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3. MURPHY HALL

Welcome

Brad Stone, philosophy professor, co-director of the Bellarmine Forum

“Dwight’s Singing is Tribling”: Tribute/Introduction to Dwight Tribble

Paul Harris

This text is Part III of A Jazz Suite in Five Vowel Movements, a series of monovocalisms (texts in which only one vowel is used) dedicated to specific creative figures in Los Angeles. Imposing constraints disrupts habitual flows in language, making it a form of slow writing; limiting linguistic choices induces a different attention to letters, words, text. Marcel Benabou describes constraint-based writing as “experimental research” on language that “forces the system out of its routine functioning, thereby compelling it to reveal its hidden resources.” Constrained texts are “not a mere exhibition of virtuosity but rather an exploration of virtualities.” The specificity of constrained texts makes them fitting as works marking occasions; here, the subject (“Dwight’s singing”) suggested the constraint, and led to coining a proper name for his singular vocal style.

Dwight Tribble’s Alternate Angles: Improvisations in Slow Time

Dwight Tribble, Band Leader - vocal

Maia - flute, piccolo, harp & vocal

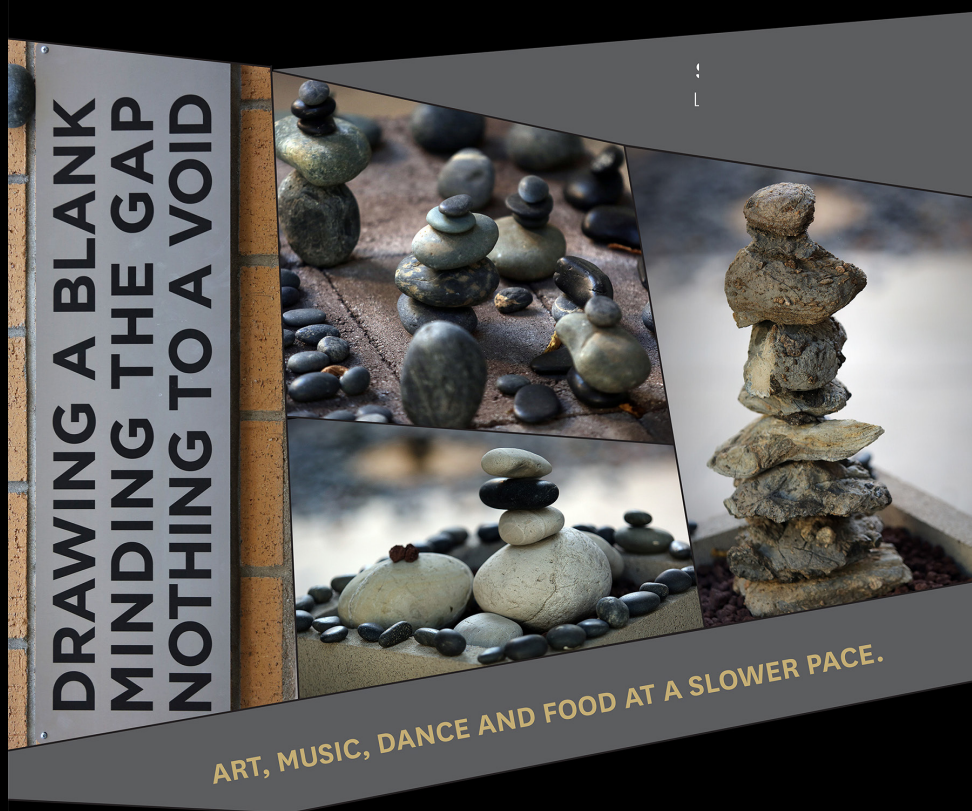
Christopher Garcia - percussion of India, indigenous Mexico/Mesoamerica

Carlos Niño - percussion

Jon B. Williams - bass

Vocal virtuoso Dwight Tribble is a Los Angeles jazz treasure deemed by Greg Burk to be “our main local conduit to cosmic electricity: he opens his mouth and the spirit pours out.” Dwight’s soaring vocal style, alternately pleading and pyrotechnic, can be described as “slow” in its power to engage audience in mindful listening on a spiritual plane. Alternate Angles, Dwight’s latest project, plumbs the depths of slow time through completely improvisational performance that collaborates with local context. The group’s modus operandi is, as Dwight has said, to “vibrate on the spirit in the room” and “meditate into what is we’re doing.” The group invites listeners to experience what member Christopher Garcia calls “primal, intuitive, expansive, vibrational, healing offerings that are as much Soul Music as they are Avant-Garde.”

