

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

— JEN NORRIS



odc

What's Inside

Newly Named Co-Artistic Director

Current Touring Schedule

Community Connection Ideas

Digital Repertory

Founding Artistic Director

Brenda Way

Co-Artistic Director

Mia J. Chong

Executive Director

Carma Zisman





351 Shotwell Street, San Francisco, CA 94110
415/863.6606 | odc.dance/presenters

Founding Artistic Director
Brenda Way

Co-Artistic Director
Mia J. Chong

Executive Director
Carma Zisman

Associate Choreographer
Kimi Okada

ODC Fellow
KT Nelson

Director of Artistic Planning
Joseph Copley-Venturo Díaz

Booking Agent
Cathy Pruzan



odc.dance/about-us



“Watching them throw and catch each other, mold around another or flick a sassy toe towards a partner, one feels less alone, as if the world may be alright if we can continue to show up for and trust in one another.”

— JEN NORRIS

about odc/dance

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

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

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

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

*“Expressive and
technically
complex work...”*

— THE NEW YORK TIMES



New Artistic Leadership for ODC/Dance



Mia J. Chong CO-ARTISTIC DIRECTOR

In September 2025, ODC/Dance appointed Mia J. Chong as Co-Artistic Director. Chong has been a part of the ODC family since she was five years old – first as a student at ODC School, then as a member of the Dance Jam, ODC’s pre-professional teen dance company, followed by six seasons as a member of ODC/Dance, during which time she earned a coveted Princess Grace Award, and two seasons as its Staging Director. Apart from ODC, Chong trained at the Kirov Academy of Ballet, San Francisco Ballet School, the Ailey School, Alonzo King LINES Ballet, Hubbard Street Dance Chicago, The School at Jacob’s Pillow and BANDALOOP, and she has enjoyed performance stints with Post:ballet, Robert Moses’ Kin, Dance Theatre of San Francisco and the San Francisco Symphony.

As a choreographer, Chong has earned support from Jacob’s Pillow, the Zellerbach Family Foundation and the San Francisco Arts Commission, among others. Her choreography has been commissioned and presented by Berkeley Ballet Theater, BODYSONNET, FACT/SF, Gonzaga University, New York University Tisch School of the Arts, Post:ballet, RAWdance, the University of California–Berkeley and more. Her choreography for film has been selected and screened by more than 15 festivals around the world, reaching audiences in Japan, South Korea, England, Turkey and Italy. Chong premiered her first commissioned work for ODC/Dance, *Theories of Time* in 2026.

As co-artistic director, Chong will play a hands-on and critically important role in conceiving, developing and implementing ODC’s artistic vision as the West Coast’s leading contemporary dance company, promoting ODC’s dual commitment to artistic excellence and accessibility. She will assist in determining what to bring to the stage, while also playing an ongoing role in the organization’s articulation of the ideal relationships between its program areas – ODC’s School, Theater and Healthy Dancers’ Clinic, together with its flagship company, ODC/Dance.

“Following over a decade-long country-wide search for the right leader with the imagination, commitment and verve to take ODC into the future, we returned, like Voltaire’s *Candide*, to our own garden, where the ideal candidate was virtually hiding in plain sight,” said Way. “I so look forward to helping launch the next ODC generation in concert with Mia and her compelling artistic, educational and social vision.”

“I am deeply honored to step into the role of co-artistic director at ODC, a company that has long been a home for my artistic journey,” said Chong. “The many years of guidance and partnership with Brenda and Kimi Okada have profoundly shaped me as an artist and leader. Together, I look forward to carrying ODC into its future with fresh eyes and a deep commitment to artists, audiences and community.”



ODC Artistic Leadership & Guest Choreographers



Brenda Way

BRENDA WAY (Founder and Artistic Director) received her early training at The School of American Ballet and Ballet Arts in New York City. She is the Founder and Artistic Director of ODC/Dance and creator of the ODC Theater and ODC Dance Commons, community performance and training venues in San Francisco's Mission District. Way was instrumental in forming an inter-arts department at Oberlin College and Conservatory of Music in the late 1960's before relocating to the Bay Area in 1976.

She has choreographed more than 100 pieces over the last 53 years. Among her commissions are *Unintended Consequences: A Meditation* (2008) *Equal Justice Society; Life is a House* (2008) *San Francisco Girls Chorus; On a Train Heading South* (2005) *CSU Monterey Bay; Remnants of Song* (2002) *Stanford Lively Arts; Scissors Paper Stone* (1994) *Alvin Ailey American Dance Theater; Western Women* (1993) *Cal Performances, Rutgers University and Jacob's Pillow; Ghosts of an Old Ceremony* (1991) *Walker Art Center and The Minnesota Orchestra; Crazy Kat* (1990) *San Francisco Ballet; This Point in Time* (1987) *Oakland Ballet; Tamina* (1986) *San Francisco Performances; Invisible Cities* (1985) *Stanford Lively Arts and the Robotics*

Research Laboratory. Her work *Investigating Grace* was named an NEA American Masterpiece in 2011.

