibited at LACE, Los Angeles; Diverseworks, Houston; Grand Central Arts Center, Santa Ana; Museum of Contemporary Art, San Diego; Human Resources, Los Angeles; and UCR Culver Center for the Arts, Riverside. She is a member of the WXPT dance company and a contributing collaborator to the School for the Movement of the Technicolor People. kimzumpfe.com

Exhibition Acknowledgments

The three-channel video in the exhibition was created in collaboration with undergraduate SCA film student Han Pham. The sculptural elements were constructed with support from graduate SCA visual art student Graeme Wahn. “the meadow” research studio series was assisted by undergraduate SCA dance student Kestrel Paton.

The breath scores in the exhibition’s soundscape were composed and recorded by Andrea Actis, Roberto Azevedo, Elisa Ferrari, Luciana Freire D’Anunção, Angela Glanzman, Alana Gerecke, Aisha Sasha John, Christina Shi, Ilvs Strauss, Rachele Tjahyana, Jen Weih, Amy Wilson, Britta Wirthmüller, and Ghinwa Yassine during “the meadow” research studio.

The installation of the exhibition was additionally supported by Kara Ditte Hansen and Alex Muir. SFU SCA faculty and staff Andrew Curtis, Kyla Gardiner, Ben Rogalsky, and Stefan Smulovitz advised on the exhibition’s technical and formal development. Materials and equipment for the installation were provided by OR Gallery, Pacific Carpet Recycling, SFU SCA theatre area, VIVO Media Arts Centre, and Western Front.

taisha pagett’s residency, exhibition and public programs were supported by SFU’s School for the Contemporary Arts’ Audain Visual Artist in Residence program and the Canada Council for the Arts. The AVAIR program is coordinated by visual art faculty Judy Radul and Elspeth Pratt; and the exhibition and public programs were produced by SFU Galleries’ staff Weiyi Chang, Christina Hedlund, Karina Irvine, Amy Kazymierchuk, and Melanie O’Brian. SCA dance area faculty Henry Daniel, Marla Eist and Judith Garay also facilitated the residency’s pedagogical programming.

paggett’s residency was further supported by Western Front, UBC Okanagan’s Department of Creative Studies 2018 Summer Indigenous Art Intensive, and UC Riverside’s dance department.

Pablo de Ocampo, Erin Silver and Kim Simon contributed to the residency and exhibition’s conceptual development. During the production phase, Eric Frederickson and Am Johal also contributed to the discussion. Aisha Sasha John participated in “the meadow” research studio and developed a dialogue with taisha paggett that culminated in a public conversation.

i believe in echoes is an emergent body of research and public artworks that has been supported in its development by the Hammer Museum for the *Made in L.A.* 2018 Biennial curated by Erin Christovale and Anne Ellegood, and the faculty and staff of the 2018 Seattle Festival of Dance Improvisation.

Bibliography

Writing and Text-Based Work by the Artists

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taisha paggett and Ashley Hunt, *undeliverable address: 54 questions that will not be answered by the White House* (Santa Monica: Crazy Space Gallery, 2005).

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WXPT, Ashley Hunt and Kim Zumpfe, "In Unison: Writings from the catalog for the School for the Movement of the Technicolor People," *Contact Quarterly*, vol. 42 no. 1 (2017), 18-21.

Kim Zumpfe, *Astral Projections* (Los Angeles: Los Angeles Contemporary Archive, 2017).

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Kim Zumpfe and Satoe Fukushima, "Things I Never Talk About More," *dancing is too romantic for me* (Los Angeles: Golden Spike Press, 2016).

Writing About the Artists

CAA's Committee on Women in the Arts, "CWA Picks for July 2018: Kim Zumpfe's *Outside the Length of a Room*," *College Art Association*. July 5, 2018. <http://www.collegeart.org/news/2018/07/05/cwa-picks-for-july-2018/>

Andy Campbell, "Critic's Pick: Kim Zumpfe's *where is this place, i pinch myself*," *Artforum*, June 29, 2018. <https://www.artforum.com/picks/kim-zumpfe-75863>

Audrey Chan, "Exploring Blackness in Antiquity Through Movement and Sound," *The Getty Iris Blog*, August 11, 2016. <http://blogs.getty.edu/iris/exploring-blackness-in-antiquity-through-movement-and-sound/>

Jaime Shearn Coan, "How to See Black Space in Total Whiteness: taisha paggett's *underwaters (we is ready, we is ready)* and the 2014 Whitney Biennial," *The Drama Review*, vol. 61 no. 3 (2017), 72-93.

