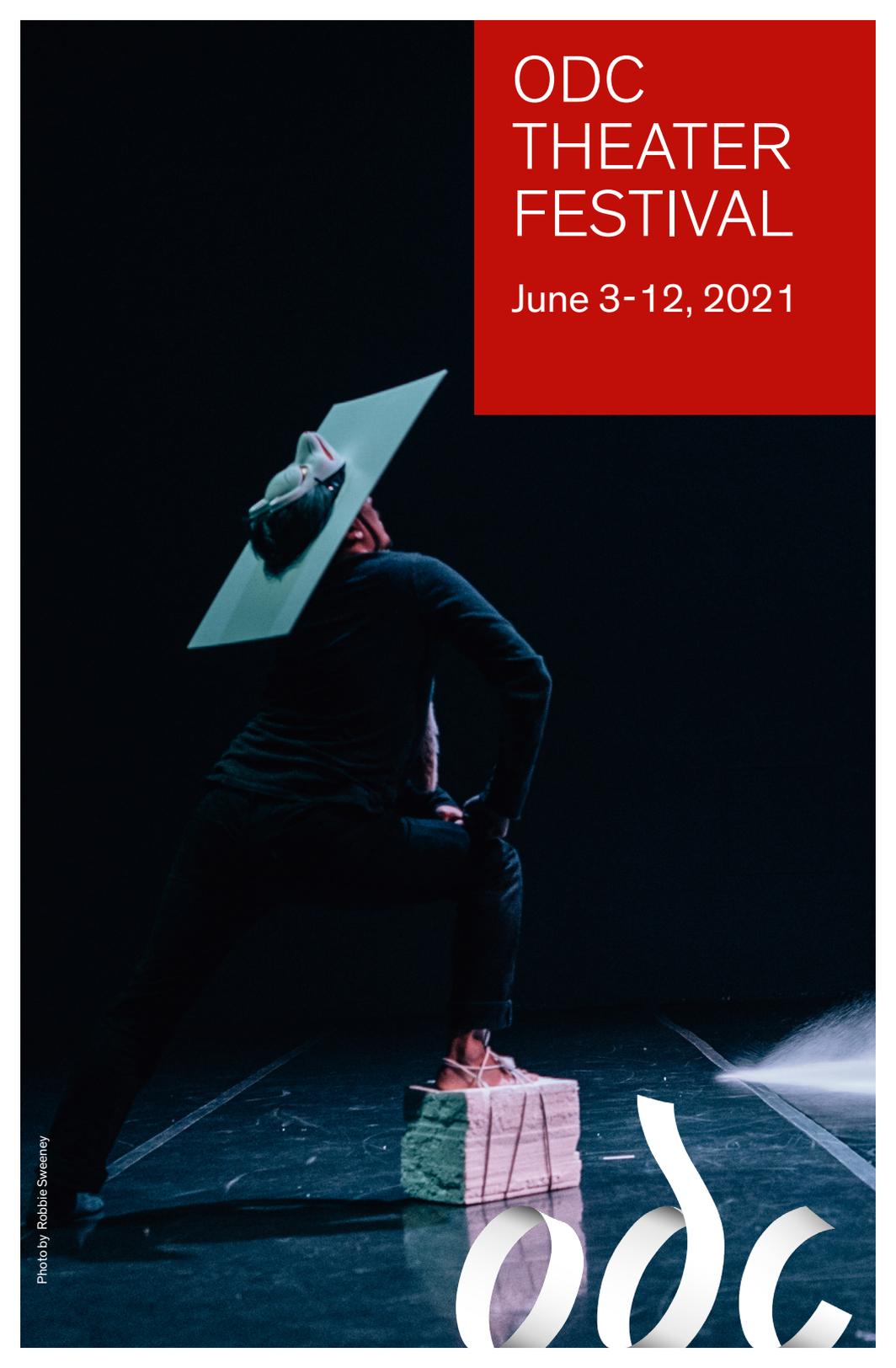


# ODC THEATER FESTIVAL

June 3-12, 2021

Photo by Robbie Sweeney



odc

# ABOUT ODC THEATER

## MISSION AND IMPACT:

ODC Theater exists to empower and develop innovative artists. It participates in the creation of new works through commissioning, presenting, mentorship and space access; it develops informed, engaged and committed audiences; and advocates for the performing arts as an essential component to the economic and cultural development of our community. The Theater is the site of over 150 performances a year involving nearly 1,000 local, regional, national and international artists.

Since 1976, ODC Theater has been the mobilizing force behind countless San Francisco artists and the foothold for national and international touring artists seeking debut in the Bay Area. Our Theater, founded by Brenda Way, has earned its place as a cultural incubator by dedicating itself to creative change-makers, those leaders who give

our region its unmistakable definition and flare. Nationally known artists Spaulding Gray, Diamanda Galas, Molissa Fenley, Bill T. Jones, Eiko & Koma, Ronald K. Brown/EVIDENCE, Ban Rarra and Karole Armitage are among those whose first San Francisco appearance occurred at ODC Theater.

## SUPPORT:

ODC Theater is generously supported by Anonymous, CalOSBA, The Creative Work Fund - a program of the Walter and Elise Haas Fund, Fleishhacker Foundation, John and Marcia Goldman Foundation, Hearst Foundations, Hellman Foundation, William and Flora Hewlett Foundation, Sam Mazza Foundation, Kenneth Rainin Foundation, Andrew W. Mellon Foundation, National Endowment for the Arts, San Francisco Grants for the Arts, Phyllis C. Wattis Foundation, and our many individual donors.

ODC Theater relies on the generous support of donors like you.  
To give to ODC Theater, visit [odc.dance/donate](http://odc.dance/donate)

Special thanks to our hospitality partners:



## ODC FESTIVAL TEAM & STAFF:

Artistic Director & Founder

Executive Director

ODC Theater Creative Director

ODC Fellow

School Director/Assoc. Choreographer

Executive Associate

Director of Production

Associate Director of Production

Lead Technician

Digital Content Producer

Director of Digital Programs

Digital Programs Associate

Director of Marketing & Communications

Digital Marketing Manager

Marketing Content Producer

Digital Program Initiatives & CRM

Public Relations Specialist

Public Relations Specialist

Director of Development

Institutional Giving Manager

Individual Giving Manager and Board Liaison

ASL Interpretation

Writer-In-Residence

Lighting Director

Wardrobe Coordinator

Director of Finance & Administration

Finance & Administration Associate

Gift Processing Specialist

Facilities Director

Facilities Associate

Operations Manager

Assistant Operations Manager

Front Desk Assistant Supervisor/WEX Coordinator

Front Desk Assistant Supervisor

Associate Director of Artistic Planning

School Associate Director

Youth & Teen Program Manager

Youth & Teen Program Associate

Youth & Teen Program Associate

Health Initiatives Program Director

Health Consultant

Medical Director, Healthy Dancer's Clinic

Director Emeritus, Healthy Dancer's Clinic

Rhythm & Motion Director

Rhythm & Motion Program Associate

Rhythm & Motion Program Administrator

Brenda Way, she/her

Carma Zisman, she/her/hers

Chloë L. Zimberg, she/her

KT Nelson

Kimi Okada, she/her

Garth Grimballe, he/him/his

Jack Beuttler, he/his

Thomas Bowersox, he/him/his

Delayne (Del) Medoff, he/him

Matt Shrimplin

Kellee McQuinn

Dee Derisse, they/them

Kellyn Lopes, she/her

Edgar Mendez, he/him

Sophie Leiningner, she/her

Michael Lee, they/them

John Hill

Mona Baroudi

Emily Lieu-Harris, she/her

Zackary Forcum, he/him, they/them

Andrea Partridge

Pilar Marsh

Sima Belmar

David Robertson

Kyo Yohena

Carlos Lopez, he/him

Zarina Posada, she/her

Alex Zdanis, she/her/hers

Jason Dinneen, he/him

Jason Vanderford

Nick Wagner, he/him/his

Monica Ascencio

Molly Matuat, she/her/hers

Never Navarro, he/his

Joseph Copley

Jill Lounibos

Carlos Ventura

Lucienne Alicea, she/her

Lindsay Leonard

Rachel Abair, she/her/hers

Charles Roy, he/him

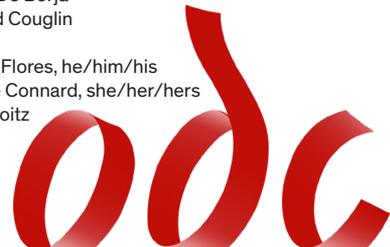
Celina De Borja

Richard Couglin

Dudley Flores, he/him/his

Maggie Connard, she/her/hers

Janet Roitz



# ODC Theater Festival

June 3-12, 2021

Week 1

**Thursday, June 3, 6pm PT**

**ODC/Dance**

*Love on the Run* (2011)

*Walk on Air (against your better judgement)* (2020)

**Nicole Maria Hoffschneider**

*Reverie*

**Jeremy Bannon-Neches**

*Impermanent State*

**Noah Wang**

*Breath is an Engine*

\*Festival Pass holders are invited to a Zoom artist reception following this evening's events.

