

Northrop and The O'Shaughnessy at St. Catherine University present
WOMEN OF SUBSTANCE

Kate Weare Company

Thu, Dec 5, 2013, 7:30 pm

The O'Shaughnessy at St. Catherine University

Garden
Dark Lark Excerpts



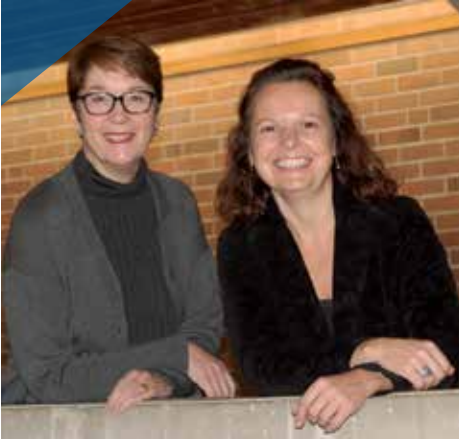
WOMEN
OF SUBSTANCE
AT ST. CATHERINE UNIVERSITY

The
O'SHAUGHNESSY
ST. CATHERINE UNIVERSITY

NORTHROP
UNIVERSITY OF MINNESOTA
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Kate Weare Company in *Dark Lark*. Photo © Keira Heu-Jwyn Chang.

DIRECTORS' LETTER



Christine Tschida and Kathleen Spehar. Photo © Northrop.

Dear Friends of Women of Substance Dance,

Welcome to our sixth Women of Substance collaboration between Northrop and The O'Shaughnessy. As we again open our stage to important established female voices in dance that continue to evolve and influence, tonight we are honored to host award-winning New York choreographer Kate Weare and her Kate Weare Company.

My "girl crush" on Kate Weare and her work started several months ago when I saw the company's showcase performances in New York. The performances were mesmerizing. Like Northrop Director Christine Tschida, I was very drawn to Weare's choreography and this company's outstanding work. Women of Substance artists challenge us to look at ourselves and our relationship to the world through a new lens, which is exactly what Weare's work has to offer.

Visceral. Emotional. Intimate. Connective. Intelligent. Courageous. Kate Weare's choreography swallows these values whole and breathes them into each piece.

Sometimes disquieting, sometimes exhilarating, Weare keeps us emotionally entangled in her world, asking us repeatedly to live in both our head and our hearts, striving for that "mind-gut" connection that can be both powerful and vulnerable. This is played out in both of tonight's works. In *Garden*, dancers interplay onstage through moods of joyful playfulness and tense conflict, while *Dark Lark* uses potent imagery—ranging from butterflies to weapons—to explore the deep links between imagination, creativity, and vulnerability.

How fortunate that two universities, once again, join forces to support female choreographers and connect them with women in our community. The collaboration between Northrop at University of Minnesota and The O'Shaughnessy at St. Catherine University has shown how dance can impact and change lives. For the young women who have explored power, meaning, and self-awareness through their work with Women of Substance choreographers, their journeys of self-discovery have continued on long past the dim of the stage lights.

Thank you for joining us to celebrate the work of Kate Weare. Listen and watch as this inspiring female artist and her company ask us, through their courage, innovation, creativity, and art, to consider how we are living our own life of substance.

Sincerely,

Katherine Spehar
Director of The O'Shaughnessy

Christine Tschida
Director of Northrop

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The O'Shaughnessy at St. Catherine University and
Northrop at the University of Minnesota present

WOMEN OF SUBSTANCE Kate Weare Company

Garden Dark Lark Excerpts

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Keira Heu-Jwyn Chang, Managing Director
Megan Dunn, Development Director
Shelby Sonnenberg, Production Assistant and Stage Manager
Leslie Kraus, Assistant Director
Douglas Gillespie, Rehearsal Director

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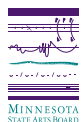
SPECIAL THANKS:

Many thanks to Christine Tschida, Sally Dischinger, Cari Hatcher, and the entire staff at University of Minnesota's Northrop and The O'Shaughnessy at St. Catherine University for hosting our company; to Greg Morrissey and the tech staff for their support in the theater; and of course, thank you to everyone in the audience here in St. Paul!

This activity is made possible by the voters of Minnesota through a grant from the Minnesota State Arts Board, thanks to a legislative appropriation from the arts and cultural heritage fund and by a grant from the National Endowment for the Arts. The presentation of Kate Weare Company was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from The Andrew W. Mellon Foundation.

Artists and programs subject to change.

