

Make An Observation
Surveillance

What is the relationship between the rehearsal as a process and the performance as an opening towards futurity? How does the rehearsal process function as the discursive conditions through which worlds are made?

Form a Base of Knowledge and Method
Training

Through an autobiographical analysis of my own dance rehearsal practices, the ballet Swan Lake, sexual play, sewing practices, and kinship ties, this work seeks to invite audience members into a rehearsal practice, so that we may defamiliarize what the "before" of performance does.

Develop a Hypothesis
Play

If the performance is an ephemeral endeavor that only leaves remains, the scraps edited out during rehearsals are the remains of a process that leads to remains.

Experiment
Rehearse

Together, we will revel in the play invoked by the rehearsal space, thinking, dreaming, and dancing towards a something that is not-yet-here.

Analyze the Data
Scrap

As a product of my own practice of excess, this work takes pleasure in its status as a "bad" approximation of a live rehearsal, digital archive of stories, installation, ballet class, dance party, wardrobe fitting, and academic conference. It is quite literally too much and not enough.

Discuss and Share Findings
Theorize

Through an appropriation of the scientific method, the work aims to demonstrate its rigor through satire while nodding towards the incommensurability of embodying process in the locus of performance.



R and D

Rehearsals and Dicks | Research and Dance | Relationships and Development

By Michael Landez

R and D is an exploration of the scraps left before the world-making capacities of performance - on our bodies, in our minds, in the studio, in the workshop, in the closet, and in the bedroom.

A moment of gratitude for the countless lives that remain in the rehearsal space of my life before this performance of PhD-ness, and are alive in this work in some way:

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Kemi Adeyemi, Kareem Khubchandani, and Ramón Rivera-Servera *Queer Nightlife* (2021)

Joshua Chambers-Letson *After The Party* (2018)

Clare Croft *Queer Dance* (2017)

Tim Dean *Unlimited Intimacy* (2009)

Michel Foucault *Discipline and Punish* (1975) and *The History of Sexuality* (1976)

Vida Midgelow *Reworking the Ballet* (2007)

José Esteban Muñoz *Disidentifications* (1999), *Cruising Utopia* (2009), *Sense of Brown* (2020)

Peggy Phelan "Ontology of Performance" from *Unmarked* (1993)

Ramón Rivera-Servera *Performing Queer Latinidad* (2012)

Juana María Rodríguez *Sexual Futures, Queer Gestures, and Other Latina Longings* (2014)

Peter Stoneley *A Queer History of Ballet* (2006)

Pyotr Tchaikovsky *Swan Lake* (1875)

This interactive exhibit will feature moments of light flashes, crude language, and mature subject matter. If at any time you need to exit the space, please do so. There are chairs positioned around the space and participation is encouraged though not required. If you would like to be an active participant, and give consent for the performer to gently touch you for guidance during movement sequences, please find a piece of scrap fabric on the floor and safety pin it to yourself in a visible place.