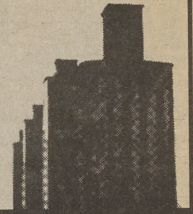


PICTURE RED HOOK



CELEBRATING THE DREAMS AND ASPIRATIONS OF A CHANGING COMMUNITY

ARTISTIC DIRECTORS STATEMENT

Picture Red Hook is the second in a three part series celebrating the aspirations of inner-city communities in transition. This project is based on a question that I've been interested in for the past twenty two 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?

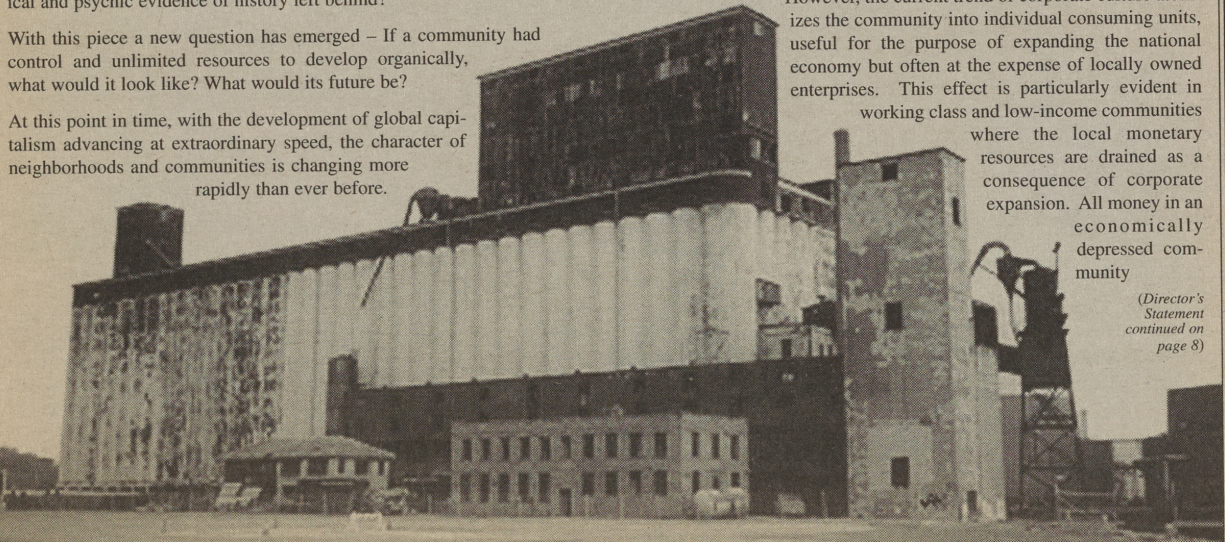
With this piece a new question has emerged – If a community had control and unlimited resources to develop organically, what would it look like? What would its future be?

At this point in time, with the development of global capitalism advancing at extraordinary speed, the character of neighborhoods and communities is changing more rapidly than ever before.

Neighborhoods have become microcosms of 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.

However, the current trend of corporate culture atomizes the community into individual consuming units, useful for the purpose of expanding the national economy but often at the expense of locally owned enterprises. This effect is particularly evident in working class and low-income communities where the local monetary resources are drained as a consequence of corporate expansion. All money in an economically depressed community

(Director's Statement continued on page 8)



PICTURE RED HOOK COMMUNITY PHOTOGRAPH



Photo: Stewart Martin

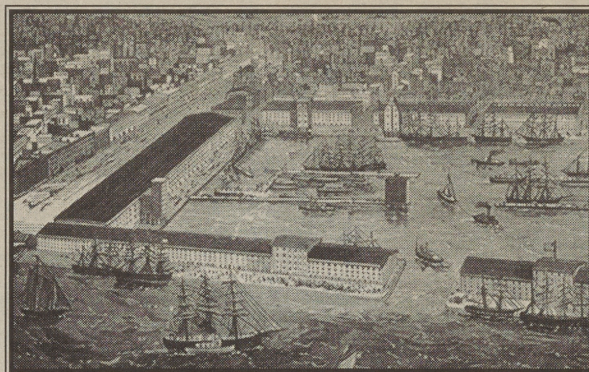
An historic event celebrating the unity and diversity of this Brooklyn neighborhood by bringing together current and past residents, owners and employees of local businesses, members of local churches and organizations, tenants of public housing, homeowners, and artists to participate in the taking of a giant community photo.

AUGUST 22, 23 & 24, 2002 • RED HOOK, BROOKLYN, NEW YORK, USA

RED HOOK HISTORY

THE IMMIGRANT EXPERIENCE

Dutch and French families settled Red Hook and Gowanus in the 1600's forcing out the original inhabitants, Native Americans. The first great wave of immigrants to the area, the Irish, came in the 1840's, many to build Red Hook's Atlantic Docks. Management then brought in German laborers at lower wages, pitting one poorly paid ethnic group against the other. After violence broke out in 1846, the developers eventually agreed to hire equal numbers from each group.



Norwegian sailors also came in large numbers at this time. Many jumped ship to live in Red Hook, where they established a large Norwegian settlement from the 1850s to the early 1900s. After moving south to Sunset Park and Bay Ridge, they left few visible signs of their time in Red Hook in street or shop names. But for students of history, the evidence is there. Brian McCormick, who lives on Kane Street in Red Hook's Columbia Street dis-

trict, has researched the records of his 1843 house and discovered that its early residents were Norwegian sailors.

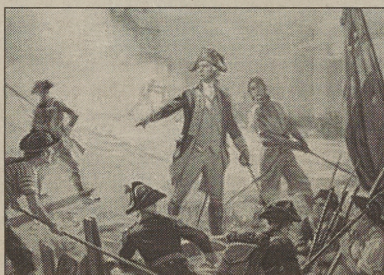
Italians came in the 1880s, and found many jobs in Red Hook's Erie Basin, then one of the busiest shipping centers in the country. By the 1920s, Red Hook's Columbia Street section was a well-established Little Italy. Joe Tomo and his family moved to Red Hook from East Harlem in 1928 to set up a fruit stand on Union Street. Nearly every day, Joe drove the family's horse and cart over the

Brooklyn Bridge to the wholesale markets in Chelsea to bring back fresh fruit. In those days, their horse wasn't the only live animal that crossed the bridge. "Sometimes the way was blocked by herds of sheep going to Manhattan meat markets," he recalls.

(Red Hook History Continues on Page 11 "Putting down roots...")

RED HOOK: REVOLUTIONARY WAR

The first battle of the Revolutionary War, the Battle of Brooklyn, when General George Washington and his forces narrowly escaped advancing British troops, is an historic link between Red Hook and Gowanus. In August 1776, the British armada, the largest naval force of the day, was moving up New York Bay, bound for the East River. Fort Defiance, which once stood in Red Hook on today's Beard Street, fired on the first British ship



coming into the Upper Bay. The attack, coupled with strong winds, discouraged the British from proceeding up the East River. They turned their ships around and disembarked their troops further south at Gravesend to proceed into Brooklyn by land. If the Royal Navy, more than 100 ships strong, had been able to sail past Red Hook, its forces would, no doubt, have stopped Washington and his retreating army from slipping away in rowboats at Old Fulton Street near today's Brooklyn Bridge.

Whitman was writing in the 1860s, a time when Lower Manhattan and Brooklyn were teeming with port activity. The greatest excitement was in Red Hook and Gowanus, which had the largest, most modern shipping facilities of the day: Atlantic Docks, Erie Basin and the Gowanus Canal.

It all began after the War of 1812, when New York became the nation's leading port. The invention of the steamboat in 1815 created an unprecedented demand for dock space and, once the Erie Canal linked New York Harbor to the Great Lakes in 1825, shipping opportunities exploded. But there was little room in crowded Lower Manhattan for such bulk cargoes as grain, sugar and coffee. Brooklyn's spacious waterfront had the clear advantage and, according to the 1838 report of the Red Hook Building Company, Red Hook's attractions for business and residential development were "fully equal... on some accounts superior to all others." Red Hook was not only closer to Lower Manhattan's docks than was Brooklyn Heights or Upper Manhattan, it also was cheaper and even healthier, the report maintained. The company was looking forward to building 500 houses and a few hotels in Red Hook. No other place in Brooklyn, it claimed, had a "greater if equal attraction for public resort, as a ready, picturesque, healthy and quiet retreat."

Red Hook was hardly quiet and probably not very healthy in the 1840s, when Daniel Richards began to build the great Atlantic Docks on a 40-acre site at the foot of Hamilton Avenue, a shallow swampland populated by squatters. Construction displaced the squatters and dredged the swamp to a depth of 20 feet at low tide to accommodate the largest ocean steamers. When James T. Stranahan, later a major force in the development of Prospect Park and the Brooklyn Bridge, completed the dock basin in 1850, it was

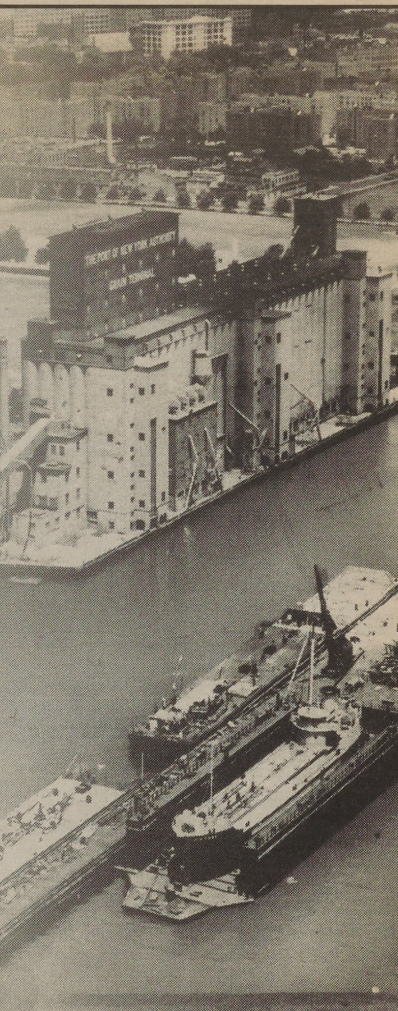
a marvel for its time. With its 200-foot-wide opening, it had room for 150 ships and was protected on all sides against the wind. It had hundreds of warehouses on the wharves for easy access to the ships - and huge silos for storing the grain that came via the Great Lakes for shipment abroad.

