



GIBNEY COMPANY
NOVEMBER 2 - 7, 2021

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PHOTO: ANNIE ROBERTS IN STATE OF DARKNESS BY MOHAMED SADEK

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The Joyce Theater Foundation presents

GIBNEY COMPANY *WHAT'S NEXT. NOW.*

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GILBERT T SMALL II

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RENA BUTLER

ARTISTIC ASSOCIATES
ALEXANDER ANDERSON, ALICIA DELGADILLO, ZUI GOMEZ, JESSE OBREMSKI,
KEVIN PAJARILLAGA, MARLA PHELAN, JIE-HUNG CONNIE SHIAU, JACOB THOMAN,
JAKE TRIBUS, LEAL ZIELIŃSKA

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*Gibney Company is grateful for leadership support from Andrew A. Davis,
a Trustee of the Shelby Cullom Davis Charitable Fund.*

Leadership support for The Joyce Theater Foundation has been provided by
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Howard Gilman Foundation.

Major support for The Joyce has been provided by Booth Ferris Foundation, Ford Foundation,
The Andrew W. Mellon Foundation, The Fan Fox and Leslie R. Samuels Foundation,
The SHS Foundation, and The Shubert Foundation.

ABOUT THE PROGRAM

THE GAME IS RIGGED

(World Premiere)

Choreographer: Alan Lucien Øyen

Set and Lighting Design: Martin Flack

Costume Design: Victoria Bek

Sound Design: Gunnar Innvæ

Music by: Nils Frahm, Snorri Hallgrímsson, Jóhann Jóhannsson, Nože,
Jocelyn Pook, Richard Skelton, Olga Wojciechowska

Choreographic Assistant: Gilbert T Small II

Performers: Alexander Anderson, Rena Butler, Nigel Campbell,
Zui Gomez, Amy Miller, Jesse Obremski, Kevin Pajarillaga, Marla Phelan,
Jie-Hung Connie Shiao, Jacob Thoman, Jake Tribus, Leal Zielińska

ABOUT THE WORK

In his New York City debut, and through a work incorporating movement, text, and visuals, created in close collaboration with all twelve Gibney Company dancers, Alan Lucien Øyen introduces audiences to the theatrical style for which he has received international recognition. In a time of incessant acceleration, communication is becoming noise. The messenger and receiver are often so close that they get stuck in a feedback loop. But some conversations happen mostly with ourselves: alone with our thoughts, there is no escaping the confrontational force of our fears, longings and expectations. But what happens when the carousel of questioning becomes a game of Russian roulette? Doubting every thought, we keep ourselves at constant gunpoint, but the game is rigged.

This work was made possible by the generous support of Andrew A. Davis, a trustee of the Shelby Cullom Davis Charitable Fund, and the SHS Foundation.

MUSIC CREDITS

"Said and Done"

"For-Peter-Toilet Brushes"

By Nils Frahm

Publishing rights: Erased Tapes Records and Manners McDade
Music Publishing Ltd (PRS) c/o Eagle I Music Songs (ASCAP)

"Interlude Piano"

By Nôze

Composers: Nicolas Sfințescu, Ezéchiél Pailhès,
Thibault Frisoni, Alexandre Authelain
Publishing rights: Circus Company Publishing

"Suffering" and "Flow"

By: Snorri Hallgrímsson

Composer: Snorri Hallgrímsson

Publishing rights: Moderna Records and INNI MUSIC EHF.

"Chapters"

By: Jocelyn Pook

Publishing rights: Wise Music

"I Can't Find Them," "The Everyday Bible,"

"Following Keller"

By: Jóhann Jóhannsson

Publishing rights: Kobalt Music

"Providence Reworks: Part II"

By: Olga Wojciechowska

Publishing rights: Warp Publishing and Ninja Tune

"Threads Across the River"

By: Richard Skelton

Publishing rights: Phantom Limb and Wise Music

- PAUSE -

LUSUS NATURAE

(World Premiere)

Choreographer: Rena Butler

Lighting Design: Asami Morita

Costume Design: Hogan McLaughlin

Costume Construction: Kyle Pearson

Sound Design: Darryl J. Hoffman

Text: Rena Butler

Choreographic Advisor: Kyle Abraham

Performers:

Alexander Anderson,
Jesse Obremski, Jake Tribus
(11/2, 11/4, and 11/6)

Kevin Pajarillaga,
Marla Phelan, Jacob Thoman
(11/3, 11/5, and 11/7)

ABOUT THE WORK

For her Joyce premiere as a choreographer, Rena Butler presents a trio for two distinctive casts of dancers, created through a highly collaborative process. Exploring her own questions around colonization and the process of decolonizing the self as a point of departure, this new work reimagines and abstracts the narrative of the infamous film "King Kong," and demystifies its iconic, monolithic title character.

