



Wednesday, October 11, 2017, 8pm
Zellerbach Hall

ODC/Dance *boulders and bones*

Choreography Brenda Way & KT Nelson

Landscape Artist Andy Goldsworthy

Commissioned Score Zoë Keating

Visuals RJ Muna

Light & Scenic Design Alexander V. Nichols

Cellist Zoë Keating

Dancers Company

Jeremy Smith, Natasha Adorlee Johnson,
Josie G. Sadan, Brandon Freeman,
Jeremy Bannon-Neches, Tegan Schwab,
Daniel Santos, Rachel Furst, Lani Yamanaka,
James Gilmer, Mia J. Chong (*apprentice*)

*This program will last approximately 60 minutes
and be performed without intermission.*

Cal Performances' 2017–18 season is sponsored by Wells Fargo.

From the Director

The building process of Andy Goldsworthy's *Culvert Cairn*, a stone installation set in a wild terrain, is the inspiration and organizing premise for *boulders and bones*. Goldsworthy's sculpture leads us to reflect on the dynamic landscape and climate of Northern California. In the dry summer months, the piece is evidence of imaginative human intervention in the landscape: stones from the surrounding countryside creating an eight-foot cairn overlooking a dry creek bed. Once the rains come, if they come, the cairn becomes a vessel and passageway for the winter waters as they roar down the arroyo through the center of the piece.

The dynamic arc of Goldsworthy's project suggested the structure of the choreography: from the noise and effort of construction, to the stillness of completion, to the outpouring of energy that characterizes the final stage of the work. RJ Muna's cinematic *mise en scène* traces the shifting light, changing landscape, and building process of Goldsworthy's installation while Nichol's scenic design lands the imagery.

We commissioned the talented avant-cellist Zoë Keating to compose and perform the score for *boulders and bones*. Keating's musical style relies on accumulations of layered sound produced during live performance by her solo cello and electronic manipulations, the act of creation mirroring the building process upon which *boulders and bones* is based.

The impermanence of dance itself makes a fitting metaphor for the temporal changes and evolving dynamic extremes of Northern California. Environmental consciousness and the role of the artist in reflecting on it have been longstanding concerns for both of us.

—Way/Nelson

ODC/Dance was founded in 1971 by artistic director Brenda Way. It was one of the first American companies to incorporate a post-modern sensibility into a virtuosic contemporary dance language and to commit major resources to interdisciplinary collaboration and commissioned scores for the repertory.

ODC/Dance performs for more than 50,000 people annually. In addition to two annual home seasons in San Francisco (Dance Downtown and the much-loved holiday production of *The Velveteen Rabbit*), past highlights include numerous appearances at the Joyce Theater in New York and the Kennedy Center in Washington, standing-room-only engagements in Europe and Russia, and two USIA tours to Asia, most recently as part of the inaugural Dance-Motion roster. In 46 years, ODC/Dance has performed for more than one million people in 32 states and 11 countries, with support from the NEA, the US State Department, and many state and city arts agencies.

The company has been widely recognized for its rigorous form, technical clarity, and numerous groundbreaking collaborations with, among others, composers Marcelo Zarvos, Bobby McFerrin, Zoë Keating, Zap Mama, Pamela Z, Jay Cloldt, and Paul Drescher; writer/singer Rinde Eckert; actors Bill Irwin, Geoff Hoyle, and Robin Williams; visual artists Andy Goldsworthy, Wayne Thiebaud, Jim Campbell, and Eleanor Coppola; welder/bike designer Max Chen; and choreographer Kate Weare. The artists' creativity-based outreach programs have been widely emulated and continue to fuel their deep engagement in communities across the country.

Executive Staff

Brenda Way, *artistic director and founder*
 Carma Zisman, *executive director*
 KT Nelson, *co-artistic director*
 Kimi Okada, *associate choreographer*
 and *director of ODC School*

Touring Staff

Joseph Copley, *company manager*
 Cathy Pruzan, *artist representative/booking agent*
 Mona Baroudi, *public relations specialist*
 Tony Shayne, *production manager*
 David Robertson, *lighting director*
 Matt Minnick, *audio engineer*
 Ryan Tirrell, *video engineer*

CREATIVE TEAM



Brenda Way (*founder, artistic director, and choreographer*) received her early training at the School of American Ballet and Ballet Arts in New York City. She is the founder and artistic director of

ODC/Dance and creator of the ODC Theater and ODC Dance Commons, community performance and training venues in San Francisco's Mission District. Way launched ODC and helped form an inter-arts department at Oberlin College and Conservatory of Music in the late 1960s before relocating to the Bay Area in 1976.

