

body wisdom:



pentacle

celebrates 40 years

9.22.16



at
THE
RUBIN

MUSEUM
OF
ART



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Greetings

Welcome

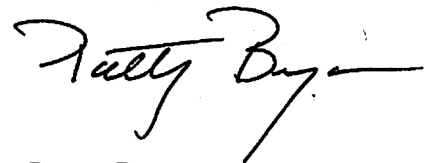
Thank you for joining us tonight and celebrating this 40th Anniversary! In 1976 we opened our doors with a staff of four, providing what we called “cluster management” to four companies. Our mission was then and remains today to help artists do what they do best....create works of art. We have steadfastly provided day-to-day administration services as well as local and national innovative projects to individual artists, companies and the broader arts community. But we did not and could not do it alone. We have had the support of literally hundreds of arts administrators, presenters, publicists, funders, and individual supporters. So tonight is a celebration of Pentacle, yes, and also a celebration of our enormously eclectic community.

We want to thank all of the artists who have donated their time and energies to present their work tonight, the Rubin Museum for providing such a beautiful space, and all of you for joining us and supporting Pentacle.

Welcome and enjoy the festivities!



Mara Greenberg
Director



Patty Bryan
Board Chair

Thoughts from the Founding Director

What is the landscape for emerging dance artists? A question addressed forty years later.

There are many kinds of dance companies—repertory troupes that celebrate the dances of a country or region, exquisitely trained ensembles that spotlight a particular idiom or form—classical ballet or Flamenco or Bharatanatyam, among other classicisms, and avocational troupes of a hundred sorts that proudly share the dances, often traditional, of a hundred different cultures. From its inception four decades ago, however, Pentacle's constituency was the very special universe of "single choreographer companies," which is what we insiders call artist-driven troupes. I was brought up short just a few years ago; when explaining to my late mother that these were the dance artists I worked with, she immediately asked, "Wassamatter? Aren't they married?" It was a reminder that from the perspective of even a well-educated general public, we were involved in a rather rarified enterprise. Even the concept of "non-profit" is somewhat counter-intuitive to the general public. These days, it can seem that little in the education or experience of potential concert-goers fosters anything but a statistically minuscule audience for work born in that specialized context, work that we arts workers find frequently meaningful and occasionally transformative.

And so from the very beginning we set an uphill climb for ourselves. I remember feeling that the grass always seemed greener on whatever was the other side-- well-established "names," spectacular folklorico troupes, extravagantly produced story ballets, high steppin; high kickin; high struttin' this, that and the other thing. You get the idea. We championed early on some legendary creators—Mark Morris, Ohad Naharin, Jawole Zollar and her Urban Bush Women. But they all eventually left us for the "big guys" with alphabet names—CAMI, ICM, IMG. I sometimes felt we had failed, and then a sympathetic colleague supplied a word that had been missing from the equation. Pentacle is an incubator. The artists were supposed to mature and move on, to be replaced by newer talents next in line.

And so there are two very different answers to the question raised above. A few of the artists who were emerging twenty, thirty, forty years ago have made it through the eye of the proverbial needle and become universally acknowledged masters. We love that they still hug us after a performance even though we went and hitched our star to the next cohort, and then to the one after that. And so that's the other answer—nothing has changed. It's as difficult as ever for emerging artists to win accolades beyond the cognoscenti, to get the grants and bookings that make it marginally easier to create the next work, to get a modicum of visibility from a vanishing arts press. So what's new? What's new is as old as the hills—the talent and gumption of people driven to explore the bottomless depths of movement. It's they who we celebrate on this 40th anniversary.



Ivan Sygoda

Founding Director

Past & Current Pentacle Artists

According to the old adage, we are judged by the company we keep. Here is our list. You be the judge.

10 Hairy Legs • 5 Lesbian Brothers – Lisa Kron • Abhinaya Dance Company • Adam Barruch • Alexandra Beller/
Dances • Alex Rodabaugh • Allyson Green Dance • Alva Rogers • Alyce Finwall • Amanda Selwyn: Notes in Motion
• Amy Pivar Dances • Ann Carlson • Antics Performance • Arch Contemporary Ballet • Arena Dances by Mathew
Janczweski • Armitage Gone! Dance • Art.uncensored • Artichoke Dance Company • Atzilut: The Fourth World •
Baker & Tarpanga Dance Project • Ballet Academy East • Barbara Gruber • Barbara Roan/Parades and dances •
BARKIN/SELISSEN PROJECT • Barton Movement LLC • Baye & Asa • Bebe Miller & Company • Ben Munisteri
Dance Projects • Ben Pryor • Bill Shannon • Billy Childs/Lunacy Music • Bill Young/Colleen Thomas & Co. • Billy
Seigenfeld • Blackbird Dance • Blue 13 Dance Company • Bridgman|Packer Dance • Briseyda Zarate FLAMENCO
ENSEMBLE • Broadway Bound Kids • Bryan Arias • Bryn Cohn + Artists • Buglisi Dance Theatre • caitlin+dancers •
Camille A. Brown & Dancers • Cape Fear Dance Theatre • Casebolt & Smith • Catch Me Bird • Cathy Weis •
Celeste Miller & Co. • Charles Moulton & A. Leroy • Cherylyn Lavagnino Dance • Chimera Project • Chris Ferris &
Dancers • Cia Vicente Saez • Claire Porter / PORTABLES • Clairobscur Dance Company • Cleo Parker Robinson
Dance Ensemble • Clinard Dance Theatre • Collision Theory • Colorado Repertory Dance Company • Compagnie
Christine Bastin • Compagnie Thor (Belgium) • Company SSB Stefanie Batten Bland • Complexions Contempo-
rary Ballet • Continuum Contemporary/Ballet • CONTRA-TIEMPO • Corbindances • CoreDance Contemporary •
Cornfield Dance • Creach/Company • Creating Higher Ground • Critical Mass Dance Company • Cynthia Oliver •
Dakshina/Daniel Phoenix Singh Dance Company • Dance Astoria/Nicole Ohr • DanceBrazil • Dance Films
Association • Dance Heginbotham • Dance Iquail • Dancemoves/Irene Feigenheimer and Company •
danceTactics performance group • Dance Theatre of Ireland • Dan Froot • Dan Hurlin • Daniel Madoff • Danse4nia

