

GIBNEY DANCE

COMMUNITY ACTION



**GLOBAL COMMUNITY
ACTION RESIDENCIES**

INFORMATION KIT



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ABOUT GIBNEY DANCE

Gibney Dance is a groundbreaking organization whose mission is to bring the possibility of movement and self-expression where it would not otherwise exist. Its vision is to tap into the vast potential of movement, creativity, and performance to effect social change and personal transformation through its interrelated fields of action – Community Action, Center, and Company.

Gibney Dance Community Action is a hybrid arts/social service program that unites survivors of domestic violence, who often have issues of autonomy, with professional dancers, who through years of training have learned to control their physical environment with confidence. On the part of domestic violence shelters, there is demand—but no funding—for arts and wellness activities. Community Action addresses this urgent need by providing hundreds of movement workshops annually to women and families living in domestic violence shelters in New York City. It also offers free activities such as wellness and advocacy events and an annual Institute for Community Action Training. Community Action uses the arts as a catalyst for global change beginning on the local level through Global Community Action Residencies.

Gibney Dance Center is proud to serve as steward to 2 historic spaces for dance in New York City. Our 890 Broadway Center just north of Union Square continues the building’s rich tradition of supporting dance in all its forms. Our 280 Broadway Center in Lower Manhattan builds on decades of support to the contemporary dance community in its landmark location across from City Hall. Creating a two-location complex consisting of 16 studios, 3 performing spaces and a host of programmatic offerings, the Center aims to “make space for the future of dance” through both entrepreneurship and partnership and to push the boundaries of innovation within the NYC, national, and international dance scenes.

Gibney Dance Company is led by Artistic & Executive Director Gina Gibney, a visionary choreographer whose powerful dances honor personal identity while speaking to the common experiences of human beings. Gibney’s process emphasizes collaboration, both with composers and visual artists, and with her own dancers. Her intricately crafted work is informed by the dancers’ unique identities and how they connect to movement. Now in its third decade, the Company draws from a rich and ever-evolving repertory balanced against the creation of deeply investigated, new work. As the Center’s resident creative force, Gibney Dance Company leads by example through professionalism, artistry, and innovative methods of audience engagement.



ABOUT GIBNEY DANCE COMMUNITY ACTION

HISTORY

Founded in 2000, Gibney Dance's Community Action is the first program to unite survivors of domestic abuse, who often have issues of self-determination and autonomy, with professional dancers, who through years of training have learned to control their physical environment with freedom and confidence. Members of Gibney Dance Company facilitate workshops that empower women and help them to find a new voice through movement. Currently, the program offers hundreds of free workshops annually to help NYC families gain confidence and break the cycle of violence.

Domestic violence survivors are often ashamed of and alienated from their bodies, but ironically, in most shelters little or no attention is paid to the body. Community Action provides free movement workshops for low-income shelter residents by partnering with some of the leading domestic violence organizations in the country. After receiving specialized training, dancers design and facilitate workshops that draw from their artistic practices to address the needs of survivors. Offered during support group sessions under the supervision of a clinical social worker, workshops underscore clinical themes, address group dynamics, and explore issues common among survivors of domestic violence.

PROGRAM MODEL

Community Action's four-part program model encourages survivors to:

- **Look Inside** and reflect upon personal qualities, experiences, and aspirations. Reflection and self-awareness lead to greater self-confidence.
- **Speak through Movement** and gain confidence through stress reduction and self-expression. Creative decision-making helps participants to express their feelings and assert their identities.
- **Work Together** and break the social isolation associated with abuse through interaction and collaboration. Mutual support and validation comes from moving and creating together.
- **Take Care** by learning techniques for breathing, stress reduction, and self-care. Colorful Take Care Cards™ encourage survivors to regularly use these practices.

Our approach leverages artistic resources through a strong conceptual framework that provides focus for the dancers, but affords them flexibility in using their own skills, training, and creativity. Similarly, survivors draw from their own identities and cultural backgrounds in a process that emphasizes creative expression and choice-making. Rather than "teaching" a specific style or concept, we provide tools for creative and physical exploration.



WHAT ARE COMMUNITY ACTION RESIDENCIES?

OUR APPROACH

Community Action Residencies seamlessly blend artistry and outreach. By combining performance engagements with opportunities to learn about our program model, residencies provide local organizations with powerful tools for impacting their local community. Community Action works hand-in-hand with dance companies, universities, and social service organizations to design a program that is effective and compelling.

