# KATE WEARE CoMPANY

Kate Weare Company is a New York contemporary dance group known for its startling combination of formal choreographic value and visceral, emotional interpretation. As Artistic Director, Weare cultivates the individuality of her dancers to unleash a chemistry onstage that is heartfelt yet precise and bold. Weare's dances deal with intimacy, power, identity, gender and the body's brilliant capacity for truth telling.

***"Weare gets under the skin of movement with almost surgical exactness, inflames it, and then makes it glow with a strange, yet familiar light. No one else is making work quite like hers."***

***- Deborah Jowitt***

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photo by Paula Lobo

KATE WEARE COMPANY

# MARKSMAN

## Premiere (2016)

Choreography: Kate Weare

Dancers: Julian De Leon, Nicole Diaz, Kayla Farrish, Douglas Gillespie, Thryn Saxon, Ryan Rouland Smith

Set Design: Clifford Ross

Original Score: Curtis Robert Macdonald, Featuring performances from: Bobby Avey (piano), Patrick Breiner (tenor saxophone), Ari Chersky (electric guitar), Curtis Macdonald (alto saxophone, ukelin) Alon Tayar (piano), Christopher Tordini (acoustic bass), Kyle Wilson (melodica)

Lighting Design: Mike Faba

Costume Design: Brooke Cohen

Marksman was co-commissioned by American Dance Festival and The Joyce Theater and was created, in part, with commissioning funds and a residency provided by The Joyce Theater Foundation, New York City, with major support from The Andrew W. Mellon Foundation. A recipient of the New England Foundation for the Arts' National Dance Project Touring Award, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, Marksman and its creation was also supported by New Music USA, the New York City Department of Cultural Affairs, The New York Community Trust, The CalArts Evelyn Sharp Summer Choreographic Residency Program and was created in part at The Tisch Dance Residency Festival.

## Choreographer's Statement

I marvel at the sheer willfulness of natural formation; a tiny sprout ruptures the earth on its way out, the sea rhythmically rubs a sharp object smooth. I've always experienced a life force - this willfulness - in my own nature, and equally recognized it in human nature. After giving birth several years ago, I felt that willfulness transform. I had experienced my body for the first time as an instrument of nature and nothing in me felt the same.

Exploring weight and energy is intrinsic to dance, but in Marksman, I allowed myself to explore the interstices, the spaces between what forms and what reacts. I was driven by a feeling that we are always forming while being formed, playing while being played, aiming while being aimed. As human beings we practice willfulness and seek control, but nature pours through us still, seeking its own balance.

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"...violently passionate human intersections"
The Village Voice

photo by Keira Heu-Jwyn Chang

*"Few dances are as sensual as Weare's, yet standard embraces don't play much of a role. Instead, you feel the intensity of the performers' gaze, the way one might be investigating another's scent or feeling the softness of his/her skin."*

~ Deborah Jowitt, Arts Journal

*"Weare excels in the depiction of intimate encounters—forceful, unabashedly sensual negotiations that can resemble wrestling matches or martial-arts battles. Her women are not to be trifled with; they're as strong as the men and give as good as they get. Weare's most recent work, 'Marksman,' is a meditation on the effortlessness and focus achieved through intense physical practice."*

~ The New Yorker

*"Many images came to mind during the performance, including a baptism, an exorcism, a creature mothering its young and a wild beast being tamed. The amazingly limber dancers undulated, bounced, spun and fell, often in slow motion, indicating consummate control of every muscle. The unrelenting changes of balance, tension and energy demonstrated their prodigious talent."*

~ Roy C. Dicks, The News & Observer

*"...the effect of "Marksman" is abnormal, in a fascinating way. It's like a post-apocalyptic world in which, with our cherished technology and customs stripped, people move in a neo-primitive society of intimacy and aggression that is familiarly human, yet foreign and somehow more modern than ours."*

~ Jennifer Brewer, Portland News Herald

*"When it comes time to nudge your friends past the likes of, say, the Alvin Ailey American Dance Theater or New York City Ballet, why not gently suggest Kate Weare Company, with its true choreographic rigor and sensuous pleasures, as a good next step?"*

~ Eva Yaa Asantewaa, Infinite Body

*"The choreographer probes deeply into the physical implications of movement, making it uniquely personal and thereby universal. And her dancers are technically adept at making her refreshingly unlikely physical choices seem inevitable."*

~ Gus Solomons, Jr., Solomons Says

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# KATE WEARE, ARTISTIC DIRECTOR & CHOREOGRAPHER

Kate Weare makes dances with rawness and precision, dealing with violence, sensuality and interconnectedness through the power and clarity of the moving body. Raised by visual artists in the San Francisco Bay Area, Weare received her Bachelor's of Arts from CalArts and danced in Los Angeles, San Francisco, London, Belgrade and Montreal before settling in New York City. She founded Kate Weare Company in 2005 and has steadily gained recognition for her uncompromising, articulate choreographic vision.

