



AMERICAN  
DANCE  
ABROAD



# PITCHBOOK

new American dance projects

Volume III  
Summer 2017

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***Pitchbook: Volume III***, a compilation of new projects  
from dance companies across the U.S.



# **PND** PATRICIA NOWOROL DANCE THEATER

## TREMENDOUS

Driven by the current political climate, **TREMENDOUS** connects individual stories of the female experience to the spectrum of social injustices and an extraordinary need for unity. Noworol and her five dancers, together with a live composer/musician, expose shared vulnerabilities and defense mechanisms to celebrate the persistence of female strength. Can we unify selectively? Can we be distilled to only one of our defining characteristics? How do we choose which parts of us to defend when oppressed from several angles? The work playfully entwines contemporary dance, tanztheater and spoken word in an emotionally salient and politically driven visual space.

**TREMENDOUS** is directed and choreographed by Patricia Noworol, in collaboration with the performers: Kayla Farrish, Rebecca Margolick, Troy Ogilvie, Mei Yamanaka, and Mika Yanagihara. It features original composition and live performance by Lisa Maree Dowling, design by Liene Dobraja (costumes) and Solomon Weisbard (lighting), and dramaturgy by Erik Abbott-Main. Hope T. Davis is the Artistic Associate/Rehearsal Director for **TREMENDOUS**.

**Length:** 75 min.

**Premiere:** June 1, 2017 | The Downstairs at LaMama/ LaMama Moves! Dance Festival, New York, NY

**Seeking:** Commissioning, Production and Tour Support

**Co. Contact:** [Meredith Bobber](mailto:Meredith.Bobber@pndance.com) | [www.pndance.com](http://www.pndance.com)

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## NUTTIN' BUT A WORD

***Nuttin' But A Word*** is a suite of works that challenge the structural integrity of Campbell locking, house, hip-hop and b-boying. As a global hip-hop nation, we seem to have become hip-hop/street dance zealots. This purist attitude has stagnated the natural progression of street dance. We have become elitist about hip-hop culture, due to this generation's obsession with "keeping it real." Choreographer Rennie Harris believes this generation will never relive his generation's era of original dance, which was built on innovation, individuality, and creativity. By appreciating it, paying homage to it, and acknowledging it as the foundational era of hip-hop/street dance, they will tap into their own individuality, creativity, and innovation, which, in turn, will ensure progress.

The title of the work, ***Nuttin' But A Word***, was taken from a cultural phrase used amongst Blacks in the United States. The full phrase is, "You ain't said nothing but a word"; loosely translated it means, "Your words mean nothing — pay close attention, because what I do next will trump anything you have to say." Hip-hop/street dance is progressive by design. There is nothing about the Three Laws of Hip-Hop (individuality, creativity, and innovation) that suggest stagnation. Nor should we, as practitioners of the form, only adhere to its foundation. ***Nuttin' But A Word*** serves as a reminder that without individuality, creativity, and innovation, we will not evolve as an art form.

**Length:** 60 min.

**Premiere:** August 2, 2017 | SummerStage, New York, NY

**To be Presented with:** "Continuum" & "Students Of The Asphalt Jungle"

**Seeking:** Tour Support

**Co. Contact & Booking:** [Rodney Hill](#) | [www.rhpm.org](http://www.rhpm.org)

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# 277 PROJECT

# DANCE



Photo © Jaqilin Medlock

## CARDBOARD STAGE

**Cardboard Stage** is a contemporary dance combining film, original music and soundscape. It is the outcome of a two-year experimental collaboration in urban immersion between Choreographer Nicole Philippidis, Filmmaker Jennifer Klein, and award-winning Musician Johnny Philippidis. Their combined interests are deeply rooted in urban social issues. **Cardboard Stage** explores the shifting social complexities of self-perception in relation to our environment, and relates to the challenges facing the individual seeking self-worth and meaning within a power-driven society.

Original music and sound score, created by Johnny Philippidis (of Burlap to Cashmere), captures the mood of the grey, mechanical world of an inner city, adding splashes of color with rhythmical percussion, guitar, and keyboard. Philippidis performs parts of the soundtrack live during the performance. Beyond the tapestry of sounds there is the persistent reminder of the urban soundscape – sirens, traffic, whispering of people, and indistinct radio, all inspired by New York City.

