



ABOUT TIME LAPSE DANCE

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“it was perfect”—John Rockwell, *The New York Times*

“yields uncommon, unexpected pleasure” – *The New Yorker*

“a vision of glory”—Elizabeth Zimmer, *Gay City News*

Founded by Artistic Director Jody Sperling in 2000, Time Lapse Dance has been captivating audiences for a decade with visual-kinetic theater that fuses experimental dance, circus arts and mesmerizing fabric-and-light spectacles. Dances re-imagining the swirling, sculptural style of modern-dance pioneer Loïe Fuller form a core of the repertory. Other works draw on genres including aerial dance, hula-hooping, stilt-walking, partner acrobatics, contortion acts, Variety, magic-lantern shows and more.

The company offers a range of programming including performances and residencies for the ensemble of women, solo engagements for the Artistic Director, lecture-demonstrations, kid’s shows, as well as classes and workshops.

The work is adaptable to many venues and has been presented at theaters, museums, colleges, schools, conferences and festivals in the US, Canada and Europe. In October 2009, eight Time Lapse Dancers performed in the opening ceremonies of the international Champions League cricket tournament in Bangalore, India, for an audience of 65,000 live spectators and hundreds of millions of television viewers.

As Time Lapse Dance envisions a true integration of choreography, music and design, the company consists in a core roster of outstanding artists who contribute to each project. Composer Quentin Chiappetta has created a dozen original scores for Sperling’s choreography. Pianist Jeffrey Middleton has performed and recorded for the company since its inception. The Artistic Director also collaborates closely with Costume Designer Michelle Ferranti and Lighting Designer David Ferri, a two-time Bessie-award-winner.

Combining visual delight and kinetic spectacle, Time Lapse Dance engages audiences across generations and the globe.

BIOGRAPHIES

“Holding their breath, mesmerized spectators followed each of the metamorphoses of the dance-fairy, who created an illusion of wings unfolding from her back. One of the spectators admitted: ‘Even before the conclusion of the dance, I wanted to see it again and again.’”

—Anastasia Soloveva, *The Gold Ring*, Yaroslavl, Russia

Jody Sperling (Artistic Director) is a dancer, choreographer and dance scholar based in New York City. She has gained an international reputation as an expert on Loïe Fuller and is the foremost contemporary interpreter of Fuller’s style. In the past decade, Sperling has created more than 25 works, including five solos and four group works that pay homage to Fuller, and many others that fuse modern dance and circus arts. She has lectured and/or performed throughout the US, Canada, Europe and in India.

Sperling has received commissions from the Vermont Performance Lab & Marlboro College and The University of Wyoming through the NEA American Masterpieces Program. Her work *Roman Sketches* is in the repertory of Holland’s Introdans ensemble. As a dancer, Sperling has performed in works including Yvonne Rainer's 1960s landmark *Trio A*. Sperling has served on the Board of Directors of the Society of Dance History Scholars and has presented at the Society’s conferences. She holds an MA in Performance Studies (NYU) and a BA in Dance and Italian (Wesleyan). Her writings have appeared in *Dance Magazine*, *The Village Voice*, *The SDHS Conference Proceedings*, *The International Encyclopedia of Dance* and she is contributing chapters to two forthcoming books.

Loïe Fuller (1862-1928) created a unique art form by crafting mesmerizing, multi-media spectacles out of fabric, motion and light. With her swirling costumes and specially-engineered illuminations, this American-born artist enraptured *fin de siècle* Paris. A favorite subject of visual artists (Jules Chéret, Henri de Toulouse-Latrec, François-Raoul Larche, Pierre Roche, among others), she became the embodiment of the Art Nouveau movement. Fuller’s unprecedented success in Europe paved the way for the careers of later modern dancers, including Isadora Duncan, Maud Allan, and Ruth St. Denis. Fuller was influential, not just in fields of dance and the visual arts, but also in lighting design, stagecraft and cinema. Given the today’s preoccupation with technology and its origins, Fuller’s ingenious use of special effects has particular relevance. An independent, visionary artist, Fuller fashioned herself into one of her era’s most influential and celebrated performers.

COMPANY BIOGRAPHIES

“Jeffrey Middleton played Ravel onstage, so intensely and accurately that it seemed his piano was riding the waves.”

