

The Reed College Quest

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Waking Up in America

By the Editorial Board

When we woke up on Wednesday, there was no flag on the flagpole. It had been burned.

This year's presidential election is over and on Tuesday night, the almost unfathomable happened: Republican candidate Donald Trump became the president-elect.

To add insult to injury, the House and the Senate will be controlled by the same party. With an open spot on the Supreme Court, Trump threatens to control all three branches of our government.

On election night, former mayor of New York Rudy Giuliani said that the election of Donald Trump would be our country's greatest victory for the people since Andrew Jackson. The comparison is all too apt. Trump has and will continue to be amenable to sacrificing the rights and health of minorities for the sake of preserving an inherently exclusive vision of the American dream.

Trump represents a radical break from the norms of candidate electability. Indeed, he is a break from the norms of human decency. No one else could have gotten away with acting like Trump; if they did, they would be unelectable. He reflects the souls of those who decided this election. It is hard to understand or imagine where Trump's constituency came from. Perhaps an insular approach to insular politics creates an insular perspective.

Hillary Clinton garnered 2.8 million votes fewer than Barack Obama did in 2012, and even so she won the

popular vote. Nonetheless, over the next four years, what do we have to expect? The Affordable Care Act will very likely be gutted, and funding for Planned Parenthood may quickly dry up. This will no doubt affect more than a few—at Reed and beyond. Trump threatens to destroy the rights of immigrants, people of color, members of the LGBTQ community, indigenous peoples, and many other already marginalized groups.

All Americans should be scared and appalled by this, yet a vast number in our nation actively voted for this man and his bigoted policies. The reality is that Trump is deplorable on every issue; no one is safe except for wealthy, white men like himself. That the expropriation of basic rights and necessities is becoming codified and further institutionalized is already too real for too many.

But despite the impending firestorm, the turpitude of the current political terrain is not all-encompassing. The races for Congress were closer than they might appear. There were even some upsets. Democrats Maggie Hassan and Catherine Cortez Masto won in New Hampshire and Nevada, respectively. Cortez Masto will be the first Latina elected to the United States Senate. While Republicans will control the Senate, they will do so by merely two or three seats. Trump might only have two years with Congress on his side. The upcoming midterms, which are closer than they appear, will be critical. We'll be there.

Continues on page 5

Marginal Evidence: The Unseen Elements Behind Dance Performance

By Sophia Kongshaug

Dance is a largely ephemeral art form. It exists for only a finite amount of time, then vanishes, often without a trace. When viewing a work of dance, it's rarely apparent the vast amount of time, energy, and thought that went into the creation of a piece. In a multi-media art installation, dancer and choreographer Katherine Longstreth chronicles the creation and process that must combine into a single dance performance. Through interactive and thought-provoking installations, she sheds a light on the arduous process that lies beneath every work of art, presenting the "marginal evidence" that remains of her endeavour.

The installation centers around the motif of an iceberg, with the small, above-water top representing the performance itself, and the massive bottom below the surface emphasizing the work that went into the production. The juxtaposition between the performance and the process shows just how little the audience actually sees.

Venturing into the darkened room, the most striking piece is the four giant projector screens in the middle of the room, facing each other and forming a "studio." Attendees sit in the center of the square, looking up as the screens light up, each displaying a different video of a young Longstreth



Provided by events.reed.edu

Katherine Longstreth puts on performance at Reed highlighting the hard work of dance.

in her miniscule New York City dance studio. "Day 37," one reads; the one next to it reads "Day 61." Music swells from hidden speakers as the four identical figures begin to dance the same movements, but with slight changes across time. They periodically synchronize, then break off into vastly different variations, occasionally stopping to wipe their brows or pace back and forth, thinking. The screens flicker on and off, drawing the audience's gaze from one Longstreth to another, eventually dimming to black and repeating the process.