The expressive choreography is performed against a backdrop of video imagery created by Filmmaker Jennifer Klein, who has been collaborating with the company on this project since its inception in 2015. In addition to **Cardboard Stage**, Jennifer and Nicole have collaborated on a dance film entitled **Cardboard Concrete** that will premiere in 2017. The innovative and original film is another section of the work and is set within the framework of a factory in the South Bronx. Both **Cardboard Stage** and **Cardboard Concrete** are the products of the exciting, two-year experimental collaboration in artistic immersion.

**Length:** 55 min.

**Premiere:** March 8, 2017 | Abrons Arts Center, New York, NY

**Seeking:** Tour support

**Co. Contact & Booking:** [Nicole Philippidis](mailto:Nicole.Philippidis) | [www.277danceproject.com](http://www.277danceproject.com)

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Photo © Satoshi Tsuchiyama



# Doppelgänger Dance Collective

## THE QUEEN'S DREAM

This Queen dreams in white: feathers, Ping-Pong balls, marshmallows. Elizabethan collars frame regal gestures with tiny hips; huge skirts fly with floppy dancing. *String Quartet no. 4* by Mozart with a twist: the Andante is repeated four times, beginning with the spare and spacious cello part and adding an instrument each time. ***The Queen's Dream*** is a choreographic work by Heidi Henderson, commissioned by Doppelgänger Dance Collective (DDC), and performed by Shura Baryshnikov, Danielle Davidson and Heidi Henderson, with DDC's string ensemble led by Musical Director Adrienne Taylor.

An excerpt of the work in progress premiered at the Redfern Arts Center at Keene State College on March 30, 2017, and received a New England States Touring (NEST) grant to bring DDC to their community for performance activities. The creation of ***The Queen's Dream*** was supported by AS220's Community Live Arts Residency program in Providence, RI, as well as an Independent Project Grant from The Rhode Island State Council on the Arts.

Dancers Shura Baryshnikov and Danielle Davidson co-founded Doppelgänger Dance Collective in 2015 to foster the creation and performance of original, contemporary choreographic work for duet performance. DDC offers choreographic commissions to a diverse group of artists each season, making an argument for the dancers' curation as a form of creativity. Davidson and Baryshnikov reflect the interests, aesthetics, and research of the curated choreographers, offering rich movement histories and collaborative creativity in the creation process.

**Length:** 60 min.

**Premiere:** April 12, 2018 | Perry and Marty Granoff Center for the Creative Arts, Providence, RI (tentative)

**Seeking:** Commissioning, Production, Post-Production, & Tour support

**Co. Contact:** [Shura Baryshnikov](mailto:Shura.Baryshnikov@doppelgangerdancecollective.com) | [www.doppelgangerdancecollective.com](http://www.doppelgangerdancecollective.com)

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Photos © Nikki Carrara



**Length:** 25 min.

**Premiere:** October 26-29, 2017 | Malonga Casquelourd Center for the Arts, Oakland, CA

**Seeking:** Tour Support

**Co. Contact:** [Robin Anderson](mailto:Robin.Anderson@axisdance.org) | [www.axisdance.org](http://www.axisdance.org)

**Booking:** [bookings@axisdance.org](mailto:bookings@axisdance.org)

**To be Presented with:** Amy Seiwert's *The Reflective Surface*

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## RADICAL IMPACT

AXIS Dance Company celebrates its 30<sup>th</sup> anniversary in 2017 with an original commission by newly appointed Artistic Director Marc Brew. **Radical Impact** will be created in collaboration with Composer/Pianist JooWan Kim, Artistic Director of Hip-Hop Orchestra Ensemble Mik Nawooj. Brew and Kim will be teaming up for the first time, exploring what it means to be human through music and movement. They will investigate themes around politics and identity, while drawing on each dancer's unique experience of how they exist in the world and how their stories can be told through the medium of dance. **Radical Impact** can be performed with a live string quartet or recorded music.

