

AMY SEIWERT'S **IMAGERY** presents

# SKETCH 8 | Origin Stories



Amy Seiwert  
Jennifer Archibald  
Gabrielle Lamb

June 28-30 • ODC Theater

AMY SEIWERT'S **IMAGERY**

A CONTEMPORARY BALLET COMPANY

Dancer: James Gilmer • Photo: Patrick Stull

Thank You All Supporters,

Through your contributions and your attendance at our performances you are making a commitment to growth and innovation in classical ballet — Amy Seiwert's mission is Contemporary Ballet with risk. Why is it so important that the new Artistic Director of Sacramento Ballet, Amy Seiwert, would like to continue Imagery's mission in San Francisco?

When a choreographer works for a company she (or he) is often constrained by the Artistic Director of the Company as to number of dancers, type of music, sets, costumes, length of piece, and sometimes even the mood of the piece. The SKETCH Series allows Amy and two other choreographers to explore ideas they haven't had the opportunity to develop for an audience. They give the choreographers a chance to experiment with input from their peers.

Afterwards, these pieces are often presented on their own in other venues, they grow into a full-length piece for another company or have gone on to be performed internationally. Even though these pieces are experiments, they often win accolades like The Isadora Duncan Dance Awards.

SKETCH is like a playground for the choreographer's mind. And what better place to experiment? Lucky us. Here in San Francisco. Enjoy tonight and next year with SKETCH 9!

*Niko Mayer, Chairman of the Board*

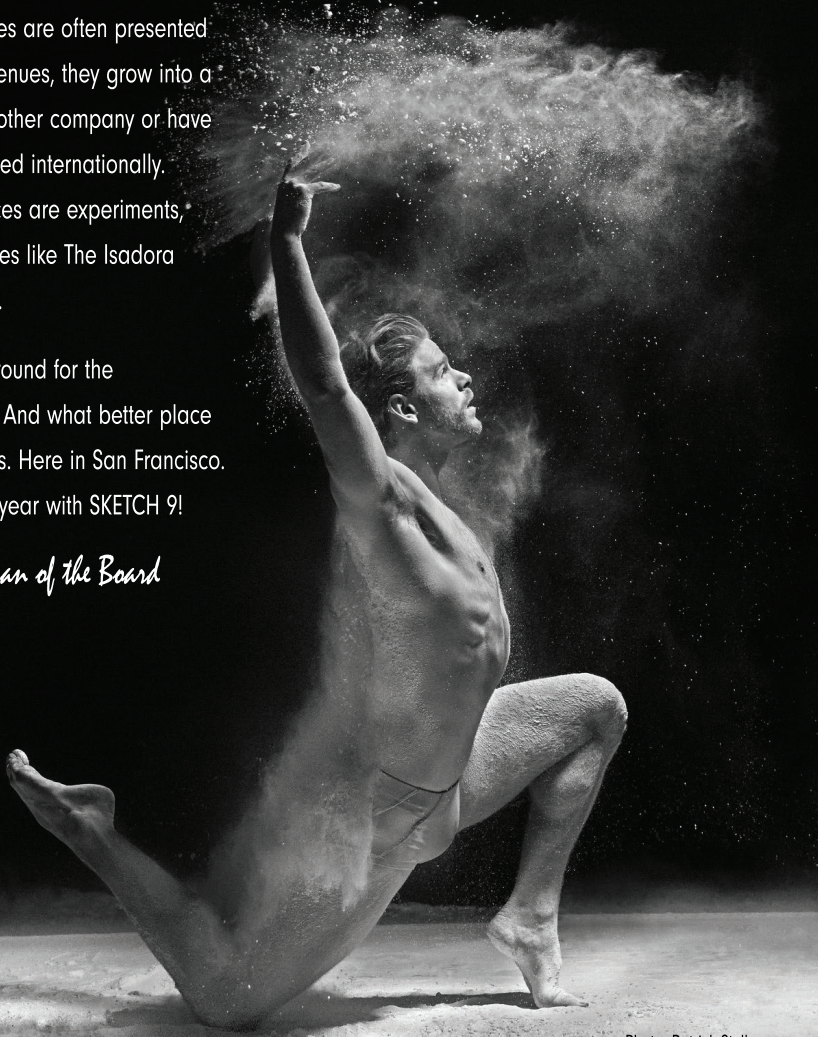


Photo: Patrick Stull



Welcome to **SKETCH 8 | Origin Stories**, an evening supporting risk and innovation in ballet-based choreography. Thank you for being here.

