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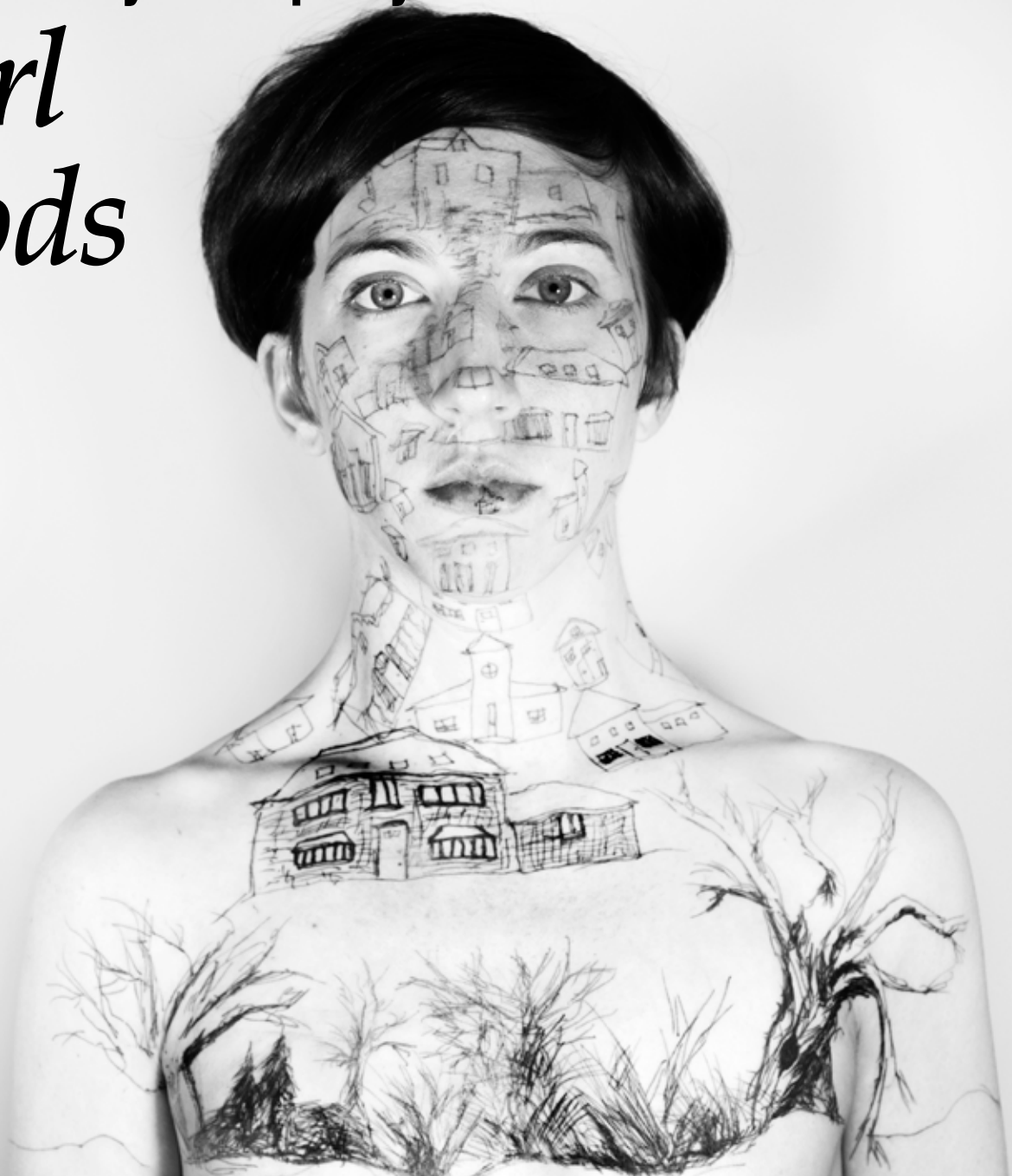
Peak Performances

2015 | 2016 SEASON

East Coast Premiere!

