

The Walker Art Center and
ZACCHO Dance Theatre present

Picture Powderhorn

August 25 & 26, 2000
ConAgra Marquette Elevators

photo: Drew Duvall

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ZACCHO Dance Theatre present

Picture Powderhorn

A piece conceived and directed by
Joanna Haigood in collaboration with

Mary Ellen Strom	Video Artist
Lauren Weinger	Composer
Wayne Campbell	Rigging/Scene Design
Jack Carpenter	Lighting Design

And Performers

Ramón Ramos Alayo
Jadson Caldiera
Suzanne Gallo
Jo Kreiter
Sheila Lopez

With special appearances by

Brad Fullington
Shari Aaronson and puppet from In the Heart of the Beast

Picture Powderhorn Residency Participants

Joseph Christiensen	Robert Christiensen
Willow Cordes-Eklund	Molly Dengler
Abe Gray	Owen Heine
David Juarez	Janthira Lewis
Maggie Majenski	Martha Ockenfels
Jason Olivier	Edgar Silva
Dylan Thuras	Heather Tubwon
Adrienne Urbanski	Nora Williams
Maichoua Yang	

with the guidance of Kaori Kenmotsu and John Gwinn

Zaccho Production Staff

Production Manager	Elaine Buckholtz
Stage Manager	Heidi Coleman
Rigging	Lawrence LaBianca
Rigging	Timothy Cahalin
Rigging	Steve Olson
Company Manager	Walter Kitundu
Assistants to the Director	Anne Berman
	Maggie Majenski
Editing and Design	Mary Ellen Strom
Camera	Mary Ellen Strom
Second Camera	Karen Hasselman
Live Camera Operators	Ryan Schaddelle
	Heidi Eckwall
Camera Crew	Picture Powderhorn/ Walker Art Youth
	Larry Shea
Video Technician/Engineer	Guy Carden
Video Lighting	Eleanor Savage

Video Projectionist
Sound Technician
Sound Assistant
Lighting Assistants

Jack Young
Philip O'Toole
Molly Dengler
Janthira Lewis
Nora Williams
Larry Chapin

Picture Powderhorn was co-commissioned by the Walker and co-presented with ZACCHO Dance Theatre in association with the Powderhorn Park Neighborhood Association. Major support for this project provided by the OnSite Performance Network, a program of Dancing in the Streets, with funding from the Charles E. Culpepper Foundation, the John S. and James L. Knight Foundation and the Rockefeller Foundation. The Joanna Haigood/ZACCHO Dance Theatre residency and performances are made possible in part with generous support from The National Endowment for the Arts, The Pew Charitable Trusts, the Powderhorn/Central Community Collaborative, the Doris Duke Fund for Jazz and Dance, the Anncox Foundation, Grants for the Arts/the San Francisco Hotel Tax Fund, San Francisco Arts Commission, California Arts Council, Surdna Foundation, The Rockefeller Foundation MAP Fund, The James Irvine Fellowship, the LEF Foundation, The Zellerbach Family Fund, and Holt Hinshaw Architects.

The Walker Art Center and Zaccho Dance Theatre would like to extend a very special thank you to **ConAgra, Inc.**, for its remarkable support of this project. We would also like to thank the University of Minnesota, Reichhold, Inc., Cargill, Agra Simons Engineering, Inc. (a division of AMEC), and the Minnesota State Fair.

Part of the unique nature of *Picture Powderhorn* is that it is being performed at a working grain elevator. Because the Marquette Elevators are in use, we must request that everyone observe a few safety rules:

- **No smoking at the performance site**
- **Stay 100 ft. from the elevator building and all railroad tracks**
- **Please follow all usher instructions**

Thank you and enjoy the performance!

Notes from Joanna Haigood

For me, place is a poetic vessel that contains an accumulation of experience, both human and elemental, in an urban or natural landscape. I explore this idea by looking closely at histories - energetic, material, and social - and shape performance events that reflect the impressions of what I have discovered.

I put emphasis on characteristics that are normally overlooked but in fact play an important role in how we perceive our surroundings.

