

# New Dance Alliance's 25<sup>th</sup> Annual Performance Mix Festival 2011

## Pre-Show Performance Each Evening

### **Chris Dupuis** (Toronto)

Toronto based artist, Chris Dupuis presents "*It's Time to Talk About Our Future Together*", a relational-performance art piece, presented to one person at a time. The artist is seated at a café table with bread and wine, as if he is on a date, but without the other person. Viewers join him at the table one at a time to be his date and have a conversation. The artist asks the viewer a series of questions that one would ask on a romantic date, but which are also designed to test the viewer's optimism about the future of the world and the fate of humanity in a time of war, environmental destruction, and Western Imperialism. Dupuis is a former champion equestrian, ballet school dropout, and mildly successful catalogue model. His video and performance works have been presented at galleries, theatres, and festivals, across North America and Europe. He has an apartment in Toronto, where he sleeps, whenever possible.

## Tuesday, April 26 | New York and Beyond

### **50collectiVe** (NYC & beyond)

50 Passes Through New York is a performance based on the experience in 2010 of 50 dancers from 29 different countries selected to collaborate with David Zambrano on his "50 Days of Flying Low and Passing Through" intensive workshop in Costa Rica. "Passing Through" is the making of movement composition where dancers focus on creating and developing the dynamics for a complex system that presents leadership in the form of a group web in the moment. The group moves constantly, transforming the environment of the dance, which is full of pathways in curves that pass through the walls, the floor, and the bodies. The technique is created in spontaneous composition, which adapts to every space and every circumstance in which it is performed. The group of dancers becomes a unified mind, where there is never one person leading or following, since everyone constantly does both. Since completing Zambrano's 50 day intensive, the collective of artists involved have performed "Passing Through" in groups of 10-14 dancers throughout the world, creating a global reality combining cultures through dance. During these performances, the artists present a practice of "Passing Through" rather than a finished product, allowing for unlimited possibilities of electric energy, spontaneity and generosity to manifest and constantly evolve in the moment.

### **Owen Chapman** (Montreal)

*The Icebreaker* is a sound installation and series of performance projects that incorporate Owen Chapman's original instrument made by inserting small, hyper-sensitive microphones into large pieces of ice allowing for the amplification and broadcast of a broad palette of sounds. The sonic effect of the water and ice evokes a feeling of transition from one state to another to highlight the fragility of ice and the compelling quality of rhythms derived from natural events (such as the beat provided by amplifying the sound of dripping water). Owen Chapman is an Assistant Professor in Sound Production and Scholarship in the department of Communication Studies at Concordia University. Chapman is a founding member of the Mobile Media Gallery, based out of the Montreal Mobile Media Lab. Chapman's current research topics include the early electronic musical instrument "Les Ondes Martenot", a series of interactive cell phone based audio performances (Bluetooth Beats), and The Icebreaker.

### **Jillian McDonald** (NYC)

"The Screaming" is a video in which Jillian McDonald trespasses digitally into existing horror film scenes. She utters a scream on cue with the startling action, but rather than screaming in helpless horror, she screams to scare the monsters away, or even destroy them. McDonald is Associate Professor of Fine Art at Pace University. Recent solo shows and projects include Moti Hasson Gallery and Jack the Pelican Presents in New York; The San Francisco Arts Commission Gallery and Rosenthal Gallery in San Francisco; ThreeWalls in Chicago; vertexList Gallery and ArtMoving Projects in Brooklyn; La Sala Narañja in Valencia, Spain; TPW and YYZ in Toronto; and Edge Media in

Newfoundland. A discussion of her work appears in several books including *Stalking* by Bran Nicol and *Art and the Subway* by Tracy Fitzpatrick.

### **Sticky Mango Movement (NYC)**

The company is presenting a trio titled *Catching Moments of Water*, which investigates the idea that our own "bodies of water" are grand oceanic bodies relating to the push and pull of outside forces. The movement material for the piece is an integration of Contemporary Dance and Stop Motion layered with Japanese Butoh Dance's imagery of water and American Sign Language to advance the methods of communicating the mood and emotion of the work beyond the use of music. Christine Coleman, artist director and founder of Sticky Mango Movement, has been choreographing since 1997. Since 2001, she has been steadily gathering credentials in Manhattan, Brooklyn, Queens, and New Jersey, including performances most recently at Amalgamate Artist Series at Bridge for Dance, Fertile Ground at Green Space Studio, and DanceNOW RAW festival at Tisch, Movement Research's Open Performance at DTW, and HATCH at The Works Studio.