Marc Brew has been working in the UK and internationally for the past 20 years as an acclaimed choreographer, director, dancer, teacher and speaker. Brew has worked with the Australian Ballet Company, State Theatre Ballet Company of South Africa, Infinity Dance Theatre, and CandoCo Dance Company, and as Associate Director with Scottish Dance Theatre.

Hip Hop Orchestra Ensemble Mik Nawooj creates new American Art Music based on the musical materials of hip-hop, through the sampling of compatible, classical, compositional techniques. The music is rigorous, nuanced, accessible, and free from the dogmas of Western European concert music aesthetic.

Marc Brew will also reunite with award winning Lighting Designer Allen Willner for the premiere of **Radical Impact**.

Photos © David DeSilva





Photo © Chris Crumley

## LEGALCANVAS

**LEGALCANVAS** is a site-specific, devised movement performance experience created in response to public spaces, by Los Angeles-based BODYART, led by Artistic Director/Choreographer Leslie Scott. The work will feature collaborations between local graffiti and mural artists, with BODYART dancers, video projections, and DJs, in an open, public performance that looks at street art as an important community identity.

Dance and graffiti art share more similarities than you may think: both are ephemeral and public modes of expression; artists in both genres are passionate, skilled at community engagement, and looking for a platform to be heard.

Video Artist Hsuan-Kuang will create wraparound digital projection mapping on the facade of the monolithic, white Broad building in the heart of Santa Monica for the first iteration of **LEGALCANVAS** (future venues will have the option to choose live paintings that stay on the wall post-performance OR live projected murals, if painting is not possible). The work asks for participants to interact with a space they see every day in a new way, whether following a dancer or moving to gain a new vantage point. **LEGALCANVAS** asks audiences to spend curated, focused time with the work, in spite of public distractions.

**Length:** 60 min.

**Premiere:** 2018 (Dates TBA) | The Broad Theater, Santa Monica, CA

**Seeking:** Commissioning, Production, Post-production, and Tour support

**Co. Contact:** [Leslie Scott](mailto:Leslie Scott) | [www.bodyartdance.com](http://www.bodyartdance.com)

[Watch Video Pitch](#)



Photo © Matthew Murphy

# SPDT

## STUART PIMSLER DANCE & THEATER

*THEATER FOR THE HEART AND MIND*



Photos © V. Paul Virtucio



## MATINEE

*Matinee* is a dance/theater/film adaptation of American novelist Robert Coover's New Yorker short story of the same name, by SPDT Artistic Co-Directors Stuart Pimsler and Suzanne Costello, in collaboration with Filmmaker Andrew Welken. Films-within-films-within-films collide as performers search for connection and romance, moving effortlessly through the stage and screen. *Matinee* references different cinematic themes, from film noir to musicals to romance, while telling the story of a woman floating between the realms of reality and fiction. *Matinee* engages guest performers from every producer/presenter's community to perform in selected sections of the work.

*"A sumptuous multidisciplinary collaboration of film, theater, and dance, "Matinee" is a multimedia export that Pimsler can be proud of."* – Rebecca Ritzel, *Star Tribune*

*"Matinee revives the thrilling days of yesteryear when cinema was for millions the chief purveyor of dreams and escapism...the work explores the complexities of relationships and changing realities through a narrative puzzle that shifts locations, from train cars to shabby hotel rooms to wilderness vistas — and that's just for starters."* – Linda Shapiro, *City Pages*

**Length:** 60 min.

**Premiere:** February, 10, 2017 | The Woman's Club of Minneapolis, MN

**Other Partners:** Wharton Center for Performing Arts (East Lansing, MI); Reif Performing Arts Center (Grand Rapids, MN); Commonweal Theatre (Lanesboro, MN); Weber State University (Ogden, UT); Virginia Tech/Moss Arts Center (Blacksburg, VA); Sheldon Theatre (Red Wing, MN); Holmes Theatre (Detroit Lakes, MN)

**Seeking:** Post-production & Tour support

**Co. Contact:** [Stuart Pimsler](mailto:Stuart Pimsler) | [www.stuartpimsler.com](http://www.stuartpimsler.com)

**Booking:** [Kathleen Pender](mailto:Kathleen Pender), Company Manager

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**Length:** 50 min.

