

projectagora.kcd@gmail.com

EDUCATION - 1 -

Hollins University, MFA in Dance, Roanoke, Virginia

MFA in Dance (graduated with Honors 2013)

St. Mary's College, BA in Performing Arts, Moraga, CA

BA Performing Arts (graduated with Honors, May, 2011)

Milwaukee Ballet School

Scholarship Student 1989-1990

Southwest Ballet Center, William Martin-Viscount, School Director

Six week Summer Intensive 1984-1990

Completed Vaganova Training Certificate 1990

PROFESSIONAL
TEACHING
EMPLOYMENT
CHOREOGRAPHY

Mills College Visiting Associate Professor of Dance

- Spring 2014 - Present: Full time Faculty
- Intermediate & Beginning Contemporary Dance Technique
- Beginning Ballet
- Improvisation
- Artistic Director for the Mills Repertory Dance Company; pieces choreographed – *Lapse Continuum*, *Seguir*,
- Group Choreography

Alonzo King's LINES Ballet BFA (Dominican University) & Training Programs

- 2005-Present: Faculty
- Advanced Contemporary Dance Technique
- Music and Dance Improvisation
- Choreographer
- Contemporary Partnering
- Composition/Choreographic Mentor

University of South Florida

- *one Tuesday afternoon...* set on student company (2017)

San Jose State University

- 2011-2012: Adjunct Faculty
- Advanced Contemporary Dance Technique
- Guest Choreographer (ACDF Alternate for National Festival)

UC Berkeley

- Spring 2010: Adjunct Faculty
- Advanced Contemporary Dance Technique & Improvisation

Master Classes

Jesuite Studio & Cairo Opera House, Cairo, Egypt; May 2010, November 2012

Guong Dong Dance Academy, Guong Zhou, China, December, 2004, Cornish College, Seattle Washington, Guest Teacher, December 2010

PROFESSIONAL
DANCING
EMPLOYMENT

KUNST-STOFF, 1999-2010: founding member, Yannis Adoniou & Tomi Paasonen Artistic Directors. Creations: *Yia Yia, Swan Song, Endless, Thin, Numerous Accidents, Mega Hz, White Time, A Door Me, Everything Under Control, Auf Deine Hande, Time/Danger, SuperVision, Solo, Less-Sylphides, Light, Because, Out of Hand, Unstate*

Janice Garrett & Dancers, 1998-2006: founding member, Creations: *Room Enough, Otherwise, Wayfarers, A Year & A Day, Hither Thither, Ostinato, Brink, Lalu Palju, Talking With the Dead, Rumpus, Fast Brass, Archimedes' Revenge*

Margaret Jenkins Dance Company (2000—2006): Creations: *May I Now, Fractured Fictions, Shelf Life, Danger Orange* Choreographic Assistant to Margaret Jenkins for three weeks in 2005 to Hong Kong, Guongjjou & Beijing China

Other Companies/Choreographers: San Francisco Opera, Alex Ketley's The Foundry, Robert Moses, Amy Raymond (formerly of Ballett Frankfurt), Kathleen Hermesdorf, Smith/Wymore Disappearing Acts, SHIFT Physical Theater>>>, Sonya Delwade, ACT/Val Caniparoli, Pearl Ubungen Dancers & Musicians

Ballet Companies: 1990-1998

- 1997: Principal Dancer Ballet Jorgen, Bengt Jorgen/Artistic Director, Toronto, Ontario.
- 1993-1995: Ohio Ballet, Heinz Poll/Artistic Director, Akron, Ohio. Performed Works by George Balanchine, Paul Taylor, Lucinda Childs, Kurt Jooss, Charles Moulton, Laura Dean
- 1991-1993: Atlanta Ballet, Robert Barnett/Artistic Director, Atlanta, Georgia. Performed Works by George Balanchine, Tom Pazik, Dennis Nahat, Marius Petipa
- 1995, 2001, 2003, 2008: San Francisco Opera Ballet, Victoria Morgan & Lawrence Pech; *Ruslan & Lyudmila, Samson & Delilah, Arshak, The Tsar's Bride, Iphigenie en Tauride*
- 1991 Ballet Metropolitan, John McFall/Artistic Director, Columbus Ohio

