

“... work that blends wild-child dynamism
with quiet emotional resonance”

—Vogue

Gallim Dance

Thursday-Friday, April 24-25, 2014

Space Place Theater

Hancher

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OF IOWA



Artistic Director

Andrea Miller

Executive Director

Meredith (Max) Hodges

Dancers

Céline D'Hont, Caroline Fermin, Allysen Hooks,
Gwyneth Mackenzie (apprentice), Matthew Perez,
Daniel Staaf, Austin Tyson, and Dan Walczak

Production Manager / Stage Manager

Valerie Oliveiro

Lighting Director

Dans Maree Sheehan



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THE PROGRAM

SIT, KNEEL, STAND

Choreography: Andrea Miller in collaboration with Gallim Dance

Lighting Design: Vincent Vigilante and Ashley Vellano

Costume Design: Jenny Lai

Original Music and Sound Design: Jerome Begin, Christopher Lancaster, and Andrzej (Andrew) Przybytkowski

Music: “Spill” by Andrzej (Andrew) Przybytkowski; Goldberg Variations, BWV 988: Aria and Goldberg Variations, BWV 988: Aria da capo by Johann Sebastian Bach, performed by Glenn Gould; Three Variations on the Canon D Major by Johann Pachelbel; “Fran Dron” by Jerome Begin and Christopher Lancaster

Gallim Dance received generous support for the creation of Sit, Kneel, Stand from First Republic Bank. The music for Sit, Kneel, Stand was commissioned by the Charles and Joan Gross Family Foundation. This work was created during a residency provided by The Joyce Theater Foundation, New York City, with major support from The Andrew W. Mellon Foundation, and during the 2011-2012 New York City Center Choreography Fellowship. Sit, Kneel, Stand was also funded in part by the Harkness Foundation for Dance. Material in Sit, Kneel, Stand was developed during a commission by Ballet Bern to create For Play.

Gallim Dance has received generous creative support from Peak Performances at Montclair State University (NJ), Dancers’ Workshop Jackson Hole, Jerwood Studio at Sadler’s Wells | London’s Dance House, the Gallim Dance Commissioners Circle, the Princess Grace Foundation - USA, and the Puffin Foundation.

PUPIL SUITE

Choreography by: Andrea Miller

Lighting Design: Vincent Vigilante

Costume Design: Andrea Miller

Music: “Meboli,” “Adir Adirim,” “Cha Cha,” “Shushan,” performed by Balkan Beat Box; “Casta Diva,” performed by Maria Callas & Orchestra del Teatro alla Scala & Tullio Serafin; and Bellini

I Can See Myself in Your Pupil has received support from the Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation and the Trust for Mutual Understanding.

ABOUT THE COMPANY

Gallim Dance, a New York-based contemporary dance company, creates and performs worldwide original work by artistic director and founder Andrea Miller. Founded in 2007, Gallim quickly captured the attention of fellow artists, presenters, and audiences with its award-winning work, ensemble of dancers, and a fearless physicality grounded by deep humanity and expressed through the madness and joy of the imagination. The company also provides NEA recognized educational programming to dancers and non-dancers in its home studio in Brooklyn and beyond.

Gallim is a highly sought-after company whose work has been by acclaimed by the *New York Times* as “voluptuously polyglot choreography,” performed by dancers “of the highest calibre” (*Dance Europe*). The company performs for over 15,000 audience members annually in premier venues including BAM, New York City Center, the Joyce Theater, Jacob’s Pillow Dance Festival, Spoleto Festival, White Bird, Peak Performances Montclair University, the Théâtre National de Chaillot in Paris, the TANZ Bremen Festival in Germany, and Madrid en Danza in Spain. In 2012, the company was honored for “movement innovation” at a TEDx Conference. Gallim also partners outside the dance world on events, films, and commercial projects. The company’s collaboration for the opening of SLS South Beach Hotel in Miami won an industry award for Best Hotel Opening of 2012.