She has choreographed more than 80 pieces over the last 43 years. Among her commissions are *Unintended Consequences: A Meditation* (2008) for Equal Justice Society; *Life is a House* (2008) for San Francisco Girls Chorus; *On a Train Heading South* (2005) for CSU Monterey Bay; *Remnants of Song* (2002) for Stanford Lively Arts; *Scissors Paper Stone* (1994) for Alvin Ailey American Dance Theater; *Western Women* (1993) for Cal Performances, Rutgers University, and Jacob's Pillow; *Ghosts of an Old Ceremony* (1991) for the Walker Art Center and the Minnesota Orchestra; *Krazy Kat* (1990) for San Francisco Ballet; *This Point in Time* (1987) for Oakland Ballet; *Tamina* (1986) for San Francisco Performances; and *Invisible Cities* (1985) for Stanford Lively Arts and the Robotics Research Laboratory.

Her *Investigating Grace* was named an NEA American Masterpiece in 2011. Way's work was selected by the Brooklyn Academy of Music in 2010 to represent the US in a tour of Southeast Asia, as part of the inaugural Dance-Motion touring program sponsored by the US Department of State. She is a national spokesperson for dance; has been published widely; has received numerous awards, including the Isadora Duncan Dance Award for both choreography and sustained achievement; and received 40 years of support from the National Endowment for the Arts. Way is a 2000 recip-

ient of the John Simon Guggenheim Fellowship. In 2009 she was the first choreographer to be Resident of the Arts at the American Academy in Rome, and in 2012 she received the Helen Crocker Russell Award for Community Leadership from the San Francisco Foundation. Way holds a PhD in aesthetics and is the mother of four children.



KT Nelson (*co-artistic director and choreographer*) joined ODC/Dance in 1976 and partners with Brenda Way in directing the company. KT choreographed and directed ODC/Dance's first full-

length family ballet in 1986, *The Velveteen Rabbit*. The production has become a holiday tradition in the Bay Area, engaging generations of dance goers of all ages.

KT has been awarded the Isadora Duncan Dance Award four times: in 1987 for Outstanding Performance, in 1996 and 2012 for Outstanding Choreography, and in 2001 for Sustained Achievement. Her collaborators have included Bobby McFerrin, Geoff Hoyle, Shinichi Iova-Koga, Max Chen, Zap Mama, and Joan Jeanrenaud. In 2008 her *RingRoundRozi*, in collaboration with French-Canadian composer Linda Bouchard, was selected to be performed at the Tanzmesse International Dance Festival. In 2009 Nelson was one of three artists selected for Austin Ballet's New American Talent Competition. In 2012 she created new work for Western Michigan University as part of its Great Works Dance Project.

In addition to her work as a choreographer, Nelson served on the Zellerbach Community Arts Panel from 2005 to 2011, ran the summer dance department for the Center for Creative Youth at Wesleyan University from 2003 to 2006, and founded the ODC Dance Jam in 1997. Over the last 25 years, she has played a major role in defining and implementing ODC's ongoing and project-based outreach programs. She has mentored Margaret Jenkins' CHIME Project and continues to mentor emerging artists in the Bay Area and abroad.



Cherie Jarvis

Zoë Keating (*composer and cello*) is a one-woman orchestra. She uses a cello and a foot-controlled laptop to record layer upon layer of sound, creating intricate, haunting, and compelling music. Keating

is known for both her use of technology—which she uses to sample her cello onstage—and for her DIY ethic. She has sold more than 60,000 copies of her albums without a record label, management, or physical distribution system. Born in Canada and classically trained from the age of eight, Keating spent her 20s working at software startups while moonlighting as a cellist in rock bands. Inevitably, she combined the two and developed her now-signature style while improvising for late night crowds at her San Francisco warehouse. Keating has collaborated with a wide range of artists, including Imogen Heap, Amanda Palmer, Tears for Fears, DJ Shadow, Dan Hicks, Thomas Dolby, John Vanderslice, Rasputina, Pomplamoose, Paolo Nutini, and Brenda Way (*Breathing Underwater*, 2012). She has collaborated with WNYC’s Radiolab and lends her music regularly to film, television, dance productions, and commercials.

Andy Goldsworthy (*landscape artist*) has gained a significant reputation over the last 30 years for both his ephemeral works and his permanent installations, which draw out the inherent character of the places where they are sited. Goldsworthy works with natural materials such as leaves, sand, ice, and stone that often originate from the local site, to address notions of materiality, process, and temporality. San Francisco is home to five such projects: *Spire* (2008), *Wood Line* (2010–11), *Tree Fall* (2013), and *Earth Wall* (2014) at The Presidio, and *Drawn Stone* (2005) at the de Young Museum. Goldsworthy has been the subject of several substantial monographic publications, as well as two critically acclaimed feature-length documentaries: *Rivers and Tides* (2002) and *Leaning in the Wind* (2017).