Pat Graney Company

Girl Gods



October 22–25, 2015
Alexander Kasser Theater



MONTCLAIR STATE
UNIVERSITY

Photographer and model Jenny May Peterson

Dr. Susan A. Cole, President
Daniel Gurskis, Dean, College of the Arts
Jedediah Wheeler, Executive Director, Arts & Cultural Programming

East Coast Premiere!
Pat Graney Company

Girl Gods

Concept/Choreography/Direction **Pat Graney**

Sound Score **Amy Denio**

Visual Design **Holly Batt**

Lighting Design **Amiya Brown**

Costumes **Frances Kenny**

Technical Direction **Ben Geffen**

Engineering **John DeShazo**

Production Management **Elliat Graney-Saucke**

Seamstress **Patti Emmeret**

Booking Management for the Pat Graney Company

Elizabeth Roth/Roth Arts, rotharts.com and

Lynn Fisher/Frontera Arts, fronteraarts.com

Performers **Cheryl Delostrinos, Sruti Desai, Sara Jinks,
Jody Kuehner, Jenny Peterson**

The presentation of *Girl Gods* was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

Girl Gods is a National Performance Network (NPN) Creation Fund/Forth Fund Project co-commissioned by On the Boards in partnership with

Miami Light Project and Peak Performances at Montclair State University.
For more information: www.npnweb.org.

Girl Gods is supported by New Music USA, made possible by annual program support and/or endowment gifts from The Andrew W. Mellon Foundation, Mary Flagler Cary Charitable Trust, Baisley Powell Elebash Fund, and the Gladys Krieble Delmas Foundation.

Additional funding from Boeing, 4Culture, and the Seattle Office of Arts and Culture.

Duration: 85 minutes, no intermission.

The taking of photographs or videos and the use of recording equipment are not permitted.
No food or drink is permitted in the theater.

Program Notes

Girl Gods explores the ancestry of women, individuals, and family—and the idea of rage. Both a visual installation and a time-based performance, *Girl Gods* has connections to feminist artists and art practices of the 1970s, influenced by Judy Chicago’s installation projects and the earth-body work of Ana Mendieta.

The last major work of Pat Graney Company was *House of Mind*, which explored the idea of memory: its accumulation and its dissolution. *Girl Gods* explores the “basement” of *House of Mind* and involves women’s family history, ancestry, and rage.

“I think it is accurate to say that [Ms. Graney] is exploring the point at which the domestic realm drives down into the earth. In it, she hopes to tap into the molten force of rage with a physical language that gives expression to the undomesticated, the buried and the repressed....”

—George Lugg, *REDCAT*

Acknowledgments

This work has been two years in the making, with family interviews and information sharing between the performers, director, and designers. It is an entirely collaborative work in that concept, design, and movement were discussed with members of the entire creative team whenever possible. The performers of this work have done an immersive process that included family histories and interviews with family members about the history of women and rage as it occurred within their nuclear families. Family thanks to: Kim Kuehner, Celeste Delostrinos, Kathleen Jinks, Asha Desai, Carol and Gary Peterson, and Matt Kane. Writing and creating solo work was an important part of the process as well. During that process, performer Michelle de la Vega was instrumental in adding to the creation of this work, but was unable to finish the process with performance. Huge thanks to Michelle, as she is still in the work.

Girl Gods is the second work in a triptych about women and identity. The first work, *House of Mind*, was an installation/performance work built out and created in a 5,000-square-foot warehouse space, which toured to DiverseWorks Houston (2009) and to the John Michael Kohler Art Center, where it spent eight months as a stand-alone exhibit in 2011/12. Featuring an 18' x 12' wall of more than 4,000 miniatures, as well as a 20' x 8' wall of more than 100,000 buttons with water flowing over it, hundreds of gold shoes, giant girls' dresses, a room full of 1950s police reports, large fish swimming through the space, and a floor of white sand, the work dealt with the accumulation and the dissolution of memory. My mother was diagnosed with Alzheimer's and her interviewed voice was reflected throughout the work.

As I finish *Girl Gods* (dedicated to my mom), I realize that I have stood on the shoulders of many women before me and want to acknowledge that and deeply thank them all. Special thanks to: Dotty Armstrong, Liz Little, Elliat Graney-Saucke, Auntie Kate (Graney), my mom Irene Delores Wright Graney, my grandma Pearl Mousel Wright, my great-grandma Anna Rothe Mousel, and my grandma Catherine Sheehan Graney.

