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MOVEMENT

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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Arts + Cultural Programming (ACP) produces and presents dance, music, theater, opera, and circus performances in the Alexander Kasser Theater, on the campus of Montclair State University, for MSU students and the general public. Through its internationally acclaimed live performing arts series PEAK Performances, ACP defies convention by supporting new performance ideas without compromise. ACP believes that for the performing arts to be sustainable, audiences must evolve and that the way to achieve this goal is to empower the best artists of our time to achieve new heights of imagination. With its newly launched PEAK Plus video-capture program, ACP makes live performances accessible worldwide, drastically expanding audiences for new work. Through its Creative Thinking course, ACP engages artists to participate in a groundbreaking research laboratory, illustrating for students of all fields of study that art and science are symbiotic. Diversity, equity, and inclusion are core values manifested in ACP's long-standing embrace of work by artists not yet supported by other major institutions in the region. Because ACP provides the highest-quality production values, audiences have an opportunity to engage with creative viewpoints that are bold and insightful and fully realized. PEAK Performances is credited with 57 world premieres, 54 US premieres, and 66 commissions. ACP Executive Director Jedediah Wheeler has been awarded the William Dawson Award for Programmatic Excellence and sustained Achievement in Programming from the national organization Association of Performing Arts Professionals. For five successive years The New Jersey Council on the Arts awarded ACP a Citation of Excellence in performance programming.

ACP gratefully acknowledges our student staff and volunteers.

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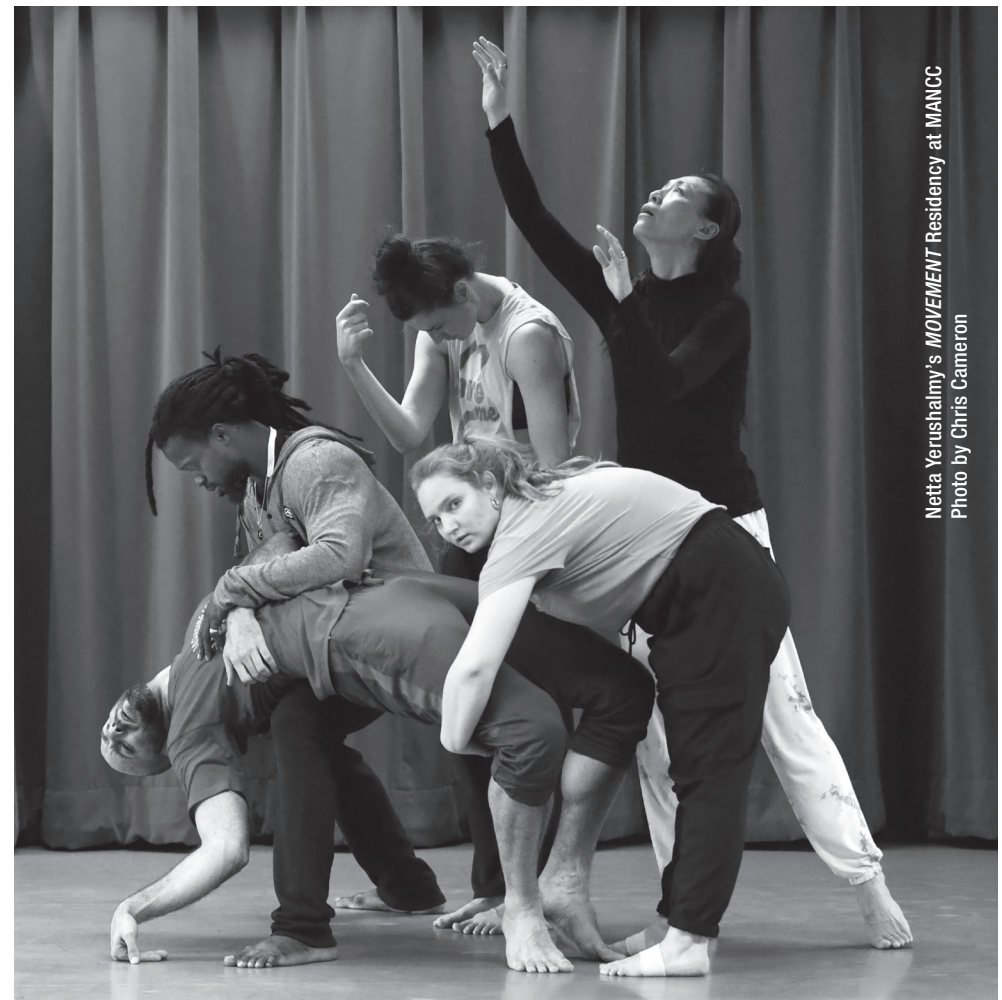
PEAK
PERFORMANCES