This work was made possible by the generous support of Andrew A. Davis, a trustee of the Shelby Cullom Davis Charitable Fund.

- INTERMISSION -

OH COURAGE!

(World Premiere)

Choreographer: Sonya Tayeh

Associate Choreographer: Jenn Freeman

Original Music and Live Performance: The Bengsons

Set Design: Rachel Hauck

Lighting Design: Asami Morita

Costume Design: Márion Talán de la Rosa

Costume Construction: Victoria Bek

Performers: Rena Butler, Jesse Obremski, Kevin Pajarillaga, Marla Phelan,
Jie-Hung Connie Shiau, Jacob Thoman, Jake Tribus, Leal Zielińska

ABOUT THE WORK

Created for Gibney Company and performed to an original composition played live by The Bengsons, Tony Award-winner Sonya Tayeh's work explores a journey of emotional awakening and the honoring of both loss and gain. The work examines and explores related themes of struggle, self-reflection and sacrifice, while bridging various aesthetics through Tayeh's artistic lens.

This work was made possible by the generous support of Andrew A. Davis, a trustee of the Shelby Cullom Davis Charitable Fund, the Mertz Gilmore Foundation, the New York State Council on the Arts, the O'Donnell-Green Music and Dance Foundation, and the Omomuki Foundation.

ABOUT THE COMPANY

Founded by Gina Gibney in 1991, Gibney is a New York City-based performing arts and social justice organization that taps into the vast potential of movement, creativity, and performance to effect social change and personal transformation. As the organization's resident dance ensemble, Gibney Company is a commission based, repertory company that works with renowned and rising international choreographers representing a broad range of aesthetics and techniques. In January 2020, Gibney received a \$2 million gift from Andrew A. Davis, a Trustee of the Shelby Cullom Davis Charitable Fund, to support the transformation of its resident dance troupe.

In this new phase of expansion, the Company is exploring new possibilities for commissioning original works while retaining its longstanding spirit of experimentation. In the 2020-2021 season, the Company doubled in size to 12 dancers and commissioned five new works. Gibney Company will make its debut at The Joyce Theater in New York in November 2021.

With the aim of redefining a 21st-century contemporary dance company, the Gibney organization is creating a new model for supportive and sustainable careers for dancers and healthy working relationships for artists and collaborators. The Company, led by Artistic Director Gina Gibney with Directors Amy Miller and Nigel Campbell, has already expanded the role of its dancers, known as Artistic Associates, to play a vital role as both artists and activists. Artistic Associates advance the quality of the organization's artistry through performance and deepen its community engagement through advocacy for issues in the dance field such as diversity, mental health, and economic empowerment.

Gibney Company members have 52-week contracts, health insurance, access to free physical therapy, an annual artistic sabbatical, and paid vacation.

BOOKING INQUIRIES: Barbara Frum, barbara@sharingspacesproductions.com.

PRESS INQUIRIES: Megan Sprenger of Polskin Arts & Communications Counselors, megan.sprenger@finnpartners.com.

GENERAL INQUIRIES: Shane Jewell, General Manager, shane@gibneydance.org.

Photo by Nir Arieli



Gibney Company extends sincere gratitude to its growing community of supporters. Thank you.

BOARD OF DIRECTORS

Chair: Anna Connolly

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SUPPORTERS

Gibney Company is grateful for leadership support from **Andrew A. Davis**, a trustee of the **Shelby Cullom Davis Charitable Fund**.

The Company also receives generous support from The Bay & Paul Foundations, Con Edison, Howard Gilman Foundation, the Laurie M. Tisch Illumination Fund, the Mertz Gilmore Foundation, the National Endowment for the Arts, the New York City Department of Cultural Affairs, the New York State Council on the Arts, the O'Donnell-Green Music and Dance Foundation, the Omomuki Foundation, The Ready Foundation, the Seth Sprague Educational and Charitable Foundation, the Shubert Foundation, The SHS Foundation, Symbio Physiotherapy, and Virginia and Timothy Millhiser, among others.