Deep gratitude to the performers for opening their hearts and minds to the development and performance of this work.

Amy Denio would like to acknowledge musical instrument inventor Bob Tudor as a musical collaborator.

Additional thanks to On the Boards (Seattle), Velocity Dance Center (Seattle), and Denise Benitez at Seattle Yoga Arts for giving an interview.

—Pat Graney

About the Artists

Pat Graney (Concept/Choreography/Direction), a Seattle-based choreographer, received choreography fellowships from the National Endowment for the Arts (NEA) for 11 consecutive years, as well as from Artist Trust, the Washington State Arts Commission, the NEA International Program, National Corporate Fund for Dance, and the John Simon Guggenheim Memorial Foundation. In 2008, she was awarded both the Alpert Award and a US Artists Award in Dance. In 2011 Graney was the recipient of the “Arts Innovator” Award from Artist Trust and the Dale Chihuly Foundation. In 2013, she was one of 20 Americans to receive a Doris Duke Performing Artist Award. Graney’s interest in working with incarcerated women began in 1992 after a conversation with Rebecca Terrell, then head of Florida Dance Festival. This conversation later morphed into what has become Keeping the Faith/The Prison Project (KTF). KTF is an arts-based residency program that features dance, expository writing, and visual arts and culminates in performances. Keeping the Faith/The Prison Project is one of the longest-running prison arts programs in the US.

Amy Denio (Sound Score), a multi-instrumentalist producer, has composed for Pat Graney since 1991 on her pieces *Sax House*, *Tattoo*, *the Vivian girls*, *House of Mind*, and now *Girl Gods*. She tours and records with the Tiptons Sax Quartet, Kultur Shock, and Ama Trio. She has collaborated with artists on five continents to create multimedia pieces, films, theater

works, and dance performances, She received a New York City Bessie Award for her score for choreographer David Dorfman's piece *Sky Down*. In March 2015 she was voted into the Seattle Jazz Hall of Fame.
amydenio.com / amydenio.bandcamp.com

Holly Batt (Visual Design) is a cofounder and designer for Batt + Lear, a family-owned design and build company. Batt first worked with Pat Graney Company as a performer in *Five/Uneven* in 1989. In the last five years, she has worked with the company in the role of set designer. In her free time, she enjoys dancing, skiing, and skateboarding.

Amiya Brown (Lighting Design) is an interdisciplinary artist who works on solo and collaborative projects, specializing in the medium of light. Brown grew up studying ballet and modern dance, performing professionally into her early 20s. She received her BA in Drama from the University of the Incarnate Word (UIW) in San Antonio, Texas. At UIW she fell in love with the art and design of light. After undergrad, she worked as a performer, lighting designer, and theater practitioner. In 2010 she received her MFA in Theatrical Lighting Design from the University of Washington. Her career is composed of collaborations with choreographers, theater companies, and musicians as well as solo visual art works. Her work has been seen at On the Boards (Seattle), ODC Dance (San Francisco), the Guthrie Theater (Minneapolis), the Baryshnikov Performing Arts Center and the Joyce SoHo (New York City), Della Nuova Danza Roma (Rome, Italy), and Theatre Le Quai (Angers, France), among others. Collaborators include AmyO, zoe I juniper, Pat Graney, Alice Gosti, Catherine Cabeen, Kyle Loven, Kate Wallich + YC, Cornerstone Theater Company, and Washington Ensemble Theatre.

Frances Kenny (Costumes) is a costume designer for theater and a wardrobe stylist for commercials. Most importantly, she loves the process of collaboration with other artists and directors to bring visions into reality. She has enjoyed a long collaborative relationship with Pat Graney since the *Faith* trilogy.

