

**Brooklyn Academy of Music**

Adam E. Max,  
Chairman of the Board

Katy Clark,  
President

William I. Campbell,  
Vice Chairman of the Board

Joseph V. Melillo,  
Executive Producer

# boulders and bones

ODC/Dance

Choreography by Brenda Way and KT Nelson

BAM Harvey Theater

Oct 25—28 at 7:30pm

Running time: approx. one hour, no intermission

Video by **RJ Muna**

Lighting and scenic design by **Alexander V. Nichols**

Commissioned score by **Zoë Keating**

Landscape artist **Andy Goldsworthy**

*Season Sponsor:*

**Bloomberg  
Philanthropies**

*Leadership support for dance at BAM provided by  
The Harkness Foundation for Dance.*

*Major support for dance at BAM provided by  
The SHS Foundation.*

Dancers

**Jeremy Smith**

**Natasha Adorlee Johnson**

**Josie G. Sadan**

**Brandon Freeman**

**Jeremy Bannon-Neches**

**Tegan Schwab**

**Daniel Santos**

**Rachel Furst**

**Lani Yamanaka**

**James Gilmer**

Cellist

**Zoë Keating**



JEREMY SMITH



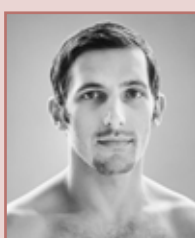
NATASHA ADORLEE JOHNSON



JOSIE G. SADAN



BRANDON FREEMAN



JEREMY BANNON-NECHES



TEGAN SCHWAB



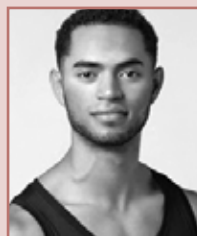
DANIEL SANTOS



RACHEL FURST



LANI YAMANAKA



JAMES GILMER



ZOË KEATING

The building process of Andy Goldsworthy's *Culvert Cairn*, a stone installation set in a wild terrain, is the inspiration and organizing premise for *boulders and bones*. Goldsworthy's sculpture leads us to reflect on the dynamic landscape and climate of Northern California. In the dry summer months, the piece is evidence of imaginative human intervention in the landscape: stones from the surrounding countryside creating an eight-foot cairn overlooking a dry creek bed. Once the rains come, if they come, the cairn becomes a vessel and passageway for the winter waters as they roar down the arroyo through the center of the piece.

The dynamic arc of Goldsworthy's project suggested the structure of the choreography: from the noise of excavation and construction, to the stillness of completion, to the outpouring of energy that characterizes the final stage of the work. RJ Muna's cinematic mise en scène traces the shifting light, changing landscape, and building process of Goldsworthy's installation while Nichol's scenic design lands the imagery.

We commissioned the talented avant-cellist Zoë Keating to compose and perform the score for *boulders and bones*. Keating's musical style relies on accumulations of layered sound produced during live performance by her solo cello and electronic manipulations, the act of creation mirroring the building process upon which *boulders and bones* is based.

The impermanence of dance itself makes a fitting metaphor for the temporal changes and evolving dynamic extremes of Northern California. Environmental consciousness and the role of the artist in reflecting on it have been longstanding concerns for both of us.