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THE PROGRAM

Dark Lark Excerpts (2013)

Choreography by Kate Weare

Dancing by Nicole Diaz, Douglas Gillespie, Leslie Kraus, Luke Murphy, and T.J. Spaur

Live Cello and Composition by Christopher Lancaster

Lighting Design by Mike Faba

Original Lighting Design for BAM Fisher by Brian Jones

Set Design by Kurt Perschke

Costume Design by Sarah Cabbage

Dark Lark is a National Performance Network (NPN) Creation Fund Project co-commissioned by Bates Dance Festival in partnership with Brooklyn Academy of Music, Florida Dance Association, Juniata College and NPN. The Creation Fund is supported by the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts (a federal agency). *Dark Lark* has been made possible with generous support from New Music USA's 2013 Live Music For Dance Program, New York Foundation for the Arts BUILD Program, The Jerome Foundation, New York City Department of Cultural Affairs and The New York Community Trust.

Garden (2011)

Choreography by Kate Weare

Dancing by Douglas Gillespie, Leslie Kraus, Luke Murphy, and Kate Weare

Music by "Afterglow" (Keeril Makan, Ivan Ilić, pianist); "La cara cossa" (Marco Dall' Aquila, arranged and performed by Denys Stephens); "Downward to Darkness on Extended Wings" (Goldmund); "Martin menait son porceau" (Claudin de Sermisy, arranged and performed by Denys Stephens and Jenny Hill); "Esperame en el Cielo" (Trio Los Panchos); "Toy Solace" (Keeril Makan); "My Neighborhood" (Goldmund); "They" (Goldmund)

Costume Design by: Sarah Cabbage

Set Design by Kurt Perschke

Lighting Design by Brian Jones

The creation and presentation of *Garden* is supported by the National Endowment for the Arts in cooperation with the New England Foundation for the Arts through the National Dance Project. Major support for NDP is provided by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, with additional support from the Community Connections Fund of the MetLife Foundation. Support from the NEA provides funding for choreographers in the early stages of their careers. *Garden* was created during a residency provided by The Joyce Theater Foundation, New York City, with major support from The Andrew W. Mellon Foundation and at The Historic Asolo Theater of the John and Mable Ringling Museum of Art. The Greenwall Foundation has generously supported *Garden*, as well as the development of Kate Weare Company since 2007. *Garden* is made possible in part with public funds from the New York State Council on the Arts, Manhattan Community Arts Fund, supported by the New York City Department of Cultural Affairs in partnership with the City Council and administered by Lower Manhattan Cultural Council.

THE COMPANY

Kate Weare Company is committed to creating dances that explore a contemporary view of intimacy—both stark and tender—through the power and clarity of the moving body. Weare's newest work, *Dark Lark*, is supported by the National Performance Network Creation Fund and the following co-commissioners: Bates Dance Festival, Brooklyn Academy of Music, Florida Dance Festival, and Juniata Presents, which hosted the world premiere in September 2013. The NY premiere of *Dark Lark* in November 2013 marks the company's debut as part of Next Wave Festival at Brooklyn Academy of Music. Kate Weare Company's other recent engagements include The Joyce Theater, The 92nd St. Y's Harkness Dance Festival curated by Doug Varone, The Ringling Museum of Art in Sarasota, American Dance Festival, ArtPower at U.C. San Diego, Dance Celebration Philadelphia, Jacob's Pillow Dance Festival, Fall for Dance at New York City Center, Spring to Dance St. Louis, Walking Distance Dance Festival in San Francisco, and Bates Dance Festival. Weare and her company

have participated in residencies, student commissions, and teaching at Princeton University, Juilliard, NYU's Tisch School of the Arts, Virginia Commonwealth University, Long Island University, Marymount Manhattan College, Bates Dance Festival, SUNY Brockport, Keene State College & Hobart, and William Smith Colleges. In addition, Kate Weare Company has enjoyed major support through development residencies from The Joyce Theater Foundation, Jacob's Pillow Dance Festival, Maggie Allesee National Center for Choreography at Florida State University, Joyce SoHo Residency, Dance New Amsterdam's A.I.R. Program, and ODC Theater in San Francisco, as well as through private foundations such as The Greenwall Foundation, Bossak/Heilbron Foundation Manhattan Arts Community Fund, American Music Center Live Music for Dance, The O'Donnell-Green Music and Dance Foundation, New York State Council on the Arts, New York Foundation for the Arts BUILD, and New England Foundation for the Arts' National Dance Project.



Kate Weare Company in *Dark Lark*. Photo © Keira Heu-Jwyn Chang.

