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The Joye Theater Foundation presents

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ARTISTIC ASSOCIATES
GRAHAM FEENY, MIRIAM GITTENS, EDDIEOMAR GONZALEZ-CASTILLO,
ELENI LOVING, JESSE OBREMSKI, JORDAN POWELL,
JIE-HUNG CONNIE SHIAU, MADI TANGUAY, JAKE TRIBUS

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LuEsther T. Mertz Charitable Trust.

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Howard Gilman Foundation and The Shubert Foundation.

Major support for The Joye has been provided by Ford Foundation, The Harkness Foundation for Dance,
MacMillan Family Foundation, Rockefeller Brothers Fund, and Dance Reflections by Van Cleef & Arpels.

Major support for this engagement was provided through a grant from
The Fan Fox & Leslie R. Samuels Foundation to encourage the performance of New York City-based
companies at The Joye Theater. The Joye acknowledges the Doris Duke Foundation for its generous
endowment to support dance performances at The Joye Theater.

ABOUT THE PROGRAM

BACH DUET (1974/2024)

Choreography by Twyla Tharp
Staged by Shelley Washington
Original Lighting Design by Jennifer Tipton
Lighting Adaptation by Tsubasa Kamei
Costume Design by Kermit Love
Costume Reconstruction by Santo Loquasto & Victoria Bek
Music Composition by J.S. Bach

PERFORMED BY

Miriam Gittens & Jake Tribus

Live music performed by

Maggie Cox, *Double Bass* • Rocky Duval, *Mezzo-soprano*
Ariadne Greif, *Soprano* • Coleman Itzkoff, *Cello* • Caitlyn Koester, *Organ*

"Bach Duet" grounds the ethereal music of Bach's 78th Cantata in tangible action. The dance begins when one dancer spits on the floor, a common action for dancers looking to get more traction.

Run Time: six minutes

Bach Duet premiered at the Delacorte Theater of Central Park in New York City on September 5, 1974. Gibney Company's collaboration with Twyla Tharp was supported through the generosity of Joan and Jerry Lozinski. The Company wishes to thank the Lozinskis for their warm encouragement and enthusiastic support.

- PAUSE -

THE FUGUE (1970/2024)

Choreography by Twyla Tharp
Staged by Shelley Washington
Original Lighting Design by Jennifer Tipton
Lighting Adaptation by Tsubasa Kamei
Costume Design by William Ivey Long
Costume Reconstruction by Santo Loquasto, Carmen Gee, & Victoria Bek

PERFORMED BY

Graham Feeny, Eddieomar Gonazalez-Castillo, Eleni Loving

Modeled on "The Musical Offering" by Johann Sebastian Bach, "The Fugue" consists of a twenty-count theme which is developed into twenty variations. The theme is modified through a number of reversals, inversions, retrogrades and repetitions, re-sequencing and rhythmic manipulations. Each of the three dancers represents a musical register: bass, alto, soprano. The only sound is the dancers' footfalls on an amplified stage.

Run Time: 14 minutes

The Fugue premiered at the University of Massachusetts Amherst on August 1, 1970. Gibney Company's collaboration with Twyla Tharp was supported through the generosity of Joan and Jerry Lozinski.

- PAUSE -

A MEASURABLE EXISTENCE (2022)

Choreography by Yue Yin
Lighting Design by Asami Morita
Lighting Adaptation by Tsubasa Kamei
Costume Design by Christine Darch
Original Score by Rutger Zuydervelt

PERFORMED BY

(5/7, 5/9, 5/11 evening, 5/12) Jesse Obremski & Jake Tribus
(5/8, 5/10, 5/11 matinee) Jesse Obremski & Jie-hung Connie Shiau

ABOUT THE PROGRAM

Our existence is often measured, remembered, shared and felt by our interactions with space, time and each other. In "A Measurable Existence", Yue Yin delves into how we discover aspects of ourselves by discovering others. The moment we realize our journeys parallel, intersect, repel or collide with others' experiences, we begin a new understanding of our own existence that may frighten, challenge and, at the same time, sustain us.

Run time: 16 minutes

A *Measurable Existence* was made possible by the generous support of Andrew A. Davis and the Shelby Cullom Davis Charitable Fund. Special thanks to former Artistic Associate Jacob Thoman who contributed to the creation of this work.

