

The Bard College Dance Program presents

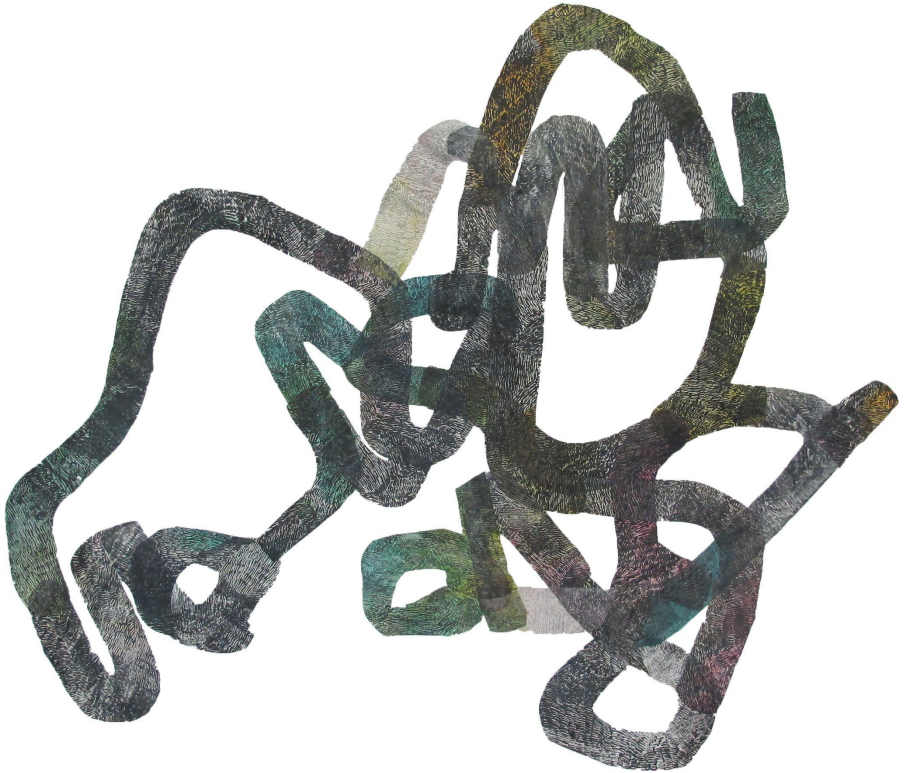


Image caption: Beka Goedde, Floor Pretzel (detail), 2020, ink on mulberry paper, 25-3/4" x 32"

This Space of Time

2023 Bard College Faculty Dance Concert
April 27-29

DANCE PROGRAM STATEMENT ON EQUITY

*The Dance Program at Bard values
the experience of individual body sovereignty
and is committed to providing equal access to students
who are exploring life's questions through an artistic physical practice.*

The Dance Program will contribute to changing the narratives of white supremacy, patriarchy, and racial inequity that have characterized the persistent undercurrent flowing beneath the ground on which we dance in this country. We will endeavor to be a refuge for any persons who are vulnerable to ideologies defined by racism, homophobia, transphobia, and anti-feminism. We will use the tools of our discipline to challenge the structures that maintain a hierarchy of human value. We will consistently offer a rigorous learning environment that celebrates that people are "equal in all of our apparent differences." (Ibram X. Kendi)

About the Bard College Dance Program

The Bard Dance Program sees the pursuit of artistry and intellect as a single endeavor and the study of the body as a cognitive act, demanding both physical practice and exploration of the broader academic contexts in which the art form exists. The Program fosters the discovery of a dance vocabulary that is meaningful to the dancer/choreographer and essential to his or her creative ambitions. This discovery leads students to cultivate original choices that are informed by a full exploration of their surroundings and to find expression in new and dynamic ways. Through intensive technique and composition courses, onstage performance, and production experience, dance students are prepared to understand and practice the art of choreography and performance. We prepare dancers for the versatility and integration necessary to face the questions: Where will dance go next? What will the next dance revolution look like, and where will it come from? We believe that serious inquiry in all areas of the liberal arts is critical to the development of the whole person and to the success of our future artists.

