

SKETCH 13: LUCKY

JULY 28-30, 2023

ODC THEATER, SAN FRANCISCO, CA



New works by Amy Seiwert, Natasha Adorlee, Trey McIntyre, and Hélène Simoneau.

AMY SEIWERT'S **IMAGERY**

A CONTEMPORARY BALLET COMPANY

www.asimagery.org



PHOTO BY DAVID DESILVA.



Google *Risk/Reward*, and you will mainly see investment advice. I like reframing *Risk/Reward* in the creative process, as SKETCH is an investment – in our choreographers, dancers, and the field.

The series aims to support innovation in contemporary ballet choreography by embracing risk and asking our choreographers to step out of their comfort zones. For 13 years, we've had a home to explore at the beautiful Zaccho Studio in Bayview. We've created 37 world premieres with 47 dancers contributing to the process. And we talk about the ripple effect.

It is our hope that the dancers and choreographers leave the process of SKETCH changed. By fostering an environment where we step into the unknown, we reimagine what the choreographic process can look like. We leave the formulas behind. It is a gigantic leap of faith for everyone involved. Taking that leap changes you. Our vision is that when our dancers and choreographers return to their other home companies and projects, that change stays with them.

This is one way we have strived to create positive change in the field of ballet.

To say that this last SKETCH is bittersweet is an understatement. It is the end of an era. I have learned so much from so many in this process. I am incredibly proud of what was accomplished and what was explored. I am honored that people are interested in this idea I had over a decade ago and how that idea now has a life of its own. I am changed.

Thank you for being here to share our final SKETCH with us.

Sincerely,

Amy Seiwert

AMY SEIWER'T'S IMAGERY

A CONTEMPORARY BALLET COMPANY

The **SKETCH** series was launched in 2011 as a platform for experimentation and innovation in ballet-based choreography. The series was created specifically as a resource for choreographers to abandon their comfort zones.

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JD (Johnathon) Hart	Alison Ramoran
Joseph A. Hernandez	Tristan Toy
Kelsey McFalls	Isabella Velasquez

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Amy Seiwert's Imagery is a 501(C)3 non-profit corporation.
All donations are tax-deductible to the fullest extent of the law.

A SPECIAL THANKS TO:

Gratitude to our Board of Directors: Arthur Espinoza, Jr., Mike Anestor, Andrew Roth, and Deb Glazer, for believing in what we do. We would also like to acknowledge Fred Terman and Nan Borreson, Harvey Lynch, Steven and Niko Mayer, David DeSilva, KT Graham, Ben Estabrook, Pat Terman and David Frydenlund, Lori Laqua, Lindsay Gauthier, Darren Johnston, Robert Suguitan, Angela Flynn and David Wright, Pat and River Presley, Joanna Haigood and Zaccho Dance Theater, Celia Fushille and SMUIN Contemporary Ballet, ODC Theater Staff, our volunteers, and all current and past artists and board members who have contributed their energies towards building *Imagery*.

SKETCH 13: LUCKY

HOW IT FEELS

CHOREOGRAPHY: Amy Seiwert

COSTUME DESIGNER: Susan Roemer

LIGHTING DESIGNER: Thomas Bowersox

MUSIC: Jóhann Jóhannsson

DANCERS: Anthony Cannarella, Matisse D'Aloisio, JD (Johnathon) Hart, Austin Powers, Grace-Anne Powers, Alison Ramoran, and Isabella Velasquez

The dancers and I constructed physical games that primarily impacted timing and musicality to add indeterminate aspects to this creation process. I switched between multiple musical ideas, shuffling between three themes. As musicality is a keystone of my traditional process, letting go of that control was highly uncomfortable.

The games led to new ideas, some of which eventually coalesced into set choices. Some games are still unfolding, meaning the choreography and timing will differ for each performance. When the games "work," the dancers must lean into their non-verbal communication skills. The intense, active listening of that process colors the resulting emotional landscape of the piece.