**Friday, June 4, 6pm PT**

**NAKA Dance Theater**

*And the Twins Return*

**Catherine Galasso & Dave Cerf**

*(Alone Together)<sup>2</sup>*

**Saturday, June 5, 6pm PT**

**Hope Mohr & Maxe Crandall**

*Before Bacchae Before*

**Monique Jenkinson/Fauxnique**

*C\*NT II: The Void*

*Some video content contains adult language and mature themes that may not be appropriate for viewers under 18. Discretion is advised.*

# ODC Theater Festival

June 3-12, 2021

Week 2

**Thursday, June 10, 6pm PT**  
ODC Theater Resident Artist Antoine Hunter (Purple  
Fire Crow)

*UNHEARD Deaf Refugees in America (part II)*

\*Festival Pass holders are invited to a Zoom artist reception following this evening's events.

**Friday, June 11, 6pm PT**  
Robert Moses' Kin  
*The Soft Solace of a Slightly Descended Lost Life*  
*(Suck It)*

**Garrett + Moulton Productions**  
*Hunting Gathering*

**Saturday, June 12, 6pm PT**  
Geoff & Dan Hoyle  
*Dads*  
**Margaret Jenkins & Rinde Eckert**  
*Migratory Passages*

*Some video content contains adult language and mature themes that may not be appropriate for viewers under 18. Discretion is advised.*

# A Note from Carma Zisman, ODC Executive Director, and Chloë Zimberg, ODC Theater Creative Director

In celebration of ODC's 50th anniversary, the 2021 Summer Festival brings together artists who hold a part of ODC's past, present, and future.

The artists were, in part, originally curated by Julie Potter for ODC Theater's 2020 Walking Distance Dance Festival. Throughout the festival, you will witness the artists' resilience and creativity in adapting what was originally meant to be a live performance staged at ODC Theater to a piece for the screen. They have each risen to the occasion of bringing their artistic vision and this festival to you virtually.

Week one features **NAKA Dance Theater's** *And The Twins Return*, a meditation on bewitchment that asks us to listen-in to our unconscious selves. **Catherine Galasso & Dave Cerf** traveled safely to San Francisco to continue a process they began with *Alone Together* in 2018, flipping audience and performer orientations and building other-worldly landscapes inside ODC Theater.

**Monique Jenkinson aka Fauxnique's** 2017 premiere at ODC Theater of *C\*NT, or, The Horror of Nothing to See* made manifest her multi-year research on the frustration, fascination, and humor in contemporary feminism. This year, she continues the work on camera with *C\*NT II: The Void*, alongside a new dance film, *Before Bakkhai Before*, by **Hope Mohr and Maxe Crandall**, inspired by the tragedies of gender reveal parties as well as Anne Carson's translation of Euripides' *Bakkhai*.

In week two of the festival, **Robert Moses' Kin** premieres *The Soft Solace of a Slightly Descended Lost Life (Suck it)*, a film that draws upon past work, focussing on fractured heritage, risk, and the theft of solace and safety from everyday life. **Garrett + Moulton Productions** celebrates their 20th anniversary as an ODC Home Company, premiering their new piece *Hunting Gathering*, that explores the human urge for connection in an increasingly fragmented world and celebrates the triumph of the human heart over isolation and despair.

For the first time collaborating as a father-son duo, **Geoff & Dan Hoyle** will delight with *Dads*, which ponders both their shared and individual relationships to what it means to be "dad". Longtime friends and creative partners, **Margaret Jenkins & Rinde Eckert**, will premiere *Migratory Passages*, a work that explores the weight of death and transfiguration in relation to the lightness of migratory birds rising from a clear lake, disappearing in the distance on their way from one home to another.

In addition to these four stellar double bills, this summer's Festival also features ODC Theater Resident Artist, **Antoine Hunter (Purple Fire Crow)**, and the culmination of his three-year residency with us, *UNHEARD Deaf Refugees in America (Part 1)*. From the awardees of the Opportunity Fund at ODC Theater, we will present three short films: *Reverie* by **Nicole Maria Hoffschneider**, *Impermanent State* by **Jeremy Bannon-Neches**, and *Breath is an Engine* by **Noah Wang**. We are also sharing two works by the **ODC/Dance Company**. First, a piece from the 2011 archives, *Love on the Run*, which takes us to the streets of San Francisco to excavate everyday sources of contemporary choreography, and then, the 2020 film *Walk on Air (against*

*your better judgement*), which steers us into nature and the uplifting vision of being together, dancing together, again.

This Festival is an opportunity to witness the resilience and artistry of dancers who help shape ODC. This summer marks our 50th year and we cannot think of a better way to celebrate this milestone than to come together as artists and audience to experience the galvanizing, urgent, essential art crafted by this year's festival choreographers and performers. To each artist who brought these works to fruition--thank you--for your dedication, flexibility, and necessary creativity to make it possible for us to experience your work. To you, joining as an audience, thank you for participating in this essential exchange of artistry.

This past year and recent months have offered clear calls to action. We, not just as individuals, but also as groups and organizations, must go beyond standing in solidarity with our BIPOC and LGBTQ families to enact choices that will change ourselves from within. We invite you to learn more about how ODC is working to listen, learn, grow, and change. I encourage you to take action wherever you are based and create community. We are sharing our process and resources we've found helpful at [odc.dance/equity](http://odc.dance/equity).

As we enjoy this incredible Festival online, we're at the brink of permissions that promise opportunities to gather in person again. We affirm ODC's commitment to make our space welcoming to all bodies, all races, all genders, and all ages when we open our doors again and beyond. We are grateful you are joining us virtually today, and look forward to welcoming you back to Shotwell in person soon, too.

We look forward to welcoming the next chapter of ODC Theater with continued conversation and the introduction of shared curatorial leadership with parties outside of ODC.

Thank you for being a part of the 2021 ODC Theater Summer Festival.

Warmly,



Carma Zisman  
Executive Director



Chloë Zimberg  
Theater Creative Director



**Thursday, June 3**  
**ODC/Dance**  
***Love on the Run (2011)***  
***Walk on Air (against your better judgement) (2020)***

*Walk on Air (against your better judgement) (2020)*

Conceived and Directed by: Brenda Way & Natalia Roberts

Choreography by: Brenda Way, KT Nelson, Kimi Okada and the Dancers.

Music: Marcelo Zarvos

Dancers: Jeremy Bannon-Neches, Tegan Schwab, Rachel Furst, Mia J. Chong, Allie Papazian, Jaime Garcia Castilla, David Calhoun, Miche Wong, Calvin Thomas, Christian Squires, Cora Cliburn, Brandon "Private" Freeman, Natalia Roberts and a special appearance by Eijah Schwab-Alavi

Assistant Director: Joseph Copley

Production Manager: Jack Beuttler

Camera Operators: Natalia Roberts, Matt Shrimplin, Mia J. Chong

Editor: Natalia Roberts

Production Assistant: Thomas Bowersox Jr.

Wardrobe Supervisor: Kyo Yohena

*Walk on Air (against your better judgement)* would not have been possible without the gracious hospitality of Leslie Berriman and Nion McEvoy and the support of McEvoy Ranch and its accommodating staff.

Special Thanks: The Princess Grace Foundation, Lauren Cadwallader, Katie Dunbar, and Kian Alavi.

*Love on the Run* (2011)

Conceived and Directed by: Brenda Way and KT Nelson

Production/Post Production: Rapt Productions

Editor: Austin Forbord

Videographers: Ben Estabrook, Austin Forbord

Music: Zoë Keating

Dancers: Jeremy Smith, Vanessa Theissen, Daniel Santos, Anne Zivolich, Yayoi Kambara, Corey Brady, Elizabeth Farotte Heenan, Quilet Rarang, Aaron Perlstein, Dudley Flores

Lighting Design: Dave Robertson

Production Manager: Kathy Rose

This film is part of ODC's I Speak Dance project funded by the Doris Duke Charitable Foundation, The James Irvine Foundation, and Dance/USA's Engaging Dance Audiences program.

The views expressed by those interviewed in this piece do not express the beliefs of ODC.



## **Nicole Maria Hoffschneider**

*Reverie*

Dancer/Choreographer: Nicole Maria Hoffschneider

Musicians: Calvin Lai (clarinet), Dan Cantrell (accordion), Faisal Zedan (percussion), Eric Perney (bass)

Music Mastering: Dan Cantrell

Makeup Artist: Erica Wagner

Director of Production: Jack Beuttler

ODC Production Coordinator: Del Medoff

Lighting Designer: Dave Robertson

Videographer: Jenny Chu

Editor: Loren Robertson

**Nicole Maria Hoffschneider** is a multi-award-winning dancer based out of Oakland, California. For over a decade, she has been studying, teaching, and performing contemporary and traditional dance forms from SWANA (South West Asia/North Africa), Greece, Turkey, and the Balkans. In 2019, she was a featured soloist in the prestigious San Francisco Ethnic Dance Festival, representing Egyptian Raqs Sharqi (belly dance). Over the course of the pandemic, she has begun to make dance films and is thrilled to be a recipient of the 2021 ODC Opportunity Fund. For more information about Nicole Maria and her work, visit her website: [www.nicolemariadance.com](http://www.nicolemariadance.com).

This project was made possible in part by the Opportunity Fund at ODC Theater, supported by the Fleishhacker Foundation.



