

PERFORMANCE MIX ARTISTS 2013: BIOGRAPHIES

Renée Archibald presents *Shake Shake*, a duet that brings new life to the old cliché of the dancer's body as instrument. The work investigates sound as a kinetic sense, with rhythm accumulating and dissolving into sempiternal metabolic process and tumbling into finely-tuned cacophony that animates the performance space with lush visual noise. *Shake Shake* is performed by Jennifer Lafferty and Renée Archibald. Archibald is currently a third year MFA candidate and Teaching Assistant in The Department of Dance at the University of Illinois. After receiving a BFA from University of North Carolina School of the Arts, Archibald lived in New York City for ten years where she performed with independent artists including Christopher Williams, Ann Liv Young, and Rebecca Lazier. Her choreographic work has been presented at NY venues including The Brooklyn Museum, The Chocolate Factory, Danspace Project, Dance Theater Workshop, and The Kitchen. Archibald has taught at Barnard College and White Mountain Summer Dance Festival and has received choreographic residencies through the Brooklyn Arts Exchange, Movement Research, and Yaddo. In 2012, she was awarded the U of Dance Department's Vannie L. Sheiry Memorial Scholarship for outstanding performance.

vimeo.com/reneearchibald

Oren Barnoy presents *Angels My House I Promise*. Barnoy dives into an unknown world of dance while investigating not knowing. This experience of dancing is somewhere between ritual, improvisation, score, therapy, and set choreography. It produces itself. Barnoy showed his choreography between 2000-2004 at Joyce SoHo, PS1, Dancenow, Galapagos, WAX. In 2005, Barnoy took a four year break from dance and moved to Miami. He made three projects during this time: an installation piece presented by Art Basel, Miami, produced a reggaeton album on Koch Records, began performing as a DJ playing dance electronic music and house music. Barnoy was a featured DJ at the Ultra Music Festival in 2007 and 2008. Barnoy left Miami and went to study in Israel at two yeshivas (orthodox Jewish seminaries). In 2009, after six months of studies he decided to move back to New York. He began to dance and choreograph again and since has shown choreography at Dixon Place, Danspace Projects, The Kitchen, and was a Studio Series artist in residence at New York Live Arts in 2011. Currently Barnoy is a 2012/2013 Artist in residence at The Tribeca Performing Arts Center. He graduated with a BFA from California Institute of the Arts in 2000.

Karen Bernard presents a sneak peek of *Suspending and Other Tricks*, a solo dance about a personal history that is closer to the end than the beginning. *Suspending* does not attempt to entertain; rather it is melancholy and disengaged from the action. The set by Fernando Maneca traces a room with a video image of a window, coffin-like box, and flannel gray strip of rug. The magical costume is collaboration with Hwa Park and the soundscape is by Boris Billier. Bernard is a choreographer and interdisciplinary solo performance artist based in New York City. She began studying dance at age three with her father, Steven Bernard, a company member with 20th century pioneer, Charles Weidman. She grew up in a household which incorporated her father's dance school, with students crossing through the family space, so performance art has been deeply engrained throughout her life. As an artist and the Founder and Director of New Dance Alliance (NDA), she performs, teaches, lectures and serves on advisory panels across the U.S., Canada and Europe. This cross-pollination strengthens an ongoing social dialogue among international artists, one that exemplifies her lifelong commitment to performance. That commitment is fully brought to life in NDA's justly-renowned Performance Mix Festival.

Between 1986 and 1998, Bernard presented a series of solos in collaboration with Dia Center for Arts and went on to be presented at The Kitchen and Performance Space 122 (It Could Have Been Different) and Danspace at St. Mark's Church and Dance Theater Workshop (Blue). These solos mark the passages of her life experiences as daughter, wife, mother and artist – "spellbinding performer with unusual themes." Jennifer Dunning, New York Times. In 2004, incorporating old video footage, conversational text, and popular music, Bernard received critical acclaim for *Removed Exposure*, which premiered at Dixon Place in New York and went on to the Festival of New Dance in St. John's, Newfoundland; *Women in Transition*, a festival in Vienna; then was remounted at Here Arts Center in New York. A handmade book of the same name, *Removed Exposure*, was co-created with Canadian bookmaker Gray Fraser. In 2006, *Totally In Love* premiered at The Kitchen – "lusty," said Deborah Jowitt in the Village Voice and in 2008 *Surfing The Shadow* premiered at Joyce SoHo. From 2008-2012 she created *Ouette* developed through The Field and residencies at Bogliasco, Earthdance, Silo, White Oak and Wassard Elea and work-in-progress showings at Dixon Place in New York. Highlighted performances of *Ouette* included the Rhubarb Festival in Toronto, Joyce SoHo in New York and the Festival of New Dance in St. John's

Newfoundland. She has been awarded a Movement Research Artist in Residence and received a BAX 10 award for her invaluable service to artists in the founding and development of the Performance Mix Festival. Bernard is a USAProjects Artist.

<http://newdancealliance.org/karen-bernardsolo/>

Roxane Butterfly, underground tap-dance icon (named Butterfly by legendary master Jimmy Slyde), has been an instrumental force in helping transform the stereotypical presentation of tap in the contemporary performing arts world. Linking her performances with social justice issues such as domestic violence and immigration, her uncommon career has led her across North and South America, Canada, all around Europe, West and North Africa, Asia and the Middle-East, Russia and the Indian Ocean. From busking in New York City to playing Las Vegas New York New York Hotel, from hoofing with Bartabas' horse at the Theatre de Suresnes in France to the Teatro Zinzani spiegel-tent show in Seattle, from Moroccan night-clubs to international jazz festivals, from teaching in schools for the handicapped in France to joining the campaign against female excision in Guinea, from touring Israel with Peace concerts to premiering her north-African tap-fusion in Central Park... Butterfly's achievements have been internationally acclaimed by both the music and dance critics.