Far from the wheat fields of the Midwest, Red Hook's one remaining grain terminal on Columbia Street closed in 1965 and survives as an incongruous backdrop to the neighborhood. But, in the 19th century, many like it rose as mighty symbols of Brooklyn's preeminence in shipping. Grain terminals stood not only in the Atlantic and Erie basins but also along the Gowanus Canal and on the waterfront at Atlantic Avenue, Pacific, Degraw, Second and Furman streets.

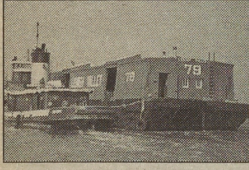
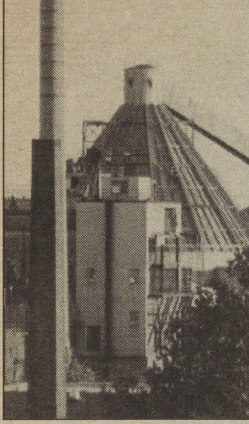
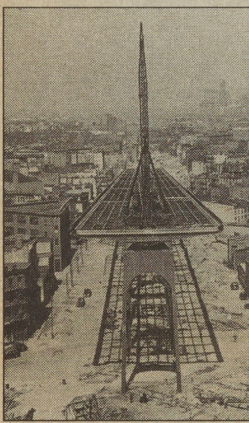
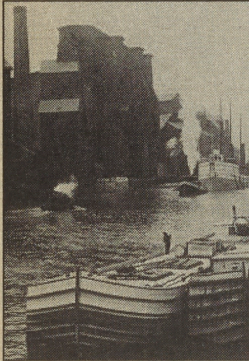
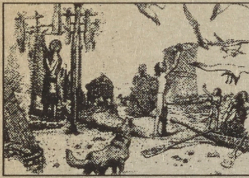
THE RISING PORT

funds in 1848 to widen the creek into a mile-and-a-half-long commercial waterway from Gowanus Bay to Butler Street. The project, one of Brooklyn's few publicly funded port facilities of the 19th century, brought more business to both Gowanus and Red Hook. Erie Canal barges often waited at the mouth of the Gowanus Canal for their turn to unload goods at the Atlantic Docks. William Beard, an Irish immigrant and railroad contractor, seized the opportunity to build more docks and warehouses in Red Hook. In 1869, he completed the Erie Basin, much larger than the Atlantic Basin - and he did it without spending his own money. Ships arriving in New York from overseas carried rocks in their cargo holds as ballast. Beard charged shipowners 50 cents a cubic yard to dump the rocks around the basin, emptying their holds for cargo bound for the return trip. Built up with rocks from all over the world, the hook-shaped breakwater, called the long dock, still gives Red Hook its unique profile.

The canal was developed after the New York State Legislature authorized



RED HOOK TIMELINE



- 1636** Native Americans sell their lands in Red Hook, Gowanus and other parts of today's Brooklyn to the Dutch, but they continue to live and fish along the water-front for many years.
- 1664** Dutch settlers cut the first canal from the East River to Gowanus Cove, avoiding the dangerous row around Red Hook Point.
- 1699** Nicholas Vechte builds a stone house near the Gowanus Creek that later becomes the site of a fierce battle in the Revolutionary War.
- 1776** Fort Defiance on Red Hook Point fires on British ships in the first Battle of the Revolution. Together with American forces at the Old Stone House of Gowanus, the fort helps General George Washington and his troops escape up river at today's Fulton Landing.
- 1812** After turning back the British in the War of 1812, New York becomes the leading port in the nation.
- 1815** Robert Fulton's new invention, the steamboat, brings more ships and barges to the Port of New York.
- 1825** The Erie Canal connects the Port of New York to the Midwest, increasing demand for dock space and warehouses in New York.
- 1840** Edwin Litchfield begins to buy up Gowanus creek farm properties and later subdivides them for industrial development.
- 1848** The New York State Legislature authorizes funds to widen Gowanus Creek into an industrial canal.
- 1848-1849** In one year's time, some 88 new buildings, homes, warehouses and factories go up in Red Hook.
- 1857** The City of Brooklyn completes the world's first comprehensive sewer system-one without sewage treatment plants.
- 1870** Park Slope rises up the hill from Gowanus, and the sewers for its new brownstones drain into the canal.
- 1880** Rising stench from raw sewage and industrial waste flowing into the canal leads to a public outcry.
- 1890s** The gashouse district along Smith Street becomes notorious for bars, brawls and gashouse gangs of young criminals.
- 1911** A flushing tunnel sucks foul water out of the canal and pulls in cleaner water from the Gowanus Bay.
- 1920s** The Black Hand, the beginning of the Mafia in New York, sets up its headquarters on Red Hook's Columbia Street.
- 1927** A state crime commission reports that Red Hook has a record-setting number of juvenile delinquents.
- 1936** Mayor Fiorello LaGuardia and Parks Commissioner Robert Moses cut the ribbon on Red Hook's pool and bathhouse.
- 1940s** The Red Hook ball fields and stadium replace Depression-era shacks.
- 1940-1950** The Gowanus Expressway, Brooklyn Battery Tunnel entrance, and Brooklyn Queens Expressway plough through Red Hook and Gowanus, displacing residents and dividing the communities.
- 1945** World War II generates booming business for port industries, as the number of jobs in Red Hook and Gowanus soars.
- 1950s** New Jersey containerports offer a faster way to ship cargo, divert business and jobs from the Brooklyn and Manhattan waterfronts.
- 1960s** The propeller in the Gowanus Canal flushing tunnel breaks, stopping the flow of clean water into the canal.
- 1960s** Community activists secure a city commitment to build a sewage treatment plant that will divert raw sewage from the canal.
- 1964** Brooklyn Borough President Abe Stark proposes a huge containerport along Columbia Street that casts a cloud of condemnation over the neighborhood for more than a decade.
- 1970-1980** During the city's fiscal crisis and declining economy, Red Hook hemorrhages jobs and loses half its population.
- 1975-1977** Sewer construction along Columbia Street causes buildings to collapse, killing three residents. Construction stops for years, leaving an open trench in the street and devastating the neighborhood.
- 1977** Greg O'Connell begins buying and restoring Red Hook's old warehouses, renting them to artisans and small industries.
- 1989** The Red Hook Sewage Treatment Plant opens in the Brooklyn Navy Yard, ending the flow of raw sewage into the Gowanus Canal.
- 1990** The city targets Red Hook's sugar refinery for a sludge refinery plant.
- 1991** Faced with strong community opposition, the city withdraws the sludge plant proposal.
- 1992** The beloved principal of a local school is killed in the crossfire of drug dealers in Red Hook Houses, leading residents to demand improvements in safety and city services.
- 1993** Artists and community residents stage the first annual Red Hook Waterfront Arts Celebration in the restored Beard Street Pier.
- 1994** The Waterfront Museum brings new life to the waterfront.
- 1994** The Center for Court Innovation begins the Red Hook Public Safety Corps, focusing on crime prevention.
- 1997** The Independence Community Bank opens a branch in Red Hook, the neighborhood's first local bank in half a century.
- 1998** Red Hook's first recreation pier opens to fishing, boating and community enjoyment.
- 1998** City officials propose a garbage transfer hub in Red Hook's old shipyards.
- 1999** The flushing tunnel finally begins operating again, ridding the canal of its foul smell and bringing back marine life.
- 1999** The Red Hook Community Justice Center opens in a restored school.
- 2000** Community residents declare victory as the city withdraws its plan to build a giant garbage transfer station in Red Hook.

• From Red Hook Gowanus Neighborhood History Guide, written by Marcia Reiss, published by the Brooklyn Historical Society, 2000 •

RED HOOK GALLERY

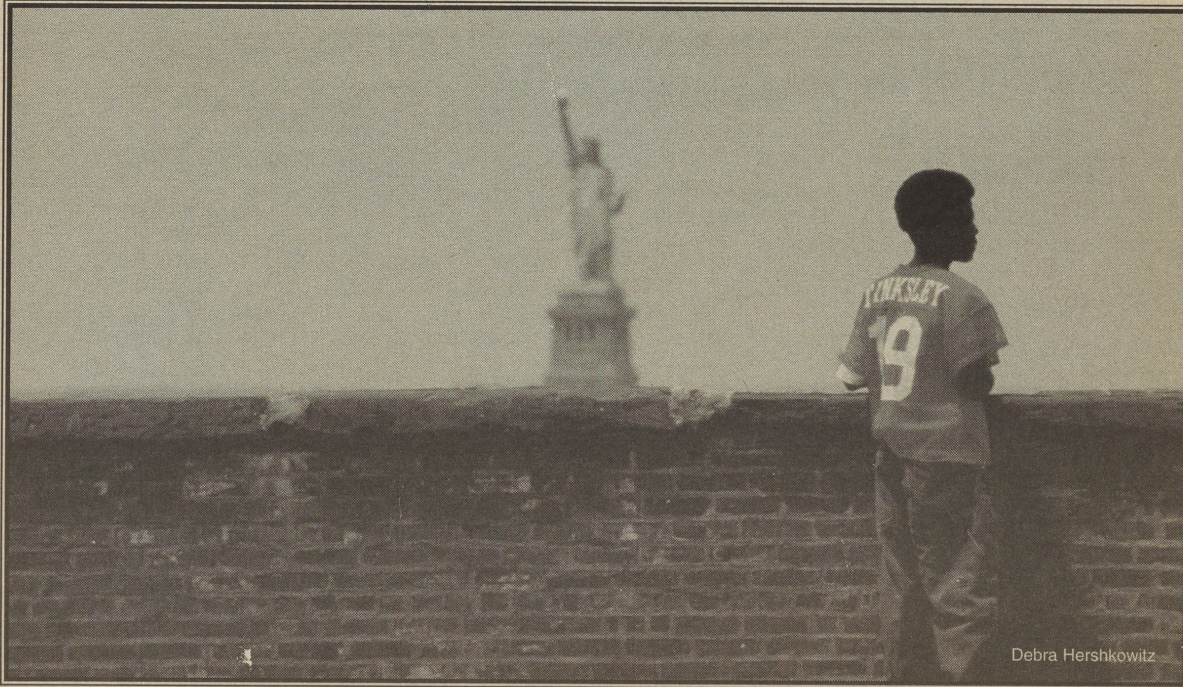
Red Hook is a unique community. The way it is situated, it is cut off from other communities. I see it as a village, with its small houses on cobble stone streets on one side and in the center of the community, a large housing development that is surrounded by beautiful landscaping. We have a

beautiful park facing an historical church, one of a few historical buildings we have left. We have warehouses that have been developed into usable space.

