

DiP

Dance in Process Resident Artists

GIBNEY DANCE

THE
ANDREW W.

MELLON
FOUNDATION

Dance in Process (DiP) is the signature program of Gibney Dance's Choreographic Center at 890 Broadway. DiP provides nuanced creative residency resources for mid-career New York City-based artists by offering continuous, concentrated access to studio space, a significant stipend, a menu of technical and administrative resources, and year-round support. Thanks to the generosity of The Andrew W. Mellon Foundation, over three years the program has been able to support thirty artists with intensive three-week creative residencies. By providing artists with the much-needed tools, this partnership formed a cultural powerhouse in the New York City performing arts community by valuing an artist's time and space.

About The Andrew W. Mellon Foundation

The Andrew W. Mellon Foundation endeavors to strengthen, promote and, where necessary, defend the contributions of the humanities and the arts to human flourishing and to the well-being of diverse and democratic societies. To this end, it supports exemplary institutions of higher education and culture as they renew and provide access to an invaluable heritage of ambitious, path-breaking work. The Foundation makes grants in five core program areas: Higher Education and Scholarship in the Humanities; Arts and Cultural Heritage; Diversity; Scholarly Communications; and International Higher Education and Strategic Projects.

Dance in Process Resident Artists

2014 – 2015

Wally Cardona
Jeanine Durning
Marjani Fortè
Keely Garfield
Patricia Hoffbauer
Silas Riener
robbinschilds
Anna Sperber
David Thomson
Kota Yamazaki

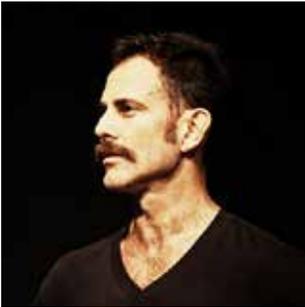
2015 – 2016

Kimberly Bartosik
Nora Chipaumire
Beth Gill
Miguel Gutierrez
Amanda Loulaki
Juliette Mapp
Juliana F. May
Tere O'Connor
Donna Uchizono
Pavel Zuštiak

2016 – 2017

Monstah Black
Yanira Castro
Bryan Arias Diaz
John Kelly
Yvonne Meier
Jodi Melnick
Antonio Ramos
Melinda Ring
Richard Rivera
Larissa Velez-Jackson

Dance in Process Resident Artists 2014 – 2015



Wally Cardona



Jeanine Durning



Marjani Fortè



Keely Garfield



Patricia Hoffbauer



Silas Riener



robbinschilds



Anna Sperber



David Thomson



Kota Yamazaki



Wally Cardona
The Set Up: Saya Lei

Residency Dates: April 29 – May 20, 2015

Premiere: River to River Festival / June 24 – 26, 2015

The Set Up: Saya Lei is the sixth dance in an eight-part series of full-length dances. In *The Set Up*, each new dance launches with “American-contemporary” artists meeting a “master” of a traditional, sometimes ancient, form. In this case, the master artist role is shared by two Burmese dance-artists: Saya Lei and his student, Htet-Htet Lin. Saya

Lei, no longer dancing, is one of the few remaining masters of a Mandalay-style of Burmese dance, rarely seen since one standardized style was established by Burma’s Ministry of Culture. Ms. Lin, versed in both the Mandalay and now standardized Yangon-style, assists Saya Lei.

Wally Cardona is a choreographer, dancer, teacher and the artistic director of WCV, Inc. He is the recipient of a Bessie award, Guggenheim Fellowship, New York Foundation for the Arts Fellowship, Asian Cultural Council Fellowship and Doris Duke Artist Award. For several years, Wally Cardona created group works that demanded highly controlled working conditions in order to be made. His current cycle of work cultivates a practice of undoing, creating intimate yet crowded collaborative conditions.



Photo by Darial Sneed

“For this iteration of the project, Mr. Cardona studied with Saya Lei in 2014 in Myanmar, formerly known as Burma; this year, Ms. Lacey and Jonathan Bepler, the work’s composer, joined him. *The Set Up: Saya Lei*, a dense, captivating work, comes in and out of focus — purposely — as the artists fluctuate between premeditation and casualness, though nothing in the piece is truly casual.”

– Gia Kourlas, *New York Times*



Jeanine Durning
To Being

Residency Dates: June 29 – July 18, 2015

Premiere: The Chocolate Factory / September 9 – 26, 2015

To Being is the second in a series of evening-length choreographies based on ongoing research of the performance practice “nonstopping.” *To Being* follows the primary directive to move nonstop. It understands dance as “being on the way,” – never arriving but always becoming - that which produces excess, cleaves meaning, accepts multiplicity, and moves unceasingly forward without the need for defined destinations or borders. It

defies and questions the ways in which we define, represent and identify ourselves in relation to one another. The work simultaneously builds on, resists, and ultimately transgresses narrative arcs, concrete associations, classical aesthetics, and discernible forms. *To Being* proposes a fierce commitment to keep going, in the midst of doubts, limitations, and inevitable failures, and asks both performer and audience, to accept our presence in a body with potential for radical multiplicity, complexity, and plurality.

Jeanine Durning is a dance artist working broadly through choreography, performance, teaching and writing. She is the recipient of a New York Foundation for the Arts award and the Alpert Award for Choreography. Her choreographies have been commissioned for Dance Theater Workshop and Danspace Project and have been presented throughout NYC and Europe. She has been faculty at SNDO/Amsterdam and HZT/Berlin on and off since 2009, in addition to teaching throughout NYC and across the U.S. Her work often incorporates seemingly disparate elements in order to get at the plurality and complexity of human behavior, relation and ontology.



Photo by Alex Escalante

“In short without the residency, the work would not have been the same - at all. Financially it made it possible for me to bring over my composer from Berlin to work for three weeks ... My work tends to develop over time as a result of the conditions presented and by having a secure space, I was able to learn more quickly about the work and its own nature - rather than always dealing with contingencies and varying conditions ... I was given a lot of administrative assistance from the Gibney staff, particularly the marketing and PR staff who helped me tremendously with developing a kickstarter campaign to raise additional funds for the work.”

– *Jeanine Durning*

“This marathon of a dance enmeshes the dancers so wholly in doing, doing, doing that you can’t imagine them being done. It’s like watching people live, right in the thick of passing time.”