Imagery is in a time of transition. I have an exciting opportunity as the Artistic Director Designate of the Sacramento Ballet. I will move next week and take the reins of an organization where I danced in my 20s. What does this mean for Imagery? This is a question our board and staff deeply considered. Should we continue? What do we do best? What makes us different from other small companies in the Bay Area ecosystem? Through these questions, we distilled the most crucial aspects of our mission — risk and opportunity. We decided to continue SKETCH during the summers, as the platform for experimentation needs to be fostered. But where else could Imagery be of service to our field?



Dancers: Joseph A. Hernandez and Kelsey McFalls. Photo: Scot Goodman

That leads us to our Artistic Fellowship. Often a dancer is pushed from performing into leadership roles, with very little training on how to navigate that jump. When you're a performer, focusing on your art, it is rare that you would have time to attend a conference and be exposed to best practices in marketing, fundraising, or grant writing. When you are a young ballet choreographer, it is rare to have a sounding board, as mentorship is not fostered in ballet as is in modern dance or dance theater. Identifying these needs, we have established a two-year Artistic Fellowship that offers choreographic and administrative mentorship as well as two choreographic commissions.

The new Fellowship program will offer Artistic Fellows the experience and tools to further their careers as artists and choreographers. We will foster the next leaders in the field. We are thrilled to introduce you to our first Artistic Fellow Ben Needham-Wood. Ben has been an integral part of the SKETCH Series since its inception in 2011, and I have much respect for him as a dancer and choreographer. I look forward to seeing Ben grow as an artist and choreographer and am honored to be of service to him, our field, and our community during this time.

Thank you for joining us in this dream.

With gratitude,

*Amy Seiwert*

# AMY SEIWERT'S IMAGERY

## A CONTEMPORARY BALLET COMPANY

**Amy Seiwert's Imagery**, a San Francisco-based contemporary ballet company, believes that ballet is an expressive and vital voice relevant to our times. Imagery's artists share the belief that through collaboration and experimentation, vibrant and courageous ideas are expressed.

An environment of risk is fostered, and habitual reactions are discouraged.

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.

### SKETCH 8 Collaborators

Sarah Cecilia  
Alysia Chang  
Aidan DeYoung  
Matthew Doolin  
Joseph A. Hernandez  
Beth Ann Maslinoff  
Kelsey McFalls  
Austin Meiteen

### Imagery Board of Directors

Niko Kozak Mayer — *President*  
Lori Laqua — *Treasurer*  
Amy Seiwert — *Secretary*  
Pat Terman  
Christina Wong  
Rachel Lovett

### Imagery Staff

Amy Seiwert — *Artistic Director*  
Annika Presley — *Managing Director*  
Ben Needham-Wood — *Artistic Fellow*  
KT Graham — *Production/Stage Manager*  
Ben Estabrook — *Video Consultant*  
Anne Mari-Spector — *Body Worker*  
Phyllis Peterson — *Graphic Designer*

### Company Class Teachers

Laura Bernasconi  
Robert Dekkers  
James Graham  
Joseph A. Hernandez  
Britt Juleen  
Scott Marlowe  
Ben Needham-Wood  
Kaori Randall-Jackson  
Julianne Spratley

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:

