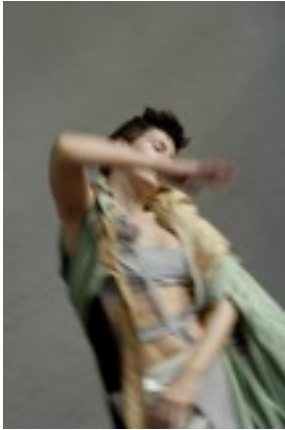




<fridget>



As a conceptual platform for the collaborative work of dancer Megan Bridge and digital artist Peter Price, <fidget>'s aesthetic hinges on a tight and meaningful integration of movement, sound, and image—sexy, sci-fi, cybernetic, psychedelic, concept and image driven multimedia dance theater.

<fidget> creates total and interrelated theatrical experiences: each project is approached as a situation or event that defines its own truth and demands its own unique creative process. Striving to push audiences beyond their normal comfort level, <fidget>'s works encourage the viewer to engage in a process of questioning and thinking about time, space, the world we live in and how meaning is constructed.

Often beginning from a conceptual, theoretical, and even philosophical seed, the work touches on science, politics, and the human condition. <fidget> often works in the realm of appropriation, taking existing movement, sound, or visual image and changing its frame and context to create or reveal its meaning in their own work.

Because <fidget>'s work is conceptually driven, each project can be realized in a variety of formats: from fixed works for the theater to site-specific installations, improvisational structures, lecture / demonstrations, and informal gallery and studio presentations. Each work exists as a portfolio of several possible realizations.

Formerly working as Dance by Megan Bridge, Price and Bridge have been creating performance works together since 2000. Primarily based in Philadelphia, their collaborative projects have taken them to places like New York, Johannesburg, Berlin, and Dresden, where they've been able to share their work, in performances, residencies, and international collaborations, with artists and audiences locally and abroad.

For booking information please contact:

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Praise in the press for <fidget>

“Smart, hip and cleverly performed.”

—*The Philadelphia Inquirer*

“Hilarious...putting modern dance in a sidesplitting new perspective.”

—*The Philadelphia Inquirer*

“One of Philadelphia’s most elegant movers and conceptual choreographers.”

—*Key to Philadelphia*

“Very strong dance and technology pieces...”

—*The Philadelphia Inquirer*

“Gorgeous music...”

—*The Philadelphia Inquirer*

“Megan Bridge takes her space off the easel and allows movement to travel outside of the traditional realms.”

—*Devaughn Nelson, Philadelphia dance writer and educator*

“Beautiful new dynamism...”

—*The Philadelphia Inquirer*

“Dancing as attenuated and rarefied as a wisp of smoke...”

—*The Philadelphia Inquirer*

“Megan Bridge has made a name for herself locally as an intriguing, experimental dancer/choreographer with sterling credentials...”

—*The Philadelphia CityPaper*

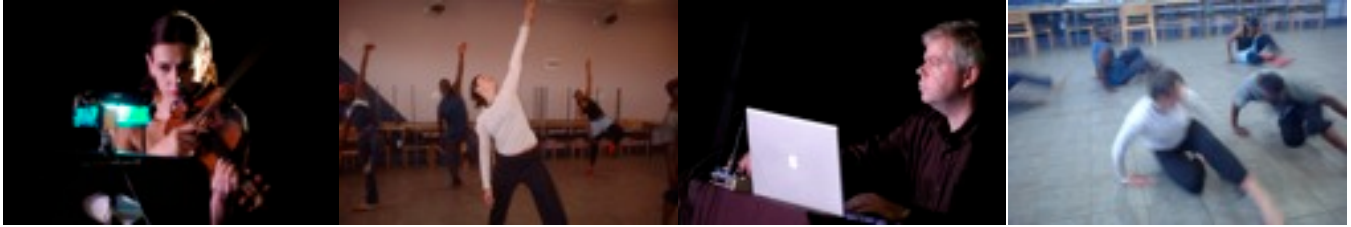
“One can easily see how dancing has carved [Bridge] into a powerful and confident artist.”

