

Photo by Robbie Sweeney

ODC Theater Presents
Funsch Dance
Experience

EPOCH

October 2, 10AM-10PM

odc.dance/epoch

odc

A Note from Chloë L. Zimberg

Creative Director, ODC Theater

To those of you joining us onsite at ODC Theater after over a year away, thank you for helping invite performance back into our venue. To those of you joining or returning to our programming virtually, thank you for supporting and sustaining our continued activities while our doors were shut. We are pleased to welcome you all to the kick off of ODC Theater's Fall Season with Funsch Dance Experience and the world premiere of *EPOCH*.

Two years ago I sat with Christy Funsch and two of my colleagues in the lobby of ODC Theater to learn more about her new work that we would present in fall 2020. I remember feeling eager to work with Christy. She described a musical installation piece by Cheryl Leonard that would deconstruct over twelve hours amidst movement and conversation. Together, these elements would form a long, slow, exhale of the urgency we often carry.

Plans change! We were thrust into the experiences of full stop and reset in our lives and bodies. As *EPOCH* asserts, the fabricated and formal structures that we allow ourselves to rely on ultimately can, and likely will, break down. I invite you to walk into these twelve hours open to trusting *EPOCH*'s offerings of slowness and daliness. From there, may the mundane truths that keep us ticking and attuned to long form time emerge. Together, from these truths and with grace, may we cultivate our patience and capacity for that which is new.

It is my pleasure to (re)connect with you. Please say hello to the ODC Theater staff and Funsch Dance Experience cast and crew as you see us in the lobby and in the virtual chat. Check out the twelve hour timeline of events and feel welcome to wander in and out as you please. The full day will be simulcast for those viewing virtually. I give my heartfelt thanks to Christy Funsch for her artistry and care in working with the ODC Theater staff over the past two years.

We hope to see you back for the finale of the Fall Season on November 4-6 for the world premiere of *These Are the Ones We Fell Among*, conceived and directed by Ann Carlson for inkBoat performers Shinichi and Dana Iova-Koga. And don't miss the stellar lineup of hybrid performances Co-Presented with Chitresh Das Institute, Amy Seiwert's Imagery, Kinetech Arts, and RAWdance.

Warmly,



Chloë L. Zimberg
Creative Director, ODC Theater



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.

For complete information, including tickets and pricing, visit odc.dance/theater.

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, Fleishacker 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



ODC 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
Lighting Director
Wardrobe Coordinator

Director of Digital Programs

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
ASL Interpretation
Accessibility Consultant
Writer-In-Residence

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 Grimbball, he/him/his

Jack Beuttler, he/his
Thomas Bowersox, he/him/his
Delayne (Del) Medoff, he/him
Matt Shrimplin
David Robertson
Kyo Yohena

Kellee McQuinn

Kellyn Lopes, she/her
Edgar Mendez, he/him
Sophie Leininger, 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, she/her
Susan Gonzalez, she/her
Zahna Simon
Sima Belmar

Carlos Lopez, he/him
Zarina Posada, she/her
Alex Zdanis, she/her/hers

Jason Dinneen, he/him
Jason Vanderford

Dennis Lickteig, he/him
Monica Ascencio
Molly Matuat, she/her/hers
Never Navarro, he/his

Joseph Copley

Jill Lounibos
Carlos Venturo
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 Presents

Funsch Dance Experience

EPOCH

Conceived and Directed by **Christy Funsch**

Original Sound by **Cheryl Leonard**

Lighting design and production management by **Danielle Ferguson**

Wrecking and guest direction by **Maurya Kerr**

Additional guest direction by **Jes DeVille** and **Coral Martin**

Performances, movement generation, and directing from the inside by

Shareen DeRyan, Aura Fischbeck, Christy Funsch, Emily Hansel, Chinchin Hsu, zoe huey, Erik K. Raymond Lee, Jenna Marie, Jennifer Perfilio, Phoenicia Pettyjohn, Nol

Simonse, Victor Talledos, Lisa Townsend, Nina Wu

Early and crucial choreographic contributions from **Courtney Moreno**

Photography by **Robbie Sweeny**

Video Documentation by **Loren Robertson Productions**

EPOCH includes, in today's performance and also as an installation in ODC's Lobby, video footage from an in-progress *EPOCH* live stream on May 22, 2021, featuring and created by Kara Davis, Chinchin Hsu, Hien Huynh, Cheryl Leonard, Jen Minore, Leo Moring, Jen Perfilio, Karla Quintero and Shareen DeRyan, and Christy Funsch and Nol Simonse.

