



< fidget >



## Praise in the press for <fidget>

**“Smart, hip and cleverly performed.”**

—*The Philadelphia Inquirer*

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

—*The Philadelphia CityPaper*

**“Very strong dance and technology pieces...”**

—*The Philadelphia Inquirer*

**“I was struck by how conceptual the work was and how it used a variety of media to tackle its themes...”**

—*thINKingDANCE*

**“...grounded in the discourses of contemporary art, culture, and theory.”**

—*theartblog*

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

—*The Philadelphia Inquirer*

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

—*Key to Philadelphia*

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

—*The Philadelphia Inquirer*

**“Megan has a deeply engaging presence on stage...”**

—*Nick Stuccio, FringeArts artistic director and founder*



<fidget> is a platform for the experimental, ensemble-derived performance works of collaborators Megan Bridge (choreography) and Peter Price (design, music). On tour, <fidget>'s work has been performed in New York, Vienna, Berlin, Dresden, Bytom, Poznań, Detroit, Pittsburgh, Phoenix, Johannesburg, and Zurich.

The origin of <fidget>'s work is multimedia dance theater, an orientation that follows the historical legacies of Bauhaus, Ausdrucksstanz, 1960's experimentalism, performance art of the 70's and 80's, and developing digital multimedia. Since 2000, Bridge and Price have created more than 20 collaborative works. In 2008 they founded <fidget>, and in 2009 opened thefidget space, a warehouse and experimental performance venue in Kensington, Philadelphia, where they live and work.

<fidget>'s performances are complex worlds, shifting landscapes, awkward dystopias with rules of their own. Referential and even appropriationist, the work is grounded in the discourses of contemporary art, culture, and theory (we like experiments), and can be seen as a sort of metaphysical spelunking: churning up bits of evidence with which to construct a biological commentary on the characteristics of a rapidly approaching post-human era. <fidget>'s work strives to cultivate a sensitivity to time unfolding, to the actual material of space, and centers around demystifying the performance experience, for artists and audience alike.

Central to <fidget>'s mission is decreasing the distance between art and life, between theory and practice. We do this by raising our family in our live/work space, and opening our space to other artists, researchers, and cultural workers who are making an impact on the world around us through hundreds of daily acts of creativity and resistance to the mainstream.

For booking information please contact:

**Megan Bridge**

*Co-director*

[megan@thefidget.org](mailto:megan@thefidget.org)

+1-267-679-4166

**Peter Price**

*Co-director*

[peter@thefidget.org](mailto:peter@thefidget.org)

+1-267-679-4693



Support for <fidget> provided in part by the Philadelphia Cultural Fund.

## Available for teaching and creative residencies.



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

Below: *noise; sound; art* Led by Peter Price



<fidget>'s interdisciplinary collaboration lends itself to a variety of workshop, teaching, and creative residency activities. <fidget> is adept at contextualizing their work within the intersecting histories of dance, experimental music, performance art, and critical theory. Each performance can be a focal point for in-depth study in a variety of fields in a residency setting. To date <fidget> has received residencies at Spread Art (Detroit), Stary Browar (Poznań, Poland), West Chester University, Arizona State University, The Community Education Center (Philadelphia) and with Walking Gusto Productions (Johannesburg, South Africa).

Events and programs can be designed for for the general public or 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:

**Dance Technique and Improvisation** for adult dancers of any skill level, basic to professional. Bridge's movement classes make room for all sorts of relationships to the concept of "technique," proposing frameworks and reference points, not rigid answers. Drawing on a wide range of experience from her current position as a technique teacher in the dance department at Temple University, to 16 years of professional experience teaching Pilates for all sorts of bodies, Bridge's technique class introduces or refreshes basic embodied knowledge of bony structures, lines of force, staying upright, folding, weight-shifting, spine-sequencing, and how to strengthen the right muscles to support the dancing body through all of this.

**Workshops in sonic improvisation and computer-mediated interactivity** for dancers, musicians, media artists/programmers and others interested in interdisciplinary collaboration. Price holds a PhD in Media Philosophy from the European Graduate School, an undergraduate degree in Music Composition from University of the Arts in Philadelphia, and has 25 years of composing and improvisational practice. Also a professional computer programmer and having worked with dance for more than two decades, Price is well equipped to encourage interdisciplinary experimentation.

**Lectures and discursive engagements** in philosophical frameworks for experimental art making; aesthetics; performance, dance and music theory/history. Both Bridge and Price are committed to the study of history and critical theory both within their disciplines and more generally as a crucial part of the art making process. Drawing on the success of <fidget>'s long-running series "Discourse at thefidget space," we offer lectures, seminars, and round-tables, bringing regular people from the community together with artists and philosophers, providing a crucial space for deep thinking and political awakening.