Symbio Physiotherapy is Gibney Company's 2021
Exclusive Physiotherapy Partner.

*Support of Gibney Company's
Opening Night Performance & Cast Party is provided by:*

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PARTNERSHIPS

Gibney Company is grateful to partner with Bard College (Maria Simpson and Tara Lorenzen), and Springboard Danse Montreal (Alexandra Wells).

TEACHERS

Gibney Company offers special thanks to its regular teachers: Nicole von Arx, Adam Barruch, Nina Goldman, Francesca Harper, Roderick Jackson, Alexandria Meyers, Shamel Pitts, Annie Rigney, Bobbi Jene Smith, Jaclynn Villamil, Maleek Washington.

SPECIAL THANKS

Gibney Company also offers special thanks to: The Joyce Theater, Nir Arieli and Sueann Leung, Capacity Interactive and Erik Gensler, Martha Cooper, Aaron Mattocks, Trina Mannino, Bob & Susan Morgenthau, Polskin Arts, Norwegian Consulate, Reel Works, Amy Sewell, Andy Sheagren, Linda Shelton, Bonnie Siegler, Emily Singh, Clair Vogel, and Winston & Strawn.

STAY IN TOUCH

Thank you for joining us for Gibney Company's landmark season. Sharing this moment with you means a lot to us and we hope you'll continue to be part of the Company's journey.

If you aren't already on our mailing list, please scan the QR code below if you'd like to receive the most important Gibney Company updates moving forward. Thank you for your support.



WHO'S WHO IN THE COMPANY



GINA GIBNEY (*Founder, CEO, and Artistic Director*) is a choreographer, director, entrepreneur, and Founder, Artistic Director and CEO of Gibney. She founded Gibney in 1991 as an arts organization dedicated to social action, and today the organization has rapidly emerged as a cultural leader operating 23 studios across two Lower Manhattan facilities. With the mission of tapping into the vast potential of movement, creativity, and performance to effect social change and personal transformation, Gibney works through three interrelated fields of activity—Company, the acclaimed resident dance ensemble; Center, two beautiful spaces at 890 and 280 Broadway; and Community, highly respected and impactful social action programs.

Considered a pioneer in connecting the arts with the broader community, she was inducted into the Vanity Fair Hall of Fame for “making art and taking action” in 2008. Gibney is serving her second term as a Trustee of Dance/USA and has received the organization’s Ernie Award, given annually to a changemaker in the field. Gibney was a Founding Member of Dance/NYC’s Board of Directors, and continues to serve today. She was included in *Dance Magazine*’s 2017 list of “The Most Influential People” in *Dance Today* and named to the *Out100* 2016 list of influential members of the LGBT community.

Gibney is a frequent panelist and speaker on topics of dance, entrepreneurship, and arts-community partnerships. She holds a Bachelor of Arts and Master of Fine Arts from Case Western Reserve University where she graduated summa cum laude and Phi Beta Kappa. In 2018, she received the University’s Distinguished Alumni Award.



NIGEL CAMPBELL (*Company Director*), Princess Grace Award-winning artist, director, and entrepreneur, hails from the Bronx, New York, and received his B.F.A. from The Juilliard School. He has danced for the Metropolitan Opera Ballet, the Saarlandisches Staatstheater, Luna Negra Dance Theater, the GöteborgsOperans Danskompani, and Kyle Abraham’s A.I.M. In 2017, he was named a Director of Gibney Company after spending two years as an Artistic Associate. Campbell’s work has been recognized with a Martha Hill Mid-Career Award, a 2011 Princess Grace Award; and he is a National YoungArts Winner, a 2004 Presidential Scholar in the Arts, a NAACP ACT-SO Gold Medalist, and is featured in the National PBS documentary *American Talent*.

In 2015, Campbell co-founded MOVEINYCI, alongside Chanel DaSilva, with the mission of cultivating greater diversity and equity in the dance field and beyond. Campbell also serves on the board of directors for Culture For One, a non-profit that aims to transform the lives of New York City children in foster care through the power of the arts. He resides in New York City.