### **Wednesday, April 27 | New York and Beyond**

**50collectiVe** (NYC & beyond): SEE Tuesday, April 26

### **Dolphin Dance Project (NYC)**

"Together:Dancing with Spinner" is a film that brings together talented human dancers and wild dolphins to create collaborative, inter-species artistic expressions. Diving into an underwater world, the artists explore what they can create when Nature and Art are partners and humans and wild animals collaborate as equals. "Together:Dancing with Spinner" will serve as the pilot for a more extensive film planned to be shot in August 2011. The project was documented by filmmaker Brett Le Master and features dancer and choreographer Chisa Hidaka with a wild spinner dolphin. Hidaka began her career in modern dance while attending Barnard College, where she received her BA in Dance in 1986. As a choreographer, she has presented work in a number of NYC venues, most recently through the collective Metro Movement Project in collaboration with colleagues Mark Lamb, Deborah Gladstein, Sarah Pope and Marianne Giosa. Her work is largely improvisational, using structures to organize spontaneous choreography in performance. Bringing together her medical/science and dance training, Hidaka conceived a course in experiential anatomy with dancer Mariah Maloney, which she has taught for the past 3 years at Barnard College and will be offering it this year at Manhattanville College.

### **Molly Lieber & Eleanor Smith (NYC)**

"Boobytrap" is created and performed by Molly Lieber and Eleanor Smith. Thick with trying and trust, this piece moves through scenarios of showing off, manipulating tension, waiting, and pursuit. Using the duet form as both catalyst and incubator for the work, Boobytrap tricks, catches, and hunts for something within us all. Molly Lieber graduated from Connecticut College. Since coming to New York she has performed with Gabriella Barnstone/El Gatro Teatro, David Dorfman, Amy Larimer, Propel-her Dance Collective, Justin Ternullo, and Debra Wanner. Her choreography has been presented by Triskelion Arts, Food for Thought at Danspace Project, and Newsteps at Chen Dance Center. She is currently dancing with Naomi Goldberg Haas/Dances for a Variable Population, Heidi Henderson, Juliette Mapp, Melinda Ring/Special Projects, Jen Rosenblit, Eleanor Smith, and Katie Workum. Eleanor Smith was born at home in Raleigh, North Carolina. Since graduating from Virginia Commonwealth University, Eleanor has performed works by Gabriella Barnstone/El Gato Teatro, Ani Javian, Cara Liguori, Thorgy, and Miriam Wolf. She is currently dancing for Ivy Baldwin Dance, Molly Lieber, Juliana F. May/Maydance, and Katie Workum. Eleanor is a 2010 Fresh Tracks recipient and has shown her work through AUNTS and Triskelion Arts.

### **Maki Morinoue of Esse Aficionado (NYC)**

"Self Depiction" represents Morinoue's fascination with people and the complexity of a person. For this work, the character is female and it is a glimpse into her life. The piece is not about a search for

anything in particular, but rather a metaphorical view into the depth and layers of the character's thoughts, emotions, distinctiveness, and temperament through abstract movements and rhythms with other figures representing aspects of the character. Maki Morinoue is the co-founder and Artistic Director of Esse Aficionado dance company. Her choreography has been presented by Joyce SoHo presents, Velocity Dance Center's Next Festival, Bridge Project, Strictly Seattle and Fall Kick Off, On the Board's Northwest New Works Festival, Bumbershoot Festival 2007 and at the Holualoa Foundation for Arts and Culture. Most recently, Morinoue was selected for The Field's Emerging Artist in Residence program, through which she presented at Dance Theater Workshop in June 2010. Morinoue was awarded a 2007 Artist Trust GAP Grant and participated as a facilitator with the National Performance Network. She is a graduate of Purchase College Conservatory of Dance, where she received the Dance Faculty Performance Award

**Khalil Munir (Philadelphia)**

Khalil Munir's "1pound4Ounces" is a one man tap, drama hip-hop tour-de-force that illuminates one man's emergence from the uncertainty of a dubious future into a triumphant and enlightened role model for young people who struggle with the choice between the path of violence and the path of education. Munir takes a serious look at his own life story, revealing his struggle to overcome a learning disability, growing up with the daily dangers of urban violence, missing a father incarcerated for most of his formative years, and the hunger to feed the insatiable need to release his relentless demons through the creative outlets of an acting and dance career.

