

Amy Seiwert's Imagery presents

SKETCH 12 : Dear Diary

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WELCOME

Thank you to all supporters

This has been a year of learning as we figure out how to recover from our lengthy quarantines. Amy Seiwert's Imagery knows that ART HEALS, and we jumped in immediately to determine how we could support dancers, choreographers, and us—the audience—through a time of great uncertainty and anxiety.

In addition to the performances of SKETCH and our online programs, Amy Seiwert's Imagery designed and offered an Artistic Fellowship for the past three years. The first Fellow selected was Ben Needham-Wood. Amy mentored Ben in terms of choreography and Annika mentored Ben in terms of building and managing a company. The vision and hard work of the Fellowship paid off almost immediately: Ben Needham-Wood has been chosen as the new Artistic Director of Boulder Ballet!

SKETCH is like a playground for the choreographers giving the choreographers and dancers freedom that is unusual in the classical ballet world. The choreographers are

encouraged to take risks to create choreography without the boundaries that companies often impose.

We have all learned a lot this year about ourselves (good and bad) and our organizations and their values. Amy Seiwert's Imagery promises to support risk-taking Contemporary Ballet and to uphold the values of diversity, transparency, and leadership within the company and in the ballet world.

We are thrilled to welcome you back into the theater to see our live performances. We are grateful for all the support you have given Amy Seiwert's Imagery and now, we hope you will sit back, open your hearts and minds to SKETCH 12: DEAR DIARY.

Through your contributions and your attendance at our performances—virtual or in person—you are making a commitment to growth and innovation in classical ballet. And, for that, we are grateful and wish you the best.

Niko Mayer, Chairman of the Board

LETTER BY AMY SEIWERT

In May of 2020, my husband *really* needed a haircut. It was obvious he wouldn't be getting one from a professional for quite a while. It was also obvious we were both going through a rough time. Here we were, two performing artists, looking at a lot of uncertainty for our fields and for ourselves. This day I remember being particularly challenging.

So I gave him a haircut.

To be more specific, we drank cocktails, put on 80s music really loudly, and I gave him a mohawk. Being my first attempt at cosmetology, it came out about as well as one might expect. We shaved his head completely a few days after. But, in that moment of 80s nostalgia, we felt better.

Nostalgia is described as an emotional regulation strategy. We can reminisce or idealize another time, one when we felt safer or more secure. We remember past social bonds, perhaps glossing over the deeper complications in those relationships. We have our fondness for "back in the day." 2020 was a time of disconnection, and nostalgia was a coping mechanism.

But nostalgia has a dark side. We can over-simplify and glorify the past, chasing something that never really was. If we look back honestly, we can step forward more

thoughtfully. We can reevaluate choices made then, and see if they serve who we are now. We can see if that path really leads us toward how we strive to be.

For “Dear Diary,” all choreographers were asked to use nostalgia as a prompt for their creative process. This has been interpreted uniquely by three artists across three generations in distinctly individual ways. Each choreographer also had a self-assigned individual task or challenge, forcing ourselves out of our creative comfort zones.

Thank you for being here tonight, for allowing us to share the fruits of our creative lab with you.

Sincerely,
Amy Seiwert

ABOUT ASI

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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ASL interpretation by Pilar Marsh. Live Audio Description by Gravity Access Services is generously supported by the Walter and Elise Haas Fund, and The Kenneth Rainin Foundation.

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

Amy Seiwert's Imagery is based in San Francisco, CA. We acknowledge that this area was and still is the land of the Ramaytush, Ohlone, and Muwekma people

PROGRAM

SKETCH 12: Dear Diary

Lighting Design: Brian Jones

Costumes: Susan Roemer, S-Curve Apparel and Design

Dancers: Brandon Alexander, Isaac Bates-Vinueza, Anthony Cannarella, Matisse D'Aloisio, Joseph A. Hernandez, Jenna Marie, Kelsey McFalls, Isabella Velasquez

Tides

Choreography: Amy Seiwert

Music: Ezio Bosso: Emily's Room "Sweet and Bitter", Road Signs Variation: Entrance, Music for Weather Elements: II. Clouds, the Mind on the (Re) Wind

Dancers: Full Company

The nostalgia lens seemed simple enough, make the ballet my 30-year-old self strived for with what I know now. And my task seemed achievable - to work with speed. Somehow, this led to my slowest creation process in years, an elusive one that was highly uncomfortable. In the end, I'm not sure this looks different from my other abstract ballets, even though its process was like no other. I can best describe it as finding a new route home, suddenly walking down a street in my neighborhood that

I'd never been on before. The destination was not different, but the path was surprising. It's good to know after 12 years of experimenting, the unexpected can still happen.

