The Principles of Uncertainty
A collaboration between John Heginbotham and Maira Kalman

Dance Heginbotham

DATES: Sep 27—30 at 7:30pm; Sep 30 at 2:30pm
LOCATION: BAM Fisher (Fishman Space)
RUN TIME: Approx 1hr, no intermission

#BAMNextWave
The Principles of Uncertainty

NY Premiere

A collaboration between
John Heginbotham
and Maira Kalman

Performed by
Dance Heginbotham
Maira Kalman
Daniel Pettrow

Featuring members of
The Knights

Choreography & Direction
John Heginbotham

Text, Illustrations,
Scenic & Costume Design
Maira Kalman

Music Direction
Colin Jacobsen

Lighting Design
Nicole Pearce

Projection Design
Todd Bryant

Associate Costume Design
Maile Okamura

Assistant Direction
Daniel Pettrow

Production Stage Manager
Valerie Oliveiro

Assistant Stage Manager
& Set Supervisor
Diego Quintanar

Video Engineer
Simon Harding

DANCE HEGINBOTHAM
Artistic Director: John Heginbotham
Executive Director: Adrienne Bryant
Performers: John Eirich, Lindsey Jones, Courtney Lopes, Amber Star Merkens, Weaver Rhodes, Macy Sullivan
Guest Artists: Maira Kalman, Daniel Pettrow

THE KNIGHTS
Artistic Directors: Eric & Colin Jacobsen
Executive Director: Shruti Adhar
Violin & Viola: Colin Jacobsen
Cello: Caitlin Sullivan
Flute & Vocals: Alex Sopp
Accordion: Nathan Koci


MUSIC
Andrea Guerra, Vuci mia cantannu vai; Johann Sebastian Bach, Two-Part Invention No. 4 in D minor, BWV 775 (1720—23); Gabriel Fauré, Berceuse, Op.16 (1878—79); Colin Jacobsen, Spun Out (2017); Heinrich Ignaz Franz von Biber, Partita IV in E Flat: Sosnata (1696); Heitor Villa-Lobos, Suite Populaire Brésilienne, Choros No.1 (1912); Franz P. Schubert, Die Schöne Müllerin, Op. 25, D. 795: Des Baches Wiegenlied (1823); Verbunk, Legényes, Szapora (Hungarian Traditional); Colin Jacobsen, Achilles’ Heel I: Lydia’s Reflection (2009); J. Leubrie Hill, At the Ball, That’s All (from Way Out West) (1937)*; José Alfredo Jiménez, Si Tu Tambien Te Vas (1963); Ludwig van Beethoven, String Quartet No.13 in B flat, Op.130, Alla danza tedesca (Allegro assai) (1825); Johann Sebastian Bach, Sinfonia No. 11 in G Minor, BWV 797 (1723); Franz P. Schubert, Gretchen am Spinnrade Op. 2, D. 118 (1814)
All music arranged by Colin Jacobsen.

*Music and choreography used by permission from Sonar Entertainment.

The Principles of Uncertainty premiered at Jacob’s Pillow Dance Festival on August 23, 2017.

The Principles of Uncertainty was co-commissioned by Jacob’s Pillow Dance Festival and the Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, and was created during residencies at BAM Fisher, The Banff Centre, Dartmouth College, Jacob’s Pillow, the Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, Lower Manhattan Cultural Council’s Arts Center at Governor’s Island, and the NYU Center for Ballet and the Arts, with additional rehearsals at Baryshnikov Arts Center, the Mark Morris Dance Center, and New York City Center.

Additional support for the creation and touring of The Principles of Uncertainty provided in part by the Barbara Bell Cumming Foundation, Howard Gilman Foundation, Andrew W. Mellon Foundation, Jerome Robbins Foundation, Lower Manhattan Cultural Council’s Extended Life Dance Development Program, New York City Center, and Dance Heginbotham’s Commissioners’ and Benefactors’ Circles. This project is supported in part by an award from the National Endowment for the Arts and by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Photo: Christopher Duggan, courtesy of Jacob’s Pillow Dance Festival
The Principles of Uncertainty

I encountered Maira’s work for the first time as an adult, when I read and fell in love with her children’s book, Max Makes a Million. Since then, I have been fortunate to work with her in several different capacities—when she designed the sets for Mark Morris’s Four Saints in Three Acts, performed as The Duck in Isaac Mizrahi’s Peter and the Wolf, and co-taught a graduate course at the School of Visual Art. I asked Maira to collaborate on a project with me, and she miraculously, thankfully, said yes. We did not know what it would look like, sound like, or really even feel like when we started, but I believe we trusted each other. We have worked on this for a long time, starting from an idea to do something together, some conversation, some ancient and fresh images and words. What enthralls and moves me about Maira’s work is her gentle, direct, poetic, funny, generously heartbreaking attention to time and the fact of endings. This idea about time and taking our time is the start of this piece.