**Thursday, April 28 | New York and Beyond**

**Isabel Lewis (NYC)**

PacMan, Deepwater Horizon oil hemorrhage, Miami Art Deco, "Florida's" content is collaged to activate ideas and forge connections between seemingly unrelated subjects. Pulling from art, the internet, advertisement, the everyday, and dragging content into the space of live performance to air itself out, new associations and meanings are found. Isabel Lewis is a Brooklyn and Berlin-based performer and curator from the Dominican Republic. In 2003, Lewis formed The Labor Union with Erika Hand presented dance works at many prestigious venues throughout New York. Lewis now creates solo performance works and performs with her three siblings as LEWIS FOREVER. She has had the honor of being a Movement Research Artist in Residence and a Fresh Tracks Residency Recipient in 2005-2006 and was selected to take part in the Meeting Points Artist Exchange in Budapest in 2008. Lewis has worked as an editor and writer for the Movement Research Performance Journal and has been the curator for the dance series, Body Blend, at Dixon Place since March of 2005. As a performer she has had the pleasure of working with Christal Brown, Levi Gonzalez, Miguel Gutierrez, David Neumann, and Ann Liv Young.

**Kai Lossgott, Mduduzi Nyembe, & Bandile Gumbi (South Africa)**

"Walking in Plastic" is an experimental film that investigates dancing as the ritual heartache of the slums. Directed, filmed, and edited by Kai Lossgott, choreographed and performed by performance artist Mduduzi Nyembe, and featuring poetry by Bandile Gumbi, the piece presents ritual stories of the heartache of the slums – substance abuse, violence, gender inequalities, chronic unemployment, and families' incapacity to provide for and protect their children, with characters trapped in the existential cycle of poverty. Kai Lossgott is a South African writer and artist working in video, performance and experimental film. His work has been widely exhibited as part of numerous South African art award shows and shown at international film festivals. He has lectured at various South African universities. Mduduzi Nyembe has worked with South African dance companies, cultural organizations, and universities as a dancer and teacher. He has choreographed various works that had premiered at many South African contemporary arts events. Bandile Gumbi is a poet and writer from Durban based in Johannesburg, she is currently working on a project called Brand New Second-hand, the re-interpretation of her poetry for visual/performance spaces. The poem Insanity, edited for the film Walking in Plastic, is part of her first collection of poetry Pangs of Initiation, self-published in 2004.

### **Scrap Performance Group (Philadelphia)**

“Melt” is a duet choreographed by Myra Bazell of Scrap Performance Group and danced by Lindsay Browning and Eleanor Goudie-Averill to the divine music composition of Jamie Seiber. “Melt” is inspired by the imperishable bonds that sustain love through times of severance and reunion. Scrap Performance Group is co-directed by Myra Bazell and Madison Cario, who bring with them over a decade of success in creating contemporary multi-media dance based theater locally, nationally and abroad. Scrap Performance Group transforms dance from art to inquiry, creating potent dance-theatre experiences that provoke audiences to question. Integrating light, sound, video, and the environment with blazing physicality and edgy choreography, Scrap moves dance into a new vigorous genre. Scrap’s vision is of a community that is unafraid to address issues of importance, and one in which artists and art are a vital component of a civic dialogue. Scrap attains that vision by making work through a collaborative process that engages artists and audiences in the act of creation, informing and transforming Scrap’s work through that process of feedback and dialogue.