– *Siobhan Burke, New York Times*



Marjani Fortè
being Here.../this time

Residency Dates: February 2 – 7, 2015
February 27 – 28, 2015 / April 20 – May 15, 2015

Premiere: Gibney Dance: Agnes Varis
Performing Arts Center / May 6 – 9, 2015

being Here.../this time is the final act of a three-year project by the Harlem-based Marjani Fortè that examines the intersections of mental illness, addiction, and systemic poverty. Through non-linear storytelling, abstracted embodiment, and community engagement, Fortè investigates the implications of recent neuroscientific research on pleasure and reward in relation to substance abuse legislation. Featuring a 3-D audio installation by composer and sound designer Everett Saunders, *being Here.../this time* creates an environment that spurs audiences to political and social action.

Marjani Fortè was a touring and teaching member of Urban Bush Women Dance Company for five years and is now an independent choreographer and co-founder of LOVEIFORTÈ A COLLECTIVE. Fortè has taught master classes and workshops across the U.S., Germany, England, Colombia, Brazil and Venezuela. She has presented choreographic works for Bronx Academy of Arts and Dance, New Orleans McKenna Museum, DNA Raw Material and DanceNOW. Fortè premiered EGO at Dance Theatre Workshop as a 2010 Fresh Tracks Resident Artist while concluding a choreographic residency and lecture series at Loyola Marymount University. She has also been a Research Artist-In-Residence and premiered *Here...* for Danspace Project.



Photo by Alex Escalante

“DiP supported, what was at that time, my most ambitious project to date, with sound and media contributions that were integral to our storytelling but required loads of time and play to integrate into the performance work. Each audience member was given a set of headphones to experience the sound in the work. Often, when premiering new work, you have a week or less for tech and dress rehearsals. DiP allowed us to live in the performance space for several weeks, making our familiarity and perhaps mastery of the space one of the most impressive parts of the work. So incredibly grateful for the Gibney DiP residency!”

– Marjani Fortè

“Most of the final installment happens in the Agnes Varis Performance Lab, a ground-floor room much more confined than the theater upstairs. That spatial choice matters, as does Ms. Fortè’s decision to equip every viewer with a headset, sealing each of us in an auditory world shaped by the sound designer and composer Everett Saunders. Are others hearing the same thing? *being Here* wrestles with legacies of entrapment — legal, economic, neurological — and Ms. Fortè seems to want to impart a sense of isolation, of needing to break free.”

– Siobhan Burke, *New York Times*



Keely Garfield
WOW

Residency Dates: November 3 – 10, 13 - 23, 30, 2014
December 8 – 9, 2014

Premiere: The Chocolate Factory / September 9-26, 2015

It is no laughing matter that the cynicism and scorn have seeped into our bones. Our good hearts desire more, but we are made powerless by puns, and our powerlessness is what we feel instead of the gravity of our situation.

Meanwhile people go missing, guns go off, resources are hoarded, and the world heats up - What is our sincerely held hope for each other, for the whole planet? In a dramatic art of sincerity, *WOW* deploys a panoply of performance devices - pantomime, musical theatrics, back-up dancing, faux pas-de-deux - set to songs by Kate Bush (performed live by Matthew Brookshire and the company) to protest its case. Bring in the clowns! Love is all there is!

Keely Garfield Dance's work has been presented at many theaters and festivals both nationally and internationally. In addition to a Bessie nomination for *Twin Pines*, she received a Bessie award for *My Mother Was A Four-Alarm Fire* and other mostly true stories. Garfield has created work for ballet dancers, antique puppets, musical theater, children, students and MTV. From 1997 to 2010, she curated Dance Theater Workshop's Family Matters series, served as the chair of DTW's artist board and was a co-author of the Dancers Forum Compact. KGD has also received commissions and presentations from Celebrate Brooklyn!, Milwaukee Danceworks, Philadelphia Dance Projects, The Southern Theater, Danse Vernissage, Spring Loaded and Tanzmesse, among others.



Photo by Julieta Cervantes

"I know that it would not have been possible to render *WOW* in its true colors if not for your support!"

– Keely Garfield

"It is this instability of tone that makes *WOW* such a wild ride. Even the continual costume changes contribute: jumpsuits, sequins, masks, clown noses. Ms. Garfield interpolates public service announcements you might hear on the subway — 'if you see something, say something' — and in her hands they are absurd and also possibly profound."

– Brian Seibert, *New York Times*



Patricia Hoffbauer
*Dances for Intimate Spaces
and Friendly People*

Residency Dates: January 6 – 8, 11 – 19, & 21, 2015
February 13, 20, & 27, 2015 / March 6 & 13, 2015

Premiere: Gibney Dance: Agnes Varis

Performing Arts Center / September 30 – October 3, 2015

Dances for Intimate Spaces and Friendly People is a series of duets, trios, and quartets presented simultaneously as installations in various Gibney Dance studios. An accompanying exhibition of video and writings presents a visual record of the work's creation, contextualizing the involved artists' process in relationship to post/modern dance history. Working with long-time collaborators writer George Emilio Sanchez, video artist Peter Richards, designer Liz Prince, and a multi-generational cast of dance luminaries—Alyssa Alpine, Jonathan Gonzalez, Peggy Gould, Kareem Alexander Hewitt, Ellie Kusner, Vincent McCloskey, Mor Mendel, Sharon Milanese, Yvonne Rainer, Tom Rawe, Sara Rudner, George Emilio Sanchez, David Thomson, and Jennifer Way—Hoffbauer creates a constellation of performative vignettes exploring the internal politics of art making.

Brazilian-born/New York-based artist Patricia Hoffbauer has been shown in the US, Venezuela and Brazil. NYSCA, NYFA, NEA, Map Fund and CUNY and Princeton's Lewis Arts Center support her work. She currently teaches at Hunter College and Princeton University's dance programs. Barnard College's dance program commissioned a new work premiering at NYLA this fall. A founding member of Yvonne Rainer's "Raindears," she performs current works and early solos. Her writings have appeared in New Museum's *New Vision* book, *Writings on Dance 25, A Journal of Performance and Art (PAJ)* and she is a contributing writer to the upcoming Pew Foundation book *Bodies as Archive*. Hoffbauer was also a curator of Danspace Project's 2013 "Judson at 50" Platform.