This project, *Picture Powderhorn*, is based on a question that I've been interested in for the past twenty years in my work - How do we define place? - Is it people, is it landscape, is it demographics, is it architecture, philosophy, or cultural trends? What is the physical and psychic evidence of history left behind?

With this piece a new question has emerged - If a community had control and unlimited resources to develop organically, what would it look like? What would its future look like?

At this point in time, with the development of global capitalism advancing at extraordinary speed, the character of neighborhoods and communities are changing more rapidly than ever before. Neighborhoods have become microcosms for larger world communities.

As it becomes easier to communicate with others around the world, we are learning that diversity, both global and local, is a basic reality. Diversity offers an opportunity for neighborhood residents to establish a sort of ownership of their own community culture. This binds people together in deep and meaningful ways. In contrast, corporate culture tends to atomize the community into individual consuming units, useful for the purpose of expanding the economy but isolating and alienating each member from one another.

During the course of the last six months we have interviewed scores of Powderhorn residents about their hopes for the future of their community. The majority suggested ways of overcoming the current atmosphere of urban violence and environmental decay, as well as changing the negative perception of their community. They envisioned a community whose diversity is celebrated as a progressive force for unification. They spoke about the importance of raising their children in nurturing and safe surroundings. They imagined growing old in a neighborhood full of friends. They dreamt of gardens that sustained them physically and spiritually. The majority of people interviewed would live nowhere else.

After looking more deeply at these responses I sensed that they are universal and reflect what one would expect from people worldwide when they express what they dream and desire for their individual communities. It once again demonstrated the interconnectedness of people and cultures.

Picture Powderhorn is not a literal or narrative interpretation of the Powderhorn neighborhood. Rather it is a series of images inspired by the stories of Powderhorn residents and framed within the context of humanity as a whole. It was created from images and sounds of the Powderhorn neighborhood combined with those of the Marquette Grain Terminal. It was created in collaboration with youth from in and around the Powderhorn neighborhood working with the Walker Art Center Teen Arts Program, who collected oral histories, neighborhood sounds, and dances as resources for this project. Their contributions were invaluable. I've chosen the Marquette Grain Terminal as a metaphor for sustenance, growth, and aspirations of people for the future. I also chose it for its prominence as an architectural and historical monument in the American landscape.

Picture Powderhorn is the first in a three-part series celebrating the aspirations of inner-city communities in transition. In the summer of 2001, *Picture Powderhorn* will transform into *Picture Red Hook* in Brooklyn, NY, commissioned and co-produced by Dancing in the Streets; and into *Picture Bayview*, in San Francisco, produced by ZACCHO Dance Theatre. The Red Hook performance will be held at the Red Hook Grain Terminal, and the Bayview performance will be held at the Islais Creek Grain Terminal.

I would like to extend my deepest gratitude to Elise Bernhardt, who planted the initial seed for this three city project, to Philip Bither and the Walker staff for their tireless work and commitment to making this performance happen, to ConAgra, Inc. for having the courage to take it on, to workers at the Marquette Grain Elevator for joining our team, to Beth Peterson and Kathy Foran at In the Heart of the Beast, for providing the breathtaking May Day puppet, Akhmiri Sehkr-ra for creating a base in the Powderhorn community, to all the residents of the Powderhorn community who contributed their insights, their resources, and encouragement to this project, to Aviva Davidson and Dancing in the Streets for keeping this project alive, to Lizzy Spicuzza for her generosity as stand-in mom, and to all my collaborators who have brought extraordinary beauty and clarity to this work. Thank you.

Notes from Philip Bither, Walker Curator, Performing Arts

In urban and rural areas alike, we are surrounded by environments that we usually take for granted, often don't even see. Whole neighborhoods too, can seem invisible to a wider city – their power and spirit hidden below a surface of neglect or decay.

Site-specific performing artists like Joanna Haigood and her exceptional collaborators are not just radically reshaping their art forms, but are changing how we experience our built environment and how we appreciate the history, humanity, and diversity of our city life. Through works like *Picture Powderhorn*, site artists are helping people see their cities anew, finding majesty where others see ugliness,

beauty where some only could see blight and remarkable hope where one might have least expected it.

