

HARVARD DANCE PROJECT

SEMINAL VOICES

NEW EXPERIMENTS WITH

MERCE CUNNINGHAM

MARTHA GRAHAM

BILL T. JONES



APRIL 25-27, 2019, 7PM
HARVARD DANCE CENTER
66 GARDEN STREET
CAMBRIDGE, MA

“There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and will be lost.”

–Martha Graham

WELCOME TO THE
HARVARD DANCE
PROJECT SPRING
PERFORMANCES
2019

HARVARD DANCE PROJECT
SEMINAL VOICES

Presented by:
Harvard Dance Center
Office for the Arts, Theater, Dance & Media
With support from Bromley Innovation Fund for Dance
and The Provostial Fund for Arts and Humanities

Thursday-Saturday, April 25-27, 2019, 7:00 PM

PROGRAM

Lamentation Variation

pause

gym dance for Harvard, 2019

intermission - audience recess to the lobby

Story/Time (excerpt)

Today's program is approximately one hour in length
including one intermission.

Friday, April 26

ASL interpretation provided for *Story/Time* (excerpt)

HARVARD DANCE PROJECT TDM COURSE

Anna Antongiorgi '19, Laura Coe '22, Jennifer Chu '22,
Jess Eng '21, Katherine Hairston '22, Angel Hoyang '22,
Tiffany Lau '19, João Paulo Krug Paiva '20,
Devonne Pitts '21, Daniel Rivera '20,
Sarah Summers AIE Ed.M'19, Carla Troconis '19

Founder/Artistic Director, Instructor: Jill Johnson
Course Teaching Fellow: Whitney Cover

“Dance followed modern painters and architects in discarding decorative essentials and fancy trimmings. Dance was not to be “pretty” but much more real.”

–Martha Graham

LAMENTATION VARIATION

Choreography: Martha Graham

Staging: Miki Orihara

Rehearsal direction: Whitney Cover, Jill Johnson

Music: Zoltán Kodály, *Neun Klavierstücke, Opus 3, Number 2*

Solo pianist: Dr. Osnat Netzer 4/25; Erika Matei 4/26-27

Lighting design: Jon Gonda

Original costume design: Martha Graham

Costume supervision: Ezra Lovesky

Premiere: January 8, 1930, Maxine Elliott's Theatre, New York City, NY

Presented under license through Martha Graham Resources, a division of the Martha Graham Center of Contemporary Dance, Inc.

Thursday, April 25

Dancers: Anna Antongiorgi '19, Tiffany Lau '19, João Paulo Krug Paiva '20

Friday, April 26

Dancers: Laura Coe '22, Jess Eng '21, Daniel Rivera '20

Saturday, April 27

Dancers: Jennifer Chu '22, Katherine Hairston '22, Angel Hoyang '22

Martha Graham premiered *Lamentation* in 1930 to music by the Hungarian composer Zoltán Kodály. The dance is performed almost entirely from a seated position, with the dancer encased in a tube of stretch-wool jersey. The diagonals and tensions formed by the dancer's body struggling within the material create a moving sculpture, a portrait which presents the very essence of grief. It is not the sorrow of a specific person, time, or place, but the personification of grief itself.

Lamentation Variations is a project conceived by Janet Eilber, Artistic Director of the Martha Graham Company in 2007, to commemorate the anniversary of 9/11. Several choreographers were asked to make new works in direct response to Martha Graham's iconic work, *Lamentation*. It was planned as a "one night only" event, but because of the overwhelmingly positive audience response to the initiative, it has become an ongoing creative project. Since 2007, choreographers have been invited to create *Lamentation Variations* including, Azsure Barton, Bulareyaung Pagarlava, Lar Lubovitch, Doug Varone, Josie Moseley, Sonya Tayeh, and Yvonne Rainer. With the 85th anniversary of *Lamentation* in 2015, the Graham Company opened the project to university dance departments.

Harvard Dance Project now contributes to the *Lamentation Variations* initiative. In collaboration with stager Miki Orihara, HDP has reimagined the work and presents *Lamentation* in its original form with three dancers performing the solo simultaneously, in a new installation environment. In its almost 90-year history, it will be the first time the *Lamentation* solo will be presented in this way, and with both men and women performing the work.