Photo by Scott Shaw

“My ‘Dance in Process’ residency awarded in 2015 had a huge impact in the development of my work. DiP offered me the possibility of working in long stretches of rehearsal periods with my dancers who could dedicate their time due to the project given stipend made possible by this grant. I was not only commissioned but also presented by the Gibney Dance Center in their gorgeous studios at 280 Broadway. Without this residency I would not have been able to work consistently with my collaborators and the wonderful dancers that formed my dance company for this project. I feel very lucky to have been awarded such a prestigious and very helpful award at this point in my career (when I am about to drop dead as the oldest dancer in the field!) as well as to be part of the dance field where these opportunities are unfortunately getting defunded and diminished. ”

– Patricia Hoffbauer

“In *Dances for Intimate Spaces and Friendly People*, 14 dancers from many backgrounds and generations take over the studios at Gibney Dance’s Lower Manhattan outpost, including the postmodern luminaries Yvonne Rainer and Sara Rudner. Isolated duets, trios and quartets, converging at the end, carry the audience from space to space, while a video exhibition in the lobby documents the process of the work’s creation.”

– Siobhan Burke, *New York Times*



Silas Riener
BLUE NAME

Residency Dates: April 27 – May 15, 2015

Premiere: The Chocolate Factory / October 14 – 18, 2015

BLUE NAME is made for an intimate space, and an intimate audience. It is an investigation into the language of dance, and the pure communicative power of movement. This is a solo show of dances compiled over eighteen months of investigating what it means to dance in front of people and to share an experience of being alive in the world.

Silas Riener graduated from Princeton University with a degree in Comparative Literature and certificates in Creative Writing and Dance. Riener completed his MFA in Dance at NYU's Tisch School of the Arts in 2011 and is currently on faculty at NYU's Playwrights Horizons as well as Gallim Dance's Clinton Hill Arts Center. He has also taught workshops and technique classes at Concord Academy SummerStages and throughout Turkey at several universities. He has worked with Chantal Yzermans, Takehiro Ueyama, Christopher Williams, Jonah Bokaer and Rebecca Lazier's *TERRAIN*, and is currently dancing for Tere O'Connor. Since 2010 he has collaborated with poet Anne Carson and choreographer Rashaun Mitchell, with whom he continues to develop new projects. He was a member of the Merce Cunningham Dance Company from November 2007 until its closure at the end of 2011.



Photo by Madeline Best

"He exudes a sense of solitude as he covers the length of the theater with stiff, straight-legged brushes or, later, crosses to the back of the stage in consecutive splits."

– Gia Kourlas, *New York Times*

"Mr. Riener explores the power of unearthly movement, but with such proximity to the audience that there's an added touch of confinement."

– Gia Kourlas, *New York Times*



robbinschilds

Hex

Residency Dates: June 8 – 27, 2015

Premiere: Gibney Dance: Agnes Varis

Performing Arts Center / February 3 – 6, 2016

Hex, robbinschilds' current performance and video work, challenges assumptions of 'sole' authorship, focusing on the process of collaboration not merely as a creative strategy, but for its use explicitly as a feminist platform from which to cull a stronger collective vision. *Hex* probes into the complexities surrounding composition, generative practices and authenticity, specifically how each member of a group influences the outcome of a

day's work, the building of material and ultimately a finished composition. robbinschilds delves into the concept of physical memory and how/where experiences lodge inside our body-minds. How do we impress upon one another as collaborators? And from a larger vantage, how do we, as members of a community, share information both intentionally and unintentionally? Via Internet and social media outlets, the act and meaning of "sharing" have become reframed. The piece questions the role and responsibility we each have in shaping society.

robbinschilds was formed by choreographers Sonya Robbins and Layla Childs in 2003. Though trained in and rooted by a background in dance, robbinschilds often works outside of that discipline, engaging in site-specific and installation-based performances containing elements of video, sound and sculpture that explore the juncture between architecture or place and human interaction. Their live work has been presented in NYC at Art in General, The Kitchen, PS 122, Dance Theater Workshop, MoMA PS1, The New Museum, Movement Research at Judson Church, Danspace Project at St. Mark's Church and the Autumn Skate Bowl. In addition to their live work, robbinschilds' video art has been exhibited in New York, Los Angeles, Bulgaria, New Zealand, China, and Spain. robbinschilds has been commissioned to create work by the Performa 07 festival and for David Byrne's 2008/2009 world tour. In 2010, they received an Art Matters grant to work in Iceland, and in 2011 they were awarded a MAP Fund production grant for recent performance project *I came here on my own*.



Photo by Scott Shaw

“Having the dedicated space – knowing that the space was there to be used – enabled us to schedule our collaborators in a way that is not possible in less supportive environments. We have never been able to work with our dancers so intensively.”

“DiP felt like a reprieve – a return to being artists.”

– *robbinschilds*

“Hex ... is not about casting a harmful spell, but rather uses the word to hint at the witchy notion of shape-shifting, in which dance movements are transferred from one body to the next”

– Gia Kourlas, *New York Times*



Anna Sperber
Ruptured Horizon

Residency Dates: March 9, 2015 / April 6 – 25, 2015

Premiere: Gibney Dance: Agnes Varis

Performing Arts Center / June 3 – 13, 2015

In *Ruptured Horizon*, Brooklyn-based choreographer Anna Sperber investigates the relationship between natural landscapes and human bodies, and the parallel patterns and rhythms within these topographies. Situated in a lighting environment designed to optimize the natural light in Gibney Dance's studio theater, the work explores the raw beauty of the laboring figure without drama or ornamentation.

Anna Sperber is a performer and choreographer. As a performer she has worked with many New York-based choreographers including Luciana Achugar and Juliette Mapp. She is a co-founder of classclassclass and has taught at Movement Research, Dance New Amsterdam, Gibney Dance, American Dance Festival, Hunter College, classclassclass and as a guest artist at George Washington University. She founded and ran BRAZIL, a studio and intimate performance space in Bushwick. Anna has been an Artist in Residence at Brooklyn Arts Exchange, Gibney Dance Center, Lower Manhattan Cultural Council at Governors Island, Movement Research and Sugar Salon. Her work has been supported by NYSCA Dance Program Public Commissioning Funds, DCA Re-grants through the Brooklyn Arts Council, a Live Music for Dance Grant and a grant from the Mertz-Gilmore Foundation. She was also a Co-Curator of the 2008 Movement Research Spring Festival.



Photo by Ian Douglas

“My experience as a Dance in Process Artist In Residence at Gibney Center last year was truly invaluable to my process and the work I was creating.”

– Anna Sperber

“Ruptured Horizon isn’t the first time Anna Sperber, a Brooklyn choreographer, has shown a fascination for the light and architecture of a space and then turned it into a frame for a non-narrative dance. How does movement alter a room? How does it make a space expand and recede?”