Repertory Ensemble • Dante Brown/Warehouse Dance • Dava Fearon/DVF Dance • Dave Soldier & The Soldier String Quartet • David Dorfman Dance • David Gordon/Pick Up Performance Company • David Neumann/Advanced Beginner Group • David Parker & the Bang Group • David Rousséve/REALITY • David Tabatsky • DD Dorvilier • Deborah Rosen and Dancers • Decadance Theatre • Delirious Dances • De Lunares Danza (Madrid) • Demetrius Klein Dance Company • Donna Sternberg and Dancers • Donna Uchizono • Dorcas Roman Dance Theatre • Dorn Dance Company • Doug Elkins • Douglas Dunn & Dancers • Doug Varone and Dancers • Dream St. • 2Duniya Dance & Drum Company • DV8 Physical Theater • Eiko & Koma • Elisa Monte Dance • Elissa Carmona • Elizabeth Streb • El-Nil Ensemble • Embodiment Project • Emma Elliott Dance • Encompass New Opera Theatre • Erica Essner Performance Co-op • Erin Malley/Malleable Dance • Everett Dance Theater • Flamenco Los Angeles • Flash Rosenberg • Flora Wiegman • Forum Danse Théâtre • Full Fat Dance/Jeremy • Nelson & Luis Lara Malvacías • Gabrielle Lansner & Company • Galumph • Gehring DanceTheatre • General Mischief Dance Theatre • Gina Gibney Dance • Gregg Young & the 2nd Street Band • Gus Solomons Jr. • Headlong Dance Theater • Heidi Latsky • Dance/The Gimp Project • Helen Simoneau Danse • Hi-ARTS/Hip Hop Dance Theater • Holley Hughes • Homer Avila • Honey Pot Performance • Houlihan & Dancers • HT Chen & Dancers • Hybrid Movement Company • Illstyle & Peace Productions • Indah Walsh Dance Company • inDance Canada • Inkboat • Inspirit • Invertigo Dance Theatre • Iréne Hultman Dance • Ivy Baldwin Dance • Jacinta Vlach/Liberation Dance Theater • Jacob Jonas The Company • Jamal Jackson Dance Company • James Cunningham's Acme Dance Company • Jane Comfort and Company • Janie Geiser & Co. • Janis Brenner & Dancers • Jeanine Durning • Jennifer Monson • Jessica Gaynor Dance • Jessica Kondrath • J Lyn/Mesh Art • Joanna Kotze • Joe Chvala and the Flying Foot Forum • Joe Tornabene • Johanna Boyce • John Kelly • Jonah Bokaer • Jose Limon Dance Company • Julia Mandle • JUNTOS COLLECTIVE • JustA Theater and Production Company • Juxtapower/South Africa's Song & Dance • Karen Finley • Kathryn Posin Dance Company • Kathy Rose Kabuki-Menco Visual Theater • Katie Workum Dance Theater • KDNY • Keely Garfield/Sinister Slapstick • KEIGWIN + COMPANY • Keith Glassman • Kelley Donovan & Dancers • Kenneth King • Kenneth Walker Dance Project • Ken Waldman • Khecar Dance Theatre • kim olson/sweet edge • Kim Robards Dance • Kingsley Irons • Kinodance Company • Kristen Foote • Kristina Isabelle Dance Company • Kyle Abraham/Abraham.In.Motion • Kyle DeCamp • LA Dance Project • Latina Dance Project • Laura Peterson/choreography • LCTC – Lorraine Chapman The Company • LeeSaar The Company • LEIMAY – Ximena Garnica and Shige Moriya • Lenny Pickett • Les Grands Ballets Canadiens de Montreal • Les Misérables Brass Band • Limón Dance Company • Linda Mancini • Lionel Popkin • Lisa Sokolov • Liss Fain Dance • Liz Gerring Dance Company • Liz Queler • Loss Soul: Andrew Long/Keith Antar Mason • Lucky Plush Productions • Lucy Guerin Inc • MachineH Dance • Mana Kawamura • Manuel Alum • Mariela Franganillo Dance Company • Marisa Gruneberg • Mark Dendy Projects • Mark Haim • Mark Jarecke Dance • Mark Morris Dance Group • Marlies Yearby's Movin' Spirits Dance Theater • Maureen Fleming • Megan Yankee • Mersiha Mesihovic/Circuit Debris • METHOD Dance Company • Michael Schwartz • Michelle Boulé • Michelle Dorrance/Dorrance Dance • MICHIIYAYA Dance • Miguel Gutierrez • Minsomer Dance Theater/Chris Elam • Molissa Fenley • Molly Shanahan/Mad Shak • Moveworks • Muntu Dance Theatre • Museum of Blacks in Ballet/Phil Chan • Mythili

