



# Nameless forest

Dean Moss / Sungmyung Chun



## NAMELESS FOREST

Produced by **MAPP International Productions** in partnership with **Gametophyte, Inc.**  
MAPP is currently seeking co-commissioning partners for *Nameless forest*

*Nameless forest* is a multidisciplinary performance work conceived by choreographer and video artist Dean Moss, and developed in close collaboration with contemporary Korean visual artist and poet, Sungmyung Chun, creator of unsettling, large-scale, sculptural installations. Structured in three visually distinct sections and performed by a cast of six, *Nameless forest* explores subjectivity and the nature of perception by translating Chun's installations into live action, and then questioning the act of translation itself.

With the audience seated on two sides of the stage, referencing traditional Korean circular theatrical space, the work unfolds in a repetitive retelling of a single day's existence—from noon, through dusk, into a deep and unending night. The beginning, a homage to Chun's dystopian constructions, evokes the still disquiet of ruins in a forest: minimal, distant, aware. The middle movement reexamines that intimate personal space using fragments of reportage by photojournalist Mike Kamber on conflicts around the world. The end questions that attachment to subjective stories and individuality, through an evocation of Yayoi Kusama's "infinity net" dots, and the appearance of visual artist Gandalf Gaván's carnivalesque mirror and neon lighting effects. The entire work features an original score created by environmental and found sound composer Stephen Vitiello.

In addition to presentations of *Nameless forest*, MAPP is working to secure installations of Chun's sculpture in tandem with performances. While not well-known in the U.S., Chun is one of the most highly regarded young artists working in South Korea, where he has had seven solo shows. This would be the first presentation of his work in the U.S.

*Nameless forest* will be created over two years in residencies in the U.S. and will premiere at The Kitchen in New York City in late Spring 2011. It will be available for national touring in Fall/Winter 2011-2012.

**I like science: biology, philosophy, quantum mechanics, stuff like that. I'm not too good socially. I like sex, but people are an acquired taste. I'm aging and think of mortality, of loss. Concepts interest me. Imagery interests me. Activities of falling involve me. I like doing. I like to do all, all at once. It's unconscious and confusing. I make mistakes. I panic. There's a fair amount of pain, physical and otherwise, and bliss...**

## **DEAN MOSS**

Dean Moss, director, choreographer and media artist creates multidisciplinary, often trans-cultural, collaborative projects. He recently completed *Kisaeng becomes you*, a collaboration with Korean choreographer Yoon Jin Kim that premiered at the 2008 Seoul International Dance Festival and was presented at Dance Theater Workshop in New York in February 2009. Past performance collaborations include: *figures on a field* with visual artist Laylah Ali; *States & Resemblance* with photographer Ryutaro Mishima and Indonesian traditional dance artist Restu Kusumaningrum; and *Shuffle* with choreographer Yasuko Yokoshi. Moss enjoys an ongoing collaboration with Korean-American playwright/director, Young Jean Lee.

His works have also been presented and exhibited at The Whitney Museum of American Art; P.S. 1 Contemporary Art Center; Massachusetts Museum of Contemporary Art; The Brooklyn Museum of Art; New Visions Art Festival, Hong Kong; The FNB Vita Dance Festival in Johannesburg South Africa; Gallery Factory in Seoul Korea; and The Kitchen.

Moss is the recipient of awards, grants, fellowships and residencies from the The MAP Fund, Asian Cultural Council, Arts International, Foundation for Contemporary Arts, New York Foundation for the Arts, The New York State Council on the Arts, Urban Artists Initiative, Brooklyn Arts Exchange, Jerome Foundation, Greenwall Foundation, the Maggie Allesee National Center for Choreography and Arizona State University, among others. He received a New York Dance and Performance BESSIE Award for his work *Spooky action at a distance*.

Moss has enjoyed a ten-year relationship with New York City's quintessential performance art space, The Kitchen, serving as the Curator of Dance and Performance from 1999-2004, then as a Curatorial Advisor through 2009. He spent a year as Guest Professor at the Tokyo National University of Fine Arts and Music and, most recently, two years as Visiting Lecturer in the Department of Visual and Environmental Studies at Harvard University.

