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Sarah Haas
movement artist

'strings' mixes movement, music

BY STEVE BEGNOCHE
MANAGING EDITOR

The result of a long-distance music and movement collaboration will be presented Friday, March 29, 8 p.m. at Red Door Gallery, 310 W. Ludington Ave.

"strings: phase 1" is the collaborative work of experimental musician/sound artist Jenn Grossman and movement artist Sarah Haas.

It features Haas, a Chicago-based movement artist currently in Mason County, doing a 40-minute "movement study" live set to music recorded by Grossman.

"I would describe it as a moving sculpture, performance art, movement/sound meditation, a body process that I welcome people to witness," Haas told the Ludington Daily News. "It is heavily improvised and changes each time performed."

"For me, 'strings' is a blurring of emotional and physical boundaries, a breaking down of the creative process over time and space, an investigation into an organic evolution of sound/music over time, meditation, and being, as it is embodied in another," Grossman said.

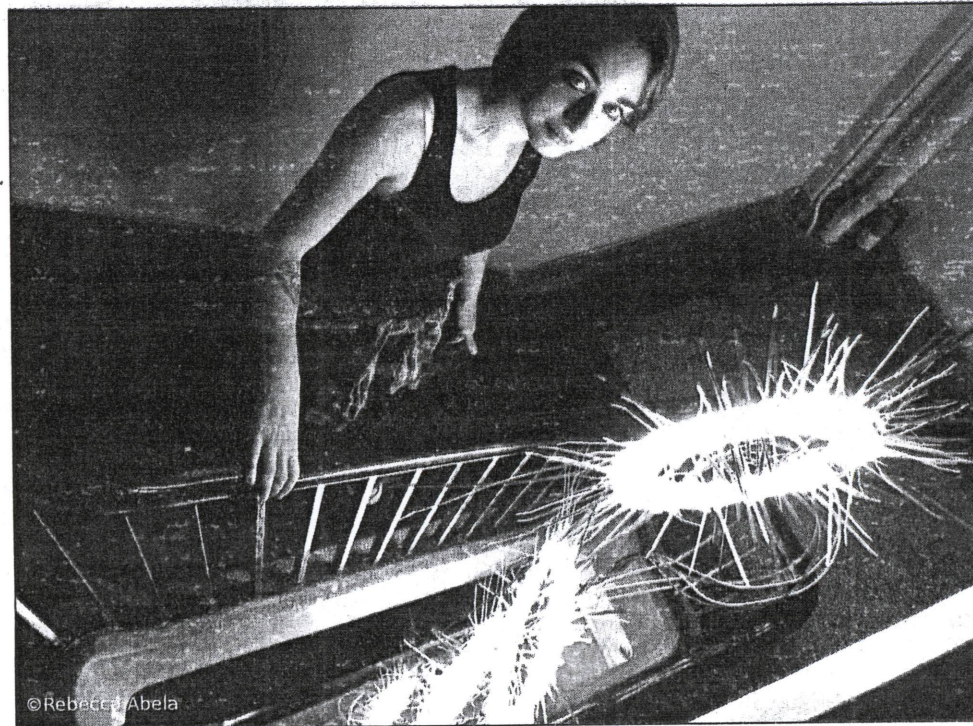
The two artists connect through what Haas called similar investigations of

nonlinear, transformational processes. Each draws on individual research. They share ideas and work through digital recordings between wherever they're located, currently Michigan for Haas and New York for Grossman.

Haas calls it an ongoing process with no end or "product" date. Each public performance will be labeled consecutively by phase and will involve both of the artists' work, one as recorded and one as live performance.

In a video preview clip Haas shared, the viewer sees Haas rise from the floor where she is swathed in white cloth. Each movement invites being watched. She may flex, or crouch or writhe or walk, but nothing is quite as it might read here. There's more to it than simple movement. Watch closely and observe as fingers or limbs uncurl or coil. The music is minimalist in approach, innovative and electronic, modern.

"My current work is inspired by butoh, a cross-cultural art form that borrows from classical Japanese Noh and Kabuki Theater with its roots in German Expressionism, more specifically tied to dance artists Mary Wigman and Harald Krautzberg," Haas explains. "Originating



Jen Grossman created and recorded the music for the 40-minute performance.

in Japan in 1959, butoh began as a rejection of classical forms questioning both Japanese and Western ideas of gender and beauty."

"The music is a piece that has changed over the span of a couple of years," Grossman noted. It started out "as a two-minute recorded, reversed saxophone sequence and now reconfigured, adjusted, and elongated over a 40-minute time span for the 'strings' collaboration.

The piece illustrates a turning point in my practice that utilizes intuitive play and discovery to allow for unplanned complexity to occur, for the piece to come apart and synchronize itself. The process is not as much about composition as it is about getting the most out of same minimal material; the evolution and elongation of a pivotal moment."

Haas said there's no story

intended to be told through the collaborative work. Still, viewers sometimes tell her they see stories unfold.

"I love hearing people talk about what they see/feel/imagine when they view something," Haas said, "so even though I am not necessarily creating a story, everyone's experience is valid and comes from a space of creating as well.

"The mind is a rambling thing, so even as I perform

WHERE: Red Door Gallery, 310 West Ludington Ave.

WHEN: 8 p.m., Friday March 29.

RESERVATIONS: There is limited space available, an RSVP is strongly suggested.

ENTRY: A \$15-20 suggested contribution (no one will be turned away for lack of funds.)

MORE INFO: raw-art-tour.blogspot.com.

and focus on not thinking but experiencing, the mind continues to butt in and talk; so I recognize it and go back to my goal. I want to welcome the audience to view the work any way they are comfortable, with the understanding of my intentions."

During the performance, the audience is invited and encouraged to move around and "view the work anyway they like at any moment. I will not be in one corner but instead will move around through and among the audience. They are welcome to get very close to me as long as they aren't touching me," Haas said.

There will be some seating so that if people are tired of standing, they have places to sit and rest.

Though there is nothing offensive about the work, it is intended for a mature audience, Haas said.