Alexander Kasser Theater | Montclair State University

THE 2021/2022 SEASON

Netta Yerushalmy

MOVEMENT



Netta Yerushalmy's MOVEMENT Residency at MANCC
Photo by Chris Cameron

March 17 | 18 | 19 | 20, 2022

Alexander Kasser Theater

Arts + Cultural Programming
Montclair State University

Daniel Gurskis, Dean, College of the Arts
Jedediah Wheeler, Executive Director, Arts + Cultural Programming

Netta Yerushalmy

MOVEMENT

A New Work by **Netta Yerushalmy**

Created with and performed by

**Burr Johnson, Catie Leasca, Christopher Ralph
Caitlin Scranton, Jin Ju Song-Begin, Hsiao-Jou Tang
Khalifa Babacar Top**

Original Music by **Paula Matthusen**

Dramaturgy by **Katherine Profeta**

Lighting Design by **Tuçe Yasak**

Associate Lighting Designer **Roya Abab**

Costumes by **Magdalena Jarkowiec**

Stage Management by **Amanda Eno**

Produced with **Miranda Wright**

Recording Musicians:

Jacqueline Kerrod, Harp

Dana Jessen, Bassoon

Al Cerulo, Percussion

Music Mastering by **Nathan James**

MOVEMENT is co-commissioned by PEAK Performances at Montclair State (NJ).

This project was created, in part, at The Yard, an artist residency and performance center dedicated to contemporary dance and related arts, with additional development support from a New York City Center Choreography Fellowship, Dance Initiative, Miami Light Project, Lower Manhattan Cultural Council, and the Maggie Allesee National Center for Choreography (MANCC). Support for *MOVEMENT* came from DanceNYC, New Music USA, NYSCA, The O'Donnell-Green Music and Dance Foundation, Harkness Foundation, and Foundation for Contemporary Arts Emergency Grant.

MOVEMENT was developed in residence at the Alexander Kasser Theater, Montclair State University.

Cinematic Performance Capture by Montclair State University for PEAK Plus.

MOVEMENT is produced by and managed with Los Angeles Performance Practice, performancepractice.org.

Duration: Approximately 70 minutes, no intermission.

This season is made possible, in part, with funds from: The Alexander Kasser Theater Endowment Fund, PEAK Performances Patrons, The New Jersey State Council on the Arts



Initiating a dance project in 2019 and seeing it through to 2022 has been the wildest, strangest, most painful, and most joyous experience. We are grateful to be sharing this moment with you.

Thank you to the very many individuals who have, in innumerable ways, contributed to this work coming to be:

To the dancers, Hsiao-Jou, Caitlin, Babacar, Catie, Jin Ju, Chris, Burr, for your immense contributions, artistry, commitment, and beautiful hearts. To dearest Paula, for all the glitchblips—let there be many more! To Magda, Tuçe, and Katherine for such thoughtful care, wonderful conversations, and crucial shaping of this vision. To the production team at Los Angeles Performance Practice led by Miranda Wright—I cannot thank you enough for this partnership!

Thank you to Jed Wheeler at PEAK for your curiosity, trust, and support from early on. To Carla Peterson and the MANCC team—you have held us through hard times. Thank you Howard Brandstein at the East Village Sixth Street Community Center, Beth Boone at Miami Light Project, Megan Jansen and Peter Gilbert at Dance Initiative, the whole staff at the Yard, and everyone at LMCC.

Thank you to Ley Gambucci, Symara Johnson, Umeshi Rajeendra, and especially to Nick Sciscione for your contributions to this work along the way.