WHO'S WHO IN THE COMPANY



AMY MILLER (*Company Director*) is a NYC-based dancer, choreographer, educator, administrator and advocate. Originally from Ohio, she began her career with the Ohio Ballet, and was a founding member of Cleveland-based GroundWorks DanceTheater. Since 2012, she has been a Director and a performing member of Gibney Company. Miller focuses on Gibney's Community Action initiatives, having worked closely with social workers toward facilitating movement experiences with survivors of gender-based violence, international trainings for artists, and violence-prevention workshops with young people. Miller co-facilitates creative spaces for advocacy alongside Gibney's 'Move to Move Beyond Storytellers,' a group of survivors creating performances to witness the power of reclaiming one's agency, and moving toward shared liberation. Miller is currently a teaching artist for the Bard College Dance Program/Gibney Partnership, a multi-year engagement that represents a wide-ranging vision of what dance can be in a liberal arts curriculum. Miller holds a BFA in Dance and has thrice been a Dance/USA Mentor through their Institute for Leadership Training.



GILBERT T SMALL II (*Curatorial Director of Training and Rehearsal Director*) is a dancer, choreographer, dramaturg and rehearsal director. He started his formal training at the Baltimore School for the Arts, and holds a BFA from SUNY Purchase Conservatory of Dance. While at Purchase, he had the opportunity to study at Codarts in the Netherlands. Upon finishing his education, he was invited to join Ballet British Columbia. While with Ballet BC, he worked with choreographers such as William Forsythe, Crystal Pite, Medhi Walerski, Johan Inger, Emily Molnar, and Cayetano Soto. As a freelance artist, Gilbert has worked with Serge Bennethan, Sidra Bell, Zoe Scofield, and Kyle Abraham. Gilbert is based in Brooklyn, New York.



ALEXANDRA WELLS (*Senior Director of Training and Company Advisor*) is the Senior Director of Training and Company Advisor for Gibney, Founder and Artistic Director of Springboard Danse Montréal and the Creator of IMAGE TECH for Dancers™. From 2017 - 2020, Alexandra served as the Director of Artist Training at Hubbard Street Dance Chicago. Under her direction, Hubbard Street Professional Program (HS Pro) responded to the needs of dancers entering the current job market. Alexandra is a mentor to many emerging and established artists in the field. Additionally, she serves on the Artistic Advisory Council for MOVEINYCI, and is the Artist Curator and an Honorary Board Member of The Legacy Project - celebrating the work of the iconic Canadian artist and choreographer Margie Gillis. Alexandra was a full-time faculty member and rehearsal director at The Juilliard School for 18 years. She was also the Concept & Artistic Director of the Movement Invention Project from its inception through 2017. She was on faculty at SUNY Purchase College, served as the Interim Director of l'École Supérieure de Danse du Québec, and was the Rehearsal Director for Ballet Hispánico following a long international performance career. As Principal dancer of the Ballet National de Nancy, Wells toured the world and formed lasting partnerships with the late Rudolf Nureyev and Patrick Dupont.

WHO'S WHO IN THE COMPANY



ALAN LUCIEN ØYEN (*Choreographer*) graduated from the School of Art in Oslo and danced with The Norwegian National Company of Contemporary Dance, Carte Blanche, and Amanda Miller's company Pretty Ugly before establishing winter guests, a multidisciplinary company touring theatrical, dance, and hybrid works in English for the international stage. Since 2009, Alan has been working closely together with the British playwright Andrew Wale. He has been an in-house resident with the Norwegian National Opera and Ballet since 2013, where he most recently premiered *The Hamlet Complex*—a reworking of Shakespeare's classic with five actors, 30 dancers, and 10 children, with original music for a full orchestra and original scenic design. Alan has won numerous awards for his work as a choreographer, director, and playwright, and in 2018 he was one of the first choreographers invited to work for the legendary Tanztheater Wuppertal after the death of Pina Bausch. In May 2019, his piece *Story, story, die* had its premiere and will be touring internationally through the next year, including an almost three-month-long tour of Canada in 2022. *Rusalka*, which he created for Opera Ballet Vlaanderen, marks Øyen's debut as an opera director. When the pandemic struck, he was creating a full-length evening work for Opéra National de Paris. Despite the challenges of the global pandemic, Alan managed to create the work *The American Moth*, co-produced by The Kennedy Center for the Performing Arts, with nine actors and dancers from three continents, led by Liv Ullmann. The work will tour internationally in 2022-23.



