

Lincoln Center's

white light festival

October 16–November 16, 2016

Co-presented with Baryshnikov Arts Center

Thursday–Saturday, November 10–12, 2016 at 8:00 pm

Post-performance discussion with Liz Gerring on Friday, November 11

(T)here to (T)here (World premiere)

Liz Gerring Dance Company

Liz Gerring, *Choreographer*

In collaboration with Kay Rosen

Michael J. Schumacher, *Composer*

Amith Chandrashaker, *Production and Lighting Design*

Joshua Higgason, *Video Set Design*

Quinn Czejkowski, *Costume Design*

in collaboration with Liz Gerring and Miguel Anaya

Dancers: Brandon Collwes, Joseph Giordano, Pierre Guilbault,
Julia Jurgilewicz, Claire Westby, Liz Gerring

This performance is approximately 45 minutes long and will be performed without intermission. Please join the artists for a White Light Lounge immediately following the performances on Friday and Saturday.

Liz Gerring would like to dedicate this performance to Kazuko Hirabayashi.

These performances are made possible in part by the Josie Robertson Fund for Lincoln Center.

Baryshnikov Arts Center,
Jerome Robbins Theater

*Please make certain all your electronic devices
are switched off.*

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(T)here to (T)here was developed in part during a technical residency at Baryshnikov Arts Center. Thanks to the Mertz Gilmore Foundation's Late-Stage Production Stipend. The company would like to thank Kirk August Radke for his support in the development of this work.

UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Saturday, November 12 at 7:30 pm in Alice Tully Hall

Venetian Coronation

Gabrieli (formerly Gabrieli Consort & Players)

Paul McCreesh, conductor

Works by ANDREA and GIOVANNI GABRIELI

Pre-concert lecture by Raymond Erickson at

6:15 pm in the Stanley H. Kaplan Penthouse:

"Prisoners in Their Own Palace: The Doges of Venice"

Monday–Wednesday, November 14–16 at 7:30 pm in the Gerald W. Lynch Theater at John Jay College

The Return of Ulysses

Handspring Puppet Company

William Kentridge, director

Ricercar Consort

Philippe Pierlot, musical director

MONTEVERDI: *Il ritorno d'Ulisse in patria*

Post-performance artist discussion on November 15

Wednesday, November 16 at 7:30 pm in Alice Tully Hall

Medieval to Modern

Jeremy Denk, piano

Works by MACHAUT, MONTEVERDI, BACH, MOZART, BEETHOVEN, BRAHMS, DEBUSSY, LIGETI, PHILIP GLASS, and more

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: #LCWhiteLight

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Artist's Note

By Liz Gerring

I first envisioned this dance as a solo—a return to the type of projects that began my initial explorations of movement. However, that notion ultimately evolved into a duet that became, to some extent, a display of two people together, yet separate. A kind of dialogue formed—an exchange. Are they a couple? Together? Apart? They are all of those things...

Claire Westby and Brandon Collwes do not represent me, but they do represent how two people exist together, and everything that implies. *(T)here to (T)here* was made very specifically for these two dancers, with whom I have worked for a long time. I began the choreography for this dance in 2013, during a transitional period, when they were the only two dancers in the company. For me, working on a solo or a duet requires a very different relationship with the dancer (or dancers) than a group piece requires. That level of intimacy—for lack of a better word—between choreographer and dancer often takes several years to develop. But not always. When there is a mutual feeling of confidence that each can get what is needed of one another, the relationship thrives. Both choreographer and dancer share the thought: *I can't imagine who else I could have made this piece with.* I think it all goes back to the fact that a choreographer is an artist working with bodies—but the dancers are it, in the end. These relationships are unique to modern dance, as opposed to other art forms.