To my Yerushalmy clan, to Marg, to Levinger, and to Dr. Kishik for so much holding, laughter, and love. You make my heart dance.

Thank you to the greater NYC dance family for not ceasing despite it all.

Finally, thank you to all of you who move.

—Netta Yerushalmy

Netta Yerushalmy is an award-winning choreographer and performer originally from Galilee, Israel. Based in New York City since 2000, she aims in her work to engage with audiences by imparting the sensation of things as they are perceived, not as they are known, and to challenge how meaning is attributed and constructed.

Most recently recognized with a 2022 United States Artists Fellowship for her choreographic work, Yerushalmy has also been awarded a Guggenheim Fellowship, Princeton Arts Fellowship, Research Fellowship from New York Public Library for the Performing Arts, Toulmin Fellowship for Women Leaders in Dance at the Center for Ballet and the Arts at New York University, New York City Center Choreography Fellowship, Jerome Robbins Bogliasco Fellowship, Foundation for Contemporary Arts Grants-to-Artists Award, National Dance Project Grant, LMCC's Extended Life, Six Points Fellowship, and New York Foundation for the Arts Fellowship.

Her work has been commissioned and presented by venues such as Jacob's Pillow Dance Festival, Joyce Theater, American Dance Festival, New York Live Arts, Danspace Project, HAU Hebbel am Ufer (Berlin), Bates Dance Festival, Wexner Center for the Arts, Guggenheim Museum, Center for the Arts/Wesleyan University, NYU's Skirball/Cunningham Centennial, La MaMa, River to River Festival, International Dance (Jerusalem), Alvin Ailey American Dance Theater Foundation, '62 Center for the Arts/Williams College, ODC and Bridge Project, and Suzanne Dellal Center for Dance (Tel Aviv), where *MOVEMENT* is scheduled to appear August 6th and 7th, 2022.

For more about Netta Yerushalmy, visit www.peakperfs.org/programs.

Full program with all artist biographies to be found at www.peakperfs.org/programs.

About Netta Yerushalmy (continued)

She has received development support through the Baryshnikov Arts Center, Watermill Center, National Center for Choreography/Akron, The Yard, Maggie Allesee National Center for Choreography, Djerassi Arts Program, Movement Research, Gibney's DiP, and Trinity College.

Yerushalmy works across genres and disciplines: she contributed to artist Josiah McElheny's *Prismatic Park* at Madison Square Park, choreographed a Red Hot Chili Peppers music video, worked with cellist Maya Beiser and composer Julia Wolfe on *Spinning* (PEAK Performances, 2019), and collaborated on evenings of theory and performance at the Institute for Cultural Inquiry (ICI Berlin).

As a guest artist and visiting faculty, Yerushalmy has created work with repertory companies and students nationwide at Princeton University, Philadelphia's University of the Arts, Ririe-Woodbury Dance Company, Juilliard School, NYU Tisch School of the Arts, Rutgers University, Peridance Ensemble, University of Utah, Zenon Dance Company, American Dance Festival, Alvin Ailey School, SUNY Brockport, University of Texas at Austin, James Madison University, Long Island University, UNC Charlotte, Roger Williams University, and the Masloul conservatory.

As a performer, Yerushalmy has worked with Pam Tanowitz Dance (*New Work for Goldberg Variations*, PEAK 2017), Doug Varone and Dancers, Joanna Kotze, Karinne Keithley, Nancy Bannon, Mark Jarecki, and the Metropolitan Opera Ballet.

Yerushalmy received a BFA in dance with Honors from NYU's Tisch School of the Arts.

About the Artists

Amanda Eno (Production Stage Manager) is a native of Colorado who now calls Los Angeles her home. Previous projects include *The White Album* (Los Angeles Performance Practice/Early Morning Opera), *AMC DeadQuarters* (San Diego ComicCon 2019/Giant Spoon), *Elle S'envoie* (Linked Dance Theatre), HULU *Castle Rock* Activation (San Diego Comic Con 2018/OA Experiential), *Wood Boy Dog Fish* and *Kaidan Project* (Rogue Artists Ensemble), and *Prometheus Bound* (Getty Villa/CalArts Center for New Performance). Eno holds an MFA in stage management from California Institute of the Arts.