Additional footage features Christy Funsch from March 2020, at which time she gave herself the task of recording one minute of movement, on the hour, for twelve hours.



EPOCH

Saturday October 2, 10 AM - 10 PM | Audiences are welcome to come and go throughout the day and/or tune in to the livestream ODC Theater, 17th and Shotwell Streets, SF

- 10 AM:** Christy Funsch. Group #1: zoe huey, Erik K. Raymond Lee, Jenna Marie, Victor Talledos, and Lisa Townsend
- 11 AM:** Christy and Nol Simonse. Solos from Group #1.
- 12 PM:** Christy and Nol. Chinchin Hsu. Video footage of composer Cheryl Leonard's field research
- 1 PM:** Trio: Shareen DeRyan and Jennifer Perfilio
- 2 PM:** Christy. Group #1: with live accompaniment from Cheryl Leonard
- 3 PM:** Danielle Ferguson's lighting design performs to Cheryl Leonard's recorded sound and field recording videos
- 4 PM:** Christy and Nol
- 5 PM:** Group #2: Shareen DeRyan, Aura Fischbeck, Emily Hansel, Phoenicia Pettyjohn and Nina Wu with live accompaniment from Cheryl Leonard
- 6 PM:** Maurya Kerr and Coral Martin's "wrecked" (i.e. re-imagined) versions of EPOCH; discussion with Maurya
- 7 PM:** Christy and Nol. Solos from Group #2
- 8 PM:** Christy and Nol. Group #2 with live accompaniment from Cheryl
- 9 PM:** *EPOCH* is wrecked from the inside: all performers are invited to perform their version of the work, released from the rules of the choreography

Notes on Cheryl Leonard's soundscores

Eremozoic (2021) - ocean waves resonating in antique glass bottles at Sutro Baths, San Francisco; field recordings of ocean surf and birds. At the edge of the Pacific, microphones inside glass, I hear shadows: scurrying, wing flaps, chirps, and chatters. How many vessels would the disappeared fill? I make an offering of listening to help me carry all these ghosts we made.

Schism (2020) - inductor recording of an old laptop computer; field recordings of insects, birds, bats, and squirrels; sounds played on sand, feathers, bones, rocks, kelp flutes, glass bowl, and metal bowl gongs. Contemplating interfaces between the human-made world and the wild, borders smudged into overlaps, tentacles from one world felt into the other, and the complex interconnectivity of all things came to the fore. An elegy-in-advance for species threatened with extinction, including *Homo sapiens*.

Unstable Material (2021) - in situ improvisations on ruins of military fortifications at Marin Headlands, rocks, ceramic tiles, crab claws, kelp flute. In a landslide zone a paved road tumbles off a precipice, casting itself into sea and sky. Unable to resist such an enticement, this tipsy-turbo borderland became a sonic study area and a place to seek out solace and reconciliation for myself and humanity.



Photo by Robbie Sweeny

About *EPOCH*

For two years I have been wrangling with this material and the puzzle of how to frame its twelve-hour unfolding. Initially my intention was to dismantle capitalism (!) by advocating, through “performative nothingness,” the value of non-acquisitive growth. I was and am still drawn to the growth that might arise when we sit with something instead of accumulating new/the next/other things. I wondered how I could embed the investigative, task-based practices of my rehearsals into performance. I wondered how I might sculpt a twelve-hour performative ride that could hold grief and atonement without closure.

I realize I have built something that is impossible to experience and impossible to endure. And yet I invite you to take solace in its presence, either in person in the theater, or as a (background?) presence via the live stream.

Thanks for bearing witness, and please feel invited to share your impressions, associations, thoughts. Stay safe and have courage. --Christy

Company Bios

Christy Funsch is a dance maker, educator, and performer. She founded Funsch Dance Experience in 2002 and has since presented twelve full-length concerts throughout the Bay Area. FDE has been presented in nationally and internationally.