Producer: Forsythe Improvisation Modalities & Akira Hino Budo Workshops taught in San Francisco by Amy Raymond 2003-2010. My intention was to bring the improvisation techniques codified by William Forsythe to the San Francisco/Bay Area Dance Community and to study them more intimately myself. Often the only way to access this information is to be directly involved with the rehearsing and production of a Forsythe piece. My hope was to provide my community the education and exposure to the movement research developed by Forsythe outside a formal rehearsal context. Amy met Sensai Akira Hino in Frankfurt during one of his workshops with Ballett Frankfurt, and extended her studies with him in Japan. She began to teach Hino's practice in San Francisco in 2008. I studied with Hino directly in Antwerp, Belgium in January 2012 for a week-long, 7 hours per day, intensive at De Singel.

Founder of Monthly Dancer/Musician Improvisation Jam, 2006-2009:

Featured in 2005 on KQED's SPARK, this Dancer/Musician Improvisation Jam is a forum for members of the Dance and Music Communities to get together in an informal environment to explore and exchange different modalities of improvisation.

CHOREOGRAPHIC
WORKS FOR
PROJECT AGORA

Co-Director: project agora (2006-Present)

project agora is a collaborative organization draws its mission from its Greek name: "Agora" (a public forum; a place designated specifically for open debate and the exchange of ideas). By presenting evenings that involve artists who challenge yet share similar influences and aesthetic values, project agora strives to illuminate how all forms of artistic expression both inform and are relevant to each other. www.project-agora.com.

- **Convers(at)ions (2014)** San Jose State University (2014), Bates Dance Festival (Different Voices 2015), Edinburgh Fringe Festival (2016)
- **Threshold, Suspended...(2015)** Premiered at San Francisco International Art Festival
- **Mother Tongue (2012):** *Mother Tongue* refers to any fully improvised performance informed by the practice of the cross-disciplinary modality practicum I designed in collaboration with Israeli bassist Haggai Cohen-Milo and Egyptian visual artist Hussein Shakara. The piece first premiered in September 2012 at the 24 Days of Central Market Arts Festival in downtown San Francisco, was performed in Cairo, Egypt 2012, and will be performed in September 2013 at the Museum for Art & Design.
- **Terra Incognita, Revisited (2012):** collaborated with choreographers Alex Ketley, Katie Faulkner, and Manuelito Biag to make this evening length piece that explores the blurriness between "beginnings" and "endings." Instead of presenting four unrelated pieces of dance in the West Wave Festival, my colleagues and I embraced an opportunity to collide our creative processes, exchange and develop ideas, take risks and experiment, and learn from each others' artistic sensibilities and aesthetic concerns. The piece received two Isadora Duncan Awards in 2012 for "Best Choreography" and "Best Ensemble Performance."
- **The Rivers These Hands Have Carried (2011):** Set to original music by Haggai Cohen Milo, "Rivers" is inspired by the fate lines on human hands and their connection to water. Taoists use water to describe the "unchanging". Water continually adapts to shifting surroundings and assumes different qualities; yet, it is never destroyed. This dance expresses the ways a human's emotions, histories, and memories color his/her perceptions of outer and inner reality alongside the indestructible permanence of constant change.
- **A Softened Law (2009):** This collaboration with Egyptian visual artist Hussein Shakara was inspired by my visits to Cairo, Palestine & Israel. This piece drew from Abrahamic religious ritual and music, to address the relationship between prayer and violence and the moral conundrum of life on the ground in real time.
- **With (& Without) Words (2007-8):** This evening-length piece is a collection of choreographic and sonic "Valentines," built in collaboration with Bay Area Singer/Songwriter Katy Stephan. The work's structure flows between dances performed without music, music without dance, as well as the two combined; the work explores the inner landscapes textured by memory, love, and loss.
- **one Tuesday afternoon... (2007)** premiered at Yerba Buena Center For the Arts Courtesy of West Wave Dance Festival. This piece explores the composition of chain reactions and the impact a single relationship can have within society. Received an Isadora Duncan Nomination in 2008 for "Outstanding Achievement in Choreography."

