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A Composite Field

A new collaborative performance work by Yann Novak and Taisha Paggett

Curated by Dino Dinco

Friday, 20 January 2012

7:00-9:00pm



(L) **Yann Novak** performing at Fiske Planetarium, 2009, photo by Erik Stenflo, (R) **Taisha Paggett**, *Chair/Pillow, window*, 2011, photo by Christian Cruz.

LOS ANGELES - December 12, 2011 – **LACE (Los Angeles Contemporary Exhibitions)** presents the premiere of ***A Composite Field***, a new work by **Yann Novak** and **Taisha Paggett** on **Friday, 20 January 2011** at the **MAK Center for Art and Architecture's Mackey Garage Top** (at the R. M. Schindler designed Pearl M. Mackey Apartments) in the Mid-Wilshire area of Los Angeles (1137 South Cochran Avenue). For the eighth and final installment of his one-year program, Performance Art Curator in Residence **Dino Dinco** pairs up sound and installation artist Yann Novak with choreographer and dancer Taisha Paggett for the premier of this site-specific work.

Dinco proposed this site to the artists out of the keen awareness of space and architecture – material, conceptual, corporeal – that informs and influences their work. Novak and Paggett take a sculptural approach to both sound and movement in their respective constructions of the spectating experience.

Novak has made field recordings that document the aural presence of the Mackey Garage Top, which will inform how he and Paggett construct their performance. These recordings will be digitally altered to emphasize the unique characteristics of the space itself. Drawing on her ongoing interest in the cultural process of vision, seeing and being seen, Paggett will construct and perform a chain of actions inspired by the layered organic and artificial elements of both the space and the sound score.

Seating is limited and tickets are available on a first-come, first-served basis. There will be three



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scheduled seatings on the hour. General admission is \$10 and \$5 for students. The event is free for LACE members and Friends of the MAK Center.

The premiere of *A Composite Field* concludes Dinco's yearlong tenure as LACE's first Performance Art Curator in Residence. Over the last 12 months, Dino has assembled a daring ensemble of performers from Los Angeles and beyond including **Mecca Vazie Andrews, Mariel Carranza, Jorge Rodolfo De Hoyos** (San Francisco), **Brian Getnick** with **Claire Cronin** and **Corey Fogel, Tameka Norris** (currently at Yale), **Dawn Kasper, Sinéad O'Donnell** (Belfast), **Alejandra Beatriz Herrera Silva, Hannah Van Der Kolk, Samuel White, WIFE, Tessa Wills** (San Francisco), **Dorian Wood, Allison Wyper**, and **Cheng-Chieh Yu / Yu Dance Theatre**.

"Dino Dinco is a dreamboat, a true gem in the rough, a much needed and appreciated asset to the Los Angeles arts community," says **Los Angeles performance artist Dawn Kasper**, who participated in Dinco's 3 x 6 x 3, an experiment in performance and spectatorship.

3 x 6 x 3 was a three-part series that featured a circuit of three artists executing continuous live work over the course of three hours for a rotating audience of just six spectators. Each audience group spent only ten minutes with each artist before moving to the next. Dinco chose to push the boundary between artist and audience in the series, resisting the pressure to define artistic success by audience numbers, instead focusing on the intensity of intimate experience between artist and audience.

About his experience in participating in 3 x 6 x 3, **artist Brian Getnick states**, "What I like so much about working with Dino is that he creates structures that force engagement with space and spectators and yet I've never felt confined within them. To be invited to create a piece for 3 x 6 x 3 at LACE felt like an honor because so many other amazing performance artists had taken part of that project before me. Dino has helped me feel stronger as a performer and also, this is not a small thing, respected as an artist."

Last August, Dinco reached out to several Los Angeles nudist communities in preparation for his performance with **Tessa Wills**, a British choreographer and dance theatre artist based in San Francisco who Dinco first saw in a solo piece performed without clothing. Wills was excited by the proposal, remarking that she'd never performed for a naked audience before.

"It's for precisely this reason," states **LACE Associate Director/Curator Robert Crouch**, "that we invited Dino to develop this program for us. He's absolutely brilliant at choreographing complex situations that position artists to succeed in new and surprising ways, as well as encouraging a more dynamic relationship between artist and audiences."

In response to the flurry of criticality (much of it online) instigated by **Marina Abramovic's** performance at the 2011 MOCA Gala (involving a number of Los Angeles performance artists and dancers), Dinco quickly arranged a moderated public panel discussion with author and UC Riverside professor **Jennifer Doyle** and **Matias Viegner**, co-founder of the participatory arts collective **Fallen Fruit**, and CalArts professor to address an array of issues concerning ethics and performance practice, art labor and preemptive criticality.

ABOUT THE ARTISTS

Yann Novak is a sound, video and installation artist living and working in Los Angeles. He has presented his installation work through solo exhibitions at 323 Projects (CA), Armory Center for the Arts (CA), Las Cienegas Projects (CA), Lawrimore Project (WA), Soundfjord (London, UK) and in two person exhibitions at the Henry Art Gallery (WA), PØST (CA) and Soil Art Gallery (WA). Novak's solo and collaborative sound works have been published on 14 CD and CD-R releases on such labels as Dragon's Eye Recordings (CA), Hibernata Recordings (United Kingdom), Infrequency Editions (Canada), Koyuki (Italy), LINE (DC) and White.Line Editions (United



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Kingdom). His performance works have been experienced internationally at sound art/electronic music festivals including the AxS Festival (CA), Decibel Festival (WA), Forward Festival (DC), Mutek Festival (Montreal, QB), Resonant Forms Festival (CA), Soundwalk (CA) and at art venues and museums including the Fiske Planetarium (CO), Los Angeles County Museum of Art (CA), Oboro (Montreal, QB), The Stone (NY), Torrance Art Museum (CA) and others.

