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Community Connection Ideas

Digital Repertory

Founder & Artistic Director

Brenda Way

Executive Director

Carma Zisman



Photo by Robbie Sweeny



Founder & Artistic Director
Brenda Way

Executive Director
Carma Zisman

Associate Choreographer
Kimi Okada

ODC Fellow
KT Nelson

Associate Director of
Artistic Planning
Joseph Copley

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Cathy Pruzan

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415/549.8518 | odc.dance/presenters

“A more committed group of dancers would be difficult to find. As they perform feats of strength, endurance and flexibility there is a one-for-all, all-for-one ethos.”

— JEN NORRIS DANCE REVIEWS



odc/dance history

Founded in 1971 by Artistic Director Brenda Way who trained under the legendary George Balanchine, ODC (Oberlin Dance Collective—named after Oberlin College in Ohio where Way was on faculty) loaded up a yellow school bus and relocated to San Francisco in 1976. Her goal was to ground the company in a dynamic pluralistic urban setting. ODC was one of the first American companies to return, after a decade of pedestrian exploration, to a more virtuosic contemporary technique and to commit major resources to interdisciplinary collaboration and commissioned scores for the repertory.

ODC/Dance Company, with its world-class dancers, performs its imaginative repertory for more than 50,000 people annually. In addition to two annual home seasons in San Francisco (Dance Downtown and our holiday production, *The Velveteen Rabbit*), recent highlights include appearances with Global Arts Live in Boston, ENT Center in Colorado Springs, Brooklyn Academy of Music Next Wave Festival in New York, MODAFE Festival in Seoul Korea, Zellerbach Hall in Berkeley, Royce Hall at UCLA and in past years, standing-room-only engagements in Europe, and Asia.

The company has been widely recognized for its rigorous athleticism and its numerous groundbreaking collaborations with, among others, choreographers Kate Weare, Amy Seiwert, Dexandro Montalvo, and NaHoon Park, composers Marcelo Zarvos, Bobby McFerrin, Zoë Keating, Zap Mama, Pamela Z, and Paul Drescher, writer/singer Rinde Eckert; vocal ensemble Volti; actors Bill Irwin, Geoff Hoyle, and Robin Williams; visual artists Andy Goldsworthy, Wayne Thiebaud, Jim Campbell and Eleanor Coppola; and welder/bike designer Max Chen.

ODC is known nationally for entrepreneurial savvy and was the first modern dance company in the United States to build its home facility, the ODC Theater. In 2005, ODC expanded its campus to include the ODC Dance Commons, which houses ODC/Dance, ODC School, a Pilates studio, and a Healthy Dancers' Clinic. In 2021, ODC launched ODC Connect, a curated collection of digital content on a customized Video on Demand platform.

“Expressive and
technically
complex work...”

— THE NEW YORK TIMES



Photo by Andrew Weeks of *Dead Reckoning*

choreographers



Brenda Way

Brenda Way (Founder & Artistic Director) received her early training at The School of American Ballet and Ballet Arts in New York City. She is the Founder and Artistic Director of ODC/Dance and creator of the ODC Theater and ODC Dance Commons, community performance and training venues in San Francisco's Mission District. Way was instrumental in forming an inter-arts department at Oberlin College and Conservatory of Music in the late 60s before relocating to the Bay Area in 1976.

She has choreographed more than 90 pieces over the last 52 years. Among her commissions are *Unintended Consequences: A Meditation* (2008) Equal Justice Society; *Life is a House* (2008) San Francisco Girls Chorus; *On a Train Heading South* (2005) CSU Monterey Bay; *Remnants of Song* (2002) Stanford Lively Arts; *Scissors Paper Stone* (1994) Alvin Ailey American Dance Theater; *Western Women* (1993) Cal Performances, Rutgers University and *Jacob's Pillow*; *Ghosts of an Old Ceremony* (1991) Walker Art Center and *The Minnesota Orchestra*; *Krazy Kat* (1990)

San Francisco Ballet; *This Point in Time* (1987) Oakland Ballet; *Tamina* (1986) and *San Francisco Performances*; *Invisible Cities* (1985) Stanford Lively Arts and the Robotics Research Laboratory. Her work *Investigating Grace* was named an NEA American Masterpiece in 2011. Way's work was selected by the Brooklyn Academy of Music in 2010 to represent the US in a tour of Southeast Asia, as part of the inaugural DanceMotion touring program sponsored by the US Department of State. She is a national spokesperson for dance, has been published widely, has received numerous awards including Isadora Duncan Dance Awards for both choreography and sustained achievement, and 40 years of support from the National Endowment for the Arts. She is a 2000 recipient of the John Simon Guggenheim Fellowship. In 2009, she was the first choreographer to be a Resident of the Arts at the American Academy in Rome, and in 2012, she received the Helen Crocker Russell Award for Community Leadership from the SF Foundation. Way holds a Ph.D. in aesthetics and is the mother of four children.



