

1.01 BALD EAGLE

Haliaeetus leucocephalus

Museum Movements: Animal Score by FLORA WIEGMANN

With toes

turned outwards,

PLACE talon fingers in between as a third point on the floor.

PUT the other hand on the floor and

switch feet to be centered around them. This will

turn you almost 180 degrees.

REPEAT until you've established your nest.

ROLL up and everything lifts towards the sky.

DIVE forward and at the last moment,

catch yourself with two strong legs. You have hefty landing gear.

SHIFT weight to each leg separately,

choosing a new place of focus with each shift.

ROLL head forward and down,

ending with head toward your right ankle.

LOOSEN the joints where the wing meets the body,

rolling the muscular area with intention.

SLIDE into a crouch with front talons outstretched.

CONTINUE working with the wing joints, but

utilize your entire wingspan.

REPEAT for awhile.

SLIDE forward into a lunge, overlooking everything.

DIP head under your arm and flap,

swinging it back —

look to the left.

FLAP it across your body —

look right.

FLAP to the side —

look left.

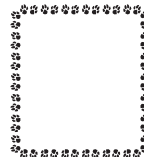
LET this take you all over the room.

To be performed in the 4th floor galleries of the Whitney Museum

A project by Fritz Haeg for the 2008 Whitney Biennial www.animalestates.org
PHOTOGRAPHY Nicolas Wagner MODEL Tobias Heyduk DESIGN PS New York



NEW YORK ANIMAL ESTATE CLIENT 1.01 BALD EAGLE *Haliaeetus leucocephalus*



TO





1.02 BARN OWL

Tyto alba

Museum Movements: Animal Score by KAYVON POURAZAR

Go to a vertical flat surface, *wall, column, etc.* and flatten your profile by pressing your face or the nape of your neck lightly into the wall.

Walk to the middle of the room in whatever form this results in.

Turn to fix an imaginary gaze, as if you had eyes on your sacrum, to one corner of the room, and let the spine spiral from the bottom up until you're gazing at that point with your actual eyes.

Repeat this a number of times and on the final spiral claw your hands on to your pelvis to lock into an extreme spiral. Then, slowly lower to a kneeling perch position maintaining your extreme spiral and fixed gaze.



NEW YORK ANIMAL ESTATE CLIENT 1.02 BARN OWL *Tyto alba*

TO

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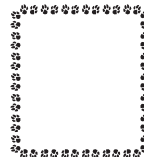


EXIT
X
IN CASE OF FIRE USE STAIRS
UNLESS OTHERWISE DIRECTED
NO SMOKING



1.03 WOOD DUCK

Aix sponsa



Museum Movements: Animal Score by FELICIA BALLOS

You're wading.

You're wading.

Fingertips become tips of feathers dipping into water.

They drag around front, symmetrical elbows ride a wave forward.

Hands curl around the crest and pull it into your belly.

Hands become heads with temples touching.

One beak slides into the other, the wading stops when foreheads meet.

Now it's necks rubbing,

beaks pushing off each other to look into the other's eyes.

All the while the legs are really doing the work, all on relevé.

Toes initiate movement through the resistance.

NEW YORK ANIMAL ESTATE CLIENT 1.03 WOOD DUCK *Aix sponsa*

TO

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1.04 PURPLE MARTIN

Progne subis

Museum Movements: Animal Score by ALEX ESCALANTE

The Purple Martin only eats and drinks while in flight

4 sharp directional changes in the position of the head

Chest puffs up

3 sharp directional changes in the position of the head

Chest puffs up

1 sharp directional change in the position of the head

Chest puffs up

Send weight through feet and pitch torso to one side

Fall and recover with several jumps while grabbing at the air (food) with your hands in all directions

Slowly land and settle

Repeat head with one pivot and only one chest puff

Pitch torso again but stay closer to ground and hover while grabbing at air with hands and dragging feet. Settle

2 sharp directional changes in the position of the head

Chest puffs up



NEW YORK ANIMAL ESTATE CLIENT 1.04 PURPLE MARTIN *Progne subis*



TO

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EMILY FISHER LANDAU GALLERY

1.05 BIG BROWN BAT

Eptesicus fuscus

Museum Movements: Animal Score by LAYLA CHILDS

They call me Eptesicus or “houseflyer” for I make my house in human made structures such as barns, silos, eaves and porches. In nature, I live inside caves, tree hollows and rock ledges.