—*Broad Street Review*

“Bridge is a compelling presence.”

—*The Philadelphia Inquirer*

Available for teaching and creative residencies.



<fidget>'s interdisciplinary collaboration lends itself to a variety of residency activities for dancers, musicians, media artists, and general audiences. <fidget> is adept at contextualizing their work within the intersecting histories of dance, experimental music, performance art, and critical theory, and so each performance can be a focal point for in-depth study in a variety of fields in a residency setting.



Above: *Walking Gusto Productions performs <fidget>'s Traces Pathways, Johannesburg, 2006.*

Events and programs can be designed for dance departments, music departments, media studies programs, multi-media design, art history, or students of critical theory and aesthetics within the humanities. <fidget> is also available to set existing works or create unique works on dance companies, university ensembles, and performance groups, or to create site-specific work in alternative settings.

Types of classes may include:

Modern Dance Technique and Improvisation Workshops for any age or skill level of dancer, or any community of open minded movers. Bridge has 10 years of experience with guiding and developing improvisational structures and instructing students in movement generation. She has worked with professional and pre-professional dancers and non-dancers, as well as special needs adults and children. Her technique classes are influenced by a broad range of movement styles from classical ballet, modern, and Indian dance, hip-hop (specifically popping), social dances, and a heavy appropriation of movement she sees around her in every day life.

Workshops in sonic improvisation and computer-mediated interactivity for dancers, musicians, media artists/programmers and others interested in interdisciplinary collaboration. Price has a degree in Music Composition and 20 years improvisational practice to draw on in working with musicians. Also a professional computer programmer and having worked with dance for 20 years, Price is well equipped to encourage interdisciplinary experimentation.

Lectures or classes in performance theory/history, electronic and experimental music history and aesthetics, and video in dance: For dancers, musicians, visual artists, or a general public. Both Bridge and Price are committed to the idea that study of history and critical theory both within one's disciplines and more generally is a crucial part of the art making process and seek to provoke educational non-linearities that lead to significant paradigm shifts and conceptual re-framings within the humanities.

A Shadow in Aeolian Palace (2009)



A Shadow in the Aeolian Palace (2009) was created by <fidget> in residency with Group Motion dance company and premiered at the company's 40th anniversary season finale at the Painted Bride in Philadelphia. The work is inspired by the life and art of Philadelphia area painter Tom Bostelle (1925-2005). Video projections (including images of the artist's work, with permission from The Bostelle Trust) and traditional theatrical lighting are used as well as flashlights and clip-lights that the dancers manipulate on stage: we watch the dancers experiment with the kinetic logic of their own growing, fading, slippery shadows. The electronic musical score by Price features contributions from Bonnie Lander, soprano, and Gloria Justen, violinist.

Running Time
23 minutes

Dancers
Four (4)

Requirements and Notes
Proscenium stage, minimum space 25 X 20, with cyc and backstage crossover. Residency setting can incorporate local dancers or university students instead of original ensemble.

Fees
Negotiable

“Bostelle's shadow paintings and sculptures have an inherent theatrical quality that lends itself readily to choreographic exploration.”

-Peter Price, <fidget>



Subject in Two Parts (2008)



Subject In Two Parts (2008) was created in collaboration with director Greg Giovanni and dancers Meg Foley, John Luna, Lorin Lyle, and Rebecca Sloan and premiered in Philadelphia in May 2008. *Subject in Two Parts* is a study of the performative nature of identity: Bridge and fellow dancers invoke figures as diverse as performance artist Carolee Schneeman, writer William S. Burroughs, and cultural icon Marilyn Monroe to create a work that is funny, dark, sexy, and smart. The full work consists of a solo and quartet with small set and simple rigging, but the two sections may also be presented independently.