- **Hard Ground (2006)** My first piece for project agora premiered during a sold-out First Home Season at Dance Mission in 2006. The piece was scored by local violinist/composer Sarah Jo Zaharako.
- **Exit Wound (2005)** Two dancers are drawn towards one another by taking “two steps forward, one step back”. A waltz of knotting material increasingly becomes more interdependent until a breaking point is reached and the individuals continue on the initially implied trajectory. This duet has been performed at the SF MOMA, Yerba Buena Center for The Arts, CounterPULSE, and received an Isadora Duncan Nomination for “Best Ensemble Performance” in 2007.
- **Margins Of Error (2003)** This piece explores Heisenberg's Uncertainty Principal. The structure vacillates between choreography and improvisation leaving space for the work to shift each time it is performed/observed: ODC Theater, Headlands Center For the Arts, Kamp KUNST-STOFF (the banks of the Eel River), Jon Sims Center For the Arts, Dance Mission Theater.

Piece Commissioned by sjDANCEco: *Rubber Day* (2014), original score by Haggai Cohen Milo accompanied by San Jose Symphony.

Pieces Commissioned By LINES Ballet School: *Apotheosis of the Known* (2006), *Second Skin* (2008), *Sahara* (2009), *The Fire This Time* (2008), *Milliseconds* (2010 – performed at The **Kennedy Center for ACDFA Nationals** and Yerba Buena Center for the Arts), *Rubber Day* (April 2011, *Bubbles Below the Asphalt* (August 2011, *Loba, (Sola)*, (May 2012), *Within The Undertow* (May 2013), *Metropolis, Interrupted* (May 2014), *Seguir* (July 2015), *Exoskeletons* (2016)

Piece Commissioned by San Jose State University: *Within The Undertow*, (March, 2012; ACDF Alternative to the National Conference at the Kennedy Center in Washington D.C.

Piece Commissioned by St. Mary's College: *Loba, Sola*

Grants and Awards

GRANTS:

Kenneth Rainin Foundation: \$20,000

2012, project agora's premiere of *Mother Tongue* at the 24 Days of Central Market Arts Festival, San Francisco, California.

Zellerbach Family Fund: \$5000-\$7500

2006, 2008, project agora's First & Third Home Seasons, *A Softened Law* (**2009**), & *Terra Incognita Revisited*, (**2012**), and *Mother Tongue* (**2012**).

Theater Bay Area CA\$H Grant: \$4000

This grant funded the creation and performance of *Margins of Error* (**2003**) (and *Hard Ground* (**2006**), *A Softened Law* (**2009**), and *Terra Incognita, Revisited* (**2012**), and *Mother Tongue* (**2012**).

CHIME Residency through the Margaret Jenkins Dance Company

I spent **2009** participating in mentorship by local choreographer Alex Ketley.

Headlands Center For the Arts Artist in Residence

Recipient of the AIR program for **2009**.

ISADORA DUNCAN AWARDS:

- Outstanding Achievement for Individual Artist for "Her Season" (**2002-2003**) F; Margaret Jenkins Dance Company at the Herbst Pavilion, Janice Garrett + Dancers at the Cowell Theater, and KUNST-STOFF at ODC Theater and McKenna Theater.
- Outstanding Achievement for Choreography, Outstanding Ensemble Performance (**2012**) *Terra Incognita, Revisited*.

Isadora Duncan nominee for "Best Ensemble"

- *Otherwise* (Janice Garrett/Choreographer, **2002**)
- *Wayfarers* (Janice Garrett/Choreographer, **2003**)
- *10 Studies on the Vicissitudes of Grief* (Janice Garrett/Choreographer, **2007**)
- *"Exit Wound"* Kara Davis/ Choreographer, (**2006**)

Isadora Duncan nominee for "Best Choreography"

- *one Tuesday afternoon...* (**2007**)