I BEGIN BY FINDING THE RIGHT SPOT.

I CLOSE MY EYES AND IMAGINE I AM FURLESS FOR THIS IS HOW I’M BORN.

I SQUEAK TO COMMUNICATE (especially when I fall from my mother’s safe wing to let her know where I am so an owl or snake doesn’t get me.)

I BEGIN TO PRACTICE MY TURNS AND LANDINGS, AND HANGING UPSIDE DOWN UNTIL I’M SATISFIED.

I SPREAD MY LEATHERY DARK BROWN WINGS AND GO OUT TO FEED SHORTLY AFTER SUNDOWN. I CHANGE DIRECTION RAPIDLY AND FREQUENTLY TO EAT A FLY, BEETLE, OR BEE IN MID-FLIGHT WITH MY 32 SHARP TEETH I CHEW.

MY VOICE IS A CLICK OR A SOUND LIKE STEAM RELEASING AND I FIND MY WAY THROUGH THE NIGHT SKIES BY USE OF ECHOLOCATION, MAKING ULTRASONIC SOUNDS THROUGH MY MOUTH OR NOSE AS I FLY.

(I mate in fall, hibernate in the winter and give birth in the spring to my one or two pups. When I’m nursing my young, I can eat my full body weight in insects and then I will take a night roost spot to digest before returning to my day roost to feed my pups.)

To be performed in the 3rd floor stair well of the Whitney Museum

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NEW YORK ANIMAL ESTATE CLIENT 1.01 BALD EAGLE *Haliaeetus leucocephalus*

TO





1.06 MASON BEE

Osmia lignaria

Museum Movements: Animal Score by ANNA SPERBER

Find a nook or corner
to curl yourself into.

You are beginning
this score in the larve state.

You are warm, safe,
and insulated from
your surroundings.

You have not yet encoun-
tered anything in the world
beyond this dark hole in
which you are nestled.

Settle into a restful,
nourishing state.

Become aware of your
inhalation expanding your
ribcage against the surfaces
you are nestled into, and
your exhalation letting your
whole structure soften.

After you feel completely
settled, wait a little longer.

Begin breaking the confines
of this hole with small
isolated movements.

Rotate around yourself
repeatedly — spinning
a cocoon.

Spend as much time as
you desire in this cocoon.

When you feel ready to
emerge, move freely
throughout the space — your
path will be guided by your
attraction to floral prints and
bright colors.

(Feel free to buzz gently.)



NEW YORK ANIMAL ESTATE CLIENT 1.06 MASON BEE *Osmia lignaria*

TO

To be performed in the 2nd floor galleries of the Whitney Museum

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1.07 OPPOSUM

Didelphus virginiana

Museum Movements: Animal Score by DANIEL LINEHAN

You Move slowly, quietly, and nocturnally with your hands in your pockets.

You are North America's only marsupial, so you have a pouch!

You Spot an onlooker. Danger! You "Play dead"": You unconsciously Go catatonic and Drop onto your side, lips Drawn back, all 50 of your teeth bared, eyes Staring fixedly into space.

Also: saliva foams around your mouth, and foul-smelling fluid is secreted from your anal glands.

You slowly Regain consciousness.

You slowly Climb a tree with your five limbs: Tail – Foot – Foot – Hand – Hand.

You Eat a cockroach with your 50 teeth. Yum!

Your feet have opposable thumbs which makes climbing very easy! And you like to eat what humans think of as pests! You can even eat rats with rabies but you will remain disease-free because of your strong immune system! You also like to eat dead animals which helps to keep the roads clean! That's right: You are "Nature's Little Sanitation Engineer"!

