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American Dance Abroad is excited to bring you PITCHBOOK: Volume I, a compilation of projects in development from 10 contemporary dance companies from across the United States.

The companies in this inaugural edition hail from Seattle, Washington to New York, New York. Their artistry ranges from aerial dance to solo work, from emerging to well-established, and from proscenium to site-specific environments. In some cases, they are on the front end of developing a new project and are seeking co-commissioners. In other cases, they are ready for post-production support or to tour a recently premiered piece. In all cases, the new works are available between September 2016 and through June 2018.

Future editions of PITCHBOOK will be available every six months, both online and in hard copy at international marketplaces and festivals. PITCHBOOK will be issued in print-ready, digital, and online formats. Approximately 10-12 new works by U.S. choreographers in search of international partners and/or commissioners will be highlighted in each edition. Through PITCHBOOK we hope you will discover the range and diversity that is American dance.

We know of no similar pitching publication specifically for American dance and performance artists. We hope you will take advantage of this publication and reach out to the featured choreographers and companies.

Carolelinda Dickey and Andrea Snyder
Co-Directors

American Dance Abroad is a national organization that seeks equitable cultural engagement among American dance artists and companies and their international counterparts. It facilitates introductions and creates opportunities for artistic discovery and dialogue. It was created as a tactical response to the decline of American dance in the global marketplace as put forth in Dance America: An International Strategy for American Dance, co-authored by Carolelinda Dickey and Andrea Snyder in 2009.

Acknowledging that international dance currently has a broad presence in the United States, American Dance Abroad’s primary mandate is to expand international visibility for American dance, fostering parity by increasing opportunities for individual artists and companies. We help artists and companies enter and navigate the global marketplace where they can build their own, long-term, mutually beneficial relationships.

American Dance Abroad promotes American dance at global marketplaces, festivals and international gatherings.

American Dance Abroad provides support and resources that help dance professionals establish and strengthen relationships with foreign colleagues.

American Dance Abroad provides support and resources that enable foreign colleagues to see American dance.

Our signature projects include:

The American Corner: Networking space at marketplaces and festivals
Rapid Response: Artist travel subsidies
Beyond Our Borders: Workshops to train artists for the global scene
American Dance Recon: International programmers experience U.S. dance

Learn more by visiting:
www.americandanceabroad.org
or contact:
info@americandanceabroad.org
#PublicCanvas is an evening-length community-driven multimedia vertical dance work by BANDALOOP. Against a “canvas” of projected images and words sourced from each local community, BANDALOOP’s choreography responds to and illuminates the content, provoking a conversation on technology, community and art. Developed originally as a collaboration with video company Madrone in response to rapid socio-economic changes occurring in San Francisco, the work is about human possibility, the cost of urban change brought on by a growing technology industry, and the community impacted by the change, expressed through BANDALOOP’s site-reactive, perspective-changing vertical dance.

Guided by and working collaboratively with BANDALOOP, each host will crowd-source content submitted by local participants in response to questions relevant to their community. Breath-taking vertical dance and stunning video projections offered in public space will energize the area and maximize audience. Using an inclusive technological platform that engages the public will foster meaningful involvement and potential for increased pride of place.

Length: 60 min.
Scheduled to premiere: June 16, 2016 | San Francisco, CA
Seeking: Commissioning, Production, and Tour Support
Co. Contact: Amanda Moran | amanda@bandaloop.org | www.bandaloop.org
Int’l Booking: Sozo Artists, Inc. | 212.203.0389

Watch Video Pitch | Download Technical Brief
MÖNSTER OUTSIDE

Choreographer Sidra Bell has joined forces with innovative Swedish composer Per Störby to develop a flexibly voyeuristic discourse about the nature of outliers in contemporary society, in MÖNSTER OUTSIDE. Marrying dance theater, chamber music, projection mapping, vocal scoring, and scenic and lighting design, the work will locate and depict aspects of human joy and despair via the experience of the “outsider”.

The title MÖNSTER OUTSIDE is a play on Swedish-English cognate irregularities; in Swedish, ‘mönster’ translates as ‘patterns’. This work will engage live audiences in the process of deconstructing social structures that create outsiders in our society (viewed by the norm as “monsters”). The work will use a theatrical interplay of movement and sound patterns onstage, veering between playful and disturbing.