-Intermission-

Liminal Space

Choreography: Natasha Adorlee in collaboration with the Dancers

Music:

Mark Whitcare - *Sleep*

Antonio Vivaldi - *Dixit Dominus in D Major, RV 594 IV Tecum*

Yaron Engler - *Still Moving*

Anouar Brahem - *Galilée mon Amour*

Taiko Drums - *Taiko*

Antonio Vivaldi - *Dixit Dominus in D Major, RV 594 VIII De Torrente in via*

Divan Gattamora - *Árida*

Ólafur Arnalds - Saudade
Voice Over: Kelsey McFalls
Text: Natasha Adorlee
Dancers: Full Company

"A liminal space is a time between the 'what was' and the 'next.' It is a place of transition; It is where all transformation occurs if we learn to wait and let it form us".-
Robert Rorh

When approaching the theme of nostalgia, I gravitated toward one of the most impactful moments of my life, which was the loss of my father. Because I was young when he passed, only a few crisp and distinct memories of him remain. As an adult, I find that his physical and emotional memory is beginning to erode and fade. This experience feels like losing him twice.

Liminal Space embodies those stages of grief in its movement, texture, and emotional range. Grief is sometimes voluminous and somber, but it is also a love letter to embracing and fighting for each moment of being alive. Memory is a sacred harbor that comforts us, and for all that have lost someone, this work is a dedication to keeping those memories aglow.

-Intermission

Kink

Choreography: Joshua L. Peugh

Music: Orville Peck: "Kansas (Remembers Me Now)", "The Curse of the Blackened Eye", "Roses Are Falling", "Nothing Fades Like the Light", "C'mon Baby, Cry", "Any Turn"

Dancers: The Company

"Don't bother trying to read between the lines, and don't look for a through-line. There are no lines—only snapshots, most out of focus." Stephen King On Writing

BIOGRAPHIES

CHOREOGRAPHERS

AMY SEIWERT (Choreographer and Artistic Director, she/her/hers) enjoyed a nineteen-year performing career dancing with the Smuin, Los Angeles Chamber, and Sacramento Ballets. As a dancer with Smuin Ballet, she became involved with the “Protégé Program” where her choreography was mentored by the late Michael Smuin. She was Choreographer in Residence with the company from 2008-2018. Named one of “25 to Watch” by Dance Magazine, her first full evening of choreography was named one of the “Top 10” dance events of 2007 by the SF Chronicle. Twice she has worked with dancers from New York City Ballet, participating in the New York Choreography Institute. Other awards include a Bay Area IZZIE award for Outstanding Choreography and a “Goldie” from the San Francisco Bay Guardian. She is honored to be a former Artist in Residence at ODC Theater and to have works in the repertory of Smuin, ODC/Dance, Ballet Austin, BalletMet, Washington, Atlanta, Oakland, Colorado, Louisville, Cincinnati, Carolina, Oklahoma City, Dayton, Milwaukee and American Repertory Ballets as well as Imagery, Robert Moses KIN and AXIS Dance. In 2017, she received the first National Choreographic Residency from the Joyce Theater in New York City. Next season Seiwert will present world premieres with BalletX (Philadelphia), BalletMet (Columbus), Smuin, and ODC/Dance.

