Thank you for coming.

The Assemblage Point is a myth performance centered around twelve archetypal energies, which beckon to dream a new world into being. The archetypes are: Child: Divine, Lover, Hedonist, Alchemist, Saboteur, Femme Fatale, Networker, Trickster, Thief, Student, God, Advocate. These archetypal energies each manifest light and shadow traits. These traits are most effective when in balance, or when integrated with one another. Seeking this balance can create awareness, and perhaps even understanding, of the purposefulness for both light and shadow aspects necessary to creation and our own evolution, rather than a regard for one or disregard for the other.

The Assemblage Point is a devised piece, directed by Jane Hawley in collaboration with Jeff Dintaman (lighting and stage design), Lisa Lantz (costume design) and students of Performance Practicum, and Production Studio. The collaboration is part of an initiative to explore high-impact practices for learning. The research, creation and production of The Assemblage Point attempts to promote a “collaborative learning community” practice, and has been selected as one of the Teagle II-Curriculum Development Initiative projects through the college. We are deeply grateful for this inspiring and supportive opportunity.
The Collaborative Learning Community

Director: Jane Hawley
Assistant Director/Production Manager: Ashley Wright '13
Composer: Joachim Hein (Ireland)
Set and Lighting Design: Jeff Dintaman
Costume Design: Lisa Lantz
Technical Director: Tom Berger
Production Studio Students:
Tyler Hagy '13, Mark Halvorson '11, Matthew Imhoff '12, Andrea Oldfield '12
Gregerson Gallery Atrium: Michaela Bram '13
Myth: The Point of Creation, by Azael Salgado '11 and Jane Hawley
Myth Recorded Reading: Guy Nave
Stage Manager: Ashley Wright '13
Sound Board: Josh Dale '13
Light Board: Mark Halvorson '11
House Manager: Alex Case '11
Puppet Leader: Liz Bouma '12

Performers:
Alex Lange '11, Azael Salgado '11, Benj Kost '12, Calli Micale '13,
David Mendez '14, Kia Johnson '11, Mandee Parrish '12, Megan Kluge '11,
Michaela Bram '13, Tyler Hagy '13

Costume Construction Crew
Rachel Albert, Maria Brown, Laurie Medford, Xi Nan,
Calli Micale, Hannah Glesne, Abby Wacholz, Jenna Krivi,
Stephanie Branchaud, Sara Jepsen

Set Construction Crew
Kelly Bandman, Brad Broge, Mary Dalman, Hannah Fisher, Hannah Glesne, Mark Halvorson, Benj Kost,
Joseph Lane, Samuel Oines, Kimberly Osberg, Angela Pidde, Justin Ratzlaff, Stephanie Schauer, Kristinia
Tucker, Samuel White

Stagecraft Practicum Students
Hana Bachman, Karina Koschmeder

Lighting History & Design Students:
Anna Dillard, Mark Halvorson, Matthew Imhoff, Phoebe Jan-McMahan, Megan Kluge,
Xi Nan, Angela Pidde, Erin Saiof, Lucas Santana

Puppet Crew:
Liz Bouma '12, Alex Case '11, Cydney Roelandt '14, Joren Skov '13

Video Projection Crew:
Phoebe Jan-McMahan '13, Ariadna Maguina '13

Videographer: David Reed Maxfield
Photographer: Aaron Bodling
Poster Design: Travis Huinker '11
On Archetypes--

Universal forms of cosmic intelligence are directly involved in the day-to-day organizing of our life. These patterns form an interrelationship of forces, often ancient in origin, populating our minds and lives in ways that affect us deeply. Yet we are generally unaware of them. These patterns of intelligence are archetypes, dynamic living forms of energy that are shared in many people's thoughts and emotions, across cultures and countries.

The energy body that surrounds you, which is created by the chakras, contains all the data of your biology and your biography, so it makes sense that this energy would manifest in patterns of archetypes that affect your life. So to work with these big energies these archetypal patterns, you have to step away from your life, step up and back from the detailed brush-strokes that make up your energy self-portrait, to see the whole picture. Working with your archetypes involves seeing your life in symbols at the center of a panoramic vista. From this vantage point you are able to take into account all parts of your life. You don't just focus on the major events or significant wounds.

Archetypes are the architects of our lives. They are the energy companions through whom we can learn to understand ourselves. These psychological, emotional patterns—how we live and whom we love—can lead us to a profound understanding of our purpose. Their energy can connect us to our higher Sacred Contract—to our greater mission on the planet.