Although my collaboration with composer Michael J. Schumacher on *(T)here to*

(T)here extends a longstanding partnership that is in and of itself a kind of duet, the introduction of visual artist Kay Rosen to the piece occurred by chance. While gallery-hopping in Chelsea with Irène Hultman one afternoon, we passed Sikkema Jenkins. On exhibit were works by Kay Rosen, whose word paintings are part of a genre I enjoy. When I subsequently read that Kay was influenced by Trisha Brown, whose work I greatly admire, I contacted her. The original idea was a dialogue between visual text and dancer, both moving on stage. However, as the piece began to develop as a duet, the text began to emerge simultaneously with the action on stage. The words add a suggestion of context to the movement, not a description of what is happening. They are a colorization of the environment in which the dance is taking place.

Throughout the creation of *(T)here to (T)here*, I intended for it to be performed at the Baryshnikov Arts Center, which has been such a critical part of my development as a choreographer. It was at BAC that I learned how to transition my work from studio to stage. Here, I began to have some understanding of how to turn idea into action. BAC feels like a homecoming of sorts, and a place to peel back some layers towards intimacy and self-expression. It's also a particularly appropriate work for Lincoln Center's White Light Festival, where a variety of mediums share a very personal approach to presentation. The intimacy of *(T)here to (T)here* at White Light will put stage and audience into close proximity. That is another kind of duet. Movement up close gives another perspective.

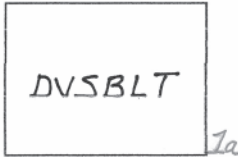
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(T)here to (T)here, Gerring-Rosen storyboard, page 1

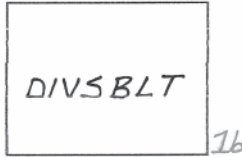
By Kay Rosen

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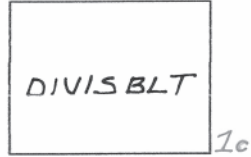
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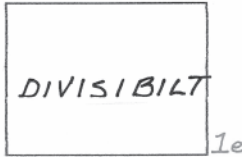
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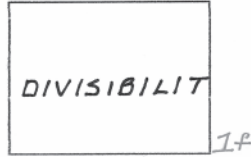
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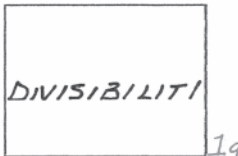


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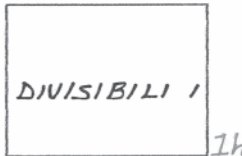
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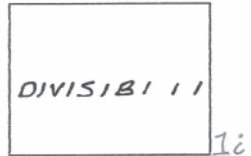
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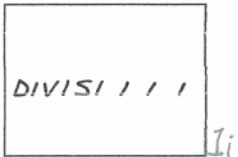


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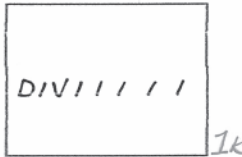
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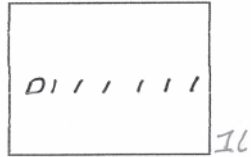
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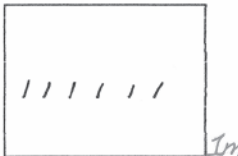


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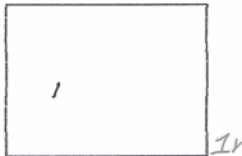
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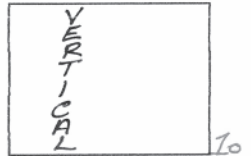
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UNTIL ONLY 'I's ARE LEFT.

FADE OUT ALL BUT ONE 'i.'

FADE IN "VERTICAL" AROUND REMAINING 'i'

Meet the Artists

Liz Gerring Dance Company

Since its inception in 1998, the Liz Gerring Dance Company has been exploring non-narrative, abstract movement, often derived from natural gesture. Movement is evolved from cause and effect rather than storytelling and is framed by independent media elements. The company is noted for its close collaboration with contemporary visual artists and a longtime association with electronic music composer Michael J. Schumacher. In 2001 Gerring and Schumacher, with the support of Kirk August Radke, founded the nonprofit organization Tonal-Motion Inc., dedicated to the creation and presentation of movement and sound art.

