

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

Faculty Dance Concert

Sponsored in part by the Temple University General Activities Fund.

February 5, 2021
Presented Virtually

Friday
7:00 pm

Program

Welcome

Laurie Benoit, Dance Department Production Manager

Ionic Resonance

Choreographer: Laura Katz Rizzo
Director: Laura Katz Rizzo
Performers: Abigail Cronin, Malcolm Ellis, Lesly Fernandez, Serena Maximillien, Rosy Nunez, Courtney Richardson, Megan Paglione, Macie Wentz
Music: Christopher Baldys
Animation: n_gv
Videographer: Laura Katz Rizzo
Editor: Laura Katz Rizzo
Costumes: Laura Katz Rizzo

Ionic Resonance is a short dance film that captures the responsive currents of water's flow, as well as the tranquil beauty of Franklin D. Roosevelt Park, a green oasis within the city of Philadelphia. A cast of eight dancers in white costumes conjures spiritual imagery as they swirl, glide and ripple in the rose gold light of sunset. The choreography, animations and sound score work together to create an immersive experience that brings to life the reflective and conductive properties of water.

Walk the (pink) Elephant (MX edition)

Concept: yonTande Whitney V. Hunter
Performers: Yasmin Hernandez, Claudia Herrera, yonTande Whitney V. Hunter
Video: yonTande Whitney V. Hunter
Costumes: Yasmin Hernandez, Claudia Herrera, yonTande Whitney V. Hunter

Walk the (pink) Elephant (MX edition, 2018) is an exploration of absence and a ritual of reckoning and regeneration in the face of cataclysmic loss. It memorializes and opens ground in the wake of multiple generations of (often queer) artists of color decimated by HIV/AIDS.

One hundred fortieth performance of the 2020-2021 season.



**down
the
tube**

a dance in collapse mode

Concept: Merián Soto
Director: Merián Soto
Performers: Beau Hancock, Olive Prince, Marion Ramírez, Noemí Segarra, Merián Soto
Videographer: Carlos Avendaño
Editor: Merián Soto
Costumes: Christine Darch

Collapse (n.) failure, ruin, downfall, flop, fall, end, bankruptcy, fold, illness, breakdown, crisis, crackup
(v) crumple, disintegrate, fall down, cave in, give way, dissolve, come to nothing, fall to pieces, minimize, disassemble, pack up, shut down.

down the tube, a dance in collapse mode, is part of *Modes!*, a multipronged performance, exhibition, and scholarship project directed by choreographer Merián Soto. *Modes!* focuses on Modal Practice, the creative methodology that has been the backbone of Soto's choreographic and somatic investigation for over twenty years. Energy modes define highly specific ways of moving that align body, mind, emotion, concept, form, and action. There is a direct intention to generate and to enter an energetic frequency or field where the dancer is "danced" by the energies and emotions they create, experience, and respond to. Modes pursue a range of body/soma approaches that activate an expanded sensorium of body. In collapse mode the dancer works with weight, relating to gravity through dropping, flopping, releasing the joints, momentum, and inertia.

Videotaped in Philadelphia in July of 2015, *down the tube* was made possible with support from the Office of the Vice President for Research and a Dean's Grant from the Boyer College. Special thanks to the dancers for their impeccable artistry, professionalism, and trust.

Mud: Bodies of History

Choreographer: Jillian Harris in collaboration with the dancers
Director: Jillian Harris
Performers: María Carolina Castellanos Assis, Manuel Camilo Molano Diaz, Margareth Liceth Arias Rivera, Juan Felipe Hernandez Roza
Music: Christopher Farrell, composer; Juanita Delgado & Larry Latore, vocals; Sara Larson, violin; Peter Gaudioso, percussion
Producers: Jillian Harris & Christopher Farrell
Cinematographer: Juan David Velásquez Calvo
Editor: Jillian Harris

Costumes: Billy Boy Couture
Grip: Christopher Farrell
Interactive
Development: Robert A. Thompson
Production
Coordinator: Angela Maria Trejos Collazos
Videographers: Juan Pablo Florian Chacon & Omar David Parra Pedroza
Digital Imaging
Technician: Omar David Parra Pedroza
Carpenter: Alfonso Hassan Arias
Electrician/Gaffer: Johan Sebastian Moreno Lopez
Production Assistant: Alfonso Hassan Arias
Rehearsal Assistant: Deisy Mercedes Mesías García

This short dance film is an adapted version of an interactive film website exploring the choreographic nature of storytelling and the collective nature of embodied history. A portion of funding for this project was provided by Temple University's Arts and Humanities program and the Boyer College of Music and Dance. For the full experience and more information, go to www.mudbodies.com.

A portion of funding for this project was provided by Temple University's Arts and Humanities program and the Boyer College of Music and Dance. Additional thanks to: Ángel Primera Ramírez and the Volcan de Lodo El Tesoro Staff; Milena Rodríguez Correa, Victor, and the Hotel María Mulata Staff; Oscar Luis Cogollo and Vianor Villadiego, Transportation Staff; Xiomara Navarro and Zajana Danza; Neva Ann Kenny, Arnulfo Pardo Ravagli, Catalina del Castillo Silva, and the Faculty of the Arts-Pontificia Universidad Javeriana; Tatiana, Alfonso, and Adriana Hassan Arias; Camilo Cagua Rodriguez, Camera Rental; and Sofia Oggioni Hatty.