— PAUSE —

BLOOMING FLOWERS AND THE FULL MOON

CHOREOGRAPHY: Natasha Adorlee

COSTUME DESIGNER: Alysia Chang

LIGHTING DESIGNER: Thomas Bowersox

MUSIC: Son Lux, Nicholas Britell, Thomas Konstantinou, James Heather, and Roberta Flack

DANCERS: Joseph A. Hernandez and Kelsey McFalls

Blooming Flowers and the Full Moon explores the ache of lovers in their first encounter and the shared experience of life-changing love.

Based on my parent's meeting in Taiwan, my father has luck to thank. As a member of the Air Force in the '60s, he played a game of Rochambeau with a friend; The winner would receive the base spot in Taiwan. He went on to live in Taiwan for nearly two years, met and fell in love with my mom. The rest is history.

— INTERMISSION —

GILDED

CHOREOGRAPHY: Hélène Simoneau (in collaboration with the performers)

COSTUME DESIGNER: Susan Roemer

LIGHTING DESIGNER: Thomas Bowersox

MUSIC: Francoise Hardy, Emily Levienaise-Farrouch, Bryce Dressner

DANCERS: Anthony Cannarella, Matisse D'Aloisio, Joseph A. Hernandez,
Kelsey McFalls, Tristan Toy, and Isabella Velasquez

Gilded is a work that explores the ways we present ourselves to others and how this can shift depending on context. When do we find ourselves “performing” in hopes of gaining a specific outcome? When are we truly ourselves, unguarded and vulnerable?

My creation process began with a series of poses for the dancers to connect through movement. The order of their sequences was determined either by chance or choice, depending on individual preference. With this material, we created the entire first section and utilized these phrases throughout the piece.

— PAUSE —

VISUAL LANGUAGE

CHOREOGRAPHY: Trey McIntyre

COSTUME DESIGNER: Susan Roemer

LIGHTING DESIGNER: Thomas Bowersox

ASL CONSULTANT: Antoine Hunter

MUSIC: Dirk Brossé

DANCERS: The Company

Dancers are always communicating something personal through their movement. We receive this in the abstract, but in some ways it communicates something more intimate than words do. For this piece, I asked the dancers to come up with a secret to base their movement on. They worked to learn to sign these secrets using ASL. In the studio, each word of their signing dictated the shape and thrust of each next movement. I am also asking you to share your secrets (anonymously). They will be used as part of the performance and the dancers will respond by dancing their own secrets in duet with yours.

EXPLORE MORE



CHOREOGRAPHERS



AMY SEIWERT (Choreographer and Artistic Director, she/her/hers), enjoyed a nineteen-year performing career dancing with Smuin, Los Angeles Chamber, and Sacramento Ballets. As a dancer with Smuin, she became involved with the “Protégé Program,” with Michael Smuin serving as her mentor. She was Choreographer in Residence with that company upon her retirement from dancing in 2008 until 2018. A recipient of numerous choreographic awards, she has been an Artist in Residence at ODC Theater and on the Artist Faculty for Jacob’s Pillow’s Contemporary Ballet program. The

National Endowment for the Arts, the Joyce Theater, and the Kennedy Center have supported her work. In addition, her ballets are in the repertory of companies nationwide. She is thrilled to be joining the Artistic Team at Smuin as Associate Artistic Director for the 23/24 Season. [@aseiwert](#)



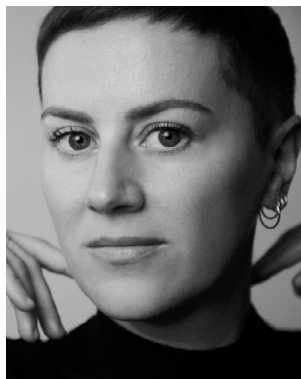
NATASHA ADORLEE (Choreographer and Artistic Fellow, she/her/hers), is a multi-disciplinary artist from San Francisco, CA, and graduated from UC Berkeley. She danced with Robert Moses’ Kin, Kate Weare Company, and ODC/Dance, winning an Isadora Duncan Dance Award at the latter. She has created original work for stage and screen. She won best short at the SFDF for Take Your Time and was a featured songwriter on the Pixar short Out. She received a Regional Emmy Award for the TV Special Baseball: Into the Game. Natasha became an Artistic Fellow with Amy Seiwert’s Imagery in 2022. In 2023, she created work for Joffrey Ballet’s Winning Works program, Ballare Carmel, and Kawaguchi Ballet. She was named a Jacob’s Pillow Choreographic Fellow and received a Drescher Award Residency. [@natashaadorlee](#)