In 2024, Way was inducted into the California Hall of Fame and earned the Dance Magazine Award in 2025. Way is being featured in the NY Public Library's Jerome Robbins' Dance Division Oral History Project. Her work was selected by the Brooklyn Academy of Music in 2010 to represent the US in a tour of Southeast Asia, as part of the inaugural DanceMotion touring program sponsored by the US Department of State. She is a national spokesperson for dance, has been published widely, has received numerous awards including Isadora Duncan Dance Awards for both choreography and sustained achievement, and 40 years of support from the National Endowment for the Arts. She is a 2000 recipient of the John Simon Guggenheim Fellowship. In 2009, she was the first choreographer to be a Resident of the Arts at the American Academy in Rome, and in 2012, she received the Helen Crocker Russell Award for Community Leadership from the SF Foundation. She is currently involved in helping to reimagine the future of the San Francisco Arts institute campus. Way holds a Ph.D. in aesthetics and is the mother of four children.



Mia J. Chong

MIA J. CHONG (Co-Artistic Director) was born and raised in San Francisco, where she began her dance training at the ODC School at age 5. Mia danced with Robert Moses' Kin and Dance Theatre of San Francisco before joining ODC/Dance, where she performed for six seasons and received a Princess Grace Award and Chris Hellman Dance Honor for her work as a company dancer. She returned to the company as Staging Director in 2024, where she has collaborated with Brenda Way and KT Nelson on numerous restagings and reimaginings of ODC/Dance repertory and assisted guest choreographer Sidra Bell in creating new work.

Mia is the founding Artistic Director of EIGHT/MOVES, a contemporary dance company dedicated to creating unity through movement and utilizing dance to generate cultural and social change. Through EIGHT/MOVES, she has collaborated with Rena Butler, Keerati Jinakunwiphat, KT Nelson, RJ Muna, and Sidney Chen. Mia's choreography has been presented by Post:ballet, FACT/SF, RAWdance, NYU Tisch School of the Arts, UC Berkeley, Gonzaga University, BODYSONNET, and more. Her choreography for film has been selected and screened by more than ten festivals around the world,

reaching audiences in South Korea, England, Turkey, and Italy. Mia has also received a Jacob's Pillow Hicks Choreography Fellowship, Aninstantia Grant, Zellerbach Community Arts Grant, Alonzo King LINES Ballet Homer Avila Award, and Metro Film and Arts Foundation Grant, among other honors. In 2026, Mia was named "25 to Watch" by Dance Magazine. She earned a BA in Social Sciences with a concentration in Organizational Behavior and Change from New York University and an MS in Arts Administration and Cultural Entrepreneurship from Northeastern University. Mia is grateful for the constant support from Brenda, KT, Kimi, and the countless other mentors she's found through the ODC community throughout her journey.

ODC Artistic Leadership & Guest Choreographers



Kimi Okada

KIMI OKADA (Associate Choreographer, Director of ODC School) is a founding member of ODC. Her work includes more than 26 choreographed works for ODC/Dance, as well as commissions and collaborations with Geoff Hoyle, Bill Irwin, Julie Taymor, and Robin Williams. She has choreographed productions for the American Conservatory Theater of San Francisco, Yale Repertory Theater, the New Victory Theater in New York, the Children's Theater Company in Minneapolis, Theatre for a New Audience in New York, Berkeley Repertory Theatre, the American Music Theater Festival, the Santa Fe Opera, Los Angeles Music Center Opera, Los Angeles Theatre Center, the Pickle Family Circus, and the San Francisco Mime Troupe.

She was nominated for a Tony Award for the Broadway production of *Largely New York*, which she co-choreographed with Bill Irwin. She received a 2014 Isadora Duncan Award for Outstanding Choreography for ODC's *Two If by Sea* and earned the Dance Magazine Award in 2025.

