new American dance projects | summer 2020

Sildance/Acrodanza
inkBoat
Stephen Petronio Company
TRIBE by Shamel Pitts
Nejla Yatkin Dance
BANDALOOP
Heidi Duckler Dance
Laura Peterson Choreography
Winifred Haun & Dancers
J’Sun Howard
About Pitchbook

American Dance Abroad is honored to bring you *Pitchbook: Volume VII*, a digital compilation of new projects from 11 dance companies across the U.S. This collection is a reflection of this momentous time in history – a time shaped by the COVID-19 Pandemic and changes in the ways we interact; by mounting racial and cultural tensions and resulting reforms; and, by the urgent impacts of climate change.

Given the current challenges surrounding travel and large gatherings, we invite you to watch these video pitches in which the choreographers introduce you to their work. This volume focuses on outdoor, site-specific and virtual projects, which may be especially relevant as the dance world evolves into its ‘new normal’. We celebrate the ability of this group of artists to convert adversity into creative energy.

American Dance Abroad created *Pitchbook* to introduce and inform international colleagues about the extraordinary work being created by U.S.-based choreographers today. *Pitchbook*’s goal is to jumpstart new relationships for U.S.-based choreographers within the international dance community and to encourage international programmers to understand, appreciate and produce American dance.

New editions of *Pitchbook* are available biannually. Visit [www.americandanceabroad.org/pitchbook](http://www.americandanceabroad.org/pitchbook) to view the digital versions of every volume of *Pitchbook*, which include links to short video pitches from each choreographer. We hope you will use *Pitchbook* as a unique resource to find projects of interest for your venues that you may not otherwise be aware of.

*Pitchbook* supports American Dance Abroad’s mission to expand international visibility for American dance, fostering parity by increasing opportunities for individual artists and companies. We help them enter and navigate the global marketplace where they can build their own, long-term, mutually beneficial relationships. To learn more about American Dance Abroad’s programs and services, visit [www.americandanceabroad.org](http://www.americandanceabroad.org).

Carolelinda Dickey and Andrea Snyder
Co-Founders and Co-Directors, American Dance Abroad
BANDALOOP

Loom is vertical dance company Bandaloop’s newest work for touring. An evening-length piece by new Artistic Director Melecio Estrella, *Loom* is a multimedia art weave of vertical dance, projection, music and fabric puppetry. As a collaboration between Media Technologist Osman Koc, Composer Ben Juodvalkis, and Bandaloop dancers, *Loom* braids the historic mythologies of weaving with the ecological implications of modern industrial fabric production.

Bandaloop dances on climbing ropes constructed with a kern mantle weave that optimizes strength, durability and flexibility. With ropes stretched as a vertical warp, walls become looms upon which the company’s ephemeral dances are woven. Dancing the metaphors and physical realities of weaving, Bandaloop will delve into the culturally rich world of textile and fiber.

With *Loom*, Estrella connects ancient mythologies of weaving to modern day fabric production toward visioning a future of sustainable material use and disposal. With collaborating Scientist/Sustainability Consultant Catherine Botrill, Estrella will generate ecological narratives expressed through original music, spoken word, intricately woven choreography and video, crafted into a tourable vertical dance spectacle. This weave of elements will provide large audiences new ways of imagining fashion and cloth that are responsible, sustainable and culturally sensitive, celebrating lineages of adornment and utility in cloth and fiber common to all humanity.

Bandaloop’s outdoor work is uniquely suited to physical distancing, offering audiences live performance outside in open public spaces. This work is adaptable to a range of sites and includes residency options, community engagement, open rehearsals and artist Q & A’s.

Length: 60 min.
Premiere: June 17, 2022 | The Momentary (Bentonville, Arkansas)
Other Partners: The Green Music Center, Sonoma State University (Sonoma, CA); The Long Center (Austin, TX); TITAS/Dance Unbound (Dallas, TX)
Seeking: Commissioning, Production, Post-production, and Tour Support
Co. Contact: Amanda Moran | www.bandaloop.org
Artist Representative: Rika Iino, Sozo Artists

Watch Video Pitch | Technical Brief
We Are Doing Fine

We Are Doing Fine is a funny, wry dance film created by Chicago choreographer Winifred Haun. Conceived and filmed during the Covid-19 Crisis in Chicago in April of 2020, WADF takes a look at the Coronavirus Quarantine, and how we were all coping with it (or not...). Featuring an original music and sound design by Barry Bennett with an essay by Sarah Lazarus voiced by 16th Street Artistic Director Ann Filmer, We Are Doing Fine is humorous, sad, revealing and hopeful, all at the same time.