Prakash • Nai-Ni Chen Dance • Neil Greenberg • Neta Pulvermacher & Dancers • Netta Yerushulamy • NeuroDome • NicholasLeichterDance • Nina Haft & Company • Nina Winthrop & Dancers • Noche Flamenca • Nora Chipaumire • Nrityagram Dance Ensemble • Nugent + Matteson • NYC Arts Coalition • of bones || Hollye Bynum • Ohad Naharin and Dancers • Palissimo Company • Pam Tanowitz Dance • Pappas & Dancers • Pascal Rioult Dance Theatre • Pasión y Arte Flamenco • Pat Catterson • Patricia Noworol Dance • Paufve DancePaula • Josa-Jones/Performance Works • Peggy Choy/The Ki Project • Peter Gordon • Phoenix Dance Theatre • Piel Morena Contemporary Dance • Ping Chong & Company • Poppo & the Gogo Boys • Present Pariah • Prashant Shah • Prine Diabaté & Amara Sanoh • Pucci:Sport • Push Dance Company • Q&A Productions Rachel Lampert and Dancers • Ralph Lemon Company • Randee M. Paufve • Randy Warshaw Dance Company • Rangoli Dance Company • Raphael Xavier • Rat King Theatre • RE|Dance Group • Rebecca Alson-Milkman • Redance Group • Red Clay Dance Company • Reggie Wilson/Fist & Heel Performance Group • Regina Klenjoski Dance Company • Richard Elovich • Risa Jaroslow & Dancers • Robin Becker Dance • Rodney Mason • Romulo Larrea Tango Ensemble (Montreal) • Rosane Chamecki A. Lerner • Rosanna Gamson/World Wide • RoseAnne Spradlin • rpm: projects • RUBBERBANDance Group • Ruth Cansfield Dance (Canada) • Salia ni Seydou (Byorkina) • Same Planet Different World • Sandy Graff | RPM Projects • Sarah Michelson • Sarah Skaggs Dance • Sean Curran • Second Stage Theatre • Shannon Hummel/Cora Dance • Shapiro & Smith Dance • Sheetal Gandhi • Shen Wei Dance Arts Shobana Jeyasingh Dance Company • Silesian Dance Theater (Poland) • Silvia Girardi • SITI Company • Social Tango • Sophia Stoller • Souleymane Badolo • Soulworks/Andrea E. Woods & Dancers • Soul Steps • Squonk Opera • Stefa Zawerucha • Stephen Petronio Company • Striding Lion Performance Group • String Theory • Stuart Pimsler Dance & Theater • Suarez Dance Theatre • Susan Marshall & Company • Synapse Arts • Syndey Schiff Dance Project • Syren Modern Dance • Talking Band • Tania Isaac Dance • TedTed Performance Group • Tere O'Connor • Terrain • Thea Bautista • The American Virtuosi – Baroque Opera Theater • The Anatomical Theatre • The Industry • The Klezematics • The Memory Tax • The Moving Architects • The Newman & Oltan Guitar Duo • The Nuyorican Poets Cafe Live! • The People Movers • The Seldoms • The Space Movement Project • The Underground • The Wofa Group (Guinea) • Tiffany Mills Company • Tim Miller • Troika Ranch • TU Dance • UNDERBELLY • Urban Bush Women • Urban Matter • Urban Tap • Valletto Dance • Victoria Marks • Viver Brasil • Vox Dance Theatre • Wally Cardona • Waybe Horvitz • weGIG • white road Dance Media • Wil Swanson/Danceworks • YAA sama! Dance Theatre • Yanira Castro • Yoshiko Chuma & The School of Hard Knocks • Yvonne Meier • Zaccho Dance Theater • Zephyr Dance • Ze'eva Cohen • Zoe|Juniper • ZviDance • "Blue" Gene Tyranny

Tribute to Past Pentacle Staff

Many years ago when our office was on Franklin Street, we got a letter from our bank. Attached to a long list of names was the question: "Do you really want all these people to have check-cashing privileges?"

Whenever anyone came to work at Pentacle, we filled out a form that enabled them to cash their paychecks. When that person eventually left for other pastures, it never occurred to us to rescind the form. And so what we were looking at was a list of everyone who had ever worked at Pentacle.

And what a marvelous list it was, replete with names that had gone on to important positions in the field. It was not the bank's intention, but the list made us realize that we were an effective training ground for arts workers committed to dance. We had simply never looked at ourselves that way.

We made sure to keep that letter. It's neatly splayed out in a file in a banker's box that survived several subsequent moves. We still have it--somewhere. In the meantime, while we look for it, let this evening function as a tribute to the dozens of young, vital, intelligent and dedicated people who put a friendly human face on the work we do for artists.

Michelle L. Adams • Yuval Getz-Agranat • Elizabeth Anderson • Arnold Apostol • Aliza Arenson • Jessica Baker • Esther Bermann • Michele Bloom • Ashley Browne • Melissa Caolo • Trevor Carlson • Eveline Chang • Mark Christie • John Claassen • David Claps • Michelle Coe • Beth E. Coiner • Wendell Cooper • Lindsey Dietz Marchant • Nancy Duncan • Cathy Einhorn • Christine Elmo • Jan Fowler • Edward Friedman • Leigh Garrett • Anna Glass • Sergey Gordeev • Larry Gorrell • Sondra Graff • Karen Green • Barbara Hayley • Annalee Dare Harlow • Bill Holcomb • Elissa Jabons • Sahar Javedani • Jared Kaplan • Amy Lawson • Assaf Lev-Ari • Peter Levitan • Victoria Lynford • Scott Lundius • Bob Marinacio • Anna B. Marcus • Kit McDaniel • Amy C. Miller • Karen Murnan • Sophie Myrtil-McCourt • Lauren Nixon • Harold Norris • Kyle E. Nuse • Kozue Oshiro • Dawn Paap • Daniel Philip • Venantius Pinto • Jennifer Polins • Thomas Pryor • Primavera Rios • Melina Rodrigo • Felicia Rosenfeld • Cara Rosenthal • Audrey Ross • Kathy Russo • Bernard Schmidt • Francine Sheffield • Teresa Smith • Elyse Sparkles • Kevin Swanson • David Twidle • Nancy Umanoff • Thomas Vitanza • Bob Volinsky • Karin Waszazak • Salena Watkins • Marya Wethers • J. Why • Lynn Wichern • Catherine Zimmerman



pentacle's 40th Anniversary Celebration

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Body Wisdom: Pentacle Celebrates Forty Years Tonight's Program & Performers

The Galleries

Program Curator: Keely Garfield

There is a body—there is not a body;

This is me—then again it is not.

The Tang Dynasty poet Hanshan made this curious discovery, inscribed it on a rock, and left no clue behind as to his true identity, when and where he may have actually lived, and when exactly he died. Regarded as an expression of Manjushri, the bodhisattva of transcendent wisdom, Monk Hanshan's words essentially challenge the proof of our own eyes, ears, nose, mouth, hearts and minds. We know the world through our direct experience with its innumerable sights, sounds, smells, tastes, and through our feelings and thoughts. As far as we can tell, we locate and store this evidence in our bodies, and create stories in order to remember. Our stories become the corroboration of our existence, as well as the measure of its meaning. Yet amidst the torrent of noise and movement, the backdrop of silence and stillness gives us pause and we begin to suspect that there is a body within the body that although we may barely recognize, we intimately comprehend. Manjushri points to this less trampled upon place and assures us that whether sitting, walking, standing, or lying down – or for that matter, singing or dancing – if we follow the breadcrumbs marking the way, we will discover who we really are and are not. In this spirit, we have gathered together a phenomenal group of performers to contemplate the body as a vehicle of transformation.

“Everything can be included. Opposite choices are also valid. Good dances and bad dances do not exist. I am in the same room as you. I can see you. The light spills over. You are watching mostly, I am moving mostly. It could be said that we are all in this together. I notice air currents around me and within me, patches of coolness, patches of warmth. I do things I don't know how to do. All balance is a negotiation between falling and catching. Both actions are present. I start each new moment where I left off. Sometimes I begin again. Sometimes I stop. Eventually I stop. Things may be felt to continue.”

