

ADAM PENDLETON: *The Revival*



> PERFORMA COMMISSION

The man [Adam Pendleton] is the most charismatic performer I've seen on stage for a long time – and the acoustics at the studio were extraordinary – for once, the meaning of “crystal clear” seemed appropriate: you could hear everything from a whisper to the full-throated roar of the choir with utter purity. It was also an extraordinarily polished and well-paced show, from the grave processional entrance of the choir to their departure. Roslyn Sulcas, New York Times

A commanding performer, he delivered a soliloquy, part sermon, part aria, of spliced-together quotations about family, marriage, AIDS and racism. It was accompanied by a counterpoint of hymns and jazzy songs sung by a live gospel choir. The overall tone of the piece was hard to read. Mr. Pendleton clearly meant to keep reactions off balance, hold easy sentimentality at bay. Still, people around me were in tears, which felt like a right response. This piece could have sustained many revisits, but was done just four times in two nights. Holland Cotter, New York Times

PERFORMANCE SUMMARY

Taking the tradition and energy of the Southern-style religious revival and fusing it with experimental writing practices, Adam Pendleton's *The Revival* is a new form of community performance. The minimalist setting of a white floor scattered with simple wooden benches and/or black ceramic seating cubes creates a space for contemplation and reflection that builds via a live gospel, jazz, and pop score to a final crescendo. Pendleton's sermon, *dream of an uncommon language*, invokes the power of experimental language to subvert the confines of everyday discourse. The sermon is constructed using original texts by the artist plus materials from a host of writers, including playwright Larry Kramer and poets Paolo Javier and Leslie Scalapino. Pendleton is joined by a community of singers, artists, and poets, including acclaimed jazz pianist and composer Jason Moran and vocalist/composer Alicia Hall Moran, and originally included testimonials (confessions) by artist Liam Gillick and poet Jena Osman. Drawing inspiration from the Language Poets of the seventies, whose trajectory from Gertrude Stein leads through the Beat and New York Schools to Charles Bernstein, Bruce Andrews and others, as well as from a parallel school of conceptual artists who use language as image, from Lawrence Weiner and Joseph Kosuth to Barbara Kruger and Jenny Holzer, Pendleton creates an entirely new space for himself: pure language as visual theater.

PROGRAM 60 - 75 minutes

It is possible to do 2 shows in one night

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COMPANY

Performers: Adam Pendleton and musicians: Jason Moran, Alicia Moran, 2 musicians, 3 soloists, Gospel Choir of 20 (or up to 30 locally hired singers) and 1 Production Manager

Sound System: Presenter will provide a public address sound system with discreet left, center, right and subwoofer channels and any speakers required for delay and coverage that are normal for the venue as well as amplification, cabling, and interconnect with the musicians equipment. The PA system must be able to accommodate significant volume at several points in the performance. The mixing console must have a minimum of 24 usable channels and should have reverb and gates available.

Set: Presenter pays costs of transport of the set from NY or other venue. One 16' box truck is needed for transport, or crating/shipping costs TBD.

Staging as required. One day of assembly is necessary which should precede lighting installation.

Back line:

- 2 Wireless Handheld Mics (Sennheiser Preferred)
- 3 Vocal Mics (SM58 or better)
- 5 AKG C 414
- 2 Contact Condensor Mics for Piano (NOTE: Jason Moran *may* supply these)
- 3 Straight Mic Stands
- 5 Boom Mic Stand (one for SM58 and 4 for AKG C 414 with shock mounts for the same)
- 5 Piece Drum set including cymbals, stands, seat and carpet (black)
- 1 Black Grand Piano (Fazioli or Steinway)
- 4 Clip Lights for Music Stands (battery powered)

Lighting:

Lighting is an important element of this show with many cues and changes and will require a knowledgeable Lighting Tech as well as a full, suspended lighting system, mixing board and 1 follow spot with operator.

Seating:

Either 1 crate of Black Ceramic Cubes (to be shipped by Presenter from New York or other location) plus 10 simple wooden benches.

-or- 200/250 neutral folding chairs depending on venue capacity.

Back stage:

- 120 bottles of water or large bottles with cups
- Snacks (nuts, chips, veggies, meat plate) during rehearsals and in between shows if multiple shows
- Private Dressing room area to accommodate 30 persons

Presenter must provide the following in addition to the Artistic Fee:

- Travel and housing, local travel and per diems for company of 9 (29 with choir) from New York.
- Equipment and specifications as outlined above
- A sound technician, lighting technician and stage-hands shall be provided by the presenter for set-up, rehearsal and the performance
- Fees for the local choir if used and 2 artists giving testimonials

CONTACT

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