THE ARTISTS

Kate Weare, Choreographer and Artistic Director

Kate Weare is the inaugural BAM Fisher Artist-In-Residence of 2013, a 2011 Mellon Foundation Awardee through The Joyce Theater's Fellowship Program, and a 2009 Princess Grace Award Awardee in Choreography. Weare received her BFA from CalArts in 1994, and in 2005 founded the New York-based Kate Weare Company, now known for its startling combination of formal choreographic value and visceral, emotional interpretation. In recent years, Weare has been awarded a Joyce Theater Artist-in-Residency, a Jacob's Pillow Artist-in-Residency & Project Commission, a Dance New Amsterdam Artist-in-Residency, first prize in NYC's The Award Show, a Danspace Project Commission, a Bates Dance Festival Artist-in-Residency, a Choreographic Fellowship at the Maggie Allesee National Center for Choreography, several Dance Theater Workshop Project Commissions, as well as support grants from foundations such as The O'Donnell-Green Music and Dance Foundation, The Greenwall Foundation, NDP, NPN, and BUILD. For Weare's last three large works, she commissioned original scores and premiered the work with live music, collaborating with extraordinary talents such as Brooklyn-based cellist/composer Christopher Lancaster; SF-based old time string band The Crooked Jades; NY-based contemporary chamber group, Argento Chamber Ensemble; and Brooklyn-based indie band, One Ring Zero. Recent commissions for other companies include: ODC (in collaboration with Brenda Way and K.T. Nelson: San Francisco), Scottish Dance Theater (Dundee, Scotland), Buzz Dance Theatre (Perth, Australia), Groundworks (Ohio), and Barbara White's chamber opera, *Weakness*, at Princeton University. Recent teaching includes: Adjunct Faculty at Princeton University, NYU Tisch School of Dance, and Virginia Commonwealth University.

Sarah Cubbage, Costume Designer

Sarah Cubbage's credits include: *Drop Down, Light, Garden, Bright Land*, and *Lean-to* from Kate Weare Company; *Idyll* and *Paradigm*, choreographed by Kate Weare; *Radio Show, Brick, Number 6* from Kyle Abraham/Abraham.In.Motion. Off-Broadway credits include *Reflections of a Heart* and *A Year with Frog & Toad*. Regional credits are for *Evita, The Wizard of Oz, 39 Steps, I Hate Hamlet, Northern Stage; The Ladies Man, Corpse!, Curtain Call Theatre; Catch-22* from Aquila Theatre Company. Film credits include *A Clerk's Tale*, directed by James Franco; *So Over You*, directed by Karen Odyneic, *Seconds*, directed by Marcin Stawarz; *Welcome*, directed by Maja Milanovic. Other NYC credits include: *Hater, Ohio; The Magic Flute*, and *Gargoyle Garden* at the Manhattan School of Music; *Don Giovanni, Hofstra; As You Like It*, and

The Tempest at the NY Shakespeare Society; and *Alice In Wonderland* at the Center For Contemporary Opera. MFA credits are: NYU/Tisch School of the Arts; Member USA 829.

Mike Faba, Lighting Designer

Mike Faba is a lighting designer, production manager, and stage manager for theatre and dance. Faba spent two summers working as a master electrician at the American Dance Festival, where he got his start working in modern dance. Since then, he has worked a Lighting Supervisor for Martha Clarke's *Angel Reapers*, as well as Radiolab and Pilobolus' live collaboration, *Radiolab Live: In The Dark*. Recent designs include *New Voices* at the Steinhardt School at Tisch, *The What Dance* at the Bushwick Star, *The Rub* at the Magic Futurebox, and *Dance Iquail!* at the Harlem School of the Arts and *The Painted Bride* in Philadelphia.

Christopher Lancaster, Cellist and Composer

Christopher Lancaster is an electro-acoustic cellist composer living in Brooklyn, New York. He trained as a classical cellist and continues that discipline in his work with technology. Lancaster's inspiration comes from his many collaborators from film, dance, and music, and he is always reshaping and recreating the sounds and songs his instrument can create. His solo work has focused on live performance and he is a devout believer in the transformative power of live music and art. In the field of dance, Lancaster has worked with Bill T. Jones, Kate Weare, Brian Brooks, Marina Mascarelli, NDT, Lyon Opera Ballet, Dance Forum Taipei, Skanes Dansteatre, Staccato Danca Contemporanea, Nicholas Leichter, Camille Brown, Sean Curran, Paradigm, Complexions, and others. He had the privilege of performing his music for President Obama at The Kennedy Center Honors in 2010. He is a founding member of the bands Tranimal and Loving You.