—Brenda Way/KT Nelson

Anne Zivolich - Photo: Lynne Fried



**BRENDA WAY** (founder, artistic director, co-choreographer) received her early training at the School of American Ballet and Ballet Arts in New York City. She is the founder and artistic director of ODC/Dance and creator of the ODC Theater and ODC Dance Commons, community performance and training venues in San Francisco's Mission District. Way launched ODC and helped form an inter-arts department at Oberlin College and Conservatory of Music in the late 60s before relocating to the Bay Area in 1976. She has choreographed more than 80 pieces over the last 43 years. Among her commissions are *Unintended Consequences: A Meditation* (2008), Equal Justice Society; *Life is a House* (2008) San Francisco Girls Chorus; *On a Train Heading South* (2005), CSU Monterey Bay; *Remnants of Song* (2002), Stanford Lively Arts; *Scissors Paper Stone* (1994), Alvin Ailey American Dance Theater; *Western Women* (1993), Cal Performances, Rutgers University, and Jacob's Pillow; *Ghosts of an Old Ceremony* (1991), Walker Art Center and the Minnesota Orchestra; *Krazy Kat* (1990), San Francisco Ballet; *This Point in Time* (1987), Oakland Ballet; *Tamina* (1986), San Francisco Performances; *Invisible Cities* (1985), Stanford Lively Arts and the Robotics Research Laboratory. Her work *Investigating Grace* was named an NEA American Masterpiece in 2011. Way's work was selected by BAM in 2010 to represent the US in a tour of Southeast Asia, as part of the inaugural DanceMotion USA<sup>SM</sup> touring program sponsored by the US Department of State. She is a national spokesperson for dance, has been published widely, has received numerous awards including Isadora Duncan Dance Awards for both choreography and sustained achievement, and has received 40 years of support from the National Endowment for the Arts. She is a 2000 recipient of the John Simon Guggenheim Fellowship. In 2009, she was the first choreographer to be a Resident of the Arts at the American Academy in Rome, and in 2012, she received the Helen Crocker Russell Award for Community Leadership from the SF Foundation. Way holds a PhD in aesthetics and is the mother of four children. This past June she received an honorary PhD from Oberlin College.

**KT NELSON** (co-choreographer) joined ODC/Dance in 1976 and partners with Brenda Way in directing the ODC/Dance Company. Nelson choreographed and directed the company's first full-length family ballet in 1986, *The Velveteen*

*Rabbit*. The production has become a holiday tradition in the Bay Area engaging generations of dance goers, young and less so. She has been awarded the Isadora Duncan Dance Award four times: in 1987 for Outstanding Performance, in 1996 and 2012 for Outstanding Choreography, and in 2001 for Sustained Achievement. Her collaborators have included Bobby McFerrin, Geoff Hoyle, Shinichi Iova-Koga, Max Chen, Zap Mama, and Joan Jeanrenaud. In 2008, her work *RingRoundRozi*, in collaboration with French-Canadian composer Linda Bouchard, was selected to be performed at the Tanzmesse International Dance Festival. In 2009 Nelson was one of three artists selected for Austin Ballet's New American Talent Competition. In 2012 she created new work for Western Michigan University as part of their Great Works Dance Project. In addition to her work as a choreographer, Nelson served on the Zellerbach Community Arts Panel from 2005 to 2011, ran the summer dance department for Center for Creative Youth at Wesleyan University 2003—06, and founded the ODC Dance Jam in 1997. Over the last 25 years, Nelson has played a major role in defining and implementing ODC's ongoing and project-based outreach programs. She has mentored the Margaret Jenkins' Chime Project and continues to mentor emerging artists in the Bay Area and abroad.

**ANDY GOLDSWORTHY** (artist) has gained a significant reputation over the last 30 years for both his ephemeral works and his permanent installations that draw out the inherent character of the places where they are sited. The artist works with natural materials—leaves, sand, ice, and stone that often originate from the local site—to address notions of materiality, process, and temporality. Time in Goldsworthy's site-specific commissions and landscape projects is often understood in terms of the motion of the body through space over time, as captured in his ephemeral works and recent videos. San Francisco is home to five such projects: *Spire* (2008), *Wood Line* (2010—11), *Tree Fall* (2013) and *Earth Wall* (2014) at the Presidio, and *Drawn Stone* (2005) at the de Young Museum. Other site-specific works and commissions include *Storm King Wall*, Storm King Art Center, Mountainville, NY; *Garden of Remembrance*, Jewish Heritage Museum, New York, NY; and *Roof*, National Gallery of Art, Washington, DC. Goldsworthy has exhibited in major museums such as the Metropolitan Museum of Art (2004);

Frederik Meijer Gardens & Sculpture Park, Grand Rapids, MI (2006); Yorkshire Sculpture Park, UK (2007); Pori Art Museum, Finland (2011); and deCordova Sculpture Park and Museum, Lincoln, MA (2011). His works are collected by major private and public institutions worldwide, including the San Francisco Museum of Modern Art and de Young Museum, San Francisco; Los Angeles County Museum of Art; San Jose Museum of Art; St. Louis Art Museum; Fukuyama Museum of Art, Japan; Tate Museum of Art, London; and Museo Nacional Centro de Arte Reina Sofia, Madrid. Goldsworthy has been the subject of several substantial monographic publications, as well as two critically acclaimed feature-length documentaries: *Rivers and Tides* (2002) and *Leaning in the Wind* (2017).