Red Hook has a picture book waterfront. You can go right down to the water and walk on the pier

that extends out into the water. On a clear day you can see the whole harbor from the Verrazano bridge to Governor's Island and Lower Manhattan. You can see the ferries crossing to and fro.

Emma Broughton



Mary Hodgens writes:

I've been here for 52 years and I'm considered a relative newcomer compared to some of my neighbors who were born and raised here. It's a good community, a tight neighborhood. All of my five children have happy memories of growing up here. They are glad to be known as Red Hookers. We all had big families and our the kids would play in the street - handball, football, buck-buck-how many horns are up, leave-e-o, kick-the-can. Everybody learned how to swim by being thrown off the pier into the water. If

you didn't learn right away, they would jump in and save you.

My husband worked for the Port Authority as a grain handler loading grain onto the ships. He could walk to work. The men would use a flat board called "the pan" to help steer the grain into the corners of the ship to fill it up completely. There was a lot of dust so the women would knit masks for the men, who would stuff them with straw and tie them around their mouths. They worked hard, by the piece. So the faster they worked, the more they got paid.

Even though so many families moved away when the shipping industries left, I've stayed because all of my friends are here, I have a lot of good memories, it was a great place to raise kids. There is always someone to see and talk to on the street. People are friendly. The newcomers say the same thing, that people are friendly. We like to walk down to the pier at night with our chairs to sit and talk. Or visit for a cup of coffee and a piece of cake, our coffee pots are always going. Everybody says it is peaceful out here, a community by itself.



Millie Henriquez McArdle writes:

When I was growing up and people asked me where I was from, I told them Red Hook. There was always a response and it was never, "Where? Red Hook? Where is that?" People always 'knew' Red Hook and their response was rarely favorable. Sadly, the way most of the world defined Red Hook had nothing to do with what it really was or is.

Then and now, Red Hook is a resilient com-

munity where people face adversity with courage and work hard to bring about change. Lacking some of the resources taken for granted in many other New York City communities, Red Hook residents, community stakeholders and businesses find ways to come together to create opportunities for strengthening their community.

Much is changing in the tapestry that is Red Hook and I believe it will continue to blossom. Life in Red Hook can be gritty, but there is also loyalty, pride, and hope. Imagine

walking to the river's edge and looking out at the skyline of lower Manhattan, the Statue of Liberty, and the distant Verrazano and Goethals bridges or sitting at a peaceful park on the water where residents young and old visit to fish or to be with friends and family. It takes little to strike up a conversation and make new friends while watching the sun paint the skies with varying shades of reds, oranges, and yellows as it falls from the sky into its restful place. Ah, what a wonderful place to be! Such is Red Hook.



"I've been living in Red Hook all of my life and it is a beautiful place. I have enjoyed learning about and witnessing the natural talent that we have in Red Hook."

One of the biggest beauties you could ever see in Red Hook is that thing that money cannot buy. That thing that helps children run around and have fun. That thing that allows teenagers to pursue their talents and reach their goals. That thing is love."

Donald Francis

WE EXTEND OUR DEEPEST GRATITUDE TO THE INSPIRING RESIDENTS OF THE RED HOOK COMMUNITY.

MANY PEOPLE PROVIDED INVALUABLE RESOURCE MATERIAL THROUGH INTERVIEWS AND HISTORICAL DOCUMENTS, INCLUDING:

Leroy Davis, Albert Nocella, Lennie Lugo Suave, Pastor John Waldron, Awilda Gonzalez, Judith Dailey, Jim Dahl, Emma Broughton, Elsie Felder, Chelsea Solmo, Eliana Perez, Owen Foote, Virginia Santiago, Judge Alex Calabrese, Lekisha Hough, Jennifer Lewis, Robert Wormsley, Leslie Minier, Anise Lugo, Ana Torres, Dorothy Shields, Courtney Clark-Smith, Barbara Ross, Frances D'Angelo, Equan Sanders, Z'Andreia Hill, Robert Feldstein, Sister Dorothy, Sister Olivia, Martha Bowers, David Barrere, Pat Poole-Parilla, Ray Hall, Greg O'Connell, Beatrice Byrd, Millie Henriquez-McArdle, Pedro Sababu, David Sharps, Alan Schoenberg.

Historical text in Red Hook History section (Immigrant Experience - Putting down roots... - Revolutionary War - Rising Port) from Red Hook Gowanus Neighborhood History Guide, written by Marcia Reiss, published by the Brooklyn Historical Society, 2000. A special thank you to the Brooklyn Historical Society for their help and insight.



Ted Maki

LOOKING UP

Dear Friends,

On a New York summer night, sitting in a parking lot on the Brooklyn waterfront, looking up at a massive grain terminal, surrounded by an electronic soundscape, you are lifting your gaze towards soaring dancers who are zooming in and out of 100-foot high images projected onto the grain terminal's surface.

Around you are people who live and work in Red Hook, the tri-state area, and beyond. Together, you are watching *Picture Red Hook*, a site-specific production created for New York City's only remaining grain terminal, by Joanna Haigood, Artistic Director of Zaccho Dance Theatre, in collaboration with Mary Ellen Strom, Lauren Weinger, Jack Carpenter, and Wayne Campbell. The grain terminal's massive scale, its texture and shape, the role it has played in the life of Red Hook, and the memories it contains are part and parcel of the content and form of *Picture Red Hook*, and have inspired and informed all aspects of the work.

If the terminal dictates the shape of *Picture Red Hook*, its soul is that of the Red Hook community. Hundreds of Red Hook residents

responded wholeheartedly to Joanna's vision of a work focusing on their hopes and aspirations for their neighborhood. Scores of people who live and work in Red Hook have welcomed Joanna, the entire artistic team, and *Dancing in the Streets* into their community. They informed us about local history, customs, and favorite neighborhood haunts; introduced us to their friends and colleagues; invited us to their homes, places of business, church services, and public celebrations; worked with us on planning, organizing, and running the historical community photo event and other residency activities; donated space, goods, funds and services for *Picture Red Hook*; and, above all, shared with us their hopes and dreams for the neighborhood they love so much.

There are so many people to thank, so many who have helped make *Picture Red Hook* happen. However, I would like to offer special gratitude to Philip Bither and the Walker Art Center for nurturing the creation of *Picture Powderhorn*—a companion work; to John Quadrozzi for being such a gracious host and enthusiastic collaborator; to Martha Bowers who introduced *Dancing in the Streets* to Red Hook; to *Dancing in the Streets*' founder Elise Bernhardt who initiated our organization's ten-year immersion in this remarkable community and commissioned

Joanna Haigood to create a site-specific work in Red Hook; and to *Dancing in the Streets*' Board of Directors for its unwavering support for this larger-than-life project.

I would like to express deep and heartfelt appreciation to *Dancing in the Streets*' past and present staff members Meg Fagan, Michelle Moskowitz, Rebecca Ashley, Courtney Morris, Carla Peterson, Roberta Grapperhaus, Ross Moonie, and Sarah Johnson for their vision, dedication, and tireless efforts; for creating and deepening the many rewarding relationships we have forged in Red Hook; and for shepherding this extraordinary production from dream to realization.

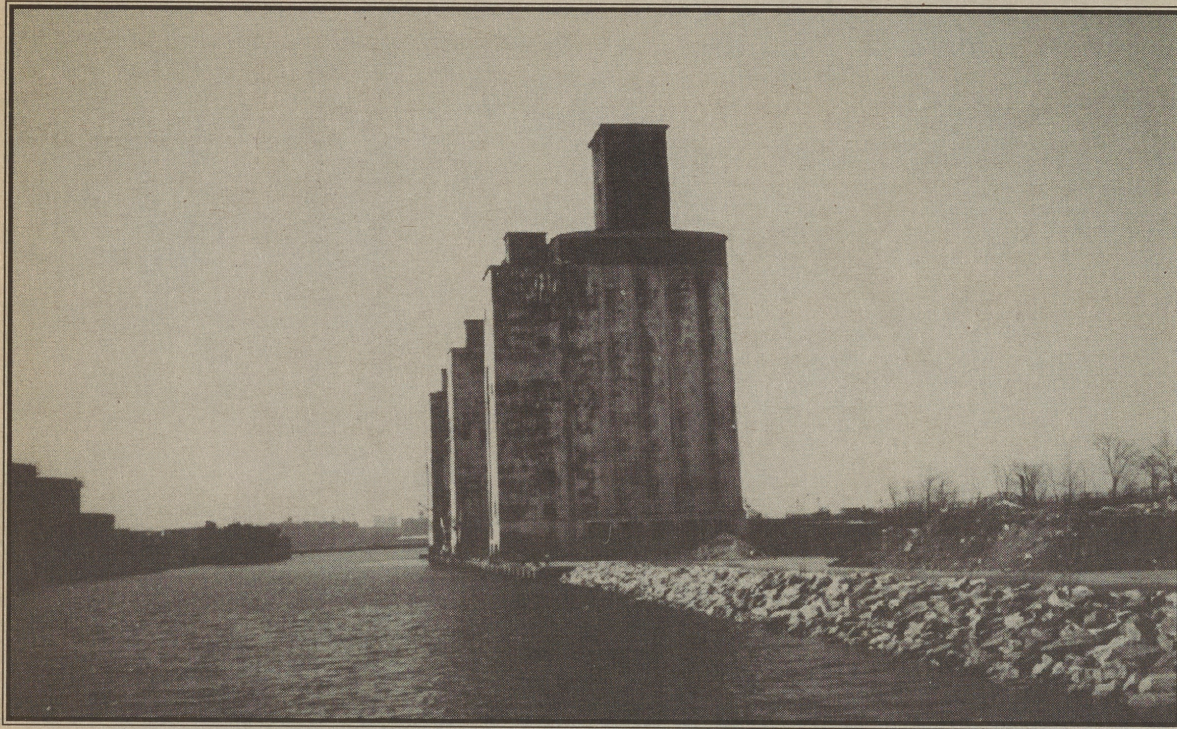
Finally, many thanks to Joanna, the dancers of *Zaccho Dance Theatre*, Mary Ellen, Lauren, Jack, and Wayne for creating this breathtaking work and for challenging *Dancing in the Streets* to soar beyond its wildest dreams.

