

performance festival 25

2011 Performance Mix Festival Artist Roster

50collectiVe (50 Passes Through New York)



50collectiVe is an international dance collective of 50 artists from 29 countries, which formed in 2010, after collaborating with David Zambrano on his “50 Days of Flying Low and Passing Through” project in Costa Rica. The artists come from different cultural, educational and artistic backgrounds, they celebrate their individual creativity while pursuing a common passion: to perform, teach and share their love for dance by using the Passing Through technique. Passing Through, an improvisation technique created by David Zambrano, is the making of movement composition, where dancers focus on creating and developing in the doing the dynamics for a complex system to present leadership in the form of a group web

incorporating interconnectivity, life experience, unlimited possibilities whilst always catching the spiral. The collective has created a global reality combing cultures through dance. They tour around the world in an ever changing group of artists. In their first year they have performed and taught workshops in international dance festivals such as XV Festival Internacional de Danza en Paisajes Urbanos: Habana, Cuba; Overtoom 301: Amsterdam, Holland; La Caldera Obert Festival: Barcelona, Spain; Plesni Teater Ljubljana: Ljubljana, Slovenia; Nagib: 6th International Contemporary Dance Festival: Maribor, Slovenia; Utgerion Gardegaroi 16.

Vanessa Anspaugh



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 Stuido 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. In the spring she showed her latest work in progress at Judson entitled, *Casey, Cassidy, Casandra...Whatever* which was a

commission of the Fresh Tracks series for Emerging Artists at Dance Theater Workshop last winter where she premiered *We Are Weather*.

Photo: Shawna Enyart

Monstah Black



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. Black has also toured with Nicholas Leichter Dance, performing renditions of songs inspired by the film *The Wiz*.

Black's latest work was the completion of an album with his band

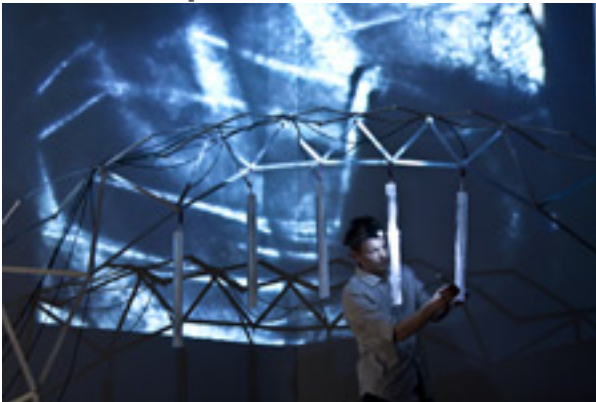
The Sonic Leroy entitled *Submerged In Blue*. *Submerged In Blue* features songs based on difference and acceptance with a focus on bullying and teen suicide.

Black was also co-creator for *SUSPENDED GARDENS*, a performative installation conceived between SUPERFRONT (Architects Gallery) and **Monstah Black**. The project explored integration between choreography and architecture, in which a design workshop and dance workshop share responsibility for producing a performance and site-specific installation over the course of six weeks.

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.

Photo: Sienna Shields

Owen Chapman



Owen Chapman is an Assistant Professor in Sound Production and Scholarship in the department of Communication Studies at Concordia University. Chapman's sound art ranges from intermedia performance (incorporating original music, video projection and live scratch DJing) to studio-based composition. He is a founding member of the Mobile Media Gallery (<http://mobilemediagallery.org>), based out of the Montreal Mobile Media Lab. Current research topics include the early electronic musical instrument "Les Ondes Martenot," a series of interactive cell phone based audio performances ("Bluetooth Beats") as well as a sound installation and performance piece featuring amplified icicles ("The Icebreaker").

Project website: <http://icebreaker.opositive.ca>

Photo: Patryk Stasieczek

Ivo Dimchev



his own performance space [Volksroom](#).