- INTERMISSION -

REMAINS (2024)

Choreography by Jermaine Spivey & Spenser Theberge

Original Score by Jermaine Spivey

Original Text by Spenser Theberge

Lighting Design by Kate Ashton

Costume Design by Victoria Bek

PERFORMED BY

Graham Feeny, Miriam Gittens, Eddieomar Gonzalez-Castillo, Eleni Loving,
Jesse Obremski, Jordan Powell, Jie-hung Connie Shiau, Madi Tanguay, Jake Tribus

For the creation of "Remains," Spivey and Theberge, along with the performers, developed a way of working that centers improvisation, composition, and reduction as tools for responding to time as an instigator and observation as a system of support. The performers use their bodies and voices to form layers within the space, reacting in real-time to the choices being made on stage. Remains is a performance that pursues this work, requiring urgent attention and rigorous action.

Run Time: 30 minutes

The choreographers wish to acknowledge the critical role played by the performers in the creation of this work.

The creation of *Remains* was made possible by the National Endowment for the Arts, the SHS Foundation, Andrew A. Davis and the Shelby Cullom Davis Charitable Fund, and Larry Keigwin and Christian Keesee.

ABOUT THE COMPANY

Gibney Company, led by Artistic Director Gina Gibney and Director Gilbert T Small II, commissions and performs works by renowned and emerging choreographers from New York and around the world who are committed to exploring connections between the rigorous, often superhuman physicality of contemporary dance alongside responsive, humanistic storytelling. Presenting a broad range of aesthetics and techniques, Gibney Company has an unrelenting focus on artistic excellence and social integrity.

In January 2020, Gibney received a generous lead gift to support the transformation of its professional dance company. In the 2020-2021 season, the Company doubled in size and made its debut at The Joyce Theater. In the 2022-2023 season, the Company commissioned and premiered *Ghost Town* by Tiffany Tregarthen and David Raymond at its second season at The Joyce Theater; restaged and premiered Ohad Naharin's work *YAG 2022* at New York Live Arts; embarked on an eight city U.S. tour including performances at DANCECleveland and TITAS/DANCE UNBOUND; and premiered Johan Inger's *Bliss* at New York City Center's Fall for Dance Festival. The 2023-2024 season features one new commission by the choreographic team of Jermaine Spivey and Spenser Theberge; restaging of two works by Twyla Tharp, *The Fugue* and *Bach Duet*; featured performance of Sonya's Tayeh's *OH COURAGE!* at the 20th Fall for Dance Festival (September); annual spring season at The Joyce Theater in New York City (May); and international tour stops at prestigious festivals including Fall for Dance North in Toronto (October), Dance Victoria in British Columbia (November), Holland Dance Festival

in the Netherlands (February), Festival des arts de Saint-Sauveur in Quebec Province (July), Chautauqua Institution in upstate New York (July), and Jacob's Pillow in Becket, MA (August).

Since its expansion, the Company has commissioned eight new works from a wide range of choreographers including Rena Butler, Alan Lucien Øyen, Gustavo Ramirez Sansano, Sonya Tayeh, Tiffany Tregarthen and David Raymond (Out Innerspace), Yue Yin, and Jermaine Spivey and Spenser Theberge; and performed acclaimed repertory by Sharon Eyal, Johan Inger and Ohad Naharin.

Gibney Company's model for a 21st century dance company supports sustainable careers for dancers and healthy working relationships for artists and collaborators. The company members, known as Artistic Associates, advance the quality of the organization's artistry through performance and deepen its community engagement through Moving Toward Justice Fellowships designed to address social issues and inequities in the dance field.

WHO'S WHO IN THE COMPANY



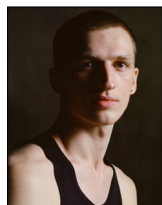
GINA GIBNEY (she/her) (*Founder/Artistic Director/CEO*), a nationally recognized leader and entrepreneur in the field of arts and social justice, is the Founder and CEO of Gibney, a New York City-based arts organization dedicated to dance and social action. Gina Gibney is known for pioneering innovative new programs which connect the arts with the broader community. Her work has impacted the lives of thousands of domestic violence survivors through programs like Move to Move Beyond, an evidence-based program that offers the transformative power of movement to survivors of gender-based violence and their families. Her Moving Toward Justice incubator uses art as a tool for activism and social impact with a focus on entrepreneurship, social engagement, and mobilization alongside artistry. Other innovative programs include the Dance in Process (DiP) Residency. One of the first programs of its kind, DiP provides extensive, holistic support for mid-career New York-based dance artists who are in the middle stages of work on a new project.