Enjoy the show!

Yours,

Aviva Davidson
Executive Director and Producer
Dancing in the Streets

DANCING IN THE STREETS' RED HOOK INITIATIVE AND THE DEVELOPMENT OF PICTURE RED HOOK



1993

Dancing in the Streets begins the Red Hook Initiative, which aims to integrate dance education, community arts celebrations, and site-specific productions into the life of the Red Hook, Brooklyn community. The initiative is developed through monthly meetings with a consortium of community partners.

Dancing in the Streets co-produces Martha Bowers/Dance Theatre Etc.'s production *On the Waterfront* at the Beard Street Pier warehouses with composer David Pleasant featuring students from PS 15 and PS 27 and seniors from the Red Hook Senior Center.

1994

Dancing in the Streets begins dance residency at The Patrick Daly School PS 15.

1995

1st Annual Young People's Performance Festival at the Beard Street Pier featuring performances by students from its dance residencies and other young dancers from Brooklyn. Supported by Greg O'Connell and many community partners.

1996

2nd Annual Young People's Performance Festival at the Beard Street Pier

1997

3rd Annual Young People's Performance Festival at the Beard Street Pier

Dancing in the Streets invites choreographer Joanna Haigood, artistic director of Zaccho Dance Theatre, to visit Red Hook to meet dozens of residents and explore creating a site-specific production in the neighborhood. Joanna "discovers" the former Port Authority Grain Terminal and the seeds for a new project, which becomes *Picture Red Hook*, are sown.

Joanna Haigood interviews Red Hook residents and guest teaches in Red Hook schools.

1998

4th Annual Young People's Performance Festival at the Beard Street Pier

Dancing in the Streets co-produces Martha Bowers/Dance/Theatre/Etc.'s production *Safe Harbor* with composer Tiye Giraud.

Joanna Haigood expands *Picture Red Hook* into the "Picture..." trilogy that will feature site-specific productions at grain terminals in three urban communities including Red Hook in Brooklyn, NY; Powderhorn in Minneapolis, MN; and Haigood's own neighborhood of Bayview in San Francisco, CA.

Joanna Haigood interviews Red Hook residents and guest teaches in Red Hook schools; works with Lauren Weinger and John Gilbert to design web communication for youth program.

1999

5th Annual Young People's Performance Festival at the Beard Street Pier

Dancing in the Streets begins a dance residency at South Brooklyn Community High School and the School for Leadership in the Environment. Both schools are collaborations between the NYC Board of Education and Good Shepherd Services.

Joanna Haigood and teaching artist Courtney Morris are invited to work with School for Leadership in the Environment director Pat Parilla and students to interview community residents about their lives in Red Hook and to gather video material and oral histories for *Picture Red Hook*.

2000

Red Hook Waterfront Arts Festival featuring: 6th Annual Young People's Performance Festival at the Beard Street Pier, 1st Annual Earth and Surf Parade, Waterfront Museum and Showboat Barge Summer Solstice Celebration, and Brooklyn Working Artists' Coalition Pier Show #8. Produced in association with Brooklyn Working Artists' Coalition, Dance/Theatre/Etc., Floating the Apple, Good Shepherd Services, Waterfront Museum, Red Hook Community Justice Center, Red Hook Public Safety Corps, and Red Hook Waterfront Properties.

Joanna Haigood and composer Lauren Weinger interview festival participants about their impressions of the community for inclusion in *Picture Red Hook*.

Video artist Mary Ellen Strom teaches workshops at School for Leadership in the Environment.

Walker Art Center and Zaccho Dance Theatre produce *Picture Powderhorn* in Minneapolis, MN at the ConAgra Marquette grain terminal.

2001

Video artist Mary Ellen Strom shoots video footage of Red Hook businesses and streets and conducts interviews with Red Hook residents.

Red Hook Community Photo: As part of the *Picture Red Hook* project 1,000 people gather to be photographed together demonstrating neighborhood unity and pride. The day features performances by local church choirs and a youth jazz band.

Dancing in the Streets begins dance residency at Red Hook Community Center Beacon and PS 27 Afterschool Program.

Dancing in the Streets' students participate in Red Hook Waterfront Arts Festival produced by Martha Bowers/Dance/Theatre/Etc. featuring 1st Annual Poetry on the Ocean, 2nd Annual Earth and Surf Parade, Brooklyn Working Artist Coalition's Pier Show #9, and Splash: Profiles and Stories of the Waterfront.

2002

April: Red Hook Story Swap and Red Hook Dance Swap bring Red Hookers young and old together to exchange stories, memories, and dances. The events, conceived by Joanna Haigood, are recorded in digital video and sound by local young people trained by Lauren Weinger and Mary Ellen Strom for inclusion in *Picture Red Hook*.

Dancing in the Streets' students participate in Red Hook Waterfront Arts Festival produced by Martha Bowers/Dance/Theatre/Etc. featuring 2nd Annual Poetry and Motion on the Ocean, 3rd Annual Earth and Surf Parade, and Brooklyn Working Artist Coalition's Pier Show #10.

Picture Red Hook performances August 22--24

Dancing in the Streets donates copies of the program from *Picture Red Hook* as well as video and audio documentation from the project to the Brooklyn Public Library's Red Hook branch. *Dancing in the Streets* searches for a permanent home for an enlarged version of the Red Hook Community Photo.

Dancing in the Streets continues its dance residencies at School for Leadership in the Environment, PS 27, South Brooklyn Community Academy, and Red Hook Community Center Beacon at PS 15.

PICTURE RED HOOK COLLABORATORS

Joanna Haigood - Artistic Director

Joanna Haigood Artistic Director and choreographer, relocated to the San Francisco Bay Area from New York in 1980 and co-founded ZACCHO Dance Theatre.

Her creative work focuses on making dances that use natural, architectural and cultural environments as a point of departure for movement exploration and narrative. Haigood's works involve in-depth research into the history and the character of sites and typically integrates aerial flight and suspension as a way of expanding the dancers' spatial and dynamic range.

Ms. Haigood has been awarded fellowships from the California Arts Council, the National Endowment for the Arts, the Gerbode Foundation, New Langton Arts, the John Simon Guggenheim Memorial Foundation, the Irvine Foundation and is a recipient of a Cal Arts/Alpert Award in Dance. She has received a Bay Guardian Local Discovery (GOLDIE) Award for her contributions to Bay Area Dance and three Isadora Duncan Dance Awards.

She has taught at the Centre National De Danse Contemporaine and the Centre National des Arts du Cirque in France, the Laban Centre in England, SF Institute of Choreography, San Francisco, CA and at Spelman College, Atlanta, GA. Her choreography also can be seen in the repertory of the Joffrey Ballet of Chicago and in Lines Contemporary Ballet of San Francisco.

DIRECTOR'S STATEMENT (continued from Page 1)

leaves that community rather than circulating within. Because these resources are absent, local control of neighborhood improvement becomes nearly impossible. These conditions may leave communities vulnerable to environmental degradation, alcohol and drug abuse and violent crime. Yet, against many odds Red Hook has shown tremendous fortitude and hopeful signs of success in reclaiming its community and destiny.

During the course of the last five years we have interviewed scores of Red Hook residents about their hopes for their community's future. The majority of the responses suggested ways of overcoming the current atmosphere of violence and environmental decay, as well changing negative perception of their community from the outside. But no matter how specific the response, residents envisioned a community whose diversity is celebrated as a progressive force for unification. In turn, this unification has the potential to help transform their community into a place where their dreams are encouraged and sustained. They spoke about the importance of raising their children in nurturing and safe surroundings. They imagined growing old in a neighborhood filled with friends. They envisioned their everyday needs met within the borders of their communities and that a vibrant culture was interwoven into all aspects of their lives. Residents acknowledge the power of positive change and they choose to 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. It once again demonstrated the interconnectedness of people and cultures.

Picture Red Hook is not a literal or narrative interpretation of the neighborhood. Rather it is a series of images inspired by the stories of residents and framed within the context of humanity as a whole. It was created from images and sounds of the neighborhood combined with those of the local grain terminal. As a performance site the grain terminal acts as a metaphor for sustenance, growth and aspirations for the future. I also chose the site for its prominence as an architectural and historical monument both in Red Hook and in the American landscape.

This project was created in collaboration with youth from each community who collected oral histories, neighborhood sounds and dances as resources for this project. Their contributions were invaluable.

I would like to extend my deepest gratitude to my friend Elise Bernhardt, who planted the initial seed for this three city project, to Philip Bither and the Walker Art Center for their courage to produce the first in the series, *Picture Powderhorn*, to Aviva Davidson and *Dancing in the Streets* for her passion and unwavering dedication to this project, to Ellen Rudolph for vital support in building the foundation of this work, to Sarah Johnson for her extraordinary work in keeping this project truly connected to the Red Hook community, to Rebecca Ashley and Courtney Morris for their tremendous leadership in the youth program, to John Gilbert for his guidance in web technology, to John Quadrossi for the use of this magnificent site, to Martha Bowers for sharing her brilliant materials, to Greg O'Connell for graciously hosting so many meetings, to Kimberly Page for providing us with really comfortable accommodations, to Chico MacMurtrie for helping out at the last minute again, to Lizzy Spicuzza and Maxine for being fantastic stand-in moms, to the crew for lending their amazing skills to mount this ambitious production, to my collaborators Lauren, Mary Ellen, Jack, Wayne, Sheila, Shakiri, Jo, Paul, Jose, Ramon, Suzanne, Jadson, Kimm E. and David who have brought extraordinary beauty and clarity to this work, and finally to all the residents of the Red Hook community who contributed their insights, resources, and encouragement. Thank you.