Christy received her BA in Dance and English from Hamilton College, New York, where she was the recipient of the Theater and Dance Award, and the first student in Hamilton College history to be awarded a Senior Fellowship in Dance. Christy later earned an MFA in Performance and Choreography from Arizona State University where she studied with Daniel Nagrin. She traveled to Lisbon, Portugal, researching Fado performance gesture for her Movement Analysis Certification through New York's Laban Bartenieff Institute for Movement Studies. Christy has taught kinesiology, functional anatomy, comparative somatics, and all manner of dance technique classes and improvisation at Hamilton College, James Madison University, University of Nebraska at Lincoln, Cabrillo College, San Francisco State University, The San Francisco Dance Center, The Actor's Studio, Shawl Anderson Dane Center, Slippery Rock University, the University of California at Berkeley, Virginia Commonwealth University, and Wagner College. She has been awarded residencies at the Djerassi Ranch in Woodside, at U Cross in Wyoming, the Yaddo Foundation, Shawl Anderson Dance Center in Oakland, and at CounterPULSE and ODC Theaters in San Francisco. Christy was a choreographer for ODC Theater's Sandbox Series and a participating member of CHIME Across Borders, the Margaret Jenkins Dance Company's cross-national CHIME (Choreographers in Mentorship Exchange) program with mentor Tere O'Connor for 2013. In 2014, she was presented in Yerba Buena Center for the Arts Bay Area Now 7 Festival, and was named one of "25 to Watch" by Dance Magazine. In 2015, she became the first woman to be granted permission to learn and perform Daniel Nagrin's iconic solo from 1965, *Path*. She regularly hosts Wrecking sessions, based on Susan Rethorst's model for re-imagining dance, and she developed a *100 Days Score* to support individual home practice. Christy was a Fulbright Scholar at the Escola Superior de Dança in Lisbon, Portugal in 2019. Visit www.funschdance.org

Danielle Ferguson is a freelance Lighting Designer, Master Electrician & Production Manager for theatre and dance in the San Francisco Bay area. She has a B.F.A. in Lighting Design and Technology from Wright State University (Dayton, OH), and an M.F.A in Dance: Design and Production from Saint Mary's College of CA. In addition to freelance work, she is the Dance & Music Production Manager for the undergraduate programs at Saint Mary's College of California. Danielle has collaborated with theatres, companies, directors, designers, and choreographers from across the US. Today, Danielle works primarily as a lighting designer for dance, along with work as a Master Electrician for theatre performances. Her recent designs include the *Eighth Annual Contemporary Performance Diasporas Festival*, *Metamorphosis* and *Othello* with Inferno Theatre, *EPOCH*; a 12-hour performance event with Funsch Dance Experience, *Storm*: a dance film and *The Earth Speaks* both original works by Jyotsna Vaidee, a section of *Olivia!* with Paufve Dance, *I Feel Sorry for The Garden* choreographed by Parya Saberi, *Shatter, Mend, Scatter, Bend* by CatherineMarie Devalos, *Potential Embrace* by Rogelio Lopez and Dancers.

Cheryl E. Leonard is a composer, performer, field recordist, and instrument builder whose works investigate sounds, structures, and objects from the natural world. Her projects cultivate stones, wood, water, ice, sand, shells, feathers, and bones as musical instruments, and feature one-of-a-kind sculptural instruments and field recordings from remote locales. Leonard is fascinated by subtle textures and intricacies of sounds. She uses microphones to explore aural worlds within her sound sources and develops compositions that highlight the unique voices she discovers. Her recent projects focus on climate change and extinction of Species.