– Gia Kourlas, New York Times



David Thomson
PrivatePublic

Residency Dates: June 29, 2015 – July 18, 2015

Premiere: To Be Premiered

PrivatePublic is a multimedia performance work comprised of three separate components: Part I – The Voyeurs, Part II – The Session and Part III – Venus. Together, they create an integrated meditation on the boundaries of race, gender, and sexual identity in American society through the lens of voyeurism. At the root of these investigations is an interrogation of the concepts of freedom and surrender, questioning how we perceive their meaning and value as states of power. Each event will have take place as a weeklong performance/installation.

David Thomson has worked as a collaborative artist in the fields of music, dance, theater and performance with such artists as Trisha Brown, Jane Comfort, Bebe Miller, Susan Rethorst, Remy Charlip, David Roussève, Ralph Lemon, Muna Tseng, Sekou Sundiata, Meg Stuart, Dean Moss/Layla Ali, Alain Buffard, Tere O'Connor and Marina Abramović among many others. He was also a founding member of the acclaimed a capella performance group, Hot Mouth. Thomson is a Bessie award-winning artist, a 2012 USA Ford Fellow, a 2013 NYFA Fellow in Choreography and a 2014 MacDowell Fellow. He has served on the faculties of NYU's Experimental Theater Wing, Sarah Lawrence, The New School and Movement Research. An ongoing advocate for dance and the empowerment of artists, he was one of the founding members of Dancer's Forum and has served on the boards of Bebe Miller/Gotham Dance, Dance Theater Workshop and presently New York Live Arts.

“As a seasoned collaborative artist but relatively new creator, the DiP residency has been significant in allowing me to continue a process of exploration and to create a base of material and work that has subsequently been performed at various venues. The unique support system that is specific to Gibney’s staff and facilities should serve as a model for other residencies. The combination of time and financial support was the dream package that reduced stress and heightened my focus by giving me the ability to work with and pay my collaborators.”

– *David Thomson*



Kota Yamazaki
OO

Residency Dates: February 16 – March 7, 2015

Premiere: ASU Gammage / April 11, 2015

Performances: New York Japan Society / June 5 – 6, 2015

This project is a new dance performance commissioned by Japan Society (NY). The piece is titled OO. OO is the phonetic sound for the Japanese word “palace.” Although the palace doesn’t belong to any specific culture, era or person, the piece is inspired by the highly ritualistic structure of the Japanese utakai (Japanese aristocrat poetry reading ceremony passed down from ancient Japan). We intend to create an amorphous and anarchic ritual formed by different times and movement poetics that performers deliver. Six performers with diverse backgrounds search for ways in which to communicate with one another playfully and freely, like a waka poetry exchange, within this ritual-steeped environment. The international architect collective known as SO-IL creates a mirage-like stage set that offers clues into what is perceived but can’t be seen.

Kota Yamazaki was first introduced to butoh through the teaching of Akira Kasai in Japan. Following an invitation in 2001 from Germaine Acogny to create a work for her Senegal-based company, Jant-bi, Yamazaki disbanded his Tokyo-based company Rosy Co. During his six residencies in Senegal, Yamazaki created the work FAGAALA in collaboration with Acogny for which he received a Bessie Award and a nomination for Alpert Award. Yamazaki is also a recipient of the Foundation for Contemporary Arts Award. Since 2002, he’s been based in NY and has been presenting work as Kota Yamazaki/Fluid hug-hug. His ensemble has nationally and internationally performed at PICA/TBA Festival, Warhol Museum, Miami Light Project, The Dance Center at Columbia College Chicago, Melbourne International Arts Festival, DTW, Danspace Project and others. Yamazaki also has been invited to teach at universities and for communities around the world.



Photo by Andrea Mohin

“Mr. Yamazaki relishes contradictions. To him, a person is fluid like water; his choreographic approach is to blur the lines between training and approach.”

– Gia Kourlas, *New York Times*

“The palace in Kota Yamazaki’s imagination is neither made of pink plastic nor is it where princesses sneak off to dance the night away. It is stark, sealed off and vaguely forbidding.”

– Gia Kourlas, *New York Times*

Dance in Process Resident Artists 2015 – 2016



Kimberly Bartosik



Nora Chipaumire



Beth Gill



Miguel Gutierrez



Amanda Loulaki



Juliette Mapp



Juliana F. May



Tere O'Connor



Donna Uchizono



Pavel Zuštiak



Kimberly Bartosik
Ecsteriority4 (Part 1)

Residency Dates: May 9 –12, 16 – 21, 2016
June 13 – 18, 2016

Premiere: To Be Premiered in 2017

Ecsteriority4 (Part 1), a collaboration with Brian Rogers, artist/Artistic Director, Chocolate Factory, is the final installment of a multi-piece series being created since 2008. The series' title is the amalgamation of "ecstasy" and "exteriority," derived from an essay by French post-modern theorist Jean Baudrillard. *Ecsteriority4 (Part 1)* is one of the series' four male-female duets. Defining concepts are notions of violence, desire (and their confluences), decay, and mourning.

Bessie Award-winning performer Kimberly Bartosik creates viscerally provocative choreographic projects that are built upon the development of a virtuosic movement language, rigorous conceptual explorations, and the creation of highly theatricalized environments. Her work, which is deeply informed by literature and cinema, involves complex plays on space, time, and audience perspective, dramatically illuminating the ephemeral nature of performance. Bartosik's work has been commissioned and presented by New York Live Arts, Dance Theater Workshop, Gibney Dance Center (2016), The Chocolate Factory Theatre (2016-17), Abrons Art Center; The Yard (2015), Danspace Project, French Institute Alliance Française's *Crossing the Line* Festival, Festival Rencontres Chorégraphique Internationales de Seine-Saint Denis (France), Artdanthe Festival (France), BEAT Festival, The Kitchen, La Mama, Mount Tremper Arts, Barnard College, University of North Carolina School of the Arts, Arizona State University, Purchase College Conservatory of Dance, and Movement Research.



Photo by Scott Shaw

“As a recent DiP artist I can passionately say that it’s not only the access to space, but the access to the highest quality space that makes the program both unique and essential. The studios at Gibney are luxurious compared to almost every other space I work in. They are clean, spacious, with good floors (a huge luxury/necessity!), working sound systems, convenient to subways, and staffed with friendly, accessible people (another huge plus). As a DiP artist, the perks are even greater, since we have access to a storage/production room with its own lock, and unlimited access to the space ... I can work in a way that is connected to me/my process rather than all the circumstances of my environment. It’s the closest thing to an out of town residency that I’ve experienced.”