Ivo Dimchev /1976/ is a choreographer and performer from Bulgaria. His work is 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 Ivo Dimchev has given master classes in the National theater academy in Budapest/Hungary, the Royal dance conservatorium of Belgium in Antwerp, DanceWeb/Vienna etc. He is founder and director of Humarts foundation in Bulgaria and organizes every year a national competition for contemporary choreography. Since Oct 2009 after doing his master studies on performing arts at Dasarts academy /Amsterdam, Ivo Dimchev moved to Brussels where he opened

Chris Dupuis



Chris 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.

www.chrisdupuis.com

Ursula Eagly and Iskra Sukarova



Ursula Eagly is a New York-based dance artist. She is currently making a new piece that will premiere at Danspace Project in February 2011. Her previous work, *Fields of Ida*, premiered at Dance Theater Workshop in October 2009 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. She has completed several different trainings, seminars for contemporary dance with: Susanne Linke, Mark Tompkins, Joe Alegado, Milli Biterli, Mia Lawrence, Ivan Wolfe, Jennifer Lacey etc. She collaborated with Yoshiko Chuma (The School of Hard Knocks, New York); Allyson Green (New York); Bert Gstettner (Tanzhotel, Vienna); Cathy Weis (New York); Alice Castillio (London). In 2003 she was invited to perform her solo piece *Off at a Tangent* at the Tanztenzenden, Germany, the 2nd Balkan Dance

Platform – Bucharest and in Fivizzano, Italy, where she was awarded the Golden Dolphin. With her new production *Ouch Couch* she toured in Sarajevo (Teatar fest), Malmö (Dansstationen), Sofia (Redhouse), Belgrade (Dom omladine), Durrës (an international festival). 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 Nataša 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.

“We didn’t anticipate that we would be so deeply swallowed by the performance of Eagly and Sukarova... The performance of Ursula Eagly in *It* reaches you so deeply that even the short sickness you might feel will make you happy. Every pure and specific movement by Eagly fascinates you, with her long limbs and hyper-mobile ankles, mixed with her powerful gaze.”

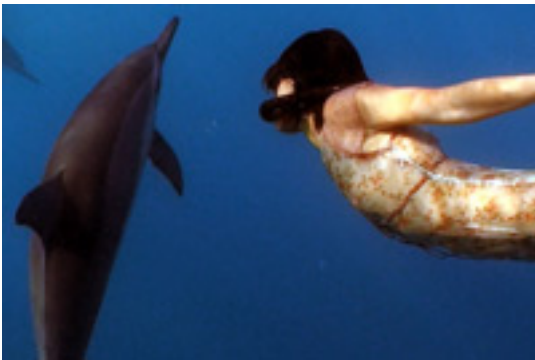
Photo: Ljupco Tanurovski

Bandile Gumbi

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. *City Breath* is the second show she has taken part in for her *Brand New Second-hand* project, the first been *Things that make the skin itch*, a two part monologue, which was exhibited as part of *Scratching the Surface, vol I* at the AVA Gallery in Cape Town. www.wordinitiate.blogspot.com

Vancouver, Canada, Brussels, Belgium and San Jose, Costa Rica. In 2006, Victor began his KaizenDanza Company, and in recent years has also contributed in other companies and groups within those eFeL Danse Company (Fabienne Lacheré), Contemporary Baroque (Erasmus Estrada) and Chicken Democracy (Ileri Mugica). His choreographic work has been presented in Mexico, Amsterdam and Berlin where he received wide acceptance by dance critics and their work is described as the director Powerful BrotfabrikBühne Theatre. Victor has focused on exploring new opportunities through a variety of dance movement proposals, being persistent in their proposals seek to obtain the maximum possible risk and extend the dancers’ dance to alternative spaces with a focus on improvisation and research motion.