Kimi Okada

Kimi Okada (Associate Choreographer, Director of ODC School) is a founding member of ODC. Her work includes more than 26 choreographed works for ODC/Dance, as well as commissions and collaborations with Geoff Hoyle, Bill Irwin, Julie Taymor, and Robin Williams. She has choreographed productions for the American Conservatory Theater of San Francisco, Yale Repertory Theater, the New Victory Theater in New York, the Children's Theater Company in Minneapolis, Theatre for a New Audience in New York, Berkeley Repertory Theatre, the American Music Theater Festival, the Santa Fe Opera, Los Angeles Music Center Opera, Los Angeles Theatre Center, the Pickle Family Circus, and the San Francisco Mime Troupe. She was nominated for a Tony Award for the Broadway production of *Largely New York*, which she co-choreographed with Bill Irwin. She received a 2014 Isadora Duncan Award for Outstanding Choreography for ODC's *Two If by Sea*.

Since 1996, Kimi has served as director of the ODC School, which she has brought to the forefront of international and national dance education for youth and adults. She has been honored with a California State Legislature Assembly Resolution for choreographic and community contributions. She also directs one of ODC's teen companies, the Dance Jam.



KT Nelson

KT Nelson (ODC Fellow) joined ODC/Dance in 1976 and partners with Brenda Way in directing the ODC/Dance Company. KT choreographed the Company's first full-length family ballet in 1986, *The Velveteen Rabbit*. The production has become a holiday tradition in the Bay Area engaging generations of dance goers.

KT has been awarded the Isadora Duncan Dance Award four times: in 1987 for Outstanding Performance, in 1996 and 2012 for Outstanding Choreography, and in 2001 for Sustained Achievement. Her collaborators have included Bobby McFerrin, Geoff Hoyle, Amy Siewert, Na Hoon Park, Kate Weare, Zap Mama, and Joan Jeanrenaud. Her work *RingRounRozi*, in collaboration with French-Canadian composer Linda Bouchard, was selected to be performed at the Tanzmesse International Dance Festival, *boulders and bones* in collaboration with Brenda Way was part of BAM's Next Wave Festival, and her *One Long Breath* collaboration with Na Hoon Park was selected for the MODAFE festival in Seoul, Korea. *Path of Miracles*, in collaboration with Volti Vocal Ensemble, is her third evening length work.

In 1996, Nelson founded the ODC Dance Jam (ages 6-13). As ODC's first director of Educational Outreach, Nelson did extensive community work including partnerships with: Kohler Arts Center, University of Florida at Gainesville, Everett Middle School, San Francisco Mime Troupe, San Francisco's Writers Union, Thunder Road Drug Rehabilitation and more. From 2004 to 2007 she ran the dance department for the summer program Center for Creative Youth at Wesleyan College. She has mentored with the Margaret Jenkin's Chime Project and continues to mentor emerging artists in the Bay Area and abroad.

choreographers



Kate Weare

Kate Weare (Resident Choreographer) is recognized as a preeminent American choreographer known for a startling combination of formal choreographic value and visceral, emotional interpretation. Weare's dances explore contemporary views of intimacy, both tender and stark, by drawing on our most basic urges to move and decode movement. Raised by a painter and printmaker in Oakland, CA, Weare founded Kate Weare Company in New York City in 2005 as a vehicle for her choreographic research, while creating commissions for companies around the world, most recently Union Tanguera (France), The Limon Dance Company, The Juilliard School, Cincinnati Ballet, among many others. Weare's recent awards include: The Guggenheim Foundation Fellowship Award, Inaugural BAM Fisher Artist-in-Residency & Commission Award, The Joyce Theater Creative Residency Award (2016, 2014, 2011), The Princess Grace Choreography Fellowship, NC Arts Council Fellowship, White Bird's Barney Choreographic Prize, CalArts Inaugural Evelyn Sharp Summer Artist-in-Residency Award, The MANCC Fellowship Award, The Jacob's Pillow Residency Award. Teaching includes: Princeton University, The Juilliard School, NYU/Tisch School of the Arts, among others.