– Kimberly Bartosik



Nora Chipaumire
portrait of myself as my father

Residency Dates: March 7 – 26, 2015

Premiere: Montclair State University / April 14 – 17, 2016

Performances: 2016 BAM Next Wave Festival
September 14 – 17, 2016

portrait of myself as my father celebrates and critiques masculinity (its presence, presentation, and representation) as Chipaumire continues her investigations focused on the black body, on Africa, and on the self. *portrait* considers the African male through the lens of cultural traditions, colonialism, Christianity, and liberation struggles,

constructing and deconstructing black African masculinity. Placed in a boxing ring, an arena that suggests strength, courage and violence, the “players” find themselves as commodity, product and process.

Born in Mutare, Zimbabwe and based in New York City, Nora Chipaumire has been challenging and embracing stereotypes of Africa and the black performing body, art, and aesthetic for two decades. Chipaumire’s work has been performed throughout NYC, the US and in Africa, Europe and Japan. Fellowships and awards include 2014-15 Hodder Fellow at Princeton University, MANCC 2014, 2007-08; 2012 Alpert Award, 2011 US Artist Ford Fellow, 2009 AFROPOP Real Life Award for her choreography in the film, *Nora*, three “Bessie” Awards (2014, 2008, 2007), and 2007 Mariam McGlone Emerging Choreographer Award from Wesleyan University Center for the Arts.



Photo by Gennadi Novash

“The woman that she is onstage, embodying the man she would like her father to have been, is fierce enough for you to adore, even as you wonder whether you’d dare to meet her face to face.”
– Deborah Jowitt, *Arts Journal*

“Her stage is a boxing ring, which she designed along with the attractively incongruous costumes: athletic shoulder pads and low-slung pants for herself; rope-bound briefs for Mr. N’diaye, who goes by the name Kaolack; a tailcoat and track pants for Mr. Watt, who plays a kind of stagehand, or as he put it, a shadow. Not only are Ms. Chipaumire and Kaolack confined to the ring, with all its associations with black manhood, but they’re also rigged to the rafters by elastic bands. The bands don’t hinder their occasional hip-swiveling dances, but they do suggest that exiting is not an option.”

– Siobhan Burke, *New York Times*



Beth Gill
Catacomb

Residency Dates: February 1 – 20, 2016

Premiere: The Chocolate Factory / May 18 – 28, 2016

Catacomb is a sensory rich theatrical experience in the round. Powerful visual imagery is paired with expressive and masterful dancing, sound and text to create an immersive dreamscape of iconic figures entrapped within a formal choreographic puzzle. Inspired by The Chocolate Factory's unique and intimate theater space, each role enlivens a different aspect of the building's raw industrial interior. Localized sound and dramatic lighting further enhance the performance's immersive quality.

Beth Gill has received commissions from New York Live Arts, The Chocolate Factory, The Kitchen, and Dance Theater Workshop, and her work has toured nationally and internationally. Gill was given "Bessie" Awards in 2011 for Outstanding Emerging Choreographer and the prestigious Juried Award. In 2012 Dance Magazine named her one of the top 25 artists to watch. Gill is the recipient of a 2015 Guggenheim Fellowship, the 2015-2016 Hodder Fellowship at Princeton University, a 2015-2016 LMCC Extended Life Artist Residency, a 2013-2015 New York City Center Choreography Fellowship, and the 2012 Foundation for Contemporary Arts Grants to Artists Award.



Photo by Michelle V. Agins

"I feel like every time we have a consistent home base the work advances significantly. [I was] really excited to sink into some hardcore working time. [It's] nice to not have to reorient ourselves; the location of this place – love being here."

– Beth Gill

"In the site-specific *Catacomb*, Ms. Gill's choreography spreads throughout the space like a web."
– Gia Kourlas, *New York Times*



Miguel Gutierrez
Age & Beauty Part 3

Residency Dates: July 20 – 25, 2015
November 10 – 22, 2015

Premiere: Bard Fisher Center / September 10 – 13, 2015

Performances: NYLA/Crossing the Line
September 16 – 26, 2015
Center Pompidou/Festival d'Automne
November 25 – 28, 2015

Age & Beauty Part 3: DANCER or You can make whatever the f*** you want but you'll only tour solos or The Powerful People or We are strong/We are powerful/We are beautiful/

We are divine or &:''' is the culminating chapter of a series addressing representations of the dancer, the labor of performance, the aging gay choreographer, the interaction of art making with administration, "queer time," futurity, and mid-life anxieties about relevance, sustainability and artistic burnout.

Miguel Gutierrez lives in Brooklyn and makes performances. He is currently making a series called *Age & Beauty*. His work has toured internationally to a host of venues and festivals and has been supported by a variety of foundations. He writes songs and scores for his work and has sung with many great artists. His book *WHEN YOU RISE UP* is a collection of early performance texts. He is training to become a Feldenkrais Method practitioner.



Photo by Ian Douglas

“Simply put, this was the best residency I have ever had in NYC. I got money. I got unlimited access to space during open hours. [I] got to do all of the many different things that I wanted to do and things that I had not at all expected to do, and, by being free of public presentation, was able to put all of my energy into making the work.”

– Miguel Gutierrez

“It’s intimate: The audience sits on the stage, surrounding the performance on four sides, and the set, hinting at theatrical decay, features a pile of color lighting gels, as well as deflated disco balls.”

– Gia Kourlas, *New York Times*



Amanda Loulaki

house of wind (a process for Untitled two)

Residency Dates: October 10 – 15, 2015 / June 6 – 11, 2016
June 27 – July 2, 2016

Premiere: Gibney Dance, February 2017

UNTITLED 2 explores the notion of movement as an object, presenting the body as a container of history, and the space as a container of the body. *UNTITLED 2* is the last part of a trilogy exploring the ways that an audience's gaze can be engaged during performance using the body as the primary medium for this exploration. Choreographed by Amanda Loulaki and performed by Loulaki and Hristoula Harakas.

Amanda Loulaki was born in Crete. In 1990 she received a BA in Education from the Department of Pedagogy in Crete and in 2007 received an MFA in Dance from Hollins University. In 1994 Amanda was awarded a Fulbright Scholarship and moved to New York. Her choreography has been presented at Danspace Project, La MaMa, PS 122, DNA, The Kitchen, The Flea, CPR, DTW, The Chocolate Factory, 11th Biennale of artists of Europe, BucharEast.West International Dance Festival, Mediterranean Contemporary Dance Platform, ADF, MIT, the Choreographic Center Archauz, and ZVRK Festival.