I am honored to have had the chance to work with someone as gifted and as full of grace as Joanna Haigood over these past two years. I also am profoundly grateful to the residents of Minneapolis's Powderhorn community who opened up their lives and offered their dreams, which served as the primary inspiration of this work. Of course, it would have been ideal if there existed a grain silo in the heart of the Powderhorn neighborhood on which we could have mounted the work, but this facility was one of the few in the Twin Cities that could accommodate a large audience and that was of the necessary monumental scale. We also felt somehow quietly proud that the people, sites and sounds of Powderhorn could be showcased outside the neighborhood in such a city-wide artistic experience.

Picture Powderhorn is the result of hundreds of people's collective will and open-mindedness. The care and creativity shown by the entire Walker staff was essential – in particular, Project Line-Producer Doug Benidt and Production Manager Eleanor Savage and her entire staff gave all of themselves. ConAgra, Inc. showed not only vision and courage, but great integrity in remaining committed to the project. Thank you for joining us tonight.

Picture Powderhorn Teen Residency

What defines a neighborhood? A park, a coffee shop-turned-social center, a community garden? The kind of people who inhabit its public spaces? In a three-month arts-immersion program this spring and summer, 16 teens worked with Joanna Haigood and her collaborators Mary Ellen Strom and Lauren Weinger, along with local artists Kaori Kenmotsu and John Gwinn to explore everyday life in the Powderhorn neighborhood, a diverse community bordered on the south by Lake Street and anchored by the small lake in Powderhorn Park. Honing the art of observation, the teens interviewed neighborhood elders, videotaped the pace of life in the community, attended gatherings, and recorded sounds that epitomized life there. The results have become the basis of Haigood's choreography and the audio-visual collage projected onto the Marquette Grain Terminal in *Picture Powderhorn*.

For the teens, the artful discoveries sometimes came out like poetry. "Beneath the grit lies a film in the making. A looming tower lies before the remnants of an era long gone. Shadows turn street signs into images studios could never produce. The skeletal face of a building taken down to its bone could not be found anywhere else in the city," writes teen participant Adrienne Urbanski. Other observations were simply a colorful list of neighborhood residents: Elizabeth, an Ethiopian immigrant who demonstrated how to "dance with your shoulders," a gunshot survivor at the Resource Center of the Americas, riders on the #21 bus route, "the limping guy with the stiff leg getting out of the car."

Picture Powderhorn is linked to performances in San Francisco's Bayview and Brooklyn's Red Hook neighborhoods, where similar teen arts-immersion projects are under way. The three communities share parallel economic and demographic realities, and the sights, sounds, and movements help create a universal picture of inner city America as a place. "I define place not only as it refers to location and physical structures," Haigood explains, "but as an expression of accumulated experiences and social responses. I am interested in how we affix meaning to place." As *Picture Powderhorn* teen participants learned, place and people are delicately yet inextricably connected in the Powderhorn neighborhood.

Grain Elevators

Though now a ubiquitous sight in the Twin Cities and around the world, 100 years ago the first concrete grain elevators – predecessors of the ConAgra Marquette facility – were a radical solution to a significant problem: how to store the vast amounts of grain that U.S. farms were producing. Rail and shipping networks allowed the movement of enormous quantities of grain, but the storage solutions for grain were less advanced. Grain silos at the end of the 19th century were made of wood – and, as such, prone to collapse and fire.

In 1899, Frank Peavey, founder of the locally-based Peavey Company, worked with architect Charles Haglin to build the world's first concrete grain silo. They developed the use of slip-form construction – the now common technique of pouring liquid concrete into a circular mold, allowing it to set, then moving it up further and filling it with more concrete, creating a single, seamless structure.

The first such silo was constructed by the Peavey Company in St. Louis Park – where it still stands near the intersection of Routes 100 and 7. Referred to by naysayers as "Peavey's Folly," the structure soon proved itself the ideal solution to the problem of storing grain from when it was harvested to when it was needed.