Ballare Carmel, and Kawaguchi Ballet. She was named a Jacob’s Pillow Choreographic Fellow and received a Drescher Award Residency. [@natashaadorlee](#)



CHOREOGRAPHERS (CONTINUED)

Hélène Simoneau ([Choreographer](#), [she/her/elle](#)), has been commissioned by Juilliard, Oregon Ballet Theatre, PARA.MAR Dance Theatre, BalletX, Charlotte Ballet, the American Dance Festival, and dance companies and festivals throughout the US and Canada. She was recently a Fellow at NY City Center and received a Guggenheim Fellowship. She has also been a resident artist at Baryshnikov Arts Center, NYU/Tisch, NCCAkron, and a fellow of The NYU Center for Ballet, Ailey's New Directions Lab, the Bogliasco Foundation, and the Swiss International Coaching Project (SiWiC) in Zurich. Simoneau was awarded first place for Choreography at the 13th Internationales Solo-Tanz-Theater Festival in Stuttgart, Germany. Originally from Luceville, a small village in Eastern Québec, Simoneau divides her time between New York City and Montréal.



TREY MCINTYRE ([Choreographer](#), [he/him/his](#)) is a dancer, choreographer, and photographer. McIntyre was formerly a Choreographic Associate for Houston Ballet. He has worked for more than 30 years as a freelance choreographer, producing more than 100 pieces during the span of his career. In 2005, he founded his dance company, Trey McIntyre Project, achieving great audience and critical success. McIntyre has worked with many companies including The Stuttgart Ballet, American Ballet Theatre, Queensland Ballet, Hubbard Street Dance Chicago, New York City Ballet, Oregon Ballet Theatre, BalletX, The Washington Ballet, Ballet Memphis, and San Francisco Ballet. In 2019, he won the Isadora Duncan Award for Outstanding Achievement in Choreography for his work *Your Flesh Shall be a Great Poem*, which he created for San Francisco Ballet's Unbound Festival (2018).





ANTHONY CANNARELLA (he/him/his) was born and raised in Madison, WI, training at the Monona Academy of Dance and the Rock School in Philadelphia. A former company artist with Sacramento Ballet, Anthony has danced in numerous featured roles, including Ron Cunningham's *Peter Pan* (Peter Pan), Stephen Mills' *Hamlet* (Hamlet), and George Balanchine's *Tarantella*. He has also performed with Smuin Contemporary Ballet and toured with Amy Seiwert's Imagery to The Joyce Theater and Jacob's Pillow. Anthony's recent highlights include working with Jessica Lang in LA Opera's *Aida*, dancing with Olivia Rodrigo in her *SOUR Prom* music video, and performing in *Young Frankenstein* at Ogunquit Playhouse. Anthony also enjoys choreographing and has created new works for Sacramento Ballet, Capital Dance Project, and Ballet Project OC. [@a_cannarella](#)



MATISSE D'ALOISIO (she/her/hers) grew up in San Francisco and resides in Sacramento, CA. She studied with Galina Alexandrova at City Ballet San Francisco until she joined Atlanta Ballet II under Genadi Nedvigin. In 2018, Matisse traveled to Japan to perform with Joffrey Ballet lead dancer Hyuma Kiyosawa. Matisse recently completed her fourth season with Sacramento Ballet, where she has performed lead roles in works by Isaac Bates-Vinueza, Val Caniparoli, George Balanchine, Alejandro Cerrudi, Caili Quan, and Penny Saunders. In 2022, Matisse went to Jacob's Pillow as a dancer for the Ann Hicks Choreographic Fellowship with choreographer Isaac Bates-Vinueza. She is excited to be back for SKETCH 13, her third SKETCH. [@matissiodaloisio](#)



