

Riting



Weekend at Berenice curated by Alexa Durrans, Sterling Hedges, and Miles Brenninkmeijer

Weekend at B. happened at a home in Montecito Heights, LA on April 28 & 29. Performances by Bapari, Leanna Bremond, Miles Brenninkmeijer, Amelia Charter, Alexa Durrans, Sterling Hedges, Prima Sakuntabhai, Jose & Carolina & Magi & Allie, Jasmine Nyende, Alana Reibstein, and Gracie Winston. Work also by Nicole Cooke, Maddy Leeser, and Cameron Taylor on view throughout the grounds...



Amelia on Saturday



Sterling on Saturday



Jasmine on Saturday



Paolo Yumol on Sunday of Weekend at Berenice

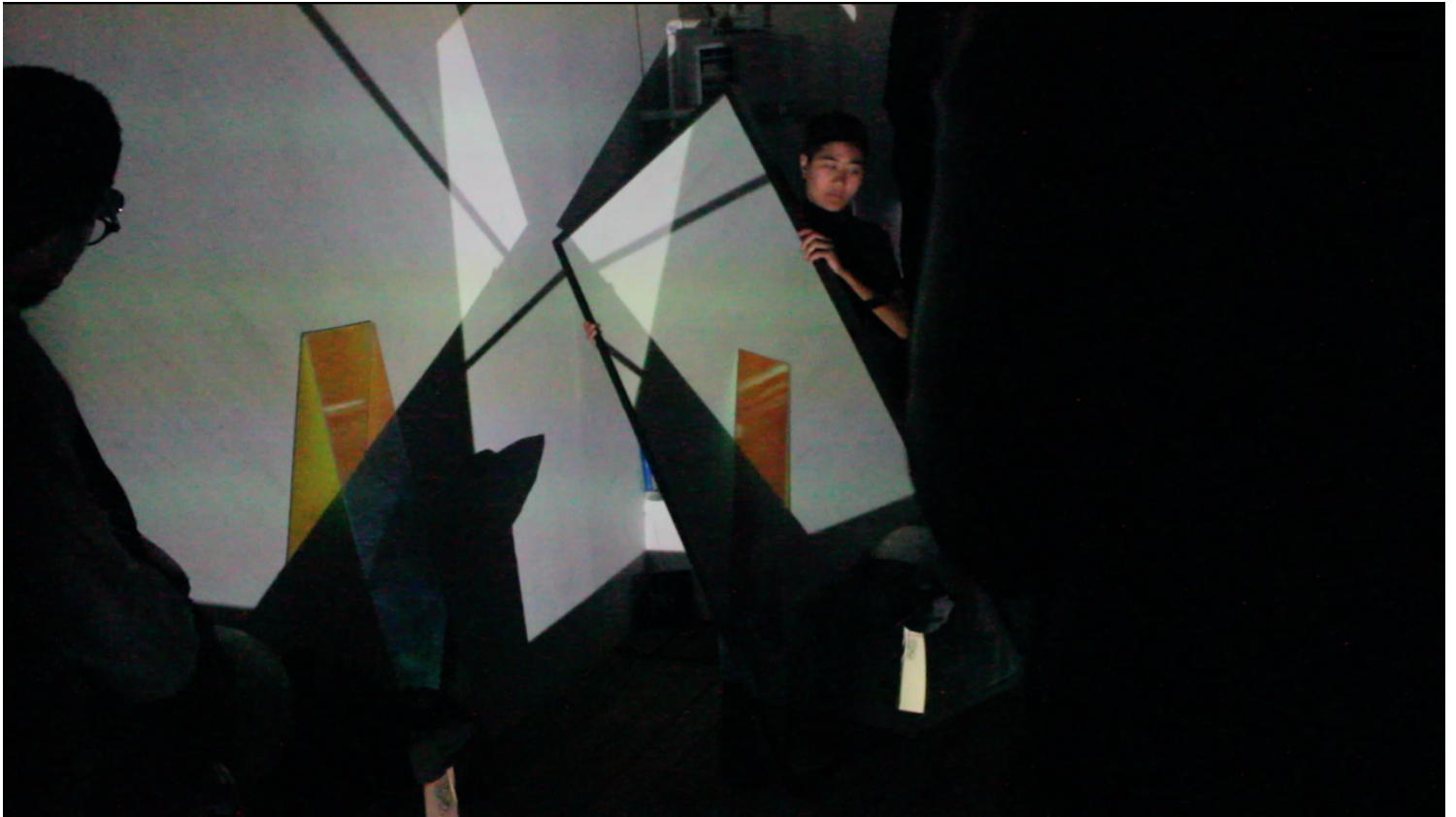
“Weekend At Berenice: Invisible Conditions” is a very, very simple text-based game that’s a) about a fraction of one day of a weekend-long series of performances and b) about things like fruit and magic. It’s playable through your browser at this link:

