

from unformed to entangled positions. Her choreography was particularly inspired by the circularity of Surdell's works and how it amplifies rhythm and effort.

In all, Hyde Park Art Center's many programs—exhibitions, residency, art school, and outreach—encourage artists to experiment with new materials, techniques, ideas, and processes to lead them out of their comfort zone and explore their creative citizenship. The like-minded dance company, The Seldoms, is the ideal partner. Known for challenging dancemakers to create multimedia performances charged with bold, exacting physicality, the Seldoms performances spark thinking about critical social issues. By actively supporting the dialogue and collaboration between disciplines, both institutions provide publicly accessible platforms to experience and celebrate original and forward-thinking creative practices in Chicago.

Carrie Hanson and Allison Peters Quinn  
Collaborative curators of *Toolbox @ Twenty*

This generative exhibition is the latest installment of **Toolbox**, an ongoing special project of The Seldoms, born out of a cross-disciplinary exchange between visual and dance artists.

### Toolbox Performances + Programs

**Public Program:** All four performances will take place during each of the programs.

**Saturday, September 24, 1:30 and 3 pm**

**Thursday, October 6, 6 pm followed by a talk with Edra Soto & Carrie Hanson**

**Saturday, October 15, 1 pm followed by a talk with Sadie Woods & Damon Green**

**Thursday October 20, 6 pm followed by a talk with Jackie Kazarian & Maggie Vannucci, with live music by Sima Cunningham**

**Thursday November 3, 6 pm followed by a talk with Jacqueline Surdell & Sarah Gonsiorowski**

## Hyde Park **ARTCENTER**

5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 [www.hydeparkart.org](http://www.hydeparkart.org). Hyde Park Art Center is a unique resource that advances contemporary visual art in Chicago by connecting artists and communities in unexpected ways. The Art Center is funded in part by the: Alphawood Foundation; Andy Warhol Foundation for Visual Arts; a City Arts III grant from the City of Chicago's Department of Cultural Affairs and Special Events; Field Foundation of Illinois; Harpo Foundation; Harper Court Arts Council; Illinois Arts Council, a state agency; The Irving Harris Foundation; The Joyce Foundation; Leo S. Guthman Fund; Lloyd A. Fry Foundation; MacArthur Fund for Arts and Culture at Prince; Polk Bros. Foundation; Searle Funds at The Chicago Community Trust; and the generosity of people like you.

## *Toolbox @ Twenty:* **THE SELDOMS**

Gallery 1 & Jackman Goldwasser Catwalk Gallery  
September 24 - November 13, 2022



### Artists

Jackie Kazarian  
Edra Soto  
Jacqueline Surdell  
Sadie Woods

### Dancemakers:

Carrie Hanson  
Sarah Gonsiorowski  
Damon Green  
Maggie Vannucci

Video work by Liviu Pasare.

Interviews and video documenting the process filmed and produced by Steven Rosofsky.

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Makers in all disciplines dictate their own guidelines in order to create new work. This logic may not be obvious to the viewer, but results in a directed process for the artist to follow based on a set of prescribed rules to achieve a stylized aesthetic. The dance program *Toolbox* initiated in 2017 by The Seldoms Artistic Director, Carrie Hanson, offers a process for dancemakers to invent choreography using a set of new rules generated by being in dialogue with a visual artist and experiencing their art-making process. For the twentieth anniversary of The Seldoms, Hyde Park Art Center partners with the Chicago-based dance company to present the exciting outcome of their signature iterative process featuring new art and dance by four pairs of artists and dancemakers.



Images By Ashley Deran Photography

*Toolbox @ Twenty* is a performative exhibition of works produced through a year-long collaboration between The Seldoms ensemble member and an artist: **Damon Green/Sadie Woods, Sarah Gonsiorowski/Jacqueline Surdell, Carrie Hanson/Edra Soto, and Maggie Vannucci /Jackie Kazarian.** Each participant shared their practices and values with one another. From their conversations, the dancemaker identified one essential word that serves as the foundation for the visual artist's practice, then translated it to a choreographic "tool" with corresponding rules for use in generating movement and building new dance.

The four dancemaking tools developed for this exhibition include: "**splice,**" "**mask,**" "**knot,**" and "**bowerbirding**" (building a nest from decorative objects). The dance pieces are presented in live performances that take place weekly throughout the duration of the exhibition. The *Toolbox in the Making* videos by Steven Rosofsky located in close proximity to the artworks illuminate moments in the conversation between practitioners.

Dancemaker Damon Green defined the choreographic tool **splice** in learning about artist Sadie Woods' mixtape practice. The word "splice" is a common term in the DJ industry used to describe the joining of sound files or tape recordings at the ends. In the dance piece *DisKontinue*, Green incorporates the two movement concepts "playback," and "clipping," through soothing circular hand gestures moving forward and back. By merging various elements into one sound work, Woods aims to bring historical matters into a contemporary

context. Her sound collages often mix diasporic music of the Global South with archival audio of speeches or readings. Her new sound work in the exhibition, *The People's Radio* emphasizes resistance during times of social unrest and aims to recuperate and make legible repressed histories, reminding us of the political dimensions under the surface of Black life.

The tool **mask** created by dancemaker Dee Alba is connected to Jackie Kazarian's process of masking, where she pours liquid latex on a dry painting, allows it to dry, then paints different colors on top to shift the surface of the painting and create disrupting patterns of her brush strokes. In *Reroute en Route*, dancer Maggie Vannucci then interpreted the tool and played with diverting flow and cutting pathways by shifting intention in movement, quality, or direction often and quickly. This tool draws the eye to the shape, effort, and order of the movement, and yields a layered, complex field of circular sweeping action that also exists in Kazarian's abstract paintings. The bold energetic lines and swooshes of paint scraped across the canvas in Kazarian's work disorient our depth perception of space and create an alternate vista of the world around us.

Carrie Hanson chose the tool **bowerbirding** in consideration of artist Edra Soto's ornate house-like sculptures. The word is derived from the behavior of the Australian male bowerbird, which decorates his nest with shells, feathers, and found materials to attract females. In the piece *Bower Dance (2022)*, the dancers are "building" a dwelling around the body by drawing trace pathways. The dwelling is informed by a personal history and appears to surround the body. There is embellishment, using pattern or decorative gestures in the dance that address the ornate repetition in Soto's large sculptures. The geometric patterns in Soto's work are influenced by the decorative architectural features of *rejas (grates)* and *quiebrasoles (shades)* commonly found on houses in the artist's birthplace, Puerto Rico. Through her immersive installations, Soto attempts to infuse public space with domestic forms, while creating a sense of play and comfort. Hanson choreographed *Bower Dance (2022)*, an ensemble work inspired by and initially performed at Soto's *Screenhouse*, an installation in Millennium Park. Filmed and edited by Liviu Pasare on site at *Screenhouse*, the dance unfolds from multiple perspectives, outside and inside the house, in the projection across the Art Center's façade.

In defining the choreographic tool **knotting**, dancemaker Sarah Gonsiorowski was struck that artist Jacqueline Surdell's tapestries required intense physical labor through the knotting of thick ropes and related materials. Surdell's colorful and dynamic fiber sculptures command space and draw to mind notions of power relations. In her new wall hanging called *Spoken For*, she considers the back-and-forth movement of historical events repeating themselves throughout time. The performance *KNOT IN* presents Gonsiorowski moving in repetitive patterns with her body that tightens in loops and moves