**Premiere:** May 24, 2018 | San Francisco International Arts Festival, CA

**Other Partners:** ODC Dance & Museum of the African Diaspora (San Francisco, CA)

**Seeking:** Production & Tour support

**Co. Contact & Booking:** [Chris Evans](mailto:Chris.Evans@kiandanda-dance.com) | [www.kiandanda-dance.com](http://www.kiandanda-dance.com)

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## NKISI NKONDI

*Nkisi Nkondi* is inspired by the minkisi – cultural, divine and sacred sculptures from central Africa. The project, led by Artistic Director/Choreographer Byb Chanel Bibene, portrays a crossroad between tradition and modernity, pondering how to make a dance piece that draws from ethnic dances and cultural histories of the Kongo people to relate a portion of their significant history.

The shapes, meanings, and tints of the statues are the foundation for the project's movement vocabulary, props, and costume choices. Research on ceremonial and ritualistic dances from central Africa support the making of the dance through a contemporary lens. The vision for the stage work transcribes the living environment of the Kongo people in the 19<sup>th</sup> century. The costumes, set, decor, video, and atmosphere, as well as live and recorded music, recall an ancient time.

Another element of the project is the use of body painting. The belief that the minkisi are spirits of the ancestors summoned to respond to the people's requests gives permission to make the dancers embody the image of the spirits. Dancers become living spirits connected with the ancestral realm. The practices of summoning the minkisi spirits as divine figures are set through ethnic dances, chants, and incantations.



# TAHNI HOLT DANCE



**Length:** 60 min.

**Premiere:** January 18, 2017 | *White Bird Dance* (presented and commissioned), Portland, OR

**Other Partners:** Made possible by the Dorothy Lemelson Trust & White Bird/MKG Financial Group  
New Works Fund

**Seeking:** Tour Support

**Co. Contact:** [Tahni Holt](http://Tahni Holt) | [www.tahniholt.com](http://www.tahniholt.com)

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## SENSATION/DISORIENTATION

Tahni Holt's *Sensation/Disorientation* is an intimate dance for six multigenerational (15–60 year-old) female performers. It is a performative ritual that plays the negotiation and tension between the visual logic of image-bound bodies against the organic logic of physically-bound bodies that are full of sensations. The work's vitality is enacted through high-sensorial experiences and presence drawn from energetic states to manifest various aspects of the performers' bodies. The performance of these bodies locates and refreshes our sense of body as a site of imagination, full of vital change.

There are multiple relational scripts at play through the wildly divergent body types and ages of the six women. *Sensation/Disorientation* does not dissuade or persuade any of these readings; the logic of the ritual is based on rigorous, qualitative experiences. Through constant motion, their stable, notional bodies transform into sites of dynamic potentiality that enliven our relationship to the materiality of the body. Durational repetition and slow physical transformation play a vital role. Exhaustion ruptures familiar narratives while questions of labor and the individual, social, and cultural body are brought into the spotlight.

The work draws on the radical feminist visual/performance art movement of the 70's, yet is squarely situated in dance. Like *Sensation/Disorientation's* predecessors, the ritual plays with spectacle-metaphor-fetish-object-property-vessel-caricature-symbol-mythology. It walks the fault line between rejected stereotypes and embodied expression, where messy sensuality and complicated body counters stability. *Sensation/Disorientation* is unapologetically a moving target not satisfied with an essential read of what is ultimately too restless for clear identification.



Photos © Kamala Kingsley

# TROUPE VERTIGO

CIRCUS · DANCE · THEATRE



**Length:** 65 min.

**Premiere:** February 16, 2017 | VIVA Fest

**Partners:** Ford Amphitheater, Dance Resource Center, Bootleg Theater, Los Angeles Theater Center, & UCLA's Fowler Museum (Los Angeles, CA)

**Seeking:** Tour support

**Co. Contact:** [Aloysia Gavre](mailto:Aloysia.Gavre) | [www.troupevertigo.com](http://www.troupevertigo.com)

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## TABLEAUX

We are all asked to put ourselves into boxes of limitation – either by society or ourselves – to help to define our potential. **Tableaux** explores the various forms of female identity as we discover, honor and accept the complexity of the individual and embrace how we separate and unique from one another, yet still able to fit together despite those inherent differences.

