



## Artist Work Descriptions and Biographies

**Alex Romania** presents *CBT*, a phallic solo to recompose the phallus.

**Alex Romania** is a multidisciplinary maker and performer currently living in Brooklyn, New York who creates dance, performance, and visual art. Recent work has been presented by Glasshouse ArtLifeLab, SOLOW Festival, Puppet Uprising, and Old Furnace Artist Residency (OFAR). Romania has performed in works by De Facto Dance, Eddie Peake, Jacob Slominski, Ishmael Houston Jones, Simone Forti, Steve Paxton. He has studied with artists (at) Headlong, Karen Finley, Genesis Breyer P-Orridge, among others. Romania has collaborated with performance group Future Death Toll, and currently dances for choreographer Kathy Westwater. Romania has previously taught through Art All State at the Worcester Art Museum, CLASSCLASSCLASS, LeAp (Learning through an Expanded Arts Program), the Texas Dance Improvisation Festival, and has received support from residencies at SPACE on Ryder Farm in Brewster NY, Chashama, and OFAR in Harrisonburg Virginia. He runs an online journal, 'INVISIBLE ARTISTS', dedicated to issues of emergence and sustainable practices amongst artists, pro bono. [cargocollective.com/alexromania](http://cargocollective.com/alexromania)

**Amanda Loulaki** presents *Untitled Two*, in which the mantra for this new work is "It is what it is". With *Untitled Two* she draws sketches of acceptance, while continuing to investigate how the experience of time through imagery constructs reality. She likes creating worlds.

**Amanda Loulaki** was born in Crete. In 1990 she received a BA in Education from the University of Crete, Department of Pedagogy and in 2007 she received her MFA in Dance from Hollins University. In 1994 Loulaki was awarded a Fulbright Scholarship and moved to New York City. Loulaki's choreography has been presented at The Chocolate Factory, The Flea Theater, Danspace Project, La MaMa, Dixon Place, PS 122, Joyce SoHo, Dance New Amsterdam, The Kitchen, Dance Theater Workshop, 11th Biennale of artists of Europe and the Mediterranean (Greece), Bucharest-East-West International Dance Festival (Romania) the Choreographic Center Archauz (Denmark), and ZVRK Festival (B&H). She was selected for The Barnard Project in 2007 at DTW and was appointed Adjunct Associate Professor at Barnard College of Columbia University during the 2007 fall semester. Loulaki has taught at the American Dance Festival, M.I.T., Dance New Amsterdam and Rutgers -N.J.I.T. Theatre Program. Since 1998, Loulaki has been the Programming Director at Movement Research and programmed the Improvisation Festival NY from 1999-2003. She has also served on panels for Movement Research, Danspace Project, P.S. 1 Museum of Modern Art, Dance Theater Workshop and Lower Manhattan Cultural Council. As an advocate of experimentation in dance, Loulaki has been invited to attend conferences and platforms such as IDEE conference (Initiatives in Dance through European Exchange, 3rd and 4th Balkan Dance Platforms, the British Dance Edition, and DunaPart, Hungarian Dance Platform. Loulaki is a member of IETM (International Network for Contemporary Art).

**Athena Malloy** presents *Switch* and questions, "What puts you on edge, where do you grasp, who do you push, how do you open?" *Switch* is danced by Vanessa Walters and Malloy with music by Valerie Opielski.

**Athena Malloy** has had her work presented at numerous New York City venues including: *Hunger, Love from the Survivalist* at The Kitchen, *Sharpening the Shadow* at Joyce SoHo and P.S 122, *If I Didn't Make This Dance, I Might've Killed Someone* at Dixon Place, *On the Verandah* at the 92nd St Y, and *Running Back to Go Forward* with Movement Research at Judson Church and the Next Stage. For many years, she taught at the Susan Klein School of Dance and Dance New Amsterdam. She has also been a guest teacher at her alma matter, SUNY Purchase and the Trisha Brown studio. She is presently a faculty member of the Zero Balancing Health Association. In 2003, she won a New York Dance and Performance Bessie Award for her performances in RoseAnne Spradlin's *under/world*. She has had the pleasure of dancing for other great choreographers, including: Sigal Bergman, Walter Dundervill, Clarinda Maclow, David Neumann and Meg Wolfe. Malloy also has had a healing arts practice in New York for nearly twenty years.

**Barbara Mahler** presents *Precipice* creating an intricate tapestry with the environment, relying on the language of movement and music/sound alone.

**Barbara Mahler** is a 30-year active member of the New York City dance community as a choreographer, performer, body-worker and movement educator. Her choreography draws upon the intricate and infinite possibilities of the textures of time, space and the (her) body to create dances, which subtly reveal non-narrative events and stories. Her choreography; consistent with her teaching vision and work, explores the endless possibilities that the body can reveal – spare and articulate, compositional, evocative. She has traveled extensively as a guest artist around the globe. Mahler was an Artist in Residence with Movement Research for the 2003-04, and 2006 -08 seasons. Movement Research continues to provide a home base for the development of her artistic visions and products. Internationally, her choreographic work has received support from Meet the Composer, the Arts Council in Montreal, Canada; Danse Allensen in Sweden and the Cultural Arts Ministry in Chile. Mahler was a recipient of a Sage Cowles Land Grant. Most recently she received a choreographic research grant from the International Dance Programme in Gothenburg, Sweden, a residency from the CAVE, Williamsburg, New York, and was a member of LEAP 2011-12, a Queens Arts Council Program supporting development of vision, artistic products and process. She was selected as an artist for E|MERGE, a program of Earthdance. She is the recipient of a BAX Arts and Artists Award in education for 2013 and currently is on the faculty of Movement Research and the State School for Dance and Theater Copenhagen, Denmark.