Grain elevators also proved to be an inspiration to a young Walter Gropius, founder of the Bauhaus, a school of applied arts that served as the center of modern design in Germany in the 1920s, and has had a major influence on the development of modern architecture in the 20th century, with an emphasis on pure, geometric designs whose forms are dictated by the function of an object and the nature of the materials.

While Bauhaus students and the generations of architects they have influenced went on to build everything from office towers to city halls, the Peavey Company – and the rest of the grain industry – went on to build a host of concrete elevators, including the one you are visiting tonight, which stores a variety of grains, such as oats and barley. In 1982 the Peavey Company became part of ConAgra, Inc.

Adapted in part from 'Peavey's Folly' by Joseph Hart, *City Pages* Vol. 16, Issue 781, 11/22/95, and *Grain Elevators: Form and Function* by the Buffalo History Works (<http://bhwbuffnet.net>).

Notes on Video Projections

L'Arrivée d'un train à la gare des Ciotat

Auguste and Louis Lumiere, 1895

Steam train arriving in station moving toward camera.

This is considered the first film screened for the public, at La Grande Café, Boulevard des Capucines, Paris.

The Lumière Institute Archives

The Great Train Robbery

Edwin S. Porter, 1903

Produced by the Edison Manufacturing Company

Silent black and white nitrate film. Shot in New Jersey.

UCLA, Film and Television Archive

Notes on the Sound Score

The sounds for this piece are a collage of the following source materials:

1. The Walker *Picture Powderhorn* Teen Residency including collection of names, city soundscapes, May Day Parade, Cinco de Mayo, and the whole community, too large to name.
2. On location recordings of at ConAgra Marquette elevator of grain pouring, shooting, spinning, dripping, vacuum suction and conveyors, elevators, trucks, and interviews with Brad Fullington and Rick Stoneberg
3. On location recordings of trains on railroad tracks behind Marquette elevator
4. The generous collaboration with Greg Britton's permission at The Minnesota Historical Society Press of use of the Minnesota Musical Traditions collection

Biographical Information

Joanna Haigood (Choreographer/Director) relocated in 1980 to the San Francisco Bay Area from New York and co-founded ZACCHO Dance Theatre. Her work centers on making dances that use natural, architectural, and cultural environments as a point of departure for movement and narrative. She also specializes in creating work that incorporates aerial flight and suspension. She has been commissioned by Jacob's Pillow Dance Festival, Dancing in the Streets, Walker Art Center, the Exploratorium Museum, the National Black Art Festival, San Francisco Arts Commission, Black Choreographers Moving Festival, Boston Dance Umbrella, Festival d'Avignon and Festival d'Arles in France. Ms. Haigood has been awarded fellowships from the California Arts Council, the National Endowment for the Arts, the Gerbode Foundation, the James Irvine Foundation, the John Simon Guggenheim Memorial Foundation, and is a 1998 CalArts/Alpert Award recipient. Additionally, her choreography is in the repertoires of the Joffrey Ballet of Chicago, San Francisco's Lines Contemporary Ballet, and Axis Dance Company of Oakland, California. Ms. Haigood has taught at the Centre National de Danse Contemporaine and the Centre National des Arts du Cirque in France, the Laban Centre in England, San

Francisco Institute of Choreography, and at Spelman College in Atlanta, GA. In February of this year she gave birth to the ever joyful Jackson Beau Campbell.

Mary Ellen Strom (Video Artist) works in video and performance. Strom's single channel videos and installations have been exhibited at venues including the Museum of Contemporary Art, Los Angeles, Museum of Modern Art, NYC, The Wexner Center for the Arts, Columbus, Ohio, The Art Institute of Chicago, Kansas City Art Institute, Institute of Contemporary Art, Boston, Atlanta Contemporary Art Center, Archa Teatro Divaldo, Prague, Republic of Czech, Museo de Arte, Mexico, Temple Bar, Dublin, Ireland and Chapter Art Centre, Cardiff, Wales, among others. Strom has received numerous awards and commissions including Creative Capital Foundation, the Rockefeller Foundation, National Endowment for the Arts, New York State Council on the Arts, National Alliance for Media and Culture, Arts International, and the Aestreae Foundation. Strom received a New York Performance Award (Bessie) for "Outstanding Creative Achievement" in 1996 for the installation *School's OUT: The Naming Project* and in 1993 for the installation *Witness*. She is a 1999-2000 artist in the PS 1 National Studio Program. She received her MFA at the University of California, Irvine where she was a Chancellor's Fellow. Strom is a professor in the video program at the School of the Museum of Fine Arts, Boston.