—Tom Phillips, *Danceviewtimes*

Quentin Chiappetta (Co-Musical Director/Composer) enjoys a diverse career as a composer and sound designer for dance, television, film, and theater. He has scored dozens of independent films and documentaries. His work has been heard at film festivals around the world. He has worked with choreographers including Stephen Koplowitz, Heather Harrington, Mary Anthony, Kevin Wynn, Pat Catterson, Igal Perry and Kun-Yang Lin. Quentin is also composer and musical director for Cirque Le Masque, an international touring circus company. His music can be heard on the television shows *The First 48*, *Decoding Disaster*, *Detroit SWAT*, and has been aired on The Travel Channel, Court TV, Bravo and The Sundance Channel. Theater Projects include David Drake's *Son of Dracula*, Joyce Carol Oates' *Bad Girls*, and Dan Gordon's *Murder in the First* for which he won two Innovative Theatre Awards. Quentin's collaboration with Jody Sperling began in 1999.

Michelle Ferranti (Costume Designer) is an adjunct Associate Professor of dance at Marymount Manhattan College and a freelance costume designer and cultural historian. At Marymount, Michelle teaches costume construction and design for dance and has designed costumes for guest choreographers Chet Walker and Jamie Bishton, and for members of the faculty. Outside of the college, Michelle's recent design credits include Angela Jones's *Orpheus* at Skirball Center for the Performing Arts (NYU), Rebecca Kelly's *Carmen* at Tribeca Performing Arts Center, and Graham Lustig's *Beauty and the Beast* for American Repertory Ballet. Michelle's writings on dance and design have appeared in the proceedings of the Society of Dance History Scholars, in the journal *Utopian Studies*, and in the book *Modern Times? German Literature and Arts beyond Political Chronologies*.

David Ferri (Lighting Designer) has worked with prominent choreographers such as Pina Bausch, Shen Wei, Doug Varone, Jane Comfort, Eiko and Koma, David Rousseve and Ballet Preljocaj. He has been the Production Manager for the American Dance Festival since 1996 training upcoming designers in America. Recipient of 1987-1988 BESSIE AWARD for his design of Doug Varone's "Straits", and 2000-2001 BESSIE AWARD for Sustained Achievement in Lighting Design, Ferri was also resident lighting designer and technical director at PS 122 from 1985-1991. Ferri lives in New York between travels and projects.

Emily Lutin (Dancer), a Connecticut native, began dancing with Terpsichore Dance & Theatre Company, Simsbury, CT. With a BA in Dance/Arts & Education from Hobart & William Smith Colleges, Geneva, NY, she received the Award for Excellence in Dance Performance & Choreography. Her choreography has been performed at many venues in Connecticut and New York. She performed with Mabou Mines Theatre Company in Athens, Greece at the European Cultural Capital Festival 2006, The School for Gifted Children as well as with Clark Dance Theatre in New Haven, CT.

Jeffrey Middleton (Co-Musical Director/Pianist) has been collaborating with Jody Sperling for almost a decade. He is a soloist, vocal coach and accompanist, and music teacher, currently on the faculty of the School of American Ballet. His solo projects include several recordings, including Book Two of Bach's *The Well Tempered Clavier* for One Soul Records and a recording of *Romances* by Joseph Fennimore. In June, he will be returning to Trinidad for performances and to give master classes for pianists and for singers.

Krissy Tate (Dancer) is from Farmington Hills, MI, and earned her BFA in Dance with honors from University of Michigan. She has performed works by Martha Graham, Helen Tamiris, Amy Chavasse, Jody Sperling, and Robin Wilson and her choreography has been presented with WAXWorks. Krissy also performs and teaches with Brooklyn Ballet. She has worked with Time Lapse Dance since 2008.

Chriselle Tidrick (Dancer) has a varied performance life which includes work in modern dance, acrobatics, stilt dancing, and aerial dance. Her modern dance training includes such diverse styles as Humphrey-Limón, Duncan, Horton and release techniques and is supplemented by a background in ballet. She has performed with Dances by Isadora and Catherine Gallant/DANCE, Alice Farley Dance Theater, Pi Dance Theater, Labyrinth Dance Theater, and the Metropolitan Opera Ballet.

REPERTORY

"[Sperling] puts together shows for her ensemble, Time Lapse Dance, that combine glitter and moonlight, flirtation and contortion."