You slowly and nomadically Move to a new environment with your hands in your pockets.

Repeat: You slowly Climb another tree. You Eat a piece of fruit with your 50 teeth. Yum!

You are an omnivore too!

You quickly Get old. You Die.

The aging process happens very rapidly for you and you die after having lived for only 2-4 years.

To be performed in the 2nd floor galleries of the Whitney Museum

A project by Fritz Haeg for the 2008 Whitney Biennial www.animalestates.org
PHOTOGRAPHY Nicolas Wagner MODEL Tobias Heyduk DESIGN PS New York



NEW YORK ANIMAL ESTATE CLIENT 1.07 OPPOSUM *Didelphus virginiana*



TO





1.08 NORTHERN FLYING SQUIRREL

Glaucomys sabrinus



Museum Movements: Animal Score by LEVI GONZALEZ

Find a corner to hide in.

You are an excellent hider.

Imagine a rapid pulse of the heart.

Magnify this pulse with small ripples through the spine emanating from the heart center.

Other than this you are completely still and noiseless. Begin sniffing the air rapidly.

You have an excellent sense of smell.

Your eyes are large and you can see well.

Also heighten your awareness of sound. When you move, you do so without warning and stop suddenly.

Take three short bursts of movements followed by stillness with the exception of your rapidly beating chest.

Decide to glide. You crouch down quickly and extend your arms and legs in all four directions.

or three since we cant actually glide like a flying squirrel

As you fly, shift your tailbone tail

right and left rapidly to help steer and adjust your limbs in the "air." Just before you "land" come upright and latch on vertically to a surface then scurry to a side to avoid predators.

Find food. Standing on your hind legs

bring your hands to your mouth and chew rapidly.

Lower your hands and continue rapid chewing with your jaw.

Dart quickly three more times.

Crouch and glide away.

NEW YORK ANIMAL ESTATE CLIENT 1.08 NORTHERN FLYING SQUIRREL *Glaucomys sabrinus*

TO

To be performed in the 2nd floor stair well of the Whitney Museum

A project by Fritz Haeg for the 2008 Whitney Biennial www.animalestates.org
PHOTOGRAPHY Nicolas Wagner MODEL Tobias Heyduk DESIGN PS New York





1.09 BOBCAT

Lynx rufus



Museum Movements: Animal Score by MICHAEL HELLAND

INVOKE THE SPIRIT

Choose a comfortable location to begin, considering yourself in relation to other bodies. **Stand** in a neutral position and bob the upper body atop the legs, floating the spine while locating subtle multi-directional impulses from the base of your torso/pelvic region. **Adopt** a feline gaze, imagining that the pupils of the eye can narrow to extend vertically. **Attempt** to maintain the facial tension that manifests from this impossible task throughout your time as a bobcat. **Move** your arms and upper body in swift currents, either staying in place or moving through the room creating a stir in the air around you.

TIME FOR A HUNT

Take a tight prowling stance, with clenched hands before you and move slowly towards a target person. **Step** the back foot into the spot where the front foot was, replacing the front leg with the back leg as you walk. **Upon reaching the target, open** your hands towards them, and adopt an exasperated pondering look on your face. **In prowling stance, with clenched hands move** towards a wall at a maximum distance from you in full speed chasing-step. **Attempt** to climb the wall by reaching and swiping your arms against the wall surface. **Then transfer** this swiping motion to your own body, and swipe your hands over your entire body, letting this action dissolve back into a neutral presence.

NEW YORK ANIMAL ESTATE CLIENT 1.09 BOBCAT *Lynx rufus*

TO

To be performed in the ground floor lobby of the Whitney Museum

A project by Fritz Haeg for the 2008 Whitney Biennial www.animalestates.org
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LOWER LEVEL >
WHITNEY MUSEUM STORE >
SARABETH'S RESTAURANT >
TELEPHONES & RESTROOMS >

WHITNEY MUSEUM
FIRE ALARM
PULL STATION

1.10 EASTERN TIGER SALAMANDER

Ambystoma tigrinum



Museum Movements: Animal Score by JMY LEARY

Neotenes have not metamorphosed at all, and are still in larval form. They have not developed legs and remain aquatic, yet are sexually mature.