Mary Ellen Strom - Video Installation

Mary Ellen Strom's work as an individual artist takes on the form of video installation, single channel video, performance and public art projects. The work is project based and is most often temporal. Strom's single channel videos and installations have been presented at the Museum of Contemporary Art, Los Angeles, the Museum of Modern Art, NYC, The Wexner Center for the Arts, Columbus, Ohio, The Chicago Art Institute, The Walker Art Center, Minneapolis, Kansas City Art Institute, The High Museum, Atlanta, the Yerba Buena Center for the Arts, San Francisco, Diverseworks, Houston, TX, Boston Center for the Arts, Dance Theater Workshop, NYC, Archa, Teatro Divaldo,

Prague, Republic of Czech, Museo de Arte, Mexico City, Temple Bar, Dublin, Ireland, Ars Electronica Festival, Linz Austria, Chapter Art Centre, Cardiff Wales among others. Strom's upcoming project entitled *Geyser Land* involves video projections onto mountain rock faces and industrial structures from a train between Livingston and Bozeman, Montana in August 2003. *Geyser Land* looks at how 19th century western mythologies are maintained through contemporary tourism. Strom has received numerous awards including Creative Capital, Rockefeller Foundation, M.A.P. Grants, New York State Council on the Arts, National Endowment for the Arts, National Alliance for Media and Culture, LEF Foundation and two New York Performance Awards (Bessie), for "Outstanding Creative Achievement". Strom was a 1999-2000 artist in the P.S.1 / MoMA National Studio Program. She received her MFA from the University of California, Irvine and is on the faculty of the Video Department at the School of the Museum of Fine Arts, Boston.

Thanks to: School of the Museum of Fine Arts, Boston - Ann Carlson - James Nadeau

In *Picture Red Hook* the video installation has a multiplicity of functions and roles. It acts as a two and three dimensional backdrop, a visual vocal piece, a living photograph of the performance as it progresses and provides "x-ray vision" into the site for the viewer... The video image is projected onto a ten story grain terminal and is 100 feet high. As a result the scale of the image is other worldly and unbelievable, while the images projected are recognizable and familiar. Thus the result is enlarging what makes place important to its inhabitants, both those there now and who came before. The content of the video imagery is a mix of live feeds and pre-recorded tape, it functions as a formal investigation of the grain silo structure, an interactive landscape for the aerial dancers and a location to give voice to the community. The video includes interiors of the grain terminals, literal representations of the silos filling, interviews with community members, portraits of local labor. The purpose of the video within the whole of this unusual artistic event is to provide a window, a wall, a wellspring, and a gigantic sign to be read for the local community and their neighbors.

Large scale electronic visual images have come to dominate our urban landscapes. Whether ephemeral billboards, kinetic LED screens, video advertisements on department store facades. Love them or hate them, we cannot help but be engaged by these images.

Using these strategies *Picture Red Hook* draws attention to the issues and challenges faced by urban neighborhoods that are often ignored.

Lauren Weinger - Sound/Score

Lauren Weinger 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. It is 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. In performance and installation she diffuses and layers sounds using three dimensional multi-channel speaker projection extending in some cases to forty speakers through spaces up to a quarter mile long and sixty feet high.

Twenty-three years of collaboration between Weinger and Haigood are marked this year with the performance of *Picture Red Hook* on the Grain Elevator - other memorable sites/installations have included a woman in a 500 gallon tank of water, a walk through a mattress factory, the St. Laurent bell tower in the Cloisters at the Palace of the Popes. Weinger's performances, exhibitions and collaborations have been shown nationally and Internationally at venues including: The Exploratorium Museum, Yerba Buena Center for the Arts, Capp St Gallery, Samuel P. Taylor Redwood Forest, in San Francisco, CA, "VOLUME: Bed of Sound" exhibition at P.S.1 MoMa Contemporary Art Center, NY, (<http://www.ps1.org/cut/volume/index.html>) NY, Central Park Conservancy, P.S. 122, NYC, A.I.R. Gallery, in New York, Whitney Museum, CN, The Walker Art Center, the Marquette Grain Elevator, Minneapolis, MN, The International Aerialist Festival, Boston, MA, Jacob's Pillow Festival, MA, Tryon Center for Visual Art, Southeastern Center for Contemporary Art, NC, Chicago & New York Film Festivals, American Film Institute, Avignon Festival, Avignon, Festival d'Arles, France, Festival del Centro Historico, Tepozalan, Mexico. Recordings include "An Ear for a Leg" music from Dance which features a decade of collaborations between Weinger and Haigood on the Zoar Label and State of the Union 1996 compilation on the Atavistic Label, and State of the Union 2.001 EMF Media and "Silo" on the RER Megacorp label. Awards and Residencies include: The Rockefeller Foundation, Meet the Composer, the NEA, Capp Street Gallery, The Exploratorium Museum, the Illinois Arts Council, among others. Teaching & Research in Sonic Arts includes Rhode Island School of Design and the Museum School, Boston.

SILO - Weingers' 2002 CD released on the RER Megacorp label based on the sounds and sites from the Marquette grain elevator in Minneapolis is available for purchase after this performance as well as in New York City at The Downtown Music Gallery, 211 East 5th Street New York, NY 10003 Tel: 212 473-0043 / 800 622-1387 Web: www.dtmgallery.com - and from the label on the web at: RER Megacorp label <http://www.rermegacorp.com>

Lauren would like to thank:

Chris Cutler, Linda Dusman, Elliott Sharp, Liz Fiorentino, Rick Scott, Margret Weigel, John Corso, Dave Moulton, Brian Doser, John Gilbert, Joan Pressman, Parsons Audio, Computer Loft, and Craig Marin.

Tonight's sonic portraits function as dynamic memories of active places; a working grain elevator now no longer active and the resonance of local neighborhoods. The microphone is very much like a camera lens and these sonic images are mementos; souvenirs from the places where the recordings began and where the performances and re-recordings have occurred.

We began recording inside a working grain elevator in Minnesota that inspired the particular process I am using. The Silo interior is a vast structure composed of a complex system of chutes and conveyer belts where kernels of grain were being sorted to go out to different bins and later to different processing plants to become flours, beers and breads. The sound score is based on the model of the processing of grain, microphones on aerialists, rigging devices, and microphones on forklifts, and aerialists "playing the silo," along with the portraits gathered from the neighborhood and re-integrated into the final sounds that you will be hearing mixed live.

These sonic events have been compacted with so much audio information - more like a cracker than a bread - and are being re-mixed in response to the performance so that each short audio portrait that packs the memory of so many places with it's own layered intensity; will combine in new and unexpected ways with the video images, the light, the acoustical site and the performance action creating new layers of meaning from materials that all arouse from the same place.

Jack Carpenter - Lighting Design

Mr. Carpenter has designed lighting and scenery for Dance, Music, Theater, and Opera. His work can be seen with such varied companies as SF Ballet, SF Symphony, Chanticleer, Women's Philharmonic, Berkeley Repertory Theatre, The Kronos Quartet, Oakland Ballet, Joe Goode Performance Group, ODC/SF, Detroit Symphony, Stratos, Zaccho Dance Theatre, Lili Cai Chinese Dance, Diablo Ballet, Flyaway Productions and Eureka Theatre.

His work has been seen in Kennedy Center, Lincoln Center, Metropolitan Museum, Davies Symphony Hall, Yerba Buena Center for the Arts, Detroit Opera House, Walker Arts Center and in most major metropolitan areas of this country. Notable productions for Mr. Carpenter include the premiere of *Angels In America*, for the Eureka Theater Company, *Picture Powderhorn* for Zaccho Dance Theatre, *Beauty Queen of Leenane* for Berkeley Repertory Theater, *Thirsting* for Oakland Ballet with a live musical performance by Zap Mama., *Gender Heroes* and *What the Body Knows* for Joe Goode Performance Group, *MLADA* for SF Symphony, *Lamentations* and *Praises for Chanticleer*. Mr. Carpenter has received four Bay Area Critics Circle Awards, and four Isadora Duncan Awards for lighting design.



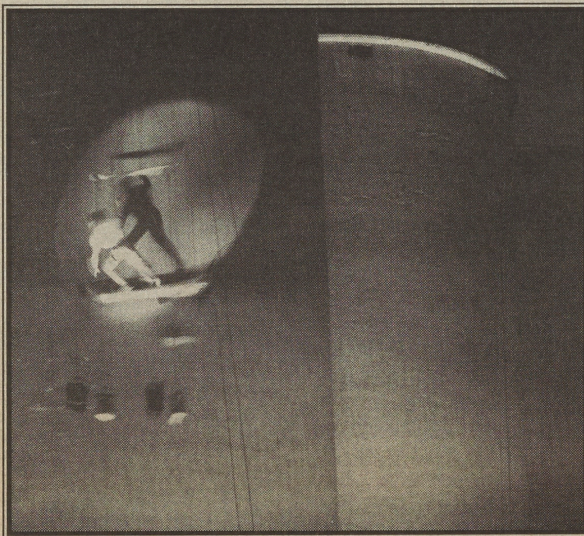
Site Specific work requires a completely unique approach to stage lighting. Sites frequently have no electricity, marginal weather protection, and few, if any, existing lighting positions. What do we want the audience to see? What part of the site do we want the audience not to see? Where is the audience? Where is the action? Where are the restrooms? Many things that we take for granted in a theater (sightlines, houselights, running water, dry ground) need creative solutions in the field. One site had such extreme winds that the crew wore down parkas (in July) and their clipboards blew off the roof.

Each site, though, has an inherent architectural uniqueness to highlight. The texture of the bricks, the repeated curves of the structure, the sheer vertical scale of the building all call for attention. Add to this structure the human element, the action, sound, light, and the whole environment comes alive. A repeated movement phrase with an elongated shadow echoes the machinery inside. Juxtaposing a massively oversized projected face with the form of a dancer against the star lit sky, contrasts with the sounds of grinding machinery. A splash of color transforms the building and a pool of light frames the dancer captured on live camera.