Leonard's music has been performed worldwide and is available on multiple record labels. Her instruments, recordings, and graphic scores have been exhibited in galleries and museums in the U.S. and abroad, and she has contributed to several books on music and sound art. Leonard has received grants from the National Science Foundation's Antarctic Artists and Writers Program, New Music USA, American Composers Forum, American Music Center, ASCAP, Meet the Composer, and NYSCLA. Her commissions include works for SFMOMA, Kronos Quartet, Hope Mohr Dance, and the La Jolla Historical Society. She has been awarded residencies at Kunstnarhuset Messen, Djerassi,

Wreckers, Re-Imaginers, Guest Directors

Jes DeVille (they/them) is an Afro-Nuyorican choreographer and creative producer working across mediums to explore the intersections of physical fluency and environmental literacy through app-driven immersive events. Based in the SF Bay Area, DeVille founded fringe entertainment troupe Haus Serpens in 2011 – later rebranding as Openhaus Athletics in 2017. Awarded the inaugural Updraft artist residency by vertical dance company Bandaloop in 2021, they continue to operate as Managing Director of site-specific performance nonprofit Epiphany Dance Theater after fulfilling positions as a corporate team building facilitator with urban adventure group The Go Game, production lead for SF City Hall Centennial, choreographer for PBS series Dragonfly TV – Kids Do Science and Big Bang! California Academy of Sciences After Dark, as well as talent buyer for Hardly Strictly Bluegrass Festival and World Education Congress. Having completed EcoTherapy coursework through The Earthbody Institute, DeVille is grateful to be uplifted as a regenerative design fellow with Buckminster Fuller Institute's Design Science Studio as well as a presenter for University of California, Irvine's Emergent Media Research Group.

Maurya Kerr is a bay area-based choreographer, educator, performer, writer, and the artistic director of *tinypistol*. She was an ODC artist-in-residence from 2015–2018 and holds an MFA in dance from Hollins University. She was a member of Alonzo King LINES Ballet for twelve years and teaches extensively in their educational programs. Her artistic work, across disciplines, is focused on Black and brown people reclaiming their birthright to wonderment. As a writer, her poetry has appeared in multiple journals. Her work was recently chosen by Jericho Brown as a runner-up in Southern Humanities Review's 2021 Auburn Witness Poetry Prize, and her chapbook *tommy noun* was the Honourable Mention winner of Vallum's 2021 Chapbook Award. Maurya is currently a UC Berkeley ARC (Arts Research Center) Poetry & the Senses Fellow.

Coral Martin is a Bay Area based performer and educator. She has performed with Oakland Ballet, Sacramento Ballet, Capacitor, Push Dance, Mark Foehring Dance Project, and Marika Brussel, among others, as well as produced work with her long term collaborator, Jetta Martin. She has also taught for Boston Ballet School, ODC School, Shawl Anderson Dance Center, Berkeley Ballet Theatre, and East Bay Center for the Performing Arts. She is a graduate of the inaugural class of Oakland School for the Arts and has a bachelor's degree in cultural anthropology and visual and environmental studies from Harvard University.

Performers, and generators of movement vocabulary

Shareen DeRyan is a San Francisco Bay Area dance artist. She received her training at Ballet Arts Academy in Spokane and at Lines Ballet Training program in San Francisco. Shareen has danced for Bouand a contemporary ballet co. and Kinetech Arts a tech + dance co. for three years. She has performed in works by Sidra Bell, Christian Burns, Robert Moses, RAWdance, Alivia Schafer, Karla Quintero, Jon Kinzel and more. She has danced for companies including: Mark Foehringer, Mud Water Theatre, ZiruDance, Christine Cali & Co., Fullstop dance and Bellwether Dance Project. Currently Shareen is in her third year of dancing for Kristin Damrow & Company and Jennifer Perfilio Movement Works. This is her first project with Christy Funsch.

Aura Fischbeck is a San Francisco based dance artist, movement educator, and writer. She creates performance events which investigate and communicate the body's intelligence and reflect the complexity of the contemporary human experience. Her most recent choreographic work, DUSK (2018) was nominated for an Izzy. Established in 2008, Aura Fischbeck Dance has performed at a multitude of San Francisco bay area venues and has also toured their work nationally. Aura has had the pleasure of working with Christy Funsch/Funsch Dance Experience as a performing collaborator since 2010. She is currently pursuing an MFA from the University of the Arts in Philadelphia. AFD is fiscally sponsored by Dancers' Group www.aurafischbeckdance.org

Emily Hansel is a San Francisco-based dancer, choreographer, dance teacher, arts administrator, and artist advocate. Originally from Rochester, Minnesota, Emily received her BFA in Dance from the University of South Florida. She currently dances for Post:Ballet, Robert Moses' KIN, Mark Foehringer Dance Project, FACT/SF, and Christy Funsch, and recently performed Cunningham repertory in *Signals from the West: Bay Area Artists In Conversation with Merce Cunningham at 100*. Emily has also performed with ZiRu Dance, The Anata Project, Talli Jackson, Marika Brussel, Alma Esperanza Cunningham, SOULSKIN Dance, and others. Emily is a proud member of Dance Artists' National Collective.