## **Jeremy Bannon-Neches**

*Impermanent State*

Director: Jeremy Bannon-Neches

Dancers: Cora Cliburn, David Calhoun, Crystaldawn Bell, Miche Wong

Film Production Consultant: Loren R. Robertson

Videographer: Jenny Chu

Lighting Designer: Dave Robertson

Stage Manager: Jack Buettler

Music: D. Riley Nicholson

Editor: Michael Buettler

Mixing and Mastering Engineer: Brent Miller

From our habits, to tendencies, to relationships, to even political regimes, we live in a constant state of change and impermanence both personally and globally. By reframing these changes however as a fluid wave of continuation rather than as a series of begging and end points, we allow ourselves to accept all that happens to and around us, and we begin to touch life more deeply.

**Jeremy Bannon-Neches** was born in Brooklyn, NY and grew up in Augusta, GA where he attended the Augusta Ballet School. In 2005 he graduated from the North Carolina School of the Arts with honors, where he performed leading roles in *Don Quixote* and *The Nutcracker*. He then went on to a seven year career with the Nevada Ballet Theater where he performed principal roles in George Balanchine's *Rubies* and *Serenade*, along with leading roles in works by Fredrick Ashton, Val Caniparoli and Mathew Neenan. Jeremy moved to San Francisco

where he danced for Robert Moses Kin, Post:Ballet, DawsonDanceSF, Hope Mohr Dance, and Zhukov Dance Theater. He has been a company member with ODC/Dance since 2015.

**D. Riley Nicholson** is a composer, pianist, and arts management professional and has composed and performed for a wide range of ensembles and performance venues. Nicholson was the recipient of a Horizons Foundation grant in support of his work *One*, for large string orchestra, which headlined Hot Air Music Festival. Nicholson received another Horizons grant in support of his full-length *Shimmer* production which toured nationally in 2018. Later that year, he was honored as the CAPMT Distinguished Composer of the Year. In 2019, Joshua Kosman described his performance of the music of Julius Eastman as a “powerful, ingeniously wrought rendition.” (SF Chronicle). Recently, Nicholson finished a new commission for pianists Sarah Cahill and Regina Myers. He is currently the Executive Director of the Symphony of Northwest Arkansas.

This project was made possible in part by the Opportunity Fund at ODC Theater, supported by the Fleishhacker Foundation.



**Noah Wang**  
*Breath is an Engine*

**Noah Wang**

*Breath is an Engine*

“Breathe into this moment  
Lay your head stranded in the soil  
Become nature’s divine engine”

Choreography: Noah Wang  
Dancers: Audrey Thao Berger, Madeline DeVries, Noah Wang  
Cinematography: Gregory Manalo  
Film production consultant: Loren R. Robertson  
Editing: Matt Shrimplin  
Costumes: Noah Wang  
Music: Original composition by Joel St. Julien (untitled); Ólafur Arnalds, “saman”  
Lighting: David Robertson

Special thanks to Heather Bornfeld and Jonathan Wang for their love, support and donation of furniture.

*Audience members are encouraged to listen to this piece through headphones, if possible.*

**Noah Wang** is from San Francisco, having received his dance training from SF Ballet and Ruth Asawa School of the Arts (SOTA). He graduated from Juilliard with a BFA in dance in 2020, where he studied and performed works by Martha Graham, Twyla Tharp and Paul Taylor. Most recently, he has worked in a dance-on-film residency with Alonzo King Lines Ballet. Since graduation, he has been honing in on his creative practices and inquiries amidst a performing arts world on pause. He is ecstatic to be given the opportunity to produce a new dance on film through ODC, and to begin to define his voice as an early-career artist.

**Audrey Thao Berger** is a choreographer, dance artist, and movement-based teaching artist. Born and raised in San Francisco, California, she started her formal training in dance at ODC and Ruth Asawa School of the Arts. To delve deeper into choreography Audrey accepted a place in the London Contemporary Dance School's Bachelor's program ('20.) Post-graduation, she has been working in arts administration with The Brooklyn Arts Exchange, teaching creative movement with Together in Dance, and creating and collaborating independently.

**Madeline DeVries** grew up in Southern California studying at the Santa Clarita Ballet Academy and continued her training at the Pacific Northwest Ballet. She apprenticed with the Semperoper Ballet in Dresden, Germany in 2012, and in 2013 danced with Seattle based contemporary companies. In 2014, Madeline joined Lines Ballet. Performing is a deep experience of vulnerability, truth telling & generosity. Dance teaches her how to speak (move) boldly without fear, embodying all that she is.

**Joel St. Julien** (b. 1980) is a Haitian-American composer, musician, songwriter, and sound artist based in San Francisco. Joel has written music for documentaries, short / feature films, podcasts, and dance. He is a firm believer in experimentation/fusion with acoustic and electronic elements in sound oscillating through escapism and the mysticism of the present tense.

This project was made possible in part by the Opportunity Fund at ODC Theater, supported by the Fleishhacker Foundation.



Photo by Robbie Sweeny

**Friday, June 4**  
**NAKA Dance Theater/Jody Stillwater**  
***And the Twins Return***

*Please Note: This video contains strobe effects that may affect photosensitive viewers*

Conceived, choreographed and performed by José Ome Navarrete Mazatl and Debby Kajiyama / NAKA Dance Theater

Headpiece and Geta design and construction by NAKA Dance Theater

Film Director: Jody Stillwater

Cinematographers: Michael Epple & Ethan Indorf

Producer/Assistant Director: Sebastian Galasso

Producer/Wardrobe: Tiare Ribeaux

1st Assistant Camera: Kean Levrault

Production Assistance: Hannah Moore & Mena Stillwater

Production Management / Lighting Design: José Maria Francos

Music: Ryoji Ikeda

Production Staff: Del Medoff & Sarina Renteria

Health & Safety Coordinators: Alexandra Rosen & Lucia Flexer-Marshall

*And the Twins Return* was created at the end of a five-month artist residency in Japan. We returned to California in January 2019, carrying in our bodies our experiences in Iwate, Osaka, Okinawa, and immediately shared the work in a different landscape -- at Kathleen Hermesdorf's FRESH Festival.

This year, we asked Jody Stillwater to help us create the film version of the work. We found ourselves filming in ODC Theater, where the space still resonates with Kathleen's spirit and all the dancing she conjured there. Kathleen always encouraged artists to experiment, to try something fresh. Jody also has a freshness to his creative process, an alchemical way of making things work, moving and shifting energy. We are grateful for both of them, and their generosity in bringing this work to the surface.

May your spirit be healed. May your spirit be light. Thank you.

Founded in 2001, **NAKA Dance Theater** creates interdisciplinary performance works that explore ritual, cultural studies, and contemporary socio-political and environmental issues. Through dance, storytelling, multimedia installations and site-specific environments, NAKA builds deep partnerships with communities, engages people's histories and folklore and expresses experiences through accessible performances that challenge the viewer to think critically about social justice issues. NAKA brings together and creates rapport among diverse populations, encouraging dialogue and civic participation.

[www.nakadancetheater.com](http://www.nakadancetheater.com)

**José Ome Navarrete Mazatl** is a native of México City. He has a B.A. in Anthropology from UC Berkeley and an M.F.A in Dance from Mills College. José Ome has been influenced by the practices of Sara Shelton Mann and is the recipient of a Bessie Schönberg residency at The Yard, a Djerassi residency, a CHIME Mentorship with Jess Curtis, and a CHIME Across Borders fellowship with Ralph Lemon. José Ome has taught performance in Mexico, at local high schools and colleges, and at Yerba Buena Center for the Arts. He currently curates Live Arts in Resistance (LAIR) -- a series of artist residencies and performance showcases for artists of color working at the intersection of art and social justice at Oakland's Eastside Arts Alliance.

**Debby Kajiyama's** interests lie in the intersection of ritual, social justice and performance. She is inspired by the movement research of Sara Shelton Mann and the passion of Susanne Takehara and the cultural workers at Oakland's EastSide Arts Alliance. Her artistic practice includes an attention to story, objects in relation to the moving body; and the liminal state between the conscious-unconscious. She has been an artist-in-residence at the Djerassi Resident Artists Program, an Irvine Fellow at Montalvo's Lucas Artists Residency Program, and a recipient of an ACTA Apprenticeship to study Taiko with Jimi Nakagawa.

**Jody Stillwater周青海** is a writer and director from the San Francisco Bay Area. His film and interdisciplinary project themes are based in dream logic and tactile reality, with a modern, transformative approach to visual semiotics & archetype, grounded in Eastern rhizomatic systems and Western classical narrative. His cultural background as a Chinese/Norwegian/Cherokee-American amidst colliding waves of post-temporal diaspora and arrhythmic, intertidal class structures has influenced a value of justice, representation and the ethereal. He expresses these values in his projects.

He started Lenape Films with four other Black and Indigenous women and men of color, with a focus on stories about communities, language and characters that have otherwise been made invisible in the dominant white hegemony.

He was a finalist for the SFFILM Kenneth Rainin Screenwriting Grant and has screened films at the De Young Museum, YBCA, Mutek, ISEA 2019 South Korea, performed & installed multiple new media projects at Gray Area Foundation for the Arts, Tribeca Film Festival Hacks Lab (incorporating film + technology), the San Francisco Dance Film Festival Co-Lab, appeared as a featured guest on NBC's Asian Pacific America and was selected as the featured film artist at APature 2018.

