

Lincoln Center's

white light festival

October 16–November 16, 2016

Thursday–Saturday, October 20–22, 2016 at 7:30 pm

Post-performance discussion with Miwa Matreyek and Jonathan Shmidt Chapman on Saturday, October 22

This World Made Itself

Miwa Matreyek, *Animator and Performer*

Myth and Infrastructure (2010)

This World Made Itself (2013)

This performance is approximately 50 minutes long and will be performed without intermission.

Please join the artist for a White Light Lounge immediately following the performance.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Clark Studio Theater

Please make certain all your electronic devices are switched off.

MetLife is the National Sponsor of Lincoln Center.

Artist Catering provided by Zabar's and Zabars.com

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UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Wednesday–Thursday, October 26–27 at 7:30 pm in the Rose Theater

Babel(words)

Sidi Larbi Cherkaoui, choreography

Damien Jalet, choreography

Antony Gormley, set design

Music: Patrizia Bovi, Mahabub Khan, Sattar Khan, Gabriele Miracle, Shogo Yoshii

Pre-performance discussion on October 26 at

6:15 pm with Sidi Larbi Cherkaoui and Jane Moss

Sounds of India

Thursday, October 27 at 7:30 pm in the

Gerald W. Lynch Theater at John Jay College

Bombay Jayashri, vocals

Embar Kannan, violin

V.V. Ramanamurthy, mridangam

K.V. Gopalakrishnan, khanjira

Amrit Ramnath, tambura

Sounds of India

Friday, October 28 at 7:30 pm; Sunday, October 30

at 5:00 pm in the Gerald W. Lynch Theater at John Jay College

Kerala Kalamandalam Kathakali Troupe

Dussasana Vadhom (The Killing of Dussasana)

Pre-concert lecture by Lakshmi Vishwanathan on October 28 at 6:15 pm

Sounds of India

Saturday, October 29; Thursday, November 3;

and Saturday, November 5 at 7:30 pm in the

Gerald W. Lynch Theater at John Jay College

Mark Morris Dance Group

Mark Morris, choreographer

MMDG Music Ensemble

O Rangasayee

Serenade

The "Tamil Film Songs in Stereo" Pas de Deux

Pure Dance Items (World premiere)

Pre-performance discussion with Mark Morris on November 5 at 6:15 pm

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: #LCWhiteLight

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Artist's Note

By Miwa Matreyek

"This is a dark time, filled with suffering and uncertainty. Like living cells in a larger body, it is natural that we feel the trauma of our world. So don't be afraid of the anguish you feel, or the anger or fear, because these responses arise from the depth of your caring and the truth of your interconnectedness with all beings."

—Joanna Macy

Even though I come from a background in animation and collage, the inception of the surreal and dreamlike worlds I create are imagined through my body. There was always something I was searching for internally and physically, rather than just visually.

I often incorporate my body—as a roto-scoped hand, an eye, or as a full figure—into my animated short films: my hands as machinery in a factory, a large eye looking to the stars as part of a radio telescope dish, my lips folding space to kiss the surface of the moon. My inspiration comes from asking myself: How does my body feel to imagine and embody the physicality and perspective of something outside of myself, both animate and inanimate? It's a natural progression that I now insert myself into the space of projected animation as a live performer, repeating these gestures and re-living these questions for each audience.

With *This World Made Itself*, I emotionally and physically investigate the geological history of the Earth. The inspiration for *This World Made Itself* came from all of the flying I was doing on tour. I became obsessed with taking aerial photos, and really trying to *read* the landscapes. Fault lines, water drainage patterns and dry river beds, sand dunes pushed up against a mountain range, land sliced down by rivers. What did

these landscapes look like millions of years ago, and what will they look like millions of years from now? Also, I was seeing human effects layered onto these landscapes—not only cities, but also open pit mines, fracking patterns in forests and on desert surfaces, grids and circles of agriculture, bald mountains. These looked like wounds and grafted skin. I wanted to lean in on the sensation I felt in my body when I saw the Earth from above.

Joanna Macy's writing talks about the "Greening of the Self"—about the process of replacing one's 'skin-encapsulated ego'... by wider constructs of identity and self-interest—by what you might call the ecological self, co-extensive with other beings and the life of our planet." This is about feeling and experiencing the larger world as part of one's body. Macy's writing is a recent personal discovery, but there is much that resonates deeply—things I find exciting both personally and as an artist. I can shape-shift and embody various scales of consciousness as a shadow silhouette in the worlds of my animations: the just-forming fiery Earth, life's first steps out of the ocean, the biosphere's panic as an asteroid strikes.

A year ago, I came across this Neil deGrasse Tyson quote about storytelling:

"In the case of the Artist, I don't want them to represent reality, because I have that via my own telescope—I want and I need the Artist to take me to new places...the new place Van Gogh took me is not the sky as it is, but the sky as he felt it—and the more of us that feel the universe, the better off we will be in this world."

This quote gives me courage to push myself as an artist.

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Hello, the Roses

By Mei-mei Berssenbrugge

1

My soul radially whorls out to the edges of my body, according to the same laws by which stars shine, communicating with my body by emanation.

