

**Delphine Ziegler and Aurore Gruel Presentation at The Halsey Institute, College of
Charleston-Notes
September 4, 2008**

Intro by JM: Delphine was Gwylene and his art student. Aurore is a collaborator/ friend of hers.

Delphine: First thought to respond to the stools with a site. A lake near Basel, Switzerland. When frozen people can walk over= no border.
“Table of Ice”—ppl. Skate on this nature-made “table,” and it causes pure enjoyment. Worked there with musicians, dancers, photographers.
Process of nature= The changing conditions of the water. (Not iced over enough, etc.)—Conducted three separate workshops, which culminated in a gallery show and performance.
Photo of Morteau (a small village on the Doubs river)—beginning of 20th century people spent a lot of time on this icy river.

Photos taken by Delphine show natural patterns made by the ice. “natural patterns of nature.” She makes photo compositions of these, which creates optical illusions.

Many artists came together... “saluting to the landscape.”

Gwylene traced huge phrase in ice. The river didn’t want her to go to the end of the sentence... The snow started to stick to the ice and it became too hard to shovel. Said: “Je me demande si le blanc est une couleur fraiche” = Two meanings of fraiche: “fresh” and “pure.”

Delphine: Ephemeral gestures in the landscape.
With kids invented a story of winter and danced on ice.
Video of trash littering the ice... made into an instillation of trash in a room with video playing.

Work after “Table of Ice”—worked in her garden. (photos of this work are at The City Gallery) Put lots of trash bins out and took photos recording the reflections on the surface, ice, and debris that fell in it.
Recycling + water. Like an inner world.
Interference with everyday life, would recycle the water.
Reflections in the water.

Aurore: Began with ice 4 years ago with a visual artist. Thawing time. Slow-motion dance with ice. Film is from rehearsal.

Sounds of ice are very important to both Delphine and Aurore’s work.

Worked with a musician. Ice with screws in it. Created an unexpected sound effect.

Sometimes puts dirt on body, “I am dirty.”
Public park dances—will use the “swing of ice.”

Work in Charleston: It takes a lot of time and work to “cast” the ice. Taking photos during practice performances helps a lot with feedback.

Restricted to the gallery stairs. No authorization was given to perform in the Waterfront Park: the people’s park. Works and creates **from** the space. Does not want to “restrict” the space.

Ice on skin feels similar to the burn of fire, then becomes numb.

This performance will be the first time these musicians from Charleston have collaborated with a dancer this way.

Tries to capture the music and it’s relationship to the dancer through photographs.

**Rajni Shah Presentation at The Halsey Institute, College of Charleston- Notes
September 11, 2008**

Jean-Marie and Gwylene = “whole-heartedly live what they believe.”

Show is “huge” because it challenges ideas on arts and community

1st came to the project with the invitation after September 11th and then the show in Kentucky. (Festival of Community Arts South, by Alternate Roots)

- Sitting around the table=metaphor

Influenced how she thinks about her own work.

- Lead to “Invitation Tea Conference”- about diversity

When she got the stools 1st thought of dance and homeless people—she was working with them at the time. These ideas fell through. –Learned to **wait** for the right thing to happen.

Finally came... “Mr. Quiver” – Show in which she decided to pass stools on to people.

Made her start to think of **giving** as a starting point.

- Gift and it’s place in performance... leading to her works now.
- Using gifts as a way to open up conversations with strangers.

John Jordan—artist also exploring this.

Giving gifts is a way of opening up conversation that may not have happened and opening people up.

1st Series= Strangers were invited to have tea with Rajni. Were then given a box with a pound coin inside. “A wish, a gift, or a treat.”

...experiences letting go. She leaves pieces somewhere (notes, boxes w/ gifts, etc.) and has no clue who takes it or what change, if any, it made in their lives.

Workshops in Switzerland. Made “monuments” and left in public spaces.

“Small Gifts” workshop in Charleston, SC Aug. 31, 2008.

“Give what you can, take what you need” – Dining table in a public space. Invited people to take a pound coin. Buy something and bring it back... starts conversation. –Meet people and make connections.

“Dinner with America” – What “American” means in the world right now. Performance. Maze that looks like the flag.

The way Shah has been thinking has been very influenced by The Future Is On The Table. Made her think about dialogue and opening roots/ connections.

Wok Marcia Kure
Talk at the Halsey Institute
College of Charleston
September 12, 2008

Talk of research grant from the Smithsonian used to pursue current work dealing with costume, attire

- Growing up in Nigeria listening to hip hop
- Some current work is focused on combining hip-hop attire and early 20th century British and American ladies attire
- Researching new kinds of high-tech “smart fabric” to use in upcoming projects
- Working with sculptural clothing; no neck hole/ no arm holes

Shows video of traditional Nigerian dancing

Shows video of Butoh dancing, modern Japanese form that emerged after World War II, aimed at depicting human pain and suffering, through movement and facial expression.

Talk of past work with burqua

Video of performance in which she dances in burqua

Talk of “Burqua as Shelter” project with the Future is on the Table

- Worked in collaboration with female high school students
- Used physical shelter constructed to look like a burqua, through which people can enter and “communicate” with a woman in burqua.

* For more in-depth dialogue on “Burqua as Shelter”, refer to conversation documented in The Future is on the Table: Welcome- The Gibbes Muesum of Art, Opening Weekend at the Gibbes. Pdf, pg 13