

EMPAC



echo/archive

ELENA DEMYANENKO
and
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Necessarily temporal and temporary,
performances are always in a state of
appearing and vanishing; by definition
transient, they are immediate yet quickly
become historical.

MARK FRANKO AND ANETTE RICHARDS

Acting on the Past: historical performance across disciplines

Artists Elena Demyanenko and Erika Mijlin are at EMPAC for the world premiere of *echolarchive*. Developed over the past year in residence in Studio 1, *echolarchive* brings dance, film, light, and sound together in a three-part live performance featuring collaborating performers Eva Karczag, Jodi Melnick, and Dana Reitz as well as video designer Ray Sun, sound designer Jon Kinzel, and lighting designer Thomas Dunn.

This is not the first time Elena Demyanenko has worked at EMPAC. She was one of EMPAC's first commissioned DANCE MOVIES artists in 2007 for her eight-minute film *Kino-eye*. The film, choreographed by Elena, was commissioned by EMPAC's founding dance/theater curator H el ene Lesterlin and was directed by Joby Emmons. DANCE MOVIES was a series of original dance films commissioned by and developed at EMPAC from 2007-2015. The experimental dance works were designed for the screen and each film was made by a choreographer or movement-based artist. EMPAC's formal DANCE MOVIES program has ceased, since the dance movies genre has become more ubiquitous and formally supported across various platforms in the US. Still, a decade since the inception of DANCE MOVIES, EMPAC's curatorial program continues to explore collaborations across moving image and dance.

There is a long and rich history of collaboration between dance and film. Nineteenth-century film pioneers Étienne-Jules Marey and Eadweard Muybridge relied on moving bodies and chronophotography. In 1945, the experimental filmmaker Maya Deren's *A Study in Choreography For Camera* began a formal artistic relationship between film and dance, an early example of a woman putting herself at the center of technical developments in dance. In the second half of the 20th-century, dance luminaries like choreographer Merce Cunningham collaborated with media artists such as Charles Atlas and Nam June Paik. In 1966, choreographer Trisha Brown performed *Homemade*, a live performance about memory that featured a meta-dance movie of itself. The popular home movie format Super8 played on a projector strapped to Brown's back as she performed live. The film medium conceptually underscored Brown's interest in memory while the act of wearing a film projector produced somatic reverberations from the materiality of Super8 film running through a projector. This remains a poetically striking image of the physical relationship between film and dancing bodies.

Today, dance movies, also called "screendance" or dance film, is an entire sub-genre of dance. Moving image can facilitate the framing and focus of a dance. It is often used as a tool to direct a viewer's eye toward the movement of a certain body part. In live performance, the viewer's gaze is directed by the staging, lights, set, and performers, whereas, with moving image, a choreographer can zoom in on an elbow, hand, or hip while they work. This practice changes the choreographic scope of a work and allows for a different type of artistic engagement with moving bodies. The movement of a camera and its operator through space also take on a dancing presence themselves. They move in counterpoint with performers and adopt choreographic elements of their own. Even more, the mechanical reproducibility of moving image technologies shifts the temporality of live performance. Each moment of a live dance is gone as soon as it happens, but films of dancing capture, document, and can disseminate dances across geographies and times.

With her interest and background in dance movies, Elena returns to EMPAC with videographer Erika Mijlin to premiere *echolarchive*. Similar to Brown's *Homemade*, *echolarchive* is a dance about memory that translates the idea of dance movies to the stage. At the heart of this project is what Elena and Erika call "bodily heritage," or how physical memories are embedded in the body and how one's sense and memory of their own body may be felt and communicated to others over generations. Given that dance is a body-based art form, different mentors and collaborators' influences tend to manifest themselves in physical

ways. You can watch Elena's movement, for example, and see stylistic traces of the choreographers she's danced for—including, perhaps not surprisingly here, Trisha Brown. Elena, Jodi Melnick, and Eva Karczag all worked in various capacities with Trisha Brown, which is one of myriad echoes in *echolarchive*. This common history has particular resonance given Brown's passing in March 2017, which intersected directly with the making of *echolarchive*. Transcending historical mark, Brown's influence is palpable in the present. For example, Eva, who created original roles in Trisha Brown works, including *Set and Reset* and *Opal Loop*, continues to perform in and restage these works. Eva's long and deep engagement with these works adds to the physical and medial resonance between *echolarchive* and Brown's oeuvre.