“Very often you discover something that you think is impossible. You do it, you try it out – and it is impossible. But while you’re doing it, you discover something else you didn’t know about. I always think there’s something else – not necessarily that I’m going to find it, but I know there’s always something else.”

–Merce Cunningham

GYM DANCE FOR HARVARD, 2019

Choreography: Harvard Dance Project students in collaboration with Silas Riener

Artistic direction: Silas Riener (Cunningham Trust)

Rehearsal direction: Whitney Cover, Jill Johnson

Music: Nate Tucker, live composition and performance

Lighting design: Jon Gonda

Costume supervision: Ezra Lovesky

Premiere: February 16, 2019, Baryshnikov Arts Center, New York City, NY

Dancers: Anna Antongiorgi '19, Laura Coe '22, Jennifer Chu '22, Jess Eng '21, Katherine Hairston '22, Angel Hoyang '22, Tiffany Lau '19, João Paulo Krug Paiva '20, Daniel Rivera '20, Sarah Summers AIE Ed.M'19

gym event for harvard was first performed by The Harvard Dance Project (HDP) in the fall of 2015 at Harvard Dance Center as part of a mixed program entitled *GYM DANCES*, which marked the 10-year anniversary of the Dance Center and focused on dance works created in university gymnasiums around the world. This academic year, by the invitation of Mikhail Baryshnikov, HDP students created a new version of the work, *gym dance for Harvard, 2019* in honor of Merce Cunningham's 100th birthday. Cunningham Company dancer and expert Silas Riener led HDP students in a series of intensive creative laboratory sessions that covered the history of Merce Cunningham's work and choreographic methodologies including "chance procedures" and "indeterminacy." For example, the dancers tossed dice and coins to govern their choreographic decisions: to create a musical phrase using the numbers for the musical meter; determine the number of times they would do a movement phrase; decide which direction they would face, or if they would jump, turn, or move to the floor, and when they improvise.

HDP performed *gym dance for Harvard, 2019* at the Baryshnikov Arts Center in *Runs the Gamut*, a Cunningham centennial celebration, alongside students from the Alvin Ailey School, The Juilliard School, and NYU's Tisch School of the Arts. This work and the HDP trip to the Baryshnikov Arts Center in New York, was made possible through the generous support of the Provostial Fund for the Arts and Humanities and Theater, Dance & Media.

"Using chance can be a way of looking at what you do in another way without depending always on your memory. It helps something else to come out that otherwise you wouldn't have known about."

–Merce Cunningham

“The body is a reservoir of all sorts of tensions and dark forces. And it’s also the potential source of amazing energy. This thing wants to live. It is a powerful engine. The brain is a reservoir of images, dreams, fears, associations, language. And its potential we can’t even begin to understand. Movement begins to negotiate the distance between the brain and the body and it can be surprising what we learn about each other.”

–Bill T. Jones

STORY/TIME (EXCERPT)

Originally concept and direction: Bill T. Jones

Choreography: Bill T. Jones with Janet Wong and Christina Robson

Staging: Christina Robson (Bill T. Jones/Arnie Zane Company)

Rehearsal direction: Whitney Cover, Jill Johnson

Music: Nate Tucker, live composition and performance

Text: written by Harvard Dance Project students; performed by Devonne Pitts '21

Lighting design: Jon Gonda

Costume supervision: Ezra Lovesky

Premiere: January 21, 2012, Montclair State University's Alexander Kasser Theater, Montclair, NJ

Dancers and writers: Anna Antongiorgi '19, Laura Coe '22, Jennifer Chu '22, Jess Eng '21, Katherine Hairston '22, Angel Hoyang '22, Tiffany Lau '19, João Paulo Krug Paiva '20, Daniel Rivera '20, Carla Troconis '19

ASL Interpretation provided on Friday, April 26

Story/Time (excerpt), is a reconstruction of excerpts from *Story/Time* by Bill T. Jones and members of the Bill T. Jones/Arnie Zane Company, originally co-commissioned by Peak Performances at Montclair State, NJ, and the Walker Art Center in MN. Inspired by legendary artist and composer John Cage's methodology of indeterminacy, *Story/Time* is a collage of dance, music, and 70 of Bill T. Jones' own short stories, arranged anew for each performance by "chance procedure." Jones fuses the age-old art of storytelling with a vibrant landscape of contemporary movement and music. Similar to a busy streetscape or a crowded room, the experience challenges audience members to find meaning and connection in the sweep of randomized, disparate elements. In the original *Story/Time*, Jones' short stories are drawn from his own life and tales handed down through the generations of his family.