In 2008, Gina Gibney was inducted into the *Vanity Fair* Hall of Fame for "making art and taking action." She has served as a Trustee of the national dance advocacy organization Dance/USA and received its Ernie Award in 2017 in recognition of her role as a changemaker in the field. She is a founding member of the Board of Directors of Dance/NYC and is a member of The Women's Forum of New York. She was included in *Dance Magazine's* 2017 list of The Most Influential People in Dance Today and was named to the *Out100* 2016 list of influential members of the LGBT community. In 2018 she received the Distinguished Alumni Award from her alma mater, Case Western Reserve University, and in 2019 was awarded the Floria Lasky Award from the Jerome Robbins Foundation and the Plus Factor Award from the string quartet ETHEL. Gina Gibney is a frequent panelist and speaker on topics of dance, entrepreneurship, and arts-community partnerships. She holds a Bachelor of Arts and a Master of Fine Arts from Case Western Reserve University in Cleveland, OH, where she graduated summa cum laude and Phi Beta Kappa.

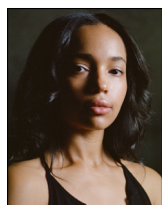


GILBERT T SMALL II (he/him) (*Gibney Company Director*) joined Gibney Company in 2020 as Curatorial Director of Training and Company Rehearsal Director and was promoted to Company Director in 2022. He is a mentor to many emerging artists in New York and abroad and serves as guest faculty for institutions internationally, cultivating relationships and connections across many demographics and communities. Previously, Small was a leading artist with the internationally acclaimed Ballet British Columbia under the leadership of Emily Molnar. During his ten years with the company, he worked with choreographers William Forsythe, Crystal Pite, Medhi Walerski, Emily Molnar, and Cayetano Soto, and others, and took on the role of Rehearsal Director for the company's Fall 2017 season. He received a Bachelor of Fine Art from SUNY Purchase Conservatory of Dance in 2009. While at Purchase, he studied abroad

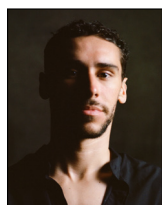
at Codarts in Rotterdam, an opportunity that shifted his perspective, pushing him to investigate and explore the multifaceted nature of the art form. Originally from Baltimore, Maryland, Small began his formal training at the Baltimore School for the Arts.



GRAHAM FEENY (he/him) (*Artistic Associate*) joined Gibney Company as an Artistic Associate in 2022. He was previously an apprentice with Chamber Dance Project and most recently danced with BalletCollective and staged Justin Peck's *Become A Mountain* for BalletX. Feeny is a graduate of The Juilliard School, where he performed works by Marco Goecke, Bobbi Jene Smith, Justin Peck, Trisha Brown, Jamar Roberts, Paul Taylor, and Ohad Naharin. Additionally, he has participated in training programs with NDT, Arts Umbrella, and Springboard Dans Montreal where he studied works by Crystal Pite, William Forsythe, Alan Lucien, Sharon Eyal, and Paul Lightfoot, among others. Born and raised in Toledo, OH, Feeny began dancing at age two and trained in all dance styles for many years at Company C Dance Club.



MIRIAM GITTENS (she/her) (*Artistic Associate*) joined Gibney Company as an Artistic Associate in 2022. Gittens was born and raised in Fresno, CA, and received a diverse dance education from The Dance Studio of Fresno. She graduated from The Juilliard School with a Bachelor of Fine Arts in Dance in 2017, and joined chuthis under the direction of Peter Chu. In 2018, Miriam joined Ballet BC, where she had the extreme honor of performing works by Aszure Barton, Sharon Eyal + Gai Behar, William Forsythe, Marco Goecke, Johan Inger, Felix Landerer, Emily Molnar, Ohad Naharin, Out Innerspace, Crystal Pite, and Medhi Walerski spanning over four seasons. Miriam is thrilled to be a part of Gibney Company, and further developing her Moving Toward Justice Fellowship.



EDDIEOMAR GONZALEZ-CASTILLO (he/him) (*Artistic Associate*) joined Gibney Company as an Artistic Associate in 2022. He graduated with a Bachelor of Fine Arts in Modern Performance from SUNY Purchase Conservatory of Dance in 2019 and studied at the Western Australian Academy of Performing Arts in Perth, Australia with a concentration in Classical Ballet. Throughout his training, he has performed repertory by Jose Limón, Shannon Gillen, Ana Maria Lucaciu, Kimberly Bartosik, Tom Weinberger, and Crystal Pite. The start of his professional journey led him to work for companies such as Visceral Dance Chicago and Bocatuya. In 2021 he joined Alejandro Cerrudo on his self-produced work *It Starts Now*, and most recently he was seen in the national tour of *Fiddler on the Roof*, performing choreography by Hofesh Shechter. A South Florida native, Gonzalez-Castillo began his formal training at the Dreyfoos School of the Arts and Florida School for Dance Education.