JD (JOHNATHON) HART (he/him/his) was born in Chicago, IL where he started dancing at the age of 15 at The Chicago High School for the Arts. During his time there, he studied multiple styles of dance, including ballet, modern and various contemporary works. He has attended summer intensives at Ballet Chicago, Joffrey Ballet, and The San Francisco Ballet School. In 2018, JD furthered his training at The San Francisco Ballet School for two years. Upon graduation, JD joined Ballet Met from 2020-2023. In 2022, JD was named one of "25 to Watch" by Dance Magazine. JD currently works as a freelance artist performing commercial work with artists such as Lil' Kim, Lil' Cease, and Toosii. SKETCH 13 marks JD's first summer joining SKETCH. [@johnathondarcelle](#)



JOSEPH A. HERNANDEZ (he/him/his) from Chicago, IL, began his movement training with Shotokan Karate. He received his formal dance training from Western Michigan University, where he graduated with a BFA in Dance. Joseph's professional credits include Broadway's *West Side Story*, The Metropolitan Opera Ballet, LA Opera, Opera Parallèle, ODC/Dance, Kate Weare Company, LED Boise, and River North Dance Chicago. Joseph is also a choreographer, having had his work presented at throughout the country. Outside of dance, Joseph enjoys cat snuggles, yoga, cycling, rock climbing, and spending time at the racetrack. Joseph has been with Imagery since SKETCH 8. [@josephahernandez](#)

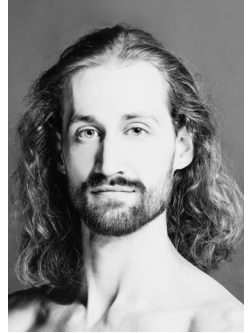
SKETCH COLLABORATORS (CONTINUED)

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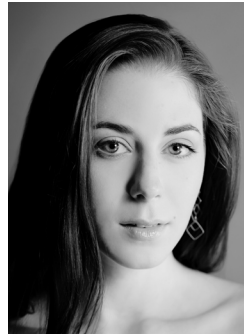
KELSEY MCFALLS (she/her/hers), originally from Syracuse, NY, is dedicated to creating art with a measurable impact on positive social change. Kelsey trained at American Ballet Theater, LINES Ballet, and American Repertory Ballet. Throughout her career, she has been honored to work with PARA.MAR Dance Theatre, Sacramento Ballet, Dance Theatre of San Francisco, Company C, Peninsula Ballet Theater, Kambara + Dancers, San Francisco Symphony, American Contemporary Ballet, and American Repertory Ballet. Currently based in Alameda, CA, Kelsey works as a grant writer, project manager, and development consultant while continuing to dance as a freelance dance artist. SKETCH 13 marks Kelsey's sixth summer joining Amy Seiwert's Imagery, and she couldn't be more grateful to be back! [@kelseymcfalls](https://twitter.com/kelseymcfalls)



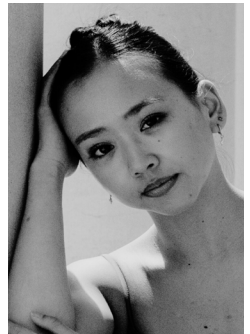
AUSTIN POWERS (he/him/his) was born in Portland, Oregon, and trained with the Center for Movement Arts, the Houston Ballet Academy, the San Francisco Ballet Academy, Alonzo King LINES Ballet, the San Francisco Conservatory of Dance, and Magaly Suarez. Austin has had the joy of dancing in original works by Edwaard Liang, Amy Seiwert, Leiland Charles, Cooper Verona, Myles Thatcher, Matthew Newman, Dana Genshaft, and Christian Denice. Some of his favorites include *Dwellings* by Christian Denice, *After the Rain* by Christopher Wheeldon, and Von Rothbart in Liang's *Swan Lake*. Austin has collaborated with his wife, Grace-Anne, to choreograph and dance several works for San Jose's Commons Arts Festival and Opera Project Columbus. He has also set and rehearsed work for BalletMet II. [@austin_h_powers](https://twitter.com/austin_h_powers)