Amy Seiwert

Amy Seiwert enjoyed a nineteen-year performing career dancing with Smuin, Los Angeles Chamber, and Sacramento Ballets. As a dancer with Smuin, she became involved with the "Protégé Program," with Michael Smuin serving as her mentor. She was Choreographer in Residence with that company upon her retirement from dancing in 2008 until 2018. She is the recipient of numerous choreographic awards, including a "Goldie" award from the San Francisco Bay Guardian, which described Seiwert as the Bay Area's most original dance thinker, "taking what some consider a dead language and using it with a 21st-century lingo to tell us something about who we are."

In 2017 Seiwert's first full-evening work "Wandering," set to Schubert's Winterreise, was commissioned by the Joyce Theater in New York. She has been an Artist in Residence at ODC Theater and on the Artist Faculty for Jacob's Pillow's Contemporary Ballet program. Seiwert's works have also been supported by the National Endowment for the Arts and a Kennedy Center "Office Hours" residency. Her creations are in the repertoire of her own company, Imagery, as well as ODC/Dance, Smuin, Ballet Austin, Opera Parallèle, AXIS Dance, Atlanta, Washington, Cincinnati, Colorado, Louisville, Milwaukee, St. Louis, and Oakland Ballets.



Dexandro Montalvo

Born and raised in New York, Dexandro Montalvo is a San Francisco based director, choreographer, dancer, and dance educator. A professional dancer with Robert Moses Kin and various other companies for over 6 seasons, his choreographic commissions include works for RMK, Liss Fain Dance Company, LINES Ballet Training Program/Summer Program, The Black Eyed Peas, DanceWorks Chicago, MINI (USA), Mini Amp Live, SF Ballet School, Concept o4, Dance Mission's Dance Brigade, Sleepy Hollow Performing Arts Center, Cardinal Ballet, University of SF Dance Ensemble, Marin School of the Arts, & the ODC Dance Jam. Montalvo and his choreography have appeared on the MTV, BET, Telemundo and Fox networks. Montalvo is a past Artistic Director of the Dance Theatre of San Francisco (in his tenure DTSF won two of the four Isadora Duncan award nominations including "Outstanding Choreography" for his ballet, "Pent"). Additionally, he was awarded a 2019 Saint Louis Inner Circle Award for "Such Sweet Thunder", won an Izzie Award for his choreography in "Art Behind Bars" in 2014 and was nominated for another with "Impluse" in 2015 (RMK commission).

As a dance educator, Montalvo currently teaches at SF Ballet, USF, Dominican University of California (LINES BFA Program), LINES Ballet Training Program & ODC Dance Commons. Dexandro also serves as Assistant Director and Rehearsal Master of ODC's pre-professional teen company. He has also taught at many other schools including Stanford University, SUNY Purchase College and Sleepy Hollow Performing Arts Center. Montalvo holds a BFA in Dance from SUNY Purchase College.



Sonya Delwaide

Sonya Delwaide is a choreographer and performer whose reputation has flourished within the United States and Canada for three decades. Her work has been favorably noticed by critics: she has been profiled in San Francisco Magazine, received a Bay Area Goldie Award (from the San Francisco Bay Guardian), was named in the 2001 Top 10 list from the San Francisco Chronicle and was in the Dance Magazine's Top 25 people to watch in 2002. Although her choreographic development began within the New York post-modern dance scene, her regular involvement with ballet companies and her French-Canadian roots strongly influence her voice. The San Francisco Express wrote: "she seems to epitomize a postmodern fusion of the Balanchine/Cunningham aesthetic with the punk expressiveness of the '80s-geometric clarity and a ruminating, personal, sexually prickly style". Ms. Delwaide's work is characterized by intense theatricality, a highly charged and imaginative movement vocabulary, and an ironic yet gentle fascination with the human condition.