RENA BUTLER (*Choreographic Associate*) comes from Chicago IL, and previously performed with Hubbard Street Dance Chicago, AIM by Kyle Abraham, Bill T. Jones/Arnie Zane Company, David Dorfman Dance, Manuel Vignoulle/M-Motions, The Kevin Wynn Collection, and Pasos Con Sabor Salsa Dance Company. She trained at The Chicago Academy for the Arts, studied at Taipei National University of the Arts in Taiwan, and received her BFA from SUNY Purchase Conservatory of Dance in New York. Butler was awarded the Princess Grace Foundation Award for Choreography in 2019. Her choreographic work has been presented at Hubbard Street Dance Chicago; BalletX; Boston Dance Theater; Whim W'him; The New Orleans Museum of Modern Art, in collaboration with Academy Award-Winning composer Terrence Blanchard; Gibney Company; TEDxChicago Virtual Salon 3.0: Design Your Life; CHTV Stories in Switzerland, JOMBA Dance Film Festival in South Africa, and more. Butler has served on the consortium for Chicago Dancemakers Forum, and co-created + directed DanceLab, a free, choreographic course for Chicago teens, empowering participants of varying socioeconomic backgrounds and identities to find commonality in creation. She currently serves as a dance and choreographic mentor for young artists as part of the Pointe People Mentorship Program, is an adjunct professor for New York University Tisch School of the Arts for Dance, the contemporary instructor for The American Ballet Theater's Studio Company, and an Artistic Advisory Council member for Dancewave NYC. Currently in her 2nd season, Butler was recently named Gibney Company's inaugural Choreographic Associate, and is the featured cover story for *Dance Magazine's* November 2021 issue.

WHO'S WHO IN THE COMPANY



SONYA TAYEH (*Choreographer*) is a New York City based, Tony Award-winning choreographer and director. Tayeh's work has been characterized as a blend of powerful versatility and theatrical range. Selected credits include: *Moulin Rouge!* Broadway (Hirschfeld theatre/Dir Alex Timbers), *Sing Street* Broadway (Lyceum Theatre/Dir Rebecca Taichman), *Fall For Dance*/City Center, (Unveiling with Moses Sumney and dancers), American Ballet Theatre/(*What Becomes Of Love?*), *Rent Live!* (Fox Network/Dir Michael Grief and Alex Rudzinski), *The Lucky Ones* (Ars Nova/Dir. Anne Kauffman), *Face the Torrent* for Malpaso Dance Co. (commissioned by The Music Center/LA), *You'll Still Call Me By Name* (commissioned by New York Live Arts and Jacobs Pillow Dance Festival), Martha Graham Dance Company's *Lamentation Variation Series* (The Joyce Theater), *Hundred Days* (New York Theatre Workshop/Dir. Anne Kauffman). Tayeh has garnered many accolades for her versatile work, including a Tony Award for Best Choreography, two Emmy nominations, a Drama Desk Award for Outstanding Choreography, an Obie Award, and two Lucille Lortel Awards for Outstanding Choreography.



THE BENGSONS (*Musicians*) consist of Abigail and Shaun Bengson, a married composing and performing duo based in NYC and VT, who have performed across the country and around the world. Their video for *The Keep Going Song* has been viewed over 4 million times. Three of their singles have been featured on "So You Think You Can Dance" (FOX). Their theater work includes *The Keep Going Song* (Actor's Theatre of Louisville), *My Joy is Heavy* (Arena Stage), *Hundred Days* (La Jolla Playhouse, New York Theatre Workshop, US Tour), *The Lucky Ones* (Ars Nova), *Where the Mountain Meets the Sea* (ATL's Humana Festival), *Anything That Gives Off Light* (Edinburgh Theatre Festival), *You'll Still Call Me By Name* (New York Live Arts, Jacob's Pillow), and *Iphigenia in Aulis* (Classic Stage Company). They have received the Jonathan Larson and Richard Rogers awards and nominations for the Drama Desk, Drama League, and Lucille Lortel awards.



ALEXANDER ANDERSON (*Artistic Associate*) is from South Florida. He attended the Alexander W. Dreyfoos School of the Arts and went on to continue his training at The Juilliard School, where he received his Bachelor of Fine Arts Degree in Dance in 2014. While at Juilliard, Anderson's choreography received Choreographic Honors and was featured in the Peter Jay Sharp Theater from 2010-2014. He is a 2012 recipient of the Dizzy Feet Foundation Scholarship Award,

a 2013 recipient of the Princess Grace Foundation Scholarship Award, as well as the Alexander Bay Moore Dance Award. Upon Graduation, Anderson began his professional career dancing for Nederlands Dans Theater 2 and later joined Nederlands Dans Theater 1 as a company artist. Anderson's Moving Towards Justice Fellowship at Gibney, Revive, aims to address mental health and mindfulness in the dance community, to enable longevity and sustainability in dancers' careers. This is Anderson's second season with Gibney Company, after being a Guest Artist in Spring 2020.

