

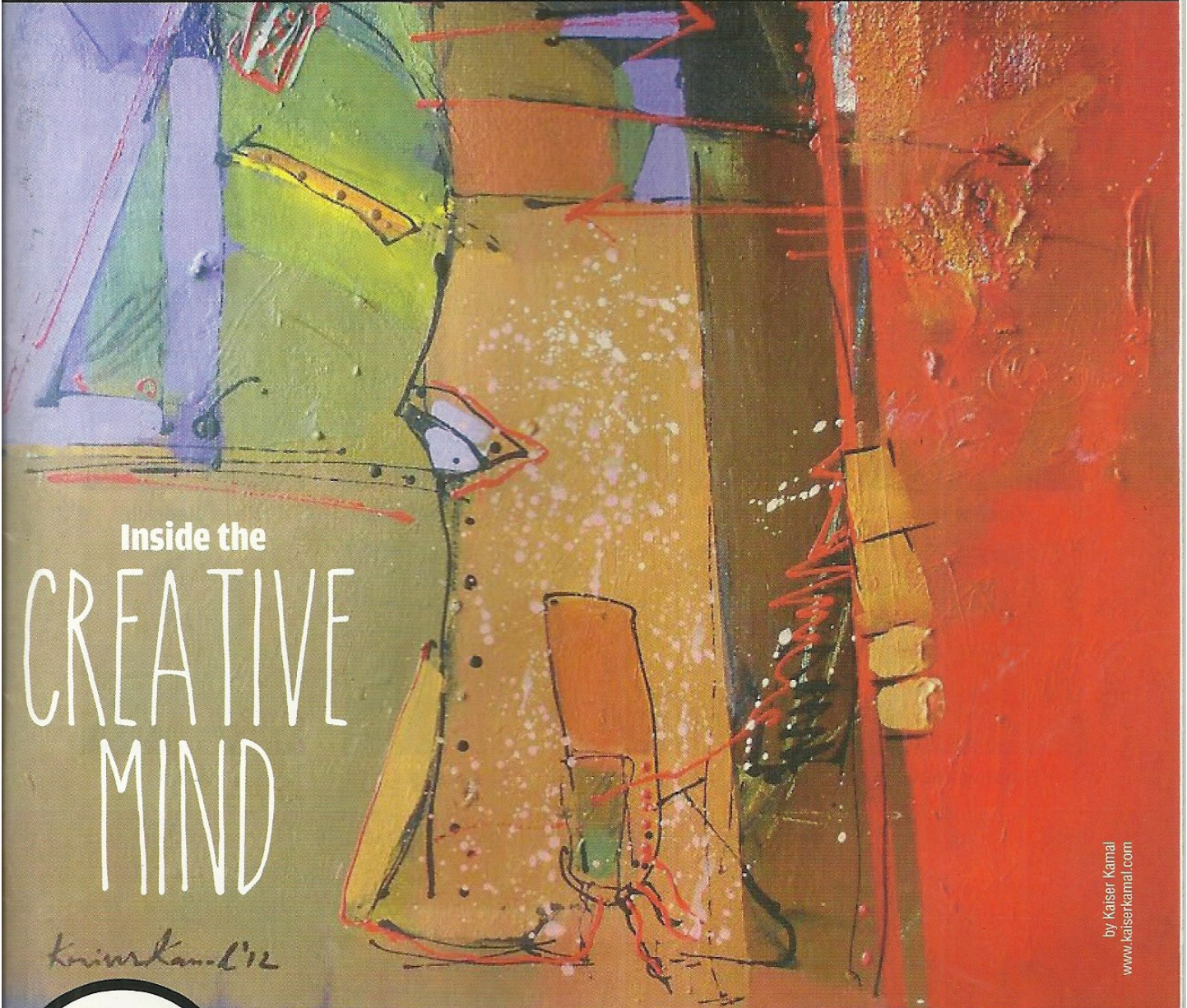
OCTOBER 2014 VOL 4:11

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DEBUT

AT THE THE KNOCKDOWN CENTER FUSING MUSIC, DANCE, THEATRE, AND ART

..... INTERVIEW BY HAYLEY BRIDGEWATER

This month, experimental music harmonizes with contemporary dance, theater, and art a choreographer Emily Terndrup and filmmaker Derrick Belcham unveil a collaboration that is set to blow your mind. BORO met up with the two creative forces behind the Knockdown Center project known as *Debut* to get the inside story.

Hayley Bridgewater: Share with our readers the evolution of the Belcham/Terndrup collaboration.

Emily Terndrup: We began collaborating with a series of music videos after meeting at a social engagement and finding similarities in our tastes and approach. Both videos were experimental shoots, but we connected aesthetically during the process and began discussing the idea of developed projects. This past spring, Derrick was approached by the Knockdown Center to create a series of music events for the space. He reached out to me and together we forged the idea for a new kind of show—a merging of independent music and dance that incorporates film and art installations. We saw a unique opportunity to create an event that challenges the format of a usual concert experience, to expose several different types of audiences to new genres.

HB: This sounds like a piece in a much bigger picture for your artistic partnership. Do you have future plans in the works?