In the reconstruction of the work that you will see tonight, the students perform 22 one-minute pieces from the full-length *Story/Time*, which span 30 years of Jones' repertory. The students have also contributed their own written stories, memories, observations, poems, and favorite texts which will be recited throughout the piece. In a true nod to Merce Cunningham, the order of the choreography, the location of where the choreography is performed, and the sequence of texts, are all determined by random selection and generate a unique choreographic map for the dancers to utilize, which you can see them reference during the piece. With this map, together with the live musical composition, every performance of *Story/Time* (excerpt) will truly be unique.

"We are part of each other and part of something bigger than our own egos. An artist should...bring into the world some vision. Dancers should ask, 'What is their work in the service of?'" –Bill T. Jones

PRODUCTION STAFF

Jon Gonda

Technical Supervisor & Lighting Designer

Tony Schiavo

Stage Manager

Ezra Lovesky

Costume Supervisor

Greg Echelberger

Sound Engineer

MARTHA GRAHAM
DANCE COMPANY

**BILL
JONES
ARNE
ZANE
COMPANY**

Merce Cunningham
CENTENNIAL

“We look at the dance to impart the sensation of living in an affirmation of life, to energize the spectator into keener awareness of the vigor, the mystery, the humor, the variety, and the wonder of life. This is the function of the American dance.”

–Martha Graham

ARTISTS

MARTHA GRAHAM (choreographer) is recognized as a primal artistic force of the 20th Century. She was named "Dancer of the Century" by *Time Magazine* in 1998 and has been compared with other creative giants such as Picasso, Einstein, Stravinsky and Freud. She created 181 ballets and a technique that revolutionized dance throughout the greater part of the past century. Using the founding principals of contraction and release, she built a vocabulary of movement to "increase the emotional activity of the dancer's body," exploring the depth and diversity of human emotion. Her ballets were inspired by a wide range of sources from the American frontier to Greek mythology. She created and portrayed prominent women, including Clytemnestra, Jocasta, Medea, Phaedra, Joan of Arc and Emily Dickenson. During her 70 years of creating dance, she collaborated with other great artists – Noguchi, Copland, Barber and Schuman, and her mentor Louis Horst among others – and is recognized for her groundbreaking work in all aspects of the theater: use of time, space, lighting, costumes, sets, and music. Her company was a training ground for many generations of choreographers including Cunningham, Taylor, and Tharp. At the Neighborhood Playhouse, she is said to have changed the course of American acting through students such as Bette Davis, Gregory Peck, Tony Randall and Orson Wells. Her creative genius earned numerous honors and awards, including the Medal of Freedom and the National Medal of the Arts. Graham's extraordinary legacy lives on in the work of the Martha Graham Dance Company, Ensemble, and School, and in the students worldwide studying her technique and performing her masterworks.

MERCE CUNNINGHAM (choreographer) is widely considered to be one of the most important choreographers of all time. His approach to performance was groundbreaking in its ideological simplicity and physical complexity: he applied the idea that "a thing is just that thing" to choreography, embracing the notion that "if the dancer dances, everything is there." Cunningham was born in Centralia, Washington, and attended the Cornish School in Seattle. There, he was introduced to the work of Martha Graham (he would later have a six year tenure as a soloist with her company) and met John Cage, who would become the greatest influence on his practice, his closest collaborator, and his life partner until Cage's death in 1992. In 1948, Cunningham and Cage began a relationship with the famed experimental institution Black Mountain College, where Cunningham first formed a dance company to explore his convention-breaking ideas. The Merce Cunningham Dance Company would remain in continuous operation until 2011, with Cunningham as Artistic Director until his death in 2009. Over the course of his career, Cunningham choreographed 180 dances and over 700 Events. Across his 70-year career, Cunningham proposed a number of radical innovations to how movement and choreography are understood, and sought to find new ways to integrate technology and dance. With long-term collaborations with artists like Robert Rauschenberg, Jasper Johns, Charles Atlas, and Elliot Caplan, Cunningham's sphere of influence also extended deep into the visual arts world. Through the Merce Cunningham Trust, his vision lives on, regenerated time and time again through new bodies and minds.