**ZOË KEATING** (cellist) is a one-woman orchestra. She uses a cello and a foot-controlled laptop to record layer upon layer of cello, creating intricate, haunting and compelling music. Keating is known for both her use of technology—which she uses to sample her cello onstage—and for her DIY ethic. She has sold more than 60,000 copies of her albums without a record label, management, or physical distribution. Born in Canada and classically trained from the age of eight, Keating spent her 20s working at software startups while moonlighting as a cellist in rock bands. Inevitably, she combined the two and developed her now-signature style while improvising for late night crowds at her San Francisco warehouse. Keating has collaborated with a wide range of artists, including Imogen Heap, Amanda Palmer, Tears for Fears, DJ Shadow, Dan Hicks, Thomas Dolby, John Vanderslice, Rasputina, Pomplamoose, Paolo Nutini, and with Brenda Way on *Breathing Underwater* (2012). She has collaborated with WNYC's Radiolab and lends her music regularly to film, tv, dance productions, and commercials.

**RJ MUNA** (videographer) has teamed up with ODC for more than twenty years to create a powerful collection of dance imagery. This long-standing collaboration has resulted in a creative relationship that has influenced artists on both sides of the camera. Combining the physical energy of dance with the keen observation of photography allows Muna to move seamlessly between still and moving images. His approach to both begins with an understanding of how the human body interacts with light and movement,

combined with a strong conceptual foundation. His distinctive lighting techniques complement the human body, capturing the muscular yet graceful movements of ODC's impressive dancers. Muna's film work has been featured and screened in many festivals including Dance Camera Festival (NY), Dance Camera West (LA), San Francisco Dance Film Festival, and Art Basel Switzerland. He has won more than 150 international awards, among them the International Center of Photography's Infinity Award and a Lucie Award. His work has often been featured in magazines such as *Communication Arts* and *Graphis Annuals*, as well as *Camera Arts Magazine*, *American Photography*, *Black and White*, *Camera Work*, and many other international publications.

**ALEXANDER V. NICHOLS** (lighting and scenic design) has been collaborating with Brenda Way since 1997. Nichols has designed lighting, scenery, projections, and/or costumes for 26 ODC productions. Broadway credits include: *Wishful Drinking*, *Hugh Jackman—Back on Broadway*, and *Nice Work If You Can Get It*. Off-Broadway productions: *In Masks Outrageous and Austere*, *Los Big Names*, *Horizon*, *Bridge and Tunnel*, *Taking Over*, *Through the Night*, and *In the Wake*. Regional credits include American Conservatory Theater, Mark Taper Forum, and Berkeley Repertory Theater. Dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet, lighting supervisor for American Ballet Theater, and resident visual designer for the Margaret Jenkins Dance Company since 1989. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, Hubbard Street, Hong Kong Ballet, Singapore Dance Theatre, and Royal Winnipeg Ballet.

### COMPANY

**JEREMY SMITH** began his professional career with Parsons Dance, receiving critical praise for his performance of the acclaimed solo *Caught*. He is twice an Isadora Duncan Dance Award nominee and once a winner for ensemble performance. He is an advisory board member and the artistic advisor for Post:Ballet in San Francisco and a former artist with Ben Munisteri Dance Projects and Lydia Johnson Dance in New York City. Smith also collaborates with former ODC







Anne Zhvolich, Dennis Adams, Zoë Keating.  
Photo: Marie-Pier Frigon

dancer Yayoi Kambara in Kambara + Dancers. He hails from Miami, FL, and graduated summa cum laude from the Florida State University. Jeremy joined ODC/Dance in 2007.

