

February 28th, 2015 In The Room @ BEEFHAUS, Curated by Alison Starr



Autumn Knight

Another One

Two women and another determine which "Another" we're all talking about. Lived performance. Artist Autumn Knight with performers Angelica Allen and Iv Amenti.

Autumn Knight is a Houston-based performance/video/installation artist, recently professor at Prairie View A&M University, and a trained drama therapist. She is a co-founder of Jelly Jar, a performance art duo with Dr. Denise Frazier. Play, social encounter, and spontaneity re-emerge as themes in her performance and installation art work. Autumn Knight holds an M.A. in Drama Therapy, from New York University (New York, NY) and a B.A. in Theatre Arts/Speech Communications from Dillard University (New Orleans, LA). She holds certificates in Arts Management & Marketing (Birkbeck College, London, UK) and in Speech & Drama (Central School of London, London, UK). Ms. Knight has a long track record of working with education and social services organizations including serving as: Group Relations Consultant, New York University; Conference Administrator, Teacher's College, Columbia University; residential rehabilitation program advisor for The Women's Home, Houston and many more. She has also additional teaching experience with New York University, Havens Center After-School Program, and University Jumpstart/University of Texas. Her fellowships and awards include Round 6 Theatre Communications Group/Doris Duke Foundation, Future Leaders: New Generations Program, HATCH Artistic Contribution Award, and The Women's Home Expressive Therapy Award.

STARLOG: How has being black and female affected your writing?

OCTAVIA BUTLER: Well, goodness, I've *never* been anything else. I can't compare it to having been white and male or Chinese, and I just have to work with what I've got.

STARLOG: You never felt it hampered your way in writing?

BUTLER: No. Now, science-fiction conventions could get a little strange, sometimes... small conventions.

STARLOG: There are only a handful of black SF and fantasy writers working today. Why?

BUTLER: People tend to do what's expected of them. If you write science fiction and your friends come in and ask why are you wasting your time on that and you're vulnerable to that kind of thing, then you're probably going to go and do something else. Me, I would look for new friends.

STARLOG: Which is why you've succeeded at SF?

BUTLER: My mother always complained that I was stubborn. I have a feeling she was right.

Iv Amenti studied Theater Arts at the University of Texas at Arlington. Her love for the arts and community empowerment led her to become an Ameri-Corps member and provided her the fundamental tools for community engagement. From that experience Amenti began creating, facilitating and project managing various arts-in-education programs for some of Dallas' elite community organizations. She also is the co-founder of her own nonprofit, C.O.R.E Elements Inc. and doubles as the front woman for the dynamic singing/dance group Du Shekere. As an artist and activist Iv Amenti strives to produce artistic works that reflect social justice and innovation in arts & culture.



Angelica Allen was born and raised in the Philippines. Allen grew up partially in the Dallas area. She is currently a PhD Student in the Department of African and African Diaspora Studies at the University of Texas at Austin. Visual Artist (mixed-media). Allen received her BFA in Art Education from the University of Texas at Austin and a Masters in Africana Studies from New York University.



Daniel Bertalot

An Aural Siting

Vision is restricted from certain vantage points.

Come in silence.

Presence implies ownership.

Move in silence.

Non-silence will imply presence.

A response will be made to your call.

Presence implies ownership.

Vision is given at times.

Remain in silence.

Auditory breaks from silence will be answered.

Presence implies ownership.

Breathe in deep and slow.

Moderate your movements.

Enter the space prepared.

Unpreparedness will undoubtedly produce a call.

Presence implies ownership.

Daniel Bertalot was born in Houston, Texas in 1988. He is currently studying Sculpture in the MFA program at Southern Methodist University. He primarily works in drawing, sculpture, and performance. He has participated in group exhibitions and performance showings.



H. Schenck

action 7: / WORK

This collaboration between H. Schenck and Alison Starr explores the systems and aesthetics of social navigation through work. Alison Starr's scripted performances explore not only the movement of the body but the influence of the persons who drive them. Through the use of the person as object, a conceptual body, and Starr's innate ability to select a concise cast of individuals to play specific roles, her performance work is able to surpass the social/physical limits of her own body and address a wide range of topics/audiences.

H. Schenck uses a methodological aesthetic in conjunction with everyday objects/video recordings to explore the normalcy and struggle of navigating social structures. Individuals' constructed identities are in constant flux, dependent on their location, other people, state of mind, current financial status, etc. Schenck investigates the gray areas surrounding individuals' ability to choose their identity, society's categorization of individuals, and the flexibility or non-flexibility of individuals to move from group to group. Schenck's work, while being derived from their own personal experience, allows viewers to associate their own modes of navigation in regards to these struggles.

Seeking order, place, and beauty.
The relationship of turning labor into work,
work into navigation,
and navigation into a bridge for social understanding.

H. Schenck is a member of Dallas's oldest run co-op 500X, a lecturer at the University of Texas Arlington, and an interdisciplinary artist. H. uses repurposed objects and found images to begin a discussion about navigating societal groups and responsibilities. Their work is both performative in the act of living and situational through site-specific installations.



Sharon Turner

Carrion Comfort (sound piece)

Carrion Comfort

BY GERARD MANLEY HOPKINS

Not, I'll not, carrion comfort, Despair, not feast on thee;

Not untwist — slack they may be — these last strands of man
In me ór, most weary, cry *I can no more*. I can;
Can something, hope, wish day come, not choose not to be.
But ah, but O thou terrible, why wouldst thou rude on me
Thy wring-world right foot rock? lay a lionlimb against me? scan
With darksome devouring eyes my bruised bones? and fan,
O in turns of tempest, me heaped there; me frantic to avoid thee and flee?

Why? That my chaff might fly; my grain lie, sheer and clear.
Nay in all that toil, that coil, since (seems) I kissed the rod,
Hand rather, my heart lo! lapped strength, stole joy, would laugh, chéer.
Cheer whom though? the hero whose heaven-handling flung me, fóot tród
Me? or me that fought him? O which one? is it each one? That night, that year
Of now done darkness I wretch lay wrestling with (my God!) my God.

Turner was born in Midland, Texas. She received her BFA in Sculpture at the University of Texas in Arlington in 2012 and is now pursuing her MFA degree at the University of Houston. Her current work uses an interdisciplinary approach to reconsider what defines identity and existence outside of the theology by which it was previously shaped.



Laura Garcia-Penn

Passage

Passage to be neither here nor there.
Transitioning to exist.
Perishable by words

Laura Garcia-Penn is an artist from the Dallas, Ft. Worth area of Texas and is currently an Enhanced Graduate Teaching Assistantship (EGTA), MFA candidate at the University of Texas at Arlington: Art+Art History Department in intermedia, where she teaches 2D Design. Laura earned her Bachelors of Fine Arts at the University of North Texas in Denton, in drawing and painting.