*And the Twins Return* was created during a Japan-US Friendship Commission Artist Fellowship.

Special thanks to Yukimi Chibana / Ballet Contempora Square in Ginowan, Okinawa; the Japan-US Friendship Commission, Shoichi Chibana, Minoru Kinjo, Jubilith Moore, Kathleen Hermesdorf / FRESH Festival. NAKA is a fiscally sponsored project of Dancers' Group and is supported by the California Arts Council, San Francisco Grants for the Arts, the San Francisco Arts Commission.

Catherine Galasso & Dave Cerf  
*(Alone Together)*<sup>2</sup>



Photo by Robbie Sweeney

**Friday, June 4**  
**Catherine Galasso & Dave Cerf**  
***(Alone Together)*<sup>2</sup>**  
***Alone Together Squared***

Director and Editor: Catherine Galasso

Composer: Dave Cerf

Cinematographer: Natalia Roberts

Featuring: Eric Garcia, Hien Huynh, Phoenicia Pettyjohn, Karla Quintero and Galicia Stack Lozano

Dramaturgy and Scenic Design: Jesse Hewit

Costumes: Karen Boyer

Lighting & Production Support: Delayne Medoff

ASL Interpretation: Pilar Marsh

This film includes archival footage of the 2018 presentation of *Alone Together* at ODC, which includes performances by Arletta Anderson and Cookie Harrist, lighting by Grisel GG Torres, and costumes by Monique Jenkinson.

Special thanks to ODC, Karen Boyer, Sam Green, Jesse Hewit, Catalina Kulzar, Conchita Lozano, Juan Miguel Marin, Del Medoff, Keith McDermott, Julie Potter, Tara Sheena, Matt Shrimplin, Kazoo Studios, Brenda Way, Meg Weeks, Chloë Zimberg. We want to acknowledge that our work to strengthen and support all communities of artists and art making is taking place on the traditional lands of the Yelamu and Ramaytush Ohlone People. We pay our respect to the Yelamu, Ramaytush Ohlone and other Indigenous caretakers of these lands and waters; and to their elders who have lived here, who live here now, and who will live here in the future.

**Catherine Galasso** is an independent choreographer and director based in Brooklyn, NY. Her work has been supported by the New York State Council on the Arts, the Lower Manhattan Cultural Council, Robert Wilson's Watermill Center, Headlands Center for the Arts, and ODC Theater in San Francisco, among others. In addition to being presented by venues such as Danspace Project in NYC, SFMoMA, Bibliothèque National de France in Paris and the Kohler Arts Center in Sheboygan, WI, Galasso also creates site-based performances for underground bank vaults, grand marble staircases, and apple orchards. Galasso's choreography for opera and theater was featured most recently in productions at Bard SummerScape and the Brooklyn Academy of Music. Upcoming productions include an outdoor rendition of her "Bessie" nominated collaboration with Andy de Groat, *GET DANCING*, at Guild Hall in East Hampton, NY. She holds a European Baccalaureate from the Istituto Statale d'Arte in Venice, Italy, and a BA in Film from Cornell University. [www.catherinegalasso.org](http://www.catherinegalasso.org)

**Dave Cerf** works at the intersection of film editing, sound design, music, live performance, and software design. Over the last two decades, Dave has collaborated on a tour of abandoned drive-in movie screenings, a live documentary (*Utopia in Four Movements with Sam Green*), dance performances (*Alone Together* with choreographer Catherine Galasso), Internet radio streaming (with sound artist Fausto Cáceres), and Pop-Up Magazine, a "live magazine" presented on stage. Dave and members of his chamber ensemble Threnody Ensemble composed music for Sam Green's *The Weather Underground* and the experimental films of Pat O'Neill and Jennifer Reeves. He composed the sound and music for *Todo lo demás* and *Users*—the most recent films by Mexican filmmaker Natalia Almada—working with Marc Ribot, Claire Chase, and Kronos Quartet.

**Natalia Roberts** is a dance photographer and videographer. As a former dancer and choreographer Natalia not only knows the feeling of watching dance, but also of being inside of one. It is this experience which quickly propelled her from working as an intern with dance photographer Rachel Neville, to collaborating with dance artists across NYC and San Francisco. Natalia was selected as an Emerging Choreographer for Mare Norstrum, a dance and video Artist-in-Residence for Cucalorus and her dance films have been presented in festivals across the country. Since 2020 Natalia has been collaborating with artists such as Brenda Way and Catherine Galasso to translate their work — once built for the stage — to the screen.

**Eric Garcia** is a devised theater artist and activist whose feet are deeply rooted in the Bay Area. He has collaborated with Amie Dowling, 13th Floor Dance Theater, Sharp & Fine, FACT/SF, The Anata Project, LEVYdance, Project Thrust, Catherine Galasso, Arletta Anderson/Adam Smith, and many others. He has trained with Pig Iron Theater Company (Philadelphia), Toto Castiñeiras (Buenos Aires), and Hannes Langolf via b12 (Berlin). Eric is the Co-Director of Detour Dance with Kat Cole and a guest lecturer at the University of San Francisco's Performing Arts and Social Justice Department.

He proudly serves as Production Coordinator with Fresh Meat Productions, Sean Dorsey Dance, and the San Francisco Transgender Film Festival. Eric hosts Clutch The Pearls, a monthly cabaret, as **Churro Nomi**.  
[www.detourdance.com](http://www.detourdance.com)

**Hien Huynh** was born in Da Nang, Vietnam. Through the sacrifices, hardship, and journey of his parents, Hien dedicates his artistic and living practices to share their story to the oceanic constellation of narratives. As a teaching artist and performer, he is committed to support the generation of now and beyond to contribute to human compassion, love, and interconnectedness. He is honored to have performed in the works of Lenora Lee Dance, Kim Epifano, Robert Moses' Kin, Kinetech Arts, PUSH, DSDT, and punkkiCO. Reflecting with immense gratitude for the sharing and generosity of the bay area and beyond, he wishes you all a year full of well beingness, joy, and kindling of flame.

**Phoenicia Pettyjohn** is a longtime SF resident, movement artist, educator, certified Axis Syllabus teacher, writer and "Izzie" nominee. She currently teaches in the San Francisco Ballet DISC program. Her performance collaborators include Christy Funsch Dance, Aura Fischbeck Dance, Miriam Wolordowski Sense Object, Rosemary Hannon, Macklin Kowal, Jorge de Hoyos, Honey McMoney, Susan Rethorst, Kira Kirsch, Alma Esperanza Cunningham Dance, Rebecca Wender, Peck Peck Dance Ensemble and Chris Yon among others. She has also appeared with Maguy Marin, David Dorfman, Jess Curtis and Sara Shelton Mann. In collaboration with the ODC School, she was the writer of the Bathroom Education project. This is her sixth project with Catherine Galasso.

**Karla Quintero** is a dancer and dance-maker originally from New York City, currently living in Oakland. Most recently she has performed in works by Gerald Casel, Aura Fischbeck, Catherine Galasso (NYC), and Hope Mohr, including dancing in the Opera *Das Wunder der Heliane*, which debuted at Bard's SummerScape Festival in 2019. Karla recently completed a dance film inspired by two of her favorite horror films which premiered as part of the Merde Project in 2021. Outside of the studio she works as a Co-Director for HMD's equity-driven curatorial platform, the Bridge Project. She holds a BFA from SUNY Purchase's Conservatory of Dance and a BA in Urban Studies from Barnard College. | [karlajohannaquintero.tumblr.com](https://karlajohannaquintero.tumblr.com)

**Galicia Stack Lozano** is a 9th grader at Lick Wilmerding High school in San Francisco. She attended the San Francisco Ballet School and studies dance at school. Galicia plays violin, guitar, and soccer.

Hope Mohr & Maxe Crandall  
*Before Bacchae Before*



Photo courtesy of the artists

**Saturday, June 5**  
**Hope Mohr & Maxe Crandall**  
***Before Bacchae Before***

*Please Note: This video contains strobe effects that may affect photosensitive viewers*

Playwright: Maxe Crandall

Choreographer: Hope Mohr, in collaboration with the performers

Puppet and Object Animation: C. Michael Chin

Performers: Annie Danger, Belinda He, Cliff Hengst, Danny Thanh Nguyen, Karla Quintero

Video Editor: Chani Bockwinkel

Production Manager: Diana Cage

Production Assistant: Seán McKeithan

Cast Members: Kelly Baird, Ari Baniyas, Diana Cage, 최 LINDSAY | Lindsay Choi,  
el 李 | el lee, Lauren Cohen, Zoë Keeler, Seán McKeithan, Julie Moon, Noah Ross,  
Poulomi Saha, Jocelyn Saidenberg, Anne Walsh

The live iteration of this project, *Bacchae Before*, will premiere September 28-October 2 at the Joe Goode Annex in San Francisco. If you would like to receive a link to the film without captions after the festival, please email [hopemohr@gmail.com](mailto:hopemohr@gmail.com)

Excerpts from Euripides' *Bakkhai*, a new version by Anne Carson, used with permission from and by special arrangement with United Talent Agency.

## Notes from the Co-Directors

“Beginnings are special because most of them are fake.”