Chisa Hidaka



Described by the NY Times as ‘dancing as if possessed,’ **Hidaka** began her career in modern dance while attending Barnard College, where she received her BA in Dance in 1986. As a choreographer, Chisa 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. In her approach she is influenced by the work of teachers such as (the late) Cynthia Novack, Nina Martin and Nancy Stark Smith, amongst others in dance, as well as music/jazz teachers Kirk Nurock (an inter-species specialist) and Jay Clayton. She is very active in the NYC

contact improvisation community, regularly attending jams and other events. She recently joined the board of Earthdance, a retreat in Massachusetts dedicated to improvisation. As a performer, Hidaka has appeared as a singer in the bands Stuck and Poetic LieSense, as well as in her own dance work and in the choreography of long-time friend and mentor Marta Renzi, Doug Elkins, Bill Young, Mark Dendy and others. Holding firm the belief that art can be an engine for social change, Chisa serves on the board of Artist as Citizen. With an MD from the Weill Medical College of Cornell University, Hidaka has been on the research faculty of the Tissue Engineering, Regeneration and Repair program of the Hospital for Special Surgery since 2001, directing research in the areas of cartilage and bone healing and regeneration, particularly through the use of gene therapy. Bringing together her medical/science and dance training, Hidaka conceived a course in experiential anatomy with dancer Mariah Maloney. For the past 3 years, she has taught the course at Barnard College and will be offering it this year at Manhattanville College as well.

Through the Dolphin Dance project, Hidaka also brings together her dance and science expertise. She will bring to bear her extensive training in improvised dance to interact with wild dolphins in a manner that is informed by aesthetic choices that are respectful of the dolphins as equal partners in the process. She will use her knowledge of jazz improvisation to work with composers who will score the dance film. She will use her scientific background to collaborate with dolphin scientists to investigate whether dance can be used as a model to study inter-species communication.

Photo: Brett Le Master

Viktorija Ilioska



Viktorija Ilioska is young dancer/choreographer from Prilep that is past several years actively took part in training programs of contemporary dance. She became an active member of Lokomotiva's program for support and development of the contemporary dance in 2006. He has participated on workshops with international choreographers organized on local level but also international workshops and camp programs for contemporary dance. She's first choreography *Place-replace* was presented on the Prilep Summer festival *in Prilep 2006*. As young choreographer he received great support and critics from the general audience, as well from the international presenters and critics present on the event. He presented with

performances work in Macedonia, as well in Albania on the International festival in Dures, Bulgaria in Burgas, 4th Balkan Dance Platform in Athens, Greece in 2007 and Perforations – week of contemporary arts in Dubrovnik, Croatia 2009. She as choreographer is very active in Prilep, like ass. of Kire Miladinovski- where she transfers she's knowledge and encourages young people to learn more about contemporary movement and dance. She participated in more performances like: *Process-in infinity-progress*, *Rebirth-the dance of the Deities*, *Scheherezade*, *The Battle of Kades*, *Macedonian dance*, *The vision of the painter*, *Small night game*, *Travelling-Sion Priory*, and *(Not)Close /duet/*.

Photo: Suncan Stone

Isabel Lewis



Isabel Lewis is a Brooklyn and Berlin-based performer and curator from the Dominican Republic. She is a graduate of Hollins University where she majored in both Dance and English with a focus in Literary Criticism. In September of 2003, Lewis formed The Labor Union with Erika Hand in NYC and presented dance works at the Cunningham Studios, Dance New Amsterdam, Dance Theater Workshop, Danspace Project at St. Mark's Church, Dixon Place, Movement Research at Judson Church, New Museum, PS 122, and The Kitchen amongst other venues in Manhattan and the outer boroughs. Lewis now creates solo performance works and performs with her three siblings as LEWIS FOREVER. Lewis 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 the summer of 2008. She 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 curator, Lewis has also worked on the Movement Research Festival 2004: *Improvisation is Hard* and the Movement Research Festival Spring 2007: *Reverence (Irreverence)*. As a performer, Lewis has had the pleasure of working with Christal Brown, Levi Gonzalez, Miguel Gutierrez, David Neumann, and Ann Liv Young.

www.isabellewis.com

Photo: Arturo Martinez Steele

Molly Lieber and Eleanor Smith



Molly Lieber and **Eleanor Smith** have been collaborating since 2006. They produced their first show in 2008 at Triskelion Arts. In 2009, their evening length work *Blanket* was presented through New Works at The Tank. Their work has also been shown as part of CATCH, Fridays at Noon at 92Y, LaMaMa Moves, and Movement Research at Judson Church.