Taisha Paggett is based in Los Angeles and Chicago and is co-founder of the dance journal project *itch*. Her work and collaborations for the stage, gallery and public sphere have been presented locally, nationally and internationally. These works includes individual and collaborative investigations into questions of the body, intuition, the lived experience, agency and the phenomenology of race. In addition to her group choreography and solo durational pieces, she has most recently worked collaboratively, toured with and made significant creative contributions to the projects of Meg Wolfe, Victoria Marks, David Roussève, Cid Pearlman, Cheng-Chieh Yu, Baker-Tarpaga Projects, Kelly Nipper and Rebecca Alson-Milkman. Paggett is a member of Ultra-red and maintains an ongoing collaborative project with visual artist Ashley Hunt, On movement, thought and politics, which has taken form as workshop, performance, video and mixed-media installation. She holds an MFA from UCLA's department of World Arts and Cultures and is currently a member of the Dance Faculty of Columbia College in Chicago.

ABOUT THE CURATOR

Dino Dinco was raised by a family of fighting chickens in rural Pennsylvania before moving to Los Angeles as a child. He is an independent curator, filmmaker and artist. His work has been exhibited in solo exhibitions in Paris (2005, 2001), Los Angeles (2001), and San Francisco (2009, 2004), as well as in group shows in London, Paris, Antwerp, Hasselt (Belgium), Mexicali, New York and Hamburg. Selections from his photographic series *Chico* were featured at Salon Paris Photo at The Louvre, Paris (2001 – 2002). His work has appeared in publications such as i-D (UK), Dutch (France), Revista Espacio (Mexico), V (US), Vogue Brasil (Brazil), Tokion (Japan), BIG (US), Studio Voice (Japan), Zoo (France) and BUTT (Holland). Dinco's award-winning short film, *El Abuelo*, premiered at the Tate Modern in London, May 2008 and continues to screen in festivals and online as part of *Frameline Voices*. In 2011, he completed his first feature length documentary film, *Homeboy*, which profiles gay Latino men who were in gangs. Dinco's exhibition of photographs, installation and objects, *TODOS SOMOS PUTOS* (with Julio Torres) was favorably reviewed by novelist and Semiotext(e) co-editor, Chris Kraus, in the December 2010 edition of Artforum.

In addition to his year long residency at LACE as Performance Art Curator (2011 - 2012), Dinco also curated the last two annual LACE winter fundraising events, *GUTTED* 2010 and 2011, focusing on how multiple generations of performance artists speak from, about and to the body.

ABOUT THE MAK CENTER

The MAK Center for Art and Architecture is a contemporary, experimental, multi-disciplinary center that operates from architect Rudolph M. Schindler's own House and Studio (1922) in West Hollywood. Established in 1994 as a satellite of the MAK Museum in Vienna in cooperation with the Friends of the Schindler House in West Hollywood, the MAK Center produces a year-round schedule of programming. Activities include exhibitions, lectures, concerts, film screenings, performances, publication projects, and new work commissions. The MAK Center also hosts an international residency program for visiting artists and architects.

For further information, the please contact MAKcenter.org or call (323) 651-1510.

ABOUT THE MACKEY GARAGE TOP

1137 South Cochran Avenue, Los Angeles, CA 90019



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Architect R.M. Schindler's Pearl M. Mackey Apartments (1939) are home to the MAK Center's Artists and Architects in Residence Program, a six-month residency offered twice annually to two artists and two architects that has operated continuously since 1995.

Located on a flat lot in a residential neighborhood, the originally four-unit (since converted to five) apartment building is one of a series of residential projects built by Schindler in the 1930s. Unlike international-style architects, Schindler seldom designed identical apartment units; his apartments are as complex, individual, and innovative as his houses. The Mackey possesses characteristics typical of the architect's work: compact apartment layout, exceptional incorporation of natural light, built-in furniture, variable ceiling heights, and private outdoor gardens or mini-balconies. Through a series of renovations, the MAK Center has intended to recreate the room layout, complex lighting, and the use of materials for surfaces and color schemes in keeping with Schindler's original intentions.

In 2010, the MAK Center added the new Garage Top to the property. Designed by Los Angeles architects SPACE International, the Garage Top resembles a black box cantilevered above the five newly renovated ground floor garages at the rear of the lot. Clad in Wetsuit, a dark industrial material used for waterproofing, and fronted by a wall of translucent, sliding window panels, the new addition stands distinct from the original Mackey Apartments.

The Garage Top interior provides a single uninterrupted space flooded with natural light. In the interest of simplicity, a soffit masks all infrastructure and service areas are discretely set at the far end of the space. Used for a variety of both MAK Center programming and MAK Center Residents' activities, the Garage Top is designed for flexibility.

ABOUT LACE

LACE champions and challenges the art of our time by fostering artists who innovate, explore, and risk. We move within and beyond our four walls to provide opportunities for diverse publics to engage deeply with contemporary art. In doing so, we further dialogue and participation between and among artists and those audiences. www.welcometolace.org

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