Photo by Scott Shaw

"It's clear that my work is ritualistic and I need to be spending time daily in the same place on a consistent practice... I [looked] forward to spending a lot of time in one place, one studio."

"It was amazing! I was in tears the last day. If this is what a full time choreographer is... I want this!"

– Amanda Loulaki



Juliette Mapp
Luxury Rentals

Residency Dates: January 19 – 30, 2015 / April 11 – 16, 2016
Premiere: Danspace / May 12 – 21, 2016

Luxury Rentals is a response to the diminishing possibility for a vibrant arts community in New York City due to exorbitant real estate and economic inequities. This work is part of a dialogue that dance artists are currently engaged in regarding how our external environment is changing the way we situate our work and bodies within a culture where there is less space and resources for dance.

Juliette Mapp is a choreographer, dancer, and teacher and has been making my own work since 1999. Her dances have been commissioned and presented throughout New York including at Danspace Project and Dance Theater Workshop (now New York Live Arts). She has received two "Bessies": one for choreography (2006) and the other for dancing (2002). She has received numerous residencies including at MANCC and Movement Research and been a guest artist at Tanzquartier Wien, Barnard College, and George Washington University. She is currently on the faculty of The New School, Movement Research, and PARTS in Brussels, Belgium.



Photo by Julieta Cervantes

“[I looked] forward to having a dedicated space for an extended period of time ... in New York and at Gibney.”

“[I] really need to retreat. I like that this program is very private.”

– Juliette Mapp

“The phrase “luxury rentals” ... [is] an unpleasant reminder of the struggle to make rent in a city that increasingly feels like a construction site for the wealthy. Where does that leave dancers and one of their greatest necessities, affordable space?”

– Gia Kourlas, *New York Times*



Juliana F. May
Adult Documentary

Residency Dates: September 8 – 29, 2015

Premiere: The Chocolate Factory / March 1 – 12, 2016

In *Adult Documentary*, five performers share their real and imagined histories. The distortion of text and body is about looking at the form of trauma or conversely the trauma of form. How does the so-called “aboutness” and shape of a word or gesture disrupt meaning and how does the form i.e., repetition, space and time rupture or repair these seemingly hermetic relationships?

Since graduating from Oberlin College in 2002, Juliana F. May has created twelve works including seven evening length works, commissioned and presented by The Chocolate Factory Theater, Dance Theater Workshop, New York Live Arts, Barnard College, The New School, Joyce SoHo, American Realness, I.C.E. and The Cleveland Repertory Project. May was a 2011-13 Movement Research Artist-in-Residence as well as a resident artist on Governor’s Island and at The Kaatsbaan International Dance Center. In 2014 May received a MAP fund grant and a Jerome foundation grant towards the creation of *Adult Documentary*. In 2011 May received her MFA from The University of Wisconsin- Milwaukee. This summer May will be in residence on Governors Island through LMCC’s Process Space program.



Photo Courtesy of the Artist

“Just being left alone in a room – the same room every day – was so special ... This was all because of the space. We just really settled into the space in a way that we began to absorb elements in the room.”

– Juliana F. May

“*Adult Documentary*, performed ... at the Chocolate Factory, is a duet of language and movement. It makes for a dense and difficult hour ... yet comes off as more relentless than rigorous.”

– Gia Kourlas, *New York Times*



Tere O'Connor
The Goodbye Studies

Residency Dates: June 29, 2015 – July 18, 2015

Premiere: The Kitchen / December 2 – 12, 2015

The Goodbye Studies, a piece continuing O'Connor's decades-long commitment to strictly movement-based investigations, engages a large group of twelve New York-based performers and promotes complexity as a key feature of consciousness and seeks to fully detach from comprehension as a value. Together with the performers, O'Connor creates aqueous fields of constant movement, where transition and event are indistinguishable. Moving away from a focus on single beings, *The Goodbye Studies* promotes the idea of the crowd as protagonist where everyone replaces someone as subject. Images of masses of people trudging through their

misfortunes or fighting for empowerment are everywhere. Considering such sources as a background presence in this dance, we might ignite our compassion regarding human rights and the conditions of our shared world.

Tere O'Connor is Artistic Director of Tere O'Connor Dance. He has created over 40 works for his company and toured these throughout the US, Europe, South America and Canada. He has created numerous commissioned works for other dance companies, including the Lyon Opera Ballet, White Oak Dance Project and solo works for Mikhail Baryshnikov and Jean Butler. O'Connor received a 2013 Doris Duke Performing Artist Award, is a 2009 United States Artist Rockefeller Fellow, and a 1993 Guggenheim Fellow among numerous other grants and awards. His work has been supported by the National Endowment for the Arts, New England Foundation for the Arts/ National Dance Project, The MAP Fund, and many others. He has received three "BESSIES", New York Dance and Performance Awards. In October 2014, he was inducted into the American Academy of Arts and Sciences. An articulate and provocative educator, O'Connor has taught at festivals and universities around the globe for 25 years. He is a Center for Advanced Studies Professor of Dance at the University of Illinois at Urbana-Champaign where he lives for one semester each year. O'Connor is an active participant in the New York dance community mentoring young artists, teaching, writing, and volunteering in various capacities. BLEED, premiered at BAM's Next Wave festival in Dec 2013 and continues on a tour in the United States with upcoming stops at On the Boards in Seattle and The Walker Arts Center in Minneapolis. The company will present a week of encore performances of BLEED at Danspace Project in New York City, Dec 18-20. They will also present two works at the American Realness Festival in Jan 2015, Sister and undersweet in NYC.



Photo by Paula Court

“[Gibney Dance is] filling a void with such a strong hand ... [they] are creating so much opportunity for a crucial layer of the dance population.”

“The actual space you gave us and the healthy psychological space that you have created in your two outposts are both incredibly valuable. Making dances in this country is such a treacherous trip and you provided me with a full season of relief. You provided me time with the incredible dancers who grace my work with their presence.”

– Tere O’Connor

“Mr. O’Connor makes the idea of the crowd his subject. Even so, individuals are discernible throughout, and meaning, formulated by Mr. O’Connor’s uncanny sense of structure, is attained not from story but from sensation. You watch, you listen to the steps, you wait: Inevitably, among the fragments — some soft and fuzzy, others jagged — a picture emerges.”