RJ Muna (*visuals*) has teamed with ODC for more than 20 years to create a powerful collection of dance imagery. This longstanding collaboration has resulted in a creative relationship that has influenced artists on both sides of the camera. Combining the physical energy of dance with the keen observation of photography allows Muna to move seamlessly between still and moving images. His approach to both begins with an understanding of how the human body interacts with light and movement, combined with a strong conceptual foundation. His distinctive lighting techniques complement the human body, capturing the muscular yet graceful movements of ODC’s impressive dancers. Muna’s film work has been featured and screened in many international festivals, including Dance Camera Festival (NY), Dance Camera West (LA), San Francisco Dance Film Festival, and Art Basel Switzerland. He has won more than 150 awards, among them the International Center of Photography’s Infinity Award and a Lucie Award. Muna’s work has been featured in magazines such as *Communication Arts* and *Graphis Annuals*, as well as *Camera Arts Magazine*, *American Photography*, *Black and White*, *Camera Work*, and many other international publications.

Alexander V. Nichols (*light and scenic design*) has been collaborating with Brenda Way since 1997. Nichols has designed lighting, scenery, projections, and/or costumes for 26 ODC productions. Broadway credits include *Wishful Drinking*, *Hugh Jackman—Back On Broadway*, *Nice Work If You Can Get It*. Off-Broadway productions: *In Masks Outrageous* and *Austere*, *Los Big Names*, *Horizon*, *Bridge and Tunnel*, *Taking Over*, *Through the Night*, and *In the Wake*. Regional credits include American Conservatory Theater, Mark Taper Forum, and Berkeley Repertory Theater. Dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet; lighting supervisor for American Ballet Theatre; and resident visual designer for the Margaret Jenkins Dance Company since 1989. His designs are in the permanent repertory of

San Francisco Ballet, Boston Ballet, Alvin Ailey, Hubbard Street, Hong Kong Ballet, Singapore Dance Theatre, and Royal Winnipeg Ballet.

COMPANY BIOGRAPHIES

Jeremy Smith began his professional career with Parsons Dance, receiving critical praise for his performance of the acclaimed solo *Caught*. He is twice an Isadora Duncan Dance Award nominee and once a winner for ensemble performance. Smith is an advisory board member and the artistic advisor for Post:Ballet in San Francisco and a former artist with Ben Munisteri Dance Projects and Lydia Johnson Dance in New York City. He also collaborates with former ODC dancer Yayoi Kambara in Kambara + Dancers. Smith hails from Miami, FL, and graduated *summa cum laude* from the Florida State University. He joined ODC/Dance in 2007.

Natasha Adorlee Johnson graduated from UC Berkeley with a BA in English. She was awarded a 2014 Isadora Duncan Dance Award for her performance with Jeremy Smith in Kimi Okada's *Two if by Sea*. Johnson trained with American Ballet Theatre and SUNY Purchase Conservatory of Dance, and was an inaugural member of Alonzo King's LINES Ballet training program. She played "Snoopy" in *Charlie Brown Christmas – Live!* at the San Francisco Symphony, was a member of Robert Moses' KIN, and has performed as a guest artist with Kate Weare Company. As artistic director of Concept 04, Johnson has created dance for film and live performance. She has previously choreographed for the European Tanzsomer Festival, Regional Dance America, and music video projects. Johnson is also a singer and music producer with the group Saint Tiimbre. She joined ODC/Dance in 2011.

Josie G. Sadan grew up in Lagunitas, CA. She trained on scholarship at Marin Ballet and NYU's Tisch School of the Arts. Since returning to the Bay Area in 2007, Sadan has enjoyed working with choreographers including Sidra

Bell, Manuelito Biag, Molissa Fenley, Amy Foley, and Robert Moses, and she is a former member of Robert Moses' KIN. Sadan is also a widely published writer and holds a master's degree in communications from Stanford University. She joined ODC/Dance in 2013.

Brandon Freeman, better known as "Private," is an ODC veteran, having danced with the company for 12 years before venturing out in 2008 for an artistic "walkabout." In the Bay Area, Private has had the privilege of working with many dance artists/companies, most recently in 2010, with Amy Seiwert's Imagery, and as a principal dancer in the movie *The Matrix II: Reloaded*. He also was a guest artist with the Colorado Ballet, performing in Glen Tetley's *Le Sacre du Printemps* in 2013. Nominated multiple times, Private received the Bay Area Isadora Duncan Award for Ensemble Performance in 2002 with Brian Fisher, in 2012 with Katie Faulkner, and in 2014 with Katherine Wells. In addition to teaching ballet and modern dance technique (including Dance for Parkinson's Disease), he is a sailor, poet, woodworker, and oil painter, and was formerly an artillery and military police sergeant in the Army National Guard. Private gratefully acknowledges all who have influenced his dance career, specifically Brenda, KT, Sonya, Amy, and Randy.