**devynn emory** presents *Wait for the picture, while I wait for the wave*, a destruction, blending, renewal and revision of prior evening length works made by two artists. This work is an honesty of labor, an unveiling of essences, dynamics, and unknowns.

**devynn emory** is a mixed race and transgender New York dancer and choreographer who isn't making work "about" it. devynn has a company **devyennemory/beastproductions** that has shown work at DTW, NYLA, BAX, Danspace, Movement Research, Roulette, Aunts, Dixon Place, Philadelphia Live Arts Festival, Philadelphia Dance Boom's Motion Pictures, Arts and Ideas Festival in New Haven, and The London International Film Festival at the Place. emory has been awarded an Independence Foundation Fellowship, Fresh Tracks at DTW, a studio series at NYLA, a space grant at BAX, and a residency at Issue Project Room. As a dancer they currently work with Tere O'Connor and RoseAnne Spradlin. Previously emory has worked with Headlong Dance Theater for 10 years, Jerome Bel, White Oak Dance Project, Faye Driscoll, Daria Fain, Jen Rosenblit, Vanessa Anspaugh, Jules Skloot and Yve Laris Cohen.

**Dominique Porte** presents *Hors JE*, in which the creator and performer is haunted by the fear of endlessly repeating of the same schemas, of rambling on gesturally. Fiery choreographer Dominique

Porte re-examines her approach to creation. Between a filmed segment of some thirty experienced dancers and neophytes - and its live reinterpretation, we take a troubling plunge into her intimate world, where we find ourselves front row and center during the elaboration of both the piece and of the larger work itself.

Established in Montreal since 1989, **Dominique Porte** built up a solid reputation as an intense, precise, and virtuosic performer with Compagnie Marie Chouinard, William Douglas, and José Navas before founding her own company, **Système D/Dominique Porte** in 1999. Fascinated by human nature and the human condition, Porte has developed a unique style and rhythm to explore the themes of communication, the relationship with the other, identity, and sensory perception. Poetic worlds and images are released in powerful works in which music – usually live – plays an integral part. Porte's choreography has been presented locally, nationally, and internationally, including at several festivals. In her two most recent creations, JE (2011) and Hors JE (2014), she has returned to the solo form, inviting the audience to take a troubling plunge into her intimate world to witness close-up the evolution of the piece as well as the finished product.

**Erick Hawkins Dance Company** presents *Elusive Pierce*. This group work choreographed by **Katherine Duke** reflects a poetic method differentiating known associations, articulating unfamiliar structures of meaning beyond a formulated language, into which ideas can constantly rush.

The **Erick Hawkins Dance Company**, founded in 1951, has been touring the world since the 1960's with unwavering integrity and uncompromising working methods. Based on a collaboration of music, design, and movement Hawkins' dances are performed to live music composed especially for each piece along with commissioned sets by artists and sculptors. Known for a fluid, effortless style each dance is energetic yet poetic, serene and harmonious. The Company continues today to develop dances based on Hawkins' pioneering movement theory which harmonizes body, mind and spirit.

**Katherine Duke** began studying with Erick Hawkins in 1983. She made her professional debut with the Erick Hawkins Dance Company in 1986 at Lincoln Center. She was a teacher at the Erick Hawkins School and taught composition for Lucia Dlugoszewski. Ms. Duke became a principal dancer under Hawkins' direction and performed with the Company until 1991. Ms. Duke's mercurial grace, purity of presence, and focused phrasing, as noted by Anna Kisselgoff of the *New York Times*, brought her critical acclaim. Jamake Highwater has written, "There is little doubt that Katherine Duke represents the idealization of Hawkins's four decades of creating dance." In 1995, Duke returned to the Hawkins Company as a guest artist and teacher. At that time she assisted Dlugoszewski in setting Hawkins' Journey of a Poet for Mikhail Baryshnikov. She served as rehearsal director to the Hawkins Company in 1999 and assistant to the choreographer in 2000. Duke became the artistic director of the Erick Hawkins Dance Foundation in 2001. In an effort to preserve and perpetuate the musical, compositional, and choreographic legacies of both Dlugoszewski and Hawkins Ms. Duke facilitates the reconstruction of classic repertory for universities and professional companies. She set Early Floating on Mikhail Baryshnikov's White Oak Dance Project, produced Company performances honoring long-time collaborator Ralph Dorazio with a New York season for the Company at Lincoln Center, as well as performances with dance companies and universities throughout the US and internationally. Her passion is to share in its purist form the beauty of the technique, the unique approach to choreography, and the principles of this legacy through intensives, workshops, and commissions of new work. She continues to bring the Erick Hawkins Dance Company into the present with archival research that has enriched the Company's repertory through unexplored works by Hawkins and Dlugoszewski, commissioned choreographers, and her own work.

**Erin Carlisle Norton** presents *Demure as Dynamite* (excerpt). **The Moving Architects' Demure as Dynamite (Part I)** looks to the women of the bible in portrait as depicted in two volumes of poetry by Artistic Director Erin Carlisle Norton's late grandfather Thomas John Carlisle. Shamefulness and submissiveness, vitality and heroism, these traits are pulled from the prose and conveyed through the angularly powerful and suggestively fragile states and interactions between five dynamic female dancers.

**Erin Carlisle** is Artistic Director of the non-profit dance company The Moving Architects (TMA), founded in Chicago in 2007 and relocated to New York City in 2013. A Gallery Artist with Pentacle, TMA has toured, taught, and performed at colleges, dance studios, and community centers extensively throughout Chicago and the Midwest, including evening-length concerts at Links Hall (Chicago), Fasseas White Box Theater (Chicago), Columbus Dance Theater (OH), Beloit College (WI), and Wilson College (PA), with prominent performances in the New York City area at venues such as Dixon Place, South Orange Performing Arts Center, Ailey Citigroup Theater, Dance New Amsterdam, Chez Bushwick, Triskelion Arts, and Green Space. TMA has taught and toured internationally through the US Dept. of State to Tajikistan and Kyrgyzstan; Guatemala City; and throughout Morocco with Action Danse. Norton holds a BFA and MFA in Dance from Ohio State University, and is a Laban Certified Movement Analyst and Pilates Instructor. Norton and TMA have received generous funding from groups such as the Driehaus Foundation, Illinois Arts Council, Columbus Dances Fellowship, and recently she received a 2014 Choreographic Fellowship from the New Jersey State Council on the Arts.