GRACE-ANNE POWERS (she/her/hers), a Pennsylvania native, is currently an artist with BalletMet. Before joining in 2015, she danced with Ballet San Jose, LaLaLa Human Steps, and Cuban Classical Ballet of Miami. She has had the pleasure of dancing works by Edwaard Liang, Alexander Ekman, William Forsythe, Twyla Tharp, Ohad Naharin, Christopher Wheeldon, Ulysses Dove, Paul Taylor, Dwight Rhoden, Amy Seiwert, Andrea Schermoly, Alex Ketley, and George Balanchine among others. Grace-Anne received the Jury Award at Shanghai IBC and a Silver Medal at the World Ballet Competition. She was nominated for Pointe magazine's "The Standouts of 2018" for her interpretation of Giselle. She has been involved in several film projects, including *Becoming Violet* for which she received an Emmy Award. [@graceannepowers](https://twitter.com/graceannepowers)



ALISON RAMORAN (she/her/hers) trained at South Bay Ballet (now Ballet California) in Los Angeles with Diane Lauridsen. In 2017 she received the Daily Breeze "Making a Difference Award for Outstanding Achievements in the Arts" from the California Legislature Assembly. Upon graduating in 2018, she joined Oklahoma City Ballet's second company, was promoted to apprentice in 2020 and corps de ballet in 2021. While there, she performed works by August Bournonville, Michael Pink, Septime Webre, Robert Mills, Ryan Nye, Nicolo Fonte, Jerome Robbins, and Jessica Lang. She joined Smuin in 2022, where she has performed works by Annabelle Lopez-Ochoa, Osnel Delgado, Nicole Haskins, Rex Wheeler, Val Caniparoli, Kate Skarpetowska, and Amy Seiwert. She will be joining Diablo Ballet for the 23/24 Season. [@alieykate](https://twitter.com/alieykate)





TRISTAN TOY (he/him/his) was born in New York City and raised in the Bay Area, where he started dancing at the age of nine. He attended Ruth Asawa School of the Arts' Dance Program under Elvia Marta and Andrea Hinman while dancing with the Academy of Ballet San Francisco under Zory Karah and Richard Gibson. After, he was a part of Boston Ballet School's Post Graduate Program under Peter Stark and Kathleen Mitchell, where he participated in Ballet Unleashed's first creative project Switchback, working with choreographer Cathy Marston to create a solo. He has been a part of BalletMet II for the past two years, performing in company productions by Edwaard Liang, Gerard Charles, and David Nixon. Tristan will be joining Grand Rapids Ballet for the 23/24 Season. [@tristanptoy](https://twitter.com/tristanptoy)



ISABELLA VELASQUEZ (she/her/hers) trained in Orange County, CA, at Maple Conservatory. At 17, she joined Washington Ballet in DC as a trainee and continued her training at Pittsburgh Ballet Theatre's graduate program. Isabella joined Sacramento Ballet in 2014, where she has performed many lead roles, including Kitri in *Don Quixote*, Sugar Plum in *The Nutcracker*, the lead in George Balanchine's *Allegro Brillante*, *Donizetti Variations* and *Tarantella*, Ophelia in Stephen Mills' *Hamlet*, Alejandro Cerrudo's *Extremely Close* and Odette/Odile in *Swan Lake*. Isabella has danced with The National Choreographers Initiative and Amy Seiwert's Imagery, as well as danced and choreographed for Capital Dance Project and Ballet Project OC. When she's not working, Isabella loves spending time with her wiener dogs, Luigi and Leonardo! [@bellavelasquez](https://twitter.com/bellavelasquez)

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ANNIKA NONHEBEL PRESLEY ([Managing Director](#), she/her/hers). Originally from the Netherlands, Annika holds an MA in Sign Language Linguistics and is passionate about the performing arts. During her eight-year tenure as the Education Director at AXIS Dance Company, Annika brought high-quality outreach and education programs to youth and adults with and without disabilities worldwide. Annika joined Imagery in 2015 as the Managing Director. Here she is responsible for the day-to-day operations and supports all administrative aspects of ASI's productions, allowing Amy Seiwert to focus on what she does best: creating new, breath-taking art.

KATHRYN T GRAHAM ([Production Stage Manager](#), she/her/hers), is currently Production Director and Stage Manager for Smuin Contemporary Ballet, and PSM for Amy Seiwert's Imagery. In San Francisco, she has also served as Stage Manager for DanceFAR, for SFDanceworks, and PSM and a Lighting Designer for WestWave Dance Festival. She was PSM and Lighting Designer for Lewitzky Dance Company in LA, Technical & Lighting Director for Washington Ballet in DC, Production Manager for Gay Games IV Cultural Festival in NYC, and also for the NGO Forum – United Nations World Conference on Women in China.