**NATASHA ADORLEE JOHNSON** graduated from UC Berkeley with a BA in English. Johnson was awarded a 2014 Isadora Duncan Dance Award for her performance with Jeremy Smith in *Two if by Sea*, choreographed by Kimi Okada. She trained with American Ballet Theatre, SUNY Purchase Conservatory of Dance, and was an inaugural member of Alonzo King's LINES Ballet training program. She played Snoopy in *Charlie Brown Christmas—Live!* at the San Francisco Symphony, is a former member of Robert Moses' KIN, and has performed as a guest artist with Kate Weare Company. As artistic director of Concept 04, Johnson has created dance for film and live performance. She has previously choreographed for the European Tanzsomer Festival, Regional Dance America, and music video projects. She is also a singer and music producer with the group Saint Tiimbre. Johnson joined ODC/Dance in 2011.

**JOSIE G. SADAN** grew up in Lagunitas, CA. She trained on scholarship at Marin Ballet and NYU's Tisch School of the Arts. Since returning to the Bay area in 2007, Sadan has enjoyed working with choreographers including Sidra Bell, Manu-elito Biag, Molissa Fenley, Amy Foley, and Robert Moses, and she is a former member of Robert Moses' KIN. She is also a widely-published writer and holds an MA in communications from Stanford University. She joined ODC/Dance in 2013.

**BRANDON FREEMAN**, known as "Private," is an ODC veteran, having danced with the company for 12 years before venturing out in 2008 for an artistic "walkabout." In the Bay Area, Freeman has had the privilege of working with many dance artists/companies, including in 2010 Amy Seiwert's Imagery and as a principal dancer in the movie *The Matrix II: Reloaded*. He also was a guest artist with the Colorado Ballet, performing in Glen Tetley's *Le Sacre du Printemps* in 2013. Nominated multiple times, he received Bay Area Isadora Duncan Awards for Ensemble Performance in 2002 with Brian Fisher, in 2012 with Katie Faulkner, and in 2014 with Katherine Wells. In addition to teaching ballet and modern dance technique (including Dance for Parkin-

son's Disease), he is a sailor, a poet, a wood-worker, oil painter, and was formerly an Artillery and Military Police Sergeant in the Army National Guard. He gratefully acknowledges all who have influenced his dance career, specifically Brenda, KT, Sonya, Amy, and Randy.

**JEREMY BANNON-NECHES** was born in Brooklyn and grew up in Augusta, GA, where he received his initial training at the Augusta Ballet School. In 2005, he graduated with honors from the North Carolina School of the Arts, where he performed leading roles in *The Nutcracker*, *Don Quixote*, and Lynn Taylor Corbett's *Lost and Found*. Bannon-Neches then danced with Nevada Ballet Theater, performing principal roles in George Balanchine's *Rubies* and *Serenade*, Matthew Neenan's *At the Border*, along with works by Twyla Tharp, Val Caniparoli, James Canfield, and Thaddeus Davis. Since moving to San Francisco in 2012, he has worked with Robert Moses KIN, Post:Ballet, Zhukov Dance, DawsonDanceSF, and Hope Mohr Dance. He joined ODC/Dance in 2015.

**TEGAN SCHWAB** grew up in Miami, FL. She graduated summa cum laude from New World School of the Arts College, and earned a BFA in dance from the University of Florida. In Miami, Schwab began her professional career in 2005 as a dancer/puppeteer with choreographer Katherine Kramer and the acclaimed marionette/visual artist Pablo Cano. After graduating in 2008, she moved to San Francisco and has had the pleasure of dancing principal roles as a company member with Dance Through Time, Hope Mohr Dance, and Garrett+Moulton Productions. She joined ODC/Dance in 2015.