Lauren Weinger (Composer) composes image based electro-acoustic sound designs. Her work is site motivated: the vocabulary changes in response to the constraints and material of a given place. Focused on the memory of sounds no longer heard and "the ability of recorded sound to evoke memory and 'bring back' places that no longer exist." Her work is primarily based on processed acoustic sounds gathered at the site or of the object being portrayed. In performance and installation she diffuses and layers sounds using three dimensional multiple channel and speaker projection, extending in some cases to forty speakers through spaces up to a quarter mile long and sixty feet high. Her collaborations with Joanna Haigood since 1978 have included environments, portraits and places including a duet with a woman in a 500 gallon tank of water, a walk through a mattress factory, the Cloisters of the Palace of the Popes in Avignon, France, a redwood forest, and many others,

Wayne Campbell (Rigging & Scenic Designer) holds a BFA from Syracuse University. He has specialized in difficult, technical, or incomprehensible projects including architectural installations and artificial rock climbing structure design. In addition, he has performed alpine/mountain rescue and taught high angle SWAT techniques with the Bay Area Mountain Rescue Unit. He has served as master rigger and designer for ZACCHO Dance Theatre in San Francisco, at Jacob's Pillow in Becket, MA, at Le Petit Fontanille in France, Tryon Center for Visual Arts in Charlotte, NC, and Kaatsbaan International Center in New York.

Jack Carpenter (Lighting Designer) has designed lighting and scenery for dance, music, theater and fashion. His work can be seen with such companies as San Francisco Ballet, Berkeley Repertory Theatre, The Kronos Quartet, Oakland Ballet, Detroit Symphony, Chanticleer, Women's Philharmonic, Lili Cai Chinese Dance, Diablo Ballet, Joe Goode Performance Group, ODC/SF, Eureka Theatre Company and Gary Palmer Dance Company. *Picture Powderhorn* marks the 4th collaboration with ZACCHO Dance Theatre exploring the boundaries of site specific work and intimate spectacle. Mr. Carpenter has received four Bay Area Critics Circle Awards, and four Isadora Duncan Awards for lighting design.

ZACCHO Dance Theatre

Ramon Ramos Alayo started his dance career in his native Cuba, where he lived until moving to California in 1997. He holds a degree in Contemporary Dance and Education from Cuba's premier institute of the arts, the Escuela Nacional de Arte. He was the principal dancer with Havana's internationally renowned Narciso Medina Contemporary Dance company, and performed with this award-winning group throughout Cuba, Europe, and Belize. In the U.S., he has worked with Robert Moses' Kin, Zaccho Dance Theatre, The 1999 Mountain Play, and danced and taught at the Colorado Dance Festival, The Edge Festival, Jacob's Pillow, and in New York, New Orleans, Wyoming, Montana, Arizona, Oregon, and Los Angeles. He has also created his own dance company, CubaDanza, and an original dance theater show, *Añoranza de una Epoca*. He received an Artist in Education grant from the California Arts Council for 2000/2001, and is now teaching Cuban dance at Berkeley's Willard Middle School.