**Gabrielle D'Angelo** presents *Belly Speak*, a dance exploring the on-stage dynamic between sound and movement as expressed in a relationship that is at once simultaneous and discrete. Two dancers and a drummer traverse a visual landscape, creating sound together, sometimes aligned.

**Gabrielle D'Angelo** is a painter and choreographer based in Brooklyn. She works in both forms simultaneously, but her projects in dance and painting exist separately. Her interest in both painting and dance is in their relationship to abstraction. Her work in each is dedicated to the complex and unique ways they can communicate ideas, stories and experience. In abstract form, their language becomes a process of communicating the empathetic terrain of our senses and memory. This accumulation of perceptions and associations in some way signifies something about our daily social and cultural encounters.

**Emilie Roberts** presents *Rematch*. Roberts has commissioned Montreal choreographer **George Stamos** to create this solo exploring her roller derby persona legs.

**Emilie Roberts** is a performer who has followed a unique artistic path. She received her engineering degree at the age of twenty, but after working for a few years, found that she had a more physical and artistic calling in dance. After finishing the contemporary dance program at Grant MacEwan College in Edmonton, Alberta, she made her way to Montréal where she completed a BFA in Contemporary Dance as well as a BA Honours in History at Concordia University. Her dance degree culminated in an evening of her own work called *Springmaker* presented in April 2010. She has danced for the choreographer Veronique Gaudreau in the full-length works *Le Fil Rouge* and *Le Balcon*. She embarked on a research project with Gabriel Duceppe, an electro-acoustic musician that explored the use of wireless sensors she embedded in her costume in order to create a collaborative soundscape. Over the last five years, Roberts created a number of five to ten minute solo pieces that have been presented at mixed-bill cabarets and dance events. Lately, she has been working with the choreographer George Stamos with whom she is bringing her skills as a roller derby athlete to the stage.

Leaving home at the age of 14, **George Stamos** began his classical training shortly after a community service sentencing for minor theft. In his formative years, Stamos was also a Go-Go dancer in Toronto, London, Amsterdam, and NYC and he is a 1993 graduate of the Amsterdam School of the Arts. Since moving to Montreal in 1997, Stamos has produced work seasonally, completed an intensive study of central African dance, received several awards, danced with numerous prominent choreographers, taught in Universities, and toured across the globe.

**Jaamil Olawale Kosoko** presents *Crying Songs* (excerpt). Kosoko juxtaposes interior and exterior landscapes to expose a confessional identity-mashup where visual and performance aesthetics collide in a face-off of self revelation, ecstatic theatricality and discomfort. Part social commentary and part historical self-critique, *Crying Songs* references issues related to misogyny and patriarchal constructs of

masculinity.

**Jaamil Olawale Kosoko** is a Nigerian American curator, poet, and performance artist currently based in New York City. He is a 2012 Live Arts Brewery Fellow as a part of the Philadelphia Live Arts Festival, a 2011 Fellow as a part of the DeVos Institute of Art Management at the John F. Kennedy Center for the Performing Arts and an inaugural graduate member of the Institute for Curatorial Practice in Performance (ICPP) at Wesleyan University. Kosoko's work in live performance has received support from The Pew Center for Arts and Heritage through Dance Advance, The Philadelphia Cultural Management Initiative, The Joyce Theater Foundation, and The Philadelphia Cultural Fund. As a performer, Kosoko has created original roles in the performance works of Nick Cave, Pig Iron Theatre Company, Keely Garfield Dance, Miguel Gutierrez and The Powerful People, Headlong Dance Theater among others. [www.jaamil.com](http://www.jaamil.com)

**Johanna S. Meyer** presents *Hand-Built*, a solo initially developed during a New Dance Alliance LiftOff Residency. The piece has been slowly developing over time incorporating red leather gloves, a notebook of drawings and a pair of reading glasses. Out of these props has developed personas: Chicken and Showgirl. *Hand-built* plays with Meyer's love of nonlinear comics like some of the Hernandez Brothers' work and the space between her pages of choreographic notes and actualizing ideas on stage performance.

**Johanna S. Meyer** is a choreographer and performer based in New York City. Her three full-length dance works include *Every Hotel TV Plays On* (2001), which was commissioned by Dixon Place, and *Teaser* (1999), presented at the Ontological-Hysteric Theater; her newest dance called *piece.piece* was performed at the Studio Theater at Krannert Center for the Performing Arts. She has also created eleven short pieces, many in collaboration with Alexandra Hartmann, Tory Vazquez, Maja Rajenovich. Meyer was an artist-in-residence at Movement Research, and has developed her work at The Kitchen's Dance-In-Progress series, White Oak Dance Project, BAX space grant, and the University of Santa Barbara Summer Theater Lab, among other spaces. Comedic and intricate, her work sometimes employs video and often draws on historical material such as burlesque routines, medical textbooks, and vintage films working with highly defined lines of space to execute these ideas. Meyer has also choreographed for theater works by a number of directors-in-residence at the Ontological Theater at St. Marks Church, including DJ Mendel, Robert Cucuzza, Ann de Mare, Juliana Francis, Tory Vazquez, Mallory Catlett and Ken Nintzel. She has been a movement consultant for Richard Maxwell in the original version of *Caveman*. Her choreography was featured at the Williamstown Theater Festival in a production of Chuck Mee's *Big Love* directed by Amanda Charlton. Meyer choreographed *Girlshow* by Judy Bauerlein at the University of California at Santa Barbara Summer Theater Lab facilitated by Naomi Iizuka and choreographed a video project with Marie Losier and Genesis P-Orridge. Meyer has also performed in the work of numerous choreographers and directors, including OBIE-winner Richard Maxwell, Tory Vazquez, Nami Yamamoto, Karen Sherman and Tanya Gagne, Reggie Wilson/Fist and Heel, and Nina Martin. She holds a BFA in dance from New York University's Tisch School of the Arts and MFA in Dance at the University of Illinois at Urbana-Champaign.