NATASHA ADORLEE (Choreographer and Artistic Fellow, she/her/hers) is a creator based out of San Francisco, CA. She graduated from UC Berkeley with a BA in English. For 15 years, Natasha was a professional dancer with ODC/Dance and Robert Moses' Kin and was a guest artist with Kate Weare Company (New York) and The San Francisco Symphony. In 2014, she received an Isadora Duncan Dance Award for her performance in *Two if by Sea*, choreographed by Kimi Okada. In 2018, she received a Regional Emmy for her performance and music composition work in the TV special *Baseballet: Into the Game*. In addition, Natasha was selected to create the original song *Pink and Purple* for the Pixar Sparkshort *Out*, which was shortlisted for the Oscars in 2021. Natasha founded her company, Concept o4, to create a platform for making dance more accessible through technology. With Co4, she directed and choreographed the film, *Take Your Time* (2017), which became an official selection of the Mill Valley Film Festival and the recipient of six awards, including "Best Short" by the San Francisco Dance Film Festival. She continues to produce, direct, and expand her vision of sharing dance by creating original film shorts, immersive live productions, and workshops. Natasha currently serves as the Director of Film at

Ubisoft in San Francisco. Beyond artistic endeavors, Natasha is a passionate nature explorer and loves the Bay Area.

JOSHUA L. PEUGH (Choreographer, he/him) is the Founder and Artistic Director of Dark Circles Contemporary Dance and Co-founder of Fair Assembly. A graduate of Southern Methodist University and an alumnus of Universal Ballet (under the direction of Oleg Vinogradov), he has created work for festivals in Asia, Europe, and North America, winning awards for his choreography in South Korea, Japan, Canada, and the USA. He was the recipient of the Grand Prize at the McCallum Theatre's 18th Annual Choreography Festival, and *Dance Magazine* chose him as one of their "25 to Watch." Joshua served as choreographer for legendary soprano Kathleen Battle's concert *Underground Railroad - A Spiritual Journey* and was the 2018 recipient of the Natalie Skelton Award for Artistic Excellence. He has created over 40 new works for BalletX, Ballet Memphis, The Big Muddy Dance Company, BODYTRAFFIC, Bruce Wood Dance Project, Collage Dance Collective, Company E, Dallas Black Dance Theatre, Dallas Theater Center, Dance Lab NY, DanceWorks Chicago, Eisenhower Dance, Korea National Contemporary Dance Company, MADCO, METdance, Missouri Contemporary Ballet, Tulsa Ballet, Verb Ballets, and Whim W'Him, among others.

SKETCH COLLABORATORS

BRANDON ALEXANDER ((he/him/his)) is originally from Houston, Texas where he received his training with Lori Amare and Houston Ballet's Ben Stevenson Academy. He joined Smuin Ballet in 2020 after dancing with Houston Ballet II, Joffrey Ballet of Chicago, Rochester City Ballet, Teater Vanemuine Ballet in Estonia, and Ballett Hagen in Germany. During his career he has danced works by Cayetano Soto, Itzik Galili, Riccardo De Nigris, Sir Frederick Ashton, Sir Kenneth MacMillan, Giorgio Madia, Jamey Leverett, Silas Stubbs, Amy Seiwert, Ben Needham-Wood, Rex Wheeler, among others. He is very excited to be joining Amy Seiwert's Imagery for SKETCH 12.
[@brandonalexander86](#)

ISAAC BATES-VINUEZA (he/him/his) is from Louisville, CO and lives in Berkeley, CA. He studied at Boulder Ballet School and at Pacific Northwest Ballet School, where he was a 2016 recipient of the Flemming Halby Exchange with the Royal Danish Ballet School. Isaac danced for four seasons with the Sacramento Ballet, where he performed leading roles in works by George Balanchine, Ron Cunningham, Jodie Gates, Penny Saunders, and Amy Seiwert. He has also danced with LED Boise. Isaac made his choreographic debut with *Rumor*, which premiered at Sacramento Ballet in 2022. He also created two works for Sacramento Ballet's annual "Beer and Ballet"

showcase: *Garden* and *After All*. He was recently named a 2022 Jacob's Pillow Hicks Choreography Fellow. This is Isaac's third SKETCH [@isaacbv](#)