Weare received The Guggenheim Fellowship Award in 2014, Mellon Foundation Residency and Commissioning Awards from The Joyce Theater in 2014 and 2011, and a Princess Grace Fellowship for Choreography in 2009. She is the Inaugural Artist-in-Residence chosen for BAM's Fisher Residency Program in 2013, which marked Kate Weare Company's BAM debut in The Next Wave Festival. Other recent awards include: White Bird's Barney Choreographic Prize, Evelyn Sharp CalArts Summer Choreographic Residency Award, Jacob's Pillow Residency & Commission, First Prize in NYC's The AWARD Show, Danspace Project Commission, Bates Dance Festival Residency and a MANCC Choreographic Fellowship.

Fascinated by collaboration, Weare has commissioned original scores from and performed live with: composer Michel Galante of Argento Chamber Ensemble; experimental violinist David Ryther; old time band The Crooked Jades (Jeff Kazor & Lisa Berman); opera composer Barbara White of Princeton University; indie band One Ring Zero (Michael Hearst & Joshua Camp); electro-acoustic cellist/composer Christopher Lancaster; saxophonist/composer Curtis Robert Macdonald. Weare has relished collaborating with visual artists Kurt Perschke and Clifford Ross for set design in her dances: Lean-to (2009) Garden (2011) Dark Lark (2013) and Marksman (2016). Companies worldwide have commissioned Weare's work, among them Scottish Dance Theater, The Limon Dance Company, ODC Dance, The Juilliard School and GroundWorks Dance Theater. She has taught as a Guest Artist at Princeton University, The Juilliard School, NYU/Tisch School of the Arts, Virginia Commonwealth University, Keene State University, Marymount Manhattan, among others.

photos by Keira Heu-Jwyn Chang

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# CLIFFORD ROSS
# SET DESIGN

is a multimedia artist who began his career as a painter and sculptor after graduating from Yale University in 1974. By 1994, Ross became primarily interested in photography, beginning his well-known "Hurricane Wave" series in 1996, and then went on to develop his signature, breakthrough techniques. He invented and patented his R1 camera in 2002, which allowed him to produce some of the highest resolution, large-scale landscape photographs in the world. His work has been the subject of international museum exhibitions and can be found in numerous public collections, including the Museum of Modern Art, the Philadelphia Museum of Art, the Museum of Fine Arts, Houston, and the J. Paul Getty Museum. Recent collaborations include his computer animated video "Harmonium Mountain I," featuring an original score by Philip Glass, multi-screen concert presentations with the Orchestra of St. Luke's, and a video installation at the 92nd Street Y for an all Beethoven concert with violinist Julian Rachlin. A major survey of Ross's work was recently on view at MASS MoCA in North Adams, Massachusetts.

photo by Keira Heu-Jwyn Chang

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## CURTIS ROBERT MACDONALD, COMPOSER

is a Brooklyn-based saxophonist, composer and producer whose works blend composition, sound design and improvisation. In 2014, he was co-awarded the first Charles and Joan Gross Family Foundation Prize for his collaboration with choreographer Aszure Barton on the danceAwáa, and has won commissions from Aszure Barton & Artists, Alvin Ailey American Dance Theater, Hubbard Street Dance, Bayerisches Staatsballett (The Bavarian State Ballet), and Larry Keigwin choreographing for The Juilliard School. He has released two albums as a bandleader, authored a book on saxophone technique, and teaches at The New School for Jazz & Contemporary Music. Macdonald is a radio producer for Q2 Music's LPR Live and the 2016 Peabody award-winning Meet The Composer. He also works closely with the great American composer, multi-instrumentalist and 2016 Pulitzer award recipient, Maestro Henry Threadgill as a member of his "Double-Up" ensemble. Macdonald began working with Kate Weare last year, when he developed the original score to Unstruck.

## MIKE FABA, LIGHTING DESIGNER

Mike Faba is a Lighting Designer and Production Manager for theatre and dance. Recent designs include Dark Lark and Unstruck for Kate Weare Company, Wednesday Morning, 11:45 for Pilobolus Dance Theater, New Voices at Symphony Space and the Steinheart School, Dance Iquail at the Harlem School of the Arts, Girls with Dreams at La MaMa, and Telemachus, Darling at The Abrons Center. Faba is also the Production Designer for the Brooklyn BEAT Festival, where he has designed work at venues across Brooklyn, including Green-Wood Cemetery, The Brooklyn Public Library, The Brooklyn Museum, The Kumble Theater, Metrotech Plaza, and others. Lighting Supervisor credits include Pilobolus Dance Theater, Martha Clark's Angel Reapers, and WNYC's Radiolab Live: In the Dark.