2023/24 season highlights

June 10 - 11 2023	Global Dance Passport, San Francisco
July 20 - 22, 2023	<i>Summer Sampler</i> , ODC Theater San Francisco, CA
September 12, 2023	Gucci Store, San Francisco
September 23, 2023	Old Town Temecula Community Theater Temecula, CA
October 1, 2023	<i>Fall for Art</i> , McEvoy Ranch, Petaluma CA
October 19, 2023	Boulette's Larder, San Francisco, CA
December 2 - December 10, 2023	<i>The Velveteen Rabbit</i> YBCA San Francisco, CA
December 15 - 18, 2023	Douglass Morrison Theater
February 5, 2024	Premier of "Path of Miracles" Film San Francisco, CA
March 1, 2024	ODC Unplugged, San Francisco, CA
March 29, 2024	Spring Gala
March 28 - 31, 2024	<i>Dance Downtown</i> , Yerba Buena Center San Francisco, CA
April 27, 2024	<i>Dancing in the Park</i> , San Francisco, CA
May 24 - 25, 2024	Spring To Dance, St. Louis, MO
July 18 - 20, 2024	<i>Summer Sampler</i> , ODC Theater San Francisco, CA
July 29 - August 3, 2024	Professional Workshop Series

2023/24 conference schedule

Find an ODC Representative at any of the below conferences:

Western Arts Alliance, Seattle WA

September 5 - 8, 2023

Cathy Pruzan Artist Representative - Café Table Top 419
Joseph Copley (Associate Director of Artistic Planning),
Chloë Zimberg (ODC Theater Creative Director)

Midwest Arts Xpo (MAX)

September 18 - 21, 2023

Cathy Pruzan Artist Representative - Table Top 448

Association of Performing Arts Professionals

January 12 - 16, 2024

Cathy Pruzan Artist Representative - Hall 2, Booth 530
Joseph Copley (Associate Director of Artistic Planning),
Chloë Zimberg (ODC Theater Creative Director)

2024/2025 - Touring Subsidy Available*

* ODC Artistic Venture Fund



odc/dance in the press

“Boundless energy and drive have been encoded into the company’s DNA for more than half a century, ever since its founding in 1971 as the Oberlin Dance Collective in Ohio. Now Way and her colleagues are looking ahead to a new chapter with that same determination.”

— SF DATEBOOK

“The dancing is always excellent: full-bodied and expansive, without being showy or brawny.”

— THE NEW YORKER

“The choreography throughout- in solos, duets and ensemble work — is fraught with simmering tension and drama...it is remarkably unified in style, sleek and powerful, but restrained.”

— HUFFINGTON POST

“In almost everything ODC performs — what compels the most is the galvanic audacity onstage. It’s not just that there’s delight in the seconds of suspension as a body launches into the air, it’s the satisfaction of seeing the gravitational pull as a dancer catches and falls into orbit around another — that’s the visceral physicality that makes this kind of dance so rewarding to watch.”

— SAN FRANCISCO CHRONICLE

“...the major reason to celebrate ODC is its artistic achievements... Over the years this body of work has become formally more sophisticated without losing its humanistic principals and questioning spirit...”

— DANCE MAGAZINE



Photo by Robbie Sweeny of Investigating Grace

current touring repertory

Investigating Grace

For ODC's 11 dancers

DURATION: 40 minutes

CHOREOGRAPHY: Brenda Way

MUSIC: J.S. Bach

LIGHTING DESIGN: Alexander V. Nichols

COSTUME DESIGN: Sandra Woodall

Named an NEA American Masterpiece in 2011, Brenda Way's deeply personal Investigating Grace is a brilliant reflection on the vicissitudes of life danced to Glenn Gould's youthful and intense performance of Bach's Goldberg Variations.

“...a light-filled and ultimately exalted stream of movement” — NEW YORK TIMES

Dead Reckoning

For ODC's 11 dancers

DURATION: 30 minute

CHOREOGRAPHY: KT Nelson

COMMISSIONED SCORE: Joan Jeanrenaud

LIGHT & SCENIC DESIGN: Matthew Antaky

A sabbatical in Death Valley serves as the inspiration for KT Nelson's Dead Reckoning. Original music from celebrated Kronos Quartet cellist Joan Jeanrenaud underscores the story of how humanity has lost its way, and the impact that has on the surrounding natural forces. Dead Reckoning refers to navigating without the predictable reference points of stars, increasing the likelihood of accumulative error. Nelson says "Today at the rate of change in nature is unprecedented. How will we negotiate it? Are we in a time of dead reckoning?"