**Jordan Fuchs** presents *Repentance for the Easily Amused* directed by Jordan Fuchs with sound by Andy Russ. This 20-minute excerpt of the 6-minute full-length work *Repentance for the Easily Amused* traps three dancers in a choreographic structure in which each gesture in which each gesture, motion and action is a choice to never be returned to. The dance is a process of burning away artifice, training and style, until all that is left is concentration, focus and struggle at the overtly simple yet nearly impossible task of not repeating oneself in movement.

**Jordan Fuchs** is a choreographer committed to explorations of form and formlessness, proximity, and physicality. His choreography has been commissioned by Danspace Project, Dance New Amsterdam, Kristina Isabelle Dance Company, and Alfred University and presented nationally at venues including DTW, FLICfest, Sushi in San Diego, Dancer's Group Footwork in SF, Seattle Festival of Dance Improvisation and the Fuse Box Festival in Austin. In 2009 Fuchs founded the Texas Dance Improvisation Festival. He is a Fulbright Specialist and has been on faculty at Movement Research and

has taught at numerous colleges across the United States, and internationally in Taipei, Moscow and Puerto Rico. He has had the pleasure of performing with artists, including K.J. Holmes, Kirstie Simson, Leslie Scates, Sarah Gamblin, Mark Dendy, Luka Kito/Megan Boyd and Rebecca Lazier. Based in San Francisco in the early 90's, and in NYC from 1998-2007, Fuchs was a Dance Specialist in the Dance Division of the New York Public Library from 2000-2007. He holds a BA in Religion from Oberlin College and an MFA in Choreography from Ohio State University. He is an Associate Professor of Dance at Texas Woman's University in Denton, TX.

**Leslie Parker** presents *Ripen: Forbidden Truth*, a solo work in collaboration with visual artist Lionel Cruet. Originally commissioned by the Fresh Tracks program of New York Live Arts, supported in part by the National Endowment for the Arts, this work is movement-based immersed in juxtapositions of digital images within real time to reflect owning one's sexuality and sensuality, having it misrepresented, misunderstood and misused.

A St. Paul, MN native, **Leslie Parker** is an independent contemporary dance artist, and educator based in Brooklyn, NY. Parker has an extensive and rigorous practice organically fusing Funk, Blues, Jazz, Hip Hop, Contemporary, and Modern dance forms. She holds a B.F.A. in Modern Dance Technique & Choreography from Esther Boyer College of Music and Dance at Temple University. Parker's training also encompasses dances derived from Senegal, Guinea, Ghana, and Ivory Coast. Parker's credits include New York Live Arts Fresh Tracks 2013-14 Artist in Residence, a collaboration with Nia Love's *Let The Eagles Scream* at Dance Theater Workshop's Studio Series, Harlem Stage's EMoves13, WOW Café Theater, Movement Research at Judson Church, Thelma Hill Performing Arts Center's "PEEKs " and 38th annual "Souls of our Feet: People of Color" dance festival, The Painted Bride Arts Center (Philadelphia, PA), The Women's Roseville Correctional Facility (Roseville, MN), Pillsbury House Theatre's "Non-English Speaking Spoken Here: Late Nite Series" (Mpls., MN), and The African Diaspora flow Hip Hop Theater's "Nightmares of JuJube" (Mpls., MN). Parker is a teaching artist for Caribbean Cultural Center African Diaspora Institute and a collaborator, educator, and choreographer for Penumbra Theatre Summer Institute's activist artist program. Parker has conducted residencies, classes, and workshops for NYC Public School System, Mark Morris Dance Center, Dance New Amsterdam, Gibney Dance Center, Zenon Dance Company and School, University of Minnesota, Carleton College and at various institutions widely for at-risk youth. Parker apprenticed with Urban Bush Women and performed works by Professor Nii Yartey of Ghana University, Dr. Kariamuwelsh of Kariamuwelsh and Company: Traditions, The Chuck Davis African American Dance Ensemble, Reggie Wilson's Fist and Heel, Tania Isaac Dance, Errol Grimes, Wendy Jehlen's Anikaya Dance Company and Sundance Multiple Performing Arts Company to name a few.

**Malcolm Low** presents *Speakeasy/DEVOTION*, an abstract multidisciplinary dance on the themes of faith, ritual and passion – in religion, sports, art, sex – and our devotion to all of it. With dance, video, music, text and puppetry, the work is rooted in his experience as an African American Pentecostal gay man. We will explore the parallels and contrasts of the various ecstasies experienced by these followers and believers, fans and players. Malcolm Low is happy to be collaborating with Onome Ekhe as Art Director/Dramaturg and Ben Coleman as sound designer.