Length: 4 min.
Premiered: Apr 24, 2020 | YouTube
Seeking: Post-production and Tour Support
Co. Contact: Sarah Mazzulla | www.WinifredHaun.org

Watch Video Pitch
Interglacial is a dance and visual art project by Laura Peterson Choreography that addresses the effects of climate change on the arctic regions of the Earth. Using large-scale sculpture and highly physical dancing, this work is designed to be adapted for outdoor spaces, museums and traditional theaters.

As a metaphor for the global climate emergency, Laura Peterson has created an installation entirely from oversized pieces of paper. Beginning as a field of small, precisely folded packets, *Interglacial* gradually evolves into an immersive environment of imposing sculptures that evoke images of glaciers and icebergs breaking apart, moving in the sea. Throughout the evening-length work, the dancers traverse the space in formal compositions that gradually gather momentum and dissolve into stillness.

An interglacial is a geological interval of warmer global temperatures lasting thousands of years within an ice age. We are currently in an interglacial period – which has lasted for over 11,000 years. But now things that were once predictable, like rainfall patterns, are on a roulette wheel. We are literally witnesses to a dizzying enactment of hurricanes, floods, species death, and rising sea levels. *Interglacial* explores how somewhere deep in our bones we may have an imprint of Earth’s geological slow dance, the incremental shifts over eons.

Artistic collaborators include a company of five dancers; Sound Designer Omar Zubair, who has created a score sourced from oceanic measuring instruments, whales, and breaking ice; and, installation Co-Designer and Technical Director, Jon Pope.

*Length:* 75 min.  
*Premiere:* Dixon Place, NYC  
*Seeking:* Production & Tour Support  
*Co. Contact:* Laura Peterson | www.LPchoreography.com  
*Artist Representative:* Karen Kitchen, Common Ground Arts

[Watch Video Pitch]
BLACK HOLE

BLACK HOLE is a kaleidoscopic performance art experience using movement, light and visual art.

Although the title is derived from the cosmic phenomenon of a Black Hole, it is not a work on explaining/sharing the science of it. More so, it proposes to use the idea of the transformational environment of a Black Hole to create an atmosphere of mystery towards what it encompasses – what it can contain in it.

BLACK HOLE proposes to engage an audience in a way that it condenses the experience into a deeply colorful hypnotic journey without exit. The work researches and shares a performance art odyssey in which three gifted black artists (all of African descent) unite to create a trinity of vigor, afro-futurism, and embrace.

BLACK HOLE is Shamel's third creation of the “Black Series,” hence the sub-title “Trilogy.” “Triathlon” is a marathon in three parts. It's A Race.

Length: 1 hr. 1 min. 1 sec.
Premiered: December 11, 2019 | The Israel Museum (Jerusalem, Israel)
Other Partners: BLACK HOLE was developed with the kind support of the Trust for Mutual Understanding, American Dance Abroad, gloATL, PearlArts Studios, CrossAward (IT), Dock 11 / Eden (Germany), and Derida Dance Center (Bulgaria).
Seeking: Tour support
Co. Contact: Shamel Pitts | www.itsatribe.org
Booking Manager: Elizabeth Schmuhl

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Leyendas y Realidades (Legends and Realities) is grounded in the life of La Malinche, a mythologized Nahua woman who played a key role in the Spanish conquest of the Aztec Empire by acting as interpreter to conquistador Hernan Cortes. The piece develops in dance vignettes capturing the essence of the myths and historical events of the time, to reflect cultural clashes. Six performers portray legendary women, men, gods, and goddesses from Mexican history and Aztec mythology to tell the story of La Malinche. The characters interact in solos, duos, trios, and as a full ensemble in connected vignettes that flow into one another. This piece gives a more integrated and fair perspective of Malinche’s life, as the mother of Mexico mestizo.

The piece was choreographed/directed by Silvita Diaz Brown, featuring dancers Christopher Knwolton, Juan Enrique Irizarry, Tess Collins, Dylan Roth, Ileana Nadine Mauricio, and Silvita Diaz Brown. Video screens were created by Alexandra Yasinovsky; music by Wiebe Dirk; text by Lani Montreal; costumes by Elizabeth Collins; masks by Ariel Arvis; and, lighting by Celia Revere.