The piece will be performed by Bell’s company of five dancers, the New Tide Orquesta, and experimental vocalist Joseph Keckler in a multi-tiered stage arena of moving parts that marries highly technical movement with eclectic sound worlds.

MÖNSTER OUTSIDE will depict themes of human alienation in a technologically driven culture, isolation, youth culture, identity and gender politics, rage, and the search for intimacy in constantly shifting contemporary life. The process of integrating different art forms, languages, and artist collaborators in the piece will inform the artist-audience dialogue, spurring introspection, and reaching across cultures of understanding.

Bell’s work is highly aligned with that of Störby, whose wide-ranging mix of modern chamber music and free improvisation matches Bell’s genre-busting, audiovisual movement creations. The work embraces fleeting images, culminating in cinematic currents.

Length: 90 min.
Scheduled to premiere: December 8, 2017 | Contemporary Arts Center New Orleans, LA
Seeking: Commissioning, Production, Post-Production, Tour, and Residency Support
Co. Contact: Sidra Bell | sidra@sidrabelldanceny.org | www.sidrabelldanceny.org
Int’l Booking: Greg Kastleman | Cadenza Artists LLC | greg@cadenzaartists.com
Watch Video Pitch
Janis Brenner & Dancers is collaborating on the creation of a new music-dance-voice work with the Bosnian-born, electro-acoustic music composer Svjetlana Bukvich. The work will premiere at the 2017 Sarajevo Winter Festival in Bosnia-Herzegovina. Both the composer and Janis Brenner, as vocalist, will perform “live” with the company. The work will explore the complicated similarities and differences between both the multi-religious, multi-ethnic make-up of The Balkans and Eastern Europe, and the members of the dance company itself: the company as a small microcosm of the larger world.

The company hopes to expand on this invitation to perform and conduct workshops in Sarajevo, which it began in 2016. It will bring this new commission and its full evening of works to audiences throughout The Balkans, Eastern and Western Europe, as well as potentially touring to Mostar and other Bosnian cities.

Other repertory will include: Lost, Found, Lost, the company’s current “signature” work, which incorporates local dancers; the duet Pieces of Trust; and Ms. Brenner’s acclaimed Vocal Suite from Songs from the Hill, by Meredith Monk.

Length: 75 min.
Scheduled to premiere: February 15, 2017 | Sarajevo, Bosnia-Herzegovina
Seeking: Production and Tour Support; Tour Partners
Co. Contact & Int’l Booking: Janis Brenner | janisbren@gmail.com | www.janisbrenner.com

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DIAVOLO | Architecture in Motion® uses dance to explore the relationship between the human body and its architectural environment. Artistic Director Jacques Heim steers DIAVOLO’s diverse team of dancers, designers, choreographers and engineers to create visceral works that reveal how we are affected emotionally, physically and socially by the spaces we inhabit. Architectural structures serve as the inspiration for each work, activated by the stylistically varied and physical choreography that has become the hallmark of this company throughout its 24-year history.

The creative and innovative DIAVOLO will open the 2016-17 season with L.O.S.T. (Losing One’s Self Temporarily); Act 1: Passengers, Act 2: Cubicle.

We lose ourselves mentally, physically and emotionally, throughout our lives. We also recognize and rise to the challenge of adapting who we are in every moment. The constant teetering balance between vulnerability and control is a natural process of the human experience, and the inspirational center for the collection L.O.S.T. This series is an abstract study of our transient reality as we traverse our daily lives and work, all the while holding on to the essence of who we are.

**Passengers** feature everyday-inspired characters who embark on a journey aboard an abstract train: a dark and mysterious machine that represents the vehicle of life. They are suddenly forced to be workers as their journey progresses, eventually becoming prisoners. This journey that began with such vitality becomes a menacing and relentless routine without end. Abandonment, identity and freedom are the main themes that our passengers duel with.