The company is currently made up of seven dancers, and it regularly presents performances at the Baryshnikov Arts Center, Jacob's Pillow Dance Festival, Joyce Theater, Montclair State University's Peak Performances, and Danspace Project, among other venues. The works *she dreams in code* and *glacier* were called out in the *New York Times* as top-ten dance works of the year in 2011 and 2013 respectively, with *glacier* nominated for a Bessie Award. The company received a FUSED grant to create a new work and perform at Centre National de Danse Contemporaine in Angers, France this past May, its first European performance.

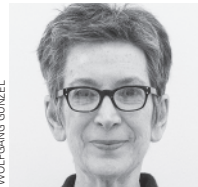


PHILIPPE CHENG

Liz Gerring

Liz Gerring Radke (choreographer) was born in San Francisco in 1965. She grew up in the Los Angeles area and began studying dance at the age of 13. In high school, she

studied dance at the Cornish Institute in Seattle. In 1987 she received a bachelor of fine arts degree from The Juilliard School, where she studied with Kazuko Hirabayashi and Doris Rudko. In 1998 she presented her first piece, a four-hour movement installation, and soon after she formed the Liz Gerring Dance Company. In 2015 Ms. Gerring was awarded the Jacob's Pillow Prize and a Joyce Theater residency and creation award. In 2016–17 she was awarded a New York City Center Choreographic Fellowship. She lives in New York City with her husband, Kirk August Radke, her three children, and two dogs.



WOLFGANG GUNZEL

Kay Rosen

Kay Rosen's (artistic collaborator) language-based art work has been exhibited in museums and institutions for over three decades, among them the Art Gallery of New South Wales in Sydney; the Art Institute of Chicago; Museum of Fine Arts, Boston; Contemporary Art Gallery, Vancouver; Kunsthalle Bielefeld, Germany; Museum of Modern Art, the Drawing Center, and at the Whitney Biennial, New York; Aspen Art Museum; Indianapolis Museum of Art; MASS MoCA, North Adams, Massachusetts; Museum of Contemporary Art, Los Angeles (solo survey exhibition 1998–99); and the Hirshhorn Museum, Washington, D.C. Ms. Rosen's work has also been shown in numerous solo and group gallery exhibitions in the U.S. and Europe. Her work resides in collections worldwide. Trained in languages and linguistics, Ms. Rosen rejected academia in favor of a visual approach to language early on, exploring the intersection of meaning and structure in language through color, materials, scale, composition, and graphic design.



Brandon Collwes

Brandon Collwes trained at Pittsburgh CLO, Pittsburgh Ballet Theater, Creative and Performing Arts High School of Pittsburgh, The Juilliard School, and SUNY Purchase. He received scholarships from Martha Graham Center for Contemporary Dance, Dance Theatre of Harlem, and twice at American Dance Festival. He was a member of CDF Repertory Understudy Group in 2003 and joined the Merce Cunningham Dance Company in 2006, where he danced until the closing of the company in 2011. Mr. Collwes received a Bessie Award for his participation in the final Merce Cunningham event at the Park Avenue Armory. Since then he has worked with Stephen Petronio Dance Company, Michael Clark, and Ian Spencer Bell. He has also appeared in the Philadelphia Museum of Art's exhibition "Dancing Around the Bride" and performed Cunningham's role in *Second Hand* with the New World Symphony. Mr. Collwes continues to teach and develop his own work.



Joseph Giordano

Joseph Giordano started dancing in his hometown on Long Island. He continued training with the pre-professional program at Steps on Broadway, studying ballet closely with Leslie Browne. Mr. Giordano has trained with Complexions Contemporary Ballet and Hubbard Street Dance Chicago, where he performed works by Alejandro Cerrudo, Mats Ek, and Dwight Rhoden. At the 2012 Astaire Awards, he performed a restaging of "Seize the Day"

from *Newsies*. Mr. Giordano graduated in 2015 with a bachelor of fine arts degree from New York University's Tisch School of the Arts. As part of the NYU Tisch Second Avenue Dance Company, he performed a compilation of works by Merce Cunningham set by Rashaun Mitchell, and original works by Cora Bos-Kroese and Patrick Corbin. He is currently developing his own work as well as teaching ballet and contemporary dance on Long Island.