Every experience that we have contains purpose and meaning. Each event, each person in our lives embodies an energetic fragment of our own psyche and soul. Our individual spiritual task is to recognize and integrate all of them into our awareness so that the greater pattern of our mission can shine forth in its full dimensions.

—from the New York Times Bestseller, Sacred Contracts: Awakening Your Divine Potential, by Caroline Myss

**Archetypes used in this performance:**

**Child:** Divine—*Light aspects:* innocence, purity and redemption; suggests a special connection with the Divine.

*Shadow aspects:* an inability to defend oneself against negative forces.

**Lover:** *Light aspects:* great passion and devotion, unbridled appreciation of someone or something.

*Shadow aspects:* obsessive passion that harms others, self-destructive devotion.

**Hedonist:** *Light aspects:* inspires creative energy to embrace the good things in life; celebrates the beauty in oneself.

*Shadow aspects:* pursues pleasure to the detriment of health; indulges at the expense of others.

**Alchemist:** *Light aspects:* transforms base motives/goals into wisdom.

*Shadow aspects:* misuse of the power and knowledge that come through spiritual practice.

**Saboteur:** *Light aspects:* highlights the fear of self-empowerment and the changes it would bring to one's life.

*Shadow aspects:* induces self-destructive behavior or the desire to undermine others.

**Femme Fatale:** *Light aspects:* highlights erotic energy of feminine; opens ones heart when dependency is rejected.

*Shadow aspects:* inappropriate use of sensuality, attachment to money and power.

**Networker:** *Light aspects:* enhances unity through the sharing of information; engenders social awareness and empathy.

*Shadow aspects:* conveys information only for personal gain; spreads fear and falsehood.

**Trickster:** *Light aspects:* transcending convention, stuffiness, and predictable behavior.

*Shadow aspects:* manipulating others through duplicity.

**Thief:** *Light aspects:* sheds light in the potential wealth within oneself that can never be stolen.

*Shadow aspects:* steals money, creative ideas, affection or other powers one thinks one lacks.

**Student:** *Light aspects:* humility and devotion to knowledge, openness to lifelong learning.

*Shadow aspects:* arrogance in the pursuit of destructive knowledge, unwillingness to translate knowledge into action, elevating knowledge over compassion or the well-being of others.

*(Continued on back)*
Archetypes (continued)

God—Light aspects: benevolence and compassion, recognizing the eternal force within oneself and others.

Shadow aspects: despotism and cruelty, using power to control people.

Advocate—Light aspects: inspires one to put compassion into action.

Shadow aspects: embracing negative causes or committing to causes for personal gain.

Each performer invented movement vocabulary inspired by the archetypes' light and shadow aspects. The movement vocabulary also includes contemporary dance and specific and cultural dance styles and rituals from around the globe.

The director, design team, production studio students and performers collaborated to create The Assemblage Point by employing the concept of "symbolic sight." By utilizing symbols of the circle, the collaboration intended to construct a way for the audience to view the performance and even perhaps, transcend cultures and personal beliefs, if only for a moment, to imagine a new way of being—a new consciousness. For example, the set design, costume design, puppet design, projected images and props, and spatial floor plan for the choreography and audience all employ the symbol of the circle.

About the Composer: Born in Alzenau/Germany on the 29th of July 1953. From the age of six Joachim attended piano lessons, which he subsequently learned to hate, due to insensitive, mechanical tuition. The move to Switzerland in 1970 and the pursuit of an education and career as a fine artist with possibilities as stage designer in the theatre world beckoned but was abandoned by a move to the country and a radical change of plans in starting a family, producing handmade western saddles and raising horses. Music by '79 moved to the back burner. It was during this time that interest in modern dance began to stir. Pina Bausch, the great late empress of dance must be mentioned as a main influence. Joachim is currently working with Nick Bryson and Ronan Coughlan on the Man-I-pulate project, which blends Spoken Word, Dance, Performance Art and free form Instantaneous Composition into something new and exciting to be unleashed presently onto an unsuspecting public.

Special Thanks:
Alice Palmer, Brook Joyce and the Music Department, Tom Henning, Guy Nave, Barbara Neebel Meier, Windemere Institute for Healing Arts, and Richard Merritt

Luther College Theatre/Dance Department
Jeff Dintaman, Head
Tom Berger
Amanda Hamp
Jane Hawley
Lisa Lantz
Bob Larson
Alice Palmer
Kent DeSpain
Leslie Dworkin
La Donna Forsgren