—Elizabeth Zimmer, *Gay City News*

LOÏE FULLER-STYLE WORKS

Forms of Dilemma (premieres 2010)

Ghosts (2008)

Ballet of Light (2007)

Roman Sketches (2007)

Debussy Soirée (2005)

La Nuit (2003)

Dance of the Elements (2002)

Magic-Lantern Dance (2000)

Serpentine Dance (1999)

"CHEAP" WORKS

Bang for the Buck (2008)

A Leg Up (2007)

An Arm and a Leg (2005)

Cheap Hoops (2005)

Cheapest (2005)

Cheaper (2003)

Cheap (1999)

OTHER WORKS

Hoop Act (2006)

Sympt-o-matic (2003)

Orlando (2002)

Winded (2001)

Washed Up (Solo Distillation/2001)

Washed Up (2000)

Trapeze Disrobing Act (2000)

Bunhead's Back! (1998)

Company Touring Program

Ghosts (2008)

Bang for the Buck (2008)

Debussy Soiree (excerpt, 2005)

Forms of Dilemma (2010)

5 dancers

Additional company
and solo programs
available upon request.

Kid's Show/Lec-Dem

Repertory excerpts; 4 dancers

Solo Lec-Dem

"Materializing the Ephemeral"
Loïe Fuller lecture/slide-show
+ performance
Dance of the Elements

Please see the following pages for descriptions and review quotes for selected works.

Photographs, Videos & descriptions are on-line at: www.timelapsdance.com

REPERTORY DESCRIPTIONS

***Ghosts* (2008) – AVAILABLE FOR RE-STAGING**

ORIGINAL DANCERS: Emily Lutin, Andrea Skurr & Jody Sperling

ORIGINAL SCORE: Quentin Chiappetta / LIGHTING: David Ferri

COSTUMES: Michelle Ferranti / SCENIC DESIGN: Roger Hanna

With her trio *Ghosts*, Sperling transports Fuller’s vocabulary of billowing undulations and iridescent illuminations into an experimental 21st-century context. Through the use of light, shadow, media projections and technological costuming, this new work plays with the elusiveness of physical presence. In one electrifying section, Sperling wears a suit of LED lights that she flashes on-and-off under a cape of sheer silk. In other sections, the projections of microscopic anatomy (eg. nerve, bone and blood cell tissues) cast intricate patterns on swirling silk costumes. The dance is set to an original score for piano, cello and percussion which draws on gamelan rhythms and was performed live at the premiere courtesy a grant from the American Music Center's Live Music for Dance Program. (22 minutes)

“Three swirlers work the large Ailey stage, first dancing in white unitards so we can observe how their simple motions are augmented by yards of sheer fabric.”

—Elizabeth Zimmer, *Metro*

*“Sperling has mastered Fuller’s art of manipulating fabric via long concealed wands, and, even in this hi-tech era, it’s wonderful to see her create swirling, evolving forms that might have been captured by a time-lapse camera. In her new *Ghosts*, David Ferri’s changeable lighting magnifies shadows cast by Emily Lutin, Andrea Skurr, and Sperling (a stock Fuller effect), while Roger Hanna’s projections cast microscopic forms onto their constantly moving costumes.”*—Deborah Jowitt, *The Village Voice*

***Bang for the Buck* (2008)**

DANCERS: Emily Lutin, Andrea Skurr, Jody Sperling & Chriselle Tidrick

ORIGINAL SCORE: Quentin Chiappetta

COSTUMES: Michelle Ferranti / LIGHTING: David Ferri

A comic circus-collage that probes the relationship between a performer’s effort and the “payoff” for the audience. The work features stilt-dancing, acrobatic antics and hula-hooping—sometimes all at the same time—as it explores the rift between the desire to show off and the struggle for mastery.

*“I enjoy Sperling’s wacky, ironic updates on vaudeville acts. In her new *Bang for the Buck*, to Chiappetta’s clangorously rowdy score, much goes wrong or perplexes the participants. Skurr walks on her hands, Sperling twirls more hoops with each entrance, Lutin gets yanked offstage by a white length of cloth she’s hauling herself along on. Chriselle Tidrick, on stilts, performs a patronizing trio with the much, much shorter Lutin and Skurr. . . . Life on the Orpheum Circuit from hell.”*—Deborah Jowitt, *The Village Voice*

REPERTORY DESCRIPTIONS

***Ballet of Light* (2007) – AVAILABLE FOR RE-STAGING**

ORIGINAL DANCERS: students at University of Wyoming

MUSIC: various composers, arranged and performed by Jeffrey Middleton

SCENIC DESIGN: Roger Hanna / COSTUMES: Michelle Ferranti

Loïe Fuller's original *Ballet of Light* (1908) was a cinematic spectacle involving the projection of images—including the sea, icebergs, snowstorm, fires, space, and an aurora borealis—onto transparent gauzes hung at the front of the stage. Her company of young dancers, known as the “muses,” danced barefoot and in “the flimsiest of draperies” behind and amongst the drop-screens, whirling their silk scarves to catch and reflect the projections in visually hypnotic ways.