Butterfly debuted as a "director" at the age of 25 at the Theatre de Suresnes in Paris where she first attempted to bridge European tap with America and invited tapsters Savion Glover, Tamango and vaudevillian Rod Ferrone to participate in Suresnes-Cité Danse 1996. In 1996, she coached the brilliant tango-dancer Pablo Veron in the motion-picture by Sally Potter "The Tango Lesson". In 2004, she served as tap-director for the American Dance Festival in Durham (NC) during the Festival of The Feet, an event gathering Carlotta Santana's Flamenco Vivo and kathak master Chitresh Daas. A dancer dedicated to using live-music in all her performances she has received the support of the John Simon Guggenheim Foundation, Mid-Atlantic Arts Foundation (USArtists International Fund), Lower Manhattan Cultural Council, New York Foundation for the Arts, Arts International, and the Harkness Dance Space Grant. First woman tap dancer to have received a Bessie Award (1998), she keeps on opening new grounds for the european-contemporary tap wave in her Jimmy Slyde Institute based in Barcelona.

www.jimmyslydeinstitute.org

Nicoletta Cabassi presents a video excerpt from her performance work *Beech – against intolerance*. *Beech* is a suggested figure with Dalmatian body paint is aesthetically ambiguous as a metaphor for a state of being and gradually strips everything to remain exclusively about the body referring to itself and its history. Cabassi was born in Parma (Italy) where, when she was very young, she started her training in ballet and contemporary dance. After graduating from the Art Institute, she moved to France and Austria. During this apprenticeship she focused especially in contemporary dance with choreographer as: Preljocaj, Vandekeybus, Virgilio Sieni, Jean-Yves Ginoux and William Forsythe. For the theatre she studied and sometimes collaborated, with Philippe Blancher, Thierry Salmon, Pippo Delbono, and Cesare Ronconi - Teatro Valdoca. Cabassi is one of the founder of the music dark-group Belmez Visions. She worked as a dancer (often as a soloist) and actress for many opera theatres and royal theatres. She worked with the companies: Infidi Lumi, XE Company by Julie Ann Anzillotti, Teatrodanza Skené by Ugo Pitozzi ArtemisDanza Company, Compagnia Toccadanza, La Fura del baus, and others. Cabassi worked for a period with Maguy Marin in France ("she trained "May B" and "Waterzooi"). She founded her own Company Lubbert Das with whom she created and interpreted many creations, as solos or with the company. With Sub Rosa – C.s.O. opera aperta she has won the Critic's Award at the 'Ermo Colle' festival (2006). With SOL won the Audience's Award and the Prize of the Organisation at the dance and theatrical festival 'Voci dell'Anima' (2010). In LIII° Biennale of Venice she worked with the German Artist Tino Sehgal into: "This is so contemporary" and in "Instead of allowing some things to rise up to your face, dancing bruce and dan and other things" like a danse/performer by Villa Reale in Milan for the Trussardi Foundation. She had co-operated many years with C.T.R. Centro Teatrale di Ricerca of Venice, where she was responsible for the training at the dance division as principal choreographer. Collaborations as a free-lance choreographer led her in the direction of the choreographic event for the world present Lancia's Delta car by Corte d'Onore into Reggia of Venaria Reale (Tourin, 2008), with the visual-artist Martin Romeo, video-maker Daniele Spanò/NU Factory, the Brazilian director Leandro Lisboa and with Teatro del Cerchio. She was invited to the Festival d'Avignon (France) as a choreographer and dancer for a work with Vi.D.A. (able and disabled dancers). Recently she collaborated as a dancer (soloist) and choreographer with opera directors Stefano Poda, Manfred Schweigkofler and choreographers Valentina Versino, Simona Lisi, Virginia Spallarossa, and finally Paolo Mangiola. For the European dance festival La Becquée (France) she creates a dance trio "Sotto il sole" (from an idea of previous solos of Monica Secco).

T.L. Cowan's present a video work, *I Disown You Right Back* features T.L. Cowan as professional face-for-hire Mrs. Trixie Cane. This Public Service Announcement promotes a creative response to familial religious violence. Cowan's work has been featured in venues such as Sister Spit's Spoken Word Circus, Montreal's Edgy Women Festival, Edmonton's Visualeyez Festival of Performance & Time-Based Art, Performance Studies International, Toronto's Festival of Original Theatre, the Glastonbury Festival of Music & Contemporary Art and Dyke-opalypse, Belladonna and the Opentoe Peepshow in New York City. Her performance work includes The Twisted She Project—an intermedia collaborative performance collage that deals with the perversities of contemporary queer femininity—and the ongoing video and performance cycle, Forgiving Medjugorje—a meditation on sex, religion, reconciliation and money. She is also co-convenor of DYKE CHECK! Queer Takes on the Revolution, a stage for trans* feminist and queer political performance at Dixon Place, and she is the author of GLITTERfesto: An Open Call For A Revolutionary Movement Of Activist Performance Based On The Premise That Social Justice is Fabulous. T.L. often appears in performance and video as one of her alter-egos, sometimes as Tammy Pamalovovich, Aging Supermodel Experimental Poet Revolutionary, or as Mrs. Trixie Cane, Professional Spokeslady; she has also appeared as aspiring adult-film producer and monarchist, Derek Marshall. T.L. teaches feminist and queer performance, literary and cultural studies at Eugene Lang College and in the School of Media Studies at The New School in New York City and she is a Hemispheric Institute Fellow at the Hemispheric Institute for Performance and Politics at New York University.

Charles Dennis will present two videos, *Squibnocket Tides* (2011) filmed on a remote shoreline of Martha's Vineyard and explores the tides of consciousness with original music by Alain LeRazer and *Eg anda (I breathe)* (2012), a phantasmagorical journey in a music video to the song *Eg anda* by the Icelandic band Sigur rós. Mona Banzer is the dancer featured in the film which was shot in the stunning glacial landscape of Pelham Bay Park in Bronx, NY. Dennis is an award winning interdisciplinary artist, director/producer, video cameraman/editor, teaching artist and proprietor of Charles Dennis Productions, a company that produces and distributes digital media content for artists and business clients. He also creates short films that explore the creative possibilities of digital video art. Dennis began his career in the arts when he joined theater director Robert Wilson's company the Byrd Hoffman School of Byrds in 1971. He went on to perform in many legendary early Wilson works including, *Deafman Gance*, and the original production of *Einstein on the Beach*.