When you encounter the biographies that fill the pages of this program, you will undoubtedly notice professional echoes across eras, places, people, and disciplines. The cross-generational looping of past and present paths illustrate the collaborative, professional, and disciplinary resonance that are characteristic of dance traditions in general. Elena and Erika distill this characteristic as a critical focus of *echolarchive*.

Another localized specter present throughout *echolarchive* is the dance heritage of Bennington College. Elena, Erika, and Dana Reitz are all on faculty at Bennington College where they taught *echolarchive* project/video assistants and Bennington dance graduates Jordan Macintosh-Hougham and George MacLeod. These relationships extend the generational scope of *echolarchive*, where Elena, Erika, and Eva share their own physical memories with their students and young collaborators. The link to Bennington also gestures toward dance lineage that precedes any of the *echolarchive* participants. From 1932-1942 The Bennington School of Dance became the first center for the study of modern dance in America. Modern dance legends including Martha Graham and Doris Humphrey were on faculty, and students and choreographers at the school included the next generation of dance innovators such as Cunningham, as well as José Limón, Anna Sokolow, and Anna Halprin. Even these earlier moments in dance and higher education manifest themselves in Elena and Erika's careers as working artists at Bennington.

echolarchive is a danced palimpsest. Like Elena, Ray Sun and Thomas Dunn have also previously and independently worked at EMPAC. While Jon Kinzel is sound designer for this work, he is also a performer who collaborates regularly with Jodi. Jodi has danced for Mikhail Baryshnikov, for whom Dana has worked as a choreographer and performer. And just last

month, Dana premiered a new work at New York Live Arts that featured Elena as a performer.

In *echo/archive* we see how, within dance, somatic influence and dissonance between bodies is the process that carries movement from artist to artist. It is also an element of dance that, like film, carries the traces of movement across time and even generations. Each section of the three-part performance features a duet between Elena and either Eva, Jodi, or Dana. Collectively, the duets are an exploration of how different physical influences interact in what Elena calls her own cellular tissue. Danced conversations highlight the individual value systems and points of view of each artist.

The use of moving image in live performance has allowed Elena and Erika to linger on the aesthetics of bodily heritage, while respecting that it is not a static document that lives and/or dies in an archive. Three live-feed cameras are operated and move throughout the space to capture footage that is played back during the live performance. Within the spontaneity of live performance, moving image allows the artists to layer, slow down, and repeat danced echoes between bodies, cinematically drawing the eye to the similarities and differences across duets. *echo/archive* is a beautiful investigation into the more traditional uses of the camera within choreographic practice.

While cinematic framing is characteristic of dance movies, the staging choices that shape the conceptual and aesthetic content of *echo/archive* are technically unique. Light-refracting monitors and light-emitting rear projection bring different aesthetic qualities to the space, while theatrical lighting plays with both screen technologies. By moving the screens and live-feed cameras around the room—rolling on wheeled monitor stands with power cables trailing and swinging from the theatrical grid above—the materiality of this media is revealed. This Brechtian revealing of back-stage technology affords *echo/archive* choreographic flexibility across different sections of the dance. The work reveals not only physical links between bodies but also those relationships between bodies and the technologies moving and working around them. The choreography of the dance incorporates Erika, Jordan, and George's movements as videographers, while, during the production of the work, steadicam operator Ryan Jenkins improvised with Elena and Eva in order to capture a continuous shot that would be spread across all three screens for a composite moment in performance. So, in effect, these choreographed duets become ensemble works.

The technical elements of *echolarchive* are but one layer in a dance about physical echoes, their archives, and the echoes of and within those archives. While watching the dance, you might notice how each layer runs into the next. It is not necessary to tease out the different dance traditions. Nor is an understanding of the technology crucial to appreciating the mediated elements of echo/archive. Conceptually, however, it is the link between bodies and machines that produces the dynamics of the dance. By tracing the somatic influence of certain dance techniques and traditions through the use of moving image, *echolarchive* deepens the possibility for engagement with this learned physicality and considers what it means to build a danced archive. An unmistakable and unmatched cast of movers has come together in *echolarchive* to explore their own histories and practices in relation to one another. The honest exploration feels playful, present, and true. What better container for the overlapping of pasts, presents, and futures to come?