### **Shree Shyam (Chicago)**

Shree Shyam will present a new work inspired by the Indian story of Ajamila (pronounced “Ah-juh-meel”), an orthodox Brahmin who fell into a life of disrepute, only to be redeemed on his deathbed by accidentally speaking a set of syllables that represent a name of God. Through the piece, Das meditates on the story’s themes of redemption, grace, death, and the healing power of sound with a solo performance using electronic percussion, sampling, as well as bass and orchestral parts played with bass pedals. As a drummer, bassist, and percussionist, Shyam has worked with many artists including Grammy-nominated devotional singer Jai Uttal, MacArthur Fellowship-winning choreographer Susan Marshall, the San Francisco Mime Troupe, the New Pickle Circus, the League of Electronic Music Urban Robots, and Polish Hare Krishna reggae group Village of Peace. He has performed throughout the U.S. and in India, Poland, the Netherlands, Denmark, the Czech Republic, and the Bahamas, including Poland’s Przystanek Woodstock, the biggest open-air festival in Europe and Radical Performance Fests and Street Theater Festivals in San Francisco. Das was artist-in-residence at 848 Community Center/CounterPULSE in San Francisco in 1998 and a collaborative artist at Earthdance in western Massachusetts in 2010.

### **Dawn Springer (NYC)**

Dawn Spring new trio is inspired by Tom Wait’s examination of the complexities of love. This work will attempt to achieve the timbre of Wait’s charm and cleverness while delivering the heartbreak side by side with happy endings. Dawn Springer is an independent choreographer who grew up in the Midwest. She continues to make creative work in New York, NY in addition to teaching through out the Mid-Atlantic region. She is currently a visiting artist at Dickinson College in Carlisle, PA as their 2010-2011 Postgraduate Fellow in Dance. Prior to Dickinson she was an Artist-in- Residence at the University of Maryland College Park for the 2008-2009 and the 2009-2010 academic years. She has an MFA from Hollins University.

### **Friday, April 29 | Balkan Express**

#### **Ivo Dimchev (Bulgaria)**

“Som Faves” is based on Ivo Dimchev’s favorite topics from a list of 100 topics (subjects, objects or people) he feels related in one way or another. In space, white as a museum, armed with a wig and keyboard, Dimchev presents us with a seemingly incoherent collection of topics, which nevertheless gradually build up an intimate portrait and a tragic-comic demonstration of various ways of dealing with form and content within the context of contemporary dance and theater. Dimchev is a choreographer and performer from Bulgaria. His work is an extreme and colorful mixture of performance art, dance, theater, music, drawings and photography. Dimchev is author of more than 30 performances. He has received numerous international awards for dance and theater and has presented his work all over Europe and North America. Besides his artistic work, Dimchev has given master classes in the National Theater Academy in Budapest in Hungary, the Royal Dance Conservatorium of Belgium in

Antwerp, and DanceWeb in Vienna. He is founder and director of Humarts Foundation in Bulgaria and organizes an annual national competition for contemporary choreography. Since Oct 2009 after doing his master studies on performing arts at Dasarts Academy in Amsterdam, Dimchev moved to Brussels where he opened his own performance space, Volksroom.

**Ursula Eagly/Iskra Sukarova** (NYC/ Macedonia)

“IT” is a solo created by the Macedonian choreographer Iskra Sukarova for the New York-based dance artist Ursula Eagly. The piece first premiered at Skopje's Dramski Theater in April 2010, when Eagly traveled to work with Sukarova on a grant from DTW's Suitcase Fund. “IT” is based on Sukarova's work with the Belgrade-based dramaturg Ana Vujanovic on the myth of the Sphinx, a mythological creature and symbol of femininity. With the head of a woman and the body of a lion, the Sphinx embodies a duality that resonates with Sukrova in terms of her own histories in classical and contemporary dance. Ursula Eagly is a New York-based dance artist. She is currently making a new piece that piece that will premiere at Danspace Project in February 2011. Her previous work, Fields of Ida, premiered at Dance Theater Workshop in and toured to Macedonia and Albania. Her approach to dance improvisation is deeply influenced by four years of working with choreographers Yoshiko Chuma and Kathy Westwater. Iskra Sukarova is an established principal soloist and choreographer at the Macedonian Opera and Ballet. She was a student of contemporary dance at the National Conservatorium Superior in Lyon, France, and in 2002 obtained her Master's Degree at the Laban Center in London, UK. For her research in the field of contemporary dance she has been awarded an Arts Link Fellowship in 1996 and the DanceWeb grant in 2000. She was a part-time contemporary dance teacher at the Secondary Ballet School in Skopje and an art director of the Ballet at the Macedonian National Theatre in Skopje for two years. In 2003, together with Biljana Tanurovska Kjulavkovski and Natasja Dimitrievska, she founded Lokomotiva - Centre for New Initiatives in Arts and Culture. At Lokomotiva she is engaged as contemporary dance art director. She is one of the founders of the Balkan Dance Network and the NOMAD Dance Academy project. The on-going exchange between Iskra Sukarova and Ursula Eagly is funded, in part, by Dance Theater Workshop's Suitcase Fund as part of the East/Central Europe Cultural Partnerships Program, with support from the Trust for Mutual Understanding.

