

**FOR IMMEDIATE RELEASE**



Press Contact:  
The PR Social (914) 263-5395  
Kimberly Giannelli  
kimberly@theprsocal.com

## **GIBNEY COMPANY RETURNS TO THE JOYCE THEATER WITH THREE POWERFUL NEW WORKS, MAY 6-11, 2025**

NEW YORK, March X, 2025 – [Gibney Company](#), New York City’s dynamic creation-based repertory company known for its rigorous physicality and responsive, humanistic storytelling, **returns to The Joyce Theater May 6-11, 2025**, with a striking program of world premieres and company debuts. The evening features bold new works by legendary choreographer **Lucinda Childs**, movement innovator **Peter Chu**, and internationally acclaimed dancemaker **Roy Assaf**, each offering a distinct lens on movement, form, and emotional depth.

**Lucinda Childs’ *Three Dances (for prepared piano) John Cage*** embraces the rhythmic intensity of John Cage’s 1944-45 composition *Three Dances*, exploring the intricate interplay between music and movement. Childs’ signature postmodern minimalist precision and deep reverence for structured repetition take center stage in this stunning new work for eight dancers. This world premiere exemplifies Childs’ lifelong fascination with transdisciplinarity and formalism, harkening back to her Judson Dance Theater roots.

**Peter Chu’s *Echoes of Sole and Animal*** draws upon qi gong and taiji principles, inviting dancers to surrender to the intangible and let internal sensations shape their movements. Rooted in traditional Chinese practices that cultivate energy flow, balance, and breath control, these movement philosophies embrace the dynamic interplay of opposition—strength and softness, expansion and contraction, stillness and motion—reflecting the yin-yang concept of harmony. Set against a richly immersive soundscape, Chu’s work and creative process deepens the dancers’ connection to their environment, creating a dynamic space where pulse and rhythm intertwine.

**Roy Assaf’s *A Couple*** makes its company premiere, offering an intimate and evocative study of human connection. Adapted from his full-length *Figure No. 16*, *A Couple* is a poetic meditation on relationships—perhaps romantic, perhaps platonic, perhaps something beyond definition. Set to the expressive piano compositions of Johannes Brahms as performed by Glenn Gould, the duet distills the shifting complexities between two people, revealing a narrative that is at once deeply personal and universally resonant.

“This season at The Joyce embodies what Gibney Company stands for—bringing together choreographers with distinct voices, movement languages, and artistic philosophies to shape a program that challenges, inspires, and moves us,” says Gina Gibney, Founder, Artistic Director, and CEO of Gibney. “Lucinda Childs, Peter Chu, and Roy Assaf each bring a unique lens to dance, offering profoundly different yet equally compelling perspectives on how movement can communicate, resonate, and evolve.”

“Gibney Company is built on the idea that dance is a conversation—between artists, disciplines, traditions, and generations,” adds Company Director, Gilbert T. Small II. “This program brings together choreographers whose work is shaped by their histories, their influences, and the questions they explore through movement. We are honored to collaborate with such extraordinary artists whose work expands the boundaries of contemporary dance.”

### **PERFORMANCE AND TICKET INFORMATION**

The company’s Joyce season will take place Tuesday, May 6 through Friday, May 9 at 7:30 p.m., Saturday, May 10 at 2:00 p.m. and 7:30 p.m., and Sunday, May 11 at 2:00 p.m.

Tickets start at \$12 and are available for purchase [joyce.org](http://joyce.org).

### **SPECIAL CURTAIN CHAT**

On Thursday, May 8, join choreographer Lucinda Childs and biophysicist and applied mathematician [Michael Shelley, Ph.D.](#) after the performance for a lively discussion about their time together as participants in Open Interval, a unique residency created by Gibney and the Simons Foundation that brings together dancemakers and scientists to explore the intersection of art and science.

### **GIBNEY COMPANY ARTISTIC ASSOCIATES**

The 2024-2025 Season Artistic Associates: [Graham Feeny](#), [Madison Goodman](#), [Tiare Keeno](#), [Lounes Landri](#), [Andrew McShea](#), [Jie-hung Connie Shiau](#), [Zack Sommer](#), and [Madi Tanguay](#).

### **VENUE DETAILS**

The Joyce Theater is located at 175 Eighth Avenue at 19<sup>th</sup> Street in New York City and accessible by the A, C, E, L and 1 train.