ARTISTS

BILL T. JONES (choreographer) is the Artistic Director/Co-Founder/Choreographer of Bill T. Jones/Arnie Zane Company and the Artistic Director of New York Live Arts, an incubator for movement based artists at every level of their career. He is the recipient of the 2014 Doris Duke Artist Award; the 2013 National Medal of Arts; the 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed *FELA!*; a 2007 Tony Award, 2007 Obie Award for his choreography for *Spring Awakening*; the 2010 Jacob's Pillow Dance Award; the 2007 USA Eileen Harris Norton Fellowship; the 2006 Lucille Lortel Award for Outstanding Choreography for *The Seven*; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2005 Harlem Renaissance Award; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur "Genius" Award. In 2010, Mr. Jones was recognized as Officier de l'Ordre des Arts et des Lettres by the French government, and in 2000, The Dance Heritage Coalition named Jones "An Irreplaceable Dance Treasure." Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Company in 1982. He has created more than 140 works for his company.

MIKI ORIHARA (Martha Graham Dance Company) is known for her Bessie Award winning career with the Martha Graham Dance Company. She has performed on Broadway, with Elisa Monte, SITI Company, PierGroupDance, Lotuslotus and in productions by Twyla Tharp, and Robert Wilson. Orihara has presented her choreography internationally and is a revered teacher and coach working with the Kirov Ballet, Japan's New National Theater, Ailey School, NYU, The Hartt School, L'ete de la Danse. She is Dance Director for Mishmash*Miki Orihara, and Martha Graham Dance Technique DVD. She was featured for the Inaugural performance of *Peace is...* at the United Nations as a part of the Permanent Mission of Japan in April, 2017. She produced a benefit concert *Dancing for JAPAN* in 2014 and 2017, is curating NuVu Dance Festival in NYC. Her solo concert series "Resonance" premiered in 2014 and "Resonance II" in 2017. "Resonance III" will be premiered on May 10th, 2019 in NYC bringing American and Japanese modern dance Masters' works together.

SILAS RIENER (Cunningham Trust) graduated from Princeton University in 2006 with a degree in Comparative Literature and certificates in Creative Writing and Dance, with a focus on linguistics. As a dancer he has worked with Chantal Yzermans, Takehiro Ueyama, Christopher Williams, Joanna Kotze, Jonah Bokaer, and Rebecca Lazier; and is currently dancing in projects for Tere O'Connor, Wally Cardona, and Kota Yamazaki. Riener was a member of the Merce Cunningham Dance Company from November 2007 until its closure at the end of 2011, and received a 2012 New York Dance and Performance Award (Bessie) for his solo performance in Cunningham's *Split Sides*. Riener recently received a 2018-19 Cage Cunningham Fellowship which was awarded to support artists who embody John Cage and Merce Cunningham's commitment to artistic innovation. While performing with MCDC, Riener completed his MFA in Dance at NYU's Tisch School of the Arts (2008). Since 2010 he has collaborated with choreographer Rashaun Mitchell on site-specific dances and immersive theatrical experiences.

ARTISTS

CHRISTINA ROBSON (Bill T. Jones/Arnie Zane Company), originally from Tewksbury, Massachusetts, received her early dance training from Tammy Ivers Aspell and graduated Summa Cum Laude from Roger Williams University in 2009 under the direction of mentor Kelli Wicke Davis. Since relocating to New York City, she has had the opportunity to perform with The Sean Curran Company, David Dorfman Dance, Monica Bill Barnes and Company, Alexandra Beller, Heidi Henderson, Third Rail Projects, and Deganit Shemy. Robson became a member of the Bill T. Jones/Arnie Zane Dance Company in 2015.

