



Office for the Arts at Harvard  
**Dance Program**

<http://www.ofa.fas.harvard.edu/dance/>  
@harvarddance

**Program Design**  
Alexander Leslie Thompson  
[alexanderlesliethompson.com](http://alexanderlesliethompson.com)

# LOOK UP

## HARVARD DANCE PROJECT

HARVARD DANCE CENTER • 60 GARDEN ST.

NOV 7 - 8 7-9PM

NOV 9 2-4PM

NOV 12 - 15 7-9PM

# UPCOMING EVENTS

## **Emerging Choreographers Showings**

November 19 - 21, 7pm

Harvard Dance Center · 60 Garden Street

Emerging Choreographers Fall '14 Mentors:

Francesca Harper, Sydney Skybetter,

Jill Johnson

*"[Architecture is] the motion between the unmeasurable and the measurable, between light and shadow, the known and unknown."*

**- Louis Kahn**

# SPRING '15 COURSES

## **CURRICULAR COURSES**

### **Harvard Dance Project**

(Music 12hfr, year-long course; runs fall to spring)

### **Master Work: The Choreographic Process of William Forsythe**

(Music 103r)

### **Modern Motion: 100 Years of American Dance History**

(Freshman Seminar 31x)

## **CO-CURRICULAR COURSES**

### **Ballet I, II, III**

### **Contemporary I, II, III**

### **Conditioning**

Courses open to Harvard students and Harvard community members.

Registration starts February 3, 2015

More info: <http://www.ofa.fas.harvard.edu/dance/academic.php>

## **HARVARD DANCE PROJECT**

The Harvard Dance Project (HDP) is a year-long, faculty-led performance ensemble course for credit. HDP is a performance research course which aims to cultivate invention, and foster the courage of artistry. Students are exposed to a diverse and accomplished set of voices in the fields of dance and choreography, learn through and contribute to investigative creative processes, and dance in original and repertory works never before seen at Harvard. They engage and cultivate a deeper understanding of the reflective, cognitive and intricate aspects of creating a work of art.

## **DANCE PROGRAM, OFFICE FOR THE ARTS**

Rooted in tradition, committed to innovating, the OFA Dance Program supports studies in dance composition, improvisation, performance, choreographic design and history of dance with an emphasis on collaboration and trans-disciplinary inquiry. The Program offers a secondary field of concentration in drama with a focus on dance; for-credit courses; co-curricular dance courses at all levels, as well as opportunities to perform repertory, commissioned work, and installations. The Dance Program provides mentorship and support for student-led dance companies, a vibrant community of Harvard dancers who represent over twenty dance traditions from across the globe. The Program regularly hosts guest artists and leading choreographers who teach master classes and hold residencies throughout the academic year, fostering exceptional opportunities for students to work with luminaries and innovators in the field and disciplines linked to dance.

## **DANCE PROGRAM STAFF**

### **Dance Director:**

Jill Johnson

### **Acting Program Assistant for Dance:**

Lawrence O'Regan-Lloyd

### **Administrative Assistant, Fall '14:**

Sydney Skybetter

### **Production Supervisor:**

Jon Gonda

### **Artistic Coordinator for Emerging Choreographers**

#### **Program:**

Sarah Wroth

**LOOK UP** aims to be an analog antidote to digital overload. It was inspired by the work of architect Louis Kahn, Stephen Greenblatt's book *The Swerve* and recent research into how the brain perceives digital media.

Dancers will use: real-time instruction given by you, set choreographic phrases and improvisation to create a unique set of configurations for each run of the 2-hour installation.

Think of this as a gallery in motion. Individualize your experience. Move around the space. *LOOK UP* is designed to be seen from a variety of perspectives.

# BIOS

*"Much of the information that comes through [our mobile devices] is insignificant, even a nuisance, like spam. Wouldn't that cause people to learn to ignore it? Perversely, just the opposite is true. The fact that the information is of variable value actually increases its magnetism. That's because it creates a lure called intermittent reinforcement, a powerful draw that comes with uncertainty of the reward. It's the very thing that causes a rat in a cage to press a lever repeatedly when it isn't sure which press will bring the next delivery of food. It presses again and again, just as we click to open our text or email programs."*

**- Matt Richtel, "A Texting Driver's Education," *The New York Times***

*"Are we perhaps entering an age of 'excarnation,' where we obsess about the body in increasingly disembodied ways? For if incarnation is the image become flesh, excarnation is flesh become image. Incarnation invests flesh; excarnation divests it."*