—John Heginbotham

John and I started taking walks together.

We looked at people walking. We noticed birds, dogs, trees. We drank coffee and hung around on the corner talking to each other.

Going from that to a dance that is a kind of gentle reverie is no simple thing. Every moment has infinite possibilities.

How do you choose? The dancers have to move. The music has to play. The costumes and sets must be there.

The words must be written. And all that time, John and I are trying to make something that feels like it is almost nothing.

Well not nothing, of course, but the kind of nothing that is full of the sad sweet funny uncertain life we lead.

—Maira Kalman
Who’s Who

DANCE HEGINBOTHAM

The mission of Dance Heginbotham (DH) is to move people through dance. DH is a New York-based contemporary dance company committed to supporting, producing, and sustaining the work of choreographer John Heginbotham. With an emphasis on collaboration, DH engages with national and international communities with its unique blend of inventive, thoughtful, and rigorous dance theater works. Founded in 2011, DH has quickly established itself as one of the most adventurous and exciting new companies on the contemporary dance scene and is celebrated for its vibrant athleticism, humor, and theatricality, as well as its commitment to collaboration. DH has shared the stage with music icons including Alarm Will Sound, Brooklyn Rider, Ethan Iverson, Gabriel Kahane, and Shara Nova, and in 2016, presented Fantasque, a collaboration with puppeteer Amy Trompetter, commissioned and produced by Bard College’s Summerscape Festival.

DH had its world premiere in January of 2012 at the John F. Kennedy Center for the Performing Arts and has since been commissioned and presented by Arts Brookfield, Bard College, Baryshnikov Arts Center, BAM, Carolina Performing Arts, Jacob’s Pillow Dance Festival, The Joyce Theater, Lower Manhattan Cultural Council, Lincoln Center for the Performing Arts, the Metropolitan Museum of Art, and the Vail International Dance Festival, among others. In the spring of 2016, the company toured to Indonesia, Laos, and the Philippines as cultural ambassadors of the United States with the DanceMotion USA™ program, a project of the US Department of State’s Bureau of Educational and Cultural Affairs (ECA), produced by BAM. DH celebrated its fifth anniversary in February 2017 with the world premiere of Lola, performed with the world renowned violinist Joshua Bell, and commissioned by The John F. Kennedy Center for the Performing Arts and the National Symphony Orchestra, Christoph Eschenbach, Music Director, as part of the 2016—17 season. danceheginbotham.org

THE KNIGHTS

The Grammy-nominated orchestral collective, The Knights, is flexible in size and repertory, dedicated to transforming the concert experience. Engaging listeners and defying boundaries with programs that showcase the players’ roots in the classical tradition and passion for artistic discovery, The Knights has “become one of Brooklyn’s sterling cultural products…known far beyond the borough for their relaxed virtuosity and expansive repertory.” (The New Yorker).

The Knights’ 2017 summer season included a world premiere by Judd Greenstein and an East Coast premiere by Vijay Iyer; returns to Central Park’s Naumberg Concerts, Tanglewood, the Ravinia Festival, and Jacob’s Pillow Dance Festival. This fall, The Knights embark on a second home season in Brooklyn, in partnership with the downtown venue BRIC, presenting family concerts and evening performances. Next is a US tour with Israeli mandolinist Avi Avital and Syrian clarinetist and composer Kinan
Azmeh. This follows a 2016—17 season which saw the release of the album Azul on Warner Classics with longtime collaborator Yo-Yo Ma; a debut at the Kennedy Center as part of the inaugural SHIFT: A Festival of American Orchestras; and a European tour, with performances at the Easter Festival at Aix-en-Provence and three concerts across Germany, including one at the new Elbphilharmonie in Hamburg where the ensemble’s performance was lauded as one of the best in the new hall (Hamburg Abendettet).

