

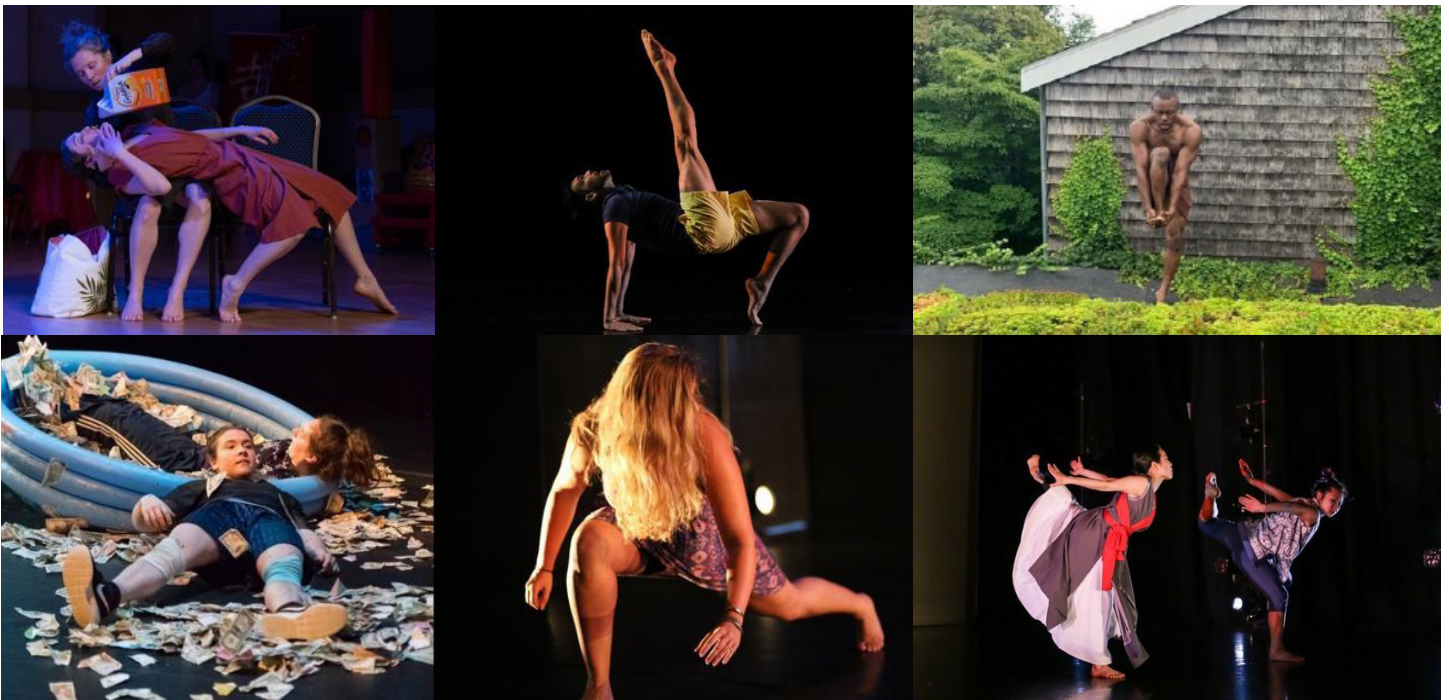
| THE DanceComplex |

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ANNOUNCING OUR 2019 -2020 CATALYSTS ARTISTS A RIGOROUS SIX-MONTH RESIDENCY PROGRAM AT THE DANCE COMPLEX



Cambridge, MA (December 6, 2019) - Throughout the 25+ years of The Dance Complex's history, supporting the growth of dance-makers has been an important part of our mission. As we enter the 2020 season, we are thrilled to announce this year's CATALYSTS artists.

CATALYSTS artists-in residence are: contemporary partnering-based duo Em Papineau and Sofia Engelman; interdisciplinary dance, theater, and design artist Kimberleigh Holman; modern dance performer, choreographer and educator Jennifer Lin; dance theater artist and educator Alli Ross; storied modern, ballet, and contemporary ballet artist and educator Ruka White; ballroom and contemporary-infused artist Michael Winward.