**Malcolm Low** is from Chicago, first trained with Joseph Holmes, Hubbard Street, Homer Bryant and the Ruth Page Foundation, and performed with Joseph Holmes Chicago Dance Co., Les Ballets Jazz de Montreal, Ballet British Columbia, Ronald K. Brown, Stephen Petronio, Complexions, Zvi Gotheiner and Dancers, Margo Sappington, Reggie Wilson, Crystal Pite/Kidd Pivot, & 5 years with Bill T. Jones. Malcolm currently works with Ralph Lemon and David Thomson. Low choreographed "One Forgotten Moment" on Alvin Ailey 2 in 2012. He has been showing his own work since 1999, in recent years at Brooklyn Arts Exchange (2011), Summer Stage at Red Hook Park (2011), Main Stage (2012) and Dixon Place (2014). Low was awarded a Fund for New Work/Harlem Stage Gatehouse Grant (2009), a BAX Passing It Down Award (2011), a Choreographic Fellowship in Robert Battle's New Directions Choreography Lab at Alvin Ailey (2011), the MCAF from the LMCC (2012), and the MCAF and LMCC



Space Residency Grant (2014). Low is Artist in Residence at Queensborough Community College for 2014 and was awarded a MAP Fund grant for his work *In The Thrust...* (2014).

**Maré Hieronimus** presents *Augur* (excerpts) with **Nicole Nigro** and **Cory Neale**, a multi-media collaborative performance work investigating the essential search for meaning through the framework of contemporary oracle, concepts of divination, altered states of consciousness, and ritual performance. Defined as the official in the classical world who was responsible for portending events through reading the flight patterns of birds, AUGUR combines dance installation, sound, projected image, imbued object, and migration pathways to shift and transform the experience of the witness.

**Maré Hieronimus** is a Brooklyn-based interdisciplinary dance artist, performer and teacher whose work weaves together her interests in movement, light, sound, poetry, and perceptual awareness. Her choreographic and improvisational performance experiments have been presented both indoor and outdoor, in proscenium, gallery and site-specific settings in NYC and beyond. As a performer, she has worked with many experimental and cross-disciplinary artists including Noemie Lafrance, Peter Sciscioli, and Sharon Mansur. Hieronimus received her BFA in Painting from Rhode Island School of Design, and her MFA in Dance from Sarah Lawrence College. She is a CMA through the Laban/Bartenieff Institute of Movement Studies, and is currently an adjunct professor at LIU/Brooklyn.

**Cory Neale** is an architect, bassist/composer, and sound designer from Philadelphia, PA. He works with a variety of artists across the media spectrum, including the Walnut Street Theater, Keila Cordova dances, Krista DeNio, and Birds on a Wire dance theater among many others. He is resident composer and sound designer for Kun-Yang Lin/Dancers. In 2011, Cory received the American Association of Community Theater Sound Design Award for Bootless Stagework's production of Martin McDonagh's *The Pillowman*. He is a three-time Earthdance E|MERGE Interdisciplinary Arts resident and is a member of the bass section for the Abington Symphony Orchestra. [www.coryneale.com](http://www.coryneale.com)

**Nicole Nigro** is a Toronto-based interdisciplinary dance artist, performer, choreographer, educator, and workshop facilitator. Nigro began her dance training in Edmonton, Alberta, and has since graduated from The School of Toronto Dance Theatre, obtained an Honours B.F.A. from York University, and a Diploma in Dance Teaching Studies with The Royal Academy of Dance in London, England. She has had the privilege of dancing as a guest artist with The Danny Grossman Dance Company, Dance Theatre David Earle, Event Horizon Dance, Peggy Baker Dance Projects, Toronto Dance Theatre, and several independent choreographers. Her work has been presented in Canada, the United States, and Mexico. She currently teaches at The School of Toronto Dance Theatre, Canadian Contemporary Dance Theatre (CCDT), and is the Artistic Director for CCDT's Core Apprentice Company. Nigro is a member of Canadian Alliance of Dance Artists and the Dancer Transition Resource Centre. [www.nicolebnigro.com](http://www.nicolebnigro.com)

**Martita Abril** presents *Dis Or Der*, a choreography inspired by conflict with oneself and their conscious and as a solution looking for alcohol to escape problems and not face reality. It is inspired by the effects of alcohol abuse: loss of balance, loss of control of oneself, radical changes in emotions and loss of ability to make rational decisions.

**Martita Abril** is a performer, choreographer, and teaching artist from Tijuana, México. She earned her BFA from San Diego State University in 2009. She has worked with dance artists and companies throughout México, the U.S. and Ecuador, including a number of projects and performances with Lux Boreal Danza Contemporánea, Allyson Green Dance and Khosro Adibi. She was a lead organizer for the Fronteras México project that focused on teaching through the arts at orphanages and marginalized areas of Tijuana, México. She was named a 2010-2011 PECDA Scholar as a "Young Creator" by the State of Baja California, México for her project "Union Artistica Sin Fronteras" that explored transcendence of the physical and cultural boundary between Tijuana and San Diego through artistic exchange. Last year, Abril was selected for the national fellowship from FONCA, a year-long fellowship through the Government of México to pursue advanced scholarship abroad. She was selected for the Fresh Tracks Residency 2013-2014 at New York Live Arts where she presented her most recent work

Ripping Up The Finish this past December. Abril was selected for the 2013 New York Foundation for the Arts Immigrant Artist Program; she is currently the Education and Operations Associate at the Trisha Brown Dance Company and a Production Internship at Movement Research. She was awarded the 2014 Outstanding Alumna by San Diego State University and recently selected for the Assets for Artist Program from the MASS MoCA. [www.martita-abril.org](http://www.martita-abril.org)

**Mersiha Mesihovic** presents *Void*, a sterile, uniform, "clean" world bordering on insanity. It examines a society devoid of cultural expression.