Magdalena Jarkowiec (Costumes) is an artist working across sculpture and dance and recently earned her MFA in studio art from the University of Texas at Austin. She has shared her work in galleries and on stages in Austin and elsewhere, including at Fusebox Festival and the Luggage Store Gallery, among others. The theme of her work is the deep uncanniness of daily life and embodiment, an experience that she conjures with bright colors, humor, grotesque shapes, incongruous scale, and by imbuing inanimate objects with kinetic potential and unlikely autonomy. She has been creating costumes for dance since 2011 and is pleased to be collaborating with Netta Yerushalmy for the fourth time. Her previous costuming credits for Yerushalmy are *Devouring Devouring*, *Helga and the Three Sailors*, and *Paramodernities* (in which she also appeared as a dancer).

Burr Johnson (Dancer) has danced for John Jasperse Projects, Helen Simoneau Danse, Kimberly Bartosik/daela, and Shen Wei Dance Arts. His choreographic work has been presented through Movement Research, Dixon Place, Abrons Art Center, Danspace Project, the American Dance Festival, Gibney, and Works and Process at the Guggenheim. He has also worked for Marina Abramović/Givenchy, Walter Dundermill, Ryan McNamara, Boris Charmatz, Isabel Lewis, Nick Mauss, Peter Sellars, Christopher Williams, Bill Young, Jack Ferver, and the Merce Cunningham Trust. He has guest-taught at Henrico Center for the Arts, Philadelphia University of the Arts, the University of Utah, Salem College, MoMA PS1, Goucher College, Virginia Commonwealth University, UNC Greensboro, and the American Dance Festival. He has received artist residencies through New York Live Arts Studio Series, the Ellis-Beauregard Foundation, and Redtail Arts. He also assists *NY Times* Garden writer Margaret Roach on her garden in Copake, NY. He was a 2020 Bessie Honoree, Outstanding Performer, for Bartosik's *through the mirror of their eyes*.

Catie Leasca (Dancer) is a dance artist currently based in Brooklyn, NY. With roots in Massachusetts, she has traveled and danced abroad in Israel, France, Belgium, and Germany. Leasca has been a resident artist in New York City at Gibney Dance through Work Up 5.0, Brooklyn Arts Exchange as a 2019 Space Grant Recipient + Upstart artist, New Dance Alliance as a LiftOff artist, and CPR as part of UArts/Chez Bushwick Creative Exchange and has shown her work at Movement Research through Judson Church, Screendance Miami, and STUDIO4. She has danced professionally with Netta Yerushalmy, Helen Simoneau Danse, Janessa Clark, and Jessie Young and is a founding member of MG+Artists. Most recently, she was commissioned to create a

new work for the Joffrey Ballet School and started a virtual mentorship program called BESEEN Dance. Her writing has been published in *Dancegeist Magazine*. Leasca graduated with her BFA in dance from the University of the Arts. www.catieleasca.com

Paula Matthusen (Original Music) writes both electroacoustic and acoustic music and realizes sound installations. In addition to composing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as “run-on sentence of the pavement” for piano, ping-pong balls, and electronics, which Alex Ross of the *New Yorker* noted as being “entrancing.” Her work often considers discrepancies in musical space—real, imagined, and remembered. Recent areas of creative inquiry include extensive field recording, which has led to compositions and sound projects in aqueducts, caves, and sites of historic infrastructure.