—Keely Rakushin Garfield

Children, I implore you
get out of the burning house now.
Three carts await outside
to save you from a homeless life.
Relax in the village square
before the sky, everything's empty.
No direction is better or worse,
East just as good as West.
Those who know the meaning of this
are free to go where they want.

—Hanshan

Level 1

WOW Reimagined

Choreography by Keely Garfield for Gibney Dance Company

Performed by Amy Miller and Nigel Campbell

Musical Performance by Matthew Brookshire

“What is achieved by depending on one’s ability is so uncertain that we cannot regard it with any satisfaction. Only sincerity can accomplish an enterprise.” – Saigo Takamori – the last true Samurai

It is no laughing matter that cynicism and scorn have seeped into our bones. Our good hearts desire more, but we are made powerless by puns, and our powerlessness is what we feel instead of the gravity of our situation. Meanwhile people go missing, guns go off, resources are hoarded, and the world heats up - What is our sincerely held hope for each other, for the whole planet? In a dramatic act of sincerity WOW deploys a panoply of performance devices – pantomime, musical theatrics, back-up dancing, faux pas-de-deux - set to songs by Kate Bush to protest its case. Bring in the clowns! Love is all there is!

Pow (excerpt)

Choreography by Keely Garfield

Performed by Keely Garfield and Molly Lieber

Musical Performance by Matthew Brookshire

A Body in Places

Performance by Eiko Otake

Camera by M+ (Hong Kong), Carla Forte and Alexey Taran (Miami), Alexis Moh (Wall Street)

Edited by Alexis Moh with Eiko Otake

This video is constructed as a Trilogy edited anew from my recent performances in Hong Kong, in Miami and on Wall St. Performed in radically different places with a similar theme, props, and costumes, i hope viewers can see how I use my body as a conduit among these places.

I have been a performer for 44 years, the last two as a soloist for a project I call A Body in Places.

The body of a traveling performer is both temporal and lingering. It is a conduit that connects different times with many places. I carry with me, for a while longer, the gaze of many people, some who have died, some who will die in the future.

I have never considered my body as a container of wisdom or of divinity. It is the body of every woman, grappling with the dirtiness of the real world. She is remorseful. Yet it is the audience's gaze and mind that allow her to linger in small pockets of time and space, here and there. Perhaps that lingering can be transformative.

Level 2

The Fabulist

Choreography and Performance by Doug Varone

"Our stories become the corroboration of our existence, as well as the measure of its meaning."

I will be dancing The Fabulist, a 14 minute solo 4 times within the hour. The dance is based on imagery culled from 30 years of dance making memories, which coincidentally began as a young artist represented by Pentacle in 1987. It's a journey into my dance making past and the sense of mortality I am feeling at I enter into my 6th decade of life.

Level 3

Our Other (revisited)

Performance by Marilyn Maywald Yahel and Melanie Maar

Based on *Our Other* (2013) choreographed by Melanie Maar

Level 4

Pow (excerpt)

Choreography by Keely Garfield

Performed by Keely Garfield

With Musical Performance by Jeff Berman

“How is it when the tree withers and the leaves fall?” asks the student. The master replies, “Body exposed in the golden wind.” – 12th Century Blue Cliff Record.

After close to 30 years as a choreographer, for me, this koan expresses a crucial truth about making dances and dancing itself. It illuminates inextricable conditions about the ephemeral and valiant nature of dance. No matter what you make, it fades away. No matter which way you move, the end point is stillness. The intention to make something from nothing is imbued with inherent vulnerability that must necessarily be embraced to allow the scratch at the surface to deepen and widen until one has cut and been cut to the marrow. My dancing body is always exposed to the golden wind, which means there is no protection, none anywhere. Dancing is a flim-flam, simply a wind moving through that carries you aloft, alighting here and there. It is beautiful and rare and painful and is ultimately just another way for me to know myself and the world. A kick in the head. An invitation to shine through and wake up. Pow!

Level 5

small dance for floor 5

Choreography and Performance by Vicky Shick

In this space now, moving bodies pausing; a hand, an arm, a head, a leg in mid-air. Gestures that have meanings, whatever they are. Who knows? Nothing for sure, though the pause invites a chance to ask.

Level 6

Nymph

Choreography by raja feather kelly | the feath3r theory

Performance by Sara Gurevich, Beth Graczyk, Rachel Pritzlaff, and AJ Parr of raja feather kelly | the feath3r theory

Costuming by Amy Gernux

Raja Feather Kelly | the feath3r theory will be performing in color. Four dancers move fluidly, in and out of sync through a series of power, suffer, help, and hope poses.

Café Serai

Fund Raiser

Choreography, Text, and Performance by Claire Porter / PORTABLES

“In her hysterical ‘Fund Raiser,’ Porter took the role of a demented development director, who, with rubbery limbs and lips moistened by her sales pitch, would stop at nothing in her ‘naked appeal’ to extort contributions from a reluctant private sector. The public sector, or at least this audience, was ecstatic.” —*Robert Johnson, Star-Ledger*

The Theater

Under The Skin (excerpts)

Choreography and Performance: Myrna Packer and Art Bridgman

Video: Peter Bobrow and Jim Monroe

Music: Ken Field

Lighting Design: Frank DenDanto III

Costume Consultant: Margaret Auer

Under the Skin is a co-commissioning project of Contemporary Dance Theater (Cincinnati, OH) in partnership with The Dance Place (Washington, D.C.) and the National Performance Network Creation Fund. The NPN Creation Fund is sponsored by the Doris Duke Charitable Foundation, Ford Foundation, Altria, and the National Endowment for the Arts. The creation of *Under the Skin* was also supported by funds from the 92nd Street Y New Works in Dance Fund, NYC. Technological support was provided by SUNY Rockland: Communications/Media Arts.