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 soared onto the stage in many featured roles including *Ron Cunningham's Peter Pan* (Peter Pan), *Stephen Mills' Hamlet* (Hamlet), and *George Balanchine's Tarantella*. Anthony performed in 3 time Grammy award-winning artist Olivia Rodrigo's *SOUR Prom* film. And most recently worked with Jessica Lang in LA Opera's production of *Aida*. Anthony also has greatly enjoyed choreographing for Sacramento Ballet, Capital Dance Project, and Ballet Project OC. Some of Anthony's fondest memories are from touring with Amy Seiwert's *Imagery* in 2017 to the Joyce Theater in New York City and to the historic Jacob's Pillow. [@a_cannarella](#) (129)

MATISSE D'ALOISIO (she/her/hers) was born and raised in San Francisco, CA. In 2017, after training with Galina Alexandrova at the City Ballet School of SF from 2005-2017, Matisse joined Atlanta Ballet 2 under Gennadi Nedvigin. Matisse joined the Sacramento Ballet in 2019 under the direction of Amy Seiwert. Covid-19 cut the season with Sacramento Ballet short and Matisse relocated to Santa Cruz to work for an organic farm based in Watsonville and where she sold organic vegetables and strawberries at farmer's markets around the bay area throughout the pandemic. In 2021, Matisse rejoined the Sacramento ballet where she performed works by Val Caniparoli and fellow sketch artist Isaac Bates-Vinueza. Matisse is excited to be part of SKETCH for the second time. (120) [@a.ballerina.w.a.belly](#)

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 *magna cum laude* with a BFA in Dance. Joseph's professional credits include the Broadway production of *West Side Story*, LA Opera, The Metropolitan Opera Ballet, Lyric Opera of Chicago, Opera Parallèle, ODC/Dance, Kate Weare Company, LED Boise, and River North Dance Chicago among others. Joseph is also a passionate educator and choreographer, presently serving as Choreographer & Artistic Associate of COMMON Conservatory in Chicago. In addition to dance, Joseph enjoys cat snuggles, yoga, cycling, rock climbing, and taking his car to the racetrack. Joseph has been with *Imagery* since SKETCH 8. (120) [josephahernandez.com](#)

JENNA MARIE (she/they), originally from Philadelphia PA, began her dance training at Olga Kresin's Ballet School and The Philadelphia High School for the Creative and Performing Arts. As a scholarship student at The Ailey School, Jenna became a

member of Ailey II. She was a member of Complexions Contemporary Ballet, Nai Ni Chen Dance Company, Momix, The Metropolitan Opera, and Ballet Hispanico and has been a guest artist with The Black Iris Project, Mark Foehringer Dance and San Jose Dance Theatre. Jenna worked for Beyoncé, Romeo Santos, Nile Rodgers, and Betsey Johnson. Currently, Jenna is dancing with Post:Ballet, Robert Moses' Kin, Janice Garrett and Moulton Productions, Christy Funsch, and Marika Brussel. Jenna is excited to be joining SKETCH 12 for her second season. (126) [@its_jennamarie](#)

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 is honored to have worked 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 Chicago, Kelsey works as a grant writer, project manager, and development consultant while continuing to work as a freelance dance artist with PARA.MAR Dance Theatre. SKETCH 12 marks Kelsey's fifth summer joining Amy Seiwert's Imagery and she couldn't be more grateful to be back! (118 of 120) [@kelseymcfalls](#)

ISABELLA VELASQUEZ, (she/her/hers), grew up training in Orange County at the Maple Conservatory. At 17 she joined The Washington Ballet in DC as a trainee, and continued training at Pittsburgh Ballet Theatre's graduate program for two years. Isabella joined Sacramento Ballet in 2014 where she has had the opportunity to perform many lead roles including Kitri in Don Quixote, Act 1, the lead in George Balanchine's Allegro Brillante, Donizetti Variations and Tarantella, and Ophelia in Stephen Mills' Hamlet. She's greatly enjoyed working with Ma Cong, Septime Webre, Adam Houghland, Ron Cunningham, Annabelle Lopez Ochoa, Val Caniparoli, Jennifer Archibald, and Jodie Gates. Outside of Sacramento, Isabella has danced with The National Choreographers Initiative, and currently dances and choreographs for Capital Dance Project, and Ballet Project OC. [@bellavelasquez](#)

COLLABORATORS AND STAFF

ANNIKA NONHEBEL PRESLEY (Managing Director, she/her/hers). Originally from the Netherlands, Annika holds an MA in Sign Language Linguistics and has a passion for the performing arts and education. 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 all over the world. Annika joined Amy Seiwert's 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. Annika loves to cook, bake, read, and write and is the proud mother of River.