With a grant from the National Endowment for the Arts/American Masterpieces program, the University of Wyoming commissioned Sperling to re-imagine Fuller's original. The result is a delightful romp through many geographic visions. In keeping with the mission of Jody Sperling/Time Lapse Dance, this project involved the mingling of serious scholarship with active choreographic imagination. It is the subject of a forthcoming documentary film. (13 minutes)

“Eyes had swam and fancy rioted in an orgy of luminosity.”

—anonymous newspaper clipping, c.1909

“Roger Hanna’s scenic projections evoke everything from dazzling red op art patterns to a snowstorm to colliding solar systems. Are we watching blossoms or electron microphotographs of dangerous viruses? It hardly matters as they create a mysterious environment for Sperling’s twists and turns, her white wraiths, her figures draped with strings of flashing lights.”—Elizabeth Zimmer, *Metro*

***Roman Sketches* (2007) – AVAILABLE FOR RE-STAGING**

ORIGINAL DANCERS: Kelly Hayes, Lisa Natoli & Jody Sperling

MUSIC: Charles Griffes / PIANO: Jeffrey Middleton

LIGHTING: David Ferri / COSTUMES: Michelle Ferranti

SCENIC DESIGN: Philip Drew / SET CONSTRUCTION: Robert Dutiel

A five-part suite set to the music of American impressionist composer Charles Griffes (1884–1920). The work creates a lush synthesis of lighting and scenic design, music and choreography. Inspired by the *fin de siècle* spectacles of Loïe Fuller, this work expands the genre to include a set-piece of six moveable mirror-doors which reflect and distort the brilliantly-illuminated, rippling costumes of the three dancers.

The suite begins with Griffes' elegant and sensual “The White Peacock.” Here the mirrors create a jewel-box setting to crystallize Sperling's fanning and fluttering motions. In “Fountains,” the three dancers weave and rush through the mirrors, appearing, disappearing, multiplying into fragments, and changing colors as they swirl. For “Clouds,” two dancers glide around each other and shift shapes in sky-like patterns. The climactic coda is “Night Winds” in which Sperling works up a tempest with her gigantic wings while hovering on a box containing a light within. The under lighting—one of Fuller's signature innovations—creates stunning visual effects, ranging from a haunting glow, to brilliant shocks of color. (20 minutes)

“[Sperling’s] costume swirled as light shining from beneath her changed hues until waves of colors and tides of fabrics engulfed her, making her body seem to dematerialize.”—Jack Anderson, *New York Theatre Wire*

REPERTORY DESCRIPTIONS

A Leg Up (2007)

DANCERS: Emily Lutin, Andrea Skurr & Chriselle Tidrick

ORIGINAL SCORE: Quentin Chiappetta

LIGHTING: David Ferri / COSTUMES: Michelle Ferranti

In the spirit of vintage Variety performance, this trio riffs on the exuberant antics of acrobats and contortionists captured in early motion pictures. The dancers get set into gear with a series of high kicks and throughout the piece keep landing in splits. This epilogue to Sperling's "Inexpensive Trilogy" (*Cheap*, 1999; *Cheaper*, 2003; *Cheapest*, 2005) is sure to amuse young and old. (15 minutes)

"[The dancers] wrap themselves around one another, forming bouquets of legs, solving challenges in three-dimensional design - geometry problems come to life."—Elizabeth Zimmer, *Gay City News*

La Nuit (2003)

DANCER: Jody Sperling / MUSIC: John Cage

Photographs of Loïe Fuller's original "La Nuit" were the inspiration for this enchanting solo. Moving in a costume ingeniously constructed by Michelle Ferranti from layers of black silk and gold-sequin-studded tulle, Sperling evokes imagery ranging from the dark evening sky to glittering stellar constellations. As day breaks, the dance ends with a contemporary twist. (9 minutes)