## Dust (2015)



Time expands, narrative shimmers forth and slips away; formalism meets humanity in <fidget>'s staging of Robert Ashley's opera *Dust*. With a cast of five dancers, choreographer Megan Bridge cultivates a shifting landscape that builds, loops back and comments on itself. An homage to minimalism (Bridge's mentor is Lucinda Childs) is tempered by an improvisatory, somatic approach to movement inspired by Deborah Hay. Video design by Peter Price responds in real time to dancers' movement, creating a colorfield effect that breathes with the dance.

*Running Time*  
90 minutes

*Touring Party*  
Seven (7)

*Requirements*  
Proscenium or black box theater.  
10,000 lumens Video projector  
required. 1 day load in/tech prior  
to first performance

*Housing requirements*  
4 hotel rooms

*Video*  
<https://vimeo.com/130438242>  
Password: bob

**“This is a case where there is great synergy between these two very smart makers - but a very nuanced melding of artistic perspectives. Megan's sensitive interpretation of this work is brilliant.”**

*-Nick Stuccio, The Philadelphia Inquirer*



*Photo Credit:*  
William Hebert (top)  
Johanna Austin (bottom)

## 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*  
Variable (10-60 minutes)

*Touring party*  
Two (2)

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

*Housing*  
1 hotel room

**“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 chalk dust. With text by Brian Massumi.

*Running Time*  
15 minutes

*Touring Party*  
Three (2)

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

*Housing*  
2 hotel rooms

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

*-Lisa Kraus for the Philadelphia Inquirer*

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

*-Meryl Jackson for the Philadelphia Inquirer*



## About the Directors



Megan Bridge is a dancer, choreographer, producer, and dance writer based in Philadelphia. She is the co-director of <fidget>, a platform for her collaborative work with composer, designer, and musicologist Peter Price. She is a writer for thINKingDANCE.net, an on-line journal focused on upping the ante of dance coverage and conversation in the Philadelphia area, where she also serves on the editorial board. Bridge holds a BFA in dance from SUNY Purchase. In January 2016, she joined the faculty of the dance department at Temple University as an adjunct professor, where she teaches Modern Dance technique to dance majors as well as a survey course on dance in the Philadelphia region. In 2013 Bridge was named “Best of Philly” for stage performance by Philadelphia Magazine. As a dance writer and scholar, she has published 29 articles at thINKingDANCE as well as articles in “Dance Magazine”, “Pointe Magazine”, and “The Dance Chronicle, Studies in Dance and the Related Arts”, a peer-reviewed academic journal. As a professional dancer Bridge has worked with choreographers and companies such as Jerome Bel, Lucinda Childs, David Gordon, Susan Rethorst, Willi Dorner, Group Motion, Headlong Dance Theater, and anonymous bodies, and has taken workshops with Deborah Hay, Xavier LeRoy, Miguel Gutierrez, and Jan Fabre. She has toured as a dancer to Germany, Austria, South Africa, Poland, Lithuania, Japan, and Cyprus. Bridge has received funding support from The Leeway Foundation, The Foundation for Contemporary Arts, The Puffin Foundation, The Philadelphia Cultural Fund, Penn PAT, and the Pennsylvania Council on the Arts. She has received two Fellowships in the Arts from the Independence Foundation (in 2006 and 2014), a New Edge Residency at the Community Education Center in Philadelphia, and a “Rocky” (Philadelphia’s dance award).



Peter Price is a composer, electronic musician, digital artist and media theorist. He 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 work has appeared at FringeArts, The Barnes Foundation, The Kimmel Center and elsewhere. Outside Philadelphia his work has been seen and heard in New York, Detroit, Berlin, Dresden, Vienna, Zurich, Poland, Lithuania, Tokyo and South Africa. In addition to Bridge, Price has collaborated with choreographers Manfred Fischbeck and Brigitta Herrmann, violinist Gloria Justen, and organizations such as The Slought Foundation and The John Cage Trust. His compositions for ensembles of acoustic and electronic instruments have been performed by the Relache and Network for New Music ensembles, and he has performed as a laptop soloist in performances of works by John Cage and Pierre Boulez with Orchestra 2001. Price is on the faculty of The European Graduate School (EGS) in Saas Fee, Switzerland and Valletta, Malta where teaches philosophy of experimental music. As a media theorist Price has given lectures and presented papers in New York, Berlin, Vienna, Zurich, Basel, Istanbul and elsewhere. Peter has published two books of music philosophy with Atropos Press: “Becoming Music: Between Boredom and Ecstasy” with Tyler Burba in 2010, and “Resonance: Philosophy for Sonic Art” in 2011. Both books are finding an eclectic readership from DJs to experimental musicians to theorists. Price studied at Oberlin Conservatory of Music, and received a degree in composition from the University of the Arts in Philadelphia, and his MA (with distinction) and a PhD (summa cum laude) from EGS.