You are a neotene.

Learn the Neotene Mating Dance.

Find some humans who want to pretend to be a neotene.

Chose to be male or female and don't tell the others in your neotene pond.

Sit on the ground in any way; you have no legs (or arms).

1. Move both shoulders up and down 16 times.
2. Keep doing your shoulders up and down and move your ribs side to side 16 times.
3. Sing any little humming song you can imagine a neotene in a pond doing.
4. Do it all again.

MALES

Wiggle around doing the song and dance (you have no legs or arms buddy) to find another neotene (male or female)

Push your nose against any part of another neotene.

If that neotene is female, she is sperminated.

Wiggle around some more, find another neotene

FEMALES

Wiggle around doing the song and dance (you have no legs or arms buddy).

If you are indeed female and a male neotene pushes his nose against some part of your body, you are sperminated.

Find something in your environment to attach your eggs to and lay down next to it for a second.

Wiggle around some more

To be performed in the lower level elevator lobby of the Whitney Museum

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PHOTOGRAPHY Nicolas Wagner MODEL Tobias Heyduk DESIGN PS New York

NEW YORK ANIMAL ESTATE CLIENT 1.10 EASTERN TIGER SALAMANDER *Ambystoma tigrinum*

TO





1.11 EASTERN MUD TURTLE

Kinosternon subrubrum



Museum Movements: Animal Score by JENNIFER MONSON

This score uses images, sensory awareness and physical motivations that combine both internal and external landscapes. It is your choice to create in “interpretive” dance or a murky, slow embodiment of states, motivations and reactions to place / habitat / estate. Think of this score as a protective carapace—dome like and protective, supported beneath by a dark patterned plastron. The dance is the delicate, mobil insides of this form.

WARM-UP

Create a protective outer covering by touching all parts of your body to hard surfaces. These following components are to be mapped as desired.

PHYSICAL STATES

Hibernation—a state of stillness and quiet. Listen to your heart beat

Motivation—a state of acute sensory awareness of the external world.

Locomotion—a state of delicate extensions from a protected center.

Define what a stride is and move through space at one pace every five seconds.

IMAGE STATES

Terrestrial, leafy forest beds

Clear placid ponds

Muddy, sandy swamps

Black, tar asphalt roads

At any point during the dance you can move into aestivation—a temporary state of torpor or if aggravated you can nudge, ram, bite or mount any nearby animate or inanimate objects.

Your general range of for moving is 200–400 meters from nesting or hibernating site to pond and feeding site. At one pace every 5 seconds it should take you a good portion of the day to stay true to the score.

To be performed in the lower level book store of the Whitney Museum

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NEW YORK ANIMAL ESTATE CLIENT 1.11 EASTERN MUD TURTLE *Kinosternon subrubrum*

TO



1.12 BEAVER

Castor Canadensis

Museum Movements: Animal Score by PAIGE GRATLAND

The beaver has no visible sex organs. The castor glands, which early on were confused for testicles, emit a strong smelling liquid to mark territory. The glands were desired for medicine and perfumes. It was believed that during the hunt a beaver would suddenly face its captor rising up on hind legs, showing the hunter he was missing what was sought.

The beaver sits on its tail, with the tail coming forward between the back legs, while grooming. Start in this position with legs bent and turned out, pelvis tipped up, hand in front as tail and other arm bent with hand behind back, head looking down to front hand, let hair fall in front of face. Rock hand between thighs and move action backward, kind of awkwardly.

swimming

Move around room, slowly in a circle lumbering, as leg goes forward, opposite arm comes back. Stop, with jump on the spot, one arm bent across chest connecting to other arm at elbow. Flay arm to side.

a tree falls

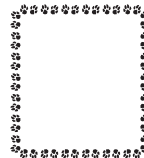
Keep moving around room but a little faster (*in pursuit*). Turn quickly on balls of feet pelvis tipped up arms raised in surrender.