Kemi Adeyemi, "Conversant: An Interview with Taisha Paggett," *Gulf Coast: A Journal of Literature and Fine Arts*, no 30.2 (2018).

Treva C. Ellison, "Flex, Conjure, Crack. Flexibility and the Uncertainty of Blackness," *C Magazine*, no. 132 (2017), 28-33.

Nishat Hossain, "How to save your own life," *Title Magazine*, November 2017. <http://www.title-magazine.com/2017/11/how-to-save-your-own-life/>

Amelia Jones and Erin Silver, "Thinking Feeling: Art and Queer Affect," *Temperamental* (Toronto: Doris McCarthy Gallery, 2015). <https://issuu.com/dorismccarthygalleries/docs/temperamental>

Rachel Wetzler, "taisha paggett: to decompose, and then recompose," *Fore*, eds. Lauren Haynes, Naima J. Keith and Thomas J. Lax (New York: The Studio Museum in Harlem, 2013).

"What can be done with dance? Pt. 4: taisha paggett," interview by Anthony Romero, *Bad At Sports*, April 15, 2014. <http://badatsports.com/2014/what-can-be-done-with-dance-pt-4-taisha-paggett/>

Wilmer Wilson, "Unfamiliar Tendencies: taisha paggett, EJ Hill and Wordless Touching," *Movement Research Performance Journal*, no. 50 (2017), 21-22.

"Hailey Loman & Kim Zumpfe," interview by Mathew Timmons and Ben White, *The People Radio*, May 21, 2017. <https://soundcloud.com/insertblanc/ep-51-hailey-loman-kim-zumpfe-the-people>

Video Documentation of Performances

taisha paggett, *counts orchestrate, a meadow (or weekly practice with breath)*, ICA Philadelphia, March 4, 2017, Vimeo video. <https://vimeo.com/245990510>

—————, *decomposition of a mutable landscape*, University of California Irvine Contemporary Arts Center, March 10, 2016, Vimeo video. <https://vimeo.com/245915817>

—————, *i believe in echoes*, Hammer Museum, June 17, 2018, Vimeo video. <https://vimeo.com/280792961>

—————, *Mountain, Fire, Holding Still*, Getty Museum, August 27, 2016, YouTube video. <https://www.youtube.com/watch?v=PUaJX-8ruUg>

taisha paggett and WXPT, *evoreachmore*, Clockshop, March 30-31, 2015, Vimeo video. <https://vimeo.com/245758584>

Related Texts

Giorgio Agamben, *The Open: Man and Animal* (Stanford: Stanford University Press, 2003).

This book counters the hierarchical distinction between human and animal, which Agamben identifies as the foundational distinction of Western ontology. Agamben instead proposes a perspective on Martin Heidegger's conception of "The Open" in order to posit a new understanding of Being.

Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham: Duke University Press, 2006).

Ahmed considers how phenomenology, emblemized by the likes of Edmund Husserl, Martin Heidegger and Maurice Merleau-Ponty, can be queered to reveal how sexual, racial and gendered frameworks are articulated in social spaces. This book merges insights drawn from post-colonial theory, critical race theory, feminist theory, queer studies, and psychoanalysis.

adrienne marie brown, *Emergent Strategy: Shaping Change, Changing Worlds* (Chico: AK Press, 2017).

Widely circulated within activist and organizer circles, this book describes emergent strategies as ways of looking at the world and seeing opportunities for collaboration across species and borders. brown's work finds influence in science fiction, particularly Octavia Butler's *Parable* series, in order to posit new future-oriented forms of political activism and collectivism.

J. Kameron Carter and Sarah Jane Cervenak, "Untitled and Outdoors: Thinking with Saidiya Hartman," *Women & Performance: a journal of feminist theory* vol. 27 no. 1 (2017), 45-55.

Cervenak and Carter unpack the second part of Hartman's 1997 book, *Scenes of Subjection: Terror, Slavery and Self-Making in Nineteenth-Century America*. Putting Hartman in dialogue with writers and artists such as Toni Morrison and Xaviera Simmons, they read blackness as outside the constellation of white settlement, property, power, freedom, and statehood.

Neil Gaiman and Dave McKean, *The Wolves in the Walls* (New York: Harper Collins, 2003).

This illustrated children's book illustrates psychological parables that explore racial hauntings of interior and exterior places and conjure the uncanny, materiality that defies rationalism, a child's negotiation of fear and agency.

