

**CULTURE**

## 8 things to do in Seattle

SAM Remix, Karen Piper and The Esoterics.

by [Brangien Davis](#) & [Michael Upchurch](#) / August 23, 2018



*Rev. Pat Wright and Total Experience Gospel Choir (Photo courtesy of NW Folklife)*



*A scene from the film portion of Timothy M. Johnson's The Fifth Floor (Photo by Elizabeth Houlton)*

### The Bridge Project

Every year since 2015, Velocity Dance Center — in collaboration with the University of Washington Dance Department — has offered choreographers who've lived in Seattle for three years or less a chance to create works under a tight four-week deadline. This summer, three dance-makers have accepted the challenge. Angel “Moonyeka” Alviar is using every nook and cranny of Velocity's studios in an installation-like piece featuring non-White performers, some of them transgender. Her most provocative touch: stocking Velocity's bathrooms with skin-whitening cream. In Alison Burke's *It's Okay That I Don't See You Now Because I Know I'll See You*

A decade ago, Seattle Art Museum got the bright idea of disrupting the inherent formality of an art museum with a consistently boisterous, booty-shaking party. Remix celebrates its 10th anniversary at Olympic Sculpture Park this week, with the customary live performances and music, onsite art-making and dancing with arty abandon. Also on deck: a cornhole game designed by Seattle pop-conceptualist Troy Gua, tours led by Chief Seattle Club director Colleen Echohawk and art experiences courtesy of cut-paper wizard Celeste Cooning and Portland performer Wayne Bund (aka Feyonce). —B.D.

**If you go:** [Olympic Sculpture Park](#), Aug. 24 at 8 p.m. 21 and older. \$15-\$30

## Karen Piper

The nonfiction writer (*The Price of Thirst: Global Water Inequality and the Coming Chaos*) digs into her own life in *A Girl's Guide to Missiles: Growing Up in America's Secret Desert*. All four members of her family worked at the China Lake missile range in the Mojave Desert. What drew them there? Piper explains: “People don’t become weapons developers because they want to kill people. They build weapons because they want to do something else but cannot get a job in that something else.” Here’s a chapter of Cold War history recounted from an unexpectedly personal angle. —M.U.

**If you go:** [Elliott Bay Book Company](#), Aug. 24 at 7 p.m.



Kerry Tribe's *Standardized Patient*, 2017 (still from video)

## Kerry Tribe: Standardized Patient

A couple weekends ago, as part of Seattle Art Fair, UW’s Jacob Lawrence Gallery held an outdoor screening of *Exquisite Corpse*, by L.A.-based filmmaker Kerry Tribe. This 51-minute documentary, about people living alongside the 51-mile L.A. River, reveals Tribe’s tremendous sense of craft, and her incisive grasp of human nature — particularly the way it finds a way to defy constraints, like green tendrils through cracked concrete. The river-shaped storyboard and gorgeous test shots for *Exquisite Corpse* are currently on view at the gallery, as well as another of Tribe’s fascinating California stories, *Standardized Patient*. In the latter, she filmed medical students being tested on their bedside manner by actors portraying challenging cases. The students know they’re being “graded” by the actors, under the proctor’s gaze, which flips the traditional power structure of doctor/patient. These artificial interactions are riveting, sometimes funny and, in the moment a student knows they’ve blown it, crushing. —B.D.

**If you go:** [Jacob Lawrence Gallery](#), through Aug. 25

## The Esoterics: “Bernstein”