ZOLTÁN KODÁLY (composer) lived from 1882-1967 and was a prominent Hungarian composer and authority on Hungarian folk music. He was also important as an educator of composers, teachers and, students. With Béla Bartók, whom he met in 1906, he published editions of folk songs (1906–21). Kodály created an individual style, Romantic in flavor and less percussive than that of Bartók, which was derived from Hungarian folk music, contemporary French music, and the religious music of the Italian Renaissance.

ERIKA MATEI (musician) is a pianist from Ringwood, NJ, currently based in the Greater Boston area. A domestic and international performer, Matei has concertized at notable venues such as Carnegie Hall, Avery Fischer Hall, Kodak Hall, St. Patrick's Cathedral of Dublin, Notre Dame Basilica of Montreal, the Steinway Piano Gallery of Miami, and the New World Center, among others. Currently pursuing a Master's degree at the Longy School of Music, they have also received a BM from the Eastman School of Music with a focus in education. Matei is passionate about the future of classical music and strives to present works by lesser-known composers from underrepresented backgrounds, as well as new compositions by living artists.

DR. OSNAT NETZER (musician) is a composer, songwriter, pianist, and educator at Harvard University, where she has taught composition, theory and musicianship since 2013 and at Longy School of Music of Bard College. Netzer was born in Haifa, Israel and studied at the Jerusalem Academy of Music and Dance, Mannes College of Music and New England Conservatory. During her time at NEC, she received a grant from the Beebe Foundation that funded both studies in experimental theater at Universität der Künste in Berlin and the completion of her opera, *The Wondrous Woman Within*, which was described as "riotously funny" in *The New York Times*.

NATE TUCKER (composer and musician) is based in Boston at the Boston Center for the Arts Artist Studios. Tucker works regularly with some of the city's finest artists and arts institutions including Boston Center for the Arts, American Repertory Theater, Boston Lyric Opera, Boston Ballet, and Boston Conservatory. He was recently commissioned to compose a ballet for choreographer and former Boston Ballet principal dancer Yury Yanowski. Tucker frequently performs with collective ensemble dAnceNite consisting of DJs, musicians, robots, visual artists, and dancers. He is also a core percussionist for Juventus New Music Ensemble and accompanies dance classes at Boston Conservatory.

ARTISTS

WHITNEY COVER (Course Teaching Fellow) is a movement-based collaborative artist, educator, and scholar. Performance opportunities as a dancer and co-creator have taken her to the U.K. and Europe, the Middle East, and throughout the U.S., performing a wide range of dance works. While earning her Ed.M., Arts in Education from the Harvard Graduate School of Education in 2015, Cover explored the boundaries around sites for dance/performance as well as fostering audience dialogue. Additionally, Cover earned her M.A., Dance Performance from Trinity Laban Conservatoire of Music and Dance (London, UK) and B.A. in Dance from the University of California, Irvine. As an artist-educator, Cover is a Teaching Fellow for the Harvard Dance Center/Theater, Dance, & Media and Instructor in Contemporary Dance as a non-credit community class at Harvard Dance Center. Cover has performed and collaborated with many Boston-based dance companies and artists since her arrival in 2013.

JON GONDA (Lighting Designer and Production Supervisor) 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 theater productions. He has provided moving light programming services for commercial, theater, dance, galas, and corporate events including Boston Ballet, Doug Varone and Dancers, High Output, Childsplay, and New England Conservatory.