Faculty Q&A

Jillian Harris, yonTande Whitney V. Hunter, Laura Katz Rizzo

About the Artists

An Associate Professor of Dance at Temple University, **JILLIAN HARRIS** explores the intersections between dance, film, and new technologies. She has had a distinguished career, touring nationally and internationally with the Ririe-Woodbury Dance Company and Kun-Yang Lin/Dancers. She appeared in the Metropolitan Opera world premiere of *Benvenuto Cellini* and played the feature role in the PBS broadcast of Della Davidson's *Night Story*. A youngARTS award winner, Jillian has performed works by noted choreographers such as Doug Varone, Murray Louis, Laura Dean, David Rousseve, and Moses Pendleton. Her choreography has been shown at venues like Joyce SOHO (New York City), Chi Movement Arts Center (Philadelphia), The Rose Wagner Performing Arts Center (Salt Lake City), and Bravo Caffè (Bologna, Italy). Jillian is the co-producer, featured dancer, and assistant choreographer for *Red Earth Calling*, a short dance film in collaboration with Flying Limbs Inc. that won the Best Narrative Short award at the 2015 Maui Film Festival (Maui, Hawaii), Best Experimental Short award at the 2015 Toronto Independent Film Festival, and Best Narrative Short award at the Moondance International Film Festival (Boulder, CO). The film has also been an official selection of the Athens International Film and Video Festival, Citizen Jane Film Festival, Columbia Gorge International Film Festival, Toronto Independent Film Festival, Action on Film International Festival, Movies by Movers Festival, and Pineapple Underground Film Festival (Hong Kong). Her most recent project is *Mud: Bodies of History*, an interactive dance film produced in Colombia.

YONTANDE WHITNEY V. HUNTER, PhD (he/him/his) is a Chicago-born artist and culture worker, committed to activating #cultureascatalyst. A BLACK SEED Native (art, activism, and community-driven apparatus) and new Philadelphia resident, his work centers around nurturing and cultivating individual and communal spirit through dance performance, education and curation. yonTande's choreographic and performance art works have been presented through Kumble Theater, La Mama, Grace Exhibition Space, Panoply Performance Laboratory, Brooklyn International Performance Art Festival and in the streets of NYC, Chicago and Detroit. He has worked in performance with Martha Graham Dance Company, Rod Rodgers, Reggie Wilson, Martha Clarke, Fiona Templeton, Daria Faïn and Robert Kocik, John Jesurun, Kankouran West African Dance Company, Yass Hakoshima and others. He has also directed performance collectives under Hunter Dance Theater and Whitney Hunter [Medium], was a Movement Research Artist in Residence (2013-15), a founding member and curator at the Social Health Performance Club, and is currently co-creator of Denizen Arts with his life partner, theatre artist, Jude Sandy.

LAURA KATZ RIZZO holds a PhD in dance Women's Studies, an EdM in Dance and a BA in History and English. An ABT Certified teacher, she studied with Tensia Fonseca, Maria Tallchief and Margarita de Saa, among other teachers, and performed with several classical and contemporary dance companies including: the Joffrey Ballet, New York City Ballet, Ballet South, the Russian Ballet Theatre of Delaware, the Santa Fe Opera Company, and the Ballet Theatre of New Mexico, Dance Theatre X, and Sprezzatura Dance Ensemble. Katz has researched and written about the history of ballet for many diverse publications, including: Playbill Magazine, The Pennsylvania Ballet, The Brooklyn Academy of Music, The Journal of American Jewish History, and Dance Chronicle. She is the author of *Dancing the Fairy Tale: Producing and Performing "The Sleeping Beauty"* (TU Press, 2015),

and a contributor to the collection, *Performance and Professional Wrestling*. (Routledge, 2016). Katz was the 2013 winner of the international Choreoplan competition and has performed and presented her choreographic work at many venues across the country. Her dance films, *Takako Vs. Nine Lives* and *Ionic Resonance*, were selected for screening at film festivals across the world. Currently an assistant professor of dance at Temple University, Katz has also taught at Mount Holyoke College, Bryn Mawr College, and Drexel University.

Dancer, choreographer, video, and improvisation artist **MERLIÁN SOTO** is the creator of aesthetic-somatic dance practices and methodologies, Branch Dancing and Modal Practice. With over forty-five years of experience, her dance career has spanned various artistic movements. A central figure in the '80s and '90s Latina Arts, Equity, and Community Arts movements in New York City, Soto has collaborated extensively with visual artist Pepón Osorio on full-evening interdisciplinary works such as *Historias* (1992–1999), and *Familias* (1995), created in collaboration with eight South Bronx families. Soto is also known for her experiments with Salsa, in critically acclaimed works such as *Así se baila un Son* (1999) and *La Máquina del Tiempo* (2004). Since 2005, she has developed Branch Dancing, a meditative movement practice with branches that investigates consciousness in performance, and the *Branch Dance Series*, which includes dozens of performances on stage, in galleries, and in nature, as well as video installations, and year-long seasonal projects.

Soto is the recipient of numerous grants and awards including a New York Dance and Performance Award BESSIE for sustained achievement in 2000, a Greater Philadelphia Dance and Physical Theater Award “ROCKY” in 2008 for her *One Year Wissahickon Park Project*, a Pew Fellowship in the Arts (2015), a Leeway Foundation Transformation Award (2016), Rauschenberg Foundation Residency (2017), and most recently a 2019 United States Artists Doris Duke Fellowship in Dance.

Since 1999, Soto has been a Dance Department faculty member at Temple University where she has developed Modal Practice. She is Curator of the Temple University Institute of Dance Scholarship's Reflection/Response Choreographic Commission, supporting the work of choreographers such as Kathy Westwater, Lela Aisha Jones, Awilda Sterling Duprey, and Marion Ramírez. Her writings on dance have been published in *Choreographic Practices*, *Heresies Magazine*, *Movement Research Journal*, and *Contact Quarterly*.