ELENI LOVING (she/her) (*Artistic Associate*) joined Gibney Company as an Artistic Associate in 2022. A 2022 graduate of The Juilliard School, Loving is a 2022 Princess Grace Honoraria Award winner and was presented the Artist as Citizen award by Juilliard's President, Damian Woetzel. She is grateful to have been named a 2018 YoungArts winner in Modern/Contemporary Dance, and a NAACP ACT-SO awardee. She has had the privilege of working personally with choreographers including Ohad Naharin, Jawole Willa Jo Zollar, Francesca Harper, Bobbi Jene Smith, and Justin Peck. In 2022, Eleni helped lead the first Juilliard improvisation residency for Ballet Tech by teaching their sixth grade class. She worked with Shamel Pitts and TRIBE Collective appearing in Calvin Klein's 2022 "This is Love" Pride Campaign and collaborated with Francesca Harper for her work in *Works & Process* at the Guggenheim Museum. Loving believes in focusing on developing her humanity just as much as her artistry. Having one always inform the other. Her Moving Toward Justice Fellowship, BEYOND THE SCOPE (BTS) podcast, aims to highlight the multiplicity of dancers as people and foster the awareness that dancers have agency in moving into whatever passions they might have, either after a performance career or alongside it. Loving is a native of Dallas, TX, and began her training with Dallas Black Dance Academy. She

graduated from Booker T. Washington High School for the Performing and Visual Arts, supplementing her training with programs at The Dance Theatre of Harlem, Arts Umbrella, Alonzo King LINES Ballet, and others.



JESSE OBREMSKI (he/him) (*Artistic Associate*) joined Gibney Company in 2018 as a Guest Artist and became an Artistic Associate in 2019. He joined the Lar Lubovitch Dance Company at the age of 19 and has since then worked with Helen Simoneau Dance, Peter Stathas Dance, WHITE WAVE, Kate Weare Company, Brian Brooks Moving Company, and The Limón Dance Company (soloist and principal) among others. He is a sought-after educator and speaker, and has restaged José Limón's work at MOVEINYCI, The University of Wyoming, and has assisted Limón restagings at The Juilliard School (2015-2018). Obremski is the movement director and choreographer for the musical duo, The Sound of Aja, and a collaborator with The BringAbout. He is the recipient of the Asian American Arts Alliance's 2016 Jadin Wong Award, is an Eagle Scout Rank recipient, has been mentioned in the *NY Times*, *NYI*, and was named *Dance Magazine's* March 2019 Dancer "On The Rise". From 2022-2023, Obremski was the Associate Executive Director of Earl Mosley's Diversity of Dance (EMDOD) after serving on its Board for four years. In 2018, he founded Obremski/Works, which has been presented internationally with an emphasis on dance films and AAPI Support Fellowships. Obremski's choreographic works have been presented across the United States, Canada, Czech Republic, Turkey, Germany, Japan, China, and Malaysia by Gibney Company, Buglisi Dance Theatre, Brigham Young University, EMDOD, Obremski/Works, and has been produced by Gibney Company and Fall For Dance North 2023, among others. For his Gibney Moving Toward Justice Fellowship project, Obremski founded OUR PATHS, which cultivates greater communal empathy through podcasts, video interviews, written articles, festivals, and workshops. A native of New York City, Obremski began his studies at The Ailey School, studied at Jacob's Pillow and Springboard Danse Montreal, and is a graduate of The Fiorello H. LaGuardia High School and The Juilliard School.



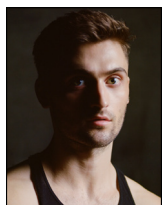
JORDAN POWELL (she/her) (*Artistic Associate*) joined Gibney Company in 2022 as an Artistic Associate after graduating from the University of Southern California's Gloria Kaufman School of Dance. At USC she performed works by Jiří Kylián, William Forsythe, Merce Cunningham, Paul Taylor, Doug Varone, Ohad Naharin, Barak Marshall, and Hope Boykin, Jermaine Spivey, among other influential choreographers. She has done additional intensive training at Jacob's Pillow, The Juilliard School, BalletX, and Complexions Contemporary Ballet. As a dance educator, Powell has taught at Everybody Dance LA! and Project Dance in New Jersey. Powell is originally from Freehold, NJ.