<https://goosepimple.itch.io/weekend-at-berenice-invisible-conditions>

Paolo Yumol makes music and tiny video games as Goose Pimple.



jose & carolina & magi & allie on Sunday



Prima on Sunday



Alana on Sunday

Nolan Boomer on Alana Reibstein



At Alana's performance, she gave a Powerpoint presentation with cursive fonts and kitschy transitions that introduced the central theme of her experiment: a dissolution between the first person singular and the first person plural. Alana delivered it with voice augmentation and tactfully humorous pauses to a group of onlookers seated like boulders among the lemon trees in her steep backyard. Each of us wondering how to cross the gulf between we and I.

The experiment allowed the viewers to become participants, exploring or interacting with an environment laid out by Alana of fabric floors, miniature still lives, and homemade technicolor Oreos, much of it in various shades of pink and purple, the same colors of mass-market girlhood that I remember my little sisters having. Each participant had a few minutes to interact with the environment however they chose while being filmed and watched by the rest of the group.

When it was my turn to go through, I went with two others. Sivan walked through the environs gripping a red Solo cup with his teeth for some reason. Matt wanted us to both pick up the same ping pong ball and work together to move it somewhere else. After that I kicked the bucket (didn't die though) of ping pong balls. I mumbled an apology and then continued downward, where I found a tent that I could only enter by crawling. I thought of when I was a toddler, when I had the body of someone twice as old but the motor skills of someone half my age. Back then I would come home from school each day with bruises on my leg whose origin I had already forgotten. I would shrug; I just didn't know how to work my limbs yet. As I crawled out of the tent I looked at the steepness of the hill, the slippery fabric, and the miniatures that I could only traverse with my large body.

Then Alana ripped open the velcro strip holding together two makeshift curtains and performed a dance that synthesized our movements during our allotted time. The artist began by baring her teeth—a reference to the Solo cup—and then small movements with her hands, what I could only understand as a movement like cleaning up tiny acts of gravity. She didn't mime what felt like my obvious haphazardness, which was reassuring. Through her exercise, I wondered what it might look like if all movement was refined to its core. An endless series of approaches?

Nolan Boomer is the editor of Take Shape and writes about architectural history. He is deeply unsettled that life is a performance—at his seventh birthday party he went up to an adult in a Pikachu costume, looked deeply into its mesh eyes, and asked who are you?



Leanna on Sunday



Bapari on Saturday night



Miles & Alexsa on Saturday. Photo by Dorothy Dubrule

Gracie Winston on Miles Brenninkmeijer & Alexa Durrans



Alexsa and Miles walk on stage with their matching jumpsuits and fashion faces forward. I wonder how they came to the decision to buy Heelys for this performance? But I don't worry about it at all. I like it... I can't get away from the balls.

Ballys, is when you surgically remove the wheels out of Heelys and replace them with small yellow tennis balls. That's what A&M did. Ballys can be bouncy, but it depends on how you sport them.

A long time ago, a friend let me try on her heelys at her dad's house. They laughed at me while I held frozen peas to my bruised butt. Why couldn't they feel my pain?

My ballet teachers taught me that in ballet you must put all your weight in your BALLS. It was sacrilegious to put any weight in your HEELS. The correct, most sturdy alignment of a pirouette is on the balls.

When A&M came to the stage, it was like they were walking in heels. Maybe because they didn't want to squish the little balls, or maybe they wanted to protect them. The next moment, they provided support. When they jumped, it squished the balls with a squeak like the lamp in the Pixar production logo. Ballys have the special ability to be precious, pathetic and loveable.



Gracie on Saturday

Alexsa Durrans is a Los Angeles based dancer and choreographer. She has performed work at venues such as RedCat Theatres, Art Basel Miami, Electric Lodge and Pieter Performance Space. Alexa is interested in how bodily practice and movement vocabulaires both inside and out of the studio can build strength of community.

Miles Brenninkmeijer is a dancer and interdisciplinary performer based in Los Angeles. In the past Miles has collaborated and participated in projects with Susan Cianciolo, Todd McQuade, Alexa Durrans, Nina Waisman & Flora Wigman, and Jonathan Gonzalez.

Sterling Hedges is an artist based in Los Angeles, CA and his work is in conversation with social stratification.

Film stills from footage shot by Sterling Hedges.

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Riting is an experiment in writing that engages with performance happening now in Los Angeles. Riting is a ground for encounters between artists, their critical community, and the public they belong to. Riting brings together a multiplicity of bodies and a polyphony of voices. Riting supposes there is no definitive untangling. Riting assumes mutuality of investment in the ecology of performance activity in this city.

Current editrix: Jennie Liu, Alana Reibstein, Tim Reid.

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