JILL JOHNSON (Dance Director, Senior Lecturer on TDM, and Founder/Artistic Director of The Harvard Dance Project, Harvard University) is a 34-year veteran of the dance field. Johnson is an innovative educator, dancer and choreographer. She choreographs for film, television, and the stage; has danced in over 50 tours on five continents. She was a soloist with the National Ballet of Canada, and a principal dancer and researcher in William Forsythe's company Frankfurt Ballet. One of the world's foremost experts on Forsythe, she teaches and stages Forsythe's wide-ranging catalogue of work internationally, including Paris Opera Ballet, La Scala, Nederlands Dans Theater, Boston Ballet, American Ballet Theater, and Batsheva Dance Company. She is a founding collaborator of The Movement Invention Project in New York, and a master teacher for the YoungArts Foundation. She has taught internationally, including in Canada, Germany, Holland, Israel, Japan, and Norway, and in the US has created choreographic work for and served on the faculty of Princeton University, Columbia University, The Juilliard School, and NYU. She has created twelve new dance works at Harvard since 2011. Recent collaborations include those with the American Repertory Theater, Harvard Choruses, Boston Ballet, San Francisco Ballet, Dries Van Noten/Louvre Paris – Musée des Arts Decoratif, PBS, and Ryuichi Sakamoto. She has garnered worldwide critical acclaim as a co-collaborator and featured performer in William Forsythe's new full-length work *A Quiet Evening of Dance*, which premiered at Sadler's Well's Theater in London and the Melbourne International Arts Festival in October 2018, and is now touring internationally.

“When you work on something that you don’t know about, how do you figure out what’s right for that moment?”

–Merce Cunningham

“The world is always changing, and I have to be an agent of change. All of those tragedies are the discourse: they are the time that we as a culture are living through. How do I remain true to myself?”

–Bill T. Jones

Advancing dance
literacy on campus and
for the world.

DANCE AT HARVARD

ADVANCING DANCE LITERACY ON CAMPUS
AND FOR THE WORLD.

ROOTED IN TRADITION, COMMITTED TO INNOVATING.
"BELOVED COMMUNITY."

CLASSICAL. CONTEMPORARY. COLLABORATION.
CHOREOGRAPHIC THINKING.

DANCE IS A SOURCE OF TRANS-DISCIPLINARY INQUIRY.

PHYSICS. APPLIED SCIENCE. NEUROSCIENCE.

MUSIC. THEATER. PHILOSOPHY. POETRY.

VISUAL ART. HISTORY. DESIGN. ARCHITECTURE.

CIVIC HUMANITIES. PUBLIC POLICY. AGENCY.

CIVIC LEADERSHIP. ARTIST CITIZENSHIP.

SYNTHESIZING WORLD ISSUES AND EVENTS.

DANCE AND CHOREOGRAPHY ARE FIELDS OF PRACTICE.

CHALLENGING ASSUMPTIONS ABOUT

WHAT CHOREOGRAPHY IS,

WHAT DANCE IS, WHAT DANCING IS.

WHAT IS DANCE NOT? DANCE IS NOT ONLY PERFORMATIVE.

WHAT LONG-HELD BELIEFS ABOUT DANCE ARE USEFUL?

WHAT OPINIONS HINDER THE DEVELOPMENT OF DANCE?

WE DON'T YET KNOW

ALL THERE IS TO KNOW ABOUT DANCE.

DANCE IS NOT A FINISHED PROJECT.

RESEARCH. INVESTIGATION. COMPARATIVE STUDY.

WHAT ELSE MIGHT DANCE LOOK LIKE?

CORPOREAL MODALITIES AND TECHNOLOGIES FOR

GENERATING AND MODIFYING MOVEMENT.

CHANGING PARADIGMS.

ENGAGEMENT. EXCELLENCE.

HELPING TO SHAPE DANCE EDUCATION AND ARTISTS

FOR THE 21ST CENTURY.

MAKING AN INCURSION INTO THE CULTURE.

USING THE WORLD AS INSPIRATION.

ARTICULATING THE IDEAS

FOR WHICH THERE ARE NO WORDS.

"I believe that we learn by practice. Whether it means to learn to dance by practicing dancing or to learn to live by practicing living, the principles are the same."

– Martha Graham

"The dance is an art in space and time. The object of the dancer is to obliterate that."

–Merce Cunningham

“Will people like it?
What is the goal? Is
my goal to be liked?”
We’re still fighting
that battle about
audience and what
they want.”

–Bill T. Jones

HARVARD DANCE PROJECT

The Harvard Dance Project (HDP) is a Theater, Dance & Media credit course that aims to cultivate invention and foster the courage of artistry. Led by Dance Director and Senior Lecturer, Jill Johnson, HDP is a performance ensemble that provides students with the opportunity to be cast members and collaborators in diverse dance repertory and original works created by preeminent choreographers. The course focuses on performance research, collaboration, choreographic composition, and links choreographic thinking to other fields.