**Viktorija Ilioska** (Macedonia)

“I am always watching you” is a challenging work that manipulates the audience as the object rather than the performers. Viktorija Ilioska is young dancer/choreographer from Prilep, Macedonia. An active member of Lokomotiva's program for support and development of the contemporary dance in 2006, Ilioska has since has participated on workshops with various international choreographers. Ilioska's first choreography, Place-replace, was presented on the Prilep Summer festival in Prilep 2006. As young choreographer, Ilioska received great support and critics from the general audience, as well from the international presenters and critics present on the event. Ilioska has presented with performances work in Macedonia, as well in Albania on the International festival in Dures, Bulgaria in Burgas, the Balkan Dance Platform in Athens, Greece in 2007 and Perforations - week of contemporary arts in Dubrovnik, Croatia 2009. A very active choreographer in Prilep, Ilioska encourages young people to learn more about contemporary movement and dance.

**Saturday, April 30 | Exchange | Echangé**

**Hosts: Alexis O'Hara (Montreal) and Zero Boy (NYC)**

Alexis O'Hara is a trilingual interdisciplinary artist based in Montreal. Her practice exploits allegories of the human voice via electronic improvisation, video and installation. Much of work, be it video, photography, song or interactive performance, has examined issues around exhibitionism & modesty, the public face of human emotion and cognitive science, all couched within the slanted framework of a distinctly feminine strength. In 2001, she released a book of poetry entitled (more than) Filthy Lies; and in 2002, her first album, In Abulia (Grenadine Records). Several mini-CDs followed. In 2003, she began an exploration of interactive documentary performance with the project Subject to Change, followed by

The Sorrow Sponge, both projects involve wearable electronics and direct interaction with her audience. Her first contract in musical composition for dance saw her scoring the anniversary gala for Montreal's center for live art practices, Studio 303. Her eclectic performances have been presented in a variety of contexts, from spoken word to live art festivals, new music symposiums to "women & technology" events in Slovenia, Austria, Mexico, Germany, Spain, The United Kingdom, Ireland, France, Belgium and across Canada and the US. She has shared the stage with such diverse artists as Diamanda Galàs, Ursula Rucker, Henri Chopin and TV on the Radio. SQUEEEEEQUE, her sound installation tours Germany, France and Holland in 2010. Alexis' second full-length CD, Ellipsis, will be released on &records in November 2010.

Entertainer and "vocal cartoonist" Zero Boy is an East Village icon who uses a unique blend of sound and mime, the results being something akin to a performed comic book. He has written, directed and performed numerous productions on both coasts and Europe, working in traditional theater, stand-up comedy, television, street performance festivals, radio, film, comic books, magazines, and digital media/art. Over the last year Zero Boy has been developing a play about the history and future of Coney Island. "A trip to Coney Island with Uncle Zero Boy" had its debut at Ars Nova and recently at Coney Island's Sideshow by the Seashore. He recently appeared Off-Broadway in the Yllana Production of 666 at the Minetta Lane Theater. Zero Boy performed regularly on NPR's The Next Big Thing in a special "Stump Zero Boy" segment. He has been seen on the television shows Fox and Friends and Good Day New York and MTV's M2 network has featured his unique comedy. He has appeared regularly as a guest on The Joey Reynolds show. He has produced performed and written numerous shows featuring his work. World War Zero debuted at Theater for the New City and DCAC in 2003. In 2000 he debuted Alice in Zeroland at the Whitney Museum at Philip Morris.