Land Acknowledgement

In the spirit of truth and equity, it is with gratitude and humility that we acknowledge that we are gathered on the sacred homelands of the Muheconneok or Mohican people, who are the stewards of this land. Today, the community resides in Wisconsin, and is known as the Stockbridge-Munsee Mohican Nation. We honor and pay our respects to their ancestors past, present, and future, and recognize their continuing presence in their homelands as well as in Mohican communities worldwide.

We understand that our acknowledgment requires those of us who are settlers to accept our own responsibilities toward addressing inequity, and that this ongoing and challenging work requires our meaningful and continuous engagement with the Mohican community.

Program | This Space of Time

2023 Bard College Faculty Dance Concert

Concert Coordinator: Tara Lorenzen

Lighting Designer: Brian Aldous

Costume Designer: Jean-Luc Raimond DeLadurantaye

Stage Manager: Daniel Nelson

Assistant Stage Managers: Ros Werner Winslow

Thursday, April 27 at 7:30pm

Friday, April 28 at 7:30pm

Saturday, April 29 at 2:00pm & 7:30pm

BaGré

Special thanks to Dean and Angel for working with me, and the Fisher Center for supporting my project that started in January during my residency, and allowing me to be inspired while I was here.

Choreographer and Performer: Souleymane Badolo

Musicians: Souleymane Badolo, Angel Lau,
Dean Sharp

Costume: Souleymane Badolo

Requiem for a Season

Inspired by the total shutdown of all theaters during the pandemic, and the prospect of state censorship of the arts.

Choreographer: Jean Churchill

Music: *Messa da Requiem*, Giuseppe Verdi

Performer: Marguerite San Millan

Acumulando Intentos | Accumulating Attempts

What do we do when life forces us into navigating challenging circumstances with a stranger? How do we find trust and peace? This work grapples with these questions and illustrates a dialogue between two people using touch to discover connections and the support one cannot achieve without recognizing oneself in the other.

Choreographer: Yebel Gallegos in collaboration with
the performers

Music: Excerpts from *Reinvention of
Romance* by Sarah Hennies
(Visiting Assistant Professor of Music,
Bard College)

Performers: Eliana Levine, Rose Maskati

Intermission

Privet

Special thanks to the Al Held Foundation and River Valley Arts Collective.

Choreographer: Jodi Melnick
Music: *But It Breathes*, Laura Ortman
Performers: Tara Lorenzen, Brandi Norton
Costumes: Rachel Comey

Little Islands

Many thanks to the cast for their curiosity, patience, and generosity. Many thanks to Bard and Gibney for the time and space to create and play. Many thanks to the people who held me through this process (my parents, Alexa, Will, Nicole).

Choreographer: Hannah Garner (2nd Best Dance Company) in collaboration with the performers
Music: *Passacaglia della vita* composed by Stefano Landi and performed by Rosemary Standley & Dom La Nena, *Nights Out* by Metronomy, *O mio babbino caro* composed by Giacomo Puccini, libretto by Giovacchino Forzano, performed by Maria Callas and the Philharmonia Orchestra conducted by Tullio Serafin
Performers: Alice Baum, Zara Boss, Chibuzo “Chi-Chi” Ezekwenna, Zoë Manwiller, Maddie Oprica, Audrey Schlieff, Tessa Whiteley
Text: Hannah Garner in collaboration with the performers