**DANIEL SANTOS** was born in Manila, Philippines. He began his formal dance training at the age of 16 with State Street Ballet under the tutelage of Rodney Gustafson, and later received a full scholarship from the San Francisco Ballet School. Santos danced with ODC/Dance for 10 years, winning an Isadora Duncan Award for Individual Performance. In 2012, Santos temporarily left dance to explore his outdoor interests, studying at the Mountain Training School and learning to guide in three disciplines: Alpine Mountaineering, Back Country Skiing, and Rock Climbing. But after four years in the great outdoors, the stage called: Santos rejoined the company in 2016.

**RACHEL FURST** is from Baltimore, MD where she trained at the Baltimore School for the Arts. She graduated summa cum laude with a BFA in Dance from the Alonzo King LINES Ballet BFA Program at Dominican University of California. She performed with Amy Seiwert's Imagery beginning in 2012, as well as with Dawson Dance SF and Smuin Ballet. Furst joined ODC/Dance in 2016.

**LANI YAMANAKA** was born and raised in Carlsbad, CA. She graduated from UC Irvine with two BFA degrees specializing in performance and choreography. At UCI, she had the privilege to train with Donald McKayle as a member of his Etude Ensemble where she performed and created repertory with the dance legend. Upon graduation, Yamanaka was cast in *Pearl*, a multimedia production directed and choreographed by Daniel Ezralow. The show made its world premiere at the Koch Theater at Lincoln Center. She has trained with Hubbard Street Dance Company, San Francisco Conservatory of Dance, BodyTraffic, and Unity 2 Dance Ensemble. Yamanaka was a company member with Entity Contemporary Dance for three years, and is signed with Go 2 Talent Agency. She joined ODC/Dance as an apprentice in 2016 and has since been promoted to full company status.

**JAMES GILMER** of Pittsburgh, PA was trained at Pittsburgh Ballet Theatre School and the Pittsburgh School for the Creative & Performing Arts. After graduating in 2011, he joined Cincinnati Ballet's Second Company and joined the main company the following season. Gilmer danced with the Cincinnati Ballet for six seasons and was promoted to soloist in 2015. He has performed works by Septime Webre, Ohad Naharin, Val Caniparoli, George Balanchine, Annabelle Lopez-Ochoa, Edwaard Liang, Jennifer Archibald, Trey McIntyre, Adam Houghland, Amy Seiwert, and Victoria Morgan to name a few. He has also been a member of Amy Seiwert's Imagery, performing with the company since the summer of 2013. Branching outside of the classical ballet realm, he is excited to join ODC/Dance for his first season.

**MIA J. CHONG** (apprentice) grew up in San Francisco. She received scholarships and train-

ing from the Kirov Academy of Ballet, the Ailey School, Alonzo King LINES Ballet, Hubbard Street Dance Chicago, the School at Jacob's Pillow, Tisch School of the Arts at New York University, and ODC School, where she trained for over a decade. Chong performed with Robert Moses' KIN Dance Company and is a former member of Dance Theatre of San Francisco. She joined ODC/Dance as an apprentice in 2016.

### **ODC/DANCE**

Founded in 1971 by Artistic Director Brenda Way, ODC/Dance was one of the first American companies to incorporate a post-modern sensibility into a virtuosic contemporary dance language and to commit major resources to interdisciplinary collaboration and commissioned scores for the repertory.

ODC/Dance performs for more than 50,000 people annually. In addition to two annual home seasons in San Francisco (Dance Downtown and the much-loved holiday production of *The Velveteen Rabbit*), past highlights include numerous appearances at the Joyce Theater in New York and the Kennedy Center in Washington, standing room-only engagements in Europe and Russia, a USIA tour to Asia, and recently returned to Asia as part of the US Department of State's inaugural DanceMotion USA<sup>SM</sup> program, produced by BAM. In 46 years, ODC/Dance has performed for more than a million people in 32 states and 11 countries, with support from the NEA, the US State Department, and many state and city arts agencies.