ASHLEY FERRO-MURRAY

Experimental Media and Performing Arts Center, 2018

echo/archive

ELENA DEMYANENKO
and
ERIKA MIJLIN

ORIGINAL IDEA / *Elena Demyanenko and Erika Mijlin*
CREATED WITH AND PERFORMED BY / *Eva Karczag, Jodi Melnick,
Dana Reitz and Elena Demyanenko*
VIDEO DESIGN / *Ray Sun*
LIGHTING DESIGN / *Thomas Dunn*
SOUND DESIGN/CREATIVE ADVISOR / *Jon Kinzel*
COSTUME DESIGN / *Kaye Voyce*
PROJECT/VIDEO ASSISTANTS / *Jordan MacIntosh-Hougham
and George MacLeod*
STEADICAM OPERATOR / *Ryan Jenkins*
FOCUS PULLER / *Eric Brucker*

THANKS

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And most importantly, thanks to Dana, Eva, and Jodi for being the inspirations and vehicles for the idea. Your generosity and labor are at the core of the work.



BIOGRAPHIES

ELENA DEMYANENKO

Russian-born Elena Demyanenko is a former member of both Stephen Petronio Company (2003-2008) and Trisha Brown Dance Company (2009-2012) and has been performing, teaching, and choreographing in NYC since 2001. Her *Blue Room* (2014), made in collaboration with Dai Jian and commissioned by New York Live Arts, was described in the New York Times as “luxurious” and “eloquently meticulous” (Kourlas).

Demyanenko was a recipient of a Jerome Robbins Fellowship for the creation of *Disparate Bodies* with Joseph Poulson, made and premiered at the Baryshnikov Arts Center (2011). Also a maker of dance films, Demyanenko was the recipient of a Dance Movies Commission by EMPAC (Experimental Media and Performing Arts Center, Troy, NY) and was nominated for the Dance on Camera Jury Prize for her work on *Kino Eye*. Elena’s other works have been shown at many venues including Movement Research at Judson Church, Dance New Amsterdam, Dixon Place, Red Bean, Wow, and Architecture of Movement Festival, Yaroslavl, Russia.

A graduate of the Academy of Theatrical Arts (Moscow), she went on to perform throughout Europe and Latin America at venues including the Théâtre National de Chaillot (Paris), Montpellier Danse Festival (France), Dance Umbrella Festival (London, UK), Danscentrum (Stockholm), Festival de Fortaleza (Brazil), Festival Panorama de Dança (Rio de Janeiro, Brazil). Demyanenko is currently on Dance faculty at Bennington College.

ERIKA MIJLIN

Erika Mijlin is a filmmaker, producer, and editor, which is to say, she wrestles with moving images and occasionally assembles them into strings and sequences that make a kind of sense. As a maker and as a teacher, she endeavors to think about questions of media, technology, power, and the very nature of looking at images. She was a founding partner of the media production company Artifact Pictures, and has produced many short films, long-form documentaries, animation, and interactive work. Some documentary credits include *The View from Amber Street*; *Virtual Memory*; *From Philadelphia to the Front*; *Bet Herut: The End of the Beginning*; *Viewfinder*; and *Something In Common*. She also wrote and directed *Feldman and the Infinite*, an original play that was staged for the Philadelphia Fringe Festival, which created a fictional narrative based on the real story of Joseph Feldman, the city clerk who stole 15,000 books from the New York Public Library in 1975. Current work in progress includes *Greatest Hits*, a poetically annotated montage of found YouTube videos in which people voluntarily destroy their own obsolete technologies; and *Notes on Facts*, an ongoing essay film on the shifting notion of the “factual” as it manifests and decays in the 21st century. She has taught courses on media culture, information and society, and media production at Bennington College, The New School, Temple University, and Columbia College.