Photo: Ian Douglas

Kai Lossgott



Kai Lossgott is a South African writer and artist working in video, performance and experimental film. Born in Marktoberdorf, Germany in 1980, he currently lives and works in Cape Town. He holds a Bjourm from Rhodes

University, majoring in documentary filmmaking and dance theatre, an Advanced Diploma in Visual Arts from UNISA, and an MA in Creative Writing from the University of Cape Town, all three cum laude. Lossgott's 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.

www.kailossgott.com

Photos: Kai Lossgott, Bandile Gumbi, Mduduzi Nyembe

Maki Marinoue

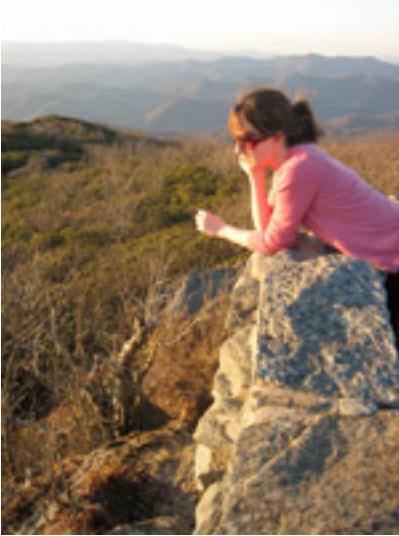


Ms. Morinoue is the co-founder and Artistic Director of Esse Aficionado dance company. Since 1999, she has contributed a vast amount of repertoire to the company. Her choreography has been presented by Joyce SoHo presents, Velocity Dance Center's Next Festival, Bridge Project, Strictly Seattle and Fall Kick Off, On the Board's Northwest New Works Festival, Bumbershoot Festival 2007 and at the Holualoa Foundation for Arts and Culture. She was awarded a 2007 Artist Trust GAP Grant and participated as a facilitator with the National Performance Network. Marinoue is a graduate of Purchase College Conservatory of Dance, where she received the Dance Faculty Performance Award. While in college, she guest performed for Donna Uchizono in New York City. Most recently,

Marinoue was selected to be an artist for The Field's Emerging Artist in Residence program. The Field presented Marinoue's new work at Dance Theater Workshop in June 2010.

Photo: Stephen Schreiber

Jillian McDonald



Jillian McDonald is a New York-based visual artist. She 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. Group exhibitions and festivals featuring her work include The Edith Russ Haus for Media Art in Oldenburg, Germany, MMOCA in Wisconsin, Year Zero One in Toronto, Manifestation d'Art Internationale de Québec, 404 International Festival of Electronic Art in Argentina, The Sundance Online Film Festival in Utah, La Biennale de Montréal, ISEA, and the Centre d'Art Contemporain de Basse-Normandie in France.

McDonald has received grants from The New York Foundation for the Arts, The Canada Council for the Arts, Soil New Media, Turbulence, and The Experimental Television Center. She lectures regularly in North America and Europe about her work and attends numerous residencies including The Headlands Center for the

Arts in California, The Lower Manhattan Cultural Council's Workspace Program in New York, La Chambre Blanche in Québec, and The Western Front in Vancouver. In 2009 she was in residence at Lilith Performance Studio in Sweden, The University of North Carolina, Asheville, and The Arizona State University Art Museum in Tempe.

McDonald's work has been reviewed in *The New York Times*, *Flash Art*, *Art Papers*, *The Globe and Mail*, *The Toronto Star*, and *The Village Voice*, among others. A discussion of her work appears in several books including *Stalking* by Bran Nicol and *Art and the Subway* by Tracy Fitzpatrick.