– Gia Kourlas, *New York Times*



Donna Uchizono
Sticky Majesty

Residency Dates: August 24 – 29, 2015
November 9 – 21, 2015

Premiere: Gibney Dance: Agnes Varis
Performing Arts Center / January 6 – 16, 2016

From the paradoxes of assumed truths, Uchizono's new evening length work melds the constructs of defined knowing with the subjective, sensational world of the live body. On the heels of the successful premiere of *Fire Underground* in 2013, *Sticky Majesty* is a work for five dancers that engages the audience from two separate vantage points. Uchizono's work affirms the essence that lies beneath – the courage it takes to be human.

Donna Uchizono's work has been presented throughout the US, Europe, South America and Asia. 2015 marked the 25th anniversary of art-making, celebrated with a tour to Australia and the premiere of new work at Gibney Dance Center in 2016. Uchizono has created work for notables Mikhail Baryshnikov, playwright Paula Vogel, MacArthur Fellow David Hammons and Oliver Sacks. A Guggenheim Fellow and "Bessie" award winner, Uchizono has been recognized by the Alpert, NEA, NYFA, Creative Capital, NYSCA, NDP, MapFund, and Jerome among others. Uchizono is an active member of the dance community, supporting young artists through various programs.



Photo by Scott Shaw

“First is the dedicated urban residency ... It’s great to stay home and work this intensively.”

“Gibney is behaving like a team of advocates.”

– Donna Uchizono

“There are ballet positions of full-stretched geometric line, but these coexist with a less sophisticated use of the arms, which frequently move in light, curling gestures. Ms. Lieber often stands with head arched back, her throat very strikingly exposed to the light. What’s the relationship between her and Ms. Olson? What do their moments of dialogue and connection express? Sympathy; urgency; force; but much here is enigmatic.”

– Alastair Macaulay, *New York Times*



Pavel Zuštiak
Custodians of Beauty

Residency Dates: October 14 – November 4, 2015

Premiere: American Dance Institute / November 20 – 21, 2015

Performances: NYLA / December 3 – 5, 2015

Walker Art Center / October 20 – 22, 2016

Custodians of Beauty, the new work of Pavel Zuštiak and his Palissimo Company continues an exploration begun in his previous work, *Endangered Pieces*, forging towards abstraction, minimalism, and restrained expressive modes while amplifying potency of an image; human body as sculpture, emotional trigger, or a political symbol. In an

age when humanity, disenchanted with itself, seems to have rejected the necessity of beauty, *Custodians of Beauty* asks us to look again, beyond the surface, to see differently.

Pavel Zuštiak is a NYC-based choreographer/director and performer, and artistic director of Palissimo Company. Born in communist Czechoslovakia and trained at the SNDO/Amsterdam, his work merges abstract aspects of dance with evocative imagery of piercing emotional resonance into totalizing theatrical experiences. Zuštiak has been commissioned by Walker Art Center, Wexner, NYLA, PS122, La MaMa, Abrons, BAC, 92nd Street Y, Archa Theatre, Slovak National Theatre and State Theatre Kosice. Zuštiak is a 2015-17 Princeton Art Fellow, the winner of 2014, 2009, 2007 Princess Grace Awards, 2013 LMCC President's Award for Excellence in Artistic Practice, 2012 NEFA/NDP Production Award and 2010 Guggenheim Fellowship.



Photo by Scott Shaw

“DiP was for me and my collaborators an intensive residency that allowed me to work more efficiently and stretch our resources much much further. Because of DiP dancers and designers could fully focus on the work and not juggle additional work to compensate. There are residency opportunities outside of NYC which I had a privilege of participating in but very few in NYC. Many of my collaborators and myself have families and we welcomed the opportunity to be in an intensive process while coming home to those families in the evening. Lastly, my work is of multidisciplinary nature - it is close to impossible to develop work with live music, set and other elements with a daily set up and clean up (had we rehearsed piece meal around the city). Exclusive access to the space allowed us to stagger individual studio work of designers throughout the day/week and then daily blocks of time when we all worked together. Such space and financial resources as DiP are incomparable in developing evening length work that needs time to simmer and evolve with several elements present in the process.”

– Pavel Zuštiak

“Zuštiak creates no movement that looks like dancing for its own sake. It becomes a statement of identity, a task to be completed, an urge to be satisfied.”

– Deborah Jowitt, *Arts Journal*

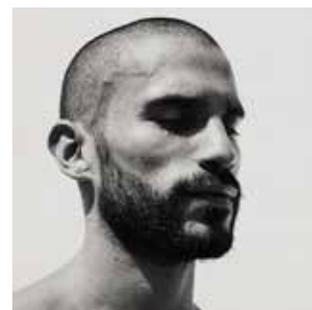
Dance in Process Resident Artists 2016 – 2017



Monstah Black



Yanira Castro



Bryan Arias Diaz



John Kelly



Yvonne Meier



Jodi Melnick



Antonio Ramos



Melinda Ring



Richard Rivera



Larissa Velez-Jackson

2016 – 2017 Dance in Process Residency Application

Gibney Dance is pleased to announce a call for applications for 2016-17 Dance in Process Residencies, with generous support from the Andrew W. Mellon Foundation.

DiP is limited to “mid-career” New York City-based dance artists who are in the “mid-stage” of a process. Review the guidelines at GibneyDance.org/Center/DiP.

All proposals must be submitted by Wednesday, March 23 at 6:00 pm.

Name

I have read the Dance in Process overview above. If selected to be a DiP Resident Artist, I would adhere to the terms as described. (Check box)

Address

Phone

Email

Residency Date Preference

Please select and rank in order of preference your three desired residency date ranges (mark 1 for your first choice, 2 for your second choice and 3 for your third.) Gibney Dance will make every effort to honor your preference.

July, 2016 January, 2017

August, 2016 February, 2017

September, 2016 March, 2017

October, 2016 April, 2017

November, 2016 May, 2017

December, 2016 June, 2017

Part I – Background Information

1. Please provide a bio of yourself. (100 words)
2. Please give a brief synopsis of the project you would be working on during your residency. (75 words)
3. Please list the collaborating artists that will be involved with this project. Be specific as to whether they will be physically present during the residency, working remotely, or not involved during the residency time. (50 words)
4. Do you have other creative residency support for this work? If so please list where and when. (50 words)
5. Where will this work premiere? If you do not know yet, what venues have you considered or approached? (20 words)

Part II – Narrative Questions

1. Please describe where you are in the development of this work. What research and studio development has been done to date? (500 words)
2. In what specific ways will DiP support (three weeks of continuous time in our space) meet the needs of this project? (250 words)
3. Please describe if you would utilize the DiP Residency Resource Menu, and how you feel this would inform and improve your residency. (250 words)

Part III – Project Budget

Please use the allotted spaces to detail a budget for your project. We ask that you take all income and expenses into account. Feel free to use as many item lines as you see fit.