The Knights evolved from late-night chamber music reading parties with friends at the home of violinist Colin Jacobsen and cellist Eric Jacobsen. The Jacobsens, who serve as artistic directors of The Knights, were selected from among the nation’s top visual, performing, media, and literary artists to receive a prestigious United States Artists Fellowship in 2012. The Knights’ roster boasts remarkably diverse talents, including composers, arrangers, singer-songwriters, and improvisers, who bring a range of cultural influences to the group, from jazz and klezmer to pop and indie rock music. The unique camaraderie retains the intimacy and spontaneity of chamber music in performance. theknightsnyc.com

JOHN HEGINBOTHAM
Direction, Choreography

John Heginbotham, originally from Anchorage, AK, graduated from The Juilliard School in 1993 and was a member of the Mark Morris Dance Group from 1998—2012. In 2011, he founded Dance Heginbotham (DH), a performance group devoted to the presentation of his dance and theatrical works. In addition to DH, Heginbotham is active as a freelance choreographer. Recent projects include Daniel Fish’s Bard Summerscape production of Oklahoma! (2015), Angels’ Share for Atlanta Ballet (2014), and Isaac Mizrahi’s Peter and the Wolf for Works & Process at the Guggenheim (2013), which has become an annual holiday event.

Heginbotham’s growing list of opera commissions includes Candide with the Orlando Philharmonic (2016); The Magic Flute at the Opera Theatre of Saint Louis, directed by Isaac Mizrahi (2014); Handel’s Alceste for the American Classical Orchestra (2014); and Maria de Buenos Aires at the Cork Opera House (2013). In the fall of 2017, he will choreograph the San Francisco Opera production of John Adams’ and Peter Sellars’ new opera Girls of the Golden West.

Heginbotham is the recipient of the 2014 Jacob’s Pillow Dance Award, as well as several fellowships, including a 2017—18 New York City Center Choreography Fellowship, a 2016 Fellowship at the NYU Center for Ballet and the Arts, and two Jerome Robbins Foundation New Essential Works (NEW) Fellowships (2010, 2012). In addition to directing the Dartmouth Dance Ensemble, he is on faculty at Dartmouth College and is a founding teacher of Dance for PD®, an ongoing collaboration between the Mark Morris Dance Group and the Brooklyn Parkinson Group.

MAIRA KALMAN
Text, Illustration, Scenic & Costume Design, Performer

Born in Tel Aviv, Israel and raised in New York, Maira Kalman is the author and illustrator of 18 children’s books including Fireboat, Looking at Lincoln, and What Pete Ate, as well as five books for adults. Her online columns for The New York Times were compiled into two volumes, The Principles of Uncertainty and The Pursuit of Happiness.
Kalman created an illustrated edition of the classic *The Elements of Style* by Strunk and White and Michael Pollan’s *Food Rules*. She is a frequent contributor to *The New Yorker*, including cover art and an upcoming illustrated column based on travels to museums and libraries. Her travel pieces have appeared in *Departures, Culture and Travel*, and *The New York Times*, among others. She has created fabric for Isaac Mizrahi and Kate Spade, and sets and costumes for the Mark Morris Dance Group. In 2013, she performed the role of The Duck in Isaac Mizrahi’s production of *Peter and the Wolf* for Works & Process at the Guggenheim.

Her two most recent books about design, *My Favorite Things* and *Ah-Ha to Zig Zag* were published in October 2014, in conjunction with the re-opening of the Cooper Hewitt Smithsonian Design Museum in New York City for which she curated the exhibit, *Maira Kalman: My Favorite Things*. She recently published *Girls Standing on Lawns* (2014) with text by Daniel Handler in conjunction with the photography department of the Museum of Modern Art. Kalman’s latest book, *Beloved Dog*, was published in October 2015 by Penguin Press.

In 2010, a retrospective of her work entitled *Maira Kalman: Various Illuminations (of a Crazy World)* originated at the Institute of Contemporary Arts in Philadelphia and traveled to Los Angeles, San Francisco, and New York City. In April 2014, all of the original paintings for *The Elements of Style* were exhibited together for the first time at the Frist Center for the Arts in Nashville, TN. Through November 2017, she has an exhibit on view at New York’s Metropolitan Museum of Art entitled *Sara Berman’s Closet*, which is a collaboration with her son Alex Kalman. Future book projects include an illustrated edition of *The Autobiography of Alice B. Toklas*. Kalman is represented by the Julie Saul Gallery where she has had 10 exhibits since 2003.
ed il Moderato and The Hard Nut with the Mark Morris Dance Group. Eirich has danced for Dance Heginbotham since 2011.