Dennis began creating his own form of "physical theater" in 1977. Two years later Dennis co-founded Performance Space 122, one of this country's most active presenters of new dance and performance. He co-directed the space for three years and was deeply involved with the organization for twenty-five years both as a performing artist and as a board member. He created and performed numerous solo and large group community-oriented performances at P.S. 122 and other venues from 1980-2000. His 1999 solo *Mr. Remote* also toured nationally and was praised by the New York Times.... "Closer to club art than art video the piece has the dynamic energy of dance itself, a rare thing in videodance. Dennis received fellowships from the National Endowment for the Arts, the New York Foundation for the Arts and the Franklin Furnace Fund for Performance Art for his interdisciplinary performances.

In 1994 he began to document the downtown dance performance scene on video and to explore the use of video in live performance... He went on to produce a public access television show, *Alive & Kicking – New Directions in Dance and Performance* which aired for four years on Manhattan Neighborhood Network before being picked for distribution to educational institutions by Insight Media, Inc. and Alexander Press, LTD. Near one hundred programs have been produced to date in the *Alive & Kicking* series. Each program showcases an individual choreographer, company or performance artist. In 1999 Dennis received a UCLA National Dance Media Fellowship award. Shortly afterwards he received funding from the National Initiative to Preserve American Dance (NIPAD) and the Pew Charitable Trust to make his first full length documentary film *Homecoming – Celebrating 20Years of Dance at P.S. 122*, a documentary that chronicles the origins of the space and showcases ten leading choreographers whose careers were launched at P.S. 122.

www.charlesdennis.net

Michael Freeman presents *I Can't Hide*, dance from the full length transgender dance horror musical, *The Secret to Being Young Again* collaboration between DJ Moskava (Composer) and Michael Freeman (Book, Lyrics and Choreography). In this scene, the lead character Hera is surgically altered from her

male body (John) into the female one (Hera) and becomes young again. Freeman is an iconoclast who works in the mediums of writing, sculpture, drawing, theater and dance. He currently attends SUNY Empire State College majoring in Theater and Creative Writing. He is the recipient of the prestigious Richard Porter Leach Fellowship for the Arts and the Nicholas Pekearo Endowed Scholarship for Creative Writing. He grew up in rural Western New York State, first on a Native American reservation then later moved into an Amish community. His first experience in dance was study at Chautauqua Institution and performing with the Chautauqua Festival Ballet under the direction of New York City Ballet dancer Jean Pierre Bonnefous. In his early years in New York he studied at the Martha Graham School (scholarship), Merce Cunningham Studio and on a scholarship with Bessie Schonberg at Dance Theater Workshop. His first choreography was seen at the Emergency Fund for Student Dancers and he received a grant to create work for the Young Dancers in Bryant Park Series. His choreography has been shown at the Hot Festival, HERE Arts Center, HOWL Festival, Mulberry Street Theater New Steps Series, Movement Research at Judson Church, Dance Conversations at the Flea, 24 hour durational performance festival in Toronto, Toronto Festival of Clowns, the Duplex, the PIT, and many others. He also directed choreography for puppeteer Ralph Lee and musician Robert Jackson's performing companies and From the Hip's Horror Festival. He recently appeared at MOMA in the choreography of Steve Paxton and at Brooklyn Arts Exchange Folk Play Project (playwright) and is currently writing book and lyrics in collaboration with DJ Moskava, *The Secret to Being Young Again*. This summer he received a www.youtube.com/queerchoreography

Jane Goldberg will host a slapping program of high rocking tap dancing. Goldberg is a "rara avis": a dancer who is also a writer. She has been one of the most prolific voices in the tap dancing field for the past three decades. In 1972, while a government major at Boston University, the dancing of Fred Astaire and Ginger Rogers infected her imagination, and the virus spread throughout her body. She began to study tap and write about dance for Boston newspapers. As one of the tap renaissance's pioneers, she set out to revive interest in the art by combining her muckraking and artistic talents. Ferreting out many of the remaining entertainment greats of the 20th century, Goldberg apprenticed herself to them while at the same time interviewing the old time great hoofers and documenting their work. Today, her archive resides at the New York Public Library's Lincoln Center for the Performing Arts as part of The Gregory Hines Tap Collection. Goldberg has performed her comedy/tap act, "Rhythm & Schmooze", which examines politics, sexuality, tap roots, career vs. family, and other issue-oriented themes in countless venues in this country and abroad. She is the recipient of two Guggenheim Fellowships. She is the inventor of tap-a-gram™, a tapping telegram service. She lives in New York City with her partner, the painter Owen Gray.

<http://www.janegoldberg.org>

Jil Guyon presents *Widow* a video project based on a live solo performance that features an iconic, enigmatic woman alone in a room. With an intense interiority, the woman gradually reveals the evolving mystery of her psychological condition through suspenseful stillness, sharp gestures and emotional extremes to create a dreamscape evocative of personal loss and the struggle for transcendence. Guyon's interdisciplinary performances have been staged in theaters and festivals throughout Austria, Germany, Japan and the U.S., as well as at various site-specific locations, from New York City's landmark nightclub Webster Hall to a monastery crypt. Her collaborative work includes appearances alongside Kiki Smith and Alvin Curran in Joan Jonas's *Variations on a Scene* at "The Wave Hill Dancescape" in Riverdale, NY, and as a guest artist in Noemie Lafrance's *Agora II* at the McCarren Park pool in Brooklyn. She is also a regular performer with the satirical butoh group "Celeste Hastings and The Butoh Rockettes." Her directorial work has been televised on ORF/Austria and is part of the collection of the Kulturearchiv in Vienna. She is a recipient of the Magistrat der Stadt Wien Stipendium (Austria), an Artward Bound Residency at the White Oak Plantation funded by the Howard Gilman Foundation, and the Ida C. Haskell Travel Fellowship. Jil Guyon holds an MFA in painting and art history from Hunter College where she studied with Rosalind Krauss and Robert Morris.