JIE-HUNG CONNIE SHIAU (she/her) (*Artistic Associate*) joined Gibney Company in 2020 as an Artistic Associate and was selected as a Gibney Choreographic Fellow for the 2022-23 season. For her fellowship, she created a new work that was presented at Gibney Center in New York in November 2022. As a dancer, choreographer, and educator, Shiau has worked as a collaborator with an array of companies, including Hubbard Street Dance Chicago, AIM by Kyle Abraham, Gallim Dance, Helen Simoneau Danse, MeenMoves, Adam Barruch/Anatomiae Occultii, and Kevin Wynn Works. Her choreographic work has been presented at New Choreographer Project in Taipei, Taiwan, Loyola University, Hubbard Street Dance Chicago summer intensives, Earl Mosley Diversity of Dance, Little Island Dance Festival, SUNY Purchase Spring Concert, Hubbard Street Dance Chicago's 43rd Virtual Season, and Shiau's film *Greener Grass* was a semifinalist in the London International Web & Shorts Film Festival 2021. As an artist, Shiau has been recognized as a Chicago Dancemaker Forum Greenhouse Artist in 2019, as one of *Dance Magazine's* 2018 "25 To Watch" picks, with an Honorable Mention for the Jadin Wong Award for Emerging Asian American Dancer in 2014, and with a Reverb Dance Festival Dancer Award in 2014. Her Moving Toward Justice Fellowship project with Gibney is BODYHUES, a platform to promote self-caring and self-loving practices as a means of fighting body shaming culture. Born in Gainesville, FL, Shiau was raised in Tainan, Taiwan.



MADI TANGUAY (she/her) (*Artistic Associate*) joined Gibney Company as an Artistic Associate in 2023. Previously working with the TL Collective in 2019, she has premiered several works by Micaela Taylor including **MISFIT** and *BlueNav*, and has assisted choreographic residencies at USC and B12. Interested in a career that expands across many mediums, Madi graduated from UCLA with highest honors in World Arts and Cultures B.A. and International Development Studies B.A. Creating a relationship between research and artistic practice, she produces multi-disciplinary work across dance, music, and film. She attributes her early inspiration and study to Springboard Danse Montreal (2022) and Hubbard Street Dance Professional Program (2018) under the direction of Alexandra Wells. During her time in these programs she has worked with Ballet Jazz de Montreal, Ethan Colangelo, Shamel Pitts, and Bobbie Jean Smith. Tanguay's artistic abilities have been recognized by The YoungArts Foundation and The Music Center's Spotlight. Through mentorship by Bret Easterling, Spesner Theberge, Jermaine Spivey, Pau Aran, and Ella Rothschild; she has begun to explore her own choreographic inquiries through community based and collaborative practices.



JAKE TRIBUS (he/him) (*Artistic Associate*) joined Gibney Company as an Artistic Associate in 2020. He is a 2020 graduate of USC's Gloria Kaufman School of Dance under the direction of Jodie Gates. Tribus' past training includes intensives with Netherlands Dance Theater, Batsheva Gaga Technique, The Juilliard School, and Complexions Contemporary Ballet. Additionally he has performed repertoire from choreographers William Forsythe, Ohad Naharin, Crystal Pite, Jiri Kylian, Twyla Tharp, Johan Inger, Sharon Eyal, Paul Taylor, Victor Quijada, Azsure Barton, Sonya Tayeh, and Dwight Rhoden. Jake has performed on stages including The Joyce Theater (with Gibney Company and the Gloria Kaufman School of Dance), The Shed (with *A Quiet Evening of Dance* by William Forsythe), the Kampnagel International Summer Festival (premiering *Where There's Form* by Azsure Barton), and in 2022 the Fire Island Dance Festival (choreography by Akira Uchida and Micaela Taylor). He has also performed in music videos and on stage for artists including Taylor Swift, Lorde, Backstreet Boys, and Janet Jackson, among others. Jake is the recipient of a 2022 Princess Grace Award in Dance. Jake most recently was a lead actor and dancer in *Daytripper*, a film directed and choreographed by James Whiteside in partnership with All Arts (a program of PBS). His Moving Toward Justice Fellowship project with Gibney, Converge2Emerge ("C2E"), aims to magnify emerging choreographic voices in New York City through career mentorship, financial resources, and artistic collaboration. He is originally from Raleigh, North Carolina, where he began his training at CC & Company Dance Complex. He also trained at Next Generation Ballet in Tampa, Florida, under the direction of Peter Stark.