Ben Geffen (Technical Direction) has been working as a production manager, lighting designer, technical director, and projectionist for most of his adult life. His regular job is at the Walker Art Center, in Minneapolis, where he runs the Event Production department. He has toured with Pat Graney Company's performances of *Faith, Sleep, and Tattoo* and designed the lights for *Tattoo* and *the Vivian girls*. He's excited to be working with Pat again on *Girl Gods!*

Elliat Graney-Saucke (Production Management) works in arts, heritage, and documentary film with a focus on cultural equity. She has been working with Pat Graney Company since 2005 as program coordinator for Keeping the Faith: The Prison Project, KTF: Transitions, and National Performance Network artist residencies as well as on *The Triptych* and now *Girl Gods*. Graney-Saucke is also currently director of Innovate Heritage in Berlin, Germany, with an upcoming June 2016 conference titled *Making NOW: Intersections of Contemporary Arts and Heritage*. Her current film production *Boys on the Inside*, about boy identity in women's prisons in Washington State, is currently in production with the aim of a 2017 premiere. After completing an MA in World Heritage Studies and having lived in Berlin full time for six years, she is back in Seattle working with Pat Graney Company as well as teaching film to young people through Reel Grls.

John DeShazo (Engineering) is a woodworker, actor, and theater and film technician. He has worked on many projects with Northwest Film Forum, Annex Theatre, Typing Explosion, The Film Company, Megan Murphy, Matt Wilkins, Guy Maddin, Web Crowell, Herbert Bergel, Firehouse Theatre Project, Implied Violence, Ampersand, and Empty Space Theatre. He is on the board of Northwest Film Forum. By day, he works for Meyer-Wells.

Cheryl Delostrinos (Performer) is a Filipino American and a native of Seattle. She trained with the Pacific Northwest Ballet, Cornish College of the Arts, and the University of Washington (UW) Dance program. Delostrinos spent summers attending dance intensives with the American Ballet Theatre, Alonzo King LINES Ballet, the American Dance Festival, Doug Varone and Dancers, and the Alvin Ailey School in New York.

In 2013, she graduated with a BA in Dance from the UW and was awarded the Evelyn H. Green endowed scholarship for artistic merit and promise. In September of 2014, Delostrinos presented her duet *Closer* at the CHIN Project at the 92 Street Y under the direction of Doug Varone. In Seattle, she has been commissioned to choreograph for Relay Dance Company, the Contemporary Jazz Dance Festival, and for Seattle Academy of Arts and Sciences. Delostrinos is the artistic director of Au Collective, which premiered their first evening-length work, *Gold&Skin*, performed at 12th Avenue Arts in Seattle. She is honored to be working with Pat Graney in *Girl Gods*.

Sruti Desai (Performer) has been a member of the Pat Graney Company since 2011. She has also worked with several other Seattle-based choreographers, including Mark Haim, Jessica Jobaris, and KT Niehoff. She studied dance at the University of Washington, graduating magna cum laude with a BA in Psychology and minors in Dance, Latin, and Women's Studies. Outside dance, she works in research on post-traumatic stress disorder and substance abuse at the University of Washington.

Sara Jinks (Performer) has been a member of Pat Graney Company since 2000. She has participated in the creation of and toured nationally with Graney's *the Vivian girls* and *House of Mind*. She has also danced extensively with d9 Dance Collective and Crispin Spaeth Dance Group. She is a producer of Ten Tiny Dances and Buttrock Suites in Seattle, WA, and is the production assistant to choreographer Heather Kravas.

Jody Kuehner (Performer) is a Seattle-based dance artist, director, and drag queen Cherdonna Shinatra. She is a 2015 Stranger Genius Award nominee, Velocity Dance Center's 2014 artist in residence, and a 2010 Spotlight Award winner. Her choreography has been presented by every major contemporary dance venue in Seattle. Kuehner has received a National Dance Project production grant for a new work that will premiere in autumn 2017 and go on a four-city tour. She has worked with Dayna Hanson as production coordinator and assistant director for various projects. She also dances with Mark Haim and has danced with Pat Graney since 2008. Kuehner teaches professional-level contemporary dance at Velocity

Dance Center and is the resident choreographer for the LGBTQ youth choir Diverse Harmony.

Jenny May Peterson (Performer) is a visual and dance artist based in Seattle, WA. She grew up in the Chicago suburbs, spending much of her youth as a competitive gymnast. Peterson has been dancing professionally in Seattle for the past eight years, performing with many local artists, including Pat Graney Company since 2008. She also creates work as a fine-art photographer and makes dances independently and with her collaborator Kaitlin McCarthy. Peterson steadies her time working as a licensed massage therapist and is passionate about helping people heal from injuries and develop kinder awareness towards their bodies. Her favorite color is orange.