Performer Biographies

Amy Miller is a dancer, choreographer, educator and advocate. A former principal with the Ohio Ballet, Miller spent a decade performing masterworks by such choreographers as Anthony Tudor, José Limon, Kurt Jooss, and Paul Taylor, as well as Lucinda Childs, Laura Dean, and Alonzo King among many others. She was a founding member of Cleveland-based GroundWorks DanceTheater, where she collaborated on new work with such dance-makers as David Shimotakahara, Dianne McIntyre, Alex Ketley, Keely Garfield, David Parker and Gina Gibney. As Artistic Associate of GroundWorks, Miller choreographed seven works on the company and remains a guest artist. Such composers as the genre-defying Ryan Lott (aka Son Lux), and Oberlin Conservatory of Music professor and composer Peter Swendsen have worked with Miller on a wide range of musical scoring for dance. Miller and Swendsen's ongoing collaboration has produced numerous projects for GroundWorks, as well as solo works, and a recent premiere with Gibney Dance Company. Her solo work has been seen in New York City at Judson Church, Mark Morris Dance Center, and Scandinavia House and has been produced at Spoke the Hub, West Fest Dance Festival, the West End Theater's Soaking WET series. Prioritizing esthetic versatility, Miller teaches both Professional Level Ballet and Contemporary Forms classes at Gibney Dance Center and has fostered numerous collegiate teaching residencies including Cleveland State University, Oberlin College and NYU's Tisch School of the Arts.

Interested in finding ways to foster both artistic excellence and social engagement in all of her work, Miller strives to prioritize both components in equal measure. As Associate Artistic Director, Miller focuses on Gibney Dance's Community Action program through facilitating movement workshops with survivors of trauma, conducting both local and international trainings for artists interested in engaging in social action, developing healthy relationship workshops for young people, and raising awareness about the role of the arts in violence prevention. Miller has conducted Gibney Dance Global Community Action Residencies at Mimar Sinan University and Koc University (Istanbul), University of Cape Town (South Africa), DOCH: School of Dance and Circus (Stockholm) and MUDA Africa (Tanzania.) In addition to her artistic and community action work with the Company, Amy is Co-Directing the Discover Dance New York City program, which offers comprehensive, customized residency opportunities for university students from all over the world. In the spring of 2015, Miller was honored to receive a Arts & Artists in Progress "Pay it Forward" Award from Brooklyn Arts Exchange.

Art Bridgman and Myrna Packer, collaborators in choreography and performance and Co-Artistic Directors of Bridgman|Packer Dance, are known for their work integrating live performance and video technology. In New York City they have been presented by Lincoln Center, City Center's Fall for Dance Festival, 92nd Street Y Harkness Dance Festival, Dance Theater Workshop (now New York Live Arts), Dance New Amsterdam, Central Park Summerstage, and the Baryshnikov Arts Center.

Bridgman|Packer Dance has toured throughout the United States performing at festivals and art centers, including Spoleto Festival USA, Jacob's Pillow Dance Festival, the Florida Dance Festival, Bates Dance Festival, Institute of Contemporary Art/Boston, Dance St. Louis, and Philadelphia's Annenberg Center. They have appeared abroad in Europe, Asia, and Central America in festivals including Munich International Dance Festival, Festival Internacional de Artes Escenicas (Panama), Kintetsu Theater (Osaka, Japan), Festival Internacional Chihuahua (Mexico), and Tanforum (Budapest). Bridgman and Packer have been guest artists at more than 150 universities, including California Institute of the Arts, Ohio State University, Arizona State University, and the University of Utah.

The 2008 Guggenheim Fellowship awarded to Bridgman and Packer was the first in the history of the Guggenheim Foundation to be given to two individuals for their collaborative work. They are also recipients of a 2013 National Dance Project Touring Award, National Endowment for the Arts Grants consecutively for 2007 through 2015, a 2008, 2012, and 2015 New England Foundation for the Arts Expeditions Touring Grant, two Choreography Fellowships and a BUILD grant from the New York Foundation for the Arts, a New York State Council for the Arts Grant, and four National Performance Network's Creation Fund Awards. They have received five "First Light" Commissions from Dance Theater Workshop (now New York Live Arts), a Danspace Project Commissioning Initiative, as well as commissions from Dance New Amsterdam, the 92nd Street Y New Works in Dance, and Portland Ovation. Their international touring has been supported by USArtists International, the Performing Americas Project, the National Performance Network, and La Red de Promotores CentroAmericana y El Caribe.

Their work in live performance and video technology is featured in the 2009 book *Gegenwelten, Zwischen Differenz und Reflexion (Against Worlds, Between Difference and Reflection)* by Jurgen Schlader and Franziska Weber, published in Munich. For more information, visit: bridgmanpacker.org and @BridgmanPackerDance on Facebook and @BridgmanPacker on twitter.

Claire Porter, choreographer/performer/writer, has performed her work, *Claire Porter / PORTABLES*, in Scotland, India, Germany, Holland, England, Poland, Latvia and Korea and in the New York City area at DTW, Danspace St. Mark's Church, Baryshnikov Arts Center, PS 122, Joe's Pub (with DanceNow), The Kitchen (with Guy Klucsevsek), The Joyce Theater, Joyce SOHO, 92nd St. Y, Town Hall, The Bottom Line, The NY Horticulture Society, NJPAC and Liberty Science Center. *PORTABLES* has also showcased out of town at the American Dance Festival, The Lucille Ball Festival of Comedy, Bates Dance Festival, Jacob's Pillow, Florida Dance Festival, The Kennedy Center, Woolly Mammoth Theater DC, Tampa Bay Off Center Theater, Duncan Theater Palm Beach FL, Center Stage Raleigh NC, The Southern Theater Minneapolis MN and at The Yard on Martha's Vineyard. Porter is the recipient

of a Rockefeller Foundation Residency in Italy 2016 at The Bellagio Center, a Guggenheim Fellowship 2013, several National Endowment for the Arts Choreography Fellowships, New Jersey State Council for the Arts Choreography Fellowships, Mid Atlantic Arts Foundation Awards, NewMusicUSA Awards and Commissions from Dance Theater Workshop's First Light Project, The 92nd St Y Harkness Dance Festival, Utah Repertory Dance Theater, Meet The Composer, VOGUE Magazine, University Dance Companies and Domino's Pizza Company. Porter has an MA in Dance from Ohio State, a BA in Mathematics from The College of New Rochelle, is on the Advisory Board of DanceNJ, www.dancenj.org, and is a Laban Movement Analyst, www.limsonline.org. Upcoming work includes the development and performance of *On Beyond*, an opera directed by composer Mary Ellen Childs, the development and performance of the American Dance Festival's commission of a new duet with Sara Juli, the development of *Falling for Prepositions* with singer Marla Berg, pianist Alan Johnson and composer Mary Ellen Childs with support from NewMusicUSA. Contact her at Claire@cportables.com.

