Passport

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

Follow this and additional works at: https://digitalcommons.montclair.edu/peak-performances-2010-2011

Part of the Theatre and Performance Studies Commons

Recommended Citation

This Book is brought to you for free and open access by the PEAK Performances Programming History at Montclair State University Digital Commons. It has been accepted for inclusion in 2010-2011 PEAK Explores the Answer: Experiments in Arts & Technology by an authorized administrator of Montclair State University Digital Commons. For more information, please contact digitalcommons@montclair.edu.
World Premiere!
Passport
by Robert Whitman
April 16 & 17, 2011 • 8:00pm
Alexander Kasser Theater
Montclair State University/
Riverfront Park, Beacon, NY

This program is printed on recycled paper. Please recycle.

To view our complete season and for more information, visit www.peakperfs.org.

Join us on Facebook: text “fan peakperfs” to FBOOK (32665)!
In most of the pieces that I’ve done, I like the idea of people having a specific point of view, and if not one person, it could be a group of people who see the piece in one way and another group of people who see it another way. So there are specific communities that may have an experience that’s not identical, but it’s the same piece—let’s say it’s the same thing but a different point of view. So there’s that aspect of this piece, because it’s going to happen simultaneously in two places, and there will be aspects that have to be different; so one is going to be outside, and we do outside stuff there, and one will be inside in a conventional theater, and we’ll do inside stuff there, and transmit images from one place to the other so that they kind of mesh—you know, part of the same composition, but different.

—Robert Whitman

ABOUT THE ARTIST

Robert Whitman was born in New York City in 1935. He received a BA in English Literature from Rutgers University in 1957 and studied art history at Columbia University in 1958. As a pioneer of artists’ theater of the late 1950s and early 1960s, Whitman, together with Jim Dine, Red Grooms, Allan Kaprow, and Claes Oldenburg, presented performances that combined performers, props, sound, and lights in nontraditional theater spaces throughout lower Manhattan. Notably, with his pioneering piece The American Moon (1960), Whitman became the first artist of his generation to incorporate film into his performances. During this time he also exhibited mixed media works at some of New York’s more important contemporary venues, including the Hansa, Reuben, Martha Jackson, and Sidney Janis galleries.

During the 1960s, Whitman became increasingly interested in creative collaboration with scientists, engineers, and specialists beyond the realm of the visual arts world, which led to his participating in 9 Evenings: Theatre & Engineering at the 69th Regiment Armory in New York City in 1966. The same year Whitman co-founded, with engineers Billy Klüver and Fred Waldhauer and artist Robert Rauschenberg, Experiments in Art and Technology (E.A.T.), a foundation that provided artists with access to technology through collaborations with engineers and scientists. He also collaborated on the design, construction, and programming for the Pepsi Pavilion at Expo ’70 in Osaka, Japan, and made a new work for the Art & Technology Show, shown at the U.S. Pavilion at Expo ’70 and at the Los Angeles County Museum of Art (1971).


Dia Art Foundation organized a retrospective of his theater works in 1976, and, in 2003, presented Playback, an exhibition bringing together a selection of key works from the early 1960s to late 1970s spanning various media, including presentations of Light Touch (1976) and Prune Flat (1965). The exhibition traveled to Porto, Portugal, and Barcelona.

In 2005 Whitman produced Local Report, a large-scale communications project, the latest version of a series of telephone pieces beginning with NEWS, in New York in 1972, where reports from participants using pay phones all over the city were played over radio station WBAI. Local Report consisted of live performances held on successive weekends at five different places around New York City in which participants used video cell phones to create and send short video films and sound reports from their areas, which were incorporated into a five-screen video and sound installation shown at the Guggenheim Museum, New York.

Whitman is represented by The Pace Gallery, New York.

ACKNOWLEDGMENTS

The artist would like to express his thanks to Andrew Atkinson, Katelynn Altgilbers, Gianluca Bianchino, Klimentina Jauleska, and Chris Luongo, who worked on video elements; Elizabeth Reese for sharing her knowledge of horses; and all the volunteers whose generous help and support made this production possible.

Additional thanks are extended to Ryan Brickle, Hector Cruz, Leanne Long, Debbie Sainetz, and members of the Montclair State University Broadcasting department, including Lawrence Londino, Beverly Peterson, and Patricia Pirosh, as well as Bob Hoffman, Adam Kowalczyk, John Tejada, Matt Marinski, and Manecha Guillaume.

Dia Art Foundation’s presentation in Beacon is supported in part by Lisa and Richard Baker, Heidi Olson and Roger Duffy, and The Pace Gallery. Additional support is provided by the New York State Council on the Arts, a State agency.

Special thanks to Steve Gold, Mayor of the City of Beacon, and the Beacon City Council, City of Beacon Parks Department, and the citizens of Beacon.