"La Nuit is a treasure. A la Fuller, Sperling in black, billowing cape transforms herself into a creature of the night; she emerges as a dark and foreboding presence with her black cape draped over her body, her white face peering out like one of Macbeth's witches gone astray. As the billowing increases, the fabric is folded and refolded, and manipulated with a magical dexterity, eventually revealing a stunning tulle evening gown that shimmers and sparkles. Its almost as if costume designer Michelle Ferranti had cut a swath of starlit sky for Sperling to don. But more than just costume-as-transformation, Sperling moves with intrinsic grace and command, conjuring the essence of evening."—Vanessa Manko, *Dance Insider*

"the solo evolves as slowly as the sunrise. Billowing like an Erte lamp come to life, Sperling makes sounds of thunder and all kinds of weather by flapping her wings, with stars shining from under her skirts."—Chris Dohse, *NY Press*

"where the night sky unfolds its glitter in the ruffling of her long skirt and billowing robe"—Eva Yaa Asantewaa, *on-line reviews*

Hoop Act (2006)

DANCER: Jody Sperling / MUSIC: Manfred Hubler & Siegfried Schwab

In this virtuosic "number," Sperling twirls first one, then two and finally three hoops aloft, while flirtatiously engaging the audience. Funny and daring. (5 mins)

"[The work] draws on the artful physicality and naive exhibitionism that made its way into circuses, variety shows, and early films."

—Marcia Siegel, *Boston Phoenix*

"Constant turns in Sperling's solo "Hoop Act" set large hula hoops revolving about her . . . These evocations of brash old-fashioned music-hall entertainments paid tribute to the fun of stunts."—Jack Anderson, *New York Theatre Wire*

REPERTORY DESCRIPTIONS

Dance of the Elements (2002)

DANCER: Jody Sperling / PIANO: Jeffrey Middleton

A suite inspired by the mesmerizing spectacles of Loïe Fuller. Sperling furls her enormous winged costume—designed by Michelle Ferranti from more than 80 yards of white silk—into eddying spiral shapes. The moving fabric catches luminescent rays, orchestrated by Bessie Award-winning lighting designer David Ferri, that evoke the elements Earth, Water, Fire, Air, and Ether. The hypnotic visuals are set to piano music by Ravel, Chopin, De Falla. (15 minutes)

“Sperling surrounds herself with rippling waves and creates a variety of images derived from nature. She steps daintily from a chrysalis of silk, like a fairy balancing on the lip of a bell-flower, and as the gossamer material changes color under the stage lights, she mimics effects of water, wind and fire.”

—Robert Johnson, *The Star-Ledger*

“enchanting . . . Ms. Sperlings' elaborate silk drapery produced a billowing wake set to Ravel's "Une Barque sur l'océan." Beneath a black light, she manifested orchid-like floral shapes or else revolved quickly in circles like the eye of a storm. As she transitioned, previous movements would ripple toward the hem in physical echoes.” —Aeron Kopriva, *The New York Sun*

“Encased in a silken costume that shimmered in David Ferri's lighting, Ms. Sperling summoned up spirits of earth, water, wind, fire and ether by manipulating the fabric so its folds swirled, billowed and soared in delightful metamorphoses.” —Jack Anderson, *The New York Times*

*“Water was gorgeous, as she churned the silk into a storm at sea, then calmed it into gentle swells. —Tom Phillips, *Danceviewtimes**

“Jody Sperling's engrossing solo program at Joyce Soho hinged on transformation. . . . In 'Earth,' she's a woman with vast wings; in 'Water,' she goes deeper into metamorphosis, roiling and swirling, engulfed in silk foam; in 'Wind,' [Loïe] Fuller's famous lily image becomes a small tornado. 'Fire' begins low, with red-lit fabric rising. In the waltz of 'Ether,' we see Sperling's body again—the woman within.” —Deborah Jowitt, *The Village Voice*

“In 'Earth', Sperling's spacious choreography suggested swooping hills and shadowed valleys as she advanced and receded with the cape an all encompassing cover. 'Water' had a surging, eddying quality which moved through three or four differently rippling levels. 'Fire' started low on the ground and moved from side to side, gradually expanding its reach. The skippy, lightly trod 'Ether' ended with the dancer completely disappearing inside a swirling calyx of fabric.” —Rita Felciano, *Danceviewwest*