**- Richard Kearney, "Losing Our Touch," *The New York Times***

*"Listen in pictures. Paying attention to a lesson or a conversation creates images in your mind. And if you become aware of that, you'll be better in most meetings. You'll have more ideas, faster."*

*"Listen to gestures. Linking movement to thinking attunes you to messages beyond words."*

**-Liz Lerman**

**JILL JOHNSON** is director of the Office for the Arts Dance Program and is a Senior Lecturer in the Department of Music at Harvard. She was a principal dancer with Ballet Frankfurt and soloist with The National Ballet of Canada, and has taught, performed, choreographed and staged dance around the world, including Paris Opera Ballet, La Scala, Norwegian National Ballet, Netherlands Dance Theater, Batsheva Dance Company, American Ballet Theater, Baryshnikov Arts Center, Cedar Lake Contemporary Ballet, the National Ballet of Canada, Barnard College at Columbia University, The Juilliard School, The Joffrey School, The Ailey School, The New School, Princeton, Yale, Ohio State and New York Universities and is a founding collaborator and former choreographer-in-residence of the Movement Invention Project in New York.

Current projects include serving as an artistic advisor on former New York City Ballet principal dancer Wendy Whelan's *Restless Creature* project and co-movement director on a film for the Musée des Arts Décoratifs at the Louvre; staging William Forsythe's *The Vertiginous Thrill of Exactitude* on the Boston Ballet, and choreographing for *Crossing*, a new opera by the American Repertory Theater. She was recently appointed a master teacher by the National Young Arts Foundation.

**JON GONDA** is a freelance lighting designer, programmer and production manager based in Boston, MA. He studied computer science and electrical engineering at the Massachusetts Institute of Technology (MIT), where he also designed sets and lighting for dance and theater productions. He has provided moving light programming services for commercial, theater, dance companies, gala and corporate events including Boston Ballet, Doug Varone and Dancers, High Output, Childsplay and New England Conservatory.

# LOOK UP

HARVARD DANCE PROJECT

## **Choreography**

Jill Johnson in collaboration with the dancers

## **Dancers**

Liza Batkin '15, Lauren Balbus '17, Julia Cataldo '15, Whitney Cover GSE '15, Aru Gonzalez GSE '15, Tessa Markewich '16, Maya Park '16

## **Music**

Vos Gevein Iz Gevein (Marangue); Cage: 44 Harmonies From Apartment House 1776, Harmony I, II, III; Biber: Passacaglia for Solo Violin

## **Lighting Design**

Jon Gonda

## **Gallery Design**

Jon Gonda & Jill Johnson

## **Production Supervision**

Jon Gonda

## **Stage Management**

Alicia Marucci

## **Special Thanks**

Prof. Homi Bhabha, Diane Borger, Prof. Deborah Foster, Prof. Stephen Greenblatt, David Henry, Liz Lerman, Michal Safdie, Prof. Bob Scanlan, Hi-Rise Bread Company

*"In the scriptorium, absolute silence reigned. Scribes were not allowed to choose the particular books that they copied or to break the dead silence by requesting aloud from the librarian such books as they might wish to consult in order to complete the task that had been assigned them. An elaborate gestural language was invented in order to facilitate such requests as were permitted."*

*"[Excerpts Lucretius' On The Nature of Things] Everything comes into being as a result of swerve. If all the individual particles, in their infinite numbers, fell through the void in straight lines, pulled down by their own weight like raindrops, nothing would ever exist. But the particles do not move lockstep in a preordained single direction. Instead, "at absolutely unpredictable times and places they deflect slightly from their straight course, to a degree that could be described as no more than a shift of movement."*

*"The swerve - which Lucretius called variously declinatio, inclinatio, or clinamen - is only the most minimal of motions...But it is enough to set off a ceaseless chain of collisions. Whatever exists in the universe exists because of these random collisions of minute particles...endless combinations and recombinations, resulting from the collisions over a limitless span of time..."*

**- Stephen Greenblatt, *The Swerve***

# KEY

## MAPPING

1

Finish a phrase on the piece of paper in the typewriter. Hang it on a wire. The dancers will use your phrase as a map for motion.

## NOTICING

2

Take a photograph of a hand and or an eye and add the photo to the collage. The dancers will use your photos to inform their movement.

## BREAKING BREAD

3

Please partake in bread and jam (contains eggs; prepared in a facility that handles nuts).

## THE SWERVE

4

"Everything is the result of swerve."

## LOOK UP

5

Look up.

## KNOTTING

6

Knot and unknot the rope. The dancers will use your motion, knotting and unknotting, as instructions for motion.

## ANALOG

7

Analog objects.

# MAP