Collision, Collapse and a Coda (2023)

CHOREOGRAPHY: Brenda Way

LIGHTING DESIGN: Alexander V. Nichols

SOUND DESIGN: Jay Cloidt

MUSIC: David Lang, Gwely Mernans, Jay Cloidt, Frederic Chopin

Collision, Collapse and a Coda responds to the daily barrage of deeply disturbing news stories of violence, disregard and abuse, and the solace we find in the care of intimacy.

"Collision, Collapse and Coda does something more powerful than make an argument — it holds the moment, and makes us feel less alone in it."

— SAN FRANCISCO CHRONICLE



For more information and to view trailers of our available touring repertory, please visit odc.dance/repertory

May's Letters (2022)

For ODC's 11 dancers

CHOREOGRAPHY: Kimi Okada &
Brenda Way

ORIGINAL SOUND DESIGN: Tina Blaine

ADDITIONAL SOUND DESIGN: Jay Clويدt

SET DESIGN: Marc Ribaud

COSTUME DESIGN: Kyo Yohena

LIGHTING AND PROJECTIONS:
Thomas Bowersox, Jr.

VOICEOVERS: Kimi Okada,
Dave Okada, and the Dancers

LETTERS: May and Dave Okada

An intimate portrayal of Okada's parent's life as newlyweds detained in a Japanese American incarceration camp, where Okada's mother, May, detailed her life in letters to the outside world.

Unintended Consequences: A Meditation

For 7 dancers

DURATION: 17 minutes

CHOREOGRAPHY: Brenda Way

MUSIC: Laurie Anderson

LIGHT & SCENIC DESIGN:
Alexander V. Nichols

COMMISSIONED BY:
The Equal Justice Society

Unintended Consequences (A Meditation) premiered in 2008 set to music by renowned performance artist and musician Laurie Anderson. Commissioned by the Equal Justice Society, an Oakland, California-based organization working to transform the nation's consciousness on issues of race and social justice, *Unintended Consequences* "offers a cutting critique of human relationships, and of how easily we become isolated" (The New York Times). The work considers the effects of America's fetish of individualism and its perversion into "every man for himself."

Two if by Sea

For 1 Man and 1 Woman

DURATION: 15 minutes

CHOREOGRAPHY: Kimi Okada

MUSIC: Ijo Ito, Steve Riech

LIGHTING DESIGN: David Roberston

COSTUMES: Liz Brent

A couple's secret language and signals become increasingly imperative and urgent as their world changes.

Triangulating Euclid

For ODC's 11 dancers

DURATION: 29 minutes

CHOREOGRAPHY: Brenda Way,
KT Nelson, Kate Weare

SCORE: Various + Shubert

LIGHT & SCENIC DESIGN: Matt Antaky

COSTUMES: Way + Lisa Claybaugh

Way and Nelson team up with acclaimed New York-based choreographer Kate Weare in this unprecedented collaboration designed to shake up their creative process and explore new artistic territory. The inspiration for this work came from a rare original edition of Euclid's *Elements*, perhaps the most influential work in the history of mathematics. This highly physical, insightful, and emotive work moves from the formal elegance of geometry to its human implication: from triangles to threesome, from lines to connections, from the page to the heart.

The Velveteen Rabbit

For ODC's 11 dancers &
6-10 local children

DURATION: 75 minutes

CHOREOGRAPHY: KT Nelson

NARRATION: Geoff Hoyle

SCORE: Benjamin Britten

STORY: Margery Williams

"Once, there was a velveteen rabbit ... and in the beginning he was really splendid, fat and buncy, as a rabbit should be, and on Christmas morning the little boy loved him best of all."

ODC/Dance brings Margery Williams' classic tale of a well-worn stuffed rabbit to life through music, dance, and a splendid narration by actor/comedian Geoff Hoyle. Brimming with wit, festive costumes, and endearingly madcap characters, this production incorporates eight local children, and is a holiday treat and evergreen classic.

