



< fidget >

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...”

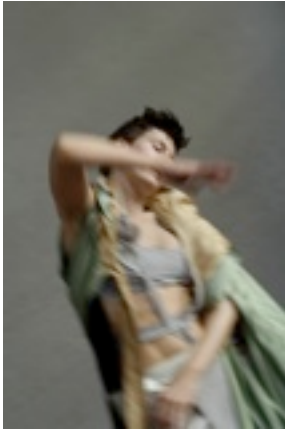
—*The Philadelphia CityPaper*

“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*



Focusing on the materiality of movement, sound, and environment, <fidget>'s work can be seen as a sort of metaphysical spelunking: churning up bits of evidence with which to construct a biological commentary on the effects of our machinic and increasingly compartmentalized existence.

<fidget> is a platform for the collaborative work of Megan Bridge (choreography) and Peter Price (time-based media). <fidget>'s dances are dark worlds populated by post-human, biological, machinic entities--bodies, video, sound. Bridge and Price create awkward dystopias, referential and even appropriationist, grounded in the discourses of contemporary art, culture, and theory (we like experiments).

On tour, <fidget>'s work has been seen in places like New York, Berlin, Dresden, Johannesburg, and Vienna. <fidget> has recently created new work in residencies at West Chester University and Arizona State University, with dance companies Group Motion (Philadelphia) and Walking Gusto Productions (Johannesburg) and at the LABfactory in Vienna.

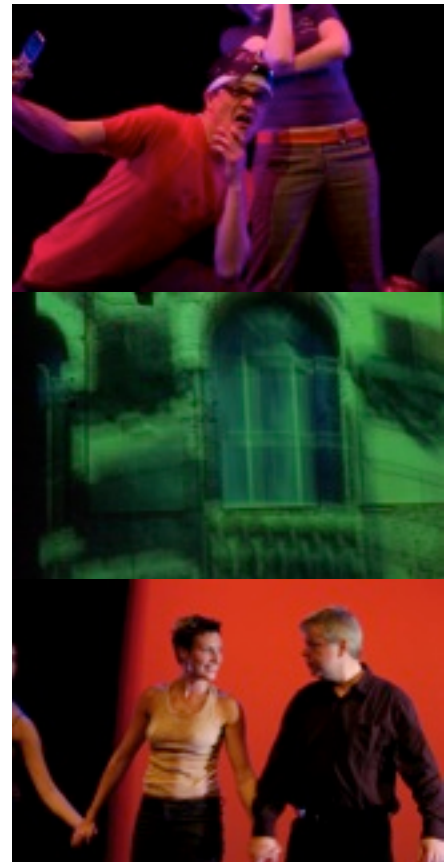
Because <fidget>'s work is conceptually driven, each project can be realized in a variety of formats: from fixed works for the theater to site-specific installations, improvisational structures, lecture / demonstrations, and informal gallery and studio presentations. Each work exists as a portfolio of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

Creating live performance works together since 2000, Bridge and Price are also co-directors of thefidget space. Through presenting, an artist-in-residence program, and affordable rehearsal space for dance and theater groups, thefidget space creates platforms for discursive collaboration between the arts and contemporary theory with a focus on immediacy of audience experience. thefidget space is available for working residencies in exchange and partnership with artists and art spaces in other cities.

For booking information please contact:

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Peter Price
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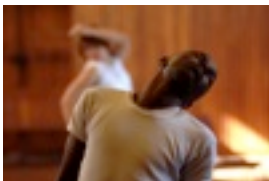
<fidget> was selected for inclusion in the Pennsylvania Performing Arts on Tour Roster. Funding may be available to support performance engagements with presenters in DC, DE, MD, NJ, NY, OH, PA, VA, WV and the US Virgin Islands.



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.

Morphic Resonances 1-4 (2009-2010)



Morphic Resonances 1-4 (2009-2010) is a research-based performance project. A solo dancing body is set into resonance with the materials that surround it. These materials may include: aluminum foil, pixels, corn starch, sesame seeds, four walls, some people watching, and sound. There is cause and effect.