Doug Varone is a choreographer and director of contemporary dance for the concert stage, as well as opera, Broadway, regional theater, and film. He is the Artistic Director of Doug Varone and Dancers, which he established in 1986 as an opportunity to explore and process his particular choreographic vision. His work has been singled out for its extraordinary physical daring, vivid musicality, and genius for capturing through movement the nuances of true human interaction. His Company has been commissioned and presented to critical acclaim by leading international venues for three decades. On tour, the company has performed in more than 100 cities in 45 states across the U.S. and in Europe, Asia, Canada, and South America.

In addition to his own Company, Varone has created a body of works globally. Commissions include the Batsheva Dance Company (Israel), the Limón Company, Hubbard Street Dance Chicago, Rambert Dance Company (London), Martha Graham Dance Company, Dancemakers (Canada), Bern Ballet (Switzerland) and An Creative (Japan), among others.

Varone received his BFA from Purchase College where he was awarded the President's Distinguished Alumni Award in 2007. Numerous honors and awards include a John Simon Guggenheim Fellowship, an OBIE Award (Lincoln Center's *Orpheus and Euridice*), the Jerome Robbins Fellowship at the Boglisco Institute in Italy, two individual Bessie Awards and the Doris Duke Artist Award in 2015. He recently received the American Dance Guild's Lifetime Achievement Award.

Born and raised in Japan, **Eiko Otake** is a New York-based movement artist, performer, and choreographer who for over 40 years, has worked as Eiko & Koma. Always performing original choreography, Eiko collaborated with Koma in designing and handcrafting all aspects of their works including sets, costumes, media, and sound. Eiko

& Koma presented many works in theaters, outdoor sites and museum galleries, including *Breath and Naked*, both of which were month-long “living” installations. The first was performed at the Whitney Museum (1998) and the latter at Walker Art Center (2010). They performed *The Caravan Project* at the MoMA in 2013.

Eiko & Koma were honored with two “Bessies,” double Guggenheim fellowships (1984), and the first United States Artists Fellowship (2006). They are the first collaborative pair to share a MacArthur Fellowship (1996), and the first Asian choreographers to receive the Samuel H. Scripps American Dance Festival Award (2004) as well as the Dance Magazine Award (2006). In its inaugural year (2012), Eiko and Koma individually received Doris Duke Artist Awards.

In 2014, Eiko started a solo project: *A Body in Places*. This project started with *A Body in a Station*, which she performed at the Philadelphia Amtrak Station (October 2014) and New York City’s Fulton Street Subway Station (June 2015). The project also includes the photo and video exhibition, *A Body in Fukushima*, in which she placed her body in desolate, irradiated landscapes.

Jeff Berman is a multi-instrumentalist who approaches music as an opportunity for connection, interaction, and creative dialogue. His background in music performance and ethnomusicology has led him to integrate perspectives of personal and cultural expression in his music, and he appreciates music as an avenue for continued learning and discovery. Jeff received his B.A. in Music from Wesleyan University, where he studied and performed a diverse array of musical traditions from North America, West Africa, and various countries in South and East Asia. In addition to his work as a composer, performer, and accompanist, Jeff is a passionate educator, and currently works as the Associate for Educational Media and Technology at Carnegie Hall’s Weill Music Institute.

Keely Garfield is hailed in *The New York Times* as an artist “working at the height of her powers”, and her work described as, “Resonantly individual, defiantly uncategorizable, an emanation of things deep within”, Garfield’s acclaimed company, Keely Garfield Dance has been widely presented at many theaters and festivals both nationally and internationally, and garnered four New York Dance and Performance Awards a.k.a. Bessies. Alongside her choreographies for KGD, the British-born choreographer, dancer, teacher, and curator has created work for ballet dancers, antique puppets, musical theater, children, students, and MTV. Highlights include: *Deep* (The Joyce Theater), *Disturbing The Peace* (Zenon Dance Company, MN), *Iron Lung* (Groundworks Dancetheater, OH), and *Disturbance* (Dance Theater Workshop), *Scent of Mental Love* (A film for Radio Bremen/Canal Arte), *Limerence*, *Twin Pines & WOW* (Danspace Project), *Telling The Bees* (The Chocolate Factory). Her latest work, *Pow*, premiered at The 92nd Street Y Harkness Dance Festival in February 2016. Additionally, Keely holds an MFA

in choreography and has been on the faculty at many colleges and universities, is an E-RYT 500 yoga teacher and a Urban Zen Integrative Therapist (UZIT) working in oncology and hospice, and specializes in wellness for dancers.

Marilyn Maywald Yahel is a modern dancer and choreographer originally from Nashville, Tennessee. She has worked in NYC since 2007 with choreographers Maggie Bennett, Beth Gill, Melanie Maar, Yin Mei, Steven Reker, Melinda Ring, and Vicky Shick. She has presented her own short for solos at Dixon Place, Roulette, Movement Research at Judson Church, Brooklyn Arts Exchange, and Danspace Project. Marilyn lives in Brooklyn with her husband, jazz musician Sam Yahel, and their son Ben.

Matthew Brookshire is a songwriter and performer originally from North Carolina. His collaborations with Keely Garfield include Twin Pines (2012 Bessie Award Nomination) Wow (Danspace Project), Eva Potranspiration/ Cloud 9 (Danspace Project, DMAC) Telling the Bees (Chocolate Factory Theater) and Pow (Roulette, 92Y). He is the recipient of Live Music for Dance grants from the American Music Center. Matthew's music for film includes songs for Palindromes, directed by Todd Solondz. Matthew has released two collections of original music, 8 Songs and Best Friend. www.matthewbrookshire.com

Melanie Maar is a New York based dancer, choreographer and teacher originally from Vienna, Austria where she was born into a family of professional dancers and musicians. Her early dance training took place at her mother's dance studio. Initially taught by Gertraud Maar in Ballet and Flamenco and later influenced by an array of styles and methods acquired through other teachers led her to discover contemporary dance forms and improvisation as a young adult. Studying less defined forms and more experiential approaches brought a sense of possible cohesion and desire for creating into her early career.

Another deep influence to her was growing up witnessing her father's changing movements after a parkinson's diagnosis at a very young age. In the context of the dance home his movement disorder appeared as another particular aesthetic of physical expression. Her young dancer self absorbed tradition and involuntary abstractions in movement at the same time. It affected her sense of aesthetic and interests profoundly.