The architectural facades of the Grain Terminal at Redhook overlap. It is a collage waiting to happen. The structures are vast and visually chaotic, a jumble of curves and verticals, a scale that is almost inhuman... With so much to look at, the site demands focus, for parts of it to visually go away. A long horizontal shaft becomes a landing strip. Motion and contrast replace washes of light. Shadow and darkness become old friends.

Wayne Campbell - Set/Rigging

Wayne Campbell, as a visual artist working in the Bay Area and nationally for thirty years, has participated in a wide variety of creative endeavors including furniture design, set design and large scale architectural and sculptural installations. He has shown his work in New York, San Francisco, and Washington D.C. He is the designer and builder of over one hundred artificial rock climbing facilities in the U.S., including Mission Cliffs in San Francisco. He has provided technical rigging services for Zaccho Dance Theatre including Invisible Wings in 1998 at Fort Point in San Francisco, CA, and Jacob's Pillow Dance Festival in Beckett, MA; and Picture Powderhorn in 2000 in Minneapolis, MN. He has provided set design in addition to rigging for Zaccho's Arena at the Kaatsbaan International Dance Center in Tivoli, NY, Bella at the Tryon Center for Visual Art in Charlotte, NY, and for Invisible Wings staged in a forest near Avignon, Province France. Mr. Campbell served as rigger on the following Flyaway Production shows: Swallow Alley, Body Project, Islais Creek Project and part of Maybe Grief. He served as Master Rigger, Set Designer and Associate Director for Io and Her and the Trouble with Him, written and directed by IONE, with music by Pauline Oliveros, and choreography by Joanna Haigood. Mr. Campbell is working on a series of hanging sculptures, some of which were used in July 2002 as set objects in Defining Ground, presented at the Cowell Theater in San Francisco.



It is a great privilege to work with Joanna Haigood. She presents great physical challenges and artistic opportunities to confront issues of scale and time. As a rigging designer I am tasked to create a safe and spectacular system that places both performers and crew in positions normally reserved for mountain climbers and high angle construction workers. Keeping these systems spare and aesthetically compatible with the goals of the other artists is a challenge as well. The result can be a unique and astonishing performance environment.

I tried to design the rigging elements used to fly dancers and set objects to either disappear from view, or to blend in with the overall aesthetic of the show, and perhaps to contribute a layer of meaning as well. As Set Designer I found myself in a peculiar position. Obviously, the terminal grain elevator building itself is an overpowering presence, and the vernacular industrial aesthetic couldn't be more appropriate to illustrate the fundamental framework of Ms. Haigood's piece. I wondered if I could express the operation of the elevators in some way, and to help expose the relational dynamic between grain production in the countryside and the accumulation of goods and surplus wealth, and the impact a city commercial center has on the urban population surrounding it, and how these relationships change over time. Of course, these are large questions to ask rigging and set pieces to help answer.

But objects in the show, such as the wheeled scaffold planks, were designed with these questions in mind. The historical period associated with the expansion of grain production and the elevators needed to handle it was also on my mind. All three elevator buildings that are the sites for these performances were built in the teens or early twenties of the twentieth century. I tried to create a link between that period and the present through allusions to Duchamp and Chaplin. As a sculptor I realized that using wire cable and rigging hardware as a medium allowed me to confront issues of scale. Taken together, the rigging system stretches across the vast volume of the terminal elevator both horizontally and vertically. I enjoy working large, but this project is an opportunity to push my limits far more than I have ever done. I am excited to continue in collaboration with my highly skilled and experienced technical crew the exploration of historical and contemporary issues afforded by this project.

PRODUCTION & TECH STAFF

Michelle Moskowitz (Production Manager) is a freelance producer and curator. She is the producer and manager for the new BRIC Studio, a program of Brooklyn Information & Culture, where she presents weekly performances. In Spring 2002, she was the production manager for the Poetry and Motion on the Ocean Festival, her 6th time producing this festival, on the waterfront in Red Hook, Brooklyn. From 1996-2000, she worked as General Manager, and then Managing Director, for Dancing in the Streets.

Julie Ana Dobo (Stage Manager) has been working in production management, and lighting design for concerts, national festivals, special events, fashion shows and performance art. She is in her 5th season at Joyce SoHo as Technical Director and independent lighting designer. She has had the pleasure of being involved with such artists as Urban Bush Women; Ralph Lemon; Bill T. Jones /Arnie Zane & Co.; David Rousseve/Reality; Meredith Monk; Laura Staton; Fiona Marcotty and DanceNow. She has also worked at the Smithsonian Institute's annual Festival of American Folklife; the annual Lollapalooza Music Festival; the Torch Relay of the 1996 Olympic Games; the 1996 Cultural Olympiad at Centennial Park; the 2000 National Black Arts Festival and the 2001 Welcome Back to Brooklyn Festival.

Brian Doser (Sound Engineer) has been in the audio field since playing guitar and singing in a band at age 16. With a degree from Fredonia State College of New York, Brian continued his work in studios in California at The Village Recorder and Westlake, and eventually the New England area freelancing at among others Wellspring Sound and Fishtracks Studio. In 1986 he became an instructor at Emerson College in Boston. In 1988 Brian opened My Other Hat recording studios where he has yearly engineered or produced dozens of professional recordings. Projects included work for Sony/Vanguard, Lyric Moon, and Black Wolf Records, and artists such as Ellis Paul, Rusted Root, Joan Osborne, The Loomers, Don White, and Jonatha Brooke among others.

New City Video & Staging, under the direction of **Jack Young**, has been involved in the field of projection since 1977. Recent notable works include: Steve Reich & Beryl Korot's "Three Tales" and "The Cave", Blue Man Las Vegas, Laurie Anderson's "Moby Dick & Other Stories", Merce Cunningham's "BiPed", Mikhail Baryshnikov's "White Oak Dance Project", Robert Ashley's "Dust", and the Gale Gates clock tower installation "Looking Forward."

Lawrence Labianca (Rigger) sculpts, metal ceramics, wood, and glass, into whimsical forms that explore mankind's relationship with nature. He holds an MFA from the California College of Arts and Crafts, and his work has appeared in many galleries and museums throughout the west coast including the Dorothy Weiss Gallery SF, the Richmond Arts Center, the San Francisco Folk and Craft Museum, and the Yerba Buena Center for the Arts. His numerous awards include a creative work fund grant in 2000 and the Virginia S. Groot Sculpture Award in 1999. Lawrence currently teaches at California College of Arts and Crafts.

Timothy Robert Cahalin (Rigger) holds a B.A. from University of California, Berkeley. Currently working in New York as a sculptor and furniture maker. Recent Projects include sculptural models for the Princess Diana Memorial Competition, Hyde Park London, Ballard Design for the Pennsylvania Avenue, Washington D.C. Design Competition, and a larger body of work ranging from custom furniture lines to full architectural remodels. This is Timothy's second project with Zaccho Dance Theatre.

Sean Riley (Rigger) has been climbing things since he figured out which way is up. When he is not rigging he is a freelance lighting and scenic designer in and around his home in San Francisco. Riley has just returned from Documenta where he installed an original light design. He is formerly the Technical Director of Theater Artaud and he is happy to be here.

Larry Shea (Video Engineer) is an artist working with video and interactive digital media. Recent projects include "Well Wishing," an interactive project that creates an elaborate swirling soundscape from viewers' wishes (LPV Community Garden L.E.S. Manhattan summer 2002) and "Use it or Lose It" which drew from an archive of AIDS activist protest chants and live microphones to create an environment for exploring political speech (Anthology Film Archives November 2001). He received his MFA from The Massachusetts College of Art and has taught at The New School for Social Research, NYC; The Pratt Institute, Brooklyn, NY; and Film Video Arts, NY. Larry is currently a Visiting Artist in Video at The School of the Museum of Fine Arts Boston.

Technical Crew: **Janet Clancy** (Technical Director), Tony Michelini, Bill Kennedy, Elanit Kane, Tim Pickerell, Andrew Perret, Yehuda Duenyas, Joe Silovsky, James Tellichuysen, Justin Fields, Todd McCraw, Mike Taylor, Mike Italiano, Mark Doskow, Dan Hartnett (Projectionist), Dillon Paul (Assistant to Director).

P E R F O R M E R S

Paul Benney co-directs OnSite Dance Company with Jessica Lutes. He has had the pleasure of working with many San Francisco choreographers and companies including, Margaret Jenkins, Joe Goode, Squad, POTRZEBIE, Stephen Pelton, Harupin Ha, and Keith Hennessey. He has worked with ZACCHO Dance Theatre since 1991. In addition to performing, Paul teaches dance to children.

Suzanne Gallo is a local dancer, aerialist, choreographer and teacher. She grew up in the Bay Area and went on to dance with the Atlanta Ballet, Ballet West, SF Opera, Lines, Della Davidson, and ODC. She has had the pleasure of working with Ben Carter, Sonja Delwaide and Zaccho and is currently a member of Project Bandaloop. Suzanne has presented her work at The Aspen International Design Conference, Brady Street Dance Center, Theater Artaud, Laney College, Dance Mission Theater, Cowell Theater, Yerba Buena Forum, and the Flying Womens Festival. In April 2001 Suzanne presented a full evening of Dance, Vertical Dance, Music and Multimedia Imagery, entitled Light Sound and Space.

Sheila Lopez has been working in all aspects of dance/theatre since 1980. She loves her garden, cloud formations and the creatures that miraculously inhabit the sky defying all human limitations. She has been a member of Zaccho Dance Theatre since 1985.

José Navarrete is a native of Mexico City. He studied theater at the National Actors Association's Institute Soler and dance at the National Institute of Fine Arts in Mexico, D.F., Mexico. He has a B.A. in Anthropology from the University of California at Berkeley. He studies modern dance with Sara Shelton Mann, and Argentine Tango with Nora Dinzelsbacher among others. Currently Mr. Navarrete Performs with Contraband as well as his own work with Debby Kajiyama. He received two nominations for the Isadora Duncan awards both in choreography and

performance. Mr. Navarrete is also a community health educator at Clinica Esperanza, an HIV clinic in the Mission Neighborhood Health Center (MNHC) in San Francisco. He also co-facilitates Hermanos de Luna y Sol, a mono-lingual Latino Gay men's support group at MNHC.