The company has been widely recognized for its rigorous form, technical clarity, and numerous groundbreaking collaborations with, among others, composers Marcelo Zarvos, Bobby McFerrin, Zoë Keating, Zap Mama, Pamela Z, Jay Clويد, and Paul Drescher; writer/singer Rinde Eckert; actors Bill Irwin, Geoff Hoyle, and Robin Williams; visual artists Andy Goldsworthy, Wayne Thiebaud, Jim Campbell, and Eleanor Coppola; welder/bike designer Max Chen, and choreographer Kate Weare. Its creativity-based outreach programs have been widely emulated and continue to fuel a deep engagement in communities across the country.

**EXECUTIVE STAFF**

Artistic Director and Founder, Brenda Way  
 Executive Director, Carma Zisman  
 Co-Artistic Director, KT Nelson  
 Associate Choreographer and Director of ODC  
 School, Kimi Okada

**TOURING STAFF LIST**

Company Manager, Joseph Copley  
 Artist Representative/Booking Agent,  
 Cathy Pruzan  
 Public Relations Specialist, Mona Baroudi  
 Production Manager, Tony Shayne  
 Lighting Director, David Robertson  
 Audio Engineer, Matt Minnick  
 Video Engineer, Ryan Tirrell  
 Teachers, Megan Williams & Sandra Chinn

**BOARD OF DIRECTORS**

**PRESIDENT**  
 Becky Saeger

**VICE PRESIDENT**  
 Emily Golembiewski  
 Mary Margaret Jones

**TREASURER**  
 Bart Deamer

**SECRETARY**  
 Tim Streb

Fred Bateman  
 Anna Boyer  
 Priti Choksi  
 Bart Deamer

Alyce Dissette  
 Sean Dowdall  
 Henry Erlich  
 Lynn Feintech  
 Emily Golembiewski  
 Carolyn Goor Hutchinson  
 Michelle Hansen  
 Suzie Ivelich  
 Mary Margaret Jones  
 KT Nelson  
 Kimi Okada  
 Becky Saeger  
 Tim Schroeder - Immediate Past President  
 David Slater  
 Jackie Schneider  
 Timothy Streb  
 Heather Tay  
 Samantha Test Cauthen  
 Ann von Germeten  
 Brenda Way  
 Pamela Wright  
 Sally X. Yu

**ADVISORY BOARD**

Darla Anderson  
 Simon Bax  
 Eleanor Coppola  
 Sakurako Fisher  
 David Landis  
 Cynthia McNulty  
 Samuel Miller  
 Tim Mott  
 Laurene Powell Jobs  
 Paula Powers  
 Cindy Testa McCullagh  
 Martin Wollesen

**SPECIAL THANKS**

**GOVERNMENT**

California Arts Council  
 San Francisco Grants for the Arts  
 National Endowment for the Arts  
 San Francisco Arts Commission

**FOUNDATIONS**

Anonymous  
 Anonymous  
 Butler Koshland Fellowships  
 Creative Capital  
 Doris Duke Charitable Foundation  
 Fleishhacker Foundation  
 George Lucas Family Foundation  
 John & Marcia Goldman Foundation  
 Lisa & John Pritzker Family Fund  
 New England Foundation for  
 the Arts

Sakana Foundation  
 The Amphion Foundation, Inc.  
 The Andrew W. Mellon Foundation  
 The Bernard Osher Foundation  
 The Hellman Family Foundation  
 The Kenneth Rainin Foundation  
 The Richard Grand Foundation  
 The Sam Mazza Foundation  
 The Shubert Foundation  
 The Tides Foundation  
 The William and Flora  
 Hewlett Foundation  
 Wallace Alexander Gerbode  
 Foundation

**CORPORATE**

Abbea Capital  
 Bank of the West  
 Bi-Rite  
 Carlstrom Productions

Cartier  
 Crunch Fitness  
 Dodge & Cox  
 Ernst & Young  
 First Republic Bank  
 Stifel, Nicolaus & Company,  
 Incorporated  
 The Capital Group  
 Union Bank  
 US Bank  
 Wells Fargo

A special thanks to Mary Margaret Jones & Doug Argue, Alyce Dissette, and the thousands of private patrons whose loyal support is the bedrock of ODC's art and community life.