SIMON HARDING
Video Engineer

Simon Harding is an award-winning designer for live performance. He has designed nationally and internationally for theater, dance, and performance art work. Harding was a co-founder and the resident designer for SaBooge Theatre, designing all of their productions including the critically acclaimed shows Hatched, Fathom, and Every Day Above Ground. Upcoming and recent projects include Shadow Play (Trusty Sidekick), Custodians of Beauty (Palissimo), Strangers in Paradise (Opera Omaha), and The Iceman Cometh [Act IV] (Target Margin Labs). simonhardingdesign.com

COLIN JACOBSEN
Music Direction, Violin, Viola

Colin Jacobsen has been hailed by The Washington Post as “one of the most interesting figures on the classical music scene.” He is a founding member of two game-changing, audience-expanding ensembles, the string quartet Brooklyn Rider and orchestral collective The Knights, and a touring member of Yo-Yo Ma’s venerated Silk Road Project, and an Avery Fisher career grant-winning violinist. Jacobsen’s work as a composer developed as a natural outgrowth of his chamber and orchestral collaborations. Jointly inspired by encounters with leading exponents of non-western traditions and by his own classical heritage, his most recent compositions for Brooklyn Rider include Three Miniatures—“vivacious, deftly drawn sketches” (The New York Times)—which were written for the reopening of the Metropolitan Museum of Art’s Islamic art galleries. Jacobsen collaborated with Iran’s Siamak Aghaei to write a Persian folk-inflected composition, Ascending Bird, which he performed as soloist with the YouTube Symphony Orchestra at the Sydney Opera House, in a concert that was streamed live and seen by millions of viewers worldwide. His work for dance and theater includes Chalk and Soot, a collaboration with Dance Heginbotham, and music for Compagnia de’ Colombari’s theatrical production of Walt Whitman’s Song of Myself. colinjacobsen.com

LINDSEY JONES
Performer

Lindsey Jones started dancing at COCA in St. Louis, MO. She attended London Contemporary Dance School and received her BFA from SUNY Purchase. Jones originated the role of Cat in Isaac Mizrahi’s Peter and the Wolf and was featured in his production of The Magic Flute at the Opera Theatre of St. Louis. She has appeared with Pam Tanowitz Dance, Bill Young, Caleb Teicher & Company, GREYZONE, Sally Silvers & Dancers, Jonathan Allen, Ian Spencer Bell, June Finch, Adrianne Lee, Merce Cunningham Trust, and musical artists Alarm Will Sound, Blood Orange, Brooklyn Rider, kuxxan SUUM, Loving You, and Stone Cold Fox. Jones has been performing with Dance Heginbotham since 2012.

NATHAN KOCI
Accordion

Nathan Koci is a Brooklyn-based musician originally from Charleston, SC. He enjoys a diverse career as a music director, conductor, composer, arranger, and multi-instrumentalist both on and off the stage. He is an advocate for
music, dance, and theater by living artists and has premiered works by Timo Andres, Anthony Braxton, Ted Hearne, John Heginbotham, and Stew and Heidi, among others, working with ensembles such as Signal, Alarm Will Sound, TILT Brass, Ensemble Modern, Bang on a Can, Dither, the Tri-Centric Orchestra, and Wordless Music. Koci is also active as a folk musician, having recorded and performed with the duo Shovels and Rope, the Brooklyn-based Goldfeather, and his own chamber folk trio, The Opposite of a Train.

COURTNEY LOPES
Performer

Courtney Lopes is originally from Bermuda, attended the University of North Carolina School of the Arts for her high school education focusing on contemporary dance, and graduated magna cum laude with a BFA in dance from SUNY Purchase in 2012. Lopes had the opportunity to study abroad in Taiwan at the Taipei National University of the Arts, and has studied with the American Dance Festival, José Limón Dance Company, and Doug Varone and Dancers. Lopes has performed works by choreographers Lar Lubovitch, Paul Taylor, BJ Sullivan, and Huang Yi of Cloud Gate Dance Company. Lopes is delighted to currently be working with Dance Heginbotham, MeenMoves, Sue Bernhard Danceworks, Kathryn Alter & Dancers, and Megan Williams Dance.

