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## ABOUT TIME LAPSE DANCE

*“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 Loie Fuller form a core of the repertory. Other works draw on genres including aerial dance, hula-hooping, stilt-walking, partner acrobatics, contortion acts, vaudeville, 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, school and family-oriented shows, master 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 T20 Champions League tournament in Bangalore, India for an audience of 65,000 live spectators and hundreds of millions of television viewers.

Time Lapse Dance envisions an 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, The University of Wyoming through the NEA American Masterpieces Program and the Streb Lab for Action Mechanics (S.L.A.M.) for the creation of a new aerial work. Her work *Roman Sketches* is in the repertory of Holland’s Introdans ensemble.

As a dancer, Sperling has performed in works including a revival of 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 essays 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.

## THE COMPANY

*“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**

*“Quentin Chiappetta’s lush, playful scores are unfailingly delectable”  
—Eva Yaa Asantewaa, *Exclusive Reviews**

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

**Quentin Chiappetta (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 the composer and musical director for Cirque Le Masque, an international 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 has worked with Time Lapse Dance since it’s inception.

**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.

**Joori Jung (Dancer)** was born and raised in Seoul, Korea. She received her Bachelor and Master degree in dance from the Kyung Hee University. In 2006, she joined the Seoul Dance Company with which she toured internationally. Joori moved to NYC in 2008 and joined Time Lapse Dance in summer 2009.

**Jeffrey Middleton (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.

**Rachel Salzman (Dancer/Aerialist)** was born and raised in New York City, where she trained at the School of American Ballet. In addition to working with Time Lapse Dance, she dances with Collective Body Dance Lab, the Sean Curran Company, and CorbinDances. Rachel is also a circus artist, performing her own choreography on aerial hoop, silk, and hammock as well as a fusion of dance, hand-balancing and contortion. She is currently working towards a B.A. in anthropology at Columbia University.

**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. She has performed with Time Lapse Dance since 2007.

## 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

*Satellite* (2010)

*Forms of Dilemma* (2010)

*Ghosts, Revisited* (2008/2010)

*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)

#### Current Touring Program

*Debussy Soirée (excerpt)*

*Cheap – Leg Up*

*Forms of Dilemma*

*Bang for the Buck*

*Ghosts, Revisited*

5 dancers

Additional programs  
available upon request.

#### Kid's Show/Lec-Dem

Repertory excerpts

4-5 dancers

#### Solo Lec-Dem

“Materializing the Ephemeral”

Loie Fuller lecture/slide-show

+ performance

*Dance of the Elements*

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

For photos and videos, see “works” pages online at: [www.timelapsdance.com](http://www.timelapsdance.com)

## SELECTED REPERTORY

### *Ghosts, Revisited* (2008/2010) – AVAILABLE FOR RE-STAGING

MUSIC: Quentin Chiappetta / LIGHTING: David Ferri

COSTUMES: Michelle Ferranti / SCENIC DESIGN: Roger Hanna

*Ghosts Revisited* is a dynamic re-envisioning of Sperling's 2008 trio *Ghosts*. Here, Sperling transports Fuller's vocabulary of billowing undulations and iridescent illuminations into an experimental 21st-century context. The choreography sends the dancers whirling, Dervish-like, into complex formations. As the dancers weave through each other, their wings arc and cut folds into the space. Video projections of microscopic anatomy cast intricate patterns on eddying silk. The dance is set to an original score for piano, cello and percussion which draws on gamelan rhythms and was commissioned and performed live at the premiere courtesy a grant from the American Music Center's Live Music for Dance Program. (15 minutes; 4 dancers)

*"[The] 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)

MUSIC: Quentin Chiappetta

COSTUMES: Michelle Ferranti / LIGHTING: David Ferri

A comic circus-collage for 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. (full work: 20 minutes; extracted version: 8 minutes; 4 dancers)

*"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*

## SELECTED REPERTORY, Continued

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

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 NEA/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 Time Lapse Dance’s mission, this project involved the mingling of serious scholarship with an active choreographic imagination. Since its original performance by students at the University of Wyoming, the work has been set on students from the Barnard College Dance Department. (13 minutes; 7 dancers)

*“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

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. The work creates a lush synthesis of lighting, 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.” The mirrors create a jewel-box setting to crystallize Sperling's 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; 3 dancers)

*“[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*

## SELECTED REPERTORY, Continued

### *Cheap – Leg Up (1999/2007)*

MUSIC: Quentin Chiappetta & Roberto Pace

LIGHTING: David Ferri / COSTUMES: Michelle Ferranti

Created for the company's 10<sup>th</sup> Anniversary, this piece interweaves a trio and a solo made eight years apart but both inspired by early films of variety dancers. In the spirit of vintage vaudeville, the dancers get into gear with a series of high kicks and throughout the piece keep plopping into splits. Sperling's solo feats, including squirming through a rope and rolling her belly are performed with deadpan demeanor calculated to charm and startle the viewer. (15 minutes; 4 dancers)

*About A Leg Up: "[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*

*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*

### *Debussy Soirée (2005)*

DANCER: Jody Sperling / PIANO: Jeffrey Middleton

LIGHTING: David Ferri / COSTUMES: Michelle Ferranti

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)

*"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*

## SELECTED REPERTORY, Continued

### *Forms of Dilemma (2010)*

LIGHTING: David Ferri / COSTUMES: Michelle Ferranti

This work was developed during a two-week residency at Vassar College during the summer of 2009. Set to Eduard Grieg's outrageously melodic "Peer Gynt Suite," this quartet is an essay on the interplay of light, shadow and movement. Expanding on Sperling's dozen years of experience working with fabric, à La Loïe Fuller, this work has the dancers furling and unfurling large white flags which catch light in hypnotic, spiraling arcs.