*“And then, there's always history to teach us a little humility. . . . Sperling's *The Elements*, which she calls a "continuation" of Fuller's work, evoked flames and foaming surf, rippling waters and floating creatures of the air. I thought Sperling's expansive musicality and expert manipulation of her enormous costume were perfectly analogous to the solution today's technological sophisticates are still searching for—not just a merger of dancing and media but a transfiguration of both.”* —Marcia Siegel, *The Portland Phoenix*

REPERTORY DESCRIPTIONS

Debussy Soirée (2005)

DANCER: Jody Sperling / PIANO: Jeffrey Middleton

A stunning synthesis of light, movement and music. Each musical phrase by Debussy is illustrated by designer David Ferri with a palette of 44 colors. Lavenders, blues and cyans highlight themes from “Claire de lune.” “La Soirée dans Grenada” finds expression in the spectrum of the a sunset and “Feux d’artifice” (Fireworks) features explosive bursts of lime, magenta, scarlet, and many other hues. Michelle Ferranti’s costume has a fourteen-foot wing span, that Sperling swirls into huge, multi-faceted iridescent shapes. (15 minutes)

“David Ferri’s stunning lighting—in 44 colors—transformed [Sperling] into a bird, an orchid and a slowly burning candle.”

—Gia Kourlas, *The New York Times*

“She might be a mother-of-pearl anemone-butterfly Christmas-tree angel, soothing and ethereal.”—Chris Dohse, *NY Press*

“In the lovely new three-part Debussy Soirée, Sperling’s circular silk garment almost fills the stage. Her brilliant lighting collaborator, David Ferri, stains the swirling fabric blue-green, moon gold, dawn pink, and more, while Sperling, wielding long sticks beneath the fabric, creates huge wings and rippling waves. For “Evening in Granada,” the peach-colored calyx that she spins up around herself turns into flames.”

—Deborah Jowitt, *The Village Voice*

“tides swell, flowers bloom, and flames ripple before your eyes”

—Eva Yaa Asantewaa, *on-line reviews*

LEC-DEMS & WORKSHOPS

MATERIALIZING THE EPHEMERAL: Loïe Fuller Lecture-Performance

“In this remarkable program, dancer-scholar Jody Sperling re-animates the spirit of Loïe Fuller, a pioneer of the 20th century dance stage. With imagination and style, Sperling shows us Fuller's dance in the context of an emerging technological culture.”—Marcia Siegel, Dance Critic/Historian

Sperling shares her research to give a vivid account of the art of Loïe Fuller. The presentation treats the emergence of Fuller's unique aesthetic, from its origins in the music hall skirt dance to its developments into new technological media. The lecture is accompanied by a slide presentation of more than 40 visually arresting images. Often described as a fairy, ghost or apparition, Fuller projected an ethereal presence on stage. Given today's interest in technology and performance, it's fascinating to look at the ingenious ways she harnessed and advanced stagecraft from the 1890s through the 1920s to create her mysterious effects. The presentation may conclude with a performance of one of Sperling's luminous tributes to Fuller, such as *Dance of the Elements*, or with a screening of a video. Technical requirements: 35MM slide projector, microphone, DVD player. Lighting specs provided on request. Time: 1 hr 15 mins (including Q & A)

“LOÏE” TECHNIQUE MASTER CLASS

A modern-dance class in which students learn to expand energetically beyond their physical selves through the use of fabric manipulations. Students learn the basic vocabulary of scarf-work, to billow, soar and unfold in multiple directions.

WATCHING & WRITING ABOUT DANCE

A workshop designed for dancers or non-dancers to enhance observational skills. Movement and writing exercises are given to facilitate the ability to perceive quality and texture in performance, and to articulate more clearly what one sees.

HULA-HOOP WORKSHOP

A fun hour-long class open to anyone of any age or level of movement experience. As participants tune into the circular rhythms used to sustain the hooping action, they experience a blissful harmony of the self in motion.

TIME-LAPSE CHOREOGRAPHIC METHOD WORKSHOP

A stimulating introduction to the “time lapse” approach to choreography. Through compositional exercises of quoting and distorting historical dance sources, in the form of manuals, videos and photographs, this workshop frees students beyond their own imaginations and present-day assumptions. The course spurs students to create their own surprising and innovative dances, with inspiration from the past. Taught as master class (3 hours) or available as a more intensive 2-day workshop

CHOREOGRAPHIC RESIDENCY

An intensification of the Time Lapse Choreographic Method Workshop in which choreographer works in collaboration with the students to develop new ensemble work for performance. One or two week engagement.