Shakiri has a long history as a dancer, choreographer and arts educator. She has directed her own dance and theater company SHAKIRI/ROOT-WORKERS, and is presently rewriting one of her pieces in novel form to be published by Edgework Books. Shakiri has been a member of Zaccho Dance Theatre since 1988.

David Sharps is Captain of the Showboat Barge and President of the Waterfront Museum. An accomplished juggler, David has appeared in film, stage, television, and commercials in America, Germany, France, and Japan. His variety act "Serious Foolishness" led him first to cruise ships then to over 40 countries. His continued "life at sea" would not be possible without the loving support of his wife and children, Sarah, Dalia, and Sophia.

Kimm E. Ward has had a rich and varied career as a multi-dimensional dancer. She has performed for the last ten years with the vertical dance company, Project Bandaloop and for six years with the inanelly theatrical dance company, Fellow Travelers Performance Group. Kimm received her BA in modern dance from UCLA. While in Los Angeles she performed with the Sarah Elgart Dance Co. as well as working in a variety of film and video productions. In 1987 she was an invited dancer at Sundance Institute's Choreographers/Videographers Symposium. Since moving to the San Francisco Bay Area in 1988, she has also had the good fortune of working with The Dance Brigade, Terry Sendgraff, Contraband, and Lauren Elder. She also works as a substitute school teacher in Oakland and Yosemite. This is her first project with Zaccho Dance Theatre.



SUZANNE, SHEILA, JOSÉ, KIMM, PAUL, AND SHAKIRI

(Red Hook History Continued from page 2)

Putting down roots in Red Hook

Once Puerto Rican families arrived in the 1920s, bodegas opened alongside Columbia Street's Italian groceries. As American citizens, Puerto Ricans did not have to pass through Ellis Island - ships from Puerto Rico docked right in Red Hook. "My grandmother came on a ship from Puerto Rico that docked at Kane Street and Columbia," says Red Hook resident Judy Dailey. "She lived right there until the sewer construction forced her out."

Dailey lives in the Red Hook Houses, where most of the residents are African-American or Latino. African-Americans had worked as longshore-

men in Red Hook since the 1890s, and when the Houses opened in 1937, the residents were multi-racial and multi-ethnic. That was still the case in 1965 when Betty Fulton and her husband moved there from Bedford-Stuyvesant. "We were all young mothers and fathers who raised our children together and pushed our baby carriages together up to the shops on Columbia and Court Streets."

The Fultons still live in Red Hook and keep up the friendships they established there over the years. Like Mrs. Fulton, who recently retired as custodian of Brooklyn Borough Hall, some of the people still live in the Houses, while some have moved to other areas. Italian, Irish, African-American, and Puerto Rican, many come back each year for Red Hook Old-Timers Day. "They are wonderful people who all got started in Red Hook."

Dancing in the Streets' mission is to transform the experience of art, community and place by commissioning, producing, and presenting site-specific performance, nurturing its development and promoting it as a public art form. Founded in 1984 by Elise Bernhardt, *Dancing in the Streets* has achieved an artistic standard that has garnered regional, national, and international recognition for over 500 site works by over 300 choreographers and interdisciplinary artists, marking radical artistic, conceptual, and technological departures for their creators, presenters, and audiences. In 1988, *Dancing in the Streets* established a year round arts-in-education program in NYC public schools. In 1993, it launched the Red Hook Initiative to produce arts and cultural activities in this Brooklyn neighborhood. In 2002, *Dancing in the Streets* established Reclaim our City with Dance with the goal of integrating dance and interdisciplinary performance into the civic and cultural life of the NYC metropolitan area.

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Picture Red Hook is part of *Dancing in the Streets'* Reclaim our City with Dance 2002 summer season, made possible, in part, with support from American Express Company, Bloomberg, NYC Department of Cultural Affairs Cultural Challenge Program and the New York State Council on the Arts.

Co-founded in 1980 by Joanna Haigood, Zaccho Dance Theatre actively provides performances and arts education programs in San Francisco, nationally and internationally. Haigood's work is centered on making dances that use natural, architectural and cultural environments as points of departure for movement and narrative exploration. Haigood and the Company conduct research into the history and character of each site, often involving the community in the process.

Zaccho has received commissions from The Exploratorium, Capp Street Project, Festival d'Arles in France, Boston Dance Umbrella, Jacob's Pillow, San Francisco Arts Commission and Tryon Art Center, NC. Recent projects include *On the Spot* (2001), a series of dance improvisations; *Picture Powderhorn* (2000), a site-specific work at ConAgra Marquette Elevator in Minneapolis; *Arena* (1999), created for a former equestrian arena commissioned for the inauguration of Kaatsbaan International Dance Center in Tivoli, NY; *Invisible Wings* (1998), a piece based on the Underground Railroad, and performed at Fort Point, San Francisco and Jacob's Pillow Dance Festival.

Zaccho's Art Education Program conducts weekly arts education classes to 150 children annually from Bayview, and presents annual youth concerts at Theater Artaud. The generous financial support of people like you allows us to share these and all of our performances with audiences everywhere. Please call (415) 822-6744 and take an active role in the future of dance and dance education. Be sure to add your name to our mailing list before you leave today and visit www.zaccho.org for the latest information on our Company activities.

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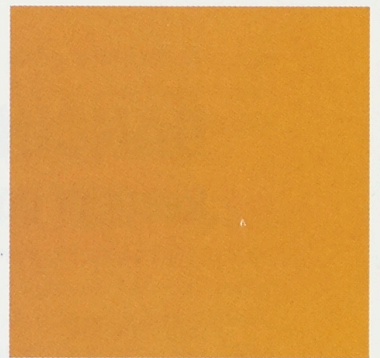
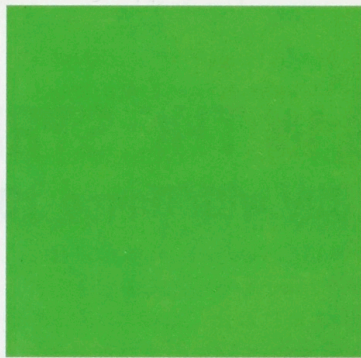
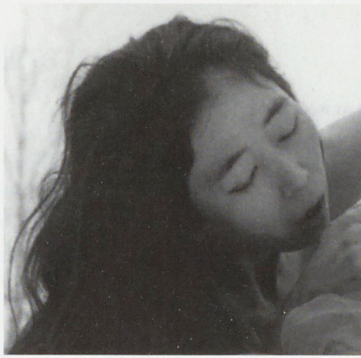
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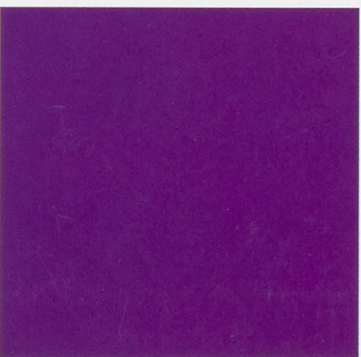
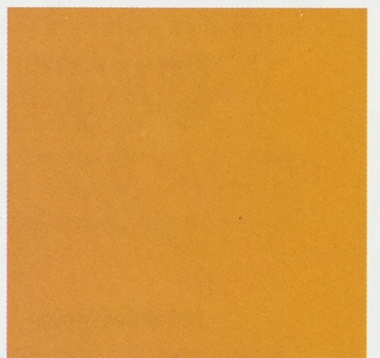
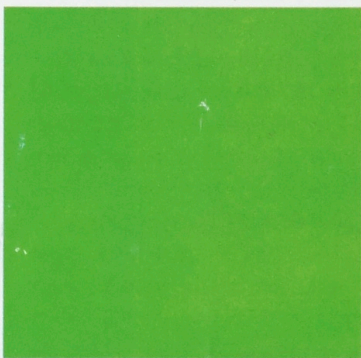
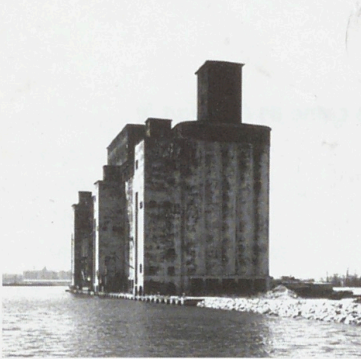
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Branch, Brooklyn Working Artists Coalition, Calvary Baptist Church, Carroll Gardens Association, Collisionville, Dance/Theatre/Etc., Erie Basin Impound, Floating the Apple, Flickinger Glassworks, Good Shepherd Services, Kentler International Drawing Space, Neighborhood Open Space Coalition, New Breed Church of the Joshua and Caleb Ministries, New Brown Memorial Baptist Church, NYC Fire Department-Ladder 131 & 101, Engine 202, Battalion 32, NYC Department of Parks and Recreation, NYC Department of Police Precinct #76, Old Timer's Day Committee, PS 15, PS 27, Red Hook Civic Association, Red Hook Community Center Beacon, Red Hook Community Justice Center, Red Hook Groups Against Garbage Sites, Red Hook Gospel Tabernacle, Red Hook Houses Tenant's Association East, Red Hook Houses Tenant's Association West, Red Hook Lions, Red Hook Marble, Red Hook Navy, Red Hook Public Safety Corps, Red Hook Rise, Red Hook Rowers, Red Hook Senior Center, River of Life Christian Center, Schoenberg Salt Co., School for Leadership in the Environment, Showman Fabricators, Sisters of Mercy-Red Hook, South Brooklyn Community Academy, South Brooklyn Health Center, South Brooklyn Local Development Corporation, Stellar Images, VFW Post #5195, Visitation Roman Catholic Church, Waterfront Museum, and *Dancing in the Streets'* Board of Directors.



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DANCING IN THE STREETS

Reclaim Our City with Dance 2002

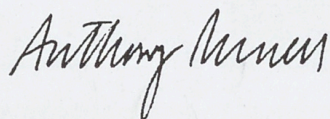
Dear Friends,

Dancing in the Streets has a long history of offering free performances in public places. We hope to contribute to our beloved city's ongoing process of mourning and healing with performances that serve as catalysts for private reflection and public celebration for those who live, work or spend time in New York City.