Jeremy Bannon-Neches was born in Brooklyn, NY, and grew up in Augusta, GA, where he received his initial training at the Augusta Ballet School. In 2005 he graduated with honors from the North Carolina School of the Arts, where he performed leading roles in *The Nutcracker*, *Don Quixote*, and Lynn Taylor Corbett's *Lost and Found*. Bannon-Neches then danced with Nevada Ballet Theater, performing principal roles in George Balanchine's *Rubies* and *Serenade*, and Mathew Neenan's *At the Border*, and in works by Twyla Tharp, Val Caniparoli, James Canfield, and Thaddeus Davis. Since moving to San Francisco in 2012, Bannon-Neches has worked with Robert Moses KIN, Post:Ballet, Zhukov Dance, DawsonDanceSE, and Hope Mohr Dance. He joined ODC/Dance in 2015.

Tegan Schwab grew up in Miami, FL. She graduated *summa cum laude* from New World School of the Arts College, and earned a BFA in dance from the University of Florida. In Miami, Schwab began her professional career in 2005 as a dancer/puppeteer, with choreographer Katherine Kramer and the acclaimed marionette/visual artist Pablo Cano. After graduating in 2008, she moved to San Francisco, where she has had the pleasure of dancing principal roles as a company member with Dance Through Time, Hope Mohr Dance, and Garrett+Moulton Productions. Schwab joined ODC/Dance in 2015.

Daniel Santos was born in Manila, Philippines. He began his formal dance training at the age of 16 with State Street Ballet, under the tutelage of Rodney Gustafson, and later received a full scholarship from the San Francisco Ballet School. Santos danced with ODC/Dance for 10 years, winning the Isadora Duncan Award for Individual Performance. In 2012 Santos temporarily left dance to explore his outdoor interests, studying at the Mountain Training School and learning to guide in three disciplines: Alpine mountaineering, back country skiing, and rock climbing. But after four years in the great outdoors, the stage was calling: Santos rejoined the company in 2016.

Rachel Furst is from Baltimore, MD, where she trained at the Baltimore School for the Arts. She graduated *summa cum laude* from the Alonzo King LINES Ballet BFA program at Dominican University of California. She performed with Amy Seiwert's Imagery beginning in 2012, as well as with Dawson Dance SF and Smuin Ballet. Furst joined ODC/Dance in 2016.

Lani Yamanaka was born and raised in Carlsbad, CA. She graduated from UC Irvine with two BFA degrees, specializing in performance and choreography. At UCI, she had the privilege to train with Donald McKayle as a member of his Etude Ensemble, where she performed and created repertory with the world-renowned

dance legend. Upon graduation, Yamanaka was cast in *Pearl*, a multimedia production directed and choreographed by Daniel Ezralow. The show made its world premiere at the David H. Koch Theater at Lincoln Center. She has trained with Hubbard Street Dance Company, San Francisco Conservatory of Dance, BodyTraffic, and Unity 2 Dance Ensemble. Yamanaka was a company member with Entity Contemporary Dance for three years, and is signed with Go 2 Talent Agency. She joined ODC/Dance as an apprentice in 2016 and has since been promoted to full company status.

James Gilmer of Pittsburgh, PA, was trained at Pittsburgh Ballet Theatre School and the Pittsburgh School for the Creative & Performing Arts. After graduating in 2011, he joined Cincinnati Ballet's Second Company, entering the main company the following season. Gilmer danced with the Cincinnati Ballet for six seasons, and was promoted to Soloist in 2015. He has performed works by Septime Webre, Ohad Naharin, Val Caniparoli, George Balanchine, Annabelle Lopez-Ochoa, Edward Liang, Jennifer Archibald, Trey McIntyre, Adam Houghland, Amy Seiwert, and Victoria Morgan, to name a few. Gilmer has also been a member of Amy Seiwert's Imagery, performing with the company since the summer of 2013. Looking to extend his activities outside of the classical ballet realm, he is excited to join ODC/Dance for his first season.

Mia J. Chong (*apprentice*) grew up in San Francisco. She received scholarships and training from the Kirov Academy of Ballet, the Ailey School, Alonzo King LINES Ballet, Hubbard Street Dance Chicago, the School at Jacob's Pillow, Tisch School of the Arts at New York University, and ODC School, where she trained for over a decade. Chong performed with Robert Moses' KIN Dance Company and is a former member of Dance Theatre of San Francisco. She joined ODC/Dance as an apprentice in 2016.