Bard College Dance Program Faculty

Tara Lorenzen, *Director, Dance Program, Visiting Associate Professor of Dance*

Souleymane Badolo, *Assistant Professor of Dance*

Lindsay Clark, *Visiting Assistant Professor of Dance*

Yebel Gallegos, *Visiting Assistant Professor of Dance*

Hannah Garner, *Gibney Teaching Artist*

Amy Miller, *Gibney Teaching Artist and Director of Engagement*

Maria Simpson, *Professor of Dance*

Production Team

Production Management

Director of Production, Jared Goldstein

Production Administrator, Dávid Bánóczy-Ruof

Costumes

Costume Supervisor, Moe Schell

Wardrobe Supervisors: Kat Collins, Sara Sa

Student Wardrobe Crew: Mable Kim, Vivienne Poti

Electric

Lighting Supervisor, Josh Foreman

Head Electrician, Nick Hawrylko

Lightboard Operator, Avery Hudgins

Electrics Crew: Sage Arnold, Shivani Balkaran, Jack Brady, Carolina

Galvis, Harley Mitchell, Jennie Narramore, Chris Schwartz, Juno

Shepard, Tristan Sinagra, Moran Wehrli

Audio/ Visual

Audio Supervisor, Lex Morton

Audio Engineer, Duane Laughniger

Video Supervisor, Kat Pagsolingan

Scene Shop

Technical Director, Rick Reiser

Interim Assistant Technical Director, Duane Olson

Props Supervisor, Maggie McFarland

Flyman, Sam Dickson

Shop Carpenter, Sean Walsh

Carpenters: Zoe Barash, Tommy Bennet, Theo Cohen, Gabriel

Goering, Willa Larson, Sage Liotta, Gabo Moreno, Edie Odegard,

Lukas Olausson, Marissa Salett, Mo Szalla

Who's Who | This Space of Time

Brian Aldous (Lighting Designer) has lit over fifty concerts and plays for Bard students, faculty and alumnae, both at Bard and in New York City. He teaches lighting design at City College and is the resident lighting designer for Symphony Space. His recent work includes the *Dreamhouse* installation by Marian Zazeela & La Monte Young at the Bundeskunsthalle in Bonn, Germany and the new musical *Dory Fantasmagory* for the New York Children's Theatre. He is a proud member of United Scenic Artists local 829 and of the Board of Directors of Triskelion Arts, a performance venue in Brooklyn, NY.

Souleymane "Solo" Badolo (Assistant Professor of Dance) started his professional career as a dancer for the DAMA, a traditional African dance company. In 1993, he founded his own Burkina Faso-based troupe, Kongo Ba Téria, which fuses traditional African dances with western contemporary dance and continues to tour internationally. Mr. Badolo has danced with world-renowned contemporary African dance company Salia ni Seydou, worked with French choreographers Elsa Wollaston and Mathilde Monnier, and performed with the National Ballet of Burkina. He and Kongo Ba Téria are featured in the widely-screened documentary Movement (R)evolution Africa which documents the continent's emergent experimental dance scene. Since moving to New York City in 2009, Badolo has created a number of solo projects commissioned and presented by Danspace, New York Live Arts, Dance New Amsterdam, Harlem Stage, the 92nd Street Y, the Museum of Art & Design, and the sprawling River to River Festival (R2R). He has collaborated with Nora Chipaumire, Ralph Lemon, Reggie Wilson, and Jawole Willa Jo Zollar of Urban Bush Women. His ongoing research in Africa has been supported by The Suitcase Fund of New York Live Arts.

Jean Churchill (Professor Emerita) has just retired after forty-two years of teaching dance in the Bard College Dance Program. She studied modern dance at Connecticut College Dance Festival and was a member of the Boston Ballet Company from 1966–72. In 1976, Jean was the artistic director of New England Dinosaur. She also performed works by James Waring, Trisha Brown, Carolyn Brown, George Balanchine, Norman Walker, and in many classical and modern ballets. Her work has been performed at Choreographer's Showcase, Split Stream, Fresh Tracks, Men Dancing, and Cinderella's Bad Magic, an opera composed by Bard Music Professor Kyle Gann, which premiered in Moscow in 2002.

