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## 'What to Forget' creates unique 'body' of work

ike a plastic bag being blown down an avenue by the gusty winds of Chicago, many things in our world, even parts of our own bodies and personalities, are so commonplace that we tend to forget about them.
Such connections are displayed

in "What to Forget" a new performance piece directed and cho-reographed by Nicole LeGette and Erica Mott. The show uses Japanese Butoh, a unique form of dance, to explore the relation-ship between the human body,

nature and the synthetic.
In "What to Forget," LeGette and Mott, along with several other dancers, perform in cos-tumes composed of hundreds of plastic bags in an attempt to dis-play the similarities between natural resources, forgotten thoughts and everyday life shadowed syn-

thetics, such as plastic bags.
"We're trying to investigate what the forgotten things in our bodies are," says LeGette. "Plastic bags are ever present in our society, they're all over the place, yet invisible. The same process happens with ourselves and things in our bodies."

The idea of using plastic bags s the show's essential material derived from a solo performance created by Mott. Together, LeGette and Mott expanded on its key elements. During the forma-tion of the piece, they allowed the other dancers to also take part in the choreography and, according to LeGette, it made the dancers find certain personal qualities they had forgotten.

Now, after several months of "challenging" practices and a per-formance at last week's Lurie Garden Celebration in Millennium Park, the show is ready for its second debut.

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Plastic bags, barely noticed in everyday life, command attention in "What to Forget."

Tonight, the Chicago Cultural Center will present "What to For-get" along with "Petah Coyne:

Above and Beneath the Skin," a traveling exhibit in which New York artist Coyne displays her new collection of black-and-white photos and abstract sculptures. Like "What to Forget," the sculptures of "Above and Beneath the Skin" display a bond between

natural and man-made material. Though it was the Chicago Cultural Center that discovered the close connections between the pieces and decided to showcase the two events together, Legette and Mott are pleased to take part in the occasion.

"We thought it'd be so exciting to present this dance with [the sculptures]," says LeGette. "The sculptures themselves have a lot of movement."

LeGette and Mott will encourage audience members to also become apart of the show. Dancers will not perform on any raised surface, but rather around the entire room of the Cultural Center's Sidney R. Yates Gallery, Center's Sidney R. Yates Gallery, where Coyne's exhibit is displayed. Viewers may stand near Coyne's sculptures, where the dancers will perform and observe from an unique viewpoint.

"What to Forget" will be presented at 6 tonight and at 3 p.m.

Saturday at the Chicago Cultural Center, 78 E. Washington. Ad-mission is free. "Petah Coyne: Above and Beneath Skin" can be seen through Aug. 21. Call (312) 744-6630 or visit the Web site www.chicagoculturalcenter.org.



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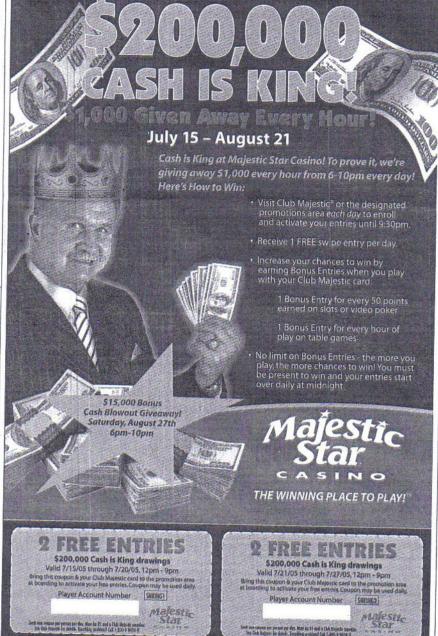


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