ARTISTIC COMPONENT

Gibney Dance offers richly textured choreography performed by a company of gifted dancers. The physical strength, refined technique, and elegant style that these dancers bring to Gibney's choreography create artistically excellent work that is both passionate and introspective. As a reflection of Gibney's worldview, the Company is a community of equal parts sharing and cooperation that is based on an ideal of balance, human interaction, and personal reflection. Gina Gibney's work, praised by The New York Times for its "great intelligence and almost literary sensitivity," is distinguished by intricately crafted movement episodes with a sense of deep connection and emotional inevitability.

The company has been presented in the US and abroad by Danspace Project, Symphony Space, The Guggenheim Museum, Baryshnikov Arts Center, The Duke on 42nd Street, Yale Repertory Theater, The Joyce Theater, Ailey Citigroup Theater, Internationale Tanzmesse (Germany), Dance Theater Workshop, Jacob's Pillow Dance Festival, Central Park Summerstage, The World Trade Center, The Cleveland Museum of Art, Lincoln Center, l'Agora de la Danse (Canada), and Sebnem Aksan Sahnesi (Turkey).

Artistic components include: Gibney Dance Company performance and master dance classes that may culminate in a final showing/performance. A choreographic repertory exchange with our artistic partner which could include several rehearsal sessions.

COMMUNITY ACTION COMPONENT

Gibney Dance is a strong advocate for raising awareness around the issue of domestic violence. Through panels, or open talks, the community component brings together experts from the United States with local experts to exchange information on the issue and the relevance of the arts with the public. In partnership with local domestic violence shelters, movement workshops are offered to survivors focusing on opportunities for self-expression and teamwork.

Community components include: Panel on domestic violence and its connection to the arts and advocacy. Movement workshops for survivors in the local domestic violence shelters of our community action partners.



photo by Julieta Cervantes
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ARTISTIC AND COMMUNITY ACTION INTERSECTION: TRAINING

Gibney Dance is an established leader in using movement and creativity to reach new demographics in local communities. Our extensive experience includes work with domestic violence survivors, youth-at-risk, and people affected by HIV/AIDS. The training component of our residencies is designed to share our expertise with local dancers and social service providers, encourage them to use the arts to empower those in need, and help them forge partnerships with one another.

Training components include: sample movement workshops, information sessions on domestic violence, sensitization training to prepare local dancers to work with specific populations, technical assistance in program and partnership development, and lecture-demonstrations for social service organizations and other community partners.

CULTURAL EXCHANGE

Community Action Residencies create a powerful platform for cultural exchange and mutual learning in today's increasingly globalized and interconnected world. Through master dance classes, performances, and showings, participants get a chance to share their artistic processes and dance practices in different parts of the world. Through trainings, panels, and advocacy programs, the residency enables the participants and the general public to join the conversation on domestic violence. The discussion extends to encompass the similarities and differences between countries as well as the best practices to help survivors of domestic violence. This type of cultural exchange advances the field of dance, fights against domestic violence, and brings attention to the deep connection between the arts and social issues on a global scale.

PAST RESIDENCES

MONTREAL, CANADA

PRESS

Indeed, who better than dancers can help to physically express the inexpressible, which sets itself against words, hidden in the withdrawal of the body and the spirit?

Since it weaves an unspeakable link between the body and the psyche, dance appears particularly well-suited to help...Physical abuse often leaves marks on the body, which in turn reflects to these women a negative image of themselves. Recovery, therefore, also lies in the healing of the body... These workshops are not based on traditional therapy, but can have a therapeutic effect and contribute to rebuilding these women's self-esteem in a provocative and concrete way. Even though the goal is not to learn to dance, it will often be for them a first dance, a kind of rebirth through the free movement of their bodies.

-Frédérique Doyon, "The First Dance," Le Devoir, December 3, 2009

QUOTES

We would not have embarked on this journey and created Dance Against Violence without the assurance of the training we received from Gina Gibney. Her extensive experience with survivors of domestic violence and deep understanding of the power of movement and creativity made Gibney Dance's residency in Montreal fundamental and indispensable as well as tremendously successful. Dance Against Violence is extremely proud to be the first organization to have adopted Gina Gibney's model and developed a dedicated dance program in service of survivors of domestic violence in Montreal.