# Sungmyung Chun



Chun's sculpture & drawings from Swallowing the Shadow

The inspiration for Nameless forest lies in Sungmyung Chun's sculptural settings that capture the immediacy of physical and psychological violence. These installations readily embody the tensions of contemporary culture's conflicted identities and experience—core issues that have shaped my social and aesthetic views. Upon seeing Chun's 2007 and 2008 solo exhibitions in Seoul—both titled Swallowing the Shadow—I felt a resonance with his strategies from my own work: multimedia movement environments exploring subjectivity and the nature of perception. I sensed a visceral connection to Chun's imagery, not only through the layered emotional presentation of male ennui and aggression, but also through his aesthetic play of form and content. I felt strongly that we had in common some fundamental kinds of experiences, and became intrigued with the idea of sharing our perspectives and backgrounds, and developing out of that confidence a multidisciplinary work that would challenge and reflect a quintessential blending of our individual practices.

-dean moss

## Mike Kamber



I have known photojournalist Mike Kamber since the mid-1980's, when we were squatting buildings in the South Bronx. We share a sense of selective isolation and community that is a feature both of our deep friendship and of this collaboration. For this project, Mike has entrusted me with photos, raw video, diary entries and unedited interviews from his reportage in Iraq, Pakistan, Afghanistan, Somalia, and Nigeria. I am looking to use that material to draw parallels between the internal, existential violence that contributes to the creation of personhood, and the external sociopolitical conflicts that surround identity and culture worldwide.

-dean moss

## Gandalf Gaván



Installation of Gaván's neon and mirrors at P.S. 1

In Nameless forest, subjectivity and its perception are in continuous play. Gandalf Gaván's visual environments of mirror and neon perfectly reflect the distorted nature of any singular point of view in a way I find both poetic and corrosive. After ten years of wanting to work together, we agreed to collaborate on this project not only because the abstracting, visually destabilizing product of his practice was the ideal foil and balance to the linear experience of the work's narrative and performance, but also because we shared a random and arbitrary feeling that now was just the right time.

-dean moss

## Stephen Vitiello



Fifteen years ago Stephen Vitiello, composer, sound and media artist, curated my video work at Anthology Film Archives. Several years later, we served together as artist/curators at The Kitchen. He composed and performed music for my 2001 work *american deluxe*. Over the years, he introduced me to experimental music and sound sculpture, and reintroduced me to the great Korean media artist Nam June Paik, to whom he was an assistant. His own sonic environments, created from found sounds, are intricately crafted and disturbingly visceral. For this project I trust him implicitly to blend music and found sounds of his own creation with Kamber's media elements to articulate and focus the work's emotional presentation.

-dean moss

## Vincent Vigilante



Early rendering of stage space Nameless forest

“Vinny” Vigilante and I worked together at The Kitchen when he was at the beginning of his lighting work and again at Dance Theater Workshop in 2009 on *Kisaeng becomes you*. I asked him to join this collaboration not only for the high quality of his lighting designs and technical skills, but also for his patience and the generosity of his personality. Another, often under thought, aspect of Vinny’s creative contribution, is making sure the project has a flexible technical design: one that, from its conception, is made to travel and be effective in a multiplicity of theatrical spaces.

-dean moss



## PERFORMERS

### **KACIE CHANG**

Kacie Chang received her BFA in Dance from Florida State University in 1991. She has danced with Risa Jaroslow, Poppo and the Gogo Boys, Nai-Ni Chen, Wendy Blum, the Butoh Rockettes and Richard Move. Kacie has been working with Dean Moss for over fifteen years. She is glad to be joining the cast of Nameless forest, her sixth project with Dean, as his work reliably provides such enjoyable performance challenges. She hopes her experiences as a mother of two young boys can provide a valuable perspective.

### **ERIC CONROE**

Eric Conroe is a Brooklyn-based dancer, choreographer, and writer, educated in Dance and Literature at Bennington College in Vermont. In addition to dancing for Dean Moss in Nameless forest, he has also had the pleasure of working with Julian Barnett and Susan Sgorbati. Recently, he has presented his choreographic work in Queens (Green Space), Brooklyn (AUNTS Roadshow), many times at Mascher Space (Philadelphia), and at the Marfa Theatre (Marfa, Texas). His writing has appeared in The American Drivel Review, Poetic Diversity, SILO, and elsewhere. This is his first project with Dean.

### **AARON HODGES**

Aaron Hodges is an actor, musician and sound designer from the southern states. A 2006 Circle in the Square Theater School graduate, he has performed and designed sound in original works at The Players Theater, The Chocolate Factory, Chashama and, most recently, Ontological-Hysterical Theater in New York City. His band, Holy Spirits, is currently recording and performing around NYC.