Maar moved to New York in 1996 and subsequently trained at The Trisha Brown School, Movement Research, The Hung Gar Kung Fu Academy and later engaged in studies of cognitive science at Columbia University, psychoanalytical studies at the C.G. Jung Institute New York and became a student of Janet Panetta (Ballet) and Daria Fain (Qi Gong) in 2001. These diverse practices in related realms as well as completing the Healing Tao/Qi Gong Teacher training (by Master Mantak Chia) and engaging in somatic practices by working with

people of various ages and physical abilities through out her life has shaped her making and teaching.

Maar is a faculty member of Movement Research since 2014 and has taught workshops and classes for professional performers, seniors and others in different circumstances since 2002. She is continuously developing her particular teaching practice that relates artistic and somatic practices.

As a dancer she has worked intensively with New York choreographer luciana achugar as well as with RoseAnne Spradlin, Daria Fain, Rosangela Silvestre, Walter Dundervill, Kate Weare, Antonio Ramos, Levi Gonzalez and Luis Lara Malvacias.

As a choreographer collaborating with artists Kenta Nagai, Rachel Bernsen, Abraham Gomes-Delgado, Taylor Ho-Bynum, Carrie Wood and Derrick Belcham has expanded her approach and visions greatly. Performers Marilyn Maywald, Laurel Atwell, Mariangela Lopez and Edith Greutmann were integral in creating, revealing and informing the aesthetic of each piece. She also considers seeing the many performances of artists in the experimental dance, music and performance community in New York City and Europe since 1998 part of her education as an artist.

Nigel Campbell, was born and raised in the Bronx, New York and is a graduate of LaGuardia High School of the Performing Arts (2004), and of The Juilliard School (2008). While still at Juilliard, Nigel joined the Metropolitan Opera Ballet as a soloist and upon graduation moved to Saarbruecken, Germany to join the Saarlandisches Staatstheater. In 2010 he joined Luna Negra Dance Theater, under the direction of Gustavo Ramirez Sansano. There Nigel was the proud recipient of the prestigious Princess Grace Award 2011. In 2013 he joined the world renowned GöteborgsOperans DansKompani, where he danced for two years as a soloist and is currently an associate artist. Nigel has been blessed to dance the works of choreographers including Jiri Kylian, Ohad Naharin, Sharon Eyal, Robert Battle, Kurt Jooss, Gustavo Ramirez Sansano, Marguerite Donlon, Alan Lucien Øyen, Sidi Larbi Cherkaoui, Fernando Melo, Kyle Abraham and Aszure Barton among many others. Additionally, Nigel has been the recipient of numerous awards and honors including a National YoungArts Level One Award and a NAACP ACT-SO Gold Medal. He is a 2004 Presidential Scholar in the Arts and at seventeen was featured in the National PBS documentary "American Talent." Nigel is incredibly excited to be in his second season with Gibney Dance Company. In addition to his artistic and community action work with the Company, Nigel's Advocacy Fellowship project is Move[NYC], which he Co-Directs with Chanel DaSilva. Move[NYC] is a rigorous, tuition free summer dance intensive geared towards talented and motivated New York City teenagers who possess the requisite talent, but lack the financial resources to achieve their full potential. Move[NYC]'s goal is to identify, develop, and cultivate a diverse new generation of exceptional dance artists.

Recipient of the 2016 Solange MacArthur Award for New Choreography, **Raja Feather Kelly** was born in Fort Hood, Texas and is the first and only choreographer to dedicate the entirety of his company's work to Andy Warhol. Kelly has worked throughout the United States and abroad in search of the connections between popular culture and humanity and their integration into experiential dance-theatre. Kelly currently choreographs, writes, and directs his own work as Artistic Director of the feath3r theory, a culture-driven dance-theatre company. As a performer, Kelly can be seen in the work of Reggie Wilson/Fist and Heel Performance Group. He has formerly been a company member with David Dorfman Dance, zoe | juniper, He has had the pleasure of performing in the work of Keely Garfield Christopher Williams, Race Dance, Colleen Thomas and Dancers, PearsonWidrig DanceTheater and Kyle Abraham/Abraham.In.Motion. He received his BA in both Dance (with honors, concentration in Choreography and Performance) and English (with honors, concentration in Poetry) from Connecticut College.

Vicky Shick has been involved with the New York dance community for over three decades. She was a member of the Trisha Brown Company for six years and has also worked with many other performers and choreographers. Shick teaches, has created dances, and restaged Trisha Brown's work in festivals and at universities in the United States and Europe, including her hometown, Budapest. For more than twenty five years she has shown her own work close by and abroad mostly with collaborators artist, Barbara Kilpatrick and sound designer, Elise Kermani. In NYC, Shick teaches at Movement Research, for the Trisha Brown Company and at Hunter College. She is a 2006 grant recipient from the Foundation for Contemporary Arts and a 2008-2009 Guggenheim Foundation Fellow. This year she is a (second time) Movement Research Artist in Residence.