WHO'S WHO IN THE COMPANY



ALICIA DELGADILLO (*Artistic Associate*) is a product of bi-coastal upbringings, originally from Half Moon Bay, CA and later, Charlotte, NC. Prior to joining Gibney Company in September 2021, Alicia spent the last decade in Chicago, IL as a dancer with Hubbard Street Dance Chicago and most recently, as a founding member of PARA.MAR Dance Theatre. Throughout her time in Chicago, Alicia had the opportunity to collaborate with a wide array of artists and institutions including William Forsythe, Crystal Pite, Ohad Naharin, Alejandro Cerrudo, The Art Institute of Chicago, Chicago Symphony Orchestra, Third Coast Percussion, and The Second City. She graduated with Honors from the Ailey/Fordham BFA Program where she was able to foster her passion for arts outreach through JUNTOS Collective, becoming the Local Programs Director from 2016-2017. Her teaching and administrative credits include her role as Artistic Coordinator for the Hubbard Street Advanced Level Summer Intensive and Company Manager for PARA.MAR Dance Theatre.



ZULTARI (ZUI) GOMEZ (*Artistic Associate*) was born in the Dominican Republic, and raised in Miami. She received her BFA in Dance from the Boston Conservatory at Berklee. Zui has danced with Ballet Hispánico, Ballet Hispánico Dos, Collage Dance Collective, DanceNOW! Ensemble, ArmitageGone! Dance, RuddUR Dance Company, Rosie Herrera Dance Theatre, Zest Collective, and had worked alongside Jamar Roberts in his premiere *Veil* in Miami. She has appeared in *Glamour Spain* magazine, *DanceSpirit* Magazine, and modeled for a campaign with Volunteers of America (#TheWarInside), with photography by Nir Arieli and movement direction by Omri Drumlevich. Zui's Moving Toward Justice fellowship program at Gibney, CONFIDANZ, helps create more confidence through movement for artists when in front of the camera, while learning about lighting, angles, and advocacy. Zui is entering her fifth year with Gibney Company, where she has performed works by Bobbi Jean Smith, Michaela Taylor, Adam Burruch, Shannon Gillen, Stephanie Batten Bland, along with collaborating with Mark Caserta and others.

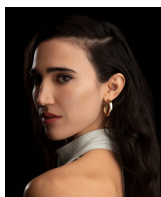


JESSE OBREMSKI (*Artistic Associate*) (he/him) is a Japanese-American artist from New York City, and a graduate of The Juilliard School, under Lawrence Rhodes. He is in his third year with Gibney Company, after being a Guest Artist in 2018. Jesse works extensively with Earl Mosley's Diversity of Dance; was featured in *Dance Magazine* in 2019; and previously danced with the Lar Lubovitch Dance Company, and as a principal artist with The Limón Dance Company. Among staging Limón repertory, and other educational/choreographic experiences, in 2018 Obremski founded an international award-winning company, Obremski/Works, which has been presented at Lincoln Center by HBO and the Dance Films Association. Obremski's Gibney Fellowship, OUR PATHS, cultivates greater communal empathy through the lens of "WHY."

WHO'S WHO IN THE COMPANY



KEVIN PAJARILLAGA (*Artistic Associate*) is a Filipino American, born and raised in Silver Spring, MD. He has worked with companies including NW Dance Project, Yin Yue's YY Dance Company, Sonya Tayeh Dance, and has guest-performed with Parsons Dance Company, Dayton Contemporary Dance Company, and Pittsburgh Ballet Theater. Pajarillaga recently danced at the 2021 MTV VMAs with artist Doja Cat; he danced in GAP's 2018 spring campaign "Experiment in Color"; and was movement director for Big Wild at Coachella 2019. Pajarillaga appeared in *Vogue* for a Dover Street Market x Sky High Farm fundraiser. He has choreographed for NW Dance Project and The Juilliard School's senior showcase 2017. Pajarillaga is the co-founder of Moving Forward Dallas, a non-profit dedicated to nurturing thriving young artists in Dallas. Pajarillaga's Gibney Fellowship, EVERGREEN, is a platform for diverse creators to produce socially relevant and impactful new works on film. This is Pajarillaga's second season with Gibney Company.