Photo: John Crutchfield

Khalil Munir



Khalil Munir is working on *1pound4Ounces*. *1pound4Ounces* is a one man tap, drama hip-hop tour-de-force, illuminates one mans 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 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 raising hungry to feed the insatiable need to release his relentless demons through the creative outlets of an acting and dance career.

Mduduzi Nyembe

In 1995, **Nyembe** started dancing in Alexandra Township, then in the year 1998 he became a member of Alexandra Theatre Organisation. He then decided to study dance more formally at the Johannesburg Dance Foundation. Upon completing three years of study, Nyembe has worked with South African dance companies, cultural organizations, and universities as a dancer and teacher. In 2005 he was based in Europe, where he worked on a dance film titled *Lucky Spine* by Colin Sincliar. He is now doing his BMus at the University of Cape Town. He has choreographed various works that had their premiere at many South African contemporary arts events.

Alexis O'Hara



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 20th 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' 2nd full-length CD, *Ellipsis*, will be released on &records in November 2010.

<http://www.myspace.com/alexisohara>

<http://www.alexisohara.com>

Scrap Performance Group/Myra Bazell



Myra Bazell and **Madison Cario** co-direct **Scrap** and 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. Scrap's genuine desire is to create work that is radically exquisite, psychologically intricate, and emotionally raw.

Photo: L. Browning

Shree Shyam



As a drummer, bassist, and/or percussionist, **Shyam** has worked with 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, Polish Hare Krishna reggae group Village of Peace, and a wide assortment of artists dedicated to blending genres, performance, technology, and soul, including qawwali singers Sukhawat Ali Khan and Riffat Sultana, tabla virtuoso Suphala, beatboxer/storyteller Tim Barsky, activist/puppet collective Art & Revolution, and beatbox icon Kid Beyond.

Besides being a co-composer on albums by the Animal Liberation Orchestra and a contributor to the soundtrack of the 2004 skate documentary *Never Been Done: The Jon Comer Story*, Shyam performed throughout the U.S. and in India, Poland, the Netherlands, Denmark, the Czech Republic, and the Bahamas. Shyam was an "official" Burning Man musician in 1997 and the No. 1 roadie, photographer, and drum apprentice for the 1995 cross-country U.S. tour of Ranganiketan, a troupe of martial artists, singers, dancers, and drummers from Manipur, near the border of India and Burma.

Shyam played Poland's Przystanek Woodstock, the biggest open-air festival in Europe; the Performance Mix Festival in New York; as well as multiple Radical Performance Fests and Street Theater Festivals in San Francisco. Shyam was artist-in-residence at 848 Community Center/CounterPULSE in San Francisco (1998) and a collaborative artist at Earthdance in Western Massachusetts (2010).

Dawn Springer



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.

Photo: Stan Barouh

Sticky Mango Movement/Christine Coleman



Christine Coleman, artist director and founder of **Sticky Mango Movement**, has been choreographing since 1997. Her choreographic challenge is to balance the fusion of Contemporary Dance, Japanese Butoh Dance, Stop Motion, and American Sign Language. Stop Motion is viewing movement through a flipbook of photos.

Christine Coleman was a resident artist at FAR Space, presented by The Field, and performed the reworked duet, *Salt In Sugar*, at Dixon Place in December 2009. In the beginning of 2009, Coleman collaborated with choreographer, Mariko Endo and composer, Gregory Scot Reynolds on an evening length production *Transports of Delight*. The production premiered in

May and celebrated the simple joys found in all daily movement and questioned the many conditions we place on happiness. *Gobstopper Influence*, an evening length production inspired by the classic movie "Willy Wonka and the Chocolate Factory," was premiered in June 2008. Coleman had collaborated with fashion designer Catherine Iwakawa, lighting designer Bruce Steinburg, set designer Sean Breault, musician Loren Dempster, and videographer TranQue. *Gobstopper Influence* took an imaginative look at beauty, darkness, machines and their malfunctions, human flaws, and the Keepers of knowledge, refracted through the prism of a Tinker's bizarre world. Nicholas Birns from New School writes "(the production had) gusto straight out of Dickens, and also the combination of exuberant fun and a latent Gothic menace, which pervaded all the pieces, is both in Dahl and Dickens." Both productions were produced at Center for Remembering and Sharing in NYC.