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# SKETCH 8 | Origin Stories

## LACUNAE

*Choreography:* Gabrielle Lamb

*Music:* Maarja Nuut

*Lighting:* Matthew Antaky

*Costumes:* Christine Darch

*Dancers:* Full Company

— PAUSE —

## SHUTTER

*Choreography:* Jennifer Archibald

*Music:* Anna Thorvaldsdottir Seskamol, Angus MacRae

*Lighting:* Matthew Antaky

*Costumes:* Christine Darch

*Dancers:* Full Company

— INTERMISSION —

## UNLOCKING / ELPIS

*Choreography:* Amy Seiwert

*Music:* "Elpis" by Christen Lien

*Viola:* Christen Lien

*Lighting:* Matthew Antaky

*Costumes:* Christine Darch

*Dancers:* Full Company

## SKETCH Collaborators



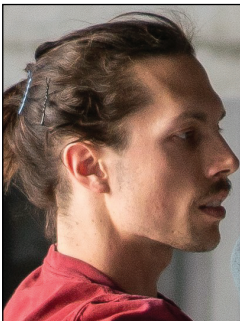
**SARAH CECILIA** is a classically trained, creatively inclined dancer and movement artist. Born in Colombia and raised in the U.S. and Argentina, she began her ballet training at the age of three after being charmed by *The Nutcracker*. Her professional dance credits include Oregon Ballet Theatre, San Francisco Opera, Oakland Ballet, and Dance Theatre of Harlem, as well as freelance projects and collaborations in film, photography, music, and visual art. Sarah began working with Amy Seiwert and Imagery in 2010 and has participated in the SKETCH series since its inception. In 2012 and 2016, she was nominated for Isadora Duncan Dance Awards as an individual performer for her work with Imagery. Sarah is thrilled to be back for new creations and with new collaborators in SKETCH 8.



**ALYSIA CHANG**, born in Berkeley, California, is a freelance dancer in the San Francisco Bay Area. She graduated from SUNY Purchase with a BFA in Dance and a Minor in Arts Management (magna cum laude). She has danced with Sacramento Ballet, Sacramento Music Circus, The Metropolitan Opera Ballet and The Radio City Christmas Spectacular in New York and toured through China with Ziru Dance. In San Francisco, she has danced with The San Francisco Opera Ballet, Oakland Ballet, Concept O4, and DawsonDanceSF. Alysia's repertoire includes works by Yannis Adoniou, Melissa Barak, Ron Cunningham, Val Caniparoli, Lila York, Graham Lustig, Amy Seiwert, Janice Garrett/Charles Moulton, Paul Taylor, Mark Morris, Helen Pickett, and George Balanchine. Alysia is excited to join SKETCH again this summer.



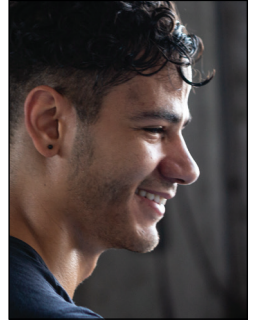
**AIDAN DEYOUNG** received his training at the Academy of Ballet in San Francisco before joining Ballet West where he performed roles in works by Balanchine, Sir Frederick Ashton, Jiri Kylian, Nicolo Fonte and Helen Pickett. Aidan returned to the Bay Area and joined Smuin Ballet. While there he danced in ballets by Adam Houghland and Helen Pickett as well as creating roles in Amy Seiwert's *But Now I Must Rest* and Val Caniparoli's *Tutto Eccetto il Lavandino*. Aidan has recently worked for BurnsWork, Liss Fain Dance, Amy Seiwert's Imagery, and Robert Dekkers' Post:Ballet. As a choreographer, Aidan has created three works: *Outward*, *Eenvoudig* and *InForm*. Aidan spends his free time away from dance playing tennis, throwing frisbees, and baking bread.



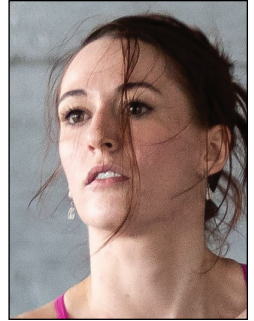
**MATTHEW DOOLIN** is originally from Jacksonville, Florida. He grew up in public arts education before dancing professionally with Orlando Ballet in high school. He graduated from Butler University on a full artistic scholarship with a BA in Dance Pedagogy. Matthew has performed and taught class from Juneau, Alaska to Montreal, Canada to Hang Zhou, China. He has had the blessing to dance the works of Nacho Duato, Sandrine Cassini, Robert Dekkers, Peter Chu and many more. Recently, Matthew has become a licensed Neuromuscular Massage Therapist from the National Holistic Institute. For the past two years, he has dedicated his time away from dance to take an in-depth look at the human body. He is incredibly grateful for this opportunity to share once again.