###

### **ABOUT THE CHOREOGRAPHERS**

**Lucinda Childs**, born in 1940, began her career at the Judson Dance Theater in New York in 1963. Since forming her dance company ten years later, she has created over fifty works, both solo and ensemble and received numerous awards including the Dance Magazine Award, The Golden Lion award from the Venice Biennale and the Samuel H. Scripps American Dance Festival award for lifetime achievement. In 1976 she was featured in the landmark avant-garde opera EINSTEIN ON THE BEACH by Philip Glass and Robert Wilson, for which she won an Obie Award. In 1979 Childs choreographed one of her most enduring works, DANCE, with music by Philip Glass and film décor by Sol LeWitt, which toured internationally and has been added to the repertory of the Lyon Opera Ballet. Since 1981 Childs has choreographed over thirty works for major ballet companies and directed and choreographed a number of contemporary and eighteenth-century operas for the Los Angeles Opera, for La Monnaie in Brussels and for the Opera du Rhin, among others. Most recently, Childs directed and choreographed Philip Glass’s AHKNATEN for Nice Opera Cote D’Azur which premiered in November 2021.

**Peter Chu** is a movement artist whose versatile roles encompass director, choreographer, stager, performer, educator, and mentor. Driven by a deep curiosity and a passion for learning, he generously shares his experiences and insights with others. Chu’s love for the arts fuels his vivid imagination and creative expression. Born in the Bronx and raised in Cocoa Beach, Florida, Peter’s interest in Traditional Chinese Medicine deepened his understanding of his Chinese identity and influenced his artistic and individual values. This healing approach informs his creative process and shapes the movement experiences he cultivates. Peter began his journey as a

competitive gymnast and further developed his artistry at Dussich Dance Studio. As a BFA student at The Juilliard School, he honed his technical skills and embarked on a path in choreography, earning the Hector Zaraspe Prize for Choreography upon graduation. With over two decades of experience in both concert and commercial dance, Chu has performed with esteemed companies such as Ballet Jazz de Montreal, Crystal Pite's Kidd Pivot, EZdanza, Azure Barton and Artists, and Celine Dion's \*A New Day\*. His choreography has been featured in numerous organizations, including Ballet Augsburg, Backhaus Dance, Charlotte Ballet, Cincinnati Ballet, Cirque du Soleil, DART Dance Company, Gibney Dance Company, Giordano Dance Chicago, Hubbard Street Dance Chicago, Kansas City Ballet, MØN festival, and the Paul Taylor Dance Company. In 2008, he founded the project-based company chuthis., where he explores innovative lighting and sound alongside live contemporary movement, delving into the depths of his identity and artistry as a director, choreographer, and educator.

**Roy Assaf** is a mammal of the hominid family belonging to the species *Homo sapiens*, although there are those who are convinced he possesses Neanderthal genes. He was born in 1982 in a place that some call Israel and some call Palestine. At the age of five he broke his front tooth while dancing on the slippery floor of his family home. At age six he began giving tap concerts for his neighbor, who watched him dance on his concrete balcony from her window across the yard. At age 16 he met Regba Gilboa, who rooted in Roy the confidence that dance is where he belongs. In 2003 he met Emanuel Gat who introduced him to Schubert and for whom he wore his first dress. In 2010 and after three years in France, he came back home, and after one year of idleness, he gathered the courage to make a dance . . . after which he created another and another . . . and continues to this day.

#### **ABOUT GIBNEY COMPANY**

Gibney Company is a world-class contemporary dance company that commissions and performs works by renowned and rising international choreographers exploring the intersection of rigorous physicality and responsive, humanistic storytelling. Led by Artistic Director Gina Gibney and Company Director Gilbert T Small II, the Company is committed to reimagining the possibilities of dance—both on stage and in the community.

Based in New York City at Gibney, a dance and social justice organization founded in 1991, the Company has expanded significantly since a transformative gift in 2020, commissioning and premiering new works while building a repertory for performances in New York and internationally. Recent choreographic collaborations include works by Lucinda Childs, Peter Chu, William Forsythe, Johan Inger, Emilie Leriche, Ohad Naharin, Mthuthuzeli November, Sonya Tayeh, and Gustavo Ramirez Sansano, with performances at The Joyce Theater, New York City Center's Fall for Dance Festival, and international festivals across Europe and North America.

At the heart of Gibney Company's mission are its Artistic Associates—full-time dancers who are also cultural entrepreneurs and advocates, engaging in Moving Toward Justice Fellowships that address social issues in the dance field. Through its unique model that supports sustainable careers, fosters collaboration, and champions artistic excellence, Gibney Company is shaping the future of contemporary dance—pushing boundaries, amplifying voices, and making an impact beyond the stage.

#### **ABOUT THE JOYCE THEATER FOUNDATION**

The Joyce Theater Foundation ("The Joyce," Executive Director, Linda Shelton), a non-profit 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 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 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 includes over 300 performances for audiences of over 100,000.