Chinchin Hsu (she/her), a native of Kaohsiung, Taiwan. She has trained in modern, ballet, contemporary, Chinese martial art, Chinese ballet, Tai-chi, improvisation and dance composition. She continues to undo harms that have come with these taught techniques and explore new cycles of rhythm in her body as a lifelong movement project. When not in the studio dancing, Chinchin is a teaching-artist advocate and serves as an Artist Mentor Manager at Performing Arts Workshop and you will find her grooving with various youth communities in the Bay Area and singing karaoke with her family on Friday nights. Chinchin was awarded the 2018-19 Isadora Duncan Dance Award for Outstanding Achievement in Performance - Individual for *Divining*, choreography by Katie Faulkner, in collaboration with the dancers.

zoe huey is a queer interdisciplinary artist born raised and currently residing on Chochenyo Ohlone Land, also known as Oakland CA. Through painting, drawing, movement, and multi-media experimentation they weave together curiosities around the intersections of mixed race ancestry and non-binary embodiment. Their making is propelled through work in education, a deep love of dogs, and abundant gratitude for the ocean, forests, collaboration, and friendship.

Erik K. Raymond Lee is an Oakland-based dance artist and youth advocate. He began his formal training at UC Berkeley where he earned a BA in Dance & Performance Studies and a BA in Art Practice with a concentration in painting in 2010. Erik earned his MFA in Dance from Mills College in 2017. Erik is a company member of Dimensions Dance Theater (DDT), PUSH Dance Company and a recent collaborator with Zaccho Dance Theater and James Graham Dance Theater. For seven years, he also served as Artistic Director for a dance ministry at Covenant Church.

Jenna Marie (she/her/hers), originally from Philadelphia, PA began her dance training at Olga Kresin's Ballet School and later attended The Philadelphia High School for the Creative and Performing Arts. As a scholarship student at The Ailey School, Jenna became a member of Ailey II. Jenna was a member of Complexions Contemporary Ballet, Nai Ni Chen Dance Company, Momix, The Metropolitan Opera, and Ballet Hispanico. She has been a guest artist with The Black Iris Project and has worked for artists such as Beyoncé, Romeo Santos, Nile Rodgers, and Betsey Johnson. Currently, Jenna is dancing with Post:Ballet, Robert Moses' Kin, and Marika Brussel.

Jennifer Perfilio is a San Francisco-based movement artist. She holds a BA in Dance and Spanish Language from the University of Massachusetts. Noteworthy, is Perfilio's long-standing commitment to the integration of art and public space through site specific dance practice. She has performed in a multitude of sites in NYC and SF, in works by Jess Curtis, Katie Faulkner, Stephen Koplowitz, and for 10 years with Kim Epifano. She has also performed with Mary Carbonara, Amy Foley, Charles Moulton, and others. Perfilio is the Artistic Director of Jennifer Perfilio Movement Works, for which she most recently presented a free, live, public, integrated-site-score in Golden Gate Park.

Phoenicia Pettyjohn is a longtime SF resident, movement artist, educator, certified Axis Syllabus teacher, writer and Izzy nominee. She currently teaches in the San Francisco Ballet DISC program. Her performance collaborators include Catherine Galasso, Funsch Dance Experience, Aura Fischbeck Dance, Miriam Wolordowski Sense Object, Rosemary Hannon, Macklin Kowal, Jorge de Hoyes, 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.

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 has worked with many Bay Area artists, including Mark Foehringer, Mary Armentrout, Todd Courage, Della Davidson, ACT director Carey Perloff and choreographer Val Caniparoli. Nol was awarded an Isadora Duncan Bay Area Dance Award in 2011 for individual performance “for his entire season, including A.C.T.’s The Tosca Project,” and in 2009 Nol received a GOLDIE for dance (Guardian Outstanding Local Discovery) from Rita Felciano, who has called Nol “an intense artist”, and “a marvel of a dancer”. 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 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 produced eight seasons of ‘Shared Space’ with Todd Eckert at Dance Mission Theater from 2007-2016 and has had residencies at Dance Mission and Studio 210. 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.