Rachel Comey (Costume Designer) is an American independent fashion designer based in New York City. She is the founder of Rachel Comey, a clothing, shoes, and accessories brand known for its "intellectual, arts-and-crafts aesthetic."

Jean-Luc Raimond DeLadurantaye (Costume Designer), (they/them) is a multi-media artist and maker, with a primary focus in clothing and moving image art. They are motivated by the tensions seen in day-to-day life, compelled by the beauty inherent in simplicity, and moved by the unconscious repetitions inherent in our lives. Using film and clothes as mediums to elicit radical change, they are interested in eliminating all binaries, working towards Abolition, and using radical listening and connectivity to combat racism and transphobia in the entertainment industry. Jean-luc has exhibited work at the 2019 Prague Quadrennial as part of the PQ Studio. Recently they have worked as the costume department coordinator for Hulu's *Fire Island* - a fictional gay Rom-Com - and Netflix's *Rustin* - a biopic that examines the life of the gay civil rights activist Bayard Rustin. They were also the costume shopper for an upcoming Netflix feature *The Deliverance*. Recent costume design work includes the premiere of the dance floor, the hospital room, and the kitchen table, an AIDS archival play, at the Contemporary Arts Center in New Orleans. They are a graduate of the costume design program at Carnegie Mellon University. You can find them @jeanluc_raimond on instagram.

Yebel Gallegos (Visiting Assistant Professor of Dance) is a dance artist from El Paso, Texas. Yebel played an important role in the founding of Cressida Danza Contemporánea in Yucatán, Mexico. During his time with Cressida Danza he served as dancer, company teacher, rehearsal director, and academic coordinator for the *Conservatorio de Danza de Yucatán*. While in Mexico, he also helped in the creation and implementation of the *Festival Yucatán Escénica*, an international contemporary dance festival hosted by Cressida Danza. Yebel danced with the Ririe-Woodbury Dance Company for six years, based in Salt Lake City, Utah. While in Utah, he also participated in projects with local artists, and taught various population groups. Yebel has performed the work of artists such as Twyla Tharp, Doug Varone, Alwin Nikolais, Ann Carlson, Daniel Charon, Stephen Koester, Netta Yerushalmy, Claudia LaVista, Joanna Kotze, Jonah Bokaer, among others. Yebel has had the good fortune to travel internationally as a performer and educator to countries such as South Korea, Mongolia, France, Austria, and Chile. He earned his BFA in Dance, both from the University of Texas at Austin and

from the *Escuela Profesional de Danza de Mazatlán*, directed by Delfos Dance Company. In the Spring of 2021, Yebel received his Master of Fine Arts degree from the University of Washington in Seattle.

Hannah Garner (Gibney Teaching Artist) awarded Dance Magazine's '25 to Watch' in 2020, graduated summa cum laude from SUNY Purchase, earning a BFA in Performance and Composition and a minor in Arts Management. While at Purchase, Hannah performed in works by Adam Barruch, Aszure Barton, Larry Keigwin, Rosalind Newman, Claire Porter, and Nicole Wolcott in addition to one semester dancing abroad at the Beijing Dance Academy. Since graduating, Hannah has worked with Doug Varone, Raja Feather Kelly, Sue Bernhard Danceworks, Megan Williams Dance, and Rovaco Dance Company in venues such as The Joyce Theater, New York City Center, and New York Live Arts. Her work as 2nd Best Dance Company has been commissioned by GroundWorks DanceTheater, Gibney's 'dance-mobile' series, Triskelion Arts, Kizuna Dance, GALLIM x CreateArt, musical artists (Snail Mail, Frankie Cosmos, and Half Waif), the Hartt School, and SUNY Purchase, among others. In addition to her performing work, Hannah finds a creative home in teaching: she is currently on the dance faculty of SUNY Purchase, Bard College, and Gibney Dance Center as well as for their professional program, Gibney PRO. Recent credits for Hannah's choreography, which "tackles topics like death and queer identity through rigorous, inventive movement and wit" (Dance Magazine), include residencies at GALLIM and Jamaica Center for Arts and Learning, movement direction for Snail Mail band (Valentine European tour, 2022), and a new evening-length production commissioned by Gibney's presentation series, Gibney Presents.