- President of Dance Against Violence, Amélie Dionne Charest

POST RESIDENCY OUTCOMES

Following the 2009 Gibney Dance Community Action Residency in Canada, participants started a project to bring the power of movement to domestic violence shelters in Montreal. Offering its first workshop shortly after the residency's conclusion, the non-profit Dance Against Violence now conducts workshops in three different shelters. Since 2009, they have facilitated more than 102 workshops and served over 420 women.

<http://www.dansecontrelaviolence.org/en/about#>



PAST RESIDENCES *continued*

ISTANBUL, TURKEY

PRESS

...there is a strong and harmonic relationship between social issues and art.

– Erol Mizrahi, CEO Polisan Home Cosmetics, “Kadina Siddete Dikkat Cekmenin Bariscil Yonu”
Tiyatro Dunyasi, April 8, 2013

QUOTES

I find [Gibney Dance Community Action] model to be very transformative and facilitative.

– Training Participant

Thank you so much. [The training] was useful in discovering myself and building awareness around the issue of domestic violence.

– Training Participant

Thank you for gathering those who are interested in bringing movement and social issues together.

– Training Participant

POST RESIDENCY OUTCOMES

With the energy we got from the training, we started our journey with our newly formed group called “Haphazard”. I am happy and excited.

- Training Participant

As a result of our residency in Turkey, a new group, called Haphazard has been formed by the fourteen residency participants that adapts the Gibney Dance model to a Turkish context. The group’s mission is to identify the developments and needs in the areas of art, therapy, and social work in Turkey and to create a platform for sharing techniques, perspectives, and tools in order for the “actors” in the sector to move forward together.

Translated by Yasemin Ozumerzifon



photo by Janessa Clark
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PAST RESIDENCES *continued*

CAPE TOWN, SOUTH AFRICA

PRESS

“Sometimes it takes crossing an ocean to help fight gender violence.”

- Simone Alicea, “Teaming to fight gender violence”
Cape Times, May 15, 2014

“....domestic violence, whether physical, psychological, or even cyber-based, transcends language and cultural differences.domestic violence is ‘equal opportunity’ and cuts across the class and economic divide. with Gibney Dance exploring the common issues of caring for the abused, the healing process, and the challenges faced.”

- Esther Lewis, “Finding a new home for the heart”
Cape Argus, May 21, 2014

QUOTES

‘This workshop has changed these women in 10 ways today!’

- Nuraan Osman, Director of Ihata
Shelter, Cape Town

‘I really liked what I was told this weekend; it lit me with power.’

- Training Participant

POST RESIDENCY OUTCOMES

A University of Cape Town student who attended our ICAT training has partnered up with our Community Action partner Saartjie Baartman Centre for Women and Children to conduct a series of children’s movement workshops at the facility. The funds raised from our performance with our artistic partner iKapa Dance Theatre were applied toward these inaugural workshops.



photo by Håkan Jelik
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PAST RESIDENCES *continued*

STOCKHOLM, SWEDEN

QUOTES

'Loved it! Very motivated right now! Change the world with dance, yes!'

- Training Participant

'Knowledge. Creativity. Collaboration. To move can change so much.'

- Training Participant

'To meet you was a GIFT.'

- Training Participant

POST RESIDENCY OUTCOMES

Gibney Dance worked with the University College of Dance and Circus (DOCH), whose pedagogy department is at the cutting edge of didactics, dance education practices and training methodologies. Within this program 16 bright and eager students were able to imagine, develop and gain skills to form strong projects that impact children and adults alike through an intensive Community Action Training week. These young teachers also went on to experience the virtuosic and creative offerings that the Company had to offer through technique/repertory classes.

Beyond the academic, Gibney Dance interacted with the professional public via Stockholm's premier training facility for freelance dancers, Danscentrum. Through open classes, repertory workshops and a one-day Community Action training, Gibney Dance reached more than 20 dancers and choreographers, and 13 dance therapists and social workers. Danscentrum was also a wonderful performance venue for the full-house showing of Gina Gibney's *Dividing Line*.