Mélanie Demers presents *Goodbye* a little handbook to saying farewell, staging the thousand deaths that we experience every day. Circling back and breaking up as if caught in a maze of its own making, *Goodbye* finds its way through by dismantling and revealing the codes and the ropes of representation, questioning both the world and art itself as the two ultimate forms of creation. *Goodbye*

was presented in the 2012 Festival Transamerique in Montreal. Demers is a Canadian choreographer established in Montreal where she founded her dance company Mayday. Her experiences are testimonials of her determination to perfect her art and to put her talent at the service of the mind and soul. Her theatrical works with surrealistic resonances impress by the strong impact of a raw poetry which questions the state of the world we live in and our responsibility as individuals. Born in Montreal in 1974, Melanie Demers studied dance, literature and theatre (Quebec City) before returning to her birthplace to carry on her training as a dancer at the famous LADMMI, the school of contemporary dance. She graduated in 1996 and started her career as a dancer for choreographers such as Danièle Desnoyers, Roger Sinha and Paula de Vasconcelos. Two years later, Demers was hired by Ginette Laurin and remained with O Vertigo for nearly ten years. At the same time, she multiplied her collaborations with emerging choreographers, and developed her budding career as a choreographer.

From the beginning, her work has charmed by its originality, intensity and its complexity. Even though her first works reflected some fantasy and playful qualities, they also explored the darker corners of the human condition. Light and refreshing in *Les Oubliettes*, *Failles* and *Le Même Ciel*, in Mayday Mayday!, created in 2006 for the collective Échine Dô. Her theatricality is sharper sensing the strange-like dimension so characteristic of her recent work. The explosive energy of the beginnings is then released in the sensuality of *Transistor* before being condensed in the dramatic intensity of her latest creations. Socially engaged as an artist, Mélanie Demers travelled to teach dance in Kenya, Niger, Brazil and Haiti, her father's birth country, where she was also involved in the development of two arts centres. The harsh reality of the developing countries and the daily struggle of their impoverished populations strengthened her beliefs that the role of art is to address political issues and to stimulate a debate of ideas. *Les Angles Morts* (2006), *Sauver sa peau* (2008) and *Junkyard/Paradis* (2010) have all been created from this point of view. Because she strongly believes that there always remains a reason for hope, even in the worst situation, she named her company Mayday, created in 2007. To date, Melanie Demers has choreographed fifteen works and was presented in some thirty cities across Europe, America, Africa and Asia.

<http://maydaydanse.ca>

Darcy Works presents *Flotsam2*, a plastic baroque wild kingdom. Darcy Works is a Montreal based minimalist dance and performance company, which incorporates hand-made fantastical costuming from everyday materials. Darcy Works has been presented at Tangente, Studio 303, Studio XX, and various clubs and venues around Montreal (such as Short & Sweet events produced by Wants and Needs Dance). Often the company uses video as a component of set design. Videos have been screened at GIV's Videos de Femmes dans le Parc series, the Festival of Films on Art Festival in Montreal, and the Musée de Quebec, Quebec City.

Bob Eisen presents *For Lulu*, the latest in a series of solos he has been creating over the past six years. It is performed to one of the songs from the controversial Lou Reed and Metallica collaboration ("Lulu"), which "Eisen transforms into a hyper-energetic and surprisingly exhilarating act of slightly crazed movement." (Oregon Arts Watch) Eisen has been active as a dancer, choreographer, and improviser in the field of dance for over 35 years. He was a co-founder and long time co-manager of Links Hall Studio, a performance/workspace in Chicago, where for 20 plus years he was a prominent member of that city's performing arts community, receiving numerous awards and grants both for his artistic work and his contribution to the community. In the year 2000 he moved to New York City. For one full year, 2004-2005, he danced and traveled his way around the world. For the past six years he has been living half the year in Russia, where he dances, teaches, travels, studies the language and lives; and half the year in America, where he continues to travel and perform, while still calling New York home. During this time, the focus on his work has been on short set solo pieces.

Ori Flomin presents *Deeper than the Skin* performed by Flomin and Carolyn Hall. This duet originated from movement expressing discomfort in the body and the need to be supported and explore the idea of support, giving support, or feeling supported physically and emotionally. Flomin is from Israel and has been dancing in New York City since 1989. His choreography has been seen in NYC at DTW's Fresh Tracks and Split Stream, PS122 New Stuff, Movement Research at Judson Church and internationally in Austria, Japan, Norway and Israel. He was a member of the Stephen Petronio Dance Company(1991-1999) performing and touring internationally as well as the assistant to Mr. Petronio from 2005-09. He also danced in the works of Neil Greenberg, Molisa Fenely, Kevin Wynn, and Michael Clark among

others. Flomin teaches dance as a guest artist at several companies and schools in Europe such as ImpulsTanz(Vienna), PARTS(Brussels) DansesHus (Copenhagen) and Sasha Waltz Company (Berlin), as well as being a part time faculty at Barnard College and regular engagements at Dance New Amsterdam and Movement Research in NYC.

www.Oriflomin.com

Cheryl Johnson presents *Continuum* a conceptual measurement of life experiences from one extreme to another expressed rhythmically through the art of tap dance and musically through the styles of jazz and funk. Johnson dancer, vocalist, percussionist, choreographer, educator, personal trainer) has performed Off-Broadway, for TV, music videos, at international arts festivals and with touring dance companies. In NYC she performed in original music/dance theatre works at The New City Theatre, The Jerry Ames Tap Dance Company, Gail Conrad's Tap Dance Theatre, music videos for Columbia Records and Sony Corp. and in a street performing unicycle act. In Seattle since 1986, she collaborated on creations that feature the art of tap dance and live music. She has been awarded choreography grants from the Seattle Arts Commission, WA State Arts Commission, King County Arts Commission and Artist Trust Foundation, choreographed and performed Morton Gould's Tap Dance Concerto, created *Tap Squad* mentoring up and coming talent, co-founded the Johnson & Peters Tap Dance Studio and the non-profit arts organization Anacrusis Modern Tap Dance. Johnson has served as an adjunct lecturer to the University of Washington Dance Department and a dance consultant to Paul Allen's Experience Music Project (EMP museum.) She was a guest instructor and choreographer for Seattle Children's Theatre Drama School, taught tap dance for musical theatre at the 5th AVE Theatre, choreographed for the *Men In Dance* festival, Cabaret Productions, *Women On Tap*, and high school musicals. She was co-producer of the Seattle Festivals of Tap Dance featuring some of the greatest tap dance and jazz music artists. In Rochester, NY since 2011, she performs as a guest artist with the Bill Evans Dance Company, hosts tap dance jams with live music every third Sunday at the Tango Café, performs as a vocalist/percussionist/tap dancer with a variety of local musicians, teaches at the Hochstein School of Music & Dance, the College at Brockport Dance Department and national dance workshops. In 2012 she choreographed *Go Dog Go* for Tyke's Theatre, performed in Rochester's First Fringe Festival and developed modern dance/tap dance theatre collaborations with Garth Fagan dancer, Christopher Morrison. In 2013 Johnson collaborates with Bill Evans and Courtney World in *Valentine's Day RRRox* (Rochester Rhythm & Romance, Jazz Hugs and Tap Dance Kisses).