When you see her, you feel the impact of what visual can mean.

Invisibility comes through of deep pink or a color I see clairvoyantly.

This felt sense at seeing the rose extends, because light in the DNA of my cells receives light frequencies of the flower as a hologram.

The entire rose, petals in moving air, emotion of perfume records as a sphere, so when I recall the emotion, I touch dimensionality.

From a small bud emerges a tight wound bundle of babyskin coral petals, held in a half globe, as if by cupped hands.

Then petals are innumerable, loose, double, sumptuous, unified.

I look through parted fingers to soften my gaze, so slow light shining off the object is filtered; then with feeling I look at swift color there.

It's swiftness that seems still as noon light, because my seeing travels at the same speed.

I make a reciprocal balance between light falling on the back of my eye to optic nerve to pineal gland, radiance stepping down to matter, and my future self opening out from this sight.

A moment extends to time passing as sense impression of a rose, including new joys where imagined roses, roses I haven't yet seen or seen in books record as my experience.

Then experience is revelation, because plants and people have in their cells particles of light that can become coherent, that radiate out physically and also with the creativity of metaphor, as in a beam of light holographically, i.e., by intuition, in which I inhale the perfume of the Bourbon rose, then try to separate what is scent, sense, and what you call memory, what is emotion, where in a

dialogue like touching is it so vibratory and so absorbent of my attention and longing, with impressions like fingerprints all over.

I'm saying physical perception is the data of my embodiment, whereas for the rose, scarlet itself is matter.

2

The rose communicates instantly with the woman by sight, collapsing its boundaries, and the woman widens her boundaries.

Her "rate of perception" slows down, because of its complexity.

There's a feeling of touching and being touched, the shadings of color she can sense from touch.

There's an affinity between awareness and blossom.

The rose symbolizes the light of this self-affinity.

I come to visit drooping white cabbage roses at dusk.

That corner of the garden glows with a quality of light I might see when light shines through mist or in early morning reflects off water.

I stand quietly and allow this quality to permeate air around me.

Here, with a white rose, color is clairsentient, this color in the process of being expressed, like seeing Venus in the day.

Walking, I move in and out of negative space around which each rose is engaged and become uncertain of my physical extent as an object.

Look at the energy between people and plants; your heart moves into depth perception; for depth, read speed of light.

I set my intention through this sense of moving into coherence with the bio-photons of a plant and generate feeling in response.

A space opens and awareness gathers it in, as at night my dream is colorless and weaves into the nuance.

I can intentionally engage with the coherence of light beams, instant as though lightless, or the colored light of a dimension not yet arrived, as our hearts are not outside affinity with respect to

wavelength, shaping meaning, using the capacity for feeling to sense its potency in a rose and to cultivate inter-being with summer perfume.

—“Hello, the Roses” by Mei-mei Berssenbrugge, from HELLO, THE ROSES, copyright ©2013 by Mei-mei Berssenbrugge. Reprinted by permission of New Directions Publishing Corp.

For poetry comments and suggestions, please write to programming@LincolnCenter.org.

Meet the Artist



CRAG SCHWARTZ

Miwa Matreyek

Miwa Matreyek is an animator, director, designer, and performer based in Los Angeles. She studied experimental animation and integrated media at California Institute of the Arts, where she earned her master of fine arts degree in 2007.

Ms. Matreyek creates live, staged performances in which she interacts with her animations as a shadow silhouette, at the intersection of the cinematic and theatrical, fantastical and physical, hand-made and tech. Her work exists in a dreamlike visual space that makes invisible worlds visible, often weaving surreal and poetic narratives of conflict between man and nature. She travels as a one-woman show, often incorporating artist talks and workshops.

She has performed all around the world, including animation/film festivals, theater/performance festivals, art museums, science museums, tech conferences, and universities. Past presenters include TED, the Museum of Modern Art, New Frontier at Sundance Institute, Future of Storytelling, San Francisco's Exploratorium, Chicago's Adler Planetarium, ISEA International conference, Meta.Morph (Norway), Anima Mundi festival (Brazil), and many more.

Ms. Matreyek is also a co-founder and core collaborator of the multimedia theater company Cloud Eye Control. She is a recipient of the Sherwood Award (2016), Creative Capital Award (2013), and Princess Grace Award (2007), among others.

Jonathan Shmidt Chapman

Jonathan Shmidt Chapman is producer of family programming at Lincoln Center for the Performing Arts, creating ways to re-imagine the Lincoln Center campus as a dynamic performing arts destination for families. He oversees the curation of LC Kids, which includes year-round programming in theater, dance, and music for family audiences at Lincoln Center. Most recently, he directed the critically acclaimed *Up and Away*, a multisensory, immersive experience for young people on the autism spectrum and their caregivers. Previously, he has held artistic and education-focused roles at the New Victory Theater, True Colors: Out Youth Theater, and the Boston Lyric Opera. He serves as an adjunct faculty member at New York University, where he teaches coursework on theater for young audiences.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.
—Arvo Pärt. Now in its seventh year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center

campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the

White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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