**Tableaux** features five women inquiring about confinement and freedom, while finding themselves constrained on an island of boxes, trapped by the constrictions of society and themselves. Faced with numerous challenges set before them, the artists collectively harness their physicality to the extreme, overcoming these limitations by empowering and igniting their resourcefulness.

Incorporating contortion, dance, aerial acrobatics and humor, the artist's work together toward freedom while the audience embarks on a poetic and visually enticing journey where expectations bend, movement twists and the body encapsulates the imagination in a mentally and physically spell-binding theatrical adventure.

Choreographed and directed by Aloysia Gavre, this work is part of an ongoing commitment to create moving and intimate pieces through which audiences are both captivated by the environment and the artists' skills. We may experience moments of visual shock onstage that seem to separate us as viewers from the performers, but the work is all-encompassing as it gradually envelops us with a comforting sense of synchronicity and unity, ultimately bringing us together.



Photos © Maïke Schultz

# christinebonansea company



Photo © Robert Flynt

## ONLYHUMAN

Christine Bonansea's **OnlyHuman** is a choreographic project that attempts to reveal the human nature and its intrinsic paradox. The piece is inspired by Friedrich Nietzsche's aphoristic volume *Human, All Too Human* that established the relationship between science, culture and free-spiritedness.

This highly kinetic and virtuosic dance is a meditation on bodily images and stereotypes of self in the context of the environment – geography, emotions, and social structure. It was created in collaboration with multimedia artists and conceived of as a departure point for a future solo series.

The body is displaced, attempting to redirect itself to find its center and trying to take control. Different physical modes of embodiment interact with the immediate environment, generating the choreography as from a series of selves. Explorations of potential stereotypical representations of the human body punctuate the evolution of the dance: the movements create their own contexts, flexibly shifting the focus, perspective and dimensionalities within the internal cohesiveness of the dance. The choreography emphasizes systemic modes of constructed experience and the paradoxes built into them.



The **OnlyHuman** project explores various states and images through the physical body that evoke the paradigm of what is human; from the emancipation and beauty of the human race to its absurd and vain behaviors that generate disconnection. "The complete irresponsibility of man for his actions and his nature is the bitterest drop which he who understands must swallow." –Nietzsche

**Length:** 60 min.

**Premiere:** *Currently Under Discussion*

**Other Partners:** JACK and Judson Church (New York, NY); Earthdance Creative Residency (Plainfield, MA); Marfa Live Arts (Marfa, TX); DOCK11 (Berlin, Germany); Dansomètre (Vevey Switzerland)

**Seeking:** Commissioning, Production, Post-production, and Tour support

**Co. Contact:** [Christine Bonansea](mailto:Christine.Bonansea@christinebonansea.com) | [www.christinebonansea.com](http://www.christinebonansea.com)

**Artist Manager:** [Lise Leclerc](#)

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## About Pitchbook

American Dance Abroad is honored to bring you ***Pitchbook: Volume III***, a compilation of new projects from 11 dance companies across the U.S. Each company is distinct in the type of collaboration or partnership it is seeking.

American Dance Abroad's ***Pitchbook*** selections are informed by a variety of criteria, rooted in creating the most opportunities for American dance as a whole. We strive to select a well-balanced portfolio of artists, taking into consideration everything from geography to genre.

New editions of ***Pitchbook*** are available biannually, in hard copy and digital formats, and are distributed to international programmers at marketplaces and festivals. We hope you will use ***Pitchbook*** as a unique resource to find projects for your venues that you may not otherwise have access to; projects that highlight the full range and diversity of American dance.

***Pitchbook*** supports American Dance Abroad's primary mandate, which is to expand international visibility for American dance, fostering parity by increasing opportunities for individual artists and companies. We help artists and companies enter and navigate the global marketplace where they can build their own, long-term, mutually beneficial relationships. To learn more about American Dance Abroad's programs and services, visit [www.americandanceabroad.org](http://www.americandanceabroad.org).

—Carolelinda Dickey and Andrea Snyder  
Co-Directors, American Dance Abroad

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