TWYLA THARP (she/her) (*Choreographer: "Bach Duet" & "The Fugue"*) has choreographed more than one hundred sixty works since graduating from Barnard College in 1963: one hundred twenty-nine dances, twelve television specials, six Hollywood movies, four full-length ballets, four Broadway shows and two figure skating routines. She received one Tony Award, two Emmy Awards, nineteen honorary doctorates, the Vietnam Veterans of America President's Award, the 2004 National Medal of the Arts, the 2008 Jerome Robbins Prize, and a 2008 Kennedy Center Honor. Her many grants include the John D. and Catherine T. MacArthur Fellowship. She is a member of the American Philosophical Society, the American Academy of Arts and Sciences, and an Honorary Member of the American Academy of Arts and Letters. In 1965, Ms. Tharp founded her dance company, Twyla Tharp Dance. Her dances are known for creativity, wit and technical precision coupled with a streetwise nonchalance. By combining different forms of movement - such as jazz, ballet, boxing and inventions of her own making - Ms. Tharp's work expands the boundaries of ballet and modern dance.

In addition to choreographing for her own company, she has created dances for The Joffrey Ballet, American Ballet Theatre, The Paris Opera Ballet, The Royal Ballet, New York City Ballet, The Boston Ballet, The Australian Ballet, Hubbard Street Dance Chicago, The Martha Graham Dance Company, Miami City Ballet, Pacific Northwest Ballet, Atlanta Ballet and Royal Winnipeg

Ballet. Today, ballet and dance companies around the world continue to perform Ms. Tharp's works. In 1992, Ms. Tharp published her autobiography *PUSH COMES TO SHOVE*. She went on to write *THE CREATIVE HABIT: Learn it and Use it for Life*, followed by *THE COLLABORATIVE HABIT: Life Lessons for Working Together*. In 2019, her fourth book was published, *Keep It Moving: Lessons for the Rest of Your Life*. Today, Ms. Tharp continues to create.

SHELLEY WASHINGTON (she/her) (*Stager: "Bach Duet" & "The Fugue"*) studied with Twyla Tharp at Wolftrap Academy, American University, before being invited to join Twyla Tharp Dance Company in 1975. She had previously danced as a member of the Martha Graham Dance Company. A graduate of Interlochen Arts Academy, Ms. Washington furthered her training at the Juilliard School. In 1977, she performed in the film *Hair* and 1985 in *Singin' in the Rain* on Broadway and served as Dance Captain for that Production. In 1987, she was honored with a Bessie Award for Outstanding Performance. From 1988 to 1992, Ms. Washington joined the American Ballet Theater in Association with Twyla Tharp as a Soloist and Rehearsal Director. In 1993, she was the Rehearsal Director for Twyla Tharp's *Cutting Up* tour starring Ms. Tharp and Mikhail Baryshnikov, Twyla Tharp and Dancers City Center Season in New York City and Tharp Dances' International Tour. Ms. Washington continues to work with Ms. Tharp as a Repetiteur, Setting, Staging, and Directing Ballets for various companies, including Alvin Ailey American Dance Theater, American Ballet Theater, Australian Ballet, Ballet Austin, Ballet British Columbia, Ballet Rambert, Ballet San Jose, Birmingham Royal Ballet, Boston Ballet Company, Colorado Ballet, Dutch National, Gibney Company, Hubbard Street Dance Chicago, Joffrey Ballet, Kansas City Ballet, Martha Graham Dance Company, Miami City Ballet, Nashville Ballet, Pacific Northwest Ballet, Philadelphia Ballet, The Royal Ballet, Royal Danish Ballet, Royal New Zealand Ballet, Royal Swedish Ballet, Saint Louis Ballet, Sarasota Ballet, and Zurich Ballet. In 2021, Shelley became a board member at The Baryshnikov Arts Center in New York City.

YUE YIN (she/her) (*Choreographer: "A Measurable Existence"*) is an internationally recognized performer and choreographer and the founder and artistic director of YY Dance Company (YYDC). Yin's dance work and choreography is based upon her original movement vocabulary - FOCO Technique™ - a fusion of traditional Chinese and Tibetan folk dance with ballet and western contemporary dance forms. Her work has been commissioned from acclaimed companies such as Gibney Company, Martha Graham Dance Company, Boston Ballet, Oregon Ballet Theater, Philadelphia Ballet, Limon Dance Company, Alberta Ballet, and Balletto Teatro di Torino, to name a few. Yin also engages in teaching FOCO Technique to aspiring and professional dancers as has worked with educational organizations such as 92Y Dance Education Laboratory USC Kaufman School of Dance, Tisch School of The Arts, Rutgers University, Point Park University, West Michigan University, Juilliard School for Dance, and more.