Sarah Hennies (Composer) is a percussionist and composer whose work is concerned with a variety of musical, sociopolitical, and psychological issues, including queer and trans identity, love, intimacy, and psychoacoustics. Although primarily a composer of solo and chamber works, she is also active in improvisation, film, performance art, and dance. As a composer, she has received commissions from, among other performers and ensembles, Bearthoven (New York), Cristián Alvear (Santiago), Living Earth Show (San Francisco), Yarn/Wire (New York), and Thin Edge New Music Collective (Toronto). She has presented her work nationally and internationally, as both a composer and percussionist, at Le Guess Who? (Utrecht), Festival Cable (Nantes), O'Art Space (Milan), Café Oto (London), Alice (Copenhagen), Edition Festival (Stockholm), and ISSUE Project Room (New York), where in 2017 she premiered the widely acclaimed *Contralto*, a film and sound work that features a cast of transgender women accompanied by a live score for string quartet and three percussionists. *Contralto* has since been performed and screened at venues and festivals including Bent

Frequency (Atlanta), La Sobilla (Verona), Monday Evening Concerts (Los Angeles), and Time-Based Art Festival (Portland, Oregon). Hennies is the recipient of a 2019 Foundation for Contemporary Arts Grants to Artists Award, 2016 fellowship in music/sound from the New York Foundation for the Arts, and additional support from New Music USA, the New York State Council on the Arts, and the Community Arts Partnership of Tompkins County, New York. She is the founder of the Weighter Recordings record label, which releases works by artists at the fringes of contemporary music, and a member of the improvised music trio Meridian, a duo with sound/performance artist Jason Zeh, and the Queer Percussion Research Group. BA, University of Illinois, Urbana-Champaign; MA, University of California, San Diego. At Bard since 2019.

Angel Lau (Musician) Angel Lau is a percussionist based in Newburgh, NY. While his foundation comes from his classical percussion studies at Purchase College, Angel's interests in Afro-Peruvian and Brazilian music expanded into different folkloric and modern percussion styles from across the globe. Angel has performed and recorded with artists such as Kala and the Lost Tribe, Wallace Roney Jr., DreHall, Anaïs Maviel, Neil 'Nail' Alexander, Birdland Latin Jazz Orchestra, and Kelly Quigley. He tours all over the US with the Ephrat Asherie Dance Company as the main percussionist for "Odeon" and is currently a faculty accompanist at Bard College.

Tara Lorenzen (Director, Dance Program) is originally from the hills of West Virginia. Upon graduation from SUNY Purchase Conservatory of Dance, she became a member of the Repertory Understudy Group under Merce Cunningham where she created an original role in "EyeSpace" as well as reconstructing earlier works such as "Rune" and "Summerspace". She went on to work with Stephen Petronio Dance Company from 2008-2011. She has worked with Kimberly Bartosik, Christine Elmo, Shen Wei Dance Arts, Ashleigh Leite, Todd Williams, Christopher Williams, Rene Archibald, Anna Sperber, Beth Gill ("Electric Midwife" Bessie award for Outstanding Production 2011), and Maria Hassabi ("Plastic" Bessie award for Outstanding Production 2016). Since 2011, Tara has performed and taught master classes for the Trisha Brown Dance Company all over the world. She has recently assisted in the reconstruction of Trisha's "O zlozony/O composite" (originally created for the Paris Opera Ballet), on the Pennsylvania Ballet. At Bard since 2016.