Balancing out the artistic interactions were meetings and workshops at the UKV Shelter (one of Sweden's oldest women's shelter organizations) and Kvinnors Rätt (Women's Rights). Both organizations welcomed Gibney Dance into their facilities, reaching women from different parts of Sweden and the world. The facilitators' and staff members' energy and appreciation filled the sessions and reinforced the positive role that movement workshops can play no matter where one is in the world.



photo by Amy Miller
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PAST RESIDENCES *continued*

DAR ES SALAAM, TANZANIA

Company member Brandon Welch and Associate Artistic Director Amy Miller traveled to Dar Es Salaam, in Tanzania to conduct a Mini-Global CAR (Community Action Residency) to strengthen relationships with our artistic partner MuDa Africa, which offers dance training to young adults at the Nafasi Art Space, and forge connections with potential Community Action partner Femina Hip, a local advocacy organization offering information on health, economic empowerment and citizen engagement to Tanzanian youth. More information to come on this residency that just concluded in early September 2015.

HALL OF FAME

BODY AND SOUL

Modern-dance choreographer
Gina Gibney, photographed
in New York.



VANITY FAIR NOMINATES GINA GIBNEY DANCE

PRESS COVERAGE OF COMMUNITY ACTION

Because they not only make art but take action, bringing the wisdom they've acquired as dancers into the lives of women whose bodies house the memory of domestic violence.

– **Holly Brubach, Gibney Dance's Hall of Fame Citation**
***Vanity Fair*, April 2008**

Sitting with [the members of Gibney Dance] one afternoon felt like being with an extended family of women who share a longing to set the world right.

– **Susan Eisner Eley, "The Little Company That Could,"**
***Dance Teacher Magazine*, March 2004**

Integral to [Gibney's] work as a choreographer are her workshops with domestic-abuse survivors and families and individuals with HIV/AIDS. In conducting this facet of her work, Gibney harnesses the fierce focus of early 20th century modern-dance revolutionaries - giving participants powerful tools rooted in trust and physical awareness.

– **Tim Duroche, "Gina Gibney Dance: Thoroughly Modern Gina Hotwires Live Art,"**
***Willamette Weekly*, January 10, 2007**

Since it weaves an unspeakable link between the body and the psyche, dance appears particularly well-suited to help...Physical abuse often leaves marks on the body, which in turn reflects to these women a negative image of themselves. Recovery, therefore, also lies in the healing of the body... These workshops are not based on traditional therapy, but can have a therapeutic effect and contribute to rebuilding these women's self-esteem in a provocative and concrete way. Even though the goal is not to learn to dance, it will often be for them a first dance, a kind of rebirth through the free movement of their bodies.

– **Frédérique Doyon, "The First Dance,"**
***Le Devoir*, December 3, 2009**

The Gibney model distinguishes itself from "dance therapy"—opportunities for expression, not analysis of those expressions, are the focus.

– **Jonelle Seitz, Gibney Dance Community Action Residency**
***The Austin Chronicle*, November 4, 2011**

FREQUENTLY ASKED QUESTIONS ABOUT CARs

Who can host a CAR?

Any dance organization, university, or social service organization can host a CAR.

What does hosting a CAR entail?

Hosting a CAR entails providing space for the realization of workshops, panels, dance classes, and performances. Additionally, the host institution co-partners with Gibney Dance in devising and assembling marketing materials to advertise and promote the residency among appropriate communities. Finally, the host institution manages the logistical execution of the residency's events.

What does Gibney Dance offer?

In the Community Action portion of the residency, Gibney Dance provides sessions to train professionals in our unique synthesis of social action and dance. We engage with the local community by offering movement workshops to domestic violence survivors in the shelters of our partner organizations. In the artistic component, the Company conducts master dance classes in which they teach repertory and technique, and produces a public performance. Additionally, Gibney Dance aids the host institution in marketing and executing residency events.

How is a CAR funded?

The host organization is encouraged, but not required, to secure local funding for the residency. Financial support can come from corporate, institutional, or government sponsors.

Who can participate in a CAR?

A CAR consists of two types of events, public and private. Public events, such as panels and performances, are open to anyone who wishes to attend. The training sessions and classes are restricted to those individuals who have pre-registered for the residency with the host organization.

How are CARs tailored to the specific context of the country where they take place?

In addition to conducting rigorous research, Gibney Dance company members and support staff undergo cultural sensitivity training prior to traveling to the host country. Gibney Dance also partners with local experts in both the dance and social service fields in order to ensure that the residency addresses diverse perspectives and is relevant to the specific context of the host country.