www.cjgroovin.com

Tumi Johnson presents *L' âme ou*, a dance video that takes place in a site specific location. Crafted from original poetry this 'poem dance,' is an aural and visual creation celebrating the moment in love when a conscious decision is made to soften and stay in love despite imperfections and fears. Johnson is a healing and performance artist that works as both a professional Contemporary and African dancer as well as an Integrative Holistic physician. Johnson was raised in Ibadan, Nigeria and Nashville, Tennessee. A former Presidential Scholar in the Arts, she studied dance and environmental biology at Rice University, where she received her B.A. Johnson has since had the opportunity to dance in places as varied as New York, Port-Au-Prince, Mombasa, and Paris. She has worked and danced with choreographers that include Liz Lerman, Alexandra Beller, Fiona Alderman, Deborah Silver, and Shani Aducalesi. As a member of the NYC-based Roza Dance Company, Johnson performed in multiple venues including Dance New Amsterdam, as part of the Movement Research Open Performance shows, and as part of Arts East NY's outreach projects (with initiatives to reduce gun violence and introduce more of the arts to inner city Brooklyn). Johnson also performed two solos for the company as part of the International 60x60 Dance Festival in NYC, in the summer of 2011. In the fall of 2011, Johnson moved to Paris and spent 6 months in France working on creating and refining her self titled 'poem dances'.

Toni Renee Johnson presents a group work in progress; *Nothing Remains the Same* embraces the feeling that there is a time for everything and a season for every activity under the heavens. Johnson is an artist, a choreographer, a performer, a dance educator, an entrepreneur, a Maverick. She creates dances rooted in social commentary, blood memory and complex interpersonal relationships expressing dimensions of the human condition. Johnson's choreography is based on the most basic, humanistic tendencies, her sacred form of connecting. She earned her MFA in choreography and performance from Florida State University in 2005. In New York, Johnson danced with INSPIRIT, a dance company, Nia Love/Blacksmith's Daughter, Nathan Trice Rituals, Peggy Choy Dance Company and apprenticed with

Urban Bush Women, to name a few. In 2008, Johnson formed her own company, formerly known as Breath of Life Dance Experience, to express her worldview and to begin conversations on topics with global effect. As her inner vision and perception of the world grew clearer, through travel and left turns, BOLDE transitioned to form a new company, Maverick Dance Experience encapsulation and identifying a personal style and attitude. Johnson's work tells bold, visceral human stories, urgent and socially relevant, communicating life messages from experiences and perspective of an African-American female artist. Her artistic inquiry includes developing a strong mix of multimedia, integral and integrated into a multisensory, Tim Burton-like, dance theater experience for the dancer and the viewer including video projection, set design, props and live DJ.

Over the past five years, Johnson has been commissioned to choreograph for INSPIRIT, a dance company, Drexel University and Bronx Charter School for the Arts. She have been presented by BAAD!, Judson Church, the NuDance Festival at Riverside Theater, Dixon Place and the Wassiac Project. She received residency and performance grants from INSPIRIT, a dance company and twice from HT Chen & Dancers Newsteps choreographer's series (2008, 2012). Johnson has self-produced two concerts, one at Cunningham Studio Theater, "If You Knew Me...You Would Know..." and the other at Baruch Performing Arts Center, "The T: Dance, Watch, Reflect." Her company has been seen GreenSpace in Queens, NY, Harlem School for the Arts, and Alvin Ailey Theater. Johnson is also known for her site specific, Guerilla Theater performances, bringing the art to the people at the Highline Railroad Park, Grand Army Plaza and Union Square. Johnson recently completed her new evening length, multimedia experience, "Reference Point," and will premiere it in the spring of 2013.

<http://maverickdanceexperience.tumblr.com/>

Matthieu Hocquemiller uses dance and video in its creations to develop a minimalist and visual aesthetics. *Bonnes Nouvelles* is the Hocquemiller's fourth stage creation for his company, compagnie à contre poil du sens. This piece marks the beginning of a new work questioning the links between private and politics and the contemporary state of the present. *Bonnes Nouvelles* was shown in Montpellier Danse, Internationale Tanzmesse (Düsseldorf, Germany), Biennale de la danse de Cholet, Convivencia (Barcelona, Spain), Théâtre de Clermont l'Hérault, L'Etoile du Nord (Paris). It was released with the support of Montpellier National Choreographic Center, Théâtre du Périscope - Nîmes, Les Eclats Chorégraphiques - Choreographic Development Center of La Rochelle and Théâtre de L'Etoile du Nord – Paris. For this project, the company obtained public subsidies from French Ministry of Culture and Communication, and the Region Languedoc-Roussillon.

Michela Marino Lerman presents *Three Wishes* Inspired by the book "Three Wishes, An Intimate Look at Jazz Greats" by the Jazz Baroness, Pannonica de Koenigswarter, this performance will explore some of the heartwarming wishes of our most beloved jazz musicians of all times, and some of my own personal wishes, expressed through tap dance and live solo piano.

first appeared on Sesame Street at the age of 5. In February 2002 she was showcased on the cover of Dance Teacher magazine with Gregory Hines. In 2005, she was named by Dance Spirit magazine as one of the 20 hottest tap dancers under 20 and in 2008, Dance magazine named her as the only female tap dancer in its "25 to Watch in 2008. Lerman also won first prize in the Harlem Jazz Dance Festival's, "Hooper's Challenge" in both 2002 and 2003.