AMBER STAR MERKENS
Performer

Amber Star Merkens is originally from Newport, OR, where she began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School under the direction of Benjamin Harkarvy, and performed works by Paul Taylor, Martha Graham, José Limón, Jírí Kylián, Lar Lubovitch, and David Parsons, among others. Merkens went on to dance with the José Limón Dance Company for two years before joining the Mark Morris Dance Group in 2001. For over a decade, Merkens enjoyed dancing Mark Morris’ work; she was featured in numerous pieces and inherited Morris’ own roles in *Dido and Aeneas*, *Ten Suggestions*, and *Rondo*. Merkens is a recipient of the Princess Grace Award, mother to two beautiful children, and is also a doula and a photographer. She is absolutely thrilled to collaborate and perform with Dance Heginbotham.

MAILE OKAMURA
Associate Costume Design

Maile Okamura has designed and constructed dance and opera costumes for Dance Heginbotham, Mark Morris Dance Group, Houston Ballet, Atlanta Ballet, Tanglewood Music Festival, American Classical Orchestra, and Bard College.

NICOLE PEARCE
Lighting Design

Nicole Pearce has previously worked with John Heginbotham on 10 works (Dance Heginbotham and Atlanta Ballet). Other selected dance designs include works for choreographers Mark Morris, Jessica Lang, Robert Battle, Aszure Barton, Sonya Tayeh, Brian Brooks, Andrea Miller, Alexander Ekman, Kyle Abraham, and Annabelle Lopez-Ochoa, and companies including The Joffrey Ballet, Atlanta Ballet, Houston Ballet, Boston Ballet, Finnish National Opera, Hubbard Street Dance, Aszure & Artists, Malpaso, Gallim Dance, Pacific Northwest Ballet, Jessica Lang Dance, Mark Morris Dance Group, Alvin Ailey American Dance Theater,
Nederlands Dance Theater, and American Ballet Theater. Selected New York theater credits include work with directors Edward Albee, Leigh Silverman, Trip Cullman, Pam MacKinnon, Jade King Carroll, and Ed Sylvanus Iskandar and with companies including The Cherry Lane, The Play Company, Labyrinth Theater Company, and The Playwrights Realm. Selected Opera work includes Scare Pair by Gordon Getty Outerland Productions, Katya Kabanova at The Juilliard School, and Das Rheingold at Minnesota Opera.

DANIEL PETTROW
Assistant Direction, Performer

Daniel Pettrow is an actor and director based in New York. He is an associate actor with the Wooster Group (since 2006). He has performed in Hamlet, Vieux Carré, and Who's Your Dada?!. He is also a teaching artist at the Wooster Group's Summer Institute. Pettrow is a frequent collaborator with multi-disciplinary theater company Bluemouth Inc. performing in Dance Marathon, How Soon is Now?, and Death by Water. He works closely with French director Arthur Nauzyciel, having performed the lead roles in Jean Genet's Splendid's, Bernard Marie Koltès' Black Battles with Dogs and Roberto Zucco, and Mark Antony in Julius Caesar. Pettrow has performed in over 60 plays at international and regional theaters, directs the NY-based sketch group SBJM, and is the communications coordinator and drama teacher for Heifetz International Music Institute. He also is a guest teacher at NYU and other leading dance and theater companies. Pettrow has collaborated with John Heginbotham as the drama director for YoungArts Miami (2015) and YoungArts LA (2016 & 2017). Pettrow performs the role of the Wolf in Isaac Mizrahi's production of Peter and the Wolf at the Guggenheim for their Works & Process Series. Television credits include Red Band Society, Good Eats, and Don't Know Jack, and film credits include In Stereo, Sweet Parents, The Cult of Sincerity, The Last Adam, FightF*ckPray, Psychopathia Sexualis, Kathy T, and My Uncle Sidney.

DIEGO QUINTANAR
Assistant Stage Manager, Set Supervisor

Diego Quintanar started working in theater production as a student at the College of the Holy Cross. He was introduced to Dance Heginbotham through his work with the Works & Process series at the Guggenheim as a technician. Other credits include Latino Cultural Center and Wyly Theater in Dallas, TX (carpenter, electrician); the off-Broadway musical I Like It Like That (production manager); and Shen Wei Dance Arts and Dorrance Dance (technical director, assistant stage manager).