Édouard Glissant, *Poetics of Relation*, translated by Betsy Wing (Ann Arbor: University of Michigan Press, 1997).

Glissant elaborates the idea of “Relation” as a framework for both understanding the diversity that constitutes contemporary cultures, and as a means of transgressing the rigid social and cultural generalizations and hierarchies associated with European modernity.

Katherine McKittrick, *Demonic Grounds: Black Women and the Cartographies of Struggle* (Minneapolis: University of Minnesota Press, 2006).

McKittrick centres the experiences of Black women within her analyses of various locales in Canada, the Caribbean and the United States in order to make visible histories that are often rendered invisible and displaced. This book examines Black women’s relationships to disparate geographies, both real and imagined, to reveal their political agency in shaping and creating the struggle against domination.

David Marriott, *Haunted Life: Visual Culture and Black Modernity* (New Brunswick: Rutgers University Press, 2007).

Marriott explores how media technologies are “haunted” by the phantom of racial slavery. By assessing examples from film, television, modernist literature, and philosophy, and drawing from comparative readings by John Edgar Wideman, Frantz Fanon, Richard Wright, Issac Julien, Alain Locke, and Sidney Poitier, Marriott examines the complex interaction between racial anxieties and the political-visual cultures of suspicion and terror.

José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: NYU Press, 2009).

Muñoz draws on philosopher Ernst Bloch’s theorization of utopias in order to rethink and expand the horizons of queer political imaginary. Muñoz describes modalities of queer utopianism through his engagement with a wide array of cultural productions gravitating around the Stonewall Rebellion of 1969.

Cynthia J. Novack, *Sharing the Dance: Contact Improvisation and American Culture* (Madison: University of Wisconsin Press, 1990).

Novack outlines a history of contact improvisation, contextualizing its emergence in 1972 through the social and political conditions in which it developed. Her references embrace contemporaneous choreographers and dance forms, such as Merce Cunningham and Anna Halprin, modern dance and ballet, as well as experimental theatre, martial arts, Zen Buddhism, and other cultural references.

Kevin Quashie, *The Sovereignty of Quiet: Beyond Resistance in Black Culture* (New Brunswick: Rutgers University Press, 2012).

Defining quiet as a metaphor for the full range of one's inner life, Quashie's analysis de-emphasizes the dominant rhetoric on Black 'resistance' and the assumption of Black bodies as public bodies in order to expand concepts of blackness, representation and interiority.

"The Black Outdoors: Fred Moten and Saidiya Hartman in Conversation with J. Kameron Carter and Sarah Jane Cervenak," Duke University, September 23, 2016. https://www.youtube.com/watch?v=t_tUZ6dybrc

This conversation is part of a series focusing on the relation between race, sexuality, and ideas of self-possession under and beyond settler colonialism.

Public Programs

Talk: taisha paggett (SCA Visual Art - 611 Talks)
Thursday, September 20, 1 - 2PM
611 Alexander St. Studios, Vancouver

Talk: taisha paggett (SCA Dance, Theatre and Performance)
Friday, September 21, 12:30 - 2PM
Room 4525, SFU, 149 W. Hastings St., Vancouver

Workshop: "the meadow" research studio
TUE & THU, SEP 25 - OCT 11 / 6:30 - 8:30PM
SFU, 149 W. Hastings St., Vancouver
Registration is required. See website for details.

taisha paggett facilitates a free, accessible series of workshops that include movement, sound and outdoor activity, and are open to students and non-students working in any discipline. No previous dance experience is necessary. The workshop's title, "the meadow", references a phenomenological and speculative geography that can be explored as a site of support and respite, reclamation and survival, especially for Black people, queers of colour and allies. Participants will explore exercises and methodologies including breath scores, floor and gravitational choreography, writing, and ritual actions with soil.

Opening Reception and Performance
WED, OCT 10 / 7 - 9PM
Audain Gallery

taisha paggett will perform in the gallery from 7 - 8PM. Her engagement with the exhibition will be emergent, mobile and aural. Audience members are invited to enter and exit the gallery throughout the performance.

Talk: taisha paggett and Aisha Sasha John in conversation
FRI, OCT 12 / 7PM
Audain Gallery

taisha paggett will be joined by Toronto-based poet, dancer and choreographer Aisha Sasha John for an embodied conversation. Situated within *i believe in echoes*, they will think, feel and move through resonant and related themes in their respective performance practices which consider the body's experience of breath and voice in place.

Co-presented with Western Front.

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