Pierre Guilbault

Pierre Guilbault was raised in Vancouver and moved to New York in 2012 after graduating from the University of North Carolina School of the Arts with a bachelor of fine arts degree in dance. He has a background in ballet and contemporary dance, and has studied film and theater acting in the past. Mr. Guilbault has done extensive work in and around the Merce Cunningham workshops at Westbeth and New York City Center. He is currently working on projects with Jody Oberfelder, Ellen Cornfield, Bill Young, and Roz Newman. He joined Liz Gerring Dance Company in September 2014.



Julia Jurgilewicz

Julia Jurgilewicz joined Liz Gerring Dance Company in 2015. After earning her bachelor of fine arts degree in dance from New York University's Tisch School of the Arts, she performed in productions of *Don Giovanni*, *Aida*, and *Parsifal* at the Metropolitan Opera and in works by Mark Dendy, Johannes Wieland, Jillian Peña, LEVYdance, Erica Essner Performance Co-op, Suzanne Behrs

Dance, the Anata Project, and others. Ms. Jurgilewicz has performed nationally as well as at the Edinburgh Fringe Festival, the Black Box Festival in Bulgaria, and the Centre National de Danse Contemporaine in France. She currently performs in Third Rail Projects' immersive theater show, *The Grand Paradise*, playing the roles of Venus and Older Daughter.



ERIC ROSENZWEIG

Claire Westby

Claire Westby was raised in Minnesota and now resides in Brooklyn. She holds a bachelor of fine arts degree in dance from New York University's Tisch School of the Arts, and attended high school at Saint Paul Conservatory for Performing Artists. Ms. Westby can be seen performing in New York and internationally with John Jasperse Projects, Cherylyn Lavagnino Dance, and Gwen Welliver. She is a certified yoga instructor and occasionally returns to Tisch to teach ballet class. Ms. Westby has worked with Liz Gerring Dance Company for five years.

Michael J. Schumacher

Michael J. Schumacher (composer) is a composer, performer, and installation artist. He works predominantly with electronic and digital media, specializing in computer-generated sound environments that evolve continuously for long time periods. His *Living Room Pieces* was installed in an apartment at the Chelsea Hotel from August 2008 to May 2010. XI Records has published a set of five of his sound installations as computer applications, playable on up to eight speakers, to create sound environments in the home. *Grid*, a computer-generated score that unfolds in real time, has been in exhibitions in New York, Barcelona, and Houston. In 2007 Mr. Schumacher and Nisi Jacobs

began DRAW, an audio/video performance group that creates immersive live sets based on collaborative compositions with other artists. Mr. Schumacher has lectured at Bard College, the New School, School of Visual Arts, and The Juilliard School. He has taught piano, composition, theory, and ear training privately since 1983. He teaches at Polytechnic Institute of New York University in Brooklyn.

Amith Chandrashaker

Amith A. Chandrashaker's (production, lighting designer) credits in theater and opera include *The Drawer Boy* (Soho Playhouse), *Middletown* (Atlantic Theater School), *Twelfth Night* (Mile Square Theatre), *Home for the Holidays* (Little Theatre on the Square), *World of Wires* (Jay Scheib/Institute of Contemporary Art, Boston), *A Lasting Impression* (4th Street Theatre), and many more. He has worked on dance premieres by Sidra Bell, Alexander Ekman, Aszura Barton, Kate Weare, Benoit-Swan Pouffer, and Cedar Lake Contemporary Ballet. His television credits include coverage of the 2012 Democratic convention, CNN, WNBC, SNY Sports, and MLS Soccer. He holds a bachelor of fine arts degree from Rutgers University Mason Gross School of the Arts and a master of fine arts degree from New York University's Tisch School of the Arts.