Artistic highlights in 2013 included a new commission from Montclair State University’s Peak Performances Series, for the creation of *Fold Here*. *Fold Here*, Miller’s most complex and ambitious piece to date, previewed at Guggenheim Works & Process in September, and premiered at Peak Performances later that month. Additional support for the creation process was provided by Sadler’s Wells and by Dancers’ Workshop in Jackson Hole. Gallim Dance made its Brooklyn Academy of Music debut in May of 2013, with six performances of *Blush* in the inaugural season of the BAM Fisher Theater. Gallim’s 39 national and international performances included tours to the Vail International Dance Festival, the Théâtre National de Chaillot in Paris, France, the Festspiele Ludwigshafen in Ludwigshafen, Germany, and the Festival Tanztage in Linz, Austria. The company was also featured in the documentary *The Life and Death of Mick Rock*, directed by Barnaby Clay.

In 2014, Gallim Dance will create and perform a world premiere site-specific installation at the David Rubenstein Atrium at Lincoln Center, and tour nationally to prestigious venues and festivals including GREC Festival de Barcelona in Spain, the Institute of Contemporary Art in Boston, Massachusetts, Dancers’ Workshop in Jackson Hole, Wyoming, and Kingsbury Hall in Salt Lake, Utah. Miller has been commissioned by Barnard College at Columbia University to create a new work for the 2014 season. Looking ahead to 2015, the company will be touring in Germany, Luxembourg, and Spain to present its newest work, *Fold Here*, and will also take time to revisit repertory pieces such as *Wonderland*; *Sit, Kneel, Stand*; *Blush*; and *Pupil Suite*.

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ABOUT THE ARTISTIC DIRECTOR



ANDREA MILLER is the founder, artistic director, and choreographer of New York-based company Gallim Dance. Through a plural body of work that explores the relationships of movement with other forms of expression including theater, visual arts, music, and politics, Miller has developed a recognizable artistic language of extreme physicality and unprejudiced emotionality. *New York Magazine* writes, “Her viscerally physical movement wrings every inch

of life from her dancers – and you’ll be holding your breath, too.”

Miller is the recipient of multiple awards and honors, including Sadler’s Wells Jerwood Fellowships (2012 and 2013), Princess Grace Foundation Special Projects Awards (2012 and 2013), New York City Center Choreography Fellowship (2011-2012), Joyce Theater Artist in Residence (2011-2012), Youth America Grand Prix Award for Emerging Choreographers (2011), Wesleyan University’s Mariam McGlone Emerging Choreographer Award (2011), Princess Grace Foundation Works in Progress Award (2010), *Dance Magazine’s* 25 to Watch (2009), and Princess Grace Foundation Fellowship in Choreography (2009).

Miller’s work with Gallim Dance has been commissioned and performed nationally and internationally, including by Peak Performances at Montclair State University (NJ), and Dancers’ Workshop – Jackson Hole. Gallim has performed worldwide in premier venues including Guggenheim Works & Process, New York City Center, the Joyce Theater, Jacob’s Pillow Dance Festival, the TANZ Bremen Festival in Germany, Madrid en Danza in Spain, and the Théâtre National de Chaillot in Paris. Commissioned works for Miller include *In Medias Res* (2012) for the Nederlands Dans Theater 2; *Howl* (2010) presented at the Royal Opera House of London by Ballet Bern; *For Play* (2012) for Ballet Bern; and choreography for Phantom Limb’s production *69° South* for BAM’s Next Wave (2011). Two of her most critically acclaimed pieces, *Blush* (2009) and *Wonderland* (2010), were presented in 2013 at the Brooklyn Academy of Music and the Théâtre National de Chaillot, respectively. Her commercial and art direction work includes an installation for Hermès, Paris, movement work for Vogue Diaries, choreography for the film *The Life and Death of Mick Rock* with original music by The Flaming Lips, and an installation for Fabergé. Miller has also served as Associate Artistic Director of Noord Nederlandse Dans from 2010-2011.

Miller is devoted to dance education for dancers and non-dancers and has developed programs for Gallim Dance’s home studio in Brooklyn, as well as commissions for academic institutions such as Harvard University, the Juilliard School, Barnard College at Columbia University, New York University, University of Utah, Montclair State University, The University of Michigan, Mount Holyoke, and Wesleyan University. She is a founding collaborator of Movement Invention Program and resident choreographer at Dancewave.