Morphic Resonance is a becoming: as its language becomes more intelligible to us, its systems take clearer shape before our audience. We gather our materials and approach each performance situation as a frame that re-oriens and gives new definition to the work.

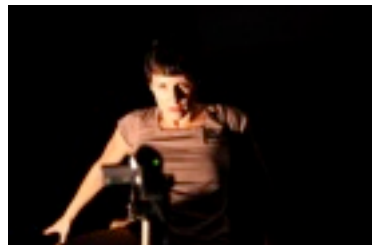
Running Time
10-45 minutes

Dancers
One (1)

Requirements and Notes
Space size and details are negotiable. A projection surface and basic sound system are required.

Fees
Negotiable

“To attend to the resonance of forms, to morphic resonance, is to attend to the production of space by and between bodies. It is also to question the spatiality of the temporal.”



Mauri & Lorin: a performance-lecture on the synchronization of affect (2010)



Mauri & Lorin: a performance-lecture on the synchronization of affect (2010) is threaded through with theoretical text delivered by a man and woman in skivvies who tremble, abruptly shift trajectories, and strike wacky or everyday poses. A woman spastically traverses the stage while a man, in his underwear, delivers a lecture on chaos theory, his mouth full of dry crackers that garble his speech. Surprising us with innocent, awkward, yet fully physicalized movement, Mauri and Lorin immediately draw the viewer in to their idiosyncratic world of behavioral coding, non-deterministic algorithms, and chalkdust. With text by Brian Massumi.

Running Time
15 minutes

Dancers
Two (2)

Requirements and Notes
Proscenium stage, minimum space
25 X 16. Simple, compact set
includes easel, chalkboard, table,
and stool.

Fees
Negotiable

“The performers are a clever dadaist pair...”

-Lisa Kraus for the Philadelphia Inquirer

“...roaring, wriggling, cartwheeling duo...”

-Merilyn Jackson for the Philadelphia Inquirer



unEntitled (2009)



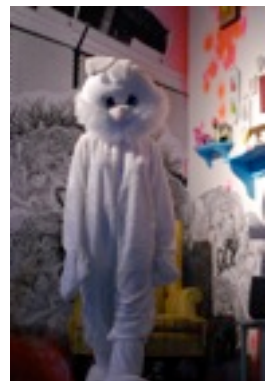
unEntitled (2009) was originally created as a tightly structured improvisational performance in response to an exhibition of hacked and repurposed materials called *uNintended Uses* on view at Nexus Gallery (Philadelphia) in February 2009. <fidget> brought along detritus from various older works (costumes, 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



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.

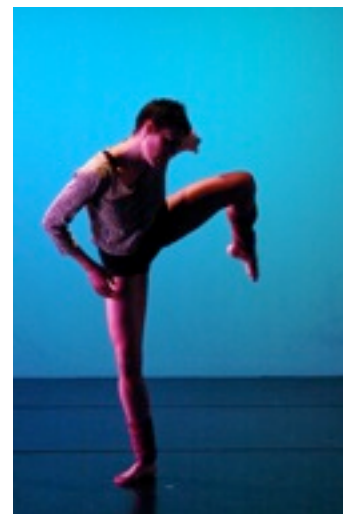
Fees
Negotiable

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About the Directors



Megan Bridge has been dancing and making dances since 2000. She currently co-directs <fidget>, a platform for her collaborative work with Peter Price. 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. Recent works have included *A Shadow In the Aeolian Palace* (2009) for Group Motion Dance Company, *Subject in Two Parts* (2008) which she created as a choreographer in residence at the Community Education Center in Philadelphia, *Crossings* (2007) which was created and premiered in Johannesburg with South African choreographer Mandla Bebeza, *Traces Pathways* (2007) a commission from Johannesburg-based Walking Gusto Productions, and *The Fold* (2005), a solo work which toured to Dresden, Berlin, New York, and South Africa. As a dancer Bridge has worked with international choreographers and companies 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, Meg Foley/Moving Parts, Daniele Strawmyre/readySetGO, 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) called thefidget space with her husband and two year old son. Megan holds a BFA in dance from SUNY Purchase, and teaches Pilates in the Philadelphia area. Her work has 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, and The Leeway Foundation.



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.