Additional Workshops and Classes Available Upon Request

PERFORMING HISTORY

2010 (*upcoming)

*SLAM, Brooklyn, NY
*TribecaPAC, New York, NY
*Joyce SoHo, New York, NY
*The Prizery, South Boston, VA

2009

Residency-SLAM, Brooklyn, NY
Championships League, Bangalore, India
Residency-Vassar College, Poughkeepsie, NY
Residency-Hobart & William Smith, Geneva, NY
Chelsea Tea Loft, New York, NY

2008

Ailey Citigroup Theater, New York, NY
Residency - Vassar College, Poughkeepsie, NY
Maryhill Museum, Goldendale, WA
Netherlands Tour (Introdans Ensemble)
Joyce SoHo, New York, NY
Chelsea Tea Loft, New York, NY

2007

Joyce SoHo, New York, NY
Baryshnikov Arts Center, New York, NY
Bloomfield College, Bloomfield, NJ
Iona College, New Rochelle, NY
Community Art Center, Philadelphia, PA
Univ. of Wyoming, Laramie, WY (students)
St. Joseph's College, Brooklyn, NY
West End Theater, New York, NY
Chelsea Tea Loft, New York, NY

2006

Wesleyan University, Middletown, CT
Residency-Marlboro College, Marlboro, VT
Anaheim Convention Center, Anaheim, CA
Anatomy Riot, Los Angeles, CA
Reynolda House, Winston-Salem, NC
Cambridge Multi-Cultural Arts Center, MA
Florida State University, Tallahassee, FL
Dance Theater Workshop, New York, NY
Chelsea Tea Loft, New York, NY

2005

Solo Dance 2005, St. Petersburg, Russia
Fall for Dance, NY City Center, NY
New Two River Theatre, Red Bank, NJ
Marlboro College, Marlboro, VT
Live Arts Festival, Philadelphia, PA
Harry De Jur Playhouse, New York, NY
Hudson Guild Theater, New York, NY
Bowery Poetry Project, New York, NY
Performance Space 122, New York, NY
Chelsea Tea Loft, New York, NY

2004

Zimmerli Art Museum, New Brunswick, NJ
Art of Movement Festival, Yaroslavl, Russia
HERE Arts Center, New York, NY
NY City Center Studios, New York, NY
Performance Space 122, New York, NY
Women's Project Theater, New York, NY
Performance Mix/Joyce SoHo, NY
Harry De Jur Playhouse, New York, NY
One Arm Red, Brooklyn, NY
Bowery Poetry Project, New York, NY
Chelsea Tea Loft, New York, NY

2003

McCelvey Center, York, SC
The Bric Studio, Brooklyn, NY
Philadelphia Fringe Festival, PA
fFIDA, Toronto, Ontario
Williamsburg Art Nexus, Brooklyn, NY
Bowery Poetry Project, New York, NY
Studio 303, Montréal, Quebec
Princeton University, Princeton, NJ
White Wave Studio, Brooklyn, NY
Chelsea Tea Loft, New York, NY

2002

Dance Theater Workshop, New York, NY
Wesleyan University, Middletown, CT
Lion D'Or, Montréal, Quebec
Joyce SoHo, New York, NY
The 92nd Street Y, New York, NY
Movement Research/Judson Church, NY
New Dance Alliance, New York, NY
Williamsburg Art Nexus, Brooklyn, NY
DeBaun Auditorium, Hoboken, NJ
Brooklyn Arts Exchange, Brooklyn, NY
Chelsea Tea Loft, New York, NY
FluxFactory, Long Island City, NY

2001

fFIDA, Toronto, Ontario
PS1 Contemporary Arts Ctr, L.I. City, NY
Philadelphia Fringe Festival, PA
Aerial Dance Festival/PAC, Brooklyn, NY
DanceNow Downtown/Joyce SoHo, NY
Chelsea Tea Loft, New York, NY
New Dance Alliance, New York, NY