ABOUT THE ARTISTS

CÉLINE D'HONT (Dancer) was born in Sint-Niklaas, Belgium. She graduated from the Rotterdam Dance Academy in 2010. While living in the Netherlands she worked for Dansgroep Amsterdam under Itzik Galili and Krisztina de Châtel's direction. Céline won the International Solo-Tanz-Theater Festival in Stuttgart in 2006 with choreography of Amos Ben Tal, and got to perform more of his work with the Nederlands Dans Theater. In 2010, Céline moved to New York to train as a scholarship student at the Alvin Ailey American Dance Theater. After her studies, she worked with the Francesca Harper Project and performed at the opening gala of Cedar Lake Contemporary Ballet. Céline moved to Chicago in September 2012 to work with Luna Negra Dance Theater, and returned to New York City in December 2013 to continue her career.

CAROLINE FERMIN (Education Chair, Dancer) attended the New Orleans Center for the Creative Arts throughout her youth and later The Juilliard School (BFA). In 2007, she joined James Sewell Ballet in Minneapolis. She has received grants and awards for her work and she created a highly needed project to bring young artists to work in New Orleans after Hurricane Katrina. Caroline serves as Education Chair for Gallim's education program.

ALLYSEN HOOKS (Dancer) is from Houston, Texas. She graduated from The Juilliard School in 2010 and has since freelanced with emerging choreographers such as Carlye Eckert, Esme Boyce, and Michelle Mola. Allysen has been a member of Dance Heginbotham, under direction of John Heginbotham, since August 2011. In 2010 she presented her own work in Montréal. Allysen has danced with Gallim Dance since 2012.

GWYNETH MACKENZIE (Apprentice) is originally from Toronto, Canada, where she received her early training from the Canadian Contemporary Dance Theatre under the artistic direction of Deborah Lundmark. Gwyneth continued her dance studies at Purchase College, State University of New York where she performed works by Lar Lubovitch, Johannes Wieland, Ohad Naharin, and Stephen Petronio. She is thrilled to join Gallim Dance as an apprentice.

MATTHEW PEREZ (Dancer) is a native of the Bronx, New York. He graduated from North Carolina School of the Arts as a high school student in 2009. Matthew later went on to receive a BFA from SUNY Purchase (2013), where he performed works by Pam Tanowitz, Lar Lubovitch, Twyla Tharp, Nicolo Fonte, and John Heginbotham. Matthew has also attended the Movement Invention Project (2011) and Springboard Danse Montréal (2011 and 2012).

DANIEL STAAF (Dancer) was born in Stockholm, Sweden. He graduated from the Royal Swedish Ballet Schools contemporary department in 2009. After his graduation he joined the project Kamuyot, a collaborative production between Batsheva Dance Company and Riksteatern, and toured throughout Sweden. He has worked with Swedish based choreographer Örjan Andersson's company Andersson Dance. In the fall of 2011 he joined Bern: Ballett under Cathy Marston's direction and had the opportunity to work with choreographers such as Noa Zuk, Jyrki Karttunen, Andrea Miller, Johan Inger, Tabea Martin, Alexander Ekman, and Medhi Walerski. In April 2013, he joined Gallim Dance.

AUSTIN TYSON (Dancer) hails from Portland, Oregon. He received his dance training from New York University's Tisch School of the Arts and the Salzburg Experimental Academy of Dance. While at NYU, Austin performed the works of Aszure Barton, Kate Weare, and Seán Curran. Since university, Austin has performed with Company XIV and MADboots dance co. Austin fell in love with yoga while at NYU. A renewed mindfulness towards alignment and breath became a source of guidance through the rigors of a dance career and the many facets of city living. Austin has since become a certified teacher through the Mind Body Dancer® 200 Teacher Training with TaraMarie Perri.

DAN WALCZAK (Dancer) is originally from Buffalo, New York, where he began dancing at the age of 7. After receiving his BFA in dance from SUNY Brockport in 2007, he began dancing with Coriolis Dance Inc., as well as Keith A. Thompson's danceTactics performance group. Joining Gallim Dance in 2008, Daniel has since toured internationally, staged Andrea Miller's work, and taught for the company at residencies and workshops.