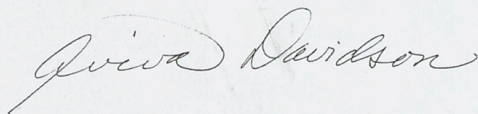
We invite you to join us as we reclaim our city with dance; to receive the solace of nature's eternal rhythms from Eiko & Koma's exquisite work; become revitalized by the exuberant spirit of Paul Taylor's expansive choreography; and celebrate a Brooklyn community on the rise with Joanna Haigood's spectacular *Picture Red Hook*.

We hope you will join us again this season and in years to come as *Dancing in the Streets* Reclaims our City with Dance.

Many good wishes,



Anthony Russell
Board President



Aviva Davidson
Executive Director and Producer

reclaim
OUR CITY
WITH
dance
2002

SUMMER SEASON

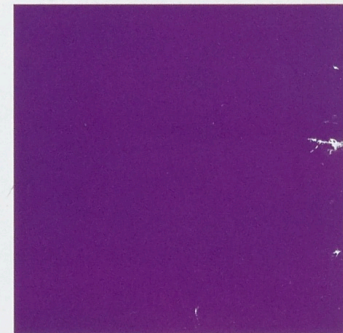
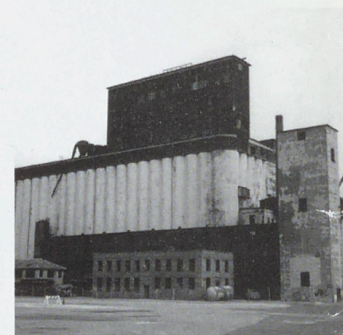
Eiko & Koma	Jul 16-30
Paul Taylor / Taylor 2	Aug 1-2
Picture Red Hook	Aug 22-24

For more information, visit www.dancinginthestreets.org

with support from the American Express Company,
Bloomberg and the New York City Department of Cultural
Affairs Cultural Challenge Program



Bloomberg



DANCING IN THE STREETS

MISSION

Dancing in the Streets transforms the experience of art, community, and place by commissioning, producing, and presenting site-specific performance, nurturing its development, and promoting it as a public art form. This mission serves as the primary guide in the development of all of *Dancing in the Streets'* programs.

HISTORY

Founded in 1984 by Elise Bernhardt, *Dancing in the Streets* has achieved an artistic standard that has garnered regional, national, and international recognition for its solid body of work by over 300 of today's most respected contemporary artists as part of over 500 independent productions and curated festivals. Through its *Dances for Wave Hill* series (1991-2001), it has commissioned 90 works for the spectacular 28-acre public gardens in the Bronx. In 1988, it established *Dancing in the Schools*, a year-round arts education program for inner city youth. In 1993, it launched the ongoing Red Hook Initiative, which integrates arts education, festivals, and site-specific productions into the life of this predominantly, African-American and Latino Brooklyn community.

BOARD OF DIRECTORS

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Dancing in the Streets gratefully acknowledges the generous support of the following:

American Express Company; Association of Performing Arts Presenters' Arts Partners Program, underwritten by the Wallace-Reader's Digest Funds and Doris Duke Charitable Foundation; Bloomberg; Brooklyn Borough President; The Louis Calder Foundation; Capezio/Ballet Makers Dance Foundation; Carnegie Corporation of New York; The Center for Arts Education; Citigroup Foundation; CMI Office Services, Co., Inc.; Doris Duke Charitable Foundation; Empire State Local Development Corporation; Ford Foundation; FleetBoston Financial

Foundation; The Howard Gilman Foundation; The Herman Goldman Foundation; Gowanus Industrial Park; The Greenwall Foundation; The Harkness Foundation for Dance; The Heckscher Foundation for Children; I&E Tire Co.; Independence Community Foundation; JPMorgan Chase; Frank P. Manzione Real Estate; National Endowment for the Arts; The New York City Annenberg Challenge for Arts Education; New York City Department of Cultural Affairs; New York City Department of Cultural Affairs Cultural Challenge Program; New York City Department of Youth and Community Development; The New York Times Company Foundation; New York State Council on the Arts; Open Society Institute; Philip Morris Companies Inc; The Pinkerton Foundation; Red Hook Gospel Tabernacle; Rockefeller Brothers Fund; The Rockefeller Foundation Multi-Arts Production Fund; Russell Design Associates; The Fan Fox and Leslie R. Samuels Foundation; Sister of Mercy; The Surdna Foundation

As of 6/30/02

Dancing in the Streets extends its sincere thanks to the following individuals for their special commitment and generosity:

Angels (\$2,000-\$4,999) Susan Kaplan and David Friedson; Catharine and Jeffrey Soros

Champions (\$1,000-\$1,999) Gerard Conn and Carol Yorke; Ben Hartley; Ildi Marshall; Lisa Nikol; Nora Ann Wallace and Jack Nusbaum

Patrons (\$500-\$999) Dawn and Herbert Bennett; Elise Bernhardt; Beth Bronfman; Jill R. Cohen and Norman Siderow; Aviva Davidson; Susanne and Douglas Durst; Jennifer Lerner; Robin Lynn; Richard and Ronay Menschel; Greg O'Connell; Anthony and Jean Russell; Mitch Weider

Friends (\$100-\$499) Anath Garber Barron; Nancy Barry and Philip Manor; Faith and Allan Bernhardt; Louis H. Blumengarten; Edward Budz; Jack Davidson; William Dietrich; Nathan Elbogen; Patricia Fischer; Robert Frankenberry; Mike Furst; Andrew and Kate French; Lenore Gale and Jerry Waisman; Sarah Gamble and Christopher Neville; Hugh Hardy; Charles Hobson; Nancy and Thomas Hoving; Lucia Hwong; Marjorie Isaac; Henry Jedda; Sam Johnson; John Kander; Carol and Kevin Kelleher; Charles Kerr; Wilfred D. Koplowitz; Rebecca Leary-Safon; Gary and Cissy Lefer; A. Hope Mainzer; Margaret McMahon; Patricia Nanon; Stanley Oficina; Carol Prugh; Nicholas Quennell; John Richards; Virginia Robertson; Jonathan and Katrin Rouner; Clare Sirois; Barry and Janet Spanier; Ronald and Marion Stein; Frederieke S. Taylor; Lawrence and Jane Turk; Michael Wagner; Howard and Micki Wesson; Rachel and Steve Wizner

From November 2000 to May 2002

Contributors to the Endowment Fund in the Memory of Judith Gottlieb (est. January 2002) include:

Edward Budz; Lenore Gale; Mary Jo McBrearty; Katherine Minton; Anne Reevesman and Joseph Milicia

Photos: Cover-clockwise from top—Eiko by Philip Trager; Zaccho Dance Theatre in Picture Powderhorn by Ted Maki; Koma by Philip Trager; Taylor 2 by Johan Elbers; Port Authority Grain Terminal by Sarah Johnson. Inside-top to bottom—Eiko & Koma by Tom Brazil; Port Authority Grain Terminal by Sarah Johnson.

DANCING IN THE STREETS

FREE!

Reclaim Our City with Dance 2002

Offering EIKO & KOMA

A live performance installation

1 **Tues & Wed 7/16 - 17, 8-9 p.m. THE BELVEDERE**

With live music by DAVID KRAKAUER, clarinet

West of the World Financial Center Plaza in Battery Park City (near New York Waterways ferry terminal) —Part of the Hudson River Festival presented by Battery Park City Parks Conservancy, Battery Park City Authority, and the World Financial Center Arts & Events Program

2 **Wed 7/24, 8-9 p.m. DAG HAMMARSKJOLD PLAZA**

E 47th St bet 1st & 2nd Aves

Co-presented with the Japan Society (rain date: Mon 7/29)

3 **Thu 7/25, 6-7 p.m. TUDOR CITY GREEN SOUTH PARK**

Tudor City Place bet 41st - 42nd Sts/1st - 2nd Aves (enter @ 2nd Ave & 41st St)

4 **Fri 7/26, 6:30-8:30 p.m. CLINTON COMMUNITY GARDEN**

W 48th St bet 9th & 10th Aves (rain date: Sun 7/28)

5 **Sat 7/27, 6-9 p.m. BRYANT PARK**

5th - 6th Aves/40th - 42nd Sts

6 **Tue 7/30, 6:30-7:30 p.m. MADISON SQUARE PARK**

E 23rd St bet 5th & Madison Aves

As part of The Kitchen in the Park 2002 series co-presented by The Kitchen and the Campaign for the New Madison Square Park (rain date: Wed 7/31)

These performances of *Offering* are made possible with generous support from the Ford Foundation and with public funds from the National Endowment for the Arts and the New York State Council on the Arts.

Taylor 2 PAUL TAYLOR

7/8 **Thu 8/1, 12-1 p.m. FOLEY SQUARE**

Corner of Duane and Centre Sts
Program: *Airs, Company B*

7/8 **Fri 8/2, 12-1 p.m. FOLEY SQUARE**

Program: *Aureole, Profiles, Arden Court*

Picture Red Hook ZACCHO DANCE THEATRE

An interdisciplinary site specific production created by choreographer Joanna Haigood, in collaboration with video artist Mary Ellen Strom, composer Lauren Weinger, lighting designer Jack Carpenter, and set designer Wayne Campbell

Thu 8/22 - Sat 8/24 9-10 p.m.

9 **GOWANUS INDUSTRIAL PARK**

(former Port Authority Grain Terminal)

699 Columbia Street Marine Terminal, Red Hook, Brooklyn

Made possible in part by a grant from the Association of Performing Arts Presenters' Arts Partners Program, which is underwritten by the Wallace-Reader's Digest Funds and Doris Duke Charitable Foundation, and by The Surdna Foundation.



Dancing in the Streets Reclaim our City with Dance 2002 Summer Season is made possible in part by American Express Company, Bloomberg and with public funds from the New York City Department of Cultural Affairs Cultural Challenge Program.

For more information on the summer season please visit www.dancinginthestreets.org or call 212.625.3505