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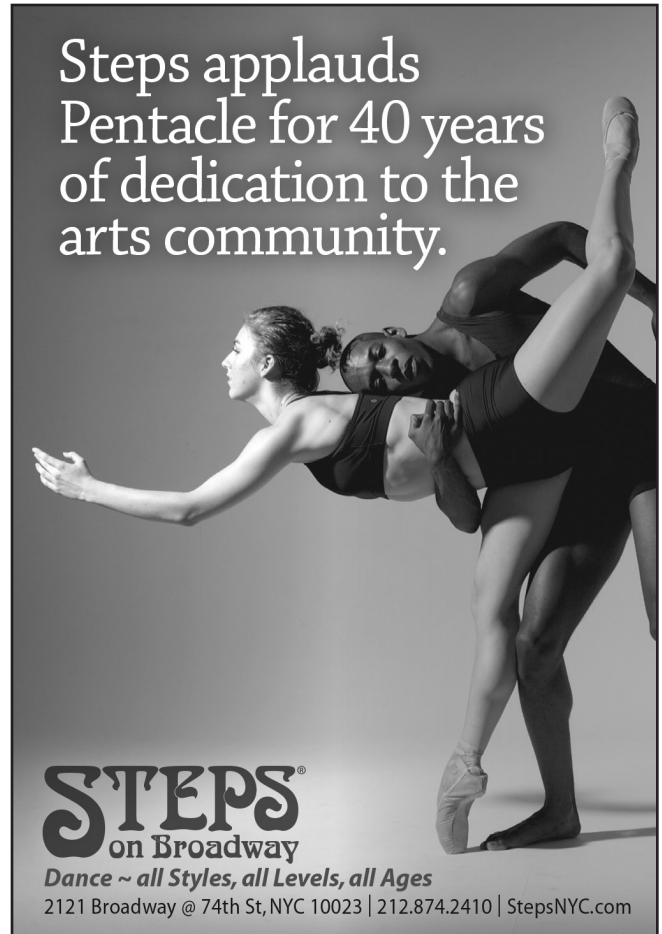
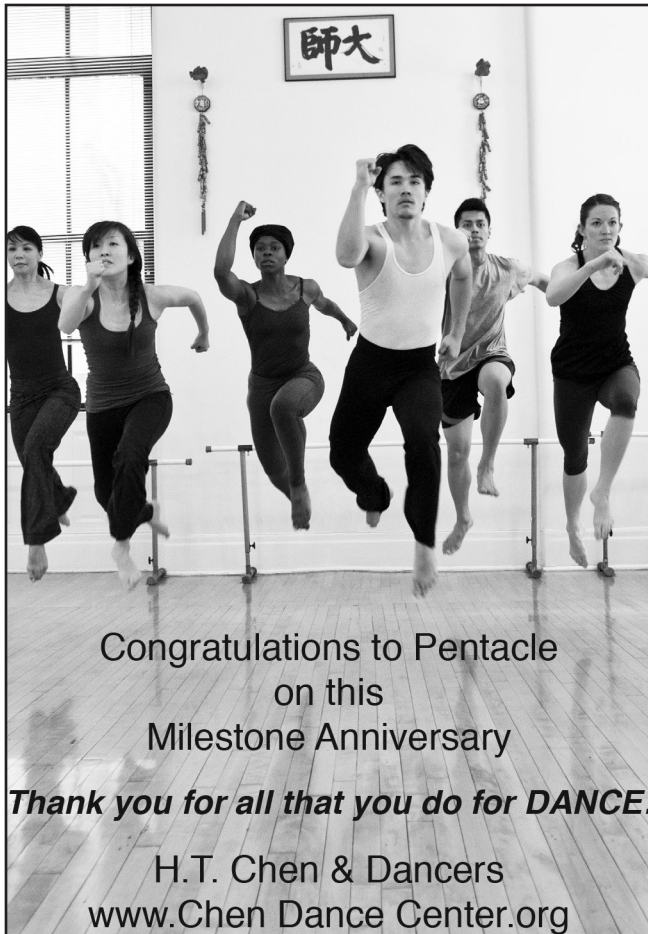
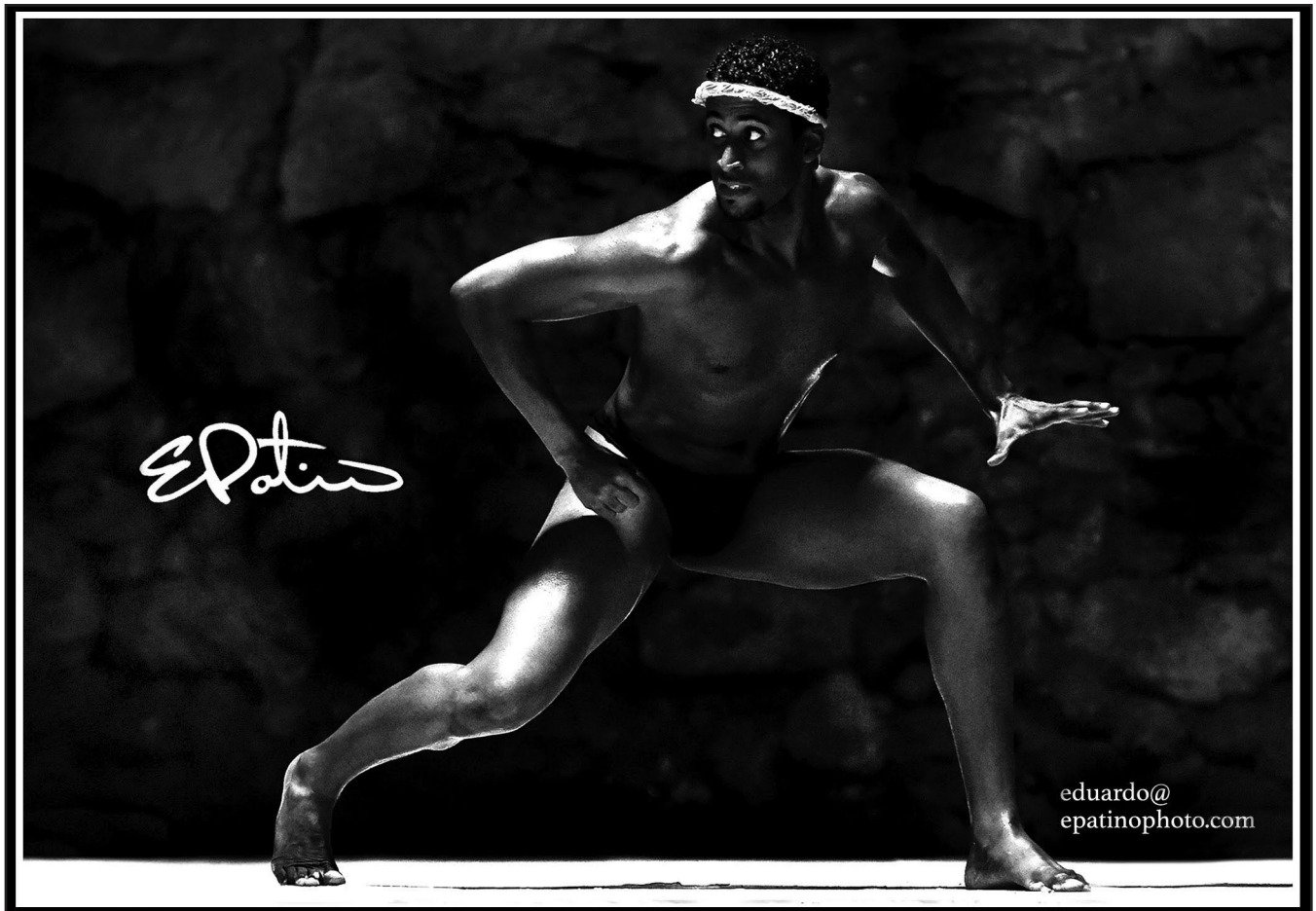


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