— Anne Carson's *Bakkhai*

### From choreographer Hope Mohr

What is more tragic than insisting on an old script?

An ancient tragedy: Euripedes' *Bacchae* tells the story of a face-off between the mercurial, sensual god Dionysus and Pentheus, a rigid, authoritarian king. Dionysus is angry because Pentheus has not sufficiently honored him. He vows to make Pentheus and his people pay. He enchants the women of the island, the Bacchae, one of whom is Pentheus's own mother, Agave. Dionysus manipulates Pentheus to spy on the Bacchae going wild in the mountains. Whipped into a Dionysian frenzy, Agave and the Bacchae kill Pentheus, believing him to be a lion. In her moment of reveal, Agave realizes she has killed her own son.

In the play, the violence happens offstage.

A modern tragedy: in the ever-escalating phenomenon of gender reveal parties, parents-to-be reveal the gender of their fetus in high stakes theatrical events. These parties often have bizarre and fatal outcomes from devastating wildfires to the deaths of expectant parents.

In our world today, the violence happens constantly in front of our eyes, on our phones, and on our feeds.

As a choreographer, I am interested in the possibilities that emerge when we release old categories. *Before Bacchae Before* collides false binaries: form and non-form, objecthood and sentience, set choreography and improvisation, metered time and non-metered time, dance and language.

The moment of reveal is a fiction. Our potentiality has been with us all along. And, as the ancient Greeks believed, anything can come alive at any time. In this project, we embrace becoming as a process without a beginning and without an end.

### From playwright Maxe Crandall

Euripedes' and Anne Carson's *Bacchaes* became sites of experimentation for me, spaces where I could think about adaptation as a process of rewriting and rewiring that unfolds alongside the daily iterative loops and cycles that determine the terms of our lives. One of these loops is the latest wave of anti-trans legislature, the rise of trans hate ideologies online, and an increase in cultural practices like gender reveal parties that merge political spectacle with nostalgic conservativisms. My work in *Before Bacchae Before* is indebted to my friend the poet and scholar Kay Gabriel who has critiqued Carson's use of Pentheus as a proto-trans avatar (Tripwire 14: The Red Issue). Some questions

for me were: What if there could be a public, mainstream, trans-centered analysis of anti-trans ideologies and gender reveal parties? What if we warped the gender reveal party into a ritual for the trans kids we love, value, and want futures for? How can the trope of “reveal” be undermined, exploded, and destroyed via creative celebration?

Using reversals, inversions, and the composure of queer temporalities, we recycled the conceptual territories of gender reveal parties through the binarized tropes of Bacchae. I am in awe of the performances in this piece & the work it took to create this under quarantine protocols. I have been grateful to process tragedy while grieving the many tragedies of the past year. As we move toward producing a stage version from this initial work, I continue to think about how to make magical spaces for becoming and wilding, about deep time and the atavistic, about how to make movement based on social machines.

-Maxe Crandall

**C. Michael Chin** (puppeteer) is a writer, puppeteer, and multidisciplinary artist based in Sacramento and Detroit. His work has appeared in a variety of venues, including Dixon Place’s PuppetBlok, Detroit Puppet SLAM!, and The Massachusetts Review. He is a member of the Classics faculty at UC Davis and a fellow of the American Academy in Rome.

**Maxe Crandall** (playwright) is a poet, playwright, and director. He is the author of *The Nancy Reagan Collection*, a performance novel about AIDS and intergenerational memory, which made the NYPL’s Best 100 Books of 2020, LitHub’s 65 Favorite Books of 2020, and is a finalist for the Lambda Literary Award in Transgender Poetry. He is also the founder of the theater company Beautiful Moments in Popular Culture. Maxe is Interim Associate Director of the Feminist, Gender, and Sexuality Studies Program at Stanford University.

**Belinda He** (dancer) is a Singapore-born performance artist who received her MFA in Dance from Sarah Lawrence College. Since relocating to the Bay Area from New York City in 2017, she has performed with Mary Armentrout Dance Theater in addition to being a member of Hope Mohr Dance, while also making her own work. She acknowledges with gratitude influential teachers Sara Rudner, Barbara Forbes, Janet Panetta, Kira Kirsch and Sandra Chinn, and fitness wizards Sebastian Grubb and Caitlin Kolb for keeping her inspired and healthy.

**Hope Mohr** (choreographer) is choreographer, curator, and writer. She makes multi-disciplinary dances that “convey emotional and socio-political contents that just ride underneath the surface of a rigorous vocabulary.” (*Dance View Times*). Through close readings of the body, she deconstructs movement to excavate strangeness and freedom. Her new book, *Shifting Cultural Power: Case Studies and Questions in Performance*, is forthcoming from the National Center for Choreography. She co-directs The Bridge Project, which creates and supports equity-driven live art that builds community and centers artists as agents of change. [hopemohr.org](http://hopemohr.org)

**Hope Mohr & Maxe Crandall**  
*Before Bacchae Before*

**Karla Quintero** (dancer) is a dance artist based in the Bay Area. She has had the honor of performing locally in works by Hope Mohr, Christy Funsch, Trisha Brown (in conjunction with Hope Mohr's Bridge Project), Jo Kreiter, Kim Epifano, Robert Moses, Dexandro Montalvo, Deborah Karp, Aura Fischbeck & Alma Esperanza Cunningham. She is currently an artist-in-residence at the Shaul Anderson Dance Center where she will spend the year researching immersive and interdisciplinary performance experiences. She holds a BFA in Dance Performance from the SUNY Purchase Conservatory of Dance and a BA in Urban Studies from Barnard College. | [karlajohannaquintero.tumblr.com](http://karlajohannaquintero.tumblr.com)



Monique Jenkinson/Fauxnique  
C\*NT II: The Void

**Saturday, June 5**  
**Monique Jenkinson/Fauxnique**  
**C\*NT II: The Void**

Remixes & B-sides birthed from *C\*NT, or, The Horror of Nothing to See* (2017)

Performance: Fauxnique

Choreography, Creation, Writing: Monique Jenkinson

Dramaturgy, Direction, Additional Choreography: Jesse Hewit

Camerawork, Editing, Sound Design, Sound Editing: Marc Kate

Lighting Design: Del Medoff

Costume Design & Construction: Jonathan Solo with Monique Jenkinson

Music Sources: Franca Sacchi, Prince/Sheena Easton, Karen Carpenter

Additional Choreography: Hope Mohr

Additional Text: 'This Sex Which is Not One' by Luce Irigaray read by Monique Jenkinson

Heartfelt Thanks to Chloë Zimberg, Julie Potter, Brenda Way, the ODC Theater team & to everyone above, without whom I could not have made this work & to Karl Soehnlein for listening to my early idea & knowing exactly what I needed to read.

**Artist's Note:**

I created my piece, *C\*NT, or, The Horror of Nothing to See* in 2017 from a place of deep rage and it turned out to be one of my favorite things I had ever made. Honored to have been asked to reprise it in all of its snarling, hysterical high

weirdness for ODC's big 5-0 in June 2020, I took its postponement to 2021 in cheerful stride. The news that no live 2021 show would happen however, clobbered me with unexpected grief. Why I hadn't expected it I don't know. I burst into tears on zoom with the theater director (not out of character for me, but still). I realized then that the original work may very well never be performed again.

As I stared into the void and asked it what to do next, it echoed back a stupidly good name, *C\*NT II: The Void* and urged me to have a little fun with the materials at hand. I started with a few images and tripped over some big questions: how does the personal interact with the elemental, the universal? Is there even such a thing as the universal? Can people meaningfully change structures? I returned to one of the work's original questions: can we ever repair the ruptures caused by difference? What you will see is what the music world would call remixes and b-sides. As such, you don't have to know anything about the original work, but it'll be fun if you do. Either way, have fun.

— Monique Jenkinson/Fauxnique

*C\*NT, or, The Horror of Nothing to See* (2017)

Made possible with generous support from: San Francisco Arts Commission, Kenneth Rainin Foundation & Zellerbach Family Foundation. Special thanks to FRESH Festival & Atlantic Center for the Arts where the work began.

Dramaturgy: Jesse Hewit & Nicole Archer with Hope Mohr, Christy Funsch, Larry Arrington

Set Design: Matt Cottril with Monique Jenkinson

Production/General Management: Gregory Stock

Text Sources: 'This Sex Which is Not One' by Luce Irigaray, 'The Laugh of the Medusa' by Hélène Cixous & 'Powers of Horror' by Julia Kristeva.