Victor Talledos began his training at Conservatorio de Danza in Mexico City, graduated from Escuela Superior de Musica y Danza de Monterrey, Mexico, and studied at the Ailey School. He has danced for various companies in Mexico and NYC. In the Bay Area, he has worked for Robert Moses’ KIN, Copious Dance Theater, Labayen Dance SF, Alayo Dance Company, and The Anata Project. Victor has shown his own work in San Francisco and NYC and he has been a guest choreographer for Labayen Dance SF, Emote Dance Theater, and Copious Dance Theater. He has taught Horton, Modern, and Ballet at San Francisco Dance Center, Shawl-Anderson Dance Center, Lone Star Ballet in Amarillo Texas, and Westlake School for the Performing Arts, and workshops in Mexico City and Monterrey, Mexico.

Lisa Townsend is a movement artist, director, choreographer & educator. As LTCO dancefracas her work has been presented in N.Y.C., L.A. & S.F. Lisa has collaborated with Wooster Group, been a Resident Artist at ODC Theater, The Garage, & CounterPULSE ARC, a Mentee to Tere O’Connor CHIME Across Borders, & a Creative Capital Fellow at Headlands Center for the Arts. For 9 years she has been adjunct faculty/director/choreographer for A.C.T.’s MFA Program. She heads BCAST, a youth theater program in Bolinas. Lisa has also directed the films: *Pozzo & Lucky*, *CLUTCH & Women Walking*. She often collaborates on commissioned works with photographer/jazz musician Piro Patton. www.lisatownsend.com

Nina Wu (she/they) is a queer, second-gen, Chinese-American interdisciplinary artist, dancer, mathematician and educator. Living in this intersection, they design imaginative math curriculum in service of building a world of critical and conscientious thinkers that does not rely on the oppression of others. They believe and invest in the power of community through creative collectives such as ragbag, CTRL+SHFT, and Asian Babe Gang.

Thank You

Thanks to ODC Theater for making this experiment possible. Thanks to the trust and advocacy of Julie Potter. Thanks to Chloë Zimberg for hanging in there with me as the impossibility of performance in general and this project in particular loomed large.

Thanks to Danielle for holding WAY more than she needed to, always at just the right moment.

Thanks to Cheryl Leonard for her own “dailiness,” her commitment to her craft, and her inspiring stewardship of planet Earth.

Thanks to Nol Simonse for his perfect love and perfect trust.

Thanks to the performers for making the impossible simply another task.

Thanks to Maurya for being in the working room with keen eyes and a fierce heart. Thanks to Jes and Coral for their timely coachings of the work.

Thanks to support of all kinds from Sheila Balter, Sima Belmar, Anna Bjella, Chris Black, Butler Little Theater, The Craft Performance Series; Angela Davis, Carlton Ford of Diaz Inclusion Consulting, Paul Dresher, Margot Hartley, Wayne Hazzard, Keith Kozlowski, Julie Mayo, Il Paulinho, Lisboa; Stephen Pelton, Eliza Perkins, Doug Post and Dixon Place, Jordan Pratt, Rowena Richie, Loren Robertson, Analeah Rosen, Mierle Laderman Ukeles, Slippery Rock University's Dance Department, Maurice Speaks, Robbie Sweeny, Triskelion Arts, Mikayla Wynn

Funsch Dance Experience is grateful for the generous funding *EPOCH* has received from New Music USA; the Zellerbach Family Foundation; the Fleishhacker Foundation; the California Arts Council's Local Impact Award; the Lighting Artists in Dance Award, a program of Dancers' Group; Paul Dresher's DEAR Residency; PACE (Program to Aid Citizen Enterprise) Award; CA\$H Grant; and Triskelion Arts Space Subsidy grant from New York State Council on the Arts.

Funsch Dance Experience is fiscally sponsored by Dancers Group.

NEWMUSIC
USA

D · E · A · R
DRESHER ENSEMBLE
ARTIST RESIDENCY



FLEISHHACKER
FOUNDATION