EVA KARCZAG, PERFORMER

For the past four decades Eva Karczag has practiced, taught, and advocated for explorative methods of dance making. She performs solo and collaborative work internationally. Her performance and teaching work are both informed by dance improvisation and mindful body practices, which engender trust in the body's innate capacity for ease, efficiency, and integrated openness; these include the Alexander Technique (certified teacher), Ideokinesis, T'ai Chi/Qigong, and Yoga. Most profoundly influential, the New York postmodern dance movement of the 1960s and 70s has given her current dance practice a foundation of mindful respect for the moving body and a passion for creative process and experimentation. Karczag was a member of leading groups in the field of experimental dance: Strider (UK, 1972-75) and Dance Exchange (Australia, 1976-79). She danced with the Trisha Brown Dance Company (NY, 1979-85), creating original roles in *Opal Loop*, *Son of Gone Fishin'* and *Set and Reset*, and performed her original role in *Opal Loop* at Jacob's Pillow during their 85th anniversary celebration in August 2017. She continues to teach through the company education program in NY and elsewhere. Together with Vicky Shick, she has reset *Set and Reset/Reset* at the Budapest Contemporary Dance Academy, the Modern Dance Department of the Amsterdam Theater School, and at Princeton University. Karczag has taught dance and the Alexander Technique at major colleges and studios throughout the United States, Europe, and Australia, and was a faculty member of the European Dance Development Center, (EDDC) Arnhem, The Netherlands (1990-2002). She has a Master of Fine Arts degree (Dance Research Fellow) from Bennington College, VT. Recent performances include *Promenade*, a series of improvised durational performance/ installations with visual artist Chris Crickmay and composer Sylvia Hallett; Stephanie Skura's structured group improvisation, *Surreptitious Preparations for an Impossible Act*, (N.Y., 2017); and *Yes No Maybe*, with s h i f t s / art in motion company (Les Hivernales, Avignon, 2017 and Fabrik Potsdam, 2018). She is also involved in the development and performances of collaborative duets with, among others: Bettina Neuhaus, *Vapor Sketches*, (Berlin, 2015); Vicky Shick, *your blue is my purple*, (N.Y., 2016); Gaby Agis, *slapping legs and stepping out* (Coventry, 2014; London, 2017); and Daniele Albanese (Parma, Italy, 2018). In July 2014 she was involved, as both panelist and teacher, in the Symposium Live Legacy Project: Correspondences between German Contemporary Dance and Judson Dance Theater Movement (Dusseldorf, Germany). Through her performing and teaching, Karczag aims to communicate her love of full-bodied dancing and her ongoing fascination with the practice of being in the moment.

JODI MELNICK, PERFORMER

Jodi Melnick is a choreographer, collaborator, and teacher. Melnick's work has been presented both nationally and internationally at BAM's Fisher theater, City Center's Fall for Dance, The Joyce Theater, New York Live Arts (NYLA), The Kitchen, La Mama, Jacob's Pillow, American Dance Festival, DanceBox in Kansai, Japan, and the Dublin Dance Festival. In 2012 Melnick collaborated with Trisha Brown, creating and performing the solo *One of Sixty Five Thousand Gestures*. This solo was recently performed along with *New Bodies*, made on NYCBallet principal dancers Sara Mearns, Jared Angle, Taylor Stanley, and Gretchen Smith, at The Guggenheim Museum, NYC.

Melnick has had the privilege of working with choreographer/artists Twyla Tharp (1990-1994, 2009), Mikhail Baryshnikov (2005-2008), Burt Barr, and continues to perform and collaborate with Jon Kinzel, Sara Rudner, Vicky Shick, Rashaun Mitchell, Beth Gill, Charles Atlas, Elena Demyanenko, and David Neumann. Melnick is part of the first group of Doris Duke Impact Award recipients, a 2016/17 LMCC Extended Life grantee, a 2012 Guggenheim Fellow, a Jerome Robbins New Essential Works grantee (2010-2011), a Foundation for Contemporary Arts grantee (2011), and has been honored with two Bessie Awards for sustained achievement in dance (2001 and 2008). Melnick teaches at Sarah Lawrence College and Barnard College.

DANA REITZ, PERFORMER

Dana Reitz—choreographer, dancer, and visual artist—often uses silence as a means to reveal the musical nuance of movement itself. On her own and in her collaborations with lighting artists such as Beverly Emmons, James Turrell, and extensively with Jennifer Tipton, she has pioneered the use of light as a physical partner. Her woven movement and light scores—essential, spare and fleeting—create a continually shifting perception of time and space. For her recent work, *Latitude*, she designed a mutable light field at moments altered by the presence of several wooden sticks.

Her performance projects include *Necessary Weather*, a work with Tipton and dancer Sara Rudner, *Unspoken Territory*, a solo she created for Mikhail Baryshnikov, *Shoreline*, *Private Collection*, *Lichttontanz*, *Suspect Terrain*, *Circumstantial Evidence*, *Severe Clear*, and *Field Papers*. She and Baryshnikov toured together with a program of solos; she later created *Cantata for Two*, a duet for Baryshnikov and Kabuki master Tamasaburo Bando (Tokyo). *Latitude*, performed by Reitz with Elena Demyanenko and Yanan Yu, was presented by Lumberyard Contemporary Performing Arts at New York Live Arts in February, 2018.