Born in the 80's in Mostar, **Mersiha Mesihovic's** artistic upbringing is grounded in classical piano, Bosnia's cultural traditions, history of conflict and an intense influence of America's popular culture. Her work expresses her passion for movement invention, human behavior, and pushing boundaries of what dance should address, with a strong emphasis on rhythm. She addresses themes as freedom and identity through raw, provocative yet sensual vocabulary. Mesihovic initiated **CircuitDebris** in 2011 to formally conceptualize her collaboration with artists across disciplines and passion for community engagement. The Company was established in New York in 2013, where Mesihovic continues to compose music for her work and her collaboration with Film Artist Victoria Sendra (screened at Lincoln Center, Dance Camera West) and composer James Brandon Lewis (Sony Recording Artist). Most recently Mesihovic was hailed as "Rising NYC Choreographer" by TheWorldDances.com and the company was invited in to the Gallery at Pentacle Danceworks Inc., as a vibrant NYC Dance Company to watch. Artistic highlights include Emerging Choreographer Fellowship at 8th International Dance Festival in Venice Italy, Immigrant Artists Mentoring Program Fellowship with New York Foundation for the Arts and a performance at *Between the Seas Festival of Mediterranean Performing Arts at the Wild Project* in July 2014.

*lay of this land*, created and performed by **Meg Foley** warbles, wrestles, falls, declares, and re-orientes around the present moment, testing the tension between affect and effect, chance and construct, and you and me in this present moment.

**Meg Foley** is a Philadelphia-based performer, choreographer, and director of **moving parts**. Her work has been presented in performance and visual art venues in Philadelphia, NYC, Los Angeles, Canada, and Poland. An improviser and a queer person, Foley is interested in the embodied potential for a more pliable sense of self and of relationship. Foley's creative work extends to performance work with Susan Rethorst, interdisciplinary collaborations with multi-disciplinary artist Catherine Pancake and composer Bhub Rainey, and curation of performance and research platforms (Dance it Out at AUX Performance Space, workshops with visiting artists at The Whole Shebang, both in Philadelphia, amongst others.) Foley is a 2012 Pew Fellow in the Arts. She teaches at University of the Arts. [www.movingpartsdance.org](http://www.movingpartsdance.org)

**Michael Burke** and **Daniel Diaz** will perform their latest work *Michael Jackson was innocent and I didn't Kill Jonbenet Ramsey...But I was there the night she died* directed by **Gian Marco Lo Forte/Pioneers Go East Collective**. Found text based on interviews with the first young man who falsely accused Michael Jackson of sexual molestation and his psychiatrist juxtaposed with original choreography, soundscore, and visual imagery. In a bizarrely humorous manner, they explore celebrity, sex, greed, tabloid culture and injustice in law enforcement in the US. They will also prove the king of pop's innocence.

**Michael Burke** is a NYC-based queer performance artist. His acclaimed solo works have been presented nationally, and throughout NYC at venues including Dixon Place, La MaMa, HERE Arts Center, The National Gay & Lesbian Theater Festival, BAAD, Highways Performance Space (LA) New Dance Alliance's Performance Mix, The Single File Festival (Chicago, IL), BAX, Pulse Ensemble Theater, The Philadelphia Live Arts Festival, Charter Oak Cultural Center (Hartford, CT), The Fresh Fruit Festival, Austin Arts Center, Ragged Blade Production (St. Louis, MO), Chashama, Theatre Offensive, The Fresh Fruit Festival, SEEN+ HEARD Festival (Atlanta, GA), Buddies in Bad Times



Theater (Toronto), Austin Arts Center, among many others as well as extensive colleges/university tours. Burke performed in the Penny Arcades' BITCH! DYKE! FAGHAG! WHORE!!! in its 2009 Spiegel Tent revival, Holly Hughes' 1998 NYC premiere of *Preaching to the Perverted*, and many collaborations with Tim Miller. More traditional theater credits include multiple productions Peculiar Works Project, The Ordinary Theatre Company, and two seasons with CT Shakespeare Festival. Burke is the Director of the Trinity/La MaMa Performing Arts Program in NYC and been a Professor in the Theater & Dance Department at Trinity College since 2001.

**Daniel Diaz** is a NYC-based performer. With a focus on modern street and interpretative dance, his career consists of movement and choreography for several influential New York musicians including Shadow Lover, Omega Jarden and more. Diaz has performed at major local venues including PS1 Moma, The Brooklyn Museum, The Coney Island Sideshow, Joe's Pub and Dixon Place, as well as various nightlife spots up and down the East Coast. Daniel's passion has drawn him to aspects beyond dance including acting, performance art, and set design – branding him “A Creature of The Stage”.

**Gian Marco Lo Forte** (director & writer) is originally from Italy and a NYC based director and writer of multimedia live music and video works. Gian Marco is an artist-in-residence at La MaMa where he founded in association with Abby Felder, Pioneers Go East Collective. Since 2010 PGEC works have been presented at La MaMa (*S 16; I Fioretti in Musica*); at St. Ann's Warehouse and Governors Island (*Hildegard Vision*), Incubator Arts Project (*7AM; Maria Celeste Galileo*), Chashama and Goethe Institut (*The Birds and The Wolf*). Upcoming works in 2015: *American Mill # 2* at La MaMa and a new work written by queer performance artist Michael Burke (Dixon Place). Selected directing and/or design work presented in NYC: La MaMa; Galapagos; HERE; WET; NYTW; Art on Air and he designed for Pan Asian Rep; Magis Co; Watson Arts; Operating Theatre; Slant; May Adrales; Edward Einhorn; Ernest Abuba; Kevin Augustine; Ellen Stewart. Marco is in residence with Great Jones Rep and has designed at Biennale of Venice and toured in Europe. Awards: Lower Manhattan Cultural Council ('11-'14); The Puffin Foundation ('12 & '14); LMCC's Process Space Residency ('14); Nancy Quinn Fund – A.R.T./ New York ('14); Chashama Residency ('12); Opera America – Alfred L. Tobin Director and Production Design ('10).

**Michael Freeman** presents *Through the Gash* in which a man examines his violent family history through dance, text and improvisation. The results are touching and hilarious as he chronicles growing up gay in a quirky lower middle-class Amish community.