In 2002, Lerman performed with Jennifer Holliday on Broadway in Nothing Like A Dame and also in 21 Below at Town Hall. In 2003, she was inducted into the famed Copasetics as their first and only female lifetime honorary member. In 2004-2006, Lerman toured Spain and Japan with Rafael Amargo's Enramblao. In the fall of 2005, her choreography was featured in the tap section of the opening number for the Bermuda Music Festival with UDP, starring Al Green, Angie Stone, and Patti LaBelle.. At the age of 19, she was commissioned by Dixon Place to create and direct her own show, entitled AM+bu\$h+ED.

2007 saw Lerman tour Europe for three months as a lead dancer in the hit show Magic of the Dance. In 2008 she appeared on CBS's Secret Talents of the Stars with Grammy award singer Mya, performing the choreography of Emmy award winner Jason Samuels Smith. Since 2007, She has been a featured performer at NYC's hottest nightclub, The Box. She recently danced with the Roy Hargrove at the Jazz Gallery and the Village Vanguard. Lerman has also been commissioned by the American Tap Dance Foundation and HarlemStage to show her new work entitled Tapsploitation. She was co-creator an in

forming the tap dance company The Tap Messengers who have performed at the CareFusion Jazz Festival with Talib Kweli and Nicholas Payton in the Revive Da Live Big Band, Joe's Pub, and HarlemStage opening for Marcus Strickland. Her current company Sole Society has also appeared with Revive Da Live Big Band for the Harlem Jazz Shrines Festival, performed at Fat Cat, Flushing Town Hall and most extensively collaborated with Marcus Strickland, creating choreography to some of his original music in "Strickly From the Sole" performed at Matthew Garrison's ShapeShifter Lab. Lerman is currently running the only weekly tap jam in NYC at Smalls Jazz Club, which has recently been written up in the NY Times. There she has been collaborating with some of today's most gifted young jazz musicians. Lerman is eternally grateful for the mentoring and guidance given to her by Dr. James "Buster" Brown, Gregory Hines, and Leroy Myers. She has taught in numerous schools, studios, programs, and festivals throughout the world. As a performer, teacher, director, and choreographer, Lerman is dedicated to spreading the art of tap around the world.

Barbara Mahler presents *When She Stutters* a solo working with sparseness and texture, and steps into the juxtaposition of simplicity and physicality. Based on no theme, it creates its own story. is a long-standing active member of the NY dance community as a choreographer, performer and educator; a Master teacher of Klein Technique; a body worker. She has been an ongoing faculty member with Movement Research since 2004. As a choreographer, her dances draw upon the intricate textures of time and space and the (her) body to create dances, which subtly reveal characters, emotions and stories. It is spare and articulate, exploring the endless possibilities that the body holds. It has been presented in many venues in NYC as well as Europe and Canada. Her choreography is consistent with her teaching vision and work, which has greatly informed by the teachings of Susan Klein, Dr. Fritz Smith, and Professor Dorothy Vislocky. Mahler has been teaching class for twenty-eight plus year, travels extensively, creates and performs dances and is a teacher and certified practitioner of Zero Balancing, a hands on healing modality. She holds a BA from Hunter College, and an MFA in dance from the University of Wisconsin, Milwaukee. Her process and its products have been supported by many residencies and by Movement Research, NYC.

www.barbaramahler.net

Livia Daza-Paris presents *No Sounds Carried the Wind*, a video which is part of a larger series of diaristic self-portraits in movement capturing a process of kinesthetic responses to memories related to state organized violence experienced by my family during the 1960's in Venezuela. As an artist with a strong background in dance, I respond to those memories by bearing witness with my whole self. The visual aesthetics are intended to paradoxically infuse a sense of the unreal and playful to the otherwise stark content. Daza-Paris is a Venezuelan-born Montreal based artist that incorporates video, performance and storytelling as platforms to integrate themes of locality, memory, the political and historical to reflect her humanist approach to art creation. Her work is greatly influenced by her long time practice of the dance and poetics of Skinner Releasing Technique and the aesthetics of Grotowsky's theater. Daza-Paris has postgraduate degrees in Digital Technologies Design Arts and in Community Economic Development, both from Concordia University, Canada. She has an MFA in Creative Practices from Transart Institute accredited by the University of Plymouth, UK. Daza-Paris' work has been presented at Festival International de Nouvelle Danse, Vancouver Dance Festival, Tangente, Montreal Arts Interculturel, du Maurier Theatre, Canada and at Dance Theater Workshop, P.S. 122 and The Knitting Factory in NYC, Atelierhof in Berlin, Blanc Compound in Manila, Ateneo de Caracas in Venezuela and "Los Talleres" in DF Mexico.

Daza-Paris has received grants awards by Conseil des Arts et de lettres du Quebec, Canada Arts Council, Ontario Arts Council, City of Montreal, Venezuelan Arts Council, Fundación José Angel Lamas, Laidlaw Foundation and DTW Suitcase Fund for the Arts, with funds from the Rockefeller Foundation for the international project CAONABO' New Performance in the Americas, 1991-1994. The Festival had part of its residency in "Los Barrios" of Caracas and in towns of the Venezuelan African Coast, presenting a new model in the country for arts and community collaborations.

<http://liviarafaeladazaparis.wordpress.com/>

Melinda Ring presents *X Music Study (polka mosh)*. Secrets are revealed from Ring's full-length *X* (2010), as Talya Epstein dances with live and imaginary partners in *X Music Study (polka*

mosh). Ring explores a very liberal definition of choreography creating dances, performance pieces, videos and installations. Originally from Los Angeles, Ring moved to New York in September 2001 after receiving her MFA degree from Bennington College. She founded her current company, Special Projects, in 2004, and has been represented by The Box gallery in Los Angeles since 2008. She was the curator for Danspace Project's Spring 2011 Platform, Susan Rethorst: Retro(intro)spective, and their Fall 2012 Judson Now Platform program Dance by Default.