Length: 60 min.
Premiere: Currently under discussion
Other Partners: Semana de Cultura (Havana, Cuba); Festival Internacional de Teatro Susana Alexander (Puebla, Mexico)
Seeking: Post-production and Tour Support
Co. Contact: Silvita Diaz Brown | www.silvitatdizbrown.sildanceacrodanza.com

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Prayer For Now is an original work choreographed by Stephen Petronio, described as a convocation in movement – unadorned, direct and meditative in nature, based on presence in the moment, connection to space, to the other bodies working together, and to the viewing public. The work will be a hybrid piece, meaning that it will be a Petronio work in collaboration with other artists who will each create a phrase to be taught to each company’s dancers to perform all the phrases together. This work will become a hybrid of live performances and online streaming.

SPC dancers create a core of eight that operate as forces in the same space. This core can stand alone or can be interwoven with one or more groups of local moving artists/bodies of diverse age, skill and interest (up to forty participants). Participants will learn movement scores, guided by SPC members; these elements will be orchestrated into a roiling communal event. Prayer For Now offers an event of connection in motion, of presence and of lingering hope. It calls for concerted and deep engagement in the power of movement, a time for bodies to join together in both focused harmony and deeply felt dissonance. It can embrace all kinds of bodies, trained and pedestrian, recognized and invisible, to show up to dance.

Length: 30 min.
Premiere: Currently under discussion
Seeking: Commissioning, Production, Post-production, and Tour Support
Co. Contact: Cassandra Stern | www.petron.io
Artist Representative: Cathy Pruzan

Watch Video Pitch | Password: petronio20
aMoratorium was initially commissioned by the Art Institute of Chicago to respond to its retrospective of Charles Wilbert White, a visual artist who powerfully interpreted African American history, culture, and lives over the course of his four-decade career. aMoratorium explores Black male identity, visibility, temporality, and its absence, and further examines death as it relates to the Black church and Black spiritual traditions. It is an intimate performance that expresses generous, compassionate and loving play between Black and Brown men in our current socio-political climate.

Length: 50 min.
Premiered: January 3-4, 2020 | Steppenwolf Theatre Company's LookOut Series
Other Partners: On December 26-27, 2020 an excerpt from aMoratorium will be presented in the Navigating Location, Negotiating Identity conference, hosted by World Dance Alliance-Asia Pacific (WDA-AP) and Taiwan Dance Research Society (TDRS) in Kaohsiung, Taiwan.
Seeking: Production, Post-production, Tour, and Residency with Dramaturgical Support
Co. Contact: J'Sun Howard

Watch Video Pitch
Our video is a behind-the-scenes documentary about the making of an original, digital, “Zoom-specific” performance, titled *Illuminating the Chandelier*. The piece sheds light on the crazy and exhilarating process of creating such an interdisciplinary performance remotely, especially as one of the artistic trailblazers for Zoom creations, dating back to April 2020. The piece was choreographed by Heidi Duckler during the Covid-19 Pandemic, with music by Trumpet and Electronic Specialist Sarah Belle Reid and Cellist Isaac Takeuchi. Duckler explores a new language of intimacy as we rely on technology to connect, finding innovative ways to piece together fragmented movement phrases coming from our dancers’ own homes into one cohesive performance. Dancers, musicians, composers, and designers worked collaboratively from afar, to create a fully immersive show that audiences from around the world enjoyed through streaming.

As a precursor to the live performance titled *The Chandelier*, premiering at the Wallis Annenberg Center for Performing Arts in fall 2020, Heidi Duckler Dance presented a shortened version adapted to address social distancing circumstances. Both *Illuminating the Chandelier* and *The Chandelier* are based on the author Clarice Lispector’s novel, recently translated into English from Portuguese. It is a tragic coming of age story told from a young girl’s perspective. While following a similar narrative as the longer live version, *Illuminating the Chandelier* will focus specifically on the interior monologue of a woman in isolation with dissociated and dreamlike feelings, who has trouble connecting to the world around her.

**Length:** 60 min.  
**Premiere:** The Wallis Annenberg Center for Performing Arts (Los Angeles, CA) | Dates currently under discussion  
**Seeking:** Commissioning, Production, Post-production, and Tour support  
**Co. Contact:** Anna Chang | [www.heididuckler.org](http://www.heididuckler.org)
The Other Witch is a multi-media and multi-lingual dance performance featuring elements of contemporary dance, dance ritual, text, sound, and music. The dance solo is a haunting visual experience that is similar to experiencing the untamable aspect of Nature. The piece is inspired by and references Mary Wigman’s 1914 dance piece *Hexentanz*, but recreates itself anew.