JERMAINE SPIVEY (he/him) (*Choreographer: "Remains"*) is a graduate of Baltimore School for the Arts and The Juilliard School. He has performed with Ballet Gulbenkian, Cullberg Ballet, American Repertory Theater, Robyn Live 2016, Hofesh Shechter Company, The Forsythe Company, and Kidd Pivot. Jermaine is a Princess Grace Awardee, who instructs dance nationally and internationally, creates and performs interdisciplinary works with partner Spenser Theberge, as well as choreographs his own works commissioned by companies such as XTINA Hollywood Bowl 2021, LA Dance Project, Rambert 2, Hubbard Street Dance Chicago, NDT 2, Sacramento Ballet, Nashville Ballet, and Royal Ballet of Flanders.

SPENSER THEBERGE (he/him) (*Choreographer/Composer: "Remains"*) is a Los Angeles based creator, performer, and educator. He is a graduate of the Vancouver School of Arts and Academics and The Juilliard School, as well as a former dancer with Nederlands Dans Theater, The Forsythe Company, and a guest artist with Kidd Pivot and GoteborgsOperans Danskompani. He has created independently and with partner Jermaine Spivey for organizations including The Broad Museum, Hubbard Street Dance Chicago, LA Dance Project, Groundworks Dance Company, and GoteborgsOperans Danskompani, among others. He, along with Spivey, was an inaugural Artist-In-Residence at The Juilliard School of Dance, and Spenser was additionally an Artist-In-Residence at USC's Kaufman School of Dance and a faculty member at CalArts. Spenser is a Princess Grace Award winner, a YoungArts winner, and a Presidential Scholar in the Arts.

MAGGIE COX (she/her) (*Double Bass*) is a double bassist from Northeast Ohio. She is currently a fellow in Carnegie Hall's renowned Ensemble Connect program. Maggie is equally comfortable working as a solo, chamber, and orchestral musician and enjoys exploring music from every genre and period. Recently, she has enjoyed performances with New Canaan Chamber Music, Jupiter Symphony Chamber Players, A Far Cry Chamber Orchestra, and the Cabrillo Festival Orchestra. Marguerite is a graduate of Rice University's Shepherd School of Music and the Curtis Institute of Music, where she was a member of Curtis's first-ever class of instrumental master's students. Her major teachers and mentors include Edgar Meyer, Paul Ellison, Tim Pitts, Tracy Rowell, Henry Peyrebrune, and Bryan Thomas.

ROCKY DUVAL (she/her) (*Mezzo-soprano*) is a performance poet, singer, and show creator. She has performed with The Metropolitan Opera Guild, The Glimmerglass Festival, Festival Bach Montreal, The Seattle Symphony, on Spanish National Television (La1) and on ARTE Television Germany. Rocky is a member of the 12 person vocal ensemble Fourth Wall, and sings with L'Harmonie des Saisons, at Trinity Wall Street and Theotokos. She has written five touring shows, including *Hildegard, Reborn*, which premiered at Lincoln Center, and her works are scheduled to be produced into 2026. She is a resident artist at 2B&2C Gallery in NY.

ARIADNE GREIF (she/they) (*Soprano*), praised for her "luminous, expressive voice," "searing top notes," and "dusky depths," (*NYTimes*), starred in operas ranging from Donizetti's *Elixir of Love* with The Orlando Philharmonic, to *Atthis*, by G.F. Haas, which the *New York Times* called "one of the most searingly painful and revealing operatic performances in recent times." Recent projects included a performance with William Kentridge of the Dada masterpiece *Ursonate* in Luxembourg, Oslo, New York, and Berkeley, and a film of *We Need To Talk* by Caroline Shaw for Opera Philadelphia. Ariadne has premiered upwards of twenty new operas and more than a hundred new chamber works.