This year's CATALYSTS are diverse in style, expansive in their their arts practice impact, and dedicated to the continued growth and development of their craft. Their work centers around the intersection of culture and identity, confronting gender expectations, and the exploration of movement and memoir - united in certain thematic elements but individually reflective of their unique experiences.

The Dance Complex's CATALYSTS artists-in-residence have created work throughout the 6-month residency culminating with performances. Performances take place on Friday & Saturday evenings at 8pm, with residency artists appearing in rotating repertory throughout three weekends. Performances are in our fully accessible, ground-level studio 7 on January 17, 18, 24, 25, 31, and February 1 and run approximately one hour.

CATALYSTS artists have been nominated through a public call-to-artists, recommendations of the Boston dance community, and previous artists-in-residence at The Dance Complex. Each artist is selected as much for their budding and established talents as they are for their individual self-motivation and readiness to engage in dialogue.

Throughout each year, The Dance Complex provides artists-in-residence with hundreds of hours of studio space, feedback opportunities, additional choreographic skill-building and arts administration development to assist each artists' journey. All artists in residence have a commitment to "paying it forward" through engagement with The Dance Complex community, especially through the aMaSSiT program, a dance-makers' tools course offered each spring.

CATALYSTS ARTISTS:



EM PAPINEAU & SOFIA ENGELMAN

Bio:

Em Papineau and Sofia Engelman are dance artists based in New England. Em is a musician, athlete, and nonpracticing barista who grew up dancing to music videos by blonde pop stars and memorizing and inventing television ad jingles. Sofia is a writer, teacher, and embarrassed social media enthusiast whose first dance, at age 14, involved eating an entire heirloom tomato like an apple. Em and Sofia's first collaborative work, *Where the air is light and clear*, was presented at the National College Dance Festival at the Kennedy Center for the Performing Arts. Together, Em and Sofia have held artistic residencies at The Living Room (ME), Ponderosa (Germany), and School for Contemporary Dance and Thought (MA). The pair have performed iterations of their recent project, *INSTANT SAVIORS (just add water)*, at Judson Church, FRESH Festival, EstroGenius Festival, HUT at the School for Contemporary Dance and Thought, The Dance Complex, and AS220's Providence Movement Festival.

Work created in CATALYSTS:

We are Em and Sofia and we are in love. We make dances together. These dances are political and personal and, hopefully, honest. In our dances, our relationship manifests not as a narrative so much as a feeling, a state of being, a world, and a logic. We interrogate traditional modes of togetherness by devising disorienting dreamscapes and impossible obstacles; we sort through the debris and create our own personal queer paradise. This project is a second installment in a series of duets. The first duet, *INSTANT SAVIORS (just add water)*, featured athletic dyke partnering, a baptism in fake cash and gold, and utopic bedtime stories. Our second installment studies stars as we venture together on a quest for the unattainable. Stars are dreams. Stars are people and stars are gas and they are light. Stars are dead. Some stars are fish. Some stars are super. In this duet, we share the burden of loss, tracing matrilineal lines and transplanting glimmers of the past into a buoyant universe where gumballs are medicine. We reflect in our own sweat and carve space for collective healing.



KIMBERLEIGH HOLMAN

Bio:

Kimberleigh Holman is the Artistic Director of Luminarium Dance and an artist working interdisciplinarily in dance, theatre and design. Her work with performance, light, and sound gravitates to the exploration of human social interaction and behavior, both real and fictitious, miniscule instances or broad patterns, through comedic, dark, sensory or abstract narrative.