Her music has been performed by Metropolis Ensemble, Experiments in Opera, Tigue, Dither, Mantra Percussion, the Bang on a Can All-Stars, and the Glass Farm Ensemble, among others. Awards include the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers’ Awards, First Prize in the Young Composers’ Meeting Composition Competition, the MacCracken and Langley Ryan Fellowship, a Van Lier Fellowship at Roulette Intermedium, the “New Genre Prize” from the IAWM Search for New Music, and the 2014 Elliott Carter Rome Prize. Matthusen has also held residencies at the MacDowell Colony, Yaddo, Hambidge, ACRE, create@iEar at Rensselaer Polytechnic Institute, STEIM, the Atlantic Center for the Arts, VCCA, CMMAS, Konstepidemin, Copland House, Composers NOW Residency at Pocantico, the Hambidge Center, and Loghaven. Matthusen completed her PhD at New York University—GSAS and has taught at Columbia University, the TU-Berlin (through DAAD), and Florida International University. Matthusen is currently professor of music at Wesleyan University, where she teaches experimental music, composition, and music technology, and founded the Toneburst Laptop and Electronic Arts Ensemble. Matthusen’s work is available through Innova, Cantaloupe Music, New Amsterdam Records, AntiCausal Systems, Carrier Records, Quiet Design Records, and C.F. Peters.

Katherine Profeta (Dramaturg) is thrilled to be working with Netta Yerushalmy for the first time. Profeta is a New York City–based dramaturg who has worked with choreographer/visual artist Ralph Lemon since 1997. Other collaborators over the

years include Alexandra Beller, Nora Chipaumire, Karin Coonrod, Annie Dorsen, Julie Taymor, David Thomson, Ni'Ja Whitson, and Theater for a New Audience. She is also a founding member and choreographer with Elevator Repair Service, having lent her hand to the majority of its productions 1991–2015, and occasionally still. She was proud to be a dramaturg with the Urban Bush Women Choreographic Center Initiative in 2017–18. Profeta is currently a professor in the Practice of Dramaturgy and Dramatic Criticism at the Yale School of Drama. Previously she taught in the theater departments of Barnard College and Queens College, CUNY. Her first book, *Dramaturgy in Motion*, came out in 2015 from University of Wisconsin Press. Other writing has been seen in *Performing Arts Journal*, *Theater* magazine, *Movement Research Performance Journal*, TCG's *Production Notebooks*, and MoMA's Modern Dance series.

Christopher Ralph (Dancer) was born and raised in Long Island, NY. He began his dance training at Holy Trinity High School, where he was accepted into the theater/dance program led by Cathy Murphy and James Whore. While training at school he simultaneously attended classes at Broadway Dance Center and Steps on Broadway with teachers such as Dorit Koppel, Frank Hatchett, and Sheila Barker. In 2005 he attended SUNY Purchase College to complete his BFA in dance. Ralph has performed with choreographers and companies such as Gregory Dolbashian (The Dash Ensemble), Loni Landon Dance Project, Aszure Barton & Artists, Janis Brenner, Doug Varone, the Metropolitan Opera, Rebecca Lazier, Patrick Corbin, and Sonya Tayeh. Most recently Ralph worked with the recording artist FKA Twigs on a video project. He currently teaches Contemporary and Heels classes at Peridance Capezio Center in New York.

Caitlin Scranton (Dancer) is a New York City–based dancer, teacher, and producer. Since coming to the city in 2005, Scranton has worked with Cornfield Dance, Mark Dendy, the Metropolitan Opera Ballet, Paul Singh, Phantom Limb, Ramon Oller, Mark Morris Dance Group, and Christopher Williams. She joined the Lucinda Childs Dance Company as a soloist in 2009 and continues to perform and produce for the company. Scranton has toured numerous operas internationally, including the 2012 revival of *Einstein on the Beach*. In 2015 she co-founded a dance production organization, The Blanket, and she holds a BA in history from Smith College. This is her first project with Netta Yerushalmy.

Jin Ju Song-Begin (Dancer) is a choreographer, dancer, and dance teacher from Seoul, Korea, whose work has been presented internationally in Korea, Japan, Singapore, and the US. Since she moved to New York in 2010, her work has been shown in many venues in NYC. In 2012, Song-Begin founded her dance company, Da-On Dance. She has danced for Tere O'Connor, Keith Thomson, Emily Berry, and Daniel Roberts. Currently she dances in NYC with Douglas Dunn + Dancers, Seán Curran Company, Cornfield Dance and Netta Yerushalmy. In 2021, Song-Begin created the dance film *Bubble* as part of the STUFFED Arts residency at Judson Church, and she will be participating in the Rauschenberg Residency in 2022.