THEATER, DANCE & MEDIA

Dance studies in the TDM interarts concentration are rooted in tradition, and committed to innovation. Courses support studies in dance composition, improvisation, performance, choreographic design, and history of dance with an emphasis on collaboration and trans-disciplinary inquiry. Opportunities to perform wide-ranging repertory, commissioned work, and installations are a focal component of coursework, and digital technology is leveraged to devise new methods for making and capturing the form. Guest artists teach master classes, courses, hold residencies, and create original work each academic year, fostering exceptional opportunities for students to work with luminaries and innovators who engage diverse and dynamic perspectives in the field and in disciplines linked to dance.

The Theater, Dance & Media concentration invites students to become art makers and researchers across theater, dance, and performance-based media. Using Harvard's immense resources, from the Theatre Collection to the Dance Center and the American Repertory Theater, students learn to hone their creative instincts, work collaboratively in small groups, and participate in professional departmental productions. Courses range from physical movement, directing and design to creative writing, aesthetics and digital humanities and emphasize the combination of theory, history and practice. Equally invested in technical skills and a broad liberal arts education, the concentration aims to launch a generation of graduates who will use their experience in storytelling, performance, and media for careers inside and outside the arts.

HARVARD DANCE CENTER

The Harvard Dance Center's mission is artistic, academic, and civic leadership. It is a site that leads through equality and dignity for all, aims to foster agency through dance for students, and promotes the arts as agents of social change in the world. The Dance Center is the primary venue for dance on campus. It provides mentorship, support, and residency opportunities for student emerging choreographers, as well as for student-led dance groups which represent over 20 traditions from across the globe. The Dance Center partners with departments and organizations across campus to provide workshops and dialogues that address important campus and cultural issues. Dance offerings include curricular courses led by Dance faculty in Theater, Dance & Media, as well as non-credit Harvard community dance classes led by professional Boston-based teachers and accompanists which span a wide range of genres and practices for all levels of experience. These classes are made accessible to all through a robust tuition assistance program. The Dance Center regularly hosts guest artists and 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 in disciplines linked to dance.



For information on dance credit courses, non-credit classes, master classes, cyphers, performances, and more, visit:

ofa.fas.harvard.edu/dance

tdm.fas.harvard.edu/dance

Persons with disabilities are encouraged to participate in all Harvard Dance Center programs and activities. If you anticipate needing any type of accommodation or have questions about the physical access provided, please contact the Dance Office at 617-495-8683 in advance of your participation or visit. The Harvard Dance Center is accessible for individuals using wheelchairs.

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DANCE STAFF AND FACULTY

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Yuri-Grace Ohashi '21

Intern for Dance

THEATER, DANCE & MEDIA

Martin Puchner

Chair

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Director of Undergraduate Studies; Senior Lecturer

Emily Warshaw

Department Administrator

James Stanley

Artistic Producer

Andrew Gitchel

Production Manager

Dana Knox

Production Coordinator for College Theater, TDM/OFA

Joe Short

Production Technician

Sheryl Chen

Staff Assistant

UPCOMING EVENTS

ARTS FIRST Festival

Thursday-Sunday, May 2-5, 2019

For more info: ofa.fas.harvard.edu/arts

Cypher

Wednesday, May 8, 2019, 5:00PM

Harvard Dance Center, Studio 1

Join us in a freestyle, open circle dance jam in with cypher host Aysha Upchurch AIE'15.

ALL ARE WELCOME!

Dance on Camera Screening

Thursday May 9, 2019, 3:30PM

Riverview Commons, Smith Campus Center, 10th Floor

See final film portfolio projects by students in Dance on Camera (TDM 146) which captures footage from *SEMINAL VOICES*. Curated by Lecturer Mario Alberto Zambrano.

Presented by Harvard Dance Center, Office for the Arts, and Theater, Dance & Media, with support from Bromley Innovation Fund for Dance and Provostial Fund for Arts and Humanities.

Harvard Dance Center is fully wheelchair accessible. For more information about accessibility visit ofa.fas.harvard.edu/dance.