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### **PEDRO JIMENEZ**

Pedro likes farms flowers freedom and honesty. His expression has been increasingly driven from some earlier expressions remembered such as neighborhood sports, playground games, Man Hunt, water balloon fights, the Mickey Mouse Club, Living in South Florida, Michael Jackson, Martin Luther King JR, Getting Arrested and Put into Jail at age 16 for using his school Metro Card on a Non-School day, Aggressive Inline Skating and from his Mother, Father, Sisters, Brothers, Friends, the everyday and You. Pedro recently has worked with Beautiful people such as Arthur Aviles, Claire Barratt, Noemie Lafrance, Mei-Yin Ng, Richard Rivera, Dean Moss, and with Michael Leleux for a Dance Video Project responding to AIDS. He has been involved with HIV & AIDS awareness, and as a teaching artist. Pedro thanks god for Life and thanks those who live with their hearts, with Love -You are a great inspiration to me! He believes and is for "a World without Strangers" thank you Sungmyung Chun!

### **DJ McDONALD**

As playwright, director and choreographer, DJ McDonald has created numerous theater works. He directed his own professional modern dance and theater company for 15 years and he has appeared with the dance companies of Andrew DeGroat, Jeanie Hutchins, Yoshiko Chuma, Pina Bausch, David Dorfman, and Mikhail Baryshnikov/White Oak. He has taught dance to young people at the high school and college level, and created or collaborated in several innovative dance and theater projects in middle and elementary schools. Having contributed as a writer for the Village Voice, he now hosts and creates arts and culture commentary on the blog "City Of Glass" at [cogartsculture.blogspot.com](http://cogartsculture.blogspot.com), and at [culturebot.org](http://culturebot.org).

### **SARI NORDMAN**

Sari Nordman has presented her choreography in the US and Finland since 1996. She is currently choreographing for a play that will receive its debut at the Columbia University in February 2010. Working as a dancer with choreographers Douglas Dunn, Dean Moss, Susan Rethorst and Melinda Ring has been influential in shaping her own work. She holds an M.F.A. degree in modern dance from NYU/Tisch School of the Arts. [www.myspace.com/sarinordman](http://www.myspace.com/sarinordman)

## COLLABORATORS



### **SUNGMYUNG CHUN**

Sungmyung Chun received his B.F.A and M.F.A from Suwon University in South Korea. Chun's seventh solo exhibition *Swallowing the Shadow* was recently held at TouchART Gallery in Heyri Art Valley, Paju, Korea. Chun participated in ARCO 2007, Art Rotterdam 2007, Busan Biennale 2006 and Gwangju Biennale 2000, as well as various group exhibitions worldwide including in Italy, France, Israel, Spain, and China. He is the recipient of the grand prize at the Kim Sejoonj Young Sculptor Awards and the third prize at the 2007 Micro-Narratives, October Salon, in Belgrade, Serbia. Chun's works can be found in the collections of Musée d'art Contemporain de Montréal, Canada and Gyeonggido Museum of Art, Ansan, South Korea. He lectures in the College of Fine Arts, Kyunghee University and Chugye University for the Arts. A book of *Swallowing the Shadow* was published by TouchArt in 2008.

### **MICHAEL KAMBER**

Michael Kamber was born in Maine in 1963. He attended Parsons School of Design and has worked as a freelance photojournalist and journalist since 1986. He has covered conflicts in Iraq, Afghanistan, Liberia, the Sudan, Cote d'Ivoire, Somalia, Haiti, Israel, the Congo and other countries. He has also worked as a writer for *The New York Times*, contributing articles from Haiti, Iraq and West Africa. His photos have been published in nearly every major news magazine in the United States and Europe, as well as in many newspapers. Kamber is a former Revson Fellow at Columbia University. He is the winner of the Mike Berger Award, the Missouri School of Journalism's Lifestyle Award, the Society of Professional Journalists Deadline Club Award, American Photo Images of the Year, and a New York Press Photographers Award, and is a member of the New York Times team that won the 2003 Overseas Press Club Award. He has been nominated three times for the Pulitzer Prize— twice for photography, and once for reporting.