Jump to front, legs apart, right arm under left out from chest, slap right arm under left.

Tail slap to alarm others of danger—motion also used as sign language for beaver.

To be performed in the sculpture court of the Whitney Museum

A project by Fritz Haeg for the 2008 Whitney Biennial www.animalestates.org
PHOTOGRAPHY Nicolas Wagner MODEL Tobias Heyduk DESIGN PS New York



NEW YORK ANIMAL ESTATE CLIENT 1.12 BEAVER Castor Canadensis

TO





ANIMAL ESTATES 1.0 NEW YORK CITY

Events for the 2008 Whitney Biennial



Museum Movements: Animal Scores

Starts at noon in the 4th floor galleries

Whitney Museum of American Art, 945 Madison at East 75th

- Thur, Mar 06** FLORA WIEGMANN 2nd floor galleries
- Wed, Mar 12** JMY LEARY 3rd floor stairwell
- Wed, Mar 19** PAIGE GRATLAND lower level elevator lobby
- Wed, Mar 26** DANIEL LINEHAN 2nd floor galleries
- Wed, Apr 02** LEVI GONZALEZ 2nd floor stairwell
- Wed, Apr 09** MICHAEL HELLAND 4th floor galleries
- Sun, Apr 20** KAYVON POURAZAR lower level bookstore
- Sun, Apr 27** FELICIA BALLOS 3rd floor galleries
- Sun, May 04** ANNA SPERBER sculpture court
- Sun, May 11** LAYLA CHILDS ground floor lobby
- Sun, May 18** JENNIFER MONSON 3rd floor galleries
- Sun, May 25** ALEX ESCALANTE 4th floor galleries
-

- Sat, Mar 22** 2-4pm Park Avenue Armory
643 Park Avenue between East 66th & 67th
ANIMAL DRILLS collective instruction and
performance of all 12 animal movement scores
by the dancers who created them

ANIMAL ESTATES 1.0 NEW YORK CITY Events for the 2008 Whitney Biennial

TO





ANIMAL ESTATES 1.0 NEW YORK CITY

Events for the 2008 Whitney Biennial



Sundown Schoolhouse: Guided Estate Tours

Starts at 1 pm in the sculpture court

Whitney Museum of American Art, 945 Madison at East 75th

- Thur, Mar 06** 1.07 **OPOSSUM**
with Deborah Simon
- Wed, Mar 12** 1.05 **BIG BROWN BAT**
with Erica Browne
- Wed, Mar 19** 1.10 **EASTERN TIGER SALAMANDER**
with Jeremy Feinberg
- Wed, Mar 26** 1.06 **MASON BEE**
with Elizabeth Johnson
- Wed, Apr 02** 1.08 **NORTHERN FLYING SQUIRREL**
with Emily Lacy
- Wed, Apr 09** 1.02 **BARN OWL**
with Margaret Mittelbach
- Sun, Apr 20** 1.11 **EASTERN MUD TURTLE**
with Michael Crewdson
- Sun, Apr 27** 1.03 **WOOD DUCK**
with Damon Rich
- Sun, May 04** 1.12 **BEAVER**
with Eric Sanderson
- Sun, May 11** 1.09 **BOBCAT**
with K8 Hardy
- Sun, May 18** 1.04 **PURPLE MARTIN**
with Jennifer Monson
- Sun, May 25** 1.01 **BALD EAGLE**
with Emily Scott

-
- Sat, May 03** 10–12pm & 1–3pm **sculpture court**
ANIMAL MUSICAL workshop
with Matthew van Brink, ages 8–12

A project by Fritz Haeg for the 2008 Whitney Biennial www.animalestates.org
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ANIMAL ESTATES 1.0 NEW YORK CITY Events for the 2008 Whitney Biennial

TO





sundown * salon *
 * schoolhouse *