Slow Time Arts Festival



Saturday, Oct. 8

Burns Fine Arts Complex
Loyola Marymount University

LMU|LA
Bellarmine Forum

THE VALUES of TIME
BELLARMINE FORUM 2016

lmu.edu/bellarminforum #SlowLMU

1. LABAND ART GALLERY

Welcome

Paul Harris, English professor and co-director of Bellarmine Forum

Woody, Abstract, Slow

Gallery discussion by exhibit curator Tom Klein, LMU chair of animation

Woody Woodpecker tees off and a construction worker replaces his golf ball with dynamite. The resulting boom is a fascinating sequence to watch frame-by-frame, a jangled burst of images that constitutes a literal slowing of time with thematic results that speak to Slow Time. It is the convergence of animation and Soviet montage, where the space between each frame is not a continuance of motion but rather an edit between disparate shots. And yet the strobing sequence is understood as animation because it portrays the violent interior of a cartoon blast, a place where one can imagine such a fractured temporality. To watch this at fractional speed gives one pause to see something anew, turning a violent force into a slow cadence, not only calming but also revealing a secret trove of modernist art.

2. THE DISPLACEMENT GARDEN

The Displacement Garden: A Collaborative Installation

Presentation by Richard Turner and Paul Harris

A closed surplus space known as The Elephant Cage is displaced by an open meditative sanctuary. The Displacement Garden, defined by a dynamic tension between volumes and voids similar to saren sui (dry landscape) rock gardens, invites visitors to sit and gaze in peace or practice contemplative stone stacking. The garden was designed as a designated Slow Time Zone for SLOW LMU and the Bellarmine Forum, and installed in collaboration with Facilities Management, in particular Mario Arroyo and his crew, and the College of Communications and Fine Arts, especially CFA Dean Bryant Keith Alexander and Garland Kirkpatrick, chair of art and art history. Through the creative activities of visitors, the space has become an ongoing public artwork and performance, as well as a classroom for engaged learning practices at LMU.

The Displacement Garden: Petric Poetics

Reading by Alyson Hallett and Sarah Maclay

Alyson Hallett is a prize-winning poet from the UK. Her latest book is 'On Ridgegrove Hill', Atlantic Press, with a pamphlet forthcoming with Mariscat Press in 2017. Her collaborations with other artists include poems carved in city pavement, poetry etched into stained glass windows, and words carved into boulders on a university campus.

Sarah Maclay's braided collaboration with Holaday Mason, The "She" Series: A Venice Correspondence, is due out from What Books Press in Fall 2016. She's also the author of Music for the Black Room, The White Bride, Whore, and three chapbooks. Her work has appeared in APR, Ploughshares, FIELD, The Writer's Chronicle, The Best American Erotic Poems: From 1800 to the Present, and Poetry International. A 2015-2016 C.O.L.A. Fellow, she co-chairs the Creative Writing Committee at LMU.

Slow Time, Suspended

Dance choreographed and performed by Patrick Damon Rago, LMU chair of dance. Music composed, arranged, produced, performed, mixed, and mastered by LMU President Timothy Law Snyder, Ph.D. with voice composed and performed by Paul Harris, English professor.

This piece expresses a journey suspended in slow time. Musical and physical trajectories unfold in iterative increments of varying intensities, tracing an undulating, modulated itinerary that loops back to an origin different in its repetition. The work serves as a bridge suspended between two divergent regimes of slow time embodied in the Displacement Garden: a contemplative slow time created by a rock garden where visitors sit, gaze, or stack stones; a contemporary slow time constituted by refugees living in transit, evoked by site elements including displaced materials, repurposed surplus space, cages, and playing with found objects amid rubble. Music, text and dance deliberately persist along a cusp of continual displacement between meditative refuge and refugee camp, a slow fight against quotidian time and a slow flight from forces of history.