Reitz has toured, as a performer and mentor, throughout Europe, Asia, Australia and the US. Since 1973, she has been commissioned/produced by multiple venues internationally including Festival d'Automne (Paris), The Hebbel Theater (Berlin), The Gulbenkian Foundation (Portugal), The Dance Umbrella (London), BAM's Next Wave Festival, and the Lincoln Center White Light Festival (New York). She is the recipient of two Bessies, a Guggenheim Fellowship, and multiple awards from the National Endowment for the Arts, including one as part of American Masterpieces, Three Centuries of Artistic Genius, sponsored by the Flynn Center (Vermont).

RAY SUN, VIDEO DESIGN

Ray Sun Ruey-Horng is a video artist who specializes in time-based media work in conjunction with live performances. His works have been presented in galleries, theaters and opera houses in Canada, France, Germany, Taiwan, and United States. In 2013, Ray was the recipient of Lincoln Center Directors Lab. Sun's installation and video works focus on human perception, memories, and the uncanny experiences in our daily lives. His recent theatrical video design works include: *Rocky das Musical*, directed by Alex Timbers, TUI Operettenhaus; Heidi Duckler Dance Company, Kiss n' Ride, LAX Flyaway Terminal; *ISLA*, directed by Emilie Sabath, CalArts; *Emptied Memories*, Directed by Chou Tong- Yen, Sung Shan Cultural Park Taipei; *The Builders Association*, House/ Divided, directed by Marianne Weems, Baryshnikov Arts Center; *Soul Leaves Her Body*, directed by Peter Flaherty, Here Arts Center and EMPAC; *The Turn of the Screw*, Directed by Kelly Robinson, the Banff Centre; *Sun: A poem for Malcolm X inspired by his murder*, directed by Danrae Wilson, CalArts; Shakespeare's wild sisters group, Avignon; Off 09': Remix- Hsu Yen-ling x Sylvia Plath, directed by Baboo Liao, Au Théâtre de la Condition des Soies. Ray received his MFA in Video for Performance and Integrated Media from CalArts.

THOMAS DUNN, LIGHTING DESIGN

Thomas Dunn, based in NYC, designs lighting throughout US and abroad. Selected design credits include works with Wally Cardona, Steve Cosson/The Civilians, Annie Dorsen, DD Dorvillier/human future dance corp, Daniel Fish, Beth Gill, Trajal Harrell, Jennifer Lacey, Noémie Lafrance/Sens Production, David Levine, Ong Keng Sen/ TheatreWorks Singapore and Jay Scheib/NYCO. Thomas is the recipient of a 2009 Kevin Kline Award for Outstanding Lighting Design, *The Little Dog Laughed*, The Repertory Theatre of St. Louis as well as a 2007 Bessie Design Award, *Notthting Is Importantttt*, DD Dorvillier/human future dance corps.

JON KINZEL, SOUND DESIGN / CREATIVE CONSULTANT

Jon Kinzel has presented his interdisciplinary work, including numerous commissions and solo shows, at a variety of national and international venues. His critically praised solo *Responsible Ballet* (2009) premiered at the La MaMa Moves Festival followed by *Responsible Ballet and What We Need Is a Bench to Put Books On* (2010), a multigenerational ensemble piece produced by The Kitchen and completed with a Movement Research Artist In Residence grant (2009-2011), and a Martha Duffy Memorial Fellowship at the Baryshnikov Arts Center (2009-10); *Unheard-of Annual Giving* (2012) at Jacob's Pillow; *Someone Once Called Me A Sound Man* (2013) at The Chocolate Factory (Best of 2013 in *Artforum*); *hurry* (2013) at Danspace Project and Project Arts Centre; *The Generalist* (2013) at the Dublin Dance Festival; *Provision Provision* (2015) at La MaMa; *COWHAND CON MAN* (2015) at Gibney Dance/Agnes Varis Performing Arts Center; *Atlantic Terminus* (2016) at The Invisible Dog—a large—scale gallery installation; and *At Night* (2017) at Beach Sessions Dance Series. He has received support from the Harkness, Puffin, and Mertz Gilmore foundations, and was acknowledged with a 2012 Artist Award from the Brooklyn Arts Exchange for his contributions to the field. He has had recent residencies at Gibney Dance Center, The Yard, and New York Live Arts. As a director, collaborator, improviser, and performer he has worked with many choreographers, dancers, filmmakers, theater and performance artists including Jodi Melnick, Vicky Shick, Cathy Weis, Jennifer Miller, Jean Butler, Nicolas Dumit Estevez and Luis Lara Malvacias, Seline Baumgartner, Enrico Wey, Emily Coates, Ronnarong Khampa, Jeremy Nelson, Creach/Koester, John Jasperse, Shelly Mars, Philip Connaughton, Lance Gries, KJ Holmes, Other-Shore Dance Co, Susan Braham, Jennifer Monson, Yoshiko Chuma, Sally Silvers, Michael Whaites, Susan Sgorbati, Keith Thompson, Cydney Wilkes, Jeanine Durning, Stephen Koplowitz, Sandra Burton, Mike Taylor, Matthew Barney in the *The Cremaster Cycle* at the Solomon R. Guggenheim Museum, Rachid Ouramdane as a guest soloist at the Fondation Cartier pour l'Art Contemporain in Paris, Susan Rethorst in the revival of *Beau Regard* at Danspace Project, John Kelly in the revival of *Pass the Blutwurst, Bitte*, an Obie Award-winning production, and in *Moondrunk* presented by Lincoln Center; and with composers Vivian Stoll, Jonathan Bepler, Nora Laudani, and Jim Dawson; visual artists Jarrod Beck, Bob Ajar, Neil Goldberg, Corban Walker, and Nina Katan; and designers Cynthia Rowley, and Liz Collins. He was the Movement Dramaturg for John Kelly's *Time No Line* (2018), and Patricia Hoffbauer's *Getting Away with Murder* (2017). He curated the Movement Research Fall Festival 2010, DoublePlus 2014, and Sundays On Broadway 2017-2018. His visual art and writing has been featured in publications such as *SCHIZM Magazine*, *MR*