Part IV – Work Sample

Work Sample: An unedited five-minute excerpt of your work is required.

Helpful hints for work samples:

- If you prefer your video to be accessible only by password, make sure you include the password with your application. If you don't the panel may not be able to consider your application.
- You are **STRONGLY ADVISED** to submit a work sample that begins precisely with the five-minute section you would like the panel to review, as opposed to including cuing instructions or a timestamp.

Link:

Password if applicable:

Title of Work:

Performance Venue and Date:

Premiere Venue and Date (if different than above):

Brief description of work, including the relationship of the work sample to your DiP Proposal:
(50 Words)

Dance in Process Panel Criteria

Panel Round One Criteria:

When reviewing the applications, the following inquiries should guide you.

1. Eligibility - Does this artist meet the basic DiP requirements:
 - Is s/he/they mid-career as defined by Gibney here:
 - Gibney Dance defines a “mid-career artist” as one who has established a significant body of work, either in terms of quantity over time or in terms of impact, momentum, or recognition; and the “mid-stage” of a process as the broad period of time after initial research, but prior to pre-production.
 - Is this work at some point in the mid-stage of development?
 - Is s/he/they available to work between July 2015 and June 2016?
2. Need and Organizational Capacity - Recognizing that ALL artists need developmental resources, does this artist demonstrate a clear need for the support that DiP can provide? Do you feel this artist has the organizational infrastructure or ability to manage a three week, full-time, intensive residency? Has this artist considered or leveraged additional support for this work? Does this artist demonstrate a clear understanding of how s/he/they will utilize this program?
3. Quality of Work - Is this artist’s project well conceived? In your opinion, does this artist have a history of producing well executed work? Based on his/her/their work sample or your knowledge of this artist, do you feel this artist will utilize this resource to make an impactful, interesting and strong work?
4. General Impressions - Do you feel that this artist deserves and will make good use of a residency at this time? What impression did you get after reviewing their project budgets? Provide any additional notes that are relevant to your decision.

Panel Round Two Criteria:

When reviewing the applications, the following inquiries should guide you.

1. Eligibility - Does this artist meet the basic DiP requirements:
 - Is s/he/they mid-career as defined by Gibney here:
 - Gibney Dance defines a “mid-career artist” as one who has established a significant body of work, either in terms of quantity over time or in terms of impact, momentum, or recognition; and the “mid-stage” of a process as the broad period of time after initial research, but prior to pre-production.
 - Is this work at some point in the mid-stage of development?
 - Is s/he/they available to work between July 2015 and June 2016?
2. Need and Organizational Capacity - Recognizing that ALL artists need developmental resources, does this artist demonstrate a clear need for the support that DiP can provide? Do you feel this artist has the organizational infrastructure or ability to manage a three week, full-time, intensive residency? Has this artist considered or leveraged additional support for this work? Does this artist demonstrate a clear understanding of how s/he/they will utilize this program?
3. Quality of Work - Is this artist’s project well conceived? In your opinion, does this artist have a history of producing well executed work? Based on his/her/their work sample or your knowledge of this artist, do you feel this artist will utilize this resource to make an impactful, interesting and strong work?
4. General Impressions - Do you feel that this artist deserves and will make good use of a residency at this time? What impression did you get after reviewing their project budgets? Provide any additional notes that are relevant to your decision.
5. Work Sample: Does their work sample show deeply researched and mature movement vocabulary and choreographic consideration?

Conflict of Interest Policy

We recognize that our community is small and that you will very likely know many of the applicants. We ask that you self monitor when you feel you may have a conflict of interest; when you feel you cannot objectively review an artist's application. Typically a conflict of interest would include a romantic, familial or very close relationship or a situation in which you would financially benefit from an artist receiving a DiP residency. Other than these situations, we hope that your knowledge of the applicants outside of the actual application process may enhance our review process rather than distract from it. Please let us know immediately if you feel any of the artists you are reviewing fit in this category.

Additionally, we ask that you keep your participation in this process confidential until the DiP Artists have been chosen.

Dance in Process Resource Menu

PUBLIC ENGAGEMENT

Private or public Showings, open rehearsals
Public talks, lecture-demonstrations, Body of Work presentations, Artist Talks
Panel discussions with artists and invited guests
Video screenings
Workshops, master classes, clinics, and seminars
Community-specific discussions and forums
Participation/programming in/of Gibney Dance Programs
Special exhibitions or presentations in the Gallery at 280 Broadway (as available)

CULTIVATION

Donor, funder, or presenter cultivation events
Private events and showings

FEEDBACK SESSIONS AND MENTORING

Feedback sessions of varied levels of complexity and formality
Private sessions with colleagues and mentors
Identification of mentors
Mentoring or feedback
Access to a dramaturge or artistic advisor
Technical consultancy

PHYSICAL AND TECHNICAL RESOURCES

Storage
Video camera, projector, monitor (as available)
Lighting equipment (as possible)
Access to tech/media labs at 890 Broadway (as available)
Access to theater and tech/media labs at 280 Broadway (as available)
Access to technical equipment at 280 Broadway (as available)

RELATIONSHIP BUILDING

Assistance in brokering a funder or presenter relationship
Assistance in connecting with other Resident Artists
Assistance in cohort building
Cultivation of relationship with under-wing artist
Assistance in finding additional dancers

TECHNICAL ASSISTANCE AND OTHER

Administration, marketing, or community engagement
Promotion of class taught by Resident Artists

Additional Resources Provided by Gibney Dance

Kickstarter Creation and Development

- Jeanine Durning
- Patricia Hoffbauer
- robbinschilds

Photography

- Amanda Loulaki
- Pavel Zuštiak

Mailings

- Amanda Loulaki
- David Thomson
- Pavel Zuštiak

Specific Space Functions Different Artists Relied On

Black Out Curtains

- Nora Chipaumire
- Pavel Zuštiak

High-quality Speakers

- Kimberly Bartosik
- Nora Chipaumire

Gibney Dance: Agnes Varis
Performing Arts Center
280 Broadway
(enter at 53A Chambers)
New York, NY 10007

Gibney Dance
Choreographic Center
890 Broadway, Fifth Floor
New York, NY 10003

GibneyDance.org