Ring's work is informed as much by the concerns of experimental film, visual art, and theater, as developments in new dance. More interested in questioning why and how to make dances than resolving the answer, she has produced works with titles like Impossible Dance, Hmmm... and Huh?, all of which hint at the unresolved character of the "finished" product. Her work has been commissioned and presented by Headlands Center for the Arts, Danspace Project, The Kitchen, and The Tang Teaching Museum at Skidmore College. Other recent venues include, The Box, Whitney Museum, Mount Tremper Arts, MASS MoCA, and The Santa Monica Museum of Art.

In 2010, Special Projects, was awarded a New York Foundation for the Arts Build Stability grant, and Ring received a 2012 Chora Council Grant from the Metabolic Studio, a project of the Annenberg Foundation. Her work has been also been supported by residencies and grants from: Gibney Center, Foundation for Contemporary Arts Emergency grant, Headlands Center for the Arts, Mabou Mines/Suite Program, Movement Research, Dance Theater Workshop, Outer/Space, Lower Manhattan Cultural Council Swing Space, The Field, Puffin Foundation, Meet the Composer, Gerald Oppenheimer Family Foundation, and the City of Los Angeles Department of Cultural Affairs, including a 1999 COLA Fellowship. Current projects include the on-going performance experiment Mouse Auditions and the dance/installation Forgetful Snow which is scheduled to premiere at The Box (L.A.) and The Kitchen (N.Y.) in 2014.

www.special-projects.us

Michal Samama presents *The Chicken Memorial*. Is it possible to commemorate something so forgettable and unremarkable as a chicken? Can a performance assume the position of a site of remembrance? *The Chicken Memorial* aims to embody something, which seems near impossible to see, let alone to remember: The animal on its way to the slaughterhouse, to oblivion. Samama (Born 1977, Israel) is a New York based choreographer and performance artist. She was recently selected to the 2012-2013 Fresh Tracks Performance and Residency Program at New York Live Arts. During the last ten years Samama created works in dance, theater and performance art and is now focusing on the research and creation of movement based solo performances, involving video, photography and site-specific practices. Samama is a Movement Research 2011-2013 Artist-in-Residence. She recently awarded a New Dance Alliance LiftOff Residency and participated in The Field Artist-in-Residence (Fall 2010). Since arriving to NYC in 2010, her work has been presented at Dixon Place, Movement Research at Judson Church, Joyce SoHo, Chez Bushwich, Priska C. Juschka Gallery, First Street Green at First Park, Vaudeville Park (In a work by Yoni Niv) and the 92nd Street Y, where she also curated an interdisciplinary art event in January 2012. In Berlin, she created two solo works as part of Extension PASTudies and performed there at the Home Sweet Home Festival, Werkstatt der Kulturen and the Grimmuseum. In Israel her work has been shown in Suzanne Dellal Center, Tmuna Theater, Tzavta Theater and more. Her play which she wrote and performed in was presented at Act 2 Festival (Haifa, 2009). Samama studied dance and choreography at Ha-kibbutzim Teachers College and then theater, writing and performance art at Search Engine, an Interdisciplinary Art Program, founded by Yasmeen Godder and Itzik Giuli. She has taught choreography in various schools in Israel and she is now teaching dance at the 92nd Street Y.

www.michalsamama.com

Rosy Simas presents two short solos, *i want it to be raining and the window to be open*. Inspired by the words of Celtic poet John O'Donohue, this dance is an exploration into the dynamic relationship between two men. The words the dancers have used to describe this work are: tender, stoic, conversation, rib cage, surrender, brother, stare, memory, and cry. The second work, *Blood Lines*, is a somatic investigation into what makes Simas Native American. The dance is by nature intricate, emotive and otherworldly. Native American contemporary choreographer (Seneca), has been making and teaching

dance for 20 years. Her work has been presented at virtually every dance-ready venue in Minneapolis, including the Walker Art Center and the Southern Theater, as well as venues in Montréal and the San Francisco Bay Area. Simas views involvement in community as essential to living and art making. As well as presenting her own work, she is committed to creating opportunities for other dance makers and artists. In February 2013, Simas created and directed *Échange*: a Twin Cities/Montréal Dance Exchange project. She has received grants and commissions from the MN Women's Fund, MRAC/McKnight Next Step, MN Dance Alliance, COMPAS, MSAB, Jerome Foundation/Intermedia Arts, the Loft Literary Center and the Walker Art Center Momentum series. In 2012, She was an artist in residence at the Indigenous Arts program at Banff Arts Centre in Alberta. Simas was most recently awarded the Native Arts and Culture Foundation 2013 Dance Fellowship. Simas is a longtime student of Barbara Mahler and teaches regular classes in Body Re-Education (based on the teachings of Barbara Mahler) at Zenon Dance School in Minneapolis. Her newest solo will premier at the Talking Stick Festival in Vancouver, BC in May 2013.

<http://www.rosysimas.com>

Ben Spatz presents *Tales*, the next phase of a new project from Urban Research Theater in which Jewish songs and stories become the basis for an iconoclastic spiritual and political encounter with notions of heritage and tradition. This is (not) your grandfather's Judaism. Spatz is Artistic Director of Urban Research Theater, a performance company based in New York City and dedicated to developing original interdisciplinary works at the intersection of song, movement, and poetry. His solo performance *Rite Of The Butcher* premiered at the United Solo Festival in 2011 and will be shown with a new layer of video projection art at the Lincoln Center Rubenstein Atrium in 2013. With Massimiliano Balduzzi, Spatz created and performed in *PLAYWAR* (Abrons Arts Center, 2012) and *Theatrical: A Tragedy* (Lincoln Center Atrium and The Living Theater, 2011).