**Michael Freeman** is a movement artist and writer of monologues, short stories and plays. He is the recipient of the Richard Porter Leach Fellowship for the Arts and the two-time recipient of the Nicholas Pekearo Award for Creative Writing. His work has been supported by NYFA, The Dramatists Guild of America, PEN Writers Fund and the Authors League Fund. His performance work has been shown at the The Brick, Hot Festival, FUSE HERE Arts Center, HOWL Festival, Mulberry Street Theater New Steps Series, Dance Conversations at the Flea, 24 hour durational performance festival in Toronto, Toronto Festival of Clowns, the Duplex, the PIT, and many others. He has also directed for puppeteer Ralph Lee and musician Robert Jackson's performing companies.

Award winning media artist **Michele Beck**, known for her evocative and poetic combinations of video, performance, and sculptural objects turns her camera toward the recent trends in pole dancing in her new documentary *My Erotic Body*. Beck follows a number of women, herself included, who take pole dancing classes together, learning moves on the pole while co-opting stripper clothing, cheering each other on and consciously or not, exploring their inner sense of sexuality, identity, femininity and self-determination.

**Michele Beck** is a visual artist who creates videos, performances and installations about the relationship between time and the human life cycle, the mind/ body dichotomy and the notions of free will. Her work has been exhibited at venues including: The ICA in London, Galerie Chez Valentin in Paris, The Bronx Museum, The Queens Museum and PS122. She has received grants from the Lower

Manhattan Cultural Council NYSCA and NYFA and has been awarded multiple residencies at Yaddo. Beck is a professor in the Department of Media Studies and Film at the New School.  
[www.michelebeck.net](http://www.michelebeck.net)

**Monstah Black** presents a video that is part of his *The Cotton Project*, exploring images from slavery and plantations, creating majestic images using cotton balls as its main source for construction.

**Monstah Black** is known for his multi-dimensional funk drenched musical creations, blurring the lines of genre and gender. His aesthetic reflects pop culture of the 70's, 80's and 90's. He's currently a Dance New Amsterdam Artist in Residence. He's performed internationally from Art Basil, Miami to New Media Performance Festival (Moscow). Awards include: Lower Manhattan Cultural Council, American Music Center Live Music for Dance Program, The District of Columbia Commission on The Arts and Humanities, Career Transitions for Dancers, Topaz Arts Center, NYSCA and Franklin Furnace Fund. He holds an MFA from Long Island University New Media Art and Performance Program. He was the 2013 guest mentor for the International Choreographers Residency at Dance Omi in Hudson Valley.

Performing along with Peter James without caring for their skin with just the pleasure of being together  
**Nicolas Cantin** presents *Philippines*. Like gold diggers will it be the real thing or fake?

**Nicolas Cantin** did his training at the Avignon Dramatic Art Conservatory and has long used improvisation as a tool of performance. His passion for acting has been nourished by his encounters with Mario Gonzales, Philippe Hottier, and Tapa Sudana. He has performed in several theatrical productions in Europe. Trained in clowning and masks, Nicolas Cantin is at the crossroads of many disciplines and puts together works that are refined until only the heart of the matter is left. Like an obsessive lab assistant, he captures the simplicity of life but then proceeds to slowly dissect it until the outer edges of boredom are reached. Every time, he is addressing intimacy in its most secret aspects. And whether his discourse touches you or makes you uncomfortable, it always hits the bull's eye. With the radical and dark *Mygale* (Festival Transamerique (FTA), 2012), Cantin was exploring the most troubled areas of emotional impairment that had already been presented on stage in *Belle Manière* and *Grand Singe*. With this trilogy named "Trois Romances" ("Three Romances"), Cantin, who is originally from France, has made his mark in Montreal. In 2005, he created *Jachère*, a solo work for Christiane Bourget that was awarded a Paula Citron Prize in Toronto. He made a few live appearances with Glass House and Falaise before dancing for Frédérick Gravel (*Tout se pète la gueule chérie*, FTA, 2010). He also co-signed the Les 7 doigts de la main circus solo *Patinoire* and supervises students at the Montreal National Circus School and the National Theatre School. He is also the sound designer of his own works. In 2014, he is artist in residence at L'L (Brussels), at Montevideo (Marseille) and at Usine C (Montreal). With the support of these institutions, he developed CHEESE and KLUMZY.

**Regina Nejman** presents work in progress entitled *Beautiful Figure*, an excerpt for two dancers improvising through poses inspired by the late Renaissance period, portraying the idea of beauty ranging from vulnerability to strength. The piece is performed by dancer Julie Miller and choreographer/dancer Regina Nejman with live improvised piano score by Ryan Tully. The final work will explore various ideas of "beauty" from Renaissance period until contemporary times when beauty is merely defined as "hot" in our culture, and often distorted, exploiting the objectification of women.

**Regina Nejman** grew up in Rio de Janeiro, Brazil, and is based in New York City where she has been creating her own choreography since 1993 and founded **Regina Nejman & Company** in 1997. She has performed extensively both here in the United States and abroad. Nejman received her BA from SUNY/Empire State College in 1998. For her work, Nejman has received the support from the Foundation for Contemporary Arts, Greenwall Foundation, LMCC/MCAF, Puffin Foundation, Meet the Composer, Joyce Theater Residency, QMA, 92nd Street Y among others. She has taught dance at Princeton University, Wesleyan University, Harvard Summer Dance, NYU Common Hour Class, and LaGuardia PA High School. Currently, Regina teaches at HAI and various middle and high schools in the City.

**Sara Porter** presents *VerbTenseDance*, her newest solo plays with our sense of time and identity. With strong visual design and her trademark humor, Porter presents a fractured world through storytelling, dance, song, costume, film and poetry that explores the tensions inherent in being a mother and an artist, a performer and a person, and challenges the distance between reality and the imagination.