### *Dance of the Elements (2002)*

DANCER: Jody Sperling / PIANO: Jeffrey Middleton

LIGHTING: David Ferri / COSTUMES: Michelle Ferranti

Sperling's signature solo inspired by the mesmerizing spectacles of Loïe Fuller. In this suite, Sperling furls her enormous winged costume—created 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 and 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*

*"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*

## 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**

## SELECTED PERFORMING HISTORY

### 2010

OCTOBER: Joyce Family Matinee Series, New York, NY  
SEPTEMBER: Performance/Residency, Lied Center for Performing Arts, Lincoln, NB  
AUGUST: DanceBase National Centre for Dance, Edinburgh Fringe Festival, Scotland  
JULY: Gala Performances, Katherine Hepburn Theater, Old Saybrook, CT  
JUNE: "Three Muses" tribute to early modern dancers, Kaatsbaan, Tivoli, NY  
MAY: "Three Muses" tribute to early modern dancers, The Prizery, South Boston, VA  
APRIL: Performance Mix, Joyce SoHo, New York, NY  
MARCH, APRIL, OCTOBER, NOVEMBER: "Tea Dances," Chelsea Loft, New York, NY  
FEBRUARY: 10<sup>th</sup> Anniversary Season, BMCC/Tribeca Performing Arts Center, New York, NY  
FEBRUARY: Final Residency Showing, Streb Lab for Action Mechanics (S.L.A.M.), Brooklyn, NY

### 2009

OCTOBER: Opening Ceremonies T20 Tournament, M.Chinnaswamy Stadium, Bangalore, India  
SEPTEMBER: Performance Vassar College, Poughkeepsie, NY  
JULY/AUGUST: Creative Residency, Vassar College, Poughkeepsie, NY  
MARCH: Performance/Residency, Hobart & William Smith Colleges, Geneva, NY  
MARCH, APRIL, MAY, NOVEMBER: "Tea Dances," Chelsea Loft, New York, NY

### 2008

NOVEMBER: Performance Vassar College, Poughkeepsie, NY  
OCTOBER: Two-Week Season, Ailey Citigroup Theater, New York, NY  
JUNE: Residency/Performance Maryhill Museum of Art, Goldendale, WA  
MAY: Creative Residency, Vassar College, Poughkeepsie, NY  
APRIL/MAY: Creative Residency, Paul Robeson Galleries, Newark, NJ  
APRIL: Performance Mix, Joyce SoHo, NYC  
MARCH, APRIL, MAY: "Tea Dances," Chelsea Loft, New York, NY  
FEBRUARY: Introdans European premiere *Roman Sketches*, Municipal Theater, Arnhem, Netherlands  
JANUARY: Performance at "Dance on Camera Festival," Brooklyn, NY

### 2007

NOVEMBER: Performance Community Education Center, Philadelphia, PA  
SEPTEMBER: Tribute Loie Fuller/Isadora Duncan Joyce SoHo, New York, NY  
MAY: Time Lapse Dance Season, Baryshnikov Arts Center, New York, NY  
APRIL: Performance/Lecture, Bloomfield College, Bloomfield, NJ  
MARCH: Performance, Iona College, New Rochelle, NY  
MARCH: Performance/Lecture, St. Joseph's College, Brooklyn, NY  
FEBRUARY, MARCH, APRIL, OCTOBER, NOVEMBER: Tea Dances," Chelsea Loft, New York, NY  
JANUARY-MARCH: Commission to create *Ballet of Light*, University of Wyoming, Laramie, WY  
JANUARY: Performance, Soaking W.E.T., West End Theater, New York, NY

### 2006

OCTOBER & DECEMBER: Guest Artist/Faculty Concerts, Wesleyan University, Middletown, CT  
SEPTEMBER: Performance/Residency, Vermont Performance Lab & Marlboro College, VT  
JUNE: Performance/Lecture: Reynolda House, Winston-Salem, NC  
MAY: Performance, United Women's Methodist Convention, Anaheim, CA  
MARCH: Cambridge Multicultural Arts Center, Cambridge, MA  
MARCH: Performance/Lecture, Florida State University, Tallahassee, FL  
FEBRUARY, MARCH, APRIL, MAY, OCTOBER, NOVEMBER, DECEMBER: Tea Dances," New York, NY  
FEBRUARY: "Family Matters," Dance Theater Workshop, New York, NY

### 2005

NOVEMBER: Solo Dance Festival, State Academic Theater, St. Petersburg, Russia  
OCTOBER: Repertory Program, New Two River Theatre, Red Bank, NJ  
SEPTEMBER: Fall for Dance Festival, NY City Center, New York, NY  
SEPTEMBER: Philly Live Arts Festival, Philadelphia, PA  
JUNE: Company Season, Harry De Jur Playhouse/Abrons Arts Center, New York, NY  
MAY: Dance Sampler, Symphony Space, New York, NY  
APRIL: CyberArts Festival, New Dance Theater, Boston University, Boston, MA  
MARCH: Spaghetti Dinner, Performance Space 122, New York, NY  
JANUARY, FEBRUARY, MARCH, APRIL, MAY: Tea Dances," Chelsea Loft, New York, NY