THOMAS BOWERSOX ([Lighting Designer](#), he/him/his). Thomas Bowersox is a San Francisco-based lighting designer for live performance. Thomas tours as the associate production manager for ODC/Dance and has ongoing collaborations as a lighting designer within the institution. Thomas also serves the San Francisco arts community in non-design roles with institutions including Club Fugazi, A.C.T, Deborah Slater Dance Theater, Opera Parallele, and Berkeley Playhouse. Thomas holds a B.A. from the University of South Florida in lighting design.

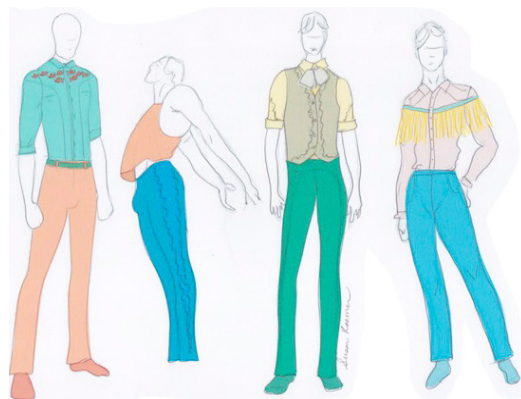
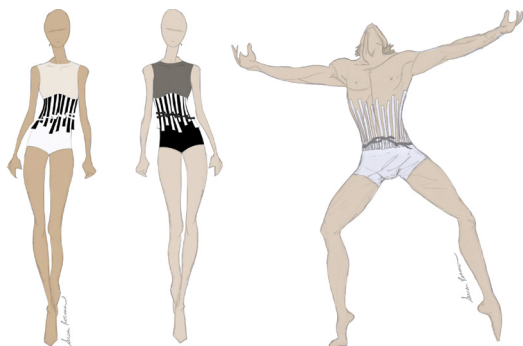
BEN ESTABROOK ([Director of Photography](#), he/him/his), specializes in translating dance to the screen. He has directed and shot dance films that have screened at festivals across the globe and has worked as the digital content producer for San Francisco Ballet, a lecturer at UC Berkeley, and has given guest lectures and workshops on screendance for several universities. Ben helped to found the San Francisco Dance Film Festival, for which he serves as the technical director. His interest in screendance led him to the University of Utah, where he graduated with an MFA in Film & Media Arts and a Graduate Certificate in Screendance.



IMAGERY COLLABORATORS AND STAFF (CONTINUED)

ALYSIA CHANG (*Costume Designer*, she/her/hers), is a designer, dance artist and educator from the San Francisco Bay area. With over a decade of professional dance experience, Alysia has danced with the Sacramento Ballet, Oakland Ballet, Radiocity Christmas Spectacular, Smuin Ballet, Amy Seiwert's Imagery and currently San Francisco Opera. She holds a BFA in Dance (Minor Arts Management) from SUNY Purchase and is a Presidential Scholar at Academy of Art University working towards her MFA in Fashion Design. She is excited to be back at SKETCH in a new vicinity as a Costume Designer. Many thanks to family for their unyielding support in her lifelong pursuit of the arts.

SUSAN ROEMER (*Costume Designer*, she/her/hers), a Bay Area-based costume designer specializes in creative collaboration for dance under her label *S-Curve Apparel & Design*. Prior to her career in costume design, Susan worked as a professional dancer across the country, most notably with Smuin Ballet. Since 2012, Roemer has designed costumes for SF Ballet, Smuin, Joffrey Ballet, Amy Seiwert's Imagery, Ballet West, Ballet Memphis, AXIS, Tulsa Ballet, Kansas City Ballet, BalletMet, Ballet Austin, and Singapore Dance Theatre. She received an Isadora Duncan Award for Visual Design of Seiwert's *Wandering* in 2017. In 2020, Susan launched TangentFit, a retail brand blending stage design with studio functionality.



COSTUME DESIGNS FOR SKETCH 7 & SKETCH 12 BY SUSAN ROEMER

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