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



KT Nelson

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

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

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

Highlighted Commissioned Choreographers & Collaborators

Kate Weare
Dexandro Montalvo
Catherine Galasso
Gypsy Snider
Mason Bates
Volti
Eight/Moves
Paul Drescher
Naples Philharmonic
Sidra Bell

2026/27 season highlights

July 29 - August 2, 2026	Summer Sampler ODC Theater, San Francisco, CA
September 8, 2026	OFF WAA Showcase ODC Theater, San Francisco, CA
September 27, 2026	Fall for Art di Rosa Center for Contemporary Art Napa, CA
October 4 - 9, 2026	Stockton Performing Arts Center Residency & Performance Stockton, NJ
October 29, 2026	Unplugged ODC Dance Commons San Francisco, CA
November 1, 2026	Family Matters ODC Theater, San Francisco, CA
November 28 - December 6, 2026	<i>The Velveteen Rabbit</i> 40th Anniversary Yerba Buena Center for the Arts San Francisco, CA
January 12, 2027	Artis-Naples Naples, FL
January 16 - 17, 2027	APAP Showcases Ailey Citibank Theater and City Center New York, NY
March 18 - 21, 2027	Dance Downtown & Dance Downtown Gala Yerba Buena Center for the Arts San Francisco, CA

2026/27 conference schedule

Find an ODC Representative at any of the below conferences:

Western Arts Alliance
September 8 - 11, 2026
Oakland, CA
Cafe Table #187

Busan International Performing Arts Market
October 1 - 7, 2026
Busan, South Korea

Hong Kong Performing Arts Expo
October 8 - 13, 2026
Hong Kong, China

Association of Performing Arts Professionals
January 15 - 19, 2027
New York, NY
Booth 530 Hall II



odc/dance in the press

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

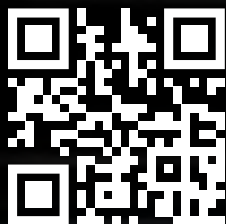
– SF DATEBOOK

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

– THE NEW YORKER

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

– HUFFINGTON POST



Read more at
odc.dance/news

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

– SAN FRANCISCO CHRONICLE

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

– DANCE MAGAZINE



Photo by Natalia Roberts

current touring repertory

Investigating Grace (1999)

For ODC's 5 Men, 5 Women

DURATION: 40 minutes

CHOREOGRAPHY: Brenda Way

MUSIC: J.S. Bach

LIGHTING DESIGN: Alexander V. Nichols

COSTUME DESIGN: Sandra Woodall

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

"...a light-filled and ultimately exalted stream of movement" — THE NEW YORK TIMES

A Brief History of Up and Down (2024)

For ODC's 5 Men, 5 Women

CHOREOGRAPHY: Brenda Way

LIGHTING AND PRODUCTION DESIGN:

Alexander V. Nichols

COSTUME DESIGN: Sandra Woodall

MUSIC: Johann Heinrich Schmelzer

Art-making inherently poses questions and proposes fresh ways of seeing. *A Brief History of Up and Down* reflects on the aesthetic evolution that has taken place in dance over the 53-year lifespan of ODC/Dance, from simple movement to virtuosity.

Theories of Time (2025)

For ODC's 5 Men, 5 Women

CHOREOGRAPHY: Mia J. Chong

LIGHTING DESIGN: Thomas Bowersox

COSTUME DESIGN: Christian Squires

LIVE MUSIC: Andy Meyerson on

Percussion and Travis Andrews
on Guitar

MUSICAL ARRANGEMENT & PRODUCTION:

Minna Choi

MUSIC CREDITS: Schumacher, Schwarz

Theories of Time traces the mysterious nature of time — how it rushes forward, halts in moments of intensity, or slips quietly through memory. Inspired by the science and sensation of time perception, this work abstractly explores time as both fixed and fluid — not merely something we measure, but something we shape.

Caught in the Act (2025)

For ODC's 5 Men, 5 Women

CHOREOGRAPHY: Gypsy Snider

ASSISTANT CHOREOGRAPHER: Mia J. Chong

LIGHT & SCENIC DESIGN:

Alexander V. Nichols

COSTUME DESIGN: Jamielyn Duggan

SOUND DESIGN: Colin Gagné

Caught in the Act is a dance of entanglement — a spirited mirror held up to our daily experience as performers in a social and media driven political circus. Between spectator and spectacle, have we unknowingly yet willingly surrendered the power of our humanity?

