

another language

performing arts company

Season XXX

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Information

Spotlight

30 years of creative expression

1985-2015

Support the Ghost Town Project!



Paul Zmolek using chance operations to develop prompts for "dialogic devising" while Joséphine A. Garibaldi documents the rest of the company in the space below.

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Joséphine A. Garibaldi documenting Julie Leir-VanSickle's improvised dance in installation created by Callous Physical Theatre.

Bego, Utah

Another Language Performing Arts Company's *Ghost Town* is underway and there are some really creative and fascinating sites in development. Be a part of the 30th Anniversary celebration by adding your creative voice to the *Ghost Town* project, which takes place completely online and is crowd sourced! Go to www.anotherlanguage.org for further information. Make sure to register to reserve your site! If you have questions please email info@anotherlanguage.org or call (801) 707-9930.

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Julie Leir-VanSickle and Bridget Close blessing an altar built outside a coal mine in Segó with an improvised dance.

Ghost Towns - Segó, Cisco and Miners Basin By Callous Physical Theatre

Ghost Town prompted a week of primitive camping by four members of Callous Physical Theatre. Directed by husband and wife team Paul Zmolek and Joséphine A. Garibaldi, long-time collaborating members Julie Leir-VanSickle, Bridget Close, Garibaldi and Zmolek spent the week exploring and experiencing the living artifacts of three Utah ghost towns, Cisco, Miners Basin, and Segó.

“Our work is based in dialogic devising, a collaborative methodology for creating original performance installations. Julie and Bridget have worked with us for seven years and they each direct – Julie with her Creative Moves company and Bridget with Old Town Actors Theatre – so it is such a pleasure to create with them,” reflects Zmolek. “When we got to each of the sites we didn’t say anything.” Garibaldi adds, “We intuitively dispersed, each of us exploring whatever attracted us.” Armed with still and video cameras, audio recorders; pens, pencils, crayons, journals, and pads; sunscreen and a Ouija board, Bridget built altars out of found materials; Julie took rubbings of surfaces of all sites and journaled her impressions; Paul recorded audio; and Jo shot the scenes.

Movement was created in response to text prompts generated while taking a hike in Segó canyon. From this, phrases developed and were structured into choreography, which was performed for video within an installation created by the company members at the Segó site.

“This project was extremely important for Paul and I. We love the desert and Utah deserts offer an especial diversity. Weeks prior to our trip, we spent a lot of time discussing the topic, the concept of Ghost Town. Our operating subtitle was Pareidolia, that is, according to Wikipedia, ‘a psychological phenomenon involving a stimulus (an image or a sound) which is perceived as significant’,” Jo recalls. “Somehow the idea of imposing a Ouija board at each of the sites became a starting point with which to make work. Once at the sites, however, the idea of the Ouija board was ditched. Clearly it was contrived, nearing pastiche.”

Zmolek added, “The theme of Ghost Town hits close to home for us. We have moved a lot in our careers together, planting trees both metaphoric and actual, hoping to find fecund soil to bring a rich harvest. A few years ago on our Train project in Washington I created Migrant, which was inspired by the hoboes of the Great Depression who hopped freights in search of work. We, like many of our friends whom are performing artists, long for home, a place to put down roots. This seems not dis-

– Continued –



Newsletter



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Joséphine A. Garibaldi looks on as Julie Leir-Van-Sickle and Bridget Close document an installation created by Callous Physical Theatre in Segó.

similar to the yearning of the pioneers of the ghost towns."

"Bridget and Julie are very, very dear to us. To be able to share this experience with these two remarkable women impressed upon us a deep, lasting, and intimate relationship that is difficult to mark in words. Each of us are devoted to process, the space that allows for a revealing, an unfolding of that which is yet to be discovered. Without being mired in esoteric mucky-muck, each of us revels in discovery because each of us is a life-long learner: we are open to accepting that our work takes us where we need to go and accept that knowledge offers itself in many unexpected manifestations. Sharing this together, while individually and privately, was really powerful," Garibaldi continued.

"Now the only problem is trying to edit down the material to bite-sized bits for the Internet," said Zmolek.

By Paul Zmolek and Joséphine A. Garibaldi



Lily Havey

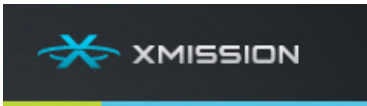
Callous Physical Theatre embraces the challenge of creating original intermedia trans-disciplinary performance and art works responsive to the 21st century. CPT is dedicated to an arts practice that values integrity, professionalism, diversity and inclusiveness.

Founded in 2004 as the resident professional performance company of Barefoot Studios in Tacoma, Washington, Callous Physical Theatre creates and performs original performance works directed by Joséphine A. Garibaldi and Paul Zmolek. CPT has continued as a pick-up company since Garibaldi and Zmolek have relocated to Pocatello, Idaho. Current members include Bridget Close and Julie Leir-VanSickle. Further Info: <http://callousphysicaltheatre.weebly.com>

Our work attempts to find a synthesis between theatrical events and community-based ritual informed by underlying cultural belief systems. We strive to create entertaining theatrical experiences that have transformative effect upon the performers and the audience members through movement, sound, light, text and, when possible, taste, touch, and smell. We create these works to engage in a fully human act that can integrate the physical, emotional, intellectual, and spiritual in the present moment of creation/destruction. The efficacy of ritual and the entertainment of theatre can join in a liminal moment of communitas between audience and artist. Our practice is to share this with our collaborators, performers and audiences.

Participate in the Ghost Town Project

Another Language is encouraging investigations of Utah ghost towns. Original photographs, movies, animations, visual art, music soundscapes, poetry and text compositions submitted by participating artists will be uploaded to anotherlanguage.org. Correlations between historical ghost towns and modern conceptual ghost towns are encouraged. What is your personal ghost town? What do you see, think, and feel when experiencing a place that was once thriving? Go to www.anotherlanguage.org for further information. Make sure to register to reserve your site! If you have questions please email info@anotherlanguage.org or call (801) 707-9930.



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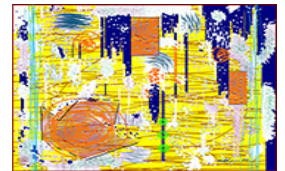
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