From 2003 to 2005, Spatz lived and worked with the Gardzienice Theatre Company of Poland, touring and performing in the works *Elektra* and *Metamorfozy*. The following year, he was a Fulbright Fellow at the Grotowski Institute in Wrocław. Spatz has led classes and workshops at CAVE, Genesis Project, Eden's Expressway, Earthdance, Yale University, and Long Island University. He currently teaches acting, theatre, and performance at multiple campuses of the City University of New York, where he is also an advanced doctoral candidate writing on actor training, physical culture, gender, and the epistemology of embodiment. He has been published in both academic and artistic journals. He was an Artist-in-Residence at Movement Research (2010-2012) and is a current studio resident artist at CAVE-LEIMAY.

www.urbanresearchtheater.com

Valerie Striar presents her evolving work *Marguerite and Robert, part 2*, last seen in the Performance Mix Festival at Joyce SoHo in March 2012. Striar uses dance, photography, personal objects, video, audio interview, and music to help her channel, coincide, question, celebrate and inhabit the body/mind terrain of Marguerite, a political and spiritual visionary and Robert, photojournalist and master of faces. Striar creates solo and group dance/theater and film works that have been presented in the United States, Canada, Germany and Italy. In New York, her creations have been seen at the Wax Performing Space, Judson Church, Danspace Project at St. Marks Church, the Kitchen, the Dia Center, Joyce SoHo, Dixon Place, the Ohio Theater, The Vineyard Theater and Anthology Film Archives. Her work, *Cosimo*, inspired by Italo Calvino's, *The Baron in the Trees* was produced by La Mama, E.T.C. and HERE. She is a New York Foundation for the Arts Fellow. In 2005, she danced in the film *Romance and Cigarettes* directed by John Turturro. In 2010, Striar created a puppet performance of Esther Averill's, *Jenny and the Cat Club* which she and her daughter, Aria perform in living rooms, gardens and bookstores. Striar presented new poetry and a viewing of her film, *The Bird Queen*, at The Shed in Dec. 2011. She lives in Brooklyn with her husband Walter and their daughter Aria.

Robert Tyree presents *Lemur*, a dance solo from Portland, Oregon via Bucharest, a collaboration with Romanian poet Andra Rotaru. Tyree both authors and articulates a character of conflicted form. Tyree is a choreographer, writer and teacher based in Portland, Oregon. A child of rural Washington, for Tyree performance came first through athletics and community theatre before urban relocation introduced formative years of club dancing. Since university, he has slowly related his endeavors to formal dance

performance. Robert has pursued dance training at Seattle's University of Washington, Montréal's after-hours clubs, Oregon Ballet Theatre and Vienna's danceWEB program (ImPulzTanz 2011). From 2006, Tyree has pursued a concept of intensive dance—discos with Deleuze, lofting with Lacan—through performance and publication (*All-Night Dance*, *Nuthin Wrong*, *Intensive Dance*). Tyree has worked with several choreographers in Portland including Linda Austin, Lucy Yim, Kaj-anne Pepper and Meshi Chavez, but his most longstanding engagements have been with close colleague Tahni Holt. Tyree is co-executor of FRONT, a Portland-based newspaper devoted to fostering dialogues and literacy around contemporary dance. Additionally, his performance writings have been published online through outlets including Claudia La Rocco's Performance Club and the Portland Institute for Contemporary Art. Over the course of 2011-2013, Tyree has developed *Lemur* in collaboration with Romanian writer Andra Rotaru. www.roberttyree.net

Emily Wexler presents *Ring of Fire* for three women who recreate boundaries marked by light in an attempt to destroy bounds they have not set. Through simple and fierce movements the women disrupt pre-determined identifiers of their subjectivity. Wexler has worked as an artist based in Brooklyn since 2004. She has had the opportunity to create and perform alongside many incredible artists including Rebecca Brooks, Kim Brandt, Karinne Keithley Syers, and Yvonne Meier, among others. Her work has been seen in venues and settings throughout the U.S. and abroad. Most recently, she was honored with a Bessie nomination for her performance in Yvonne Meier's *Mad Heidi* and also honored with the Department of Cultural Affairs SPARC Program Grant in partnership with the Brooklyn Arts Council, to make a new work with the Senior Citizens in Coney Island who were affected by Hurricane Sandy. Currently she is teaching Dance History/Theory/Criticism at The University of the Arts. www.emilywexlerdance.com

Nina Winthrop presents *Inner Elation*, a journey, solitary, yet universal in collaboration with dancer Maggie Bennett, music by Jon Gibson and costume by Naoko Nagata. Winthrop formed her company, Nina Winthrop and Dancers, in 1991. Her works have been presented in venues throughout New York and Los Angeles, including Danspace Project, Joyce SoHo, Brooklyn Academy of Music, Movement Research at the Judson Church, Mabou Mines' Toronada Theater at PS 122, Basilica Hudson and The Flea Theater. Her dance films have been screened in the US and abroad. Winthrop is the curator of Dance Conversations @ The Flea, a free monthly performance and discussion series. She also curated the dance film showcase *Dance on Film/Film on Dance* at Symphony Space in 2004. She was awarded a Bessie Schönberg Choreographers' Residency at The Yard in 2004, a Dancenow/NYC's Silo Artist Residency in 2005, and participated in the Schonberg Choreographers Lab at DTW in 2005. A graduate of Bennington College, Winthrop danced with Wendy Perron, Susan Rethorst, Yoshiko Chuma, Sally Silvers and Kei Takei, with whom she toured the USA and Japan, and studied with Erick Hawkins, Merce Cunningham and Deborah Hay. In the process of creating her dance pieces, Winthrop has collaborated with a diverse group of artists, including musician/composers John Cale, Gary Lucas, Jon Gibson and Steve Sacks; set designers David Auden and Manuel Lutgenhorst; sculptor Jene Highstein; costume designers Anita Evenepoel, Naomi Luppescu, Naoko Nagata and Lenny Steinberg; filmmakers Judy Lieff, Morleigh Steinberg and Maria Antelman; and lighting designers Spencer Mosse, Peter West, Nicole Pearce, Jared Klein and Oguri, among others. Nina Winthrop has received critical acclaim from reviewers and audience members. Her unique style has been described by the New York Times as "darkly expressive," by *On & Off* as "stunning" and "seductive." The Village Voice said of CUMULUS: "Knockout dances...ordinary moves performed with such investment they might be sacred dance." www.NinaWinthropandDancers.org