MARLA PHELAN (*Artistic Associate*) is originally from Miami Beach, FL, and is a Juilliard alumna with an award-winning international career. Marla has worked with choreographers including Hofesh Shechter, Maxine Doyle, and Akram Khan. Marla debuted on Broadway in Bartlett Sher's *Fiddler on the Roof*, and is currently the Associate Choreographer/Assistant Director for The National Tour. Marla has played lead roles in Punchdrunk's acclaimed *Sleep No More* and *The Drowned Man*. As a choreographer, Marla has directed movement for Fischerspooner, Tim Richardson, Christina Choe, Arturo Castro, Maddy Talias, as well as campaigns such as Maison Margiela, Mazda, GAP, Reebok, and Stuart Weitzman. Marla's work has premiered on network TV, at SXSW Festival, Hand-to-Hand Festival, and publications such as *V Magazine*, *The New York Times*, and *NY Magazine*. Marla's Gibney fellowship, Movement Museum, is a creative company supporting mid-career and established artists in building upon their artistic portfolios. This is Marla's second season with Gibney Company.



JIE-HUNG CONNIE SHIAU (*Artistic Associate*) is from Tainan, Taiwan. Shiau has danced with A.I.M, Gallim Dance, MeenMoves, and most recently with Hubbard Street Dance Chicago. She is currently a freelance artist with Helen Simoneau Danse. Shiau's most recent commissioned dance film, "Greener Grass" with Hubbard Street Dance Chicago, was a semi-finalist awardee in the London International Web & Shorts Film Festival. Shiau's Moving Toward Justice Fellowship at Gibney is BODYHUES, a platform to promote self-caring and self-loving practices as a means of fighting against body shaming culture. This is Shiau's second year with Gibney Company.



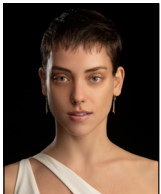
JACOB THOMAN (*Artistic Associate*) is from Cincinnati, Ohio and Manila, Philippines. He trained and performed between The School for Creative and Performing Arts, and with Exhale Dance Tribe, under Missy Lay Zimmer and Andrew Hubbard, with additional training at Cincinnati Ballet. Jacob graduated from The Juilliard School in 2019, under the direction of Larry Rhodes and Alicia Graf Mack. Jacob has worked with Benoit Swan Pouffer, Eric Beauchesne,

WHO'S WHO IN THE COMPANY

and Ami Schulman at Cedar Lake 360 Intensive, as well as Springboard Danse Montreal, under Alexandra Wells. He has performed works by Crystal Pite, Mark Morris, Alejandro Cerrudo and Roy Assaf, among many others. In 2019, Jacob performed in the production of *Dragon Spring Phoenix Rise* at The Shed, choreographed by Akram Khan. Jacob's Gibney fellowship project, Micro/Macro-Phone, centers trans, queer, and non-binary POC artists in a dinner, performance, and zine project focused on community enrichment/nourishment. This is Jacob's third season with Gibney Company.



JAKE TRIBUS (*Artistic Associate*) received a BFA in Dance with a focus on Business and Film from the University of Southern California's Gloria Kaufman School of Dance. While at school, Jake worked professionally with choreographers including Aszure Barton and William Forsythe, and with artists such as Taylor Swift, Lorde, Janet Jackson, and the Backstreet Boys. Tribus has also trained at CC & Company Dance Complex in Raleigh, North Carolina, under the direction of Christy Curtis; as an apprentice at Next Generation Ballet in Tampa, Florida, under the direction of Peter Stark; and in intensives with Nederlands Dans Theater, Batsheva Gaga Technique, The Juilliard School, and Complexions Contemporary Ballet. Tribus's Gibney fellowship, Converge2Emerge ("C2E"), aims to magnify emerging choreographic voices in New York City through resource allocation, professional mentorship, career development, and artistic collaboration. This is Jake's second season with Gibney Company.