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.

BRIAN JONES (Lighting Designer, he/him/his). Brian's lighting for dance includes work for Kate Weare (*Dark Lark, Garden, Bright Land, Lean-to*, and other repertory); Larry Keigwin (*Caffeinated*); Charlotte Boye-Christensen (*Walls*), and more. A close collaborative relationship with Amy Seiwert includes *The Nutcracker, Wandering* (SF Bay Area "Izzie" Award), *Broken Open, Under Covers, But Now I Must Rest, Dear Ms. Cline, Requiem, and Short Ride*. His work has premiered at New York City Center's Fall for Dance Festival, the Joyce Theater, Jacob's Pillow, Sacramento Ballet, The Washington Ballet, and Yerba Buena Center for the Arts. With the Kennedy Center and composer Mason Bates' *KC Jukebox* series he has lit concerts for artists including Victor Gama, Chanticleer, and the band Thievery Corporation. His lighting spans all genres, from theater and dance to concerts and events.

SUSAN ROEMER (Costume Designer, she/her/hers) is a Bay Area-based costume designer specializing in creative collaboration for dance and film under her own 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 in San Francisco for nine years. Since 2012, Roemer has designed and constructed costumes for San Francisco Ballet, Smuin Ballet, Joffrey Ballet, Amy Seiwert's Imagery, Ballet West, Ballet Memphis, AXIS Dance Company, Tulsa Ballet, Kansas City Ballet, BalletMet, Ballet Austin, Eugene Ballet, Singapore Dance Theatre, and Red Panel Creative among others. Roemer was awarded an Isadora Duncan Award for Visual Design of Amy Seiwert's "Wandering" in 2017. In 2020, Susan launched a retail brand, TangentFit, blending stage design with studio functionality. Her experience as a performer has informed her design perspective, blending fashion with the unique demands of dressing artists for stage.

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.

AMY SEIWERT'S IMAGERY'S VISION, MISSION & VALUES

At Imagery, we continually evaluate how we can progressively advance our organization, which we hope will have a positive influence on the broader ballet world. These values are ingrained in Imagery's continued mission to work and create in true and equitable collaboration, serving our community through the art form we love.

ASI'S VISION: To explode preconceptions of what ballet is and can be.

Ex·plode — (verb) show (a belief or theory) to be false or unfounded

ASI'S MISSION: To influence and reimagine the field of contemporary ballet through collaboration, experimentation, and risk-taking in a responsible and inclusive environment.

ASI'S VALUES:

Fail Forward: Celebrate taking risks, experimentation, and learning from our mistakes to discover new ways of ballet-making.

Embrace Diversity: Unite diverse viewpoints to broaden our perspectives and improve our art and our work.

Lead by Example: Embody what we want to see in our field and strive to be ahead of the curve.

Be Process-Focused to Enrich Outcomes: Create an environment that propels progress and leads to innovation.

Care: Commit to caring for our artists and staff by fostering trust, respect, and transparency.

THANK YOU

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Gratitude to our Board of Directors: Board of Directors: Niko Mayer, Lori Laqua, Pat Terman, 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 Mayer, David DeSilva, KT Graham, Ben Estabrook, David Frydenlund, Lindsay Gauthier, Darren Johnston, Marty McGee, Pat and River Presley, Robert Suguitan, Joanna Haigood and Zaccho Dance Theater, Celia Fushille and SMUIN Contemporary Ballet, Cowell Theater Staff, our volunteers, and all current and past artists and board members who have contributed their energies towards building Imagery.

We also have tremendous gratitude for everyone who donated toward SKETCH: Rewind and after June 30.

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AMY SEIWERT'S IMAGERY

Celebrating risk and innovation in ballet-based choreography.

P.O. Box 330483, San Francisco, CA 94133