Artist/choreographer/dancer/writer **Monique Jenkinson's** work dwells at the intersection of Contemporary Performance, Choreography and Cabaret and considers the performance of femininity as a powerful, vulnerable and subversive act. Her alter-ego Fauxnique made herstory as the first cis-woman to win a major drag queen pageant and subsequently her solo performance works have toured nationally and internationally in wide-ranging contexts from nightclubs to theaters to museums in San Francisco, New York City, New Orleans, Los Angeles, Seattle, Portland, Cambridge, Provincetown, London, Edinburgh, Berlin, Zürich, Paris, Reykjavik, Rome, Catania and Cork. Honors include residencies at Headlands Center for the Arts, Tanzhaus Zürich and Atlantic Center for the Arts, an Irvine Fellowship and residency at the de Young Museum, GOLDIE and BESTIE awards and 7X7 Magazine's "Hot 20." She has been nominated for the Theater Bay Area, Isadora Duncan Dance (IZZIE) and Herb Alpert Foundation awards and has received support from San Francisco Arts Commission, Foundation for Contemporary Arts, CHIME, Center for Cultural Innovation and the Kenneth Rainin and Zellerbach Family foundations. Her memoir, *Faux Queen* will be published by Amble Press in 2022. [www.fauxnique.net](http://www.fauxnique.net)

**Jesse Hewit** is an artist who lives in San Francisco. His work has mostly been through choreography and visual art, but despite a rigorous 20+ years working in many contexts of contemporary art and performance, he is probably most known for his cooking and for his appearances in beautiful indie sexy gay movies. His current art project (which may never be fully made), *Purple Piece*, is both an adaptation of the playtext *MUD* by the late and great Maria Irene Fornes, and a multi-disciplinary autobiography about friendship, school shootings, and the emotional memories attached to various hues of...purple. His current other project is finishing his MFT licensure and helping artists build out their mental health capacities. His current food project is accepting the microwave. His current personal project is gay. His current everything is humility, flexibility, and grace.

Originally trained as a filmmaker and visual artist, San Francisco based producer and composer **Marc Kate** applies cinematic and conceptual approaches to music and audio Production. As a response to the tech culture assault on San Francisco (and the world), Kate takes up the tools of the trade — computers and synthesis — and slyly counter-attacks, imbuing humanity precisely where humanity is being evacuated. He creates a counterpoint to tech's speed and greed — slow, immersive, materialist, drifting. He is a member of the synth doom band *My Heart*, an *Inverted Flame* and co-hosts the podcast *Scary Thoughts: Horror, Philosophy, Culture*.

**Delayne Medoff** has been a lighting artist in the Bay Area for over 10 years. He has designed lights in many places and for many groups, including *Christy Funsch*, *Margaret Jenkins Dance Company*, *The Town Hall Theatre*, and *FACT/SF*. Through this COVID time, Del is finding new ways to collaborate and create art, and was soaked to revisit this piece with Fauxnique! He also felt so happy to be in a theater with Monique, Jesse, and Marc again, what an amazing team!



Photoby RJ Muna

**Thursday, June 10**  
**ODC Theater Resident Artist**  
**Antoine Hunter (Purple Fire Crow)**  
***UNHEARD Deaf Refugees in America (part II)***

Choreographer: Antoine Hunter

Company: Urban Jazz Dance Company

Dancers: Antoine Hunter, Kelly Garrett, Marissa Head, Paunika Jones, Cynthia Rodriguez, Danielle Silk, Zahna Simon, Linda Steele II, Piper Thomasson

Costumes: Zula H, Antoine Hunter

Music: Albert Mathias

Despite all obstacles of Covid-19, racism, audism and ableism, we successfully present to you this performance. This is only part two of Deaf refugees... This is inspired by a true story and we interviewed many Deaf in the process.

UNHEARD should be heard, this is dedicated to all those who lost their loved ones during the escape as a refugee.

Allow me to introduce myself in a unique way..

I've been doing this my whole life to try to create a space for everyone to express themselves and not just me.

However I am Antoine Hunter, a human being, not just a Deaf director of color.

Founded in 2007 by pioneering Deaf dancer/choreographer **Antoine Hunter (Purple Fire Crow)**, Urban Jazz Dance Company consists of a mix of professional Deaf and Hearing dancers. UJDC's mission is to provide opportunities for Deaf and Disabled artists to contribute to the arts and connect cultures of all races, ages, abilities, and backgrounds. UJDC performs globally and its programs thrill Deaf and Hearing audiences alike. UJDC also produced the annual Bay Area International Deaf Dance Festival since 2013. Mr Hunter has received the 2019 national Dance/USA fellowship award and the 2018 Isadora Duncan Award (Izzies) for BAIDDF in bridging the hearing and the Deaf communities.

This is the culminating project for Antoine Hunter (Purple Fire Crow) as an ODC Theater Resident Artist. The current cohort concludes at the end of June 2021 after participating in a three-year intensive offering Bay Area contemporary dance and performance artists comprehensive mentoring and unique opportunities to develop both their creative practice and their sustainable capacity as artists and ensembles.



Photo by CDugan

**Robert Moses' Kin**  
*The Soft Solace of a Slightly Descended Lost Life (Suck It)*

**Friday, June 11**  
**Robert Moses' Kin**

***The Soft Solace of a Slightly Descended Lost Life***  
***(Suck It)***

Text available for viewing at [www.robertmoseskin.org/notebooks](http://www.robertmoseskin.org/notebooks)

Conception: Robert Moses

Director/Choreographer/Composer/Writer: Robert Moses

Dancers: Crystaldawn Bell, Cora Cliburn, Emily Hansel, Kaia Makihara, Jenna Marie, Elena Martins, Samuel Melecio-Zambrano, Juliann Witt

Voice work: PC Muñoz

Videographer: Andrew Eckmann

Videographer: Mark Philip Helse

Editor: Lindsay Gauthier

Editor: Jenny Stulberg

Projection: Ian Winters

Set Design: Eugene Korsunskiy

Tech Director: Francesca Muscolo

Tech Crew: Chris Hartzell

Tech Crew: John Abele

Co Lighting Designer: Patrick Toebe

Co Lighting Designer: Andrea Schwartz

Costume Designer: Jamielyn Duggan  
Original text slides: Katherine Disenhof

This film was made possible with generous support from: National Endowment for the Arts, The International Association of Blacks in Dance, Grants for the Arts/San Francisco Hotel Tax Fund, The William and Flora Hewlett Foundation, The Kenneth Rainin Foundation, Fleishhacker Foundation, ODC Theater, the RMK Board of Directors and generous individuals.

Moses' mission as an artist, arts administrator, and civic partner is to create opportunities for enlightenment by reinforcing and creating avenues that nurture holistic personal and cultural voices. His work is rooted in service to the arts community by both embracing and challenging accepted norms and by exploring what is specific and unique in our varied human natures. For decades, Robert Moses' KIN has used art as a service for focused expression in an effort to detail understandings on race, class, culture, belief, gender, and aspiration. The company uses each medium as the vessel through which we gain a greater understanding of our intellectual interests, thereby giving a voice to the existence of our individual potential and communal responsibility. Indeed, its efforts are intentionally spoken as testaments to the boundless expressiveness of the human spirit. As an artist, Moses is interested in honoring the dignity that is within us all. He works towards this vision by uncovering and fulfilling the full promise of a historically informed African American aesthetic forged by decades of multicultural, pan-generational, and post-gender exchanges. Through orienting this understanding towards service to others, Moses aims to honestly and respectfully break the chains of our orthodoxies that constrain.

Since founding Robert Moses' Kin (RMK) in 1995 in San Francisco, **Robert Moses** has created numerous works of varying styles and genres for his highly praised dance company. Moses has worked collaboratively with numerous artists and organizations, toured his company nationally and internationally, received a host of awards, and composed original scores for several of his dances. In addition to his work with RMK, Moses has choreographed for many dance, opera, and theater companies including Alvin Ailey American Dance Theater, San Francisco Opera, and Lorraine Hansberry Theater. A highly regarded master teacher, Moses has taught on several campuses, including Mills College, UC Berkeley, and Stanford University, where he served as dance lecturer and Choreographer-in-Residence from 1995-2016. He has taught at festivals throughout the US and internationally, including Bates Dance Festival, OPEN LOOK St. Petersburg International Dance Festival, and Serendipity Arts Festival (Kolkata, India).

**Crystaldawn Bell** is from Somis, California and graduated from California Institute of the Arts with a BFA in Dance, Composition, and Performance. She has danced with Margaret Jenkins Dance Company, ODC, Labayen Dance/SF, Anne Bluethenthal and Dancers, Stranger Lover Dreamer, ahdanco, Paufve Dance, and Todd Eckert. Crystaldawn has been with RMK since 2010.

**Cora Cliburn** grew up in Santa Fe, NM. She earned a BA in Environmental Anthropology with Honors and a Dance minor from Stanford University, and studied at the Alonzo King LINES Ballet Training Program, San Francisco Conservatory of Dance, and Moving People Dance Santa Fe. Cora has danced with ODC/Dance, Post:Ballet, Gerald Casel, and ARCOS Dance (Austin, TX), among others. She has been with RMK since 2016.

Originally from Rochester, Minnesota, **Emily Hansel** received her BFA in Dance from the University of South Florida. Emily has danced with Post:Ballet, Mark Foehringer Dance Project, FACT/SF, Funsch Dance, The Anata Project, Marika Brussel, Alma Esperanza Cunningham, SOULSKIN Dance, and recently performed Cunningham repertory in Signals from the West: Bay Area Artists In Conversation with Merce Cunningham at 100. She has been with RMK since 2018.

**Kaia Makihara** is from Sonoma County, California. He graduated with a BFA in Dance from California State University, Long Beach and has performed for Gerald Casel, Kristin Damrow, and Kevin Williamson. Kaia joined RMK in 2020.