## SKETCH Collaborators

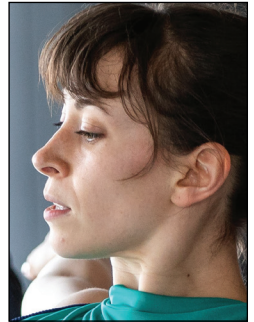
**JOSEPH A. HERNANDEZ**, a Chicago native, earned his BFA in Dance with honors from Western Michigan University. In addition to his degree, he has also trained with Springboard Danse Montréal, Alonzo King LINES Ballet, The San Francisco Conservatory of Dance, and Gus Giordano Dance School. Professionally, Joseph has danced with The Metropolitan Opera Ballet, ODC/Dance, LED Boise, Dušan Týnek Dance Theatre, DamageDance, Kate Weare Company, River North Dance Chicago, and Wellspring/Cori Terry & Dancers. Joseph is presently a freelance artist, contracted with LED Boise, and Lyric Opera of Chicago. Joseph is thrilled to be joining Amy Seiwert's Imagery for SKETCH 8. [www.josephahernandez.com](http://www.josephahernandez.com)



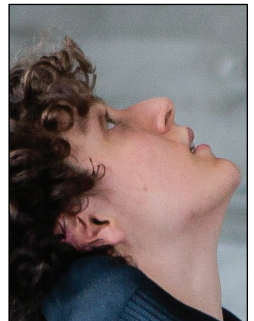
**BETH ANN MASLINOFF** is from Gainesville, Florida, and received her early training at Pofahl Studio. She was accepted into The HARID Conservatory at age 14 and graduated as a Rudolf Nureyev Education Fellowship recipient. With Dance Alive National Ballet, she toured to Brazil and finished in the top 12 of the Senior Women category at the 2012 Varna International Ballet Competition in Bulgaria. She has been with Eugene Ballet for the past five seasons, where some of her favorite roles have included Princess Florine in *The Sleeping Beauty*, Moyna and Peasant Pas in *Giselle*, Stepsister Clarinda in Toni Pimble's *Cinderella*, and Tinkerbell in Bruce Steivel's *Peter Pan*. She first worked with Amy for the premiere of *Monuments* with Alaska Dance Theatre, and again for *White Noise* with Eugene Ballet. Beth joined Imagery for SKETCH 6 and is thrilled to return this summer.



**KELSEY MCFALLS** is from Syracuse, New York. She has been fortunate to have worked with the Sacramento Ballet, DTSF, Milissa Payne Project, Company C, Peninsula Ballet Theater, Kambara + Dancers, San Francisco Symphony, American Contemporary Ballet in LA and American Repertory Ballet in Princeton, New Jersey. Kelsey's repertoire includes works by George Balanchine, Gerald Arpino, Amy Seiwert, Ron Cunningham, Robert Moses and Liza Gennaro, among many others. Beyond dancing, Kelsey is COO of Berkeley-based independent think tank, Socos Labs. Labs experiments with new visions of work, education, innovation and inclusive economies to inform more human-centered policy. Kelsey first participated in SKETCH in 2016 and has been counting down the days until SKETCH 8.



**AUSTIN MEITEEN**, a native to Austin, Texas, began his training at Interlochen Arts Academy and later continued his work at Houston Ballet Academy in the Professional Division. Additionally, he has attended the Nederlands Dans Theater Summer Intensive for the past three summers on scholarship. He will be attending Jacob's Pillow later this summer. For the 2017-18 season he was a member of Kansas City Ballet's second company under the direction of Devon Carney, Anthony Krutzkamp, and Ryan Nye. As a member of KCBII, Austin performs in many of the main and second company performances and outreach programs. He will again be a member of KCBII in the upcoming season. At eighteen, he is very thankful for all the opportunities he has been awarded. This is Austin's first time working with Ms. Seiwert, and he is beyond excited to be joining Imagery for SKETCH 8.





## Choreographers

**AMY SEIWERT (Choreographer and Artistic Director)** serves as the artistic director and primary choreographer of the San Francisco contemporary ballet company, Imagery. As Rita Felciano wrote in the *San Francisco Bay Guardian*, "She quite possibly is the Bay Area's most original dance thinker, taking what some consider a dead language and using it as a 21st century lingo to tell us something about who we are." She was named one of "25 to Watch" by *Dance Magazine*, one of the "Hot 20 under 40" by *7x7 Magazine*, was honored with a "Goldie" award from the *Guardian*, and her choreography has been listed in the "Top 10" dance events of the year by the *San Francisco Chronicle* three times. Twice she has worked with dancers from the New York City Ballet, participating in the New York Choreography Institute. As a dancer with Smuin Ballet she was mentored under the wing of the late Michael Smuin, and keeps a relationship with the company as their Choreographer in Residence. She is honored to be the Artistic Director Designate of the Sacramento Ballet, a role she steps into full time for the company's 2018-19 Season.