Jadson Caldeira was born in Brazil and has received training in classical ballet (from the respected Mr. Ismaël Guiser), theatrical dance and primitive Brazilian dance. While still in Brazil, Mr. Caldeira worked with the "Ballets de Sao Paulo" and the "Grupo Cine Negro," and was also invited, as a teacher, to join the company of Mr. Guiser. Mr. Caldeira arrived in Toronto (Canada) in 1987 where he performed with the "Randy Glynn Dance Project" and the "Desrosiers Dance Theatre." He then moved to Montreal where he began a collaboration with trapeze artist Ms. Helene Bley. Together the two created the dance/trapeze duet "Aporia" which they were invited to perform in the Canadian pavilion at the 1992 International Exposition in Seville (Spain) as well as on various television programs and galas. In Quebec, Mr. Caldeira has also worked with "La Compagnie de Danse Marie Chouinard" and was an original member and a co-artistic director of the "Compagnie de Danse L'Astragale." Since 1995 Mr. Caldeira's own choreography has been yearly produced in Montreal. His work has also been presented in Brazil, throughout Canada and in San Francisco, USA.

Suzanne Gallo is a choreographer, aerialist, and dancer. Suzanne grew up and trained in the San Francisco Bay Area and went on to dance for the Atlanta Ballet, Ballet West, the San Francisco Opera, Lines Contemporary Ballet, ODC/SF, and Ben Carter. In 1993 she began exploring choreography. She has presented her work at Brady Street Dance Center, Theater Artaud, Dance Mission, the Cowell Theater as part of Summerfest, at the Aspen International Design Conference and in the Flying Women's Festival. In 1998 Ms. Gallo was invited to the Banff Center for the Arts in Canada as guest lecturer and performer. She is currently a member of Project Bandaloop, a vertical dance troupe. This is her second season with ZACCHO.

Jo Kreiter has danced with Joanna Haigood since 1989. Her accomplishments include five California Arts Council Artist-in-Residence Awards that are taught in partnership with ZACCHO, and awards from the San Francisco Arts Commission and the San Francisco Hotel Tax Fund for her work as a choreographer. Inspired by her work with Joanna Haigood, Jo choreographs for both traditional and site specific venues, most recently on an industrial crane in the San Francisco Bay. Her company, Flyaway Productions, performs apparatus-based dances that expose the range and power of female physicality. Flyaway has performed at the Boston Dance Umbrella's International Aerial Festival, Seattle Festival of Alternative Dance, Duke University, Theater Artaud and the Women Who Fly Festival in San Francisco, and at the Aerial Dance Festival 2000 in Colorado.

Sheila Lopez is noted for writing, directing, choreographing and producing her own work. She has been the recipient of grants from the Rockefeller Foundation and the Marin Arts Council for her community theater productions. Currently she is Artist in Residence at Tamalpais High School's Conservatory Ensemble where she continues her award-winning work with students in activities that range from re-writing classics to creating collaborative new works. She is also teaching physical theater workshops at Theater Sports at Fort Mason/San Francisco. Sheila has been a member of ZACCHO since 1985.

Guest Performers

Brad Fullington received his B.S. in Milling Science from Kansas State University in 1991. He has been a ConAgra employee for the past 9 years and plant manager of the ConAgra Marquette Grain Terminal since 1997.

Shari Aronson is a Powderhorn neighborhood theater artist and puppeteer who has lived in Minneapolis for eleven years. She writes, directs, teaches and performs puppetry for projects with In the Heart of the Beast Puppet and Mask Theatre, Minneapolis Jewish Community Center, World by the Tale and Galumph Performance Troupe. Last year she received a Jerome Travel Study Grant to perform in Galumph Performance Troupe's *Tales of Tumtumerau* at the 1999

National Puppetry Festival in Seattle. Recently, she co-founded Curcus Minimus with Christopher Griffith.

In the Heart of the Beast Puppet and Mask Theatre has been producing the May Day Parade and Festival since 1975. This one of a kind community event is built by hundreds of participants and draws an audience of up to 50,000. At the center of MayDay is a team of 10-15 puppet artists who develop the parade storyboard and create the core images around which each section of the parade and ceremony is built. The themes of past parades echo the pulse of south Minneapolis, and as such, provide a peculiarly imaginative chronology of the times in these urban neighborhoods. The 27th MayDay Parade and Festival will be held on Sunday, May 6, 2001.