COLEMAN ITZKOFF (he/him) (*Cello*) is a Cellist and performer who stands at the intersection of baroque/classical/new music, contemporary dance, and experimental theater. Whether premiering works by living composers, performing baroque music on historical instruments, acting and dancing and playing in pieces of avant-garde dance theater, composing, arranging, and recording music for films, or simply playing solo Bach for hospital patients in the time of COVID, Coleman continues to push the boundaries of what it means to be a musician of the 21st century, bringing his diverse range of interests and shape-shifting presence to every room and stage he occupies. Hailed by Alex Ross in *The New Yorker* for his "flawless technique and keen musicality," Coleman has performed in the great halls and festivals of America and abroad. He is a dedicated member of several ensembles, including the early music ensembles Ruckus and Twelfth Night, and is a founding member of AMOC, the American Modern Opera Company. Coleman holds degrees from Rice University, USC, and The Juilliard School.

CAITLYN KOESTER (she/her) (*Harpsichord/Organ*) is a harpsichordist and music director active in early music communities throughout North America. Her international duo, AKOYA, released its debut album under ATMA Classique in 2023. She holds degrees from the University of Michigan, SF Conservatory of Music and The Juilliard School. She has been on collegiate and pre-college faculty at SF Conservatory. Her 2023/2024 season includes concerts as keyboard and continuo duo Koester & Figg, AKOYA's debut at the Montreal Bach Festival, and engagements with organizations including New York Baroque Incorporated and TENET, among others. When not performing, Caitlyn can be found on adventures with her dog, a Great-Pyrenees-mix named Polyphony.

LET'S STAY IN TOUCH

Thank you for joining us at tonight's performance.
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ACKNOWLEDGEMENTS

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Gibney is grateful for the guidance of the Board of Directors and the extraordinary leadership of Board Chair Anna Connolly. Gina Gibney, Gilbert T Small II, and Gibney Company extend special thanks to Jermaine Spivey, Twyla Tharp, Spencer Theberge, Shelley Washington, and Yue Yin for their trust and care, and for so generously sharing their artistry.

Gibney Company extends special thanks to those who have so generously supported and guided our growth: The Joyce Theater, Laura Aden, Jody and John Arnhold, Doug Balliett, Jay Beckner, Victoria Bek, Todd Bentjen, Kyle Bernbach, Maggie Christ, Andrew and Kate Davis, Hilary Easton, Gregory English, Susan Epstein, Richard Feldman, Barbara Frum, Frederica Gamble, Danni Gee, Katie Glasner, Geoffrey Hoefler, Karen Brooks Hopkins, Jesse Hout, Ilter Ibrahimof, Sofia Kapkova, Kathryn Karipides and David Brown, John Keefe, James Kennedy, Leah Krauss, Joan and Jerry Lozinski, John MacIntosh, Joseph Melillo, Steve Meringoff, Stanford Makishi, Robbie Marlin, Bob Morgenthau, Rachel and Larry Norton, Jesse Ontiveros, Marilyn Resnick, Megan Runyan, Garen Scribner, Amy Sewell, Linda Shelton, Arlene Shuler, Megan V. Sprenger, Alli Steinberg, Pam Tatge, Laurie Uprichard, Pamela van Zandt, Martin Wechsler, and Zack Winokur.

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Photo: Oona Doherty in Navy Blue. Photo by D. Matvejevas.

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Photo of Calvin Royal III by Mark Mann
See Ballet Festival: *UNITE* curated by Calvin Royal III
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Share your love for the dance community by dedicating one of The Joyce Theater's iconic seats. Perfect for honoring or memorializing, **a plaque bearing the inscription of your choice will be affixed to your personally selected seat for years to come.** Dedicating a seat provides support to The Joyce Theater's mission while leaving a legacy in dance's Chelsea home..

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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 more than four 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 475 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 (1st-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 300 performances for audiences of over 100,000. **Visit Joyce.org for more information.**



Many Thanks to The Joyce's Institutional Funders for Keeping Us Moving Forward

An abundance of gratitude to Senate Majority Leader Charles E. Schumer, Senator Kirsten Gillibrand, Representative Jerrold Nadler, and Representative Nydia M. Velázquez for their visionary leadership that established the **Shuttered Venue Operators Grant** program, which made the reopening of The Joyce Theater in 2021 and the reemergence of many dance companies possible.

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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.

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LAND ACKNOWLEDGEMENT

The Joyce Theater operates on the Lenape Island of Manhahtaan (Mannahatta) 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 acknowledgement practices and anticipate that it will evolve over time.

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Box Office (212-242-0800): Open Monday thru Sunday, 12pm - 6pm. On days when there is a performance, the box office is open through curtain time; advance sales stop ½ hour prior to curtain time (including matinees). Closed on major holidays. For Hearing Impaired call (TDD) 212-245-2904. To report Lost & Found items, please see an usher or call 212-691-

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