*"As a dance maker, my most instinctual work responds directly to music, from which I can create physical textures and ideas that bring the music into a visual form. Creating to a narrative, on the other hand, is a much more frightening prospect. With 'Elpis,' Christen Lien created a concept album around a character that re-contextualizes the Elpis mythology for our current time. What I love about Christen's work is the way she looks at classical language through a contemporary lens, which is something I strive to do in my own work. She has challenged me to go beyond just reacting to her music, and to move towards a less comfortable creative process that integrates a poignant narrative steeped in mythology."*

—AMY SEIWERT

**JENNIFER ARCHIBALD (Choreographer)** is the founder and Artistic Director of the Arch Dance Company and Program Director of ArchCore40 Dance Intensives. She is a graduate of The Alvin Ailey School and the Maggie Flanigan Acting Conservatory. Archibald has choreographed for the Atlanta Ballet, Ailey II, Ballet Memphis, Kansas City Ballet, Tulsa Ballet II, Ballet Nashville, Grand Rapids Ballet, and worked commercially for NIKE and MAC Cosmetics as well as chart-listed singers and actors. She was recently appointed as the first female Resident Choreographer in Cincinnati Ballet's 40-year history. New work will be created for Ballet Nashville and Tulsa Ballet next season. Archibald's works have been performed at venues including New York's City Center, Lincoln Center, The Kennedy Center, Aaron Davis Hall, Jacob's Pillow Inside|Out Stage and Central Park's Summerstage Mainstage. Jennifer was awarded a Choreographic Fellow for Ailey's New Directions Choreography Lab under the direction of Robert Battle. She is a Choreographic Winnings recipient by the Joffrey Ballet. She also choreographed "Seven," a biographical work about Olympian Jackie Joyner-Kersey, commissioned by St. Louis based MADCO Dance Co. Arch Dance Company's "Chasing Shadows" was remounted for Dallas Black Dance Theater 2018/19 season. Jennifer is currently an Acting Lecturer at the Yale School of Drama and was appointed as Guest Faculty Lecturer to develop the Hip Hop dance curriculum at Columbia/Barnard College. In 2018 she premiered new works for Miami New World School of the Arts, South Carolina's Governor's School of the Arts, Ailey Fordham, Boston Conservatory, and Point Park University.

*"This sketch for 'Shutter' was to challenge why certain cultures believed that taking a picture could steal a person's soul and disrespect the spiritual world. Assuming that some people at some times have genuinely believed that photography can steal their souls, how do we begin to analyze this claim? I also wanted to explore when dancers have the time to investigate the idea of acting as a medium what conversation of movement will evolve? The process encouraged both self-reflection and creative exchange and reflected how many layers of urban movement research can seamlessly fit into classical ballet."*

—JENNIFER ARCHIBALD

# Choreographers (continued)

**GABRIELLE LAMB (Choreographer)**, winner of a Princess Grace Award for Choreography, is based in New York City, where she directs her own company, Pigeonwing Dance. She has been described by *Dance Magazine* as “a dancer of stunning clarity who illuminates the smallest details – qualities she brings to the dances she makes, too.” Her dance works for stage and screen have also been presented by the Royal Winnipeg Ballet, BalletX (Philadelphia), Whim W'him (Seattle), Ballet Collective (NYC), Sacramento Ballet, Milwaukee Ballet, Ballet Austin, Ballet Memphis, Jacob’s Pillow, Hubbard Street 2, Dance Theatre of Harlem, SALT Contemporary Dance (Utah), Dance on Camera at Lincoln Center, the American Dance Festival, and the ARTV and BRAVO networks of Canada. She has won choreographic competitions at Hubbard Street Dance Chicago, Milwaukee Ballet, and Western Michigan University, as well as the Banff Center’s Lee Award and a New York City Center Choreography Fellowship. Most recently she was selected Grand Prize Winner of the S&R Foundation’s Washington Award.