MEREDITH (MAX) HODGES (Executive Director) is a graduate of Harvard College and Harvard Business School. She brings to Gallim Dance a wide range of experience that has combined both the not-for-profit arts and the for-profit management industries. As Project Director with the Museum of Modern Art (MoMA), Hodges led strategic projects for the External Affairs department, which included the implementation of a cloud-based donor and member management system. Prior to her position as Project Director, she was the Senior Manager of Finance & Planning for MoMA. She has also worked as a Senior Associate Consultant with Bain & Company, consulting for a variety of clients on strategic solutions and growth strategies. Hodges has served as a panelist at the 2014 APAP Global Arts Presenters Conference and the Dance/USA 2013 Annual Conference, and has lectured on arts entrepreneurship at The Juilliard School.

VALERIE OLIVEIRO (Production Stage Manager) is Singapore born and based in Minneapolis, Minn. She works nationally and internationally with performing and visual arts projects and has collaborated with Ong Keng Sen, Jennifer Monson, Meredith Monk, Julie Tolentino, Bebe Miller, Mikel Rouse, Song Dong, John Heginbotham, Deke Weaver, Kyoko Ibe, and others. She received her MFA from Yale School of Drama. This is her first collaboration with Gallim Dance.

DANS MAREE SHEEHAN (Lighting Director) is originally from Australia and now works out of New York. Recent dance designs include work by Karole Armitage, Troy Powell, Merce Cunningham, Dwight Rhoden and Johannes Wieland. Recent theatre design credits: *Alice the Magnet* directed by Pam McKinnon; *Hedda Gabler* directed by Cigdem Onat; *Le Bourgeois Avant Garde* directed by Emma Griffin, and *Never As Happy* directed by Javierantonio González. Before coming to New York, Dans was the resident lighting designer with Red Stitch Actors Theatre in Melbourne. She spent one year as lighting supervisor with Ailey II and graduated from NYU Tisch School of the Arts with an MFA in lighting design.

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Photo by Whitney Marcella Wright

Ragamala Dance share cultural mission across the UI campus

By Erin Donohue, Hancher's Education Programming Director

Hancher was pleased to have Ragamala Dance in residence for a week in March 2014. During their time in Iowa City, the members of Ragamala visited classes as varied as Cultural Anthropology, Dance History, Visual Cultures and Performance in the Americas, Religions in a Global Context, Music in India Today, and New Ventures in the Arts. While class discussions varied based on the themes of the class, it was clear that the company has a strong artistic mission: to communicate that Bharatanatyam is a living cultural form and is also a relevant, powerful artistic expression in contemporary society.

Aparna Ramaswamy, co-artistic director of the company, spoke in great detail about the history Bharatanatyam in India during visits to UI classes. She talked about how the South Indian dance form has been passed on as an oral tradition through many generations. She discussed the different classical dance forms in India (6-8 depending on the scholar) and how dance was strictly performed by women in temples as part of rituals and ceremonies. These women were a medium between the gods and the people; dance traditions were passed down in families.

Now, Bharatanatyam is typically performed in concert halls with a live musical ensemble. Dancers of all backgrounds are learning the form as its popularity grows in India and in the diaspora. Two of Ragamala's dancers are not Indian, and they've committed their lives to a cultural form that is not their native heritage. Both dancers spoke eloquently about the dance form and how they love working for a company that has a strong artistic vision for the future of Bharatanatyam.

Ragamala is dedicated to adhering to the technique of Bharatanatyam, perfecting movements and molding dancers who honor the traditions of the form. At the same time, they want to show it is a contemporary dance form with choreographers, musical choices, and thematic freedom, with many artistic choices similar to a modern or ballet company. They want to bring their work to a new audience in the US, making it a vibrant part of the dance scene today.

Ragamala's residency centered on two performances of *Sacred Earth* at Space Place Theater, an evening-length piece that unifies dance with the ephemeral visual arts of kolam floor design and Warli wall painting, live Indian classical music, projections, and Tamil Sangam literature.

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