WEAVER RHODES
Performer

Weaver Rhodes was born and raised in Texas, where he received his training from the Booker T. Washington High School for the Performing and Visual Arts in Dallas. He then went on to receive his BFA in dance from SUNY Purchase in 2012. He has performed with various companies, including Mark Morris Dance Group, Northwest Dance Project, Mettin Movement Collective, Kevin Wynn Collection, and the Metropolitan Classical Ballet in Arlington, TX. Rhodes has had the pleasure of working with such artists as Kathryn Alter, Robert Battle, Dwight Rhoden, Jessica Lang, Kate Skarpetowska, Patrick Corbin, Isaac Mizrahi, Pam Tanowitz, and Greg Dolbashian. He has performed with Dance Heginbotham since 2013.
ALEX SOPP
Flute, Vocals

Alex Sopp is a musician and artist living in Brooklyn. As the flutist of yMusic, The Knights, and NOW Ensemble, The New York Times has praised her playing as “exquisite” and “beautifully nuanced.” Comfortable in many genres, Sopp has commissioned, premiered, and recorded with some of the most exciting composers and songwriters of our time, including Nico Muhly, Sufjan Stevens, Ben Folds, Jonsí of Sigur Ros, Paul Simon, Gabriel Kahane, St. Vincent, Judd Greenstein, My Brightest Diamond, Dirty Projectors, and the National. A sought-after soloist, Sopp made her Carnegie Hall debut with the New York Youth Symphony, and has appeared with the New York Philharmonic under the direction of David Robertson. In addition to her three main musical families, she plays as a guest with the International Contemporary Ensemble (ICE), and has made appearances with the New York Philharmonic, Deutsche Kammerphilharmonie Bremen, the Mariinsky Orchestra, and the Los Angeles Chamber Orchestra. In addition to playing the flute, Sopp is a singer and a painter. Most recently, she has appeared as a multi-disciplinary performer and singer in theater director John Tiffany’s production of The Ambassador, a staged song cycle written by Gabriel Kahane (2014 Next Wave). Her voice can also be heard on several albums, including the forthcoming yMusic and Ben Folds collaboration, So There. Sopp’s paintings grace the covers of records by such artists as Ben Folds and The Knights, and can be seen in private collections. Sopp grew up in St. Croix, Virgin Islands. She completed both her bachelor’s and master’s degrees at The Juilliard School.

CAITLIN SULLIVAN
Cello

Caitlin Sullivan is a chamber, orchestral, and contemporary music performer based in New York City. Recognized as having “the understanding and emotional projection of a true artist” by the New York Concert Review, Sullivan is a member of The Knights as well as Decoda, a chamber music collective recently named the first-ever affiliate ensemble of Carnegie Hall. As a member of Decoda, Sullivan has helped to lead community engagement projects in South Africa, Japan, and in the US, as well as curated multimedia chamber music performances Line and Expression and Musical Portraits at the Metropolitan Museum of Art. As a member of The Knights and frequent principal cellist for the ensemble, Sullivan has traveled extensively in the US and abroad, performing with such artists as Yo-Yo Ma, Gil Shaham, Béla Fleck, the Joshua Redman Quartet, and many others. She is also a member of the IRIS Orchestra in Memphis, TN, and made her debut as a soloist with that orchestra in the 2013—14 season. Sullivan has performed with several other acclaimed ensembles including the New York Philharmonic, A Far Cry, Ensemble Signal, and Argento Chamber Ensemble.

MACY SULLIVAN
Performer

Macy Sullivan is a New York City-based dancer, collaborator, and teaching artist. She currently dances for Dance Heginbotham, The Chase Brock Experience, and Caleb Teicher & Company. Sullivan performed as Marie in Chase Brock’s The Nutcracker and as a featured tap dancer in Tyne Rafaeli’s The Poor of New York. Her own work has been performed at Judson Memorial Church, The 92nd Street Y, The Tank, HATCH, and
The Juilliard School. As a teaching artist, she has worked with Juilliard Global Ventures, NYC Department of Education, Lincoln Center Education, and Cayman Arts Festival. In 2017, she joined the faculty of Dance for PD® and Together in Dance. Originally from Camas, WA, she holds a BFA in dance from The Juilliard School (Martha Hill Prize, John Erskine Prize, Choreographic Honors) and formerly trained with Oregon Ballet Theatre and Karen Cannon. macysullivan.com

Thanks!

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Honoring the late BAM President and Executive Producer Harvey Lichtenstein

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