*“In my SKETCH process, I am attempting to wean myself from some of my most familiar compositional tools and creating less of the movement on my own body. As I subtract these elements from my work, I am working with the theme of absences: spaces we perceive as empty, but that nonetheless hold meaning, history, and potential. This was inspired by my recent reading of “The Spell of the Sensuous,” by ecological philosopher David Abrams. Abrams addresses the origins of written language and the ensuing shifts in human thought and perception. I was especially interested in his descriptions of oral indigenous cultures’ concepts of air, wind, breath, and atmosphere. For example, the Holy Wind Spirit of the Navajo is thought to enter a person’s body through the lungs and the spirals of fingertips, toetips, and the hair on the crown of the head—giving life, motion, speech and the ability to stand upright and balance. In my choreography I want to engage with this ‘invisible field of turbulence and tranquility so fundamental to our existence.’ ”*  
—GABRIELLE LAMB

## ODC Theater – Licensors Information and Mission

<b>ODC Artistic Director/Founder</b> Brenda Way	<b>ODC Theater Asst Technical Director</b> Keagan Chipp	<b>ODC Theater Publicist</b> John B. Hill
<b>ODC Executive Director</b> Carm Zisman	<b>ODC Audience Services Coordinator</b> Chloe Zimberg	<b>ODC Writer-in-Residence</b> Marie Tollen
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<b>ODC Production Manager</b> Tony Shayne	<b>ODC Development Department</b> Petrice Gaskin, Wiebke Schuster, & Hannah Young	<b>ODC School Director</b> Kimi Okada
<b>ODC Theater Program &amp; Operations Manager</b> Jesse Hewit		

### MISSION AND IMPACT:

ODC Theater exists to empower and develop innovative artists. It participates in the creation of new works through commissioning, presenting, mentorship and space access; it develops informed, engaged and committed audiences; and advocates for the performing arts as an essential component to the economic and cultural development of our community. The Theater is the site of over 150 performances a year involving nearly 1,000 local, regional, national and international artists.

Since 1976, ODC Theater has been the mobilizing force behind countless San Francisco artists and the foothold for national and international touring artists seeking debut in the Bay Area. Our Theater, founded by Brenda Way and currently under the direction of Julie Potter, has earned its place as a cultural incubator by dedicating itself to creative change-makers, those leaders who give our region its unmistakable definition and flare. Nationally known artists Spaulding Gray, Diamanda Galas, Molissa Fenley, Bill T. Jones, Eiko & Koma, Ronald K. Brown/EVIDENCE, Ban Rorra and Karole Armitage are among those whose first San Francisco appearance occurred at ODC Theater.

ODC Theater is part of a two-building campus dedicated to supporting every stage of the artistic life cycle—conceptualization, creation, and performance. This includes our flagship company, ODC Dance, and our School, in partnership with Rhythm and Motion Dance Workout down the street at 351 Shotwell. More than 200 classes are offered weekly and your first adult class is \$5. For more information on ODC Theater and all its programs please visit: [www.odcdance.org](http://www.odcdance.org)

### SUPPORT:

ODC Theater is supported in part by the following foundations and agencies: Creative Work Fund, The Wallace Alexander Gerbode Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, James Irvine Foundation, LEF Foundation, National Dance Project, National Endowment for the Arts, San Francisco Foundation, San Francisco Arts Commission, Walter & Elise Haas Fund, William & Flora Hewlett Foundation, the Zellerbach Family Foundation and The Fleishacker Foundation. ODC Theater is a proud member of Association of Performing Arts Presenters, California Presenters, Dance USA, Dancers’ Group, and Theatre Bay Area.

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## Collaborators

**CHRISTEN LIEN (Viola)** – Christen Lien’s provocative compositions, hypnotic performance style, and entrepreneurial business approach all reflect her passion for challenging the status quo. Through her music and storytelling she seeks to support her fans to process the complex and oftentimes dark emotions that oppress individual potential and hold back collective power. Her new concept album, *ELPIS*, continues a long-lost story of Greek mythology and explores the dark side of hope. Christen has performed for the Obama White House, Google, His Holiness the Dalai Lama, MIT, Forbes 30 Under 30, Berklee College of Music, de Young Museum, Detroit Institute of Art, and the United States Institute of Peace. Please visit [www.christenlien.com](http://www.christenlien.com) for more information.