Running Time
70 minutes

Dancers
Five (5)

Requirements and Notes:
Minimum stage space of 25 X 20.
Small set and simple rigging.
May also be presented as two separate works:
Subject: Part One (solo, 25 min)
Subject: Part Two (quartet, 45 min)
Residency setting can incorporate local dancers or university students instead of original ensemble.

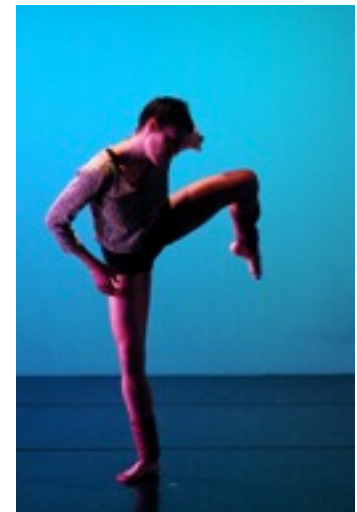
Fees
Negotiable

“Smart, hip and cleverly performed.”

—*The Philadelphia Inquirer*

“Hilarious...putting modern dance in a sidesplitting new perspective.”

—*The Philadelphia Inquirer*



The Fold (2005)



The Fold (2005) is a solo dance theater work which premiered in South Africa and has also played in Berlin, Dresden, and New York City. At times viscerally physical, at others forebodingly still, *The Fold* is a neo-baroque parable of time, space, and identity in the 21st century. Opulent soundscore, intricate movement, and sumptuous visual design are juxtaposed with a coldly post-human aesthetic in this work which features live, interactive video and audio created in real-time by Price. The costume for *The Fold*, which acts also as a screen and a set, was created by designer Heidi Barr.

Running Time
45 minutes

Dancers
One (1)

Requirements and Notes
May be reformatted to play in a variety of sites, including galleries and non-traditional settings. White or light-colored walls/projections surfaces are ideal.

Fees
Negotiable

“Megan Bridge takes her space off the easel and allows movement to travel outside of the traditional realms.”

—Devaughn Nelson, Philadelphia dance writer and educator

“Gorgeous music...”

—The Philadelphia Inquirer



Kiss Off (the Perils of Life in a Clique) (2004)



Kiss Off (the Perils of Life in a Clique) premiered at the Philadelphia Live Arts Festival in 2004. *Kiss Off* is performed in three movements with two live musicians and video projection. From rock / paper / scissors to temporal bifurcations, the quirky and comic first movement for three dancers and violin/laptop duet gives way to a more kinetic, contact-based second movement danced to a solo scored violin. The last movement is performed by a solo dancer (Bridge) with atmospheric video and darker, more complex, pre-recorded electronic sound.

Running Time
17 minutes

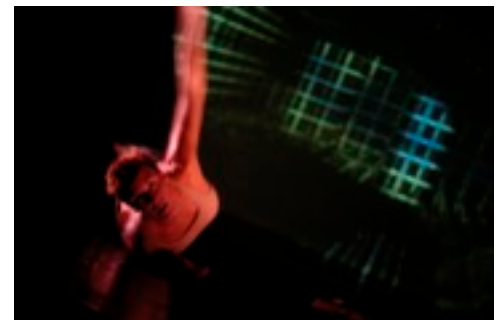
Dancers
Three (3)

Requirements
Minimum stage space 25 X 20.
Cyc or other projection surface.

Fees
Negotiable

“Tall and pliant, Megan Bridge is not only a compelling dancer. Her choreography shows keen expressiveness that her body follows, giving Dance Magazine cause to list her as a critic’s pick in 2001.”