**Length:** 40 min.
**Scheduled to premiere:** October 6, 2016 | Portland, Oregon
**Seeking:** Tour Support
**Co. Contact & Int’l Booking:** Jennifer Cheng | jennifer@diavolo.org | www.diavolo.org
**Booking in Canada & Mexico:** Nicole Borelli Hearn | Opus 3 | nbhearn@opus3artists.com

Watch Video Pitch | Download Technical Specifications
I consistently challenge myself to contribute something new to an art form I've explored my entire life, using the mediums of painting, film, sculpture, spatial design, and choreography.

I will premiere the new work *Psychic Radio Star* in November 2016. “I’m famous, too; I’m a Psychic Radio Star” is my mother’s response when I tell her about my life as an artist. I will imagine who my *Psychic Radio Star* mother is through this piece.

The name is so evocative I can’t help but imagine unfathomable universal forces, the mythology of the galaxy, ancient cave paintings, neon fish, and the dark shadowy depths of the sea. All these images evoke memories of growing up with my mother: her sensibilities and joys; her hobbies and eccentricities; and her complicated, beautiful mind as it slips, piece by piece, into unbalance.

I feel able to provide a voice for my *Psychic Radio Star* mother through this work, while encouraging healing and constructive conversation around the failed mental health care system in America. As I continue to explore my mother’s story, I also tell my own.

**Length:** 60 min.

**Scheduled to premiere:** November 3-6, 2016 | On the Boards, Seattle, WA

**Seeking:** Commissioning, Production, Post-Production, and Tour Support

**Co. Contact:** Ezra Dickinson | baldieoner@hotmail.com | www.ezradickinson.com

**Int’l Booking:** Jennifer Zeyl | Theatre Cowgirl LLC | zeyl@comcast.net | 206.550.4818

[Watch Video Pitch](#)
Because I am...

I have been investigating the relationship of one’s perceived identity to self-identification, particularly as it relates to race and gender, for the past three years. The response has been positive to the two work-shopped sections, which examine the way in which we compare ourselves to others through the visible extrusions of life, a la Facebook and other social media, and the extent to which our comfort with ourselves changes when we’re alone versus when we are around others.

This project will be the culmination of this study, particularly as it relates to the world-at-large making judgments about us and the boxes and roles in which we are put and expected to stay, often before we can even open our mouths. The work will build on the work-shopped solos and duets to incorporate the full company of eight multicultural dancers.

Because I am... is provocative and gritty work featuring powerful interactions and explosive, athletic movement, as it explores the similarities, familiarity and affections that bind our friendships, contrasted with the nature of experience and external biases to evolve our perceptions of ourselves over time.

Length: 60 min.
Scheduled to premiere: May 26, 2016 | Triskelion Arts, New York, NY
Seeking: Tour Support
Co. Contact & Int’l Booking: Tiffany Rea-Fisher | tiffany@elisamontedance.org | www.elisamontedance.org

Watch Video Pitch
WOMEN ON THE EDGE... Unsung Heroines of the Trojan War is a triptych which through Greek mythology examines the role of women in society and during times of conflict. This visually stunning program focuses on three heroines: Helen of Troy, Iphigenia, and Cassandra, whose lives demonstrate courage, strength, wisdom, and grace under pressure.

Cassandra’s Curse will enjoy its world premiere in June 2016. Loosely based on Euripides’ The Trojan Women, this dance reveals the character of Cassandra, whose gift of prophecy allows her to foresee the unfortunate fate of Troy, although no one believes her. Her curse is a metaphor for a society's tendencies to ignore the voice of reason and repeat its history of war and violence.

Iphigenia (2013), a dance drama chronicling a young woman’s transfiguration from innocent child to transcendental heroine, is based on Euripides’ Iphigenia in Aulis. It focuses on King Agamemnon’s decision to sacrifice his daughter, Iphigenia, and her ultimate acceptance of her fate. It is told through dramatic dance scenes woven together with a recurring Greek chorus.

On Distant Shores... A Redemption Fantasy (2011) evokes the ancient myth of Helen of Troy. “I always thought Helen got a bad rap,” says Pascal Rioult. In this work he sets out to redeem her, imagining she is brought to Troy against her will, where she encounters four god-like warriors.

With commissioned scores and varied and vivid scene scapes, Pascal Rioult’s danced interpretations of these timeless myths are as relevant today as when they were first penned.