ZACCHO Production Staff

Elaine Buckholtz (Production Manager) received her B.F.A. in "Aspects of Light and Motion" from Ohio State University in 1986. She worked with Contraband, a San Francisco based performance group, from 1989-96 as lighting designer and musician and has done lighting designs for Lauren Elder, Terry Riley, The Brooklyn Children's Museum, The San Jose Technology Museum and many others. She worked as Technical Director for The Merce Cunningham Dance Company from 1996-99 and currently is Production Manager for Meredith Monk and the annual lighting designer for The Telluride Film Festival. Recent projects include two solo music CD's: *Horse In The Window*, and *Dark Rodeo* and two short music films: *Daylight Passing Ships* and *When I Was Mongolian* premiered at The Wexner Center For The Arts in The Avante Garage Series in 1999.

Heidi Coleman (Stage Manager) lives and works in New York City and is currently studying psychodynamic theory.

Lawrence LaBianca (Rigger) holds an MFA from CCAC. He is currently producing sculptural work in metal, ceramic and wood for an on going series based on tool forms, and has created interactive set pieces for ZACCHO, Fly-Away Productions and Fellow Travelers Dance companies. He is the recipient of many awards and shows his work nationwide. He also teaches at UC Berkeley and CCAC. "I want to assist in revealing the divinity of the natural world. My sculptures are tools that allow the viewer to observe, listen and feel for lost or forgotten information in nature."

Tim Cahalin (Rigger) is a working visual artist currently active in the San Francisco Bay Area. A graduate of the University of California School of Environmental Design, *Picture Powderhorn* is his first production with Zaccho Dance Theatre.

Steve Olson (Rigger) is a native of Minnesota and resides in Minnetonka. He is employed as the Head Sound Engineer

at the Historic State Theatre in Minneapolis. Steve has toured internationally with artists such as Prince and the Commodores. He is an avid rock climber and skier. This is his first time working with ZACCHO Dance Theatre.

Larry Shea (Video Technician/Engineer) Is a video artist based in New York who is currently a visiting professor at the School of the Museum of Fine Arts in Boston. Recent projects include the special effects for Mike Albo's *Please Everything Burst* at P.S. 1 in New York City and the interactive design of Julia Scher's *Predictive Engineering II* at SF MOMA.

Jack Young (Video Projectionist), director of New City Video and Staying, has been involved in the field of theatrical film and video projection since 1976. Recent projects include Merce Cunningham's *Biped*, Steve Reich's *Hindenburg*, Laurie Anderson's *Moby Dick and other stories*, and the White Oak Dance Project's current tour.

ZACCHO Dance Theatre

Founded in 1980, ZACCHO has a history of presenting unique performances that explore the relationship of dance to place. Its work integrates aerial choreography, offering audiences and performers new perspectives of the places and situations they inhabit. Under Joanna Haigood's direction, the company has been commissioned by the National Black Arts Festival, Festival d'Arles and Festival d'Avignon in France, Black Choreographer's Moving Festival, The Exploratorium, Boston Dance Umbrella, Capp Street Project, Dancing in the Streets, Walker Art Center, Jacob's Pillow, and the San Francisco Art Commission. ZACCHO maintains a studio in Bayview/Hunter's Point in San Francisco, providing after-school classes in contemporary and aerial dance to 140 children and youth in collaboration with several educational institutions.

ZACCHO Staff

Artistic Director	Joanna Haigood
Managing Director	José María Francos
Arts Education Coordinator	Lizzy Spicuzza
Arts Education Instructors	Jo Kreiter Shakiri
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John Gwinn

WAC Teen Christi Atkinson

Programs Staff Edith Gracia

Witt Siasoco

WAC Community Kiyoko Motoyama Sims

Programs Staff Zaraawar Mistry

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Asst. Technical Director Larry Chapin