**Jenna Marie** is originally from Philadelphia, PA. She graduated from the Creative and Performing Arts high school in Philadelphia, Olga Kresin Ballet school and was a Scholarship student at Alvin Ailey American Dance Theater. Jenna has danced with Ailey II, Nai Ni Chen Dance Company, Complexions Contemporary Ballet, MOMIX, Metropolitan Opera, Ballet Hispanico, and Post:Ballet. She joined RMK in 2020.

**Elena Martins** grew up in Massachusetts and went on to graduate from SUNY Buffalo with a BA in dance and a minor in speech and hearing science. She has performed with Prometheus Dance (Boston), Lorraine Chapman The Company (Boston), Axis Dance Company, Sarah Berges Dance, RAWdance, CALI&CO dance, and Bellwether Dance Project, among others. Elena joined RMK in 2018.

**Samuel Melecio-Zambrano** hails from the little town of Niceville, Florida. He graduated from the University of South Florida in 2018 and went on to dance with Tampa City Ballet, Mark Foehringer Dance Project, Kinetech Arts, and Kristin Damrow & Company. Samuel joined RMK in 2019.

**Juliann Witt** originates from Lafayette, CA. She graduated from SUNY Purchase with a BFA in dance performance and has danced with RAWdance, DTSF, SF Symphony, Concept o4, Bellwether Dance Project, Sarah Bush, and Fullstop. Juliann first performed with RMK in 2015 and rejoined in 2020.

**PC Muñoz** is a recording artist, producer, and writer based in San Francisco. His diverse body of work as an artist and producer includes GRAMMY-nominated contemporary classical music, acclaimed funk and avant-garde projects, and compositions for film, dance, and multimedia productions. He is a current Mosaic Silicon Valley Artist Fellow, a former Board Governor for the San Francisco chapter of the Recording Academy, and a 2013 Equilibrium Fellow at the Loft Literary Center in Minneapolis, MN. Learn more at [pcmunoz.com](http://pcmunoz.com).

**Ian Winters** is a video/media artist working at the intersections of visual art, science and performance as well as a long-standing practice in visual and projection design. Recent projects include: Summer, Winter Spring (2017-18), exploring the seasons of San Francisco's Civic Center; Listening Creates an Opening (2019-20) w/ Mary Armentrout and Evelyn Ficarra), exploring the nature of listening and observation; and TIDES (2020), a walking requiem for the San Francisco Bay. Design collaborations include works with English National Opera, Santa Fe Opera, Cervantino Festival, the Los Angeles Philharmonic, Francis Ford Coppola, the Britten Sinfonia, Netia Jones, ODC, Myra Melford, and many other artists. He is co-director of Richmond's MilkBar, and a visiting Research Fellow at the University of Sussex Humanities Lab. [ianwinters.com](http://ianwinters.com)

Born and raised in San Francisco, **Jamielyn Duggan** is a multidisciplinary artist rooted in contemporary performance and visual design. She established Eimaj Design in 2004 as a platform to house her creative endeavors with emphasis on 'fashion that moves'. Her custom work encompasses avant garde to casual clothing made to be seen, costume design for live performance and film, concept and visual design, and creative direction and production. She is grateful for her numerous collaborations with respected companies and clients throughout the Bay Area.

Text and sound courtesy of Robert Moses and Studio 200



Photo by RJ Muna

**Friday, June 11**  
**Garrett + Moulton Productions**  
***Hunting Gathering***

*A Dance Film Collaboration between  
Garrett + Moulton Productions and Rapt Productions*

Choreographer and Artistic Director: Janice Garrett

Film Director and Editor: Lindsay Gauthier

Composer and Musical Director: Jonathan Russell

Costume Designer: Julienne Weston

Dancers: Amy Foley, Jaime Garcia Castilla, Nol Simonse, Juliann Witt, Miche Wong

Director of Photography: Heath Orchard

Gaffer: Matthew Stoupe

1st Assistant Camera: Jared Tabayoyon

Audio Engineer: Matt Carr

Musicians: Allegra Chapman, piano; Lucas Chen, cello; Victoria Hauk, flute; Natalie Raney, cello; Jonathan Russell, clarinet; Jon Szin, clarinet

Technical Director for Garrett + Moulton Productions: David Robertson

Lead Technician for ODC Theater: Del Medoff

ODC Theater Health & Safety Staff: Monica Ascencio, Juliet Hicks, Lucia Flexer-Marshall, Never Navarro, Alexandra Rosen



Photo by RJ Muna



Photo by RJ Muna

This project was made possible through the support of San Francisco Grants for the Arts, Phyllis C. Wattis Foundation and generous individual donors.

Jonathan Russell's score for *Hunting Gathering* was commissioned through a grant from New Music USA, made possible by annual program support and/or endowment gifts from Andrew W. Mellon Foundation, Mary Flagler Cary Charitable Trust, Baisley Powell Elebash Fund & Gladys Kriebel Delmas Foundation. The piece was recorded at Yerba Buena Center for the Arts Theater on August 10, 2019.

Special thanks to Elyse Eng and to former Garrett + Moulton company members Carolina Czechowska, Gretchen LaWall, and Haiou Wang for their creative contribution to *Hunting Gathering*.

**Garrett + Moulton Productions** is a San Francisco based performing arts organization that combines movement, music and visuals into compelling and thought-provoking works of dance theater co-directed by award-winning choreographers Janice Garrett and Charles Moulton. The company produces an annual home performance season and offers an array of performance, outreach and educational programs in San Francisco, throughout the US, and abroad. The company was initially founded by Garrett in 2002 as "Janice Garrett & Dancers." Subsequently, in 2008, she joined forces with Moulton and together they formed "Garrett + Moulton Productions." Since beginning their collaborative relationship, they have produced ten full length productions that explore the joys, sorrows, dilemmas and complexities of human experience. Their shows have engaged large casts of performers, incorporating up to 40 dancers and musicians, and their work has received both popular and critical acclaim including recognition by the San Francisco Chronicle for

*StringWreck* (2008) and *The Luminous Edge* (2014) as among the “Top 10 Dance Performances of the Year.”

**Janice Garrett** is an internationally active choreographer and dance educator. After receiving a degree in Mathematical Sciences from Stanford University and an MA in Dance from Mills College, she moved to New York where she was a member of Dan Wagoner & Dancers from 1984-89. In 1990, she began a freelance career, receiving commissions from companies and performance groups throughout the US and Europe. Garrett presented her first full evening of dance works in San Francisco in 2001 and subsequently in 2002 formed her company. Honored as one of Dance Magazine’s top “25 to Watch,” Garrett has created more than 30 original works for her company and has received numerous choreographic grants including support from the National Endowment for the Arts, New Music USA, James Irvine Foundation, Zellerbach Family Foundation, Fleishhacker Foundation, Hewlett Foundation, Kenneth Rainin Foundation, Phyllis C. Wattis Foundation, San Francisco Arts Commission and San Francisco Grants for the Arts.

**Lindsay Gauthier** is a San Francisco based filmmaker and educator. Her films have screened nationally and internationally, including in New York, Amsterdam, San Francisco, Los Angeles, and Vancouver. She is the Creative Director at Rapt Productions in San Francisco where she directs, produces, and edits dance films and documentaries. Recently she was selected as a recipient of a Creative Work Fund Grant to create a new dance film, “Wild,” with LandPaths and Fog Beast. Gauthier was the Creative Producer of the San Francisco Dance Film Festival’s Co-Laboratory project for nine years, in which she guided and facilitated collaborations between professional filmmakers and professional dance choreographers in the making of over fourteen dance films. She also teaches dance film workshops at universities and high schools in the Bay Area. Gauthier is passionate about progressing the field of dance film through her own creative work as well as through her support of other artists’ development.

**Jonathan Russell** leads a lively and varied musical career as a composer and performer on clarinet and bass clarinet. His eclectic compositions draw on influences from across the musical spectrum, unified by their directness of expression, emotional power, and visceral musicality. He plays classical, contemporary, and klezmer music, makes frequent appearances as a bass clarinet soloist, was a longtime member of the legendary heavy metal-inspired Edmund Welles bass clarinet quartet, and is a current member of the Sqwonk bass clarinet duo. He lives in Cambridge, MA with his wife and 5-year-old son.

**Amy Foley** is a performer, teaching-artist, and the Founding Artistic Director of Bellwether Dance Project. In addition to her work with Garrett + Moulton Productions, she has enjoyed dancing with numerous companies and independent choreographers, including Robert Moses KIN, ODC/Dance, Margaret Jenkins Dance Company, Nol Simonse, KAMBARA+DANCERS, project b., and more. She teaches regularly at ODC Dance Commons and Ruth Asawa San Francisco School of the Arts (SOTA).

Born and raised in Madrid, Spain, **Jaime Garcia Castilla** started his dance training at the age of ten at the Real Conservatorio Profesional De Danza Mariemma in Madrid. The last two years of his training he was chosen to be part of Europa Danse, a summer company for young dancers. After competing in 2001 in The Prix of Lausanne, he received among other awards an apprenticeship for San Francisco Ballet where he became a member of the corps de ballet in 2002. In 2005 he was promoted to soloist and principal dancer in 2008. In 2019 he joined ODC/Dance as a company member changing paths in his career.