Length: 90 min.
Scheduled to premiere: June 21, 2016 | The Joyce Theater, New York, NY
Seeking: Tour Support
Co. Contact & Int’l Booking: Amy Harrison | amy@rioult.org | www.rioult.org

Watch Video Pitch | Download Technical Addendum
Amy Seiwert creates her first evening-length contemporary ballet to Winterreise, a piano and voice cycle by Franz Schubert, a setting of 24 poems by Wilhelm Müller.

Winterreise is a dramatic monologue portraying a wanderer feeling lost from himself and the world. This ballet explores both internal and physical journeys, utilizing four male and four female dancers. How do we relate to the world, the world to us, how does the outside world change us, and how do we alter the world and our community?

Strong visual components by the design team of Brian Jones (visual design) and Sandra Woodall (costumes) create a surreal environment that engages the viewer unexpectedly. Seiwert supports the narrative potential of the work and subverts typical ballet scenery by looking at the stage in a painterly way. Imagine a lone wanderer moving across a white floor as black snow falls and collects in waves across the stage.

Although Seiwert employs classical means (dancing on pointe to classical music), the piece resonates with current times, investigating the power of modern myth (comic book characters, pop culture figures) and the Hero's journey cycle, as analyzed by Joseph Campbell (The Hero with a Thousand Faces, 1949). Seiwert utilizes dancers who are critical thinkers, willing to leave their comfort zone and delight in breaking preconceptions of ballet. Their creative engagement allows the choreography to be fresh and challenging. The work is made intimate and personal by using a small ensemble of dancers, accompanied by a live pianist and vocalist.
Marksman explores the nuance and precision we use to intuit one another on a magnetic level, etching formal patterns that serve us both biologically and aesthetically. This latest work by Kate Weare delves into peripheral awareness, reflex, synchrony, repulsion and the sheer forcefulness of formation. It activates ancient senses remote from modern consciousness, yet imperative to survival.

Weare mines the magnetism and electrical connection between bodies that are emotionally resonant, imbuing Marksman with power, attraction, hierarchy, vulnerability, and loneliness.

Marksman was co-commissioned by The Joyce Theater and American Dance Festival, where its world premiere will take place. It is a recipient of the New England Foundation for the Arts’ National Dance Project Touring Award, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation. The creation of Marksman was supported by the New York City Department of Cultural Affairs, The New York Community Trust, and the CalArts Evelyn Sharp Summer Choreographic Residency Program.

Length: 50 min.
Scheduled to premiere: June 21, 2016 | American Dance Festival, Durham, NC
Seeking: Commissioning, Production, Post-production, and Tour Support
Co. Contact: Kate Weare | info@kateweare.com | www.kateweare.com
Int’l Booking: Laura Colby | Elsie Management | laurac@elsieman.org | 718.797.4577

Watch Video Pitch
Clear & Sweet (C&S) is a new, multidisciplinary performance incorporating dance, vocals, and visuals. It results from an inquiry into Southern Baptist Sacred Harp Singing (SHS), as well as choreographer Zoe Scofield’s complicated connection to her Southern roots. Scofield and visual artist Juniper Shuey embarked on a research and creation process incorporating their multidisciplinary stage performance with SHS in 2014.

SHS is a form of spiritual a cappella choral singing, founded in Southern Baptist churches and now practiced in secular groups. The strikingly raw singing – it only uses four notes and can be sung by anyone – caught Scofield’s attention while on a trip home to Georgia. It has become a powerful lens for exploring the complexities of growing up in the South.

A desire to bring about redemption through physical exertion and to allow for personal experiences of worship in the company of others are commonalities between SHS and zoe | juniper’s work. The company will recognize and bring these unexpected synchronicities to the stage in Clear & Sweet.

Length: 60 min.
Scheduled to premiere: Sept. 22, 2016 | Contemporary Arts Center New Orleans, LA
Seeking: Commissioning, Production, Post-production, and Tour Support
Co. Contact: Stefanie Karlin | stefanie@zoejuniper.org | www.zoejuniper.org
Int’l Booking: Zoe Scofield | zoe@zoejuniper.org

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