About the Company

The Pat Graney Company, incorporated in 1990, has toured to most major American cities as well as internationally to Japan, England, Scotland, Germany, Singapore, Chile, and Brazil. Seattle-based choreographer Pat Graney has been commissioned by Pacific Northwest Ballet and has created several large-scale gymnastic performance works, including *Seven/Uneven* with visual artist Beliz Brother and *Pier 62/63*, which featured 150 gymnasts aged 8 to 50 and was presented as part of the Goodwill Games Arts Festival in 1990. In 1996, Graney presented the Movement Meditation Project, which featured 130 female martial artists in an environmentally designed work at Seattle's Magnuson Park.

The Pat Graney Company began Keeping the Faith (KTF) in 1992, which they offer to incarcerated women and girls nationwide. The program consists of performances, lecture-demonstrations, and workshops for incarcerated women and girls. This year, 2015, marks the 20th consecutive residency of Keeping the Faith in Washington State. In 2000, the Company developed a national model of Keeping the Faith, where the KTF artist team worked with local artists and social workers in US cities to set up local programs based on Keeping the Faith. Graney has also lectured abroad

about this unique program, drawing capacity audiences in Tokyo and Yokohama, Japan. Keeping the Faith had its first international presentation of the artist training in Dublin, Ireland, in May 2004.

Graney's work *Tattoo* toured to 11 US cities in the 2001/02 season, as well as going to Valparaiso and Santiago, Chile. *Tattoo* completed the triptych that included *Faith* and *Sleep*, which took ten years to create. Her work *the Vivian girls*, based on the visuals of "outsider" artist Henry Darger, premiered in Seattle in 2004 and toured to six US cities in the 2004/05 season.

In 2010 the Company was funded by American Dance Masterpieces to reconstruct the triptych of *Faith*, *Sleep*, and *Tattoo*, three one-hour works. The evening premiered at On the Boards, and *Faith* was later featured at the National Performance Network's annual meeting in 2010 and went on to tour to RedCat in Los Angeles in the spring of 2011.

The Company premiered the installation/performance work *House of Mind* in Seattle in 2008, which traveled to DiverseWorks/Houston in 2009 and was featured at the John Michael Kohler Art Center from June 2011 through February 2012. More than 30,000 visitors saw *House of Mind* while it was at the Kohler Art Center.

patgraney.org

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Office of Arts & Cultural Programming (ACP) presents and produces remarkable works of dance, music, theater, and opera at the Alexander Kasser Theater under the banner Peak Performances. Specific to its mission is a willingness to offer work by artists whose ideas are singular and worthy examples of creative innovation. Notable past productions include Richard Schechner's *Imagining O*; Robert Woodruff's *Dog Days* by David T. Little and Royce Vavrek; Robert Wilson's *Zinnias: The Life of Clementine Hunter* by Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; David Gordon's *Shlemiel the First* by Robert Brustein, Arnold Weinstein, and Hankus Netsky; Ridge Theater's *The Difficulty of*

Crossing a Field by David Lang; and The Builders Association's *Elements of Oz*. ACP has commissioned works by Vijay Iyer, Liz Gerring, Bill T. Jones, Susan Marshall, Jan Fabre, Richard Alston, Liz Lerman, Wayne McGregor, Laurie Anderson (for the Kronos Quartet), Romeo Castellucci, Pat Graney, Fred Hersch, and Nora Chipaumire. ACP has fostered several unique initiatives, such as the Creative Thinking course, which takes the artistic process as impetus for problem solving in all academic disciplines, and Dance for Film on Location at MSU, a multiyear project funded by the Andrew W. Mellon Foundation.

ACP is the proud recipient of the New Jersey Theatre Alliance/New Jersey State Council on the Arts Cultural Access Network Innovator Award and the New Jersey State Council on the Arts Citation of Excellence and Designation of Major Impact.

Programs in this season are made possible in part by funds from:

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The Andrew W. Mellon Foundation

Alison and James T. Cirenza

Holly and Robert Gregory

I. Michael Kasser

The Honorable Mary Mochary



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visit **peakperfs.org**.