LEAL ZIELIŃSKA (*Artistic Associate*) was born and raised in Gdansk, Poland. She trained at Codarts Rotterdam Dance Academy, and graduated from the Independent Program at The Ailey School in 2015. Leal spent three seasons with Sidra Bell Dance New York, and attended Springboard Danse Montréal in 2016, where she performed works by Ohad Naharin and Elia Mrak. Leal was named *Dance Magazine's* one of "25 To Watch," and was featured on the January 2018 cover. She has also been involved in movement-based film and video projects, working with directors and choreographers such as Celia Rowilson-Hall and Jovan Todorovic. Represented by blocNYC, Leal performed alongside Ariana Grande at the 2018 MTV VMAs, and appeared in national campaigns for GAP, Google and Miu Miu. For her Gibney fellowship, Leal founded okay, let's unpack this, a program aiming to destigmatize conversations around dancer mental health, and providing free and culturally-competent individual therapy and group sessions for dancers nationwide. This is Leal's fourth season with Gibney Company.

OPEN

ABOUT THE JOYCE THEATER FOUNDATION

The Joyce Theater Foundation ("The Joyce," Executive Director, Linda Shelton), a nonprofit organization, has proudly served the dance community for over three decades. Under the direction of founders Cora Cahan and Eliot Feld, Ballet Tech Foundation acquired and The Joyce renovated the Elgin Theater in Chelsea. Opening as The Joyce Theater in 1982, it was named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther's clear, undaunted vision and abundant generosity that made it imaginable and ultimately possible to build the theater. Ownership was secured by The Joyce in 2015. The theater is one of the only theaters built by dancers for dance and has provided an intimate and elegant home for over 400 U.S.-based and international companies. The Joyce has also expanded its reach beyond its Chelsea home through off-site presentations at venues ranging in scope from Lincoln Center's David H. Koch Theater, to Brooklyn's Invisible Dog Art Center, and to outdoor programming in spaces such as Hudson River Park. To further support the creation of new work, The Joyce maintains longstanding commissioning and residency programs. Local students and teachers (K-12th grade) benefit from its school program, and family and adult audiences get closer to dance with access to artists. The Joyce's annual season of about 48 weeks of dance now includes over 340 performances for audiences in excess of 150,000 patrons. **Visit Joyce.org for more information.**

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FIRST REPUBLIC

ABOUT THE JOYCE THEATER FOUNDATION

VISION STATEMENT

The Joyce Theater Foundation is committed to fostering and supporting a diverse and inclusive environment, both on and off stage. We embrace and celebrate diversity in all its forms, and value the rich experiences and perspectives that arise from differences in race, ethnicity, socio-economic status, religion, age, sexual orientation, gender identity and expression, and cognitive and physical ability.

We strive to counteract the social injustices and racism that exist within our communities, our nation, and our world. Our aim as an organization is to embody the principles of diversity, equity, inclusion, and justice.

To achieve this, we will:

- Create and implement proactive diversity, equity, inclusion, and justice initiatives;
- Establish and maintain a culture of safe sharing, intentional listening, learning, and growth;
- Engage with and support disenfranchised communities by sharing information and resources and ensuring accessibility;
- Develop metrics and conduct regular reviews of our programs and policies to hold ourselves accountable and shift as needed.

With these goals in place and our Vision Statement in mind, we are dedicated to the continued learning and growth needed to foster an inclusive environment for all. This is an ongoing process and by nature will be an evolving statement.

LAND ACKNOWLEDGEMENT

The Joyce Theater operates on the Lenape island of Manhahtaan (Manhattan) and acknowledges that it was founded upon the stolen land and erasure of many Indigenous communities. This acknowledgement demonstrates our institution's commitment to the process of dismantling the legacies of colonialism and cultural imperialism.

We acknowledge the ongoing violence towards Indigenous people through systemic inequality. We pay our respect to the Indigenous peoples who lived and continue to live upon this land, and whose rich history, artistic practices, and spirituality are tied to this land. It is within our responsibility as a cultural institution and our commitment to diversity and inclusion to embody a commitment to Indigenous rights and cultural equity.

We sincerely invite you as an audience member to take a moment to reflect on the history and legacy of displacement, migration, and settlement.

It is our intention to work with local Native American arts councils to better inform our land acknowledgment practices and anticipate that it will evolve over time.

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FACILITIES & SERVICES

Box Office (212-242-0800): Open Monday thru Sunday, 12pm - 6pm. On days when there is a performance, the box office is open during curtain time; advance sales stop ½ hour prior to curtain time (including matinees). Closed on major holidays.
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Resuscitation masks and latex gloves are located in the closet next to the drinking fountain in the Upper Lobby. AED is located downstairs in the reception area. LEARN CPR. For more information, contact the American Red Cross, the American Heart Association.

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