Joshua Higgason

Joshua Higgason (video set design) is a video and interactive media designer, creating unique live experiences for events, concerts, opera, and theater. He started working in experimental theater and art with some groundbreaking companies, and has continued developing into a unique voice in the world of immersive media driven experiences.

Quinn Czejkowski

Quinn Czejkowski (costume design) is a costume designer, dancer, and arts administrator based in New York City. She graduated

from Elon University in 2015 with a bachelor of fine arts degree in dance performance and choreography, and a bachelor's degree in arts administration. Her recent design credits include *CARBONATED: Senior Dance Concert* (2016) at Bard College, *Solo for Sariel* (2016) with Gwen Welliver, *Fail/Safe* (2016) with Renay Aumiller, and *Oscillating While Dreaming* (2015) with Dylan Crossman. In addition to her own designs, Ms. Czejkowski constructs costumes and apprentices with designers and mentors Reid Bartelme and Harriet Jung. She has also worked administratively with Jacob's Pillow Dance Festival, and joined Adam H. Weinert's *Monument* as a dancer this past summer at Jacob's Pillow.

Miguel Anaya

Miguel Anaya (costume design) is a Mexican-American artist, performer, choreographer, photographer, and costume consultant. He has performed with Bill T. Jones/Arnie Zane Company, Mikhail Baryshnikov's White Oak Dance Project, and for many years with Liz Gerring Dance Company. In 2007 he was assistant choreographer to Jones on the Tony Award-winning *Spring Awakening*. Presently he dances in Punchdrunk's *Sleep No More* and has worked with many other companies. Mr. Anaya is the primary photographer of the Liz Gerring Dance Company.

Baryshnikov Arts Center

Baryshnikov Arts Center (BAC) is the realization of a long-held vision by artistic director Mikhail Baryshnikov to build an arts center in Manhattan that would serve as a gathering place for artists from all disciplines. BAC's opening in 2005 heralded the launch of this mission, establishing a thriving creative laboratory and performance space for artists from around the world. BAC's activities encompass a robust residency program augmented by a range of professional services, including commissions of new work, as well as the presentation of

performances by artists at varying stages of their careers. In tandem with its commitment to supporting artists, BAC is dedicated to building audiences for the arts by presenting contemporary, innovative work at affordable ticket prices.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.
—Arvo Pärt. Now in its seventh year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

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Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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From Liz Gerring: *(T)here to (T)here* came into being from the dedicated efforts of many people. I would like to thank my collaborators on this project: Kay Rosen, Michael J. Schumacher, Amith Chandrashaker, Josh Higgason, Quinn Czejkowski; the dancers: Brandon Collwes, Claire Westby, Pierre Guilbault, Joseph Giordano, and Julia Jurgilewicz; my administration team: Eric Rosenzweig and Elizabeth DeMent. Special thanks to Jimena Paz, Irene Hultman, Miguel Anaya, Nancy Dalva, Rena Shagan, Burt Barr, Philippe Cheng, and Jed Wheeler. Thanks to our stage manager Kyle Kelly, Akile Nazli Kaya, and the entire staff at BAC; Gus Reed and Miguel Anaya for their images; Lincoln Center and the Baryshnikov Arts Center for this opportunity. For keeping me functioning physically and otherwise: John W. @ Flywheel, Joel Prouty, Megan Guinta @ Kinespirit, Dr. John Kennedy @ HSS, Kasha @ Health SOS, Dr. Daniel White, Dr. Alice Pisciotto, Theresa Palazzo. Finally, I would like to thank my family: my children Nicole, Anthony, Tommy, and my husband, Kirk Radke, for supporting my work.

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www.shaganarts.com

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Special thanks to our production crew, front-of-house staff, and volunteers.

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Please visit www.bacnyc.org and click "donate now" to make a valuable contribution to help sustain artist-centered programming at BAC.

For more information please contact Kirsten Munro, Director of Development, at kmunro@bacnyc.org.

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Baryshnikov Arts Center is grateful for the support of its generous individual and institutional annual fund donors in 2015–2016.

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