Since co-founding Luminarium in 2010, Kimberleigh has shown work at venues including the Boston Center for the Arts, mobius, Mount Holyoke College, OBERON, Museum of Fine Arts, Gibney Dance (NYC), and more, including a commission to open TEDxCambridge at the Boston Opera House. Besides nearly 80 performances with Luminarium across New England, Kim has been invited to choreograph for commercials and films, dozens of theatrical productions across Boston, and to bring her work to stages ranging from public library basements, to the Museum of Fine Arts, to the globally renowned APAP conference in NYC. Kim is frequently hired as a guest artist at Boston-area universities, speaks on her career as an arts entrepreneur, and works as Director of Programming at Green Street Studios. Holman has been awarded several grants for her community initiatives and artistic work with Luminarium, from agencies including the Boston and Massachusetts Cultural Councils.

Outside of Luminarium Kim works as a freelance choreographer and lighting designer. Some favorite recent projects include collaborating on a performance piece by Adara Meyers (Boston Center for the Arts, 2018), creating a music video for the band Jaggery (screened in Bucharest), choreographing a national commercial for Care.com, and a research and performance project where Holman traveled up the Eastern Seaboard, performing in public locations in each of the fifteen East Coast states. Kim earned her MFA in Interdisciplinary Arts/Performance Creation from Goddard College. More at kaholman.com.

Work created in CATALYSTS:

Kim plans to dive deeper into the beginnings of a new interdisciplinary work titled *Contradictions & Casual Self Loathing*—a humorous, awkward, and poignant window into the female experience. The work will be set inside a light installation of her own creation, full of vintage projectors, classroom overhead projectors, hanging bulbs, and illuminated written text.



JENNIFER LIN

Bio:

Jennifer Lin is a classically trained performer, contemporary dancemaker and teaching artist of Euro-American and Korean descent. Raised in the mid-West, she earned a Bachelor's degree from the Boston Conservatory, trained at the Graham School and Clark Center in Manhattan, and completed a three-year Master of Fine Arts program at the University of Hawai'i Manoa.

Nationally Lin has presented original work in the Hawaiian Islands at the Asia Pacific Dance Festival and Volcanoes Art Center. In New Hampshire, as Artist-in-Residence at Granite State Ballet and guest artist at the Portsmouth Arts Festival with the Mill Pond Dance Collective, Lin presented dances inspired by the poetry of Theodore Roethke, Marge Piercy, Sylvia Plath, and Adrienne Rich. In the Boston area, she has made dances for Lady BOS Productions, Pao Arts Center, Mount Auburn (A Glimpse Beyond), Dance Complex, Boston Conservatory, and Dance for World Community. In addition to ballet and modern dance idioms, Lin has studied and researched traditional Korean dance and performed and taught abroad in South Korea and China.

Lin is author of *Interstitial Space*, a description of process driven choreography and creator of a visual ethnography, *Performing Korean-ness: a brief ethnography of Mary Jo Freshley also-known-as Pai Myung-sa*, which is a part of Halla Huhm Dance Collection at the University of Hawai'i Manoa.



A long-time cohort of the Boston dance community and freelance dancer, Lin has performed with the Massachusetts Dance Ensemble, Boston Dance Collective, Dances by Isadora, Kineticcompany, Chortet, Chameleon, DanceArt Inc., Granite State Ballet, Daniel McCusker Dance Projects, Kairos Dance Theatre, Prometheus Elders Ensemble, and in work by Doris Humphrey, Ina Hahn, Holly Fairbanks, Heidi Latsky, and Pilobolus.

Some of Lin's teaching credits include Professor of Modern Dance at Pine Manor College, Director of Dance at Cushing Academy, and Arts Faculty of Groton School.

Lin studied Graham technique with David Chase and Ethel Winter; Limon and Humphrey-Weidman with Ina Hahn, Lenore Latimer, and Betty Jones and Fritz Ludin; and Bartenieff Movement Fundamentals and LMA with Gregg Lizenbery.

Work created in CATALYSTS:

Intersecting dance, culture, and identity, Jennifer Lin explores interstitial spaces between tradition and modernity, form and expression, and theory and practice. Her dances range from abstract form and expression to site specific and video dance and more recently—story telling.