Jodi Melnick (Choreographer) is a NYC based choreographer, dancer, and teacher. She graduated from SUNY Purchase with a BFA in Dance. Melnick is part of the first group of Doris Duke Impact Award recipients, a 2012 Guggenheim Fellow, the recipient of the Jerome Robbins New Essential Works Grant (2010-2011) and the Foundation for Contemporary Arts Grant (2011), and has been honored with two Bessie Awards for sustained achievement in dance (2001 and 2008). Melnick's work has been presented both nationally and internationally at BAM's Fisher theater as part of the Next Wave Festival, City Center's Fall for Dance, The Joyce Theater, New York Live Arts (NYLA), The Kitchen, La Mama, Jacob's Pillow, American Dance Festival, OtherShore Dance Company, Barnard College, Sarah Lawrence College, George Washington University, Taryn Griggs (2014 McKnight awardee), DanceBox in Kansai, Japan, the Dublin Dance Festival, Belfast, Ireland, St. Petersburg and Moscow, Russia, and Tallinn, Estonia. Melnick has collaborated with Trisha Brown, John Jasperse and Becky Hilton, David Neumann, and Jon Kinzel and Vicky Shick. Melnick has worked with choreographers and dance artists including, Twyla Tharp (1990-1994, 2009) and Mikhail Baryshnikov (2005-2008), Tere O'Connor, Donna Uchizono, Yoshiko Chuma, Liz Roche, Irene Hultman, Dennis O'Connor, Lance Gries, Yves Musard, Patricia Hoffbauer and Russell Dumas. In 2004 she worked with choreographer Joachim Schloemer, composer Olga Neuirth, and nobel-prize winning playwright and novelist Elfriede Jenielek to create her role singing mezzo soprano in David Lynch's opera based on his film Lost Highway. She continues to perform and collaborate with Sara Rudner, Vicky Shick, Susan Rethorst, John Jasperse, Jon Kinzel and Kyle Bukhari. Melnick is an adjunct professor of dance at Barnard College at Columbia University, New York University in the Experimental Theater Wing, and The Trevor Day School.

Daniel Allen Nelson (Production Stage Manager) is a writer/performer, & founding member of Woofnova. Original works include: Microcosmitor, Give Back My Beast, Spoleum, Don't Peek, Hearts & Tongues, & The Vanishing Play. He has performed at venues including: PS122, Public Theater, Target Margin, HERE, Ontological-Hysteric, DTW, Dixon Place, The Kitchen, Mabou Mines, 3LD, St. Ann's Warehouse, Invisible Dog, Roulette, Issue Project Room; and in projects by John Jesurun, Richard Foreman, Jeff McMahon, and Joshua Gelb. Regional Theater/Touring: Berkeley Rep, Guthrie Theater, LaJolla Playhouse, Center Stage, Ensemble Theater, Theatre Jeune Lune, Jungle Theater, Red Eye, Ko Festival, Cafe Oto (London), Birmingham Rep (UK), & Borealis Festival (Norway). BFA: UCSB; MFA: Towson University.

Brandi Norton (Iñupiaq, Kotzebue Alaska), (Performer) is Curator for Public Programs at the Center for Indigenous Studies at Bard College. She is working to bring dedicated Indigenous arts and curriculum enrichment programming to the Bard community and public-facing events. Prior to Bard, Norton was an early childhood educator in New York City, before becoming the Director of Development and Education at Kaatsbaan Cultural Park. Norton is a former Trisha Brown Dance Company member, where she danced for nine years and originated eight roles. She assisted Brown at documenta 12 in setting *Accumulation* on more than 40 dancers. Norton was also the founder and director of dance company OtherShore, where choreographers were commissioned to create original dance works. Norton attended the Juilliard School and Bank Street Graduate School.