**Sara Porter** is a contemporary choreographer, performer, writer, speaker and teacher. Hailed by NOW magazine as “Toronto’s dynamic local dance light”, Porter has presented her quirky and theatrical pieces in Canada, Scotland and Spain, including pieces about superheroes (*SuperGlue*), waitresses (*The Victory Diner*), Harlequin Romance novels (*Those Penetrating Dreams*), the ocean (*Neap Tide*), and erotic poetry that compares women to flowers (*Blossom*). In 2000, she performed for Prince Charles at Holyrood Palace in Edinburgh as a kazoo-playing, plastic-bag wearing dancing bird to live bagpipe music in her iconic work, *Opus Ornithologicus*. Porter has created work for dance and theatre companies in Canada and Scotland, including Toronto Dance Theatre, Pleiades Theatre, Autumn Leaf Performance, and Scotland’s National Youth Music Theatre. Porter’s dance writing is published in magazines, journals and several books in Canada and Scotland. Her book, *Peter in Process: Peter Boneham’s sixty years in dance*, was published by Dance Collection Danse in 2010. She is in demand as a speaker and interviewer for independent artists and productions, and has taught dance practice and theory at college and university programs in Canada and Scotland. She holds a BA (Fine Arts, Hon) from Acadia University and MA (Dance Studies) from University of Surrey, England. Originally from Nova Scotia, Porter lives in Toronto with her partner and three sons. She is a member of Intergalactic Arts Collective and the Canadian Alliance of Dance Artists.

**Shandoah Goldman** presents *JANE*, a solo performance crossing the lines of dance-theatre and performance art with hints of camp oscillating between deadpan and animated humor.

**Shandoah Goldman** is a Brooklyn based choreographer and somatic practitioner (Shiatsu/Integrative Hypnosis) holding a B.A from Bennington College and M.A from London Contemporary Dance School. She is the artistic director of **Carte Blanche Performance** as well as the founder of *Artsy Yenta*; a weekly listing connecting artists across disciplines. Her work has been presented at Ailey CitiGroup Theatre, S.L.A.M warehouse, Anita’s Way, Spoke the Hub, Fourth Arts Block Festival, Wassaic Project, Joyce SoHo, Wild Project, Rabbithole Gallery, Dixon Place & Judson. She has been an artist in resident at Art Omi, Chashama, and Residencias Del Sur in Buenos Aires and recipient of grants from Canada Council for the Arts. Dance film collaborations include, *La Musica de Siempre*, a music video for Gotan Project, Paris. She extends her choreographic palate to merge with brands; such as Hanky Panky who sponsored her large-scale project, 23 Skidoo at NYC’s Flatiron Building with a cast of forty-two and an audience of over five hundred.

**Sita Frederick/Areytos Performance Works** presents *Otro Lado* an excerpt from their latest site-specific project *Why Did the Pollo Cross the Calle?...To get to the Otro Lado* for three performers dancing in chicken-wire fences. APW has developed sections of the work at artistic residencies at Casita Maria Center for the Arts and Culture (Spring 2014) and New Dance Alliance LiftOff Creation and Business Residency (August 2014) and will be in residence this August as part of LMCC’s Process Space.

**Sita Frederick**, Artistic Director, **Areytos Performance Works**, is a choreographer, performer, arts administrator and educator based in New York City. After graduating from Swarthmore College, Frederick performed with Bessie-winning choreographers Jawole Willa Jo Zollar of Urban Bush Women and Merian Soto, co-founder of Papatian. In 2003, Frederick and visual artist José Miguel Ortiz co-founded Areytos Performance Works, a multi-disciplinary performance company that presents contemporary dance-theatre rooted in Caribbean traditions and the principles of social justice. Frederick has received support from the Lower Manhattan Cultural Council, Northern Manhattan Arts Alliance, Bronx Action Lab, Puffin Foundation, Aaron Davis Hall’s Fund for New Work, Harlem Dance Foundation, and Swarthmore College. Presenters of her work include Thelma Hill Performing Arts Center/Kumble Theater, Aaron Davis Hall/Harlem Stages, Pregones Theater, Lincoln Center Out-of-Doors, Papatian@Jacob’s Pillow Inside/Out, Congress on Research in Dance, University of Texas in

Austin, Bronx Academy of Arts and Dance, among others. Frederick holds a Master of Fine Arts in New Media Art and Performance from Long Island University, Brooklyn. [areytoperformanceworks.org](http://areytoperformanceworks.org)

**Valerie Green** presents *Womb*, realistically channeling the fluid movements of a fetus in the amniotic sac, alongside previously recorded projections of the dancer on three planes of vision. With fascinating attention to detail this multi media work leaves audience members mesmerized.

**Valerie Green** has been an active dancer, choreographer and teacher in the New York City dance community for 19 years. She created her own company, **Dance Entropy** in 1998, adding a permanent company home in 2005 called Green Space. Green Space serves the dance community by providing an affordable and welcoming environment for rehearsals, classes, and performances. Green has created twenty eight dances and seven evening length works. Her choreography has been seen throughout New York City and has also toured to various venues throughout the US. Internationally she has taught and performed in Azerbaijan, Armenia, Georgia, Austria, France, Italy, Greece, Russia, India, Serbia, Bosnia, Croatia, Albania, and Canada. As a guest artist, Green has received commissions from Texas State University, BITEF Theater in Belgrade, Serbia, and Theater Alternativa in Tirana, Albania. She has also taught at the UNLV, Texas State, LaGuardia Community College, University of Nanterre, France, and at the Faculty of Drama & Art in Belgrade, Serbia and Sarajevo, Bosnia. Green's choreographic work and teaching style is influenced by her formative years working with the Erick Hawkins Dance Company, her certification in Body/Mind Fitness and her undergraduate work at University of Wisconsin-Madison. [DanceEntropy.org](http://DanceEntropy.org)