ARTISTIC DIRECTOR GINA GIBNEY

photo: Christopher Duggan



Gina Gibney's distinctive choreographic voice has made her one of the most intellectually stimulating of New York dance artists. There is nothing particularly brainy about her dances. She does not play mind games. Instead, quietly, she deals in abstractions, making them do the work of expression for her.

– Jennifer Dunning, *The New York Times*

Gina Gibney's repertory of choreography and community outreach has received wide acclaim and support from audiences, colleagues and critics. Described as a "poet of modern dance" by *The New York Times*, the cornerstone of Gibney's repertory is a collection of eight evening-length dances composed over the last decade that explores the humanity and poetry of the moving body. Considered a pioneer in connecting the arts with the broad New York City community, Gibney's Community Action work has reached thousands of domestic violence survivors, individuals affected by HIV/AIDS, and youth-at-risk.

Gibney received a Master of Fine Arts Degree from Case Western Reserve University, graduating with high honors. In addition to studies with Kathryn Karipides, David N. Brown, Kelley Holt, Mark Morris, and Jocelyn Lorenz, her choreography is greatly influenced by the performers and collaborators with whom she has worked. Gibney's work has received recognition and support from a wide range of organizations including the National Endowment for the Arts, the New York City Department of Cultural Affairs, New York Community Trust, the Robert Sterling Clark Foundation, the Emma Shaefer Charitable Foundation, the Mary Flagler Cary Charitable Foundation, the Andrew W. Mellon Foundation, and the Mertz Gilmore Foundation. Her work has been presented and commissioned by prestigious venues in the US and abroad. Gibney proudly serves on the Executive Committees of Danspace Project and Dance/USA. She was recently named to the Honorary Circle of Dance/NYC.

Says Gibney about her work: *I want to reveal what it is to be human—in the most simple, basic terms. I want to create a choreographic world where strength and tenderness are equally important, where touch and separation are meaningful, and where movement takes on the quality of an intimate conversation. Much of my work is about connection. I want to create work that reminds us that we share a common environment and that our similarities are greater than our differences. As a choreographer, I am an observer. I try to look honestly at how dancers connect to movement and to the complex web of relationships. For example, I look for stillness, for that charged moment of non-movement and what that means to dancers examining their internal motivations and those of each other. I look for gestures that reach and enfold, hold and rebuff, contain and lose. I look for movement that has authenticity and weight. I look for focus that reaches deeply inward, yet is clear and open, with active awareness and a sense of reciprocity.*



GIBNEY DANCE COMPANY

Photo by Scott Shaw



Amy Miller, originally from Ohio, is a dancer, choreographer, educator and advocate. A former member of the Ohio Ballet, she was a founding member and associate artistic director of Cleveland-based GroundWorks DanceTheater. Her ongoing partnership with Oberlin Conservatory of Music professor and composer Peter Swendsen has created numerous works for GroundWorks, and a recent premiere with Gibney Dance Company. The associate artistic director of Gibney Dance, she also develops the organization's Community Action outreach into domestic violence shelters both locally and abroad. Interested in finding ways to foster both artistic excellence and social engagement in all of her work, Miller strives to prioritize both components in equal measure. From collaborating with professional dancers to create work for the stage, to facilitating movement workshops with violence survivors and conducting trainings for artists interested in engaging in social justice, Miller is devoted to raising awareness about the role that movement and creativity have in personal change and social progress. Miller holds a BFA in Dance and is the recipient of an Ohio Arts Council Excellence Award for her choreography.

Photo by Scott Shaw



Natsuki Arai grew up in Kamakura, just south of Tokyo. Upon graduating from Purchase with a BFA in dance, Natsuki began working with Kraig Patterson's bopi'sblacksheep/dances and Neta Dance. Throughout the years in NY, she has had a great pleasure working with many artists such as Anita Cheng, Christopher Williams, Christopher d'Amboise, Brian Carey Chung's Collective Body Dance Lab, Nilas Martins, Giada Ferrone, Jenny Hong Dance, and Red Shift Dance. Since joining Gibney Dance in 2009, Natsuki has enjoyed engaging in Community Action Residencies throughout the US and abroad. Outside of the dance world, she has worked as a Linux administrator for 4 years and currently works at an investment management company as a Jr. research analyst.