Laura Ortman, (White Mountain Apache), (Composer) is a soloist musician, composer and vibrant collaborator, creates across multiple platforms, including recorded albums, live performances, and filmic and artistic soundtracks. She has collaborated with artists such as Tony Conrad, Jock Soto, Raven Chacon, Nanobah Becker, Okkyung Lee, Martin Bisi, Jeffrey Gibson, Caroline Monnet, Tanya Lukin Linklater, Demian DinéYazhi, New Red Order, and In Defense of Memory. An inquisitive and exquisite violinist, Ortman is versed in Apache violin, piano, electric guitar, keyboards, and amplified violin, often sings through a megaphone, and is a producer of capacious field recordings. She has performed at The Whitney Museum of American Art, The Guggenheim, and The Museum of Modern Art in New York, the Musée d'Art Contemporain de Montréal, Artists Space, Venice Biennale, The Stone residency, The New Museum, imagineNATIVE Film + Media Arts Festival, The Toronto Biennial, and the Centre Pompidou, Paris, among countless established and DIY venues in the US, Canada, and Europe. In 2008 Ortman founded the Coast Orchestra, an all-Native American orchestral ensemble that performed a live soundtrack to Edward Curtis's film *In the Land of the Head Hunters* (1914), the first silent feature film to star an all-Native American cast. Ortman is the recipient of the 2023 Institute of American Indian Arts Artist-In-Residence, 2022 Forge Project Fellowship, 2022 United States Artists Fellowship, 2022 Foundation for Contemporary Arts Grants to Artists, 2020 Jerome@Camargo Residency in Cassis, France, 2017 Jerome Foundation Composer and Sound Artist Fellowship, 2016 Art Matters Grant, 2016 Native Arts and Culture Foundation Fellowship, 2015 IAIA's Museum of Contemporary Native Arts Social

Engagement Residency, 2014-15 Rauschenberg Residency, and 2010 Artist-in-Residence at Issue Project Room. She was also a participating artist in the 2019 Whitney Biennial. Ortman lives in Brooklyn, New York.

Marguerite San Millan (Performer) is an actor, director, dancer, choreographer, playwright and teacher. She received a B.S. Degree in Dance and Literature from Texas Women's University. Among many artists she studied extensively with dance pioneers Hanya Holm, Phyllis Lamhut, Alwin Nikolais and Murray Louis in NYC. Marguerite and her husband co-founded Cocoon Theatre, a non-profit visual and performing arts organization now in its 30th year. She has performed in plays by Tony Kushner, Stephen Sondheim, and Samuel Beckett. Her recent theatrical productions as director include plays by Will Eno, Harold Pinter, and Samuel Beckett. Marguerite has written and directed her own full-length plays, and over 50 original adaptations and musicals. She is certified in yoga and Nikolaus Movement Technique. She teaches at Cocoon Theatre, as well as in the public and private school systems, with a focus on the exploration of the creative process.

Dean Sharp (Composer) is a percussionist, composer, producer and remixer. He has worked in the Bard College Dance Program as an accompanist, soundscapist and composer since 2008. He has worked with such artists as Moby, Brad Mehldau, Vernon Reid, Marc Ribot, Carter Burwell, David Torn, Melissa Ferrick, Ani Defranco. Greg Brown, Donna Lewis, MIMI/Ben Neill, Kenny Werner, Jill Sobule and Jane Siberry. Multimedia collaborators and commissioned composition works have included Pauline Oliveros' Deep Listening Foundation, Stephen Vitiello, Nam June Paik, Art after Science, choreographers Susan Osberg, Gun Lund, Leah Cox, Peggy Florin, Paul Matteson, Beth Gill, Vanessa Anspaugh. His work has been on exhibit at the Center for Curatorial Studies at Bard, the Hessel Museum of Art, the Helsinki Museum of Contemporary Art, Venice Art Fair, the London Art Fair, ARCO 07 and the OPTICA festival. Dean worked with the Bill T. Jones/Arnie Zane Dance Company, New York Live Arts and the American Dance Festival. He is Director of Worship at Cross Point Fellowship.

Fisher Center at Bard

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Administrative Intern, (Rose) Palinee Maskati

Producing and Artist Services

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Producing Operations Manager, Carter Edwards

Producing Coordinator, Rachael Gunning

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