ET: As far as future collaborations go, we have an ongoing plan to focus on films throughout the winter and then revisit the idea of live production in the seasons to follow. We have meaningfully designed the pieces to be staged in different buildings with different artists, and have an interest in taking the performances to countries around the world. The creation of interactive media surrounding the pieces is of interest as well, and we will be prototyping solutions during the upcoming residency at the Knockdown Center. We have found the partnership extremely rewarding thus far, and will continue to collaborate on work as long as that remains the case.

HB: Tell us about the creation of *Debut*.

ET: Our new work, *Debut*, has arisen immediately out of our previous project, *The Wilder Papers*. Honestly, in the bar after the show, we already had the seed of the idea that has become *Debut*. After spending time working out the minutia of *The Wilder Papers*' narrative—

that of the disillusioned marriage artists—one a composer, the other a dancer—and telling the tale in parts through our ensemble of dancers, we felt that we wanted each artist in our next piece to have their own story to tell. We drew on our own experiences from high school and discussed perspectives surrounding those emotion-rich years—especially that personal connection you feel to music in your late teens—the sense of being swept away by a voice, a suspicion that you understand the song more deeply than anyone else, a belief that it holds some secret message for you. We wanted to explore the validity of each perspective in full through the eyes of our next protagonists. We explored films, music and literature concerning coming-of-age, metamorphosis, epiphany, and the arrow of time. We discussed the make up of our memories, some which were vivid, some murky. We farmed the saturated ideals of our teenage selves and what we remembered of the group dynamics that occurred within our inner circles of friends. Finally, we ruminated on the idea of 'turning points' in the minds of our young selves—moments that, as they happened seemed minor, but in hindsight, turned out to be pivotal.

OCTOBER 7 - 9, 2014
 DOORS AT 7:15 P.M.
 PERFORMANCE AT 7:45 P.M.
 THE KNOCKDOWN CENTER
 52-19 FLUSHING AVE,
 MASPETH, QUEENS

With *Debut*, we're creating a rich, reactive environment—a visual feast of film, dance, lighting, and art installations—scored by some of the most exciting musicians in the independent music scene. The Knockdown Center will be transformed in a way we didn't explore with our last piece. With *Debut*, our narrative surfaces in bits and pieces, scraps of seven different perspectives on a single night, told through a convergence of experimental art that fills this incredibly unique space.

You get to walk through the show, to explore and view the dancers from inches away—each one portraying the nostalgia, the apprehension, the complex surges of emotions associated with the rite of passage they are in the midst of. The show transforms the Knockdown Center and the participants in kind. They can expect dance, music, and film to merge and highlight each other in surprising and constantly evolving ways. They can expect a show unlike anything they've seen before. Some of the films we've released in the lead up to the show hint at the level of detail and experimentation that we've already explored in the lead up to our residency. More dispatches can be expected in the lead up to the shows.

HB: How did you become associated with the Knockdown Center? Do you think that the Queens community will be receptive to your projects?

Derrick Belcham: In March of 2014, I directed a video for Eddi Front in the Knockdown Center. When that piece was completed, I returned to discuss the possibility of filming in their unrenovated basement, and they pitched the idea of working on a music series with me. During the next few months, I would return to the space to film videos for various musicians and dancers. Each time I returned, we revisited the idea of the series, and I finally decided to pitch an idea.



Part of our intention is to expose the existing audience for independent music to an evening of choreography, and the existing audience for contemporary dance to an evening of experimental music. We've expanded our integration into the Center and the community with a 2-week residency leading up and public days on the weekends so everyone can see what we're up to.

Derrick Belcham is a Canadian filmmaker based out of Brooklyn, NY whose internationally-recognized work in vérité music documentary has led him to work with such artists as Philip Glass, Steve Reich, Thurston Moore, Wilco and hundreds of others in music, dance, theater and architecture. He has created works in concert with such reputable institutions as MoMA PS1, MoCA, The Solomon R. Guggenheim Museum, The Whitney Museum Of American Art, Musee D'Art Contemporain, The Philip Johnson Glass House, Brooklyn Academy of Music and The Contemporary Arts Center of Cincinnati. His work has appeared in publications such as The New

York Times, Vogue, Pitchfork, MTV, NPR and Rolling Stone as well as being screened at festival and retrospective in NYC, Toronto, Paris, Tokyo and beyond. He is a key member of the La Blogothèque filmmaking collective and was a co-recipient of a 2013 Graham Foundation grant for his work at the Philip Johnson Glass House.

Emily Terndrup is a native of West Des Moines, Iowa, and graduated with a B.F.A. in Modern Dance from the University of Utah. As a performer and choreographer, her work has been presented at the Kennedy Center for the Performing Arts, as well as venues throughout Utah, Iowa, and Colorado. She was the recipient of Dance Teacher Magazine's 2010 Outstanding Student Performer Award, and has had the pleasure of working with artists such as Gregory Dolbashian, Edgar Zendejas, Susan McLain, David Dorfman, Gallim Dance and Shannon Gillen + Guests. Emily has directed several music videos and is currently creating new work for stage and film, as well as performing in Punchdrunk's *Sleep No More*.