-Philadelphia Inquirer



unEntitled (2009)



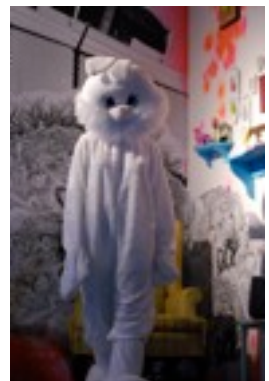
unEntitled (2009) was originally created as a tightly structured improvisational performance in response to an exhibition of hacked and repurposed materials called *uNintended Uses* on view at Nexus Gallery (Philadelphia) in February 2009. <fidget> brought along detritus from various older works (costumes, set pieces, clips of sound, video, and movement) and found unintended uses for their own repurposed materials. Exploring and expanding on this directive, *unEntitled* can be performed just about anywhere, and meet just about any specifications in terms of length of the work and technical requirements. In most versions, Price creates an interactive audio/visual software environment that provokes, responds, and recontextualizes Bridge's performative gestures as she hacks through older works, weaving a structure in real time as part of the improvisational performance.

Running Time
Negotiable

Dancers
One (1)

Requirements
Negotiable

Fees
Negotiable



About the Directors



Megan Bridge has been dancing and making dances in Philadelphia since 2000. She has created more than fifteen group and solo multi-media dance works, including two as choreographer-in-residence: for Johannesburg based Walking Gusto Productions (*Traces Pathways*, 2006) and Philadelphia based Group Motion Dance Company (*A Shadow in the Aeolian Palace*, 2009). As a choreographer Megan seeks to connect with local, national, and international audiences, making work that is dedicated to a rigorous pursuit of both concept and physicality. In the 2007-2008 season she was awarded the “New Edge Residency” at the Community Education Center in Philadelphia, where she researched, developed, and performed *Subject in Two Parts* (2008), which was also performed at the Performance Mix (Joyce SoHo) in New York. Her 2005 solo work *The Fold* premiered at the *National Arts Festival* in Grahamstown, South Africa, and went on to perform in Dresden (*Tanzwoche*), Berlin (*Dock 11*) and New York (*Solo Arts Festival*). As a dancer Bridge has worked with international choreographers such as Jerome Bel, Willi Dorner, Rennie Harris, Lenni Basso/Akiko Kitamura, and Carole Brown. In Philadelphia she has worked with many dance companies including Group Motion (as company member from 2000-2005), SCRAP/Myra Bazell, Headlong Dance Theater, and The Bald Mermaids. Currently a member artist at the Mascher Space Co-op in Philadelphia, Bridge has performed her work in over a dozen different Philadelphia-area venues (such as the Painted Bride, the Live Arts Festival, and the Arts Bank). She lives and works in a warehouse space in Kensington (North Philadelphia) with her husband and 2-year old son. Megan’s projects have been supported by the Independence Foundation (Fellowship in the Arts 2006), the Puffin Foundation, The Foundation for Contemporary Arts, The Pennsylvania Council on the Arts, The Leeway Foundation and Dance Advance. She holds a BFA in dance from SUNY Purchase.



Peter Price creates digital sonic and visual environments for live performance, and is co-director of <fidget>, a platform for his collaborative work with choreographer Megan Bridge. Price is based in Philadelphia, where his most recent work with <fidget> has appeared at the Painted Bride (*A Shadow in the Aeolian Palace*, 2009), Nexus Foundation for Today’s Art (*unEntitled*, 2009), and The Community Education Center (*Subject in Two Parts*, 2008). In past years his work has been presented by Network for New Music (*Application Space* with violinist Gloria Justen, 2004), Relache Ensemble (*L.L.L.*, 1996) and performed at venues such as the Kimmel Center (*The Magic Flute: An Unveiling* with Group Motion Dance Company, 2006). His collaboration *The Fold* (2005) with Megan Bridge toured to New York, Berlin, Dresden, and Grahamstown South Africa. Price has an extensive history of collaboration with Group Motion and other dance companies and performance artists in Philadelphia, including Anne-Marie Mulgrew, Brigitta Herrmann, Mauri Walton, and Laina Fischbeck. His collaborative works with these artists have been seen in Tokyo, Poland, Lithuania, and in many venues in Philadelphia and throughout the United States. Price studied at Oberlin Conservatory of Music, and received a degree in composition from the University of the Arts in Philadelphia. He is currently researching and writing on the topic of resonance as a PhD candidate at European Graduate School in Saas Fee, Switzerland.