Impulse

For 4 Women

CHOREOGRAPHY: Dexandro
Montalvo

LIGHTING DESIGN: Jack Beuttler

COSTUME DESIGN: Kyo Yohena

MUSIC: Someone Else & Miskate

Created in 2014, and featuring music by Someone Else & Miskate, *Impulse* celebrates physicality and ferocity of movement. The piece was nominated for an Isadora Duncan Award for Outstanding Achievement in Choreography.



conversations with the artists

Unplugged — ODC/Dance's most popular audience engagement program: a one-hour presentation of the creative process of a particular work followed by a full run-through of the work, and an opportunity for Q&A. The choreographer and the dancers take the audience through the evolution of the piece, demonstrating the genesis, outtakes, and compositional strategies. A very low-tech event, this can take place in a dance studio, ballroom, or a gym. An informal reception with the choreographer and dancers is encouraged after the event.

Balcony Talks — One hour before a concert, the choreographers talk to audience members about the colorful history of the company, the works that will be performed, the dance world, and contemporary culture. Casual, interactive, and responsive to the particular audience.

Curtain Talks — Following the performance, choreographers and dancers engage in a discussion of the work and the audience's response.

Organizational Development — A discussion of ODC/Dance's campus-building efforts with emphasis on philosophical vision, program development, community engagement, and fundraising strategies.

Technical Theater — ODC/Dance's Production Manager works with student technical staff around issues of translation, adaptation, invention, and the challenges of realizing the work on the road.

workshops with the artists

Immediate Dance — A two-hour class with an ODC/Dance Founder and Artistic Director, Brenda Way, ODC Fellow and renowned choreographer KT Nelson, and ODC/Dance Company veteran and Assistant to the Artistic Director Brandon "Private" Freeman, creating an impromptu dance with a local constituency of trained and/or non-trained movers. ODC/Dance choreographers and dancers elicit ideas from participants, and propose strategies to develop movement material. By the end of the session, the choreographer composes a work from the invented material and sets it to music. ODC/Dance company members and participants perform the work together. Available on longer tours.

Studio to Stage — A one and a half hour class for dancers of all skill levels in which ODC/Dance Company members teach solos from the ODC/Dance repertory to be performed in concert at the host community's venue. A variety of solos are selected which adapt to different movement capacities to involve all participants in a satisfying dance experience. Studio to Stage provides a participatory experience and access to a deeper understanding of the ODC/Dance work performed on the stage.

classes with the artists

Composition Masterclass — A one and a half hour class on composition taught by Brenda Way, KT Nelson, and/or Brandon "Private" Freeman, based on problem solving. Sources might include personal stories, visual arts, music compositional strategies, literary themes, theatrical/voice issues, etc. This format is adaptable to any constituency: e.g. hearing impaired, incarcerated women, seniors, teens, rehab constituents, children, dance companies, university cohorts from any field of study, etc.

ODC Technique Masterclass — (Ballet or Modern available) A one and a half to two hour class taught by the Assistant to the Artistic Director, Brandon "Private" Freeman on the particular techniques used to create the nuanced style of ODC/Dance. This physical dance technique class fuses modern, contemporary, and ballet techniques, and is designed for trained dancers of college level and above.

I Speak Dance — A one to two hour introductory class to modern dance. Created for college students, this class can include any cohort working in any location. Participants explore ideas of choreography derived from everyday movements, and participate in creating form from those movements. A fun and engaging look at how a hug can become a central compositional motif - students gain insight and familiarity with both dance and dance composition, demystifying the form, and unlocking creative problem solving.

partners in creativity

International Exchange Program — ODC/Dance collaborates with a dance companies based abroad to foster a deeper understanding of each other's art and inspire new ideas for creating dance. Joint performances occur abroad and in the San Francisco-based ODC Theater. The performance format is flexible, but typically includes one work from each of the company's repertory, a collaborative piece from one of the company's repertory performed by both companies together, and/or a newly-composed piece choreographed by Brenda Way or KT Nelson alone or in collaboration with the international artist.