**Nol Simonse** grew up in Washington, D.C., and trained at the Boston Conservatory of Music. He moved to San Francisco in 1997 and is a founding member of Kunst-Stoff, Janice Garrett and Dancers, Garrett + Moulton Productions, and Sean Dorsey Dance. He is also a longtime collaborator/performer of Sue Roginski, Eric Kupers, Christy Funsch, Stephen Pelton, and Kara Davis. Nol was awarded an Isadora Duncan Bay Area Dance Award in 2011 for individual performance and in 2009 Nol received a GOLDIE for dance (Guardian Outstanding Local Discovery) from Rita Felciano. Nol was the first person to win Luna Dance Institute's Choreofund prize, and Dance Teacher Magazine published an interview with him in the September, 2016 issue. Nol currently teaches modern dance at the Alonzo King's Lines Dance Center and Shawl-Anderson Dance Center. He has taught choreography, repertory, and performance workshops for adults and teens, and has made dances for the Lines summer program, students at USF, Shawl-Anderson Youth Ensemble, ODC's Dance Jam, and Dance Mission Theater's Grrrl Brigade. Nol was one of the 25 nominated artists to create a dance for the 25th anniversary season of the West Wave Dance Festival and was a mentee of Margaret Jenkins in 2017 for her CHIME Program.

**Juliann Witt** was born in Marin and began dancing at the age of three. As a young dancer, she trained at the California Academy of Performing Arts and attended summer programs with American Ballet Theatre and Alonzo King LINES Ballet. After receiving her BFA in Dance Performance from SUNY Purchase, she performed briefly in New York City before returning to the Bay Area. Since her return she has had the pleasure of dancing with many great artists and companies including DTSF, Nol Simonse, Bellwether Dance Project, Dexandro "D" Montalvo, Fullstop Dance, Robert Moses' Kin, Liv Schaffer, Concept o4, and RAWdance.

Born and raised in the Bay Area, **Miche Wong** is a dancer, educator, and choreographer. Seasoned in that order, it has led her to dance with Guangdong Modern Dance Company, Garrett + Moulton Productions, Santa Barbara Dance Theater, Ziru Dance and, most recently, ODC. She brings her well-rounded experience in the field to her teaching of classes and workshops throughout California and abroad. Miche's choreographic work has been shown in the Beijing International Dance Festival, Silicon Valley Dance Festival, at the Asian Art Museum, Dance Mission Theater, and Cowell Theater.



Photo by Kegan Marling

**Saturday, June 12**  
**Margaret Jenkins & Rinde Eckert**  
***Migratory Passages***

Choreography: Margaret Jenkins with Rinde Eckert

Performers: Margaret Jenkins and Rinde Eckert

Music & Text: Rinde Eckert

Video Artist: Ian Winters

Lighting Design: Jack Beuttler

Costume Design: Kate Mitchell

Key Costumer: Ava Childs

Costumer: Sophie Hood

Special Thanks: 37 North Inc., ODC, and The Paul Dresher Ensemble.

*Migratory Passages* was filmed in the Dresher Ensemble Studio.

MJDC Managing Director: Kegan Marling

MJDC Board Of Directors: Marcia Hofer, Margaret Jenkins, Mindy Kershner,  
Rhys Mason, Michael Palmer, Albert Wax

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**Program Note:**

Surely, some birds dream of hands and feet,  
dream they are walking silently,  
slowly from place to place;  
Surely, some birds imagine they are fish or otters,  
some imagine standing alone in the snow;  
Surely, some are poets among birds,  
some without instincts in common;  
Surely, some don't sing,  
some without desire,  
some who wonder at the vastness of the sea;  
Surely there are,  
in these murmurations,  
some unusual birds.

**Margaret Jenkins** (MJDC founder/artistic director) is a choreographer, teacher, mentor, and designer of unique community-based dance projects. After assisting Merce Cunningham in teaching his work around the world, she opened one of the West Coast's first studio-performing spaces and a school for the training of professional dancers; developed the nationally-recognized mentorship program CHIME, was a founding member of the Bay Area Dance Coalition and Dance/USA, and has received numerous commissions and awards including a Guggenheim Fellowship, SFAC Award of Honor, and Bellagio Fellowship. Jenkins' latest project, "Global Moves," is a collaboration with artists from China, India, & Israel, exploring responses to the coronavirus pandemic and the current wave of xenophobia. "Global Moves" will premiere June 2022. [mjdc.org](http://mjdc.org)

**Rinde Eckert** is a writer, composer, singer, actor, and director whose music and music theater pieces have been performed throughout the United States and abroad. Among them are: *And God Created Great Whales* (Obie Award), *Horizon* (Lucille Lortel Award, and Drama Desk nomination for Outstanding Play), and *Orpheus X* (2007 Pulitzer Prize finalist). He received a Guggenheim Fellowship in composition in 2007 and a Grammy Award in 2012, the same year he was one of the inaugural class of Doris Duke Performing Artist Award winners. He has made many dance pieces with Margaret Jenkins over a period of thirty odd years. Lately he's been concentrating on his composing and finishing a new play (*The Raft*) based on Mark Twain. He looks forward to the release soon of *My Lai*, a recording of the opera written for him, the Kronos Quartet, and Van Ahn Vo by Jonathan Berger.

**Ian Winters** is a video/media artist working at the intersections of visual art, science and performance as well as a long-standing practice in visual and projection design. Recent projects include: *Summer, Winter Spring* (2017-18), exploring the seasons of San Francisco's Civic Center; *Listening Creates an Opening* (2019-20) w/ Mary Armentrout and Evelyn Ficarra), exploring the nature of listening and observation; and *TIDES* (2020), a walking requiem for the San Francisco Bay. Design collaborations include works with English

National Opera, Santa Fe Opera, Cervantino Festival, the Los Angeles Philharmonic, Francis Ford Coppola, the Britten Sinfonia, Netia Jones, ODC, Myra Melford, and many other artists. He is co-director of Richmond's MilkBar, and a visiting Research Fellow at the University of Sussex Humanities Lab. [ianwinters.com](http://ianwinters.com)

**Jack Beuttler** is an Oakland based producer and designer. He's the Director of Production for ODC and the Production Manager for the Sun Valley Music Festival in Idaho. He's toured nationally and internationally with Margaret Jenkins Dance Company, Van Anh Vo, Flyaway Productions and LEVYdance, among many others, and is thrilled to have been a part of bringing The Forgotten Empress to Pakistan in 2017. Jack is honored to have received a 2019 Isadora Duncan Dance Award for Outstanding Achievement in Visual Design for Flyaway's The Wait Room.

**Kate Mitchell** is a filmmaker, choreographer, costume and faux fashion designer, and the author of Fashioning Women. Originally a dancer in New York, she has been making art in the San Francisco Bay Area since 2001. Her recent award-winning film, GOLDEN, presented throughout the United States, South America, Europe, UK, and Australia, will visit Japan this spring. Fueled by passion and introspection, all of her works are multidimensional layerings of color, texture, and the unique expressiveness of the human body.



Geoff & Dan Hoyle  
*Dads*

## Saturday, June 12

### Geoff & Dan Hoyle

#### *Dads*

Geoff and Dan Hoyle

Songs by Dan Hoyle; Performed by Dan and Geoff Hoyle.

Pachelbel canon arranged by Ian Post.

**Dan Hoyle** is an actor and writer. His solo shows *BORDER PEOPLE*, *Each and Every Thing*, *The Real Americans*, *Tings Dey Happen*, *Florida 2004: The Big Bummer*, and *Circumnavigator* have toured the country and overseas including The Public Theater, Culture Project, Baltimore Center Stage, Berkeley Repertory Theater, Cleveland Playhouse, Mosaic Theater Company (Washington, D.C.), Portland Center Stage, Playmakers Repertory Company, *Painted Bride* (Philadelphia), *The Park* in Kolkata, India, the Samuel Beckett Theater in Dublin, Ireland, *Taliesin* in Swansea, Wales, and Abuja, Bauchi, Calabar, Lagos, and Jos, Nigeria.

**Geoff Hoyle** clowned as Mr Sniff in San Francisco's Pickle Family Circus, Cirque du Soleil and Circus Flora. He has appeared many times at ACT, Berkeley Rep, and off-Broadway, performing solo in regional theaters in the US and at festivals in Europe. On Broadway, he originated the character of Zazu in *The Lion King*. His live solos *Geezer* and *Lear's Shadow* and his most recently filmed solo, *What will I be when you grow up?* all debuted at The Marsh. Geoff also narrates ODC's *The Velveteen Rabbit*.

Geoff would like to thank: Mary Winegarden, David Ford, Jonah, Daniel and Kailey. And the grandchildren.

Save the Date

## Fall Season at ODC Theater



**October 2, 2021**

ODC Theater Presents Christy Funsch: *EPOCH*

**October 15-17, 2021**

Chitresh Das Institute\* and ODC Theater Co-Present *Mantra*

**October 22-24, 2021**

Amy Seiwert's Imagery and ODC Theater Co-Present *SKETCH 11*

**October 24, 2021**

Kinetech Arts and ODC Theater Co-Present *Passage*

**October 29-30, 2021**

RAWdance\* and ODC Theater Co-Present *TAKE 3*

**November 5-7, 2021**

ODC Theater Presents inkBoat with Guest Choreographer Ann

Carlson: *The Ones We Fell Among*

\* ODC Home Company