2000

National Gallery of Art, Washington, DC
Philadelphia Fringe Festival, Phila., PA
Merce Cunningham Studio, New York, NY
Movement Research/Judson Church, NY
Danspace Project/The Field, New York, NY
Performance Mix/Joyce SoHo, NY
DanceNow Downtown/Joyce SoHo, NY
Community Education Center, Phila., PA
Chelsea Tea Loft, New York, NY
Soundance Studio, New York, NY

SELECTED LECTURES/DEMONSTRATIONS

SDHS/ Centre National de la Danse, Paris, France
Vaganova Academy, St. Petersburg, Russia
Brattleboro Art Museum, Brattleboro, VT
SDHS/ Banff Centre, Banff, Canada
Florida State University, Tallahassee, FL
Reynolda House Museum, Winston-Salem, NC
Cyber Arts Festival, Boston, MA
Art of Movement Festival, Yaroslavl, Russia
SDHS / University of Limerick, Ireland
Festival Oriente-Occidente, Rovereto, Italy
Rutgers University, New Brunswick, NJ
Wesleyan University, Middletown, CT
Sarah Lawrence College, Bronxville, NY
University of California, Riverside, CA
University of California, Irvine, CA
Dancing-in-the-Millennium Conference/
George Washington University, Washington, DC
Concord Academy, Concord, MA
SDHS/Univ. of New Mexico, Albuquerque, NM

ADDITIONAL PRESS QUOTES

“Sperling’s magical Fuller-inspired pieces do have the look of natural phenomena--blossoming, evolving, changing shape.” —Deborah Jowitt, *The Village Voice*

“lovely and captivating” —Robert Johnson, *Star-Ledger*

“hilarious” —Paula Citron, *Globe and Mail* (Canada)

“genius” —Shena Wilson, *Dance Insider*

“She brought dance history to vivid life through an alliance of sound scholarship, aesthetic sensitivity, and a finely honed dancing body.”

—George Dorris, Co-Editor *Dance Chronicle*

“Sperling’s use of fabric is mesmerizing, her layering of modern and past dance techniques is innovative, and she dances with remarkable grace and precision.”

—Talia Bloch, *Aufbau*

“utterly seductive [sense] of humor. . . choreographically terse avoiding excess without sacrificing impact. . . very funny—and totally uncorny.”

—Gus Solomons Jr, *The Village Voice*

“stunning” —Tehreema Mitha, *Dance Insider*

“the audience oohs and ahs as time really does seem to wrinkle . . . as beguiling today as it must have been in Fuller’s era.”—Sandra Aberkals, *Dance Insider*

About *Cheap*: “witty, entertaining and thought-provoking . . . a comic acrobatic dance gone awry, as Sperling becomes entangled in a cord she’s attached to her ankle. The image of female bondage makes it less amusing, especially as the audience laughter simply confirms the moral of the piece: what women will do to please and impress.”

—Michael Crabb, Canada’s *National Post*

About *Cheaper*: “A quirky sequel to Sperling’s 1999 piece, *Cheap*. This time, she pairs with Ashley Sowell, generating an urban set of cocky contortions rendered comical by Quentin Chiappetta’s score—a tangle of springs, kazoos and noise pollution. Cheaper frolics like the pages of a Dr. Seuss story. Wrapped in Michelle Ferranti’s striped grape leotards, Sperling and Sowell squirm together like black belt yoga instructors. Oh, the places they’ll go.” —Alexa James, *Philadelphia City Paper*

About *Cheaper*: “a bawdy physical comedy routine . . . Sperling is highly experimental here, and tests the limits of the body, bending a leg up as high as it will go, cranking limbs every which way. Quentin Chiappetta’s music provides hilarious sound effects for the physical antics . . . The piece is witty and fun.” —Vanessa Manko, *Dance Insider*

About *Cheapest*: “The boozy score of another trio, *Cheapest*, is redolent of a carnival sideshow contortion act. If David Lynch staged clowns at Coney Island, they might act something like this. An ambiguous humor emerges from the dancers’ affect, which often seems eerily removed from their preposterous, wince-inducing flexibility.”

—Chris Dohse, *NY Press*

About *Washed Up*: “This is beautiful, lyrical, original, sweet, imagistically rich, evocative, moving work, what not just dance, but ballet should be, giving us a vehicle on which our own imaginations can take flight. Besides the [Christopher] d’Amboise work, none of the pieces in this year’s Diamond Project come close to it in choreographic skill or audience resonance.” —Paul Ben-Itzak, *Dance Insider*