Performance Journal, and *PAJ: A Journal of Performance and Art*. He has taught at Barnard College, New York University's Experimental Theater Wing, Yale University, George Washington University, Amherst College, Vassar College, Emerson College, Dance House in Dublin, TsEKH in Moscow, and The Merce Cunningham Trust. And he has served as a frequent guest critic at NYU's Gallatin School of Individualized Study and ITP/Interactive Telecommunications Program. Currently, he teaches at Lincoln Center Education, Movement Research, and The New School.

KAYE VOYCE, COSTUME DESIGN

Kaye Voyce designs for dance include Trisha Brown's *i'm going to toss my arms - if you catch them they're yours*, *Rogues*, *Homemade*, danced by Vicky Schick; David Neumann's *Restless Eye* and *Big Eater*, and *Fathers and Sons* (Shapiro and Smith for Alvin Ailey). Recent theatre credits include: *Significant Other*, *The Real Thing*, *The Realistic Joneses*, and *Shining City* on Broadway; *Hamlet* (Public Theatre), *Measure For Measure* (Elevator Repair Service/Public Theatre), and *The Antipodes* and *A Home at the Zoo* (Signature Theatre). Recent opera: *War Stories* (Opera Philadelphia), *The Summer King* (Pittsburgh Opera, world premiere), *Il Turco in Italia* (Festival d'Aix-en-Provence). She is also a frequent collaborator with Richard Maxwell/New York City Players, most recently on *Paradiso* (Greene Naftali Gallery).

JORDAN MACINTOSH-HOUGHAM, PROJECT/VIDEO ASSISTANT

Jordan Macintosh-Hougham graduated with a B.A. from Bennington College in 2016, and is currently based in Seattle, where she works as a production assistant and choreographer. She has participated in artist residencies at EMPAC, Velocity Dance Center and Studio Current, and worked for artists such as Kota Yamazaki, Dana Reitz, Elena Demyanenko, Liv Fauver, Karthik Pandian, Andros Zins-Browne, and Wade Madsen. Through exploring the hybridization of dance and video, Jordan is interested in navigating the performer-audience relationship by addressing spectacle, short-circuiting expectations, and creating empathy. Her multimedia dance piece *Bad! Bad! Bad!* premiered January 2018 at Velocity, and her next work, *Tantrum Like Noises*, will be featured in the Converge Dance Festival in May 2018.

GEORGE MACLEOD, PROJECT/VIDEO ASSISTANT

Through a practice in the moving image based in careful camerawork and unusual lighting, George MacLeod aims to give motion to an otherwise still landscape of images. His works consider the artifice found in the natural world as seen through film, as well as the manipulation that accompanies it. In conjunction with his film practice, he has written, choreographed and performed in several dance and theater performances. He holds a B.A. from Bennington College and has contributed live camerawork to Charles Atlas, Rashaun Mitchell & Silas Riener's *Tesseract* along with Laure Prouvost's *They Are Waiting For You*. His work has been shown at No Theme Performance Festival and Center on Contemporary Art.

STAFF

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