While *Marginal Evidence* focuses on the creation of a specific piece, it

also delves into the idea of evidence. If dance left behind physical evidence, what would it be? On the second floor of the PAB, a video, playing on a continuous loop, features Longstreth covering her feet in rosin (sticky white powder) and then dancing a simple phrase on a piece of black flooring. In the performance lab, that flooring sits near the wall, the white trails of Longstreth's feet clearly visible, and labeled with numbers in a forensic-style presentation. Next to the scene are footsteps on the floor, outlined in white tape and labeled with the same numbers and words. Words like "lunge" and "jump" lay across the

floor. Like hopscotch, the footsteps invite the audience to participate in the re-creation of Longstreth's phrase by hopping, stepping, or sliding from footprint to footprint. As I watched my fellow classmates dance through the taped footsteps, each keeping an eye on the rosin trail over their shoulders, I noticed that while their movements were similar, no two people performed exactly the same. As with all archaic evidence, everyone interprets the evidence only to the best of their ability.

After viewing the installation, Longstreth conducted a similar exercise in my contemporary dance class. The class was divided into pairs,

and each pair was given a different piece of evidence and told to recreate a 30 second phrase choreographed by Longstreth several years ago. My partner and I were given seven photographs from the performance, while the other groups were given a variety of materials, such as a tape of someone describing the dance, written instructions, and even a flip book of drawings. As the four groups performed side-by-side, the differences again were clear. Those with visuals better represented the shapes within the phrase, and those with written or oral instructions picked up on subtleties that the rest did not. With each type of evidence, a new element of the dance was discovered, but other important details were lost.

In the back corner of the installation, two printouts of the iceberg photograph loom over the audience. One is blank, and the other represents the essence of Longstreth's project. In the top portion of the iceberg a video of the final performance plays, the visible product of all Longstreth's efforts. On the portion below the water, there is a vast collection of paper: journal entries, checks, letters, and photographs—the "unseen" elements of every dance performance that hide just below the surface.

Paradox After Hours

A New Platform for Student Expression

By Annie Larkin

Every Wednesday night at 11:00 p.m. a rowdy crowd gathers at the Paradox for After Hours (AH). Brainchild of Riley Woolen, AH is a place to showcase students' talents. Acts range from poetry to stand-up to performance art involving shaving cream. The entire event typically lasts an hour. Woolen tries hard to diversify and balance the setlist so that each AH is not only a unique performance, but a well-varied, thought-provoking evening.

Woolen decided to create AH after he was hired at the Paradox and realized the potential of the room as an accessible place for performance. He originally envisioned a small group of friends and mutual friends attending, but has been thrilled with the large turnout.

"I guess I'm learning more and more how to interact with an audience—it really is a transfer of energy at its best. It can be a very beautiful sharing experience," he explains.

One of AH's most important concerns is the participants, both in the audience and on stage. Woolen shared that he most enjoys seeing "in the person's eyes that they weren't sure [what] they were doing." It is a space to fail and fail again; a space to try something you're not entirely certain of and to learn from that experience. AH

wants to make sure that everyone feels like they are being taken care of and supported. The Paradox encourages Reedies to come with blankets and pillows, not only to create more room (and less standing), but also to foster a picnic-like, relaxed atmosphere that encourages concentrated listening and reflection.

Despite the growing popularity of AH, the program will stay in its current, intimate space instead of the Student Union. Every night, after giving his opening remarks, Woolen traditionally asks those present to stand and introduce themselves to someone they don't already know, further building the community of AH's participants.

In the future, you can expect themed After Hours. Recently, the Feminist Student Union hosted AH, featuring feminist-focused acts and a zine release party. Woolen has shared his intent to create more themed events, with possible topics including "spooky" and "sex." If you're interested in performing or attending, After Hours welcomes you with open arms at 11:00 p.m. every Wednesday in the Paradox.



David James/THE QUEST

Reed student performs at the Paradox's After Hours, an open mic event.