## BROOKE COHEN, COSTUME DESIGNER

is a costume designer based in New York City. Select dance credits include: Five Objects (In Isolation and Solitude) (Second Avenue Dance Company), The Chicken Went to Scotland, Rosa Encadenada (Buggé Ballet), It's Getting' Deep, and The Sound of Silence (NYU Dance). Select theater credits include: Catch the Butcher (Cherry Lane Theater), Snow Orchid (Miranda Theatre Company), Villainous Company (Rachel Reiner Productions), And if You Lose Your Way... Or, A Food Odyssey (Mud/Bone Collective), and Ragtime (College of New Rochelle).

photo by Keira Heu-Jwyn Chang

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# Dancer Biographies

## Douglas Gillespie, Assistant Director and Dancer

Douglas Gillespie has been an originating member and creative contributor throughout Kate Weare Company's first decade. Now the company's Assistant Director, Gillespie assists Weare on commissions, sets and re-stages repertory, facilitates outreach and teaching, oversees touring and is integral to the company's spirit. He teaches at colleges and dance centers around the world, most recently at The Juilliard School, NYU Tisch Summer Program, Gibney Dance Center and National Taiwan University of the Arts. He has created his own student commissions for Cleveland State University, University of Florida and Santa Fe College; two of his most recent works have premiered at American College Dance Association. Gillespie premiered his first solo project in Taiwan in November 2015, and has recently performed in Punchdrunk Emursive's Sleep No More and Third Rail Projects' Then She Fell. Gillespie was born in San Diego, raised in Jacksonville and received his BFA in Dance from Florida State University in 2005.

## Julian De Leon, Rehearsal Director and Dancer

Julian De Leon joined Kate Weare Company in 2014, bringing with him a deep history in the dance field and a breadth of expertise in supporting the creative work of choreographers. As Rehearsal Director, De Leon helps to evolve work in process, maintain and restage repertory, integrate new dancers and support tour logistics. De Leon began his dance training at Los Angeles County High School for the Arts in California. In 1997, he moved to London, England to study at the Laban Center for Movement and Dance. In 2000, he joined Wayne McGregor's Random Dance Company. De Leon moved to San Francisco, CA in 2003 where he danced for Kunst-Stoff, Janice Garrett and Dancers, and Margaret Jenkins Dance Company. In 2007 he moved to New York City and danced with Stephen Petronio Company for seven years.

Pictured L to R:
Julian De Leon and Douglass Gillespie

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# Dancer Biographies

## Nicole Diaz, Dancer

Nicole Diaz began her training in Miami, Florida, where she later joined Momentum Dance, from 2007-2009; performing as part of Art Basel, the Miami Dance Festival, as well as Momentum's annual residency in Oaxaca, Mexico. In 2013, Diaz graduated cum laude from the University of South Florida with a BFA in Dance Performance, where she participated in works by Doug Varone, Michael Foley, Rosie Herrera, Colleen Thomas, and Ben Munisteri. She has both studied and performed solo work in Paris, France as part of USF's Dance in Paris program, before moving to New York City in 2013. This is Diaz's third season with Kate Weare Company.

## Thryn Saxon, Dancer

Thryn Saxon was born and raised in Miami, FL where she attended New World School of the Arts High School. In 2014 Saxon received her BFA in Dance from Florida State University. She spent her first year in New York as an apprentice with the Bill T Jones Arnie/Zane Company and had the honor of performing with them in New York and Baltimore, MD. Saxon has also had the privilege of performing in NYC in works by Rosie DeAngelo, Erica Lessner and the Daughter's Collective. Saxon began with Kate Weare Company as an understudy in September 2015, and is thrilled to be starting her first season as a company member..

Pictured Top to Bottom:
Thryn Saxon and Nicole Diaz

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# Dancer Biographies

## Ryan Rouland Smith, Dancer

Ryan Rouland Smith hails from Colorado where he graduated from the Denver School of the Arts. A recipient of the Carpenter Scholarship, Smith graduated cum laude from Virginia Commonwealth University with a BFA in Dance and Choreography. While at VCU he performed works by choreographers Stephanie Batten Bland, Christian Von Howard and Kate Weare. A scholarship recipient at the American Dance Festival, Smith worked with John Jasperse and Reggie Wilson as well as performing in the first reconstruction of Bill T. Jones' Love Redefined. This is his second season with Kate Weare Company, having joined the 2015 tour of Dark Lark and Unstruck.

## Kayla Farrish, Dancer

Kayla Farrish was born and raised in Raleigh, North Carolina into a dance-loving family. She graduated from the University of Arizona in 2013 summa cum laude, and was granted the Gertrude Shurr Award for excellence in modern dance and passionate dancing. Since moving to New York, she's had the opportunity to work with wonderful choreographers including Aszure Barton and Artists, Helen Simoneau Danse, Gallim Dance, Chris Masters Dance, Bryn Cohn, Elena Vazintaris, Bare Dance Company, Schoen Movement Company, Matthew Westerby Dance Company, CEMA Dance, and others. She is excited for her first season with Kate Weare Company!

Pictured L to R:
Kayla Farrish and Ryan Rouland Smith