Sound Engineer Philip O'Toole

Production Assistant/ Jon Kirchhofer

Spot Operator

Production Assistants Pete Glaser

Gene Pittman

Rigging Assistant/ Mark Rupert

Residency Assistant

Light Board Operator/ Gaylord Christian

Spot Operator

Electrical Crew Paul Epton

Carl Schoenborn

Rigger Steve Olson

Audio Crew Chad Nelson

Camera Operators Heidi Eckwall

Ryan Schaddelee

Spotlight Operators Stephanie Brehe

David Cooke

Jeff Larson

Greg Simpson

Bruce Smith

Interns Willow Cordes-Eklund

Molly Dengler

Janthira Lewis

Maggie Majenski

Nora Williams

Acknowledgements

Thanks to all the individuals and organizations who made *Picture Powderhorn* possible:

Scott Addington, Sandy Agustin, Scott Anderson, Jim Anton, Tom Arndt, Jeff Bartlett, Sue Berg, Elise Bernhardt, Carol Bousquet, Leo Bragagnolo, Judith Brin-Ingber, Greg Britton, Linda Brown, Mary Burrell, Chris Campbell, Cara Carlson, Ann Carlson, George Chuba, Eileen Clancy, Bill Cottman, Sharon Couzin, Tom Crosby, Aviva Davidson, Bonnie Donohue, Linda Dusman, Mahmoud El-Kati, Liz Fiorentino, Kathee Foran, Frank Theater, Sally French, Brad Fullington, Steve Grans, John Gwinn, Marylee Hardenbergh, William P. Hefner, Doug Henderson, Dan Hernandez, Marc Hinshaw, Jon Jacobson, Jakub, Scott Cliff Jarrard, Gulgun Kayim, Mike Kittel, Rollie Klipstein, Wendy Knox, Sue Kosmalski, Janis Lane Ewart, Nick LaRocco, Camille LeFevre, Phil Lindsay, Lt. Mike Listul, Jason Matheson, Paul Mattson, Roy McBride, Metro Council Transit Operations, Mildred Miller, Minnesota Fringe Festival, Minnesota Historical Society Press, Minnesota State Arts Board, Jan Morlock, T. Truxtun Morrison, David Moulton, Moulton Laboratories and Digital Services, Darrel Neely, Tina Nemetz, Phil Nusbaum, Eric Olson, Parsons Audio, Carla Petersen, Beth Peterson, Pillsbury House, Pillsbury Neighborhood Services, Mary Pittelko, Jerry Poindexter, Port of San Francisco, Powderhorn Park Neighborhood Association, Rick Scott, Akhmiri Sehkr-Ra, Elliott Sharp, Larry Shea, Jaqui Smith, Southern Theater, Sandy Speiler, Bill Stahlman, Rick Stoneberg, Mary and Arne Strom, Diana Sunshine, Karl R. Unnasch, Video Program of the School of the Museum of Fine Arts, Boston, Walker Community Neighborhood Advisory Committee, Mel Werner, Werner Implements, June Wilson, Josh Winer, Scott Winter, Jeremy Ylvisaker, Wing Young-Huie.

Many people provided invaluable resource material through interviews and historical document, including:

Cara Carlson
Roy McBride
Janis Lane Ewart
Mildred Miller
Tina Nemetz
Akhmiri Sehkr-Ra
Jaqui Smith
Karl R. Unnasch

We extend our deepest gratitude to the inspiring residents of the Powderhorn Community.

Upcoming from the Walker Art Center

Ralph Lemon

TREE (Part II of the *Geography* Trilogy)

Friday & Saturday, September 29 & 30, 8pm

\$22 (18 Walker members)

Ted Mann Concert Hall

2128 Fourth St. S, Minneapolis, U of M West Bank

Tickets 612-375-7622 or www.walkerart.org/tickets

Choreographer Ralph Lemon takes audiences on a remarkable transcultural journey, creating a complex dance-theater universe that unveils the artistry of the 13-member company from rural China, Taiwan, India, Japan, West Africa, and the United States.

Moving beyond this unique exploration of African identity in *Geography* (presented by the Walker in fall 1997) to a work based on spirituality and pan-Asian artistic practice, *TREE* contemplates the speed of globalization in our ever-shrinking world, and the profound effect that exposure to new cultures has on other people's lives.