JA: And the question is: is there a way to do that without actually putting the
AL: One thing that improvisers always struggle with is that you get to know your
the work in the dance. Or that the work would be in the dance, and whether
him if he come by and photograph the performance for me? After I
Berkeley Museum to do
JA: So, I call up a friend of mine, Chris Sollars when I was heading to the
JA: I've performed very few times in my life. I mean, I perform things in order to
AL: What was your process of working with Stephen and the dancers?
Stephen a 'living set' of
JA: Well, with Anna, one needs to consider her relationship to scoring and
JA: So, Anna made a piece called "Rope Dance" for Stephen and me to perform,
happening. It won't be documentation in any straightforward way.
the context created by the installation for those performances because

JA: And the very last time we did it, and we knew we
telling me what I need to do to it. And then there's something else that has to do
recognize myself. They seem to be fascinated by watching me in the process of

JA: I know don't tell me anything.
JA: lifetime. So, ok, I went with the intention of doing whatever she told me, but she
whatever she says. Don't even try to collaborate. This is the opportunity of a
AL: And it's a conception of dance, of the practice, the ongoing exploration, being
work with me and Stephen.

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JA: So, why can't I just apply that to Jill's moving body? As she danced, I tried to use

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