The dance work will premiere as a virtual solo piece in three segments. It will then be available to travel around the world to recreate itself again and again with a community of multigenerational women, through movement workshops and conversations. During the course of the workshops, new juxtapositions against the solo piece will be developed and may be incorporated into a new piece, co-mingling the solo with the many others to form a new, continually evolving dance conversation around otherness and connectedness, in the context of the powerful archetype of the witch.

Described by *The New York Times* as “a magician, telling tales and creating worlds” and “a fierce and supple performer,” Chicago-based choreographer Nejla Yatkin travels the globe inspiring empathic connections between people and their environments. She creates solos, choreographs ensemble dances for stages and sites, collaborates on plays and film/video projects, and educates young artists. Nejla hails from Germany; her artistic lineage enfolds European dance-theatre, American modern dance, African American modern dance, and numerous international influences. She is the recipient of awards from the Princess Grace Foundation, the National Performance Network, 3Arts, and the Baryshnikov Arts Center, among others.

Length: 55 min.
Premiere: A virtual performance with live post discussions premieres at the Dance Center, Columbia College (Chicago, IL) on Oct. 23, Oct. 30 and Nov. 6, 2020, 6pm.
Seeking: Tour Support
Co. Contact: Nejla Yatkin | www.ny2dance.com

Watch Video Pitch
This Are the Ones We Fell Among is informed by the movement, behavior, metaphors, and mythologies surrounding earth’s largest land mammal: the elephant. This Are the Ones We Fell Among is being created by award-winning interdisciplinary artist Ann Carlson, in collaboration with inkBoat, with dancers Shinichi Iova-Koga and Dana Iova-Koga, and musician/composers Carla Kihlstedt and Shahzad Ismaily.

“Phase One” is an online performance offering. It is a 40-minute vocal score with choreographed gestures. The score is fast and funny, droning and dire. It dives into the absurd and the playful while winding and colliding at the edges of quandary and uncertainty. With rhythm and rhyme, snippets of song and jump cutting time, the words and gestures play with ideas of enclosure, captivity, tenderness and fatigue. The performers are shape shifting creatures, both human and not, caught living life in relation, contention, wonder and fear. Phase One of the piece also wrestles out loud with death and extinction. It is currently available for programming.

“Phase Two” takes place outdoors. Building on the content of Phase One, the performers will work in public outdoor spaces, using ladders and tarps to transform the space into a circus world, a cave, an underworld, a parallel universe reflecting in this microcosm an absurd, cruel and also curious setting that points to captivity, domestic behavior and loss. It is available for programming in September 2020.

“Phase Three” begins with our April premiere at ODC Theater in San Francisco. It is available for programming in April 2021.

Length: 40 min.
Premiere: April 23, 2021 | ODC Theater (San Francisco, CA)
Other Partners: Oakland Zoo
Seeking: Commissioning, Production, Post-production, and Tour support
Co. Contact: Shinichi Iova-Koga | www.inkboat.com

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The Alt.terre is a multi-sensory performance experience that uses dance, music, video projections, and architectural lighting design to construct an uncanny world. Performers dance along the line where deeply embodied movement practices tip into alternate states of consciousness. Tension grows between the warm, generous presence of the dancers and a crisp, post-human aesthetic.

The Alt.terre is a research-based performance work by Fidget: Megan Bridge (choreography) and Peter Price (music, video projections). It is performed by four female dancers: Meghan Frederick, Tyra Jones-Blain, Rachel Repinz, and Di Yue. Sina Tafazoli, a neuroscience fellow at Princeton University, is an advisor on the project.

Dance and performance can catalyze altered states of consciousness, for both performers and audience. Many dance practitioners talk about performance presence as if they are brought to another place in the moment of performance, and share stories of profound or life changing experiences through the act of performance. Where do dancers go when they enter an altered state of consciousness, and what is brought back? Where do audience members go when they experience being profoundly moved or have an epiphany in response to a performance or any artistic experience? The Alt.terre grows out of all of these questions.

The Alt.terre is also a play on the words “altar” as a place of reverence, focused attention, and worship, and “alt-“ (meaning other) and “terre,” the French word for ground or earth. Magic, artificial or otherworldly intelligence, and the uncanny are all conceptual underpinnings of this work.

Length: 45 min.
Premiere: Currently under discussion
Other Partners: Temple University (Philadelphia, PA); Under Construction Arts, a program of Maryland Hall (Annapolis, MD)
Seeking: Commissioning, Production, Post-production, and Tour support, as well as partnering to frame this work for your audiences, whether digitally or socially distanced. We are also interested in lecturing and teaching.
Co. Contact: Megan Bridge | www.thefidget.org

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