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 Tish, Movement Research's Open Performance at DTW, and HATCH at The Works Studio. Other venues included solos: *Owl* at Hugs Saloon in the Swamp Cabbage Wild Game Tasting Fundraiser March 2009, *Vessel* at The Event Center in the I Believe In You By Aunts November 2008, *Systematic* at Center for Remembering and Sharing (CRS) in At The Edge of Butoh May 2007, "Horse" at the 2005 outdoor festival, H.O.W.L., *Finely Chopped Desire* at the 2003 Uptown Performance Series in December and also at SPACE Performance Mix in August 2002, and *Passages*, in 2003, at the Dance series SWEAT in March and also at One Arm Red in December 2003. At CAVE Artspace, she performed her solo *A Semi Full of Issues*, both in April 2006 and in September 2005, collaborating with action painter, Naoki Iwakawa. *SUB/CON* is a duet piece, and was performed at the 2007 Solar One Festival in July and in 2004 at SWEAT, in May, and SWEAT Outdoors, in July. Her trio *Human Garden* was premiered in May 2008 in the Movement Works showcase at CRS. Christine co-choreographed *Hatchlings*, which appeared in the 3rd Annual New York Butoh Festival 2007 and *Hatch*, performed

in a SWEAT Showcase and at CRS' At the Edge of Butoh Festival 2006, with Company SoGoNo Artistic Director Tanya Calamoneri.

Coleman was a company member of Anemone Dance Theater (2004-2006) and Chris Ferris and Dancers (2001-2007). She toured with Corinna Brown (Hiller)-Dean Street FOO Dance (2002-present) in 2002 for the San Francisco Butoh Festival and with Anemone Dance Theater in 2006 for the reopening on the New Orleans Museum of Art. She also had the pleasure performing works by Sean Curran, Celeste Hastings-Butoh Rockettes, CAVE ACTS, and CAVEensemble. She was also involved with a video project with director, Ed Purver. A Show of Hands is a public artwork that explores American Sign Language as a medium through which to examine the architecture of free speech and public space in the age of Homeland Security and the presence/absence of the body in the built environment. <http://www.show-of-hands.org>

Since 2001, Christine studied Butoh with Yuko Kaseki, Yukio Waguri, Daisuke Yoshimoto, Akira Kasai, SU-EN, Atsushi Takenouchi, Hiroko Tamano, Yumiko Yoshioko, Shinichi Mono Koga-Ink Boat, Kan Katsura, Ko Murobushi, and Minako Seki.

www.stickymangomovement.com

Photo: Victor Harris

Studio 303



Studio 303 began operations in 1989 when three independent choreographers created a communal space where dancers could train, rehearse and perform from under one roof. Today, Studio 303 has blossomed into Québec's most versatile, accessible and diversified centre for research in dance and interdisciplinary practices, and is the professional entry point to the Montreal performing arts milieu for emerging and visiting artists. Since its beginnings up to June 2010, Studio 303 has:

- presented the works of over **1450** artists from across Québec, Canada, the United States, Mexico, Latin America, Europe and Asia ;
- presented workshops/classes/Masterclasses with over **350** dance professionals from across Canada, the United States, Mexico, Latin America, Europe and Japan.
- presented **210** dance shows and **140** related art shows;

Today, Studio 303 has blossomed into Québec's most versatile, accessible and diversified centre for research in dance and interdisciplinary practices, occupies the role as professional entry point to the Montreal dance milieu for emerging choreographers & visiting artists, is a trial laboratory for experienced artists and a central meeting place where artists working in different milieux may exchange ideas.

www.studio303.ca

Photo: Sasha Kleinplatz

Zero Boy



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 Alicein Zeroland at the Whitney Museum at Philip Morris.