

**Tony Orrico**

***Accelerated Image: Yvonne Rainer's Hand Movie (1966), 2014.***

**Single-channel video, 12:00 (loop)**

**Performed by Tony Orrico and Melinda Jean Myers**

**Photography by Alex de la Peña**

**Composed by John McGrew**

*Original film: "Hand Movie" by Yvonne Rainer, filmed by William Davis (silent, 6 min, 8mm, 1966)*

*Materials: Projector or large monitor and dome speaker for contained sound.*

Statement:

I have had a personal affinity for Ms. Rainer's "Hand Movie" for many years. The film is simple, and its impression is forever lasting. To a determined eye, the improvised movements of her hand and fingers are overwhelmingly complex in their subtlety. At first, I wanted to learn all of its intricacy merely for the feat. Over time, the moving image became archetype to me, symbol of an artist's hand-- of my own hand.

Rainer's disembodied hand becomes bodied in the sense that it appears to function autonomously; it deciphers its own direction through time and space with no auxiliary conduction. There is also no relationship to an environment or other objects to reference scale. The image sustains its disorientation to any/everything else, and it appears larger than life.

Commonly, the mind is the impetus of a gesture, and artistry is often understood as having a refined sense of this relationship. However, it is my belief that the cognizance of a hand and its control can be self-contained. We approach this material with "thinking" hands and a sense of sensorial suspension as I do in my movement practice and drawings.

I wanted to create a living tessellation from this iconic piece, an action that self-perpetuates, able to regenerate across a single plane in space— infinitely. My appropriation adds torque and speed to the initial trajectory of the image; through multiplicity, I aim for it to transcend time and space. It is no longer a memory to us, but rather we become memories to it.

Along with performer, Melinda Jean Myers (my partner and fellow/former Trisha Brown Company member), we learned Rainer's piece with impeccable detail, through imitation, from her right hand to our right hands. Then, we cross-taught our left hands, traveling forward through the choreography and then in retrograde; it is both radial symmetry and a compositional round. The 6-minute film becomes 12 minutes and naturally loops, ending where it began. Different from the original film, the viewer is able to see all perspectives of the developing choreography at once. Filmed in one single shot, the camera revolves 360 degree around the performance. The Director of Photography is Alex De la Peña. I developed all concepts for this film and designed/built the apparatus to get a steady take.

The composer is New York City based musician, John McGrew. I gave John the assignment to designate one note within a scale of octaves to each finger and the wrist (6 tones in total, superimposed). He reacted to the quality and intensity of these syncopated movements, creating a score for us to keep time during such a long duration of irregular rhythms. To me, John's score colorizes this rendition; albeit the new film's treatment imitates the original, slightly tinted, black/white format.

The dimensions of the film are double the original (which was 8mm transferred to video, 4:3 aspect ratio) to signify the addition of a hand. Then, I framed that in 16:9 aspect ratio of today (hence the white letterboxing) to reflect on advancing media and the passage of time.