ALLI ROSS

Bio:

Alli Ross is a dance theater artist most curious about embodied herstories and how they are told or retold. Favorite projects include *Healing Wars* (premiered in 2014 at Arena Stage) in collaboration with choreographer Liz Lerman and U.S. veterans. From 2009-2011, Alli worked with Punchdrunk on the award winning production of *Sleep No More* where she originated the role of Lady Macduff in both the American Repertory Theater and Emursive's NYC production.

She is the founding member of the local performance collective, Excavate, having just completed a residency at deCordova Museum and Sculpture Park.

More info at <https://besspaupeck.wixsite.com/excavate>

Alli teaches at The Boston Conservatory at Berklee in the theater division. She holds a B.A. in Anthropology and Dance, and a M.Ed. from Harvard Graduate School of Education.



Work created in CATALYSTS:

Bubbasafiss, Ross' grandfather's way of saying 'barefoot' in Yiddish, wrestles with the shaping of her American/Jewish identity. She will use the initial portion of this CATALYSTS residency to develop the solo voice and dramaturgy of the larger piece. This work will navigate questions such as, how do I nurture and develop tradition and what do I question and possibly let go of?

Bubbasafiss reflects on the power of lineage and time travel to decenter, reimagine and recollect.



RUKA WHITE

Bio:

Ruka Hatua-Saar White began his dance training as a scholarship student with the Miami City Ballet, where he danced for eight years. He received a B.F.A. and M.F.A. in dance from Florida State University and Hollins University, respectively. White has danced professionally with Ballethnic Contemporary Ballet, Dayton Contemporary Dance Company (DCDC), Philadanco (Philadelphia Dance Company), Armitage GONE!, and the acclaimed Limon Dance Company. He has appeared alongside such artists as Maya Angelou, Shirley Murdock, and Missy Elliott. Founded by Ruka Hatua-Saar in 2019 and based in Boston, Massachusetts, RukaDance focuses on the seamless integration of theatre and contemporary movement. It seeks to explore the notions of sexuality, spirituality, and humanity in a unique way. Hatua-Saar is an advocate for the growth of the African-American Community as well as the LGBT movement. As a member of both groups, he seeks to amplify their unique challenges and struggles in a more visible way, synchronizing society at large to their tragedies and triumphs. "I hope that when people see the work, their spirits are encouraged to empathize, but to also be in agent for change in the world" says Hatua Saar.

Work created in CATALYSTS:

Stone, Butch, Blues examines notions of the masculine and feminine in an attempt to move beyond gendered expectations. It is about accessing the space between the gender binary. It is about the liberation of body through an authentic re-evaluation of sex performativity; aspiring to create a body free of the limitation of gender, age, religion, boundaries, and conditioning. Finally, this work seeks to illuminate the past, in the hopes of obtaining a broader re-imagined future.



J MICHAEL WINWARD

Bio:

J Michael Winward is an independent dance artist based in Boston. With influences in American-style ballroom, ballet, contemporary and somatic dance practices, his work places a strong focus on building connection: connection to one's body, one's self, one's audience, connection between dance partners, connection within and across communities. His solo performances blend movement and memoir, and deal with a variety of topics, including: coming of age, institutional injustice, and the politics of being oneself. Through the Steps in Time program, Michael brings social ballroom dance classes and parties to senior, elder, and memory care communities throughout Greater Boston. Dancing with Peter DiMuro/Public Displays of Motion (PDM), Michael works to advance the PDM mission of cultivating dance/arts literacy, advocacy and engagement. Along with Maggie Cee, Michael produces Dancing Queerly, a festival of performances, workshops, discussions, and social dance gatherings by and for the LGBT+ community, friends, and allies. More information can be found at www.jmichaelwinward.com.

Work created in CATALYSTS:

Michael's solo performance is a mixture of movement and memoir. Part personal essay, part contemporary dance, the work often weaves back and forth between linear and nonlinear expression. During the CATALYSTS residency period, he will develop a series of dance-theater pieces for the fall/winter season: creating a new piece during each month of the residency: September, October, November, December, and January. Michael is interested in performing these works in different orders of succession: an effort (performatively speaking, of course) to manipulate the passage of time.