UNRELIABLE NARRATOR (2026)

For ODC's 5 Men, 5 Women +

Brenda Way, KT Nelson &
Kimi Okada

CONCEPT & DIRECTION: Catherine

Galasso (In collaboration with
ODC Company Dancers)

DRAMATURGE/REHEARSAL DIRECTOR:

Phoenicia Pettyjohn

LIGHTING DESIGN: Thomas Bowersox

COSTUME DESIGN: Jaimelynn Duggan

WIG DESIGN: Becky Fernandez

ORIGINAL MUSIC/SOUND DESIGN: Dave Cerf

RECORDED VIOLIN: Julia Ogrydziak

RECORDED VOICE:

Catherine Lipsetz Dauer

RECORDED INTERVIEWS: Dancers

AUDIO INTERVIEW EDITS:

Catherine Galasso

UNRELIABLE NARRATOR combines documentary theater with contemporary dance to create a singular performance about three monumental dance artists: ODC Founding Artistic Director Brenda Way and Co-Founding original collective members Kimi Okada and KT Nelson. The "ODC Three" participate in the work as dancers and as subjects. The soundtrack for the work includes audio interviews Galasso conducted with the three, interwoven with an original score by her longtime composer collaborator Dave Cerf. ODC/Dance Company dancers frame the power trio and center them as protagonists, creating a visual backdrop for the anecdotes we hear. Incorporating a sense of humor that keeps the work from becoming didactic or sentimental, *UNRELIABLE NARRATOR* acknowledges that this is hardly the whole story.



Photo by Natalia Roberts of *UNRELIABLE NARRATOR*

current touring repertory

Unintended Consequences: A Meditation

For 4 Men and 3 Women

DURATION: 17 minutes

CHOREOGRAPHY: Brenda Way

MUSIC: Laurie Anderson

LIGHT & SCENIC DESIGN:

Alexander V. Nichols

COMMISSIONED: The Equal
Justice Society

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

Triangulating Euclid

For ODC's 5 men, 5 women

DURATION: 29 minutes

CHOREOGRAPHY: Brenda Way,
KT Nelson, Kate Weare

COMMISSIONED SCORE:

Various + Shubert

LIGHT + SCENIC DESIGN: Matt Antaky

COSTUMES: Way + Lisa Claybaugh

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

Collision, Collapse and a Coda (2023)

For ODC's 5 Men, 5 Women

Choreographed: Brenda Way

Lighting Design: Alexander V.
Nichols

Sound Design: Jay Cloidt

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

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

The Velveteen Rabbit

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

DURATION: 75 minutes

CHOREOGRAPHY: KT Nelson

NARRATION: Geoff Hoyle

SCORE: Benjamin Britten

STORY: Margery Williams

Celebrating 40 Years of The Velveteen Rabbit!

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

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



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



outreach conversations with the artists

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

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

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

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

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

workshops with the artists

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

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

classes with the artists

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

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

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

partners in creativity

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

audience development

ODC/Dance's staff helps presenting organizations to:

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

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

digital offerings

ODC/Dance has developed a full menu of on-line offerings, and can work with you to see what's best for our specific partnership.

ODC CONNECT HIGHLIGHTS:

ODC Short Films

DURATION: 25 min

CHOREOGRAPHY Brenda Way, KT Nelson, Kimi Okada

CONCEPT Brenda Way, Natalia Roberts

COMMISSIONED SCORE: Zoë Keating, Tchaikowsky, Marcelo Zarvos

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

Up for Air/The Decameron

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

Path of Miracles

Inspired by the Camino de Santiago and created by ODC/Dance's KT Nelson in collaboration with San Francisco's vocal ensemble, Volti, *Path of Miracles*, is a critically acclaimed site-specific performance experience originally performed in San Francisco's Grace Cathedral. ODC/Dance brings this piece back to Grace Cathedral for audiences to discover this iconic Bay Area venue and experience a multi-sensory performance. With a transcendent score by Joby Talbot and intensely physical choreography, *Path of Miracles* is an immersive, personal journey told through music and dance.

The Velveteen Rabbit

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



Photo by Natalia Roberts of *Path of Miracles*

contact information and staff list

Cathy Pruzan

North American Booking Agent

415/789.5051

cpruzan@aol.com

Joseph Copley-Venturo Díaz

Director of Artistic Planning & International Booking Agent

415/716.9079

joseph@odc.dance

odc.dance/presenters

ODC/Dance Artistic Leadership

Brenda Way

Founding Artistic Director

Mia J. Chong

Co-Artistic Director

Kimi Okada

Associate Choreographer

KT Nelson

ODC Fellow

Joseph Copley-Venturo Díaz

Director of Artistic Planning

Brandon “Private” Freeman

Assistant to the Artistic Director

Press Inquiries

press@odc.dance

Executive

Brenda Way

Founding Artistic Director

Carma Zisman

Executive Director

Christopher Dennis

Managing Director

Garth Grimball

Chief of Staff

Marketing & Communications

Sophie Leininger

Director of Marketing, Communications, and External Affairs

Angela Ciarochi

Marketing Manager

Cresin Williams-Quinn

Social Media and Video Marketing Content Manager

Kara Forest

Marketing Associate

Marie Hamel

Marketing Content Associate

Photo by Shawna Sarnowski of *A Brief History of Up and Down*