### **Vanessa Anspaugh (NYC)**

"We Are Weather" is a theatrical dance work that explores the ways we resist and simultaneously desire the dynamics of power and surrender that lie at the heart of intimacy. A trio, the piece subtly shifts the roles in this struggle between its three performers. By never declaring a single narrative center, the work underscores the plurality of meaning and experience at the heart of all human interactions. Through a continual wrestling with the temporal and spatial moment, the piece speaks of our attempts to manipulate and control the present in the face of an unamendable past and an unknowable future. At times wry and heartbreaking, "We Are Weather" works to expose the terror and the pleasure of transcending our own subjectivity as we look to each other to find ourselves. Vanessa Anspaugh is a choreographer and performer originally from Los Angeles, CA. She is currently a Dance Theatre Workshop Studio Series Artist in Residence, as well as a BAX space-grant recipient for the Fall and Winter of 2010. Her own dance and video work has been performed at venues such as Dance Theater Workshop, Danspace Project at St.Marks Church, Movement Research Festival, Highways Performance Space, AUNTS, and as an artist in residence at Studio 303 in Montreal QC. She was also a collaborator on the Swimming Cities of Switchback Sea project (a month long floating performance on homemade "junk rafts" down the Hudson River, culminating at Deitch Projects) with Installation Artist Swoon, and Playwright Lisa D'Amor.

### **Monstah Black (NYC)**

Excerpts From "Recess" is a duet performance brought to you by interdisciplinary recording artists "The Blacks", Monstah and Manchildblack. Creating scenarios with lyrical content and pop culture imagery, The Blacks build a platform for themselves based on the provocativeness of New Wave, Soul, Sleazy Disco and Pop Music. By incorporating their theater and dance backgrounds into pop music spectacle, the result becomes a dynamic duo that blurs the lines between performance art and non-stop party. Think Dee Lite meets Gnarles Barkley with more Drama and Kinesthetic awareness. Monstah Black is a self-shaped Messiah of the Funk, bringing his Virginia roots and worldly explorations to bear on everything from class consciousness to gender politics. His wildly multidimensional, multi-genre works of art employ the disciplines of musical composition, choreography, and theater in seamless harmony. Black's vocal and performance work has been seen in the New York Hip Hop Theater Festival performing with Don't Hit Mama a Dance Theater Company based in The Netherlands. Monstah has

also toured with Nicholas Leichter Dance, performing renditions of songs inspired by the film *The Wiz*. Black has garnered support and received awards from a variety of progressive arts organizations over the years, including: Lower Manhattan Cultural Council, American Music Center, Music For Dance Grant, Blackout Arts Collective (commissioned to create an evening-length work of original music and choreography entitled *THIS* for the 2003 Toenails Of Steel choreographic festival), The District of Columbia Commission on The Arts and Humanities, Career Transitions for Dancers (resulting in Black's production of two collections of original music, *Yang Poodle Animatron* and *Heaven Hell and A Place Called Mars*), Topaz Arts Center, The Thelma Hill Performing Arts Center, and The Field.

**Studio 303 (Montreal)**

**Artists and Works TBA**

Studio 303 exists to promote the evolution of live artistic practices. Concentrating on the physical body, Studio 303 is a unique resource centre which offers cutting edge workshops, innovative administrative services and a flexible, intimate studio laboratory where new works may be created and presented. Studio 303's programming aims to stimulate enriching exchanges between a variety of artists, art forms and the public.

**Sunday, May 1 | 25 x 3**

**Jillian McDonald (NYC): SEE Tuesday, April 26**

Jillian McDonald presents "Field of the Dead and Undead," (2010) a high definition video. Various people aged 20 - 70 enter a foggy field, one by one, die, then stagger off as zombies. Meanwhile other zombies haunt the gloomy field of their doom in the background and foreground. The actors (mostly non-professional) were all given a simple instruction and shot separately in order to lend their appearances an other-worldly quality.

**25 past New York City Performance Mix Artists perform for 3 minutes to a commissioned score by Alexis O'Hara (Montreal)**

Ariane Anthony, David Appel, Arthur Aviles, Wendy Blum, Tina Croll, Emily Faulkner, Chris Ferris, Naomi Goldberg Haas, Sue Hogan, K.J. Holmes, Sahar Javedani, Katherine Longstreth, Barbara Mahler, Jen McGinn, Yvonne Meier, Jessica Morgan, Jody Oberfelder, David Parker, Marta Renzi, Rachel Schroeder, Sally Silvers, Merian Soto, Edisa Weeks, Emily Wexler, Andrea E. Woods.

**Alexis O'Hara (Montreal) SEE Saturday, April 30**