Hsiao-Jou Tang (Dancer) was born and raised in Taiwan, where she studied ballet, modern, traditional Chinese dance, and Tai Chi. In 2008, she graduated summa cum laude from SUNY Purchase with a BFA in dance. Tang was a company member of Kyle Abraham/Abraham.In.Motion (2010–2012) and Doug Varone and Dancers (2012–2019), where she also acted as the rehearsal director (2017–2019) and costume manager (2013–2019). As a freelance dancer, Tang has had the pleasure of working with John Jasperse, Trisha Brown Dance Company, Joanna Kotze, 2nd Best Dance Company, Shen Wei Dance Arts, the Metropolitan Opera Ballet, Nancy Bannon, Luke Murphy—Attic Projects (Ireland), Xan Burley + Alex Springer, and The Pharmacy Project, among others. Tang has been working with Netta Yerushalmy since 2018.

Khalifa Babacar Top (Dancer) is a Senegalese artist who began his dancing at a young age with Sabar in traditional ceremonies. His interests in storytelling with the body led him to deepen his learning and seek out more African contemporary dance forms. Top was a company member with Compagnie Jant-Bi for four years. He has worked with Régine Chopinot, Robyn Orlin, Mark Tompkins, Kristie Simon, Rosangela Silvestre, Rachel Erdos, and Ido Tadmor. In 2013, he performed *Bolero* with Maurice Béjart Ballet Lausanne. Top has worked in collaboration with the Association Kaay Fecc in Dakar, Senegal, to develop programming that exposes young dancers to a variety of dance forms. He currently teaches at École des Sables. He has taught and performed throughout the continent of Africa, Europe, and the USA.

Tuçe Yasak (Lighting Design) has been following light in New York City since her move from Istanbul to New York in 2009, creating over 100 site-specific light installations for performance in the US and abroad. Yasak received the 2018 BESSIE (*Memoirs of a... Unicorn* by Marjani Forté-Saunders at Collapsible Hole and NYLA)

and 2019 BESSIE (*Oba Qween Baba King Baba* by Ni'Ja Whitson at Danspace) for Outstanding Visual Design with her lighting design. She has been collaborating with Raja Feather Kelly and the feath3r theory since 2015. Among her recent collaborations: *Wednesday*, *UGLY*, *HYSTERIA*, and *BLUE* by Raja Feather Kelly (New York Live Arts, Bushwick Starr, and ImpulsTanz), *This Bridge Called My Ass* by Miguel Gutierrez (The Chocolate Factory/NY, Montpellier Dance Festival/France, the Walker Center/Minneapolis, PICA/Portland), *We're Gonna Die* written by Young Jean Lee, directed by Raja Feather Kelly (2nd Stage Theater/NYC), *M---ER* by Autumn Knight (On the Boards and Abrons Arts Center), and *JoyUS JustUS* by Contra Tiempo (national tour and Jacob's Pillow), among others. Light, movement, and architecture intertwine in Yasak's work to support space-making and story-telling. Her *Light Journals* were presented in March 2021 by Ars Nova NY, and she is currently developing her first solo installation, *WALL*, to be presented by Five Myles Gallery in July 2022.

Miranda Wright (Producer) launched Los Angeles Performance Practice in 2010 and the LAX Festival in 2013. Wright works primarily with artists in contemporary dance and theater, developing and advancing new original works. As an independent producer and performance curator, she has worked with Center Theatre Group, Center for the Art of Performance (CAP) UCLA, and CalArts Center for New Performance, among others, on special projects and initiatives. She is the 2014 recipient of Center Theatre Group's Richard E. Sherwood Award, and a 2015 recipient of a Cultural Exchange International Fellowship through the City of Los Angeles and the British Council to work with Artsadmin in London. Wright is an organizing member of the Creative & Independent Producer Alliance (CIPA) and has worked closely with artists Milka Djordjevich, Lars Jan, Andrew Schneider, Netta Yerushalmy, and others on projects that have toured nationally and internationally. She holds a certificate from the Institute for Curatorial Practice in Performance at Wesleyan University, an MFA in producing from California Institute of the Arts, and will soon hold an Executive MBA from Hult International Business School. She is currently on faculty at the School of Dance at CalArts.