### **GANDALF GAVAN**

Working in diverse media including blown and slumped glass, Gaván creates drawings and large-scale installations that explore contemporary social themes. Gaván was born in Berlin, Germany in 1975. He received his BFA from Bard College in 1998, and his MFA from Columbia University in 2005. He has taught printmaking and sculpture at Columbia University. In 2005 he received the Joan Mitchell Foundation Grant and in 2006 the Mortimer Frank Traveling Fellowship. Gaván has exhibited at museums and galleries around the world, including in Spain, Germany, Austria, Peru, and Mexico, where he had a solo exhibition at the Museo de Arte Contemporaneo Oaxaca. Other solo exhibitions have taken place at N2 Galeria in Barcelona, Spain; Larissa Goldston Gallery, New York; P.S.1, Long Island City, New York; Bertrand and Gruner, Geneva, Switzerland; and Cornell Fine Arts Museum at Rollins College, Winter Park, Florida.

## STEPHEN VITIELLO

Electronic musician and sound artist Stephen Vitiello has composed music for independent films, experimental video projects and art installations, collaborating with artists, musicians and choreographers including Dara Birnbaum, Jem Cohen, John Jasperse/White Oak Dance Project, Pauline Oliveros, Tony Oursler, Andrew Deutsch, Eder Santos, and Nam June Paik. He has received several awards for his work including: a 2006 Creative Capital Emerging Fields and Innovative Literature Award; a 2003 New York Foundation for the Arts Fellowship; the Penny McCall Award in 2001; and an Independent Radio and Sound Art Fellowship from the Jerome Foundation/Media Alliance in 1999.

As an installation artist, he is particularly interested in the physical aspect of sound and its potential to define the form and atmosphere of a spatial environment. Recent solo exhibitions have been held at Museum 52, London; DiverseWorks, Houston, TX; The Project, New York and Los Angeles; Galerie Almine Rech, Paris; and 111 Gallery at the iEAR program at Rensselaer Polytechnic, Troy, NY. Vitiello has also performed worldwide, including at the Tate Modern, London; the 5th International Electronic Art Festival, Sao Paulo, Brazil; San Francisco Electronic Music Festival; The Kitchen, NYC; Whitney Museum of American Art at Philip Morris, NYC; and per/Son, Cologne, Germany.

As a curator he has contributed to exhibitions at The Museum of Modern Art, NY; The Kitchen Gallery, NY; Town Hall, NY; Museum of Contemporary Art, Lyon; 1st Valencia Bienale, Spain; 9th Biennial of the Moving Image, St-Gervais, Geneva. In 2000, he curated the Sound Art component to the Whitney Museum's exhibition *The American Century: Art and Culture 1950-2000*. New media productions include work for the internet: Sound Archive 7.01-7.31.01 for the San Francisco Museum of Modern Art in collaboration with The Walker Art Center, and ZKM and Tetrasomia, for the Dia Center for the Arts. Vitiello is currently Assistant Professor of Kinetic Imaging at Virginia Commonwealth University (VCU).

## VINCENT VIGILANTE

Vincent Vigilante is a SUNY New Paltz graduate with a BA in Theater Performance and Technology. He has been working in the New York dance & theater scene for the past five years. Currently living in Brooklyn and running his own lighting design company, Vigilante Design, Vincent is the Lighting Supervisor for Dance Theater Workshop, as well as a founding member and Production Manager of The Clockwork Theatre. He is the resident designer for Gallim Dance and most recently designed a piece in collaboration with Andrea Miller for Ballet Hispanico. Previous design credits include: Scenic design: *True West*, *Cherry Smoke* (The Clockwork Theatre). Lighting design: *True West*, *Underground* (The Clockwork Theatre); *No mans Island* (Gutworks); Gallim Dance - Andrea Miller's *Blush* (Joyce SoHo/ Jacobs Pillow); Dean Moss & Yoon Jin Kim's *Kisaeng becomes you*, Melanie Marr's *Phenomenal Bodies*, *FreshTracks '09* (Dance Theater Workshop); *Dance and Process' 05, '06, '07*, Robert Melee's *Talent Show*, Raz Mesinai's *Myth of Nations*, John Hollenbeck's *Inspirations and Aspirations*, Padma Newsome & Bryce Dessner's *Clogs*, Mike Ladd's *Domestica*, Caitlin Cooks' *Skint*, Aida Ruilova's *The Sliver Globe* (The Kitchen).



*Nameless forest*  
In process rendering of stage space