Photo by Scott Shaw



Nigel Campbell was born and raised in The Bronx, New York and is a graduate of LaGuardia High School of the Performing Arts (04'), and of The Juilliard School (08'). While still at Juilliard, Nigel joined the Metropolitan Opera Ballet as a soloist and upon graduation moved to Saarbruecken, Germany to join the Saarländisches Staatstheater. In 2010 he joined Luna Negra Dance Theater, under the direction of Gustavo Ramirez Sansano. There Nigel was the proud recipient of the prestigious Princess Grace Award 2011. In 2013 he joined the world renowned GöteborgsOperans DansKompani, where he danced for 2 years as a soloist and is currently an associate artist. Nigel has been blessed to dance the works of choreographers including Jiri Kylian, Ohad Naharin, Sharon Eyal, Robert Battle, Kurt Jooss, Gustavo Ramirez Sansano, Marguerite Donlon, Alan Lucien Øyen, Sidi Larbi Cherkaoui, Fernando Melo, Kyle Abraham and Aszure Barton among many others. Additionally, Nigel has been the recipient of numerous awards and honors including a National YoungArts Level 1 Award and a NAACP ACT-SO Gold Medal. He is a 2004 Presidential Scholar in the Arts and at 17 was featured in the National PBS documentary "American Talent." Nigel is incredibly excited to be in his first season with The Gibney Dance Company.

Photo by Scott Shaw



Alexeya Eyma-Manderson is a dancer/choreographer born and raised in Queens, New York. She holds a Bachelor of Arts in Dance Studies from the University of South Florida with an emphasis on research in Leadership Studies. She has conducted research on the integration of leadership frameworks in dance education. During her time at USF, she studied under Michael Foley, Andee Scott, Jeanne Travers and John Parks. With an extensive performance resume, ranging from concert to commercial dance, Alexeya has worked with Tatiana Hassan, Ob!ka Dance and international Soca artist Leonce. Alexeya has choreographed and performed in New York, Philadelphia, Chicago, Texas and more. Since relocating to NYC, she has presented original work, Almost, as part of Gowanus Arts and Productions: First Look presenting series, produced multiple dance short films and served as the

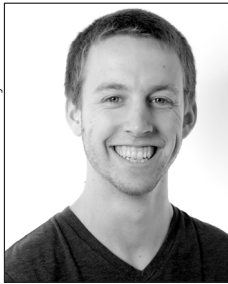
GIBNEY DANCE COMPANY *continued*

Photo by Scott Shaw



Devin Oshiro Devin Oshiro was born and raised in the Los Angeles, CA region. She graduated with a B.A. in Dance from California State University of Fullerton. While attending school, she performed the works of Mike Esperanza and Jiří Kylián and also had the privilege of performing at the Kennedy Center for ACDFA Nationals. Devin was a member of Entity Ultra Contemporary Company and Mosaic's Urban Poets, which has given her the opportunity to choreograph and perform around the world in Scotland, Germany, Japan and Singapore. Since moving to NYC, Devin is a company member of Summation Dance, Bare Dance Company and Delirious Dances. She has performed with Organic Magnetism, CorbinDances, Oui Danse and many others. Devin is also the media director for a faith-based dance organization called Awakening Movement. Devin is thrilled to be joining Gibney

Photo by Scott Shaw



Brandon Welch was born and raised in Indianapolis, IN where he trained at The Dance Company of Indianapolis with Diane Gudat. He went on to receive a BFA in Dance Performance from Purchase College (SUNY) Conservatory of Dance. While a student at Purchase College, Brandon performed works by Twyla Tharp, Nelly Van Bommel, Zvi Gotheiner, Stephen Petronio, Bella Lewitzky, Doug Varone, and Ohad Naharin. In 2010, Brandon studied on exchange at the Western Australian Academy of the Performing Arts and in 2011 began his professional dance career with Momix dance illusionist. Brandon spent two years as a member Doug Varone and Dancers. During his time the company, Brandon had the privilege to perform at the Metropolitan Opera in Les Troyens and travel to South America with Dance Motion USA's cultural diplomacy program. Brandon is also a co-founder

CONTACT



COMMUNITY ACTION



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ACTION RESIDENCIES**

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GIBNEY DANCE

COMMUNITY ACTION



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