Creative Partnerships — ODC/Dance collaborates with schools, universities, local companies, and corporations to conduct tailor-made workshops designed to unlock creative potential. This offers rich partnership opportunities for presenting hosts. The content of the work programmed for a particular community can also suggest appropriate partnerships; e.g. visual arts, social justice, environmental issues, gender studies. ODC/Dance works can be re-imagined in various sites.

audience development

ODC/Dance's staff helps presenting organizations to:

- Identify potential community partners
- Identify socially related partnerships with the work being performed
- Collaborate with local leaders in lectures or talks
- Support local press and media strategy with fully produced videos, high resolution images.
- ODC/Dance's outreach efforts emphasize creative interaction with the company's artistic team, from lecture-demonstrations, remote learning programs, impromptu performances, short concerts, and community choreography projects.
- ODC/Dance customizes its activities for your communities.

digital offerings

ODC Connect is a curated streaming platform. The library includes short and feature-length dance films, dance and fitness classes for all ages and abilities, and interviews with artists, instructors, and health experts on demand.

ODC CONNECT HIGHLIGHTS:

ODC Short Films

DURATION: 25 min

CHOREOGRAPHY Brenda Way, KT Nelson, Kimi Okada

CONCEPT Brenda Way, Natalia Roberts

COMMISSIONED SCORE: Zoë Keating, Tchaikowsky, Marcelo Zarvos

A triple-bill exploration of ODC/Dance films, featuring 2011's *Love on the Run*, plus ODC's *Sleeping Beauty*, and *Walk on Air* (against your better judgment).

Up for Air/Decameron

The first feature length film produced by ODC, *Up for Air / Decameron* was created just as the country was anticipating an end to the pandemic, a year and a half after its stage premiere was scuttled by the shut down. Inspired by Giovanni Boccaccio's 14th century novel, *The Decameron* narrates the story of ten young Florentines who flee the Black Plague that was devastating Europe. They take over an abandoned garden on the outskirts of town and pass the time telling ribald, touching, humorous tales of love. Directed by Brenda Way and produced by Kellee McQuinn with cinematography by Jonathan Hall, the gorgeously filmed *Up for Air / Decameron* chronicles similarly diverse notions of contemporary love choreographed by ODC's four choreographers (Brenda Way, Kate Weare, KT Nelson, Kimi Okada) and danced by ten dynamic performers of ODC and Kate Weare Company, sequestered together in the sanctuary of an imaginary garden. Felicitously, the filming took place the very week California lifted its restrictions.

The Velveteen Rabbit

Directed by Brenda Way and filmed for the screen, this world premiere brings ODC's beloved award winning work originally created by KT Nelson to audiences at home. Based on the beloved children's classic book by Margery Williams, *The Velveteen Rabbit* features captivating narration, a delightful musical score by Benjamin Britten, and larger-than-life storybook characters portrayed by the world-class dancers of ODC/Dance.

contact information and staff list

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Choreographers

Brenda Way, Founder & Artistic Director

KT Nelson, ODC Fellow

Kimi Okada, Associate Choreographer

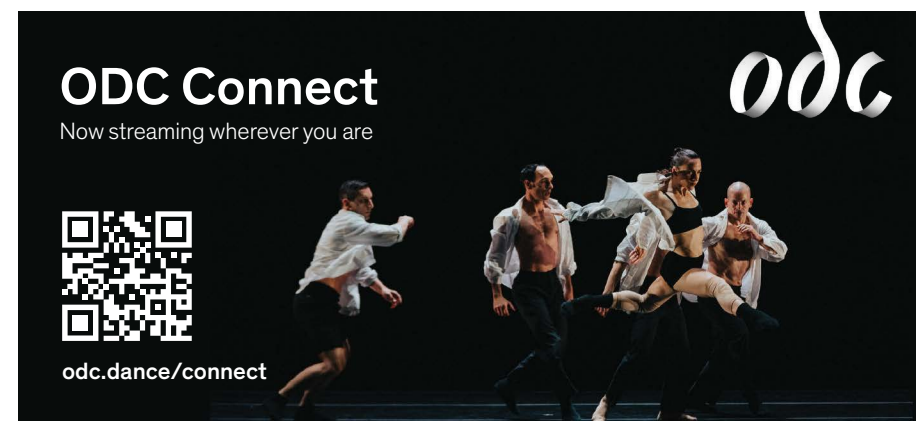
Kate Weare, Amy Seiwert, Dexandro Montalvo, and Sonya Delwaide

Guest Choreographers

Executive

Brenda Way, Founder & Artistic Director

Carma Zisman, Executive Director





“ ... technically assured,
emotionally inflected
renderings from the
entire company. ”

— SAN FRANCISCO CHRONICLE



odc.dance/presenters

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