**MATTHEW ANTAKY (Lighting Designer)** – While pursuing a degree in the fine arts in Southern California Mr. Antaky turned his interests to the performing arts and in 1983 moved to San Francisco to study visual and theatrical design. For over 30 years Matthew has created and collaborated on installation, scenic and lighting designs for all of the performing arts including Dance, Opera, Theater, and Music. His recent credits include works for Opera Parallel, ODC Dance Company, Utah Opera, Liss Fain Dance installations and Flyaway Productions. Mr. Antaky is a nine-time nominee and four-time recipient of the Isadora Duncan Award for outstanding visual design. Please visit [matthewantakydesign.com](http://matthewantakydesign.com) for more information.

**CHRISTINE DARCH (Costume Designer)** – Designs for Julia Adam, Jorma Elo, Nicolo Fonte, Jae Man Joo, James Kudelka, Gabrielle Lamb, Edwaard Liang, Matthew Neenan, Dwight Rhoden, Amy Seiwert, and Septime Webre. She is the resident designer for Complexions Contemporary Ballet and has been commissioned by Alvin Ailey, Ballet Arizona, Ballet Hawaii, Ballet Memphis, Ballet West, Atlanta Ballet, Charlotte Ballet, Cincinnati Ballet, Colorado Ballet, Houston Ballet, Israel Ballet, Kansas City Ballet, Marin Ballet, Milwaukee Ballet, Le Ballet Nice Méditerranée, Oregon Ballet, Pennsylvania Ballet, Pittsburgh Ballet, Post Ballet, San Francisco Ballet, Smuin Ballet, Tulsa Ballet, Washington Ballet and Ballet X. New projects include Julia Adam’s *Quintessence*, *The Sleeping Beauty* for Dayton Ballet and Nicolo Fonte’s new work for Astana Ballet in the Republic of Kazakhstan.

**KATHRYN T GRAHAM (Production Stage Manager)**

– KT 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.

A poster for Deborah Slater Dance Theater's 29th Anniversary Season. The background is dark with a close-up, slightly blurred image of a person's face looking upwards. A red rectangular box in the upper left contains the text 'DEBORAH SLATER DANCE THEATER' in white. Below this, the text '29th Anniversary Season' is written in a white, elegant script font. The poster lists three performance periods: 'July 10 - 15' with 'in Civility: Pt. 1' and 'Instability | FURY Factory Festival'; 'July 27 - 28' with 'Julie Crothers', 'Kuan-Hsuan Lee | Studio 210 Summer Residency 2018'; and 'September 13 - 22' with 'in Civility: Pt. 2 Outrage Machine | CounterPulse Combustible Residency'. The website 'deborahslater.org' is at the bottom.

DEBORAH  
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THEATER

*29th Anniversary Season*

**July 10 - 15**  
| in Civility: Pt. 1  
*Instability* |  
FURY Factory  
Festival

**July 27 - 28**  
| Julie Crothers  
Kuan-Hsuan Lee |  
Studio 210 Summer  
Residency 2018

**September 13 - 22**  
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CounterPulse Combustible Residency

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# sacramento ballet

2018–2019  
season

Amy Seiwert, Artistic Director

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September 27–30, 2018  
The Sofia Tsakopoulos Center for The Arts

## The Nutcracker

December 15–23, 2018  
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## Hamlet

February 15–17, 2019  
Community Center Theater

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March 21–April 7, 2019  
Cunningham-Binda Stage

## Fast Forward

May 16–19, 2019  
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For more information, contact the  
Sacramento Ballet Box Office.

*Dancer Kaori Higashiyama  
Photo by Keith Suter Photography*







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We also have tremendous gratitude to the many individuals who participated in our Tiny Bubbles Fundraiser and everyone who donated after June 11th.

SKETCH 8 | Origin Stories is co-presented by ODC and supported in part by the Rainin Opportunity Fund at ODC, Zellerbach Family Foundation, the William and Flora Hewlett Foundation, The Fleishhacker Foundation, Zaccho Studio's Residency Program, and the Lighting Artists in Dance Award, a program of Dancers' Group. Amy Seiwert's Imagery is supported by San Francisco Grants for the Arts and The Kenneth Rainin Foundation's Impact Grant Program, and is an ODC Resident Company.



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