Kurt Perschke, Set Designer

Kurt Perschke is an artist based in Brooklyn working in public space, sculpture, video, and collage. His most acclaimed work, RedBall Project, is a traveling public project that has taken place in Paris, London, Barcelona, Lausanne, Portland, Sydney, Taipei, Chicago, and Toronto, among other cities. The project won a National Award from Americans for the Arts Public Art Network. Perschke has exhibited with institutions such as Museum of Contemporary Art Barcelona and the Contemporary Art Museum in St. Louis. His video work has screened in Europe and the U.S., and at the Bronx Museum during an AIM Fellowship. This is his third set design for Kate Weare Company.

Shelby Sonnenberg, Production Assistant and Stage Manager

Shelby Sonnenberg is a stage manager, production assistant, and electrician based in New York City. She is currently the Production Assistant for the Bill T. Jones/Arnie Zane Dance Company and the Stage Manager/Production Assistant for the Kate Weare Company. She also works at many other dance venues throughout New York City. Sonnenberg graduated from the University of Wisconsin-Madison (UW-Madison) with a Bachelor of Fine Arts degree in Dance in 2012 and completed production apprenticeships at Bates Dance Festival and New York Live Arts.



Kate Weare Company in *Garden*. Photo courtesy of Kate Weare Company.



THE DANCERS

Nicole Diaz, Apprentice

Nicole Diaz danced with Momentum Dance in Miami, FL from 2007–2009, performing as part of Art Basel and Miami Dance Festival, as well as in Momentum’s annual residency in Oaxaca, Mexico. Diaz recently received her BFA in Dance from the University of South Florida, where she worked Doug Varone, Michael Foley, Rosie Herrera, and Ben Munisteri. She has both studied and performed solo work in Paris, France as part of USF’s Dance in Paris Program. Diaz is thrilled to be apprenticing with Kate Weare Company.

Douglas Gillespie, Dancer and Rehearsal Director

Douglas Gillespie received his BFA in Dance from Florida State University and worked with choreographers Ben Munisteri, Heather McArdle, and Tennille Lambert before joining Kate Weare Company in 2007. Born in California but hailing from The Sunshine State, Gillespie currently serves as rehearsal director for the company as well as Weare’s directorial assistant for outside commissions. Gillespie regularly teaches on behalf of Kate Weare Company, most recently at NYU Tisch Summer Program, The Juilliard School, and Virginia Commonwealth University, as well as under his own auspices at dance centers and colleges around the country. Gillespie’s own student commissions include a group work for Sante Fe College in Gainesville, FL, which was showcased at ACDFA in 2013, and a quartet for Cleveland State University in 2014. Gillespie’s dancing with Kate Weare Company has been described in *The Village Voice* as: “...he hurls himself into complicated connections the way an Olympian runs into their pole vaults.”

Leslie Kraus, Dancer and Assistant Director

Leslie Kraus graduated from Virginia Commonwealth University with a BFA in Dance and Choreography in 2003, and subsequently danced with Curt Haworth and Robbinschilds as well as in her own work in New York. Kraus joined Kate Weare Company in 2006. In 2009, she was recognized for her outstanding dancing in *Dance Magazine*’s annual list of “Top 25 Dancers to Watch.” Kraus routinely acts as Weare’s assistant director, most recently for a commissioned work at NYU’s Tisch School of Dance. In 2012, Kraus joined the company Punchdrunk. She currently plays Lady Macbeth in the hit show *Sleep No More*. In 2009, critic Deborah Jowitt wrote of her dancing in Weare’s 2009 *Lean-to*: “Kraus is amazing—both demon and angel...”

Luke Murphy, Dancer

Luke Murphy is originally from Cork City, Ireland. He trained at Point Park University where he earned a BFA in Dance and English. Murphy is an original cast member of Punchdrunk’s award-winning productions of *Sleep No More* in Boston (’09–’10) and New York (’11–’13), with Martha Clarke in *Angel Reapers* (’10–’11), and Pavel Zustiak in *Painted Bird Part III*. In addition, he has danced in the companies of Janis Brenner, Dusan Tynek, Sean Curran, Heidi Latsky, and in special projects with Jonah Bokaer, John Kelly, and Bill T. Jones/Arnie Zane Dance Company. His own work has been presented in NYC, Pittsburgh, Ireland, and at Edinburgh Fringe Festival. He is a 2011–2013 Artist in Residence at Tribeca Performing Arts Center, a 2012–2013 Resident Artist at Duo Multicultural Arts Center, a 2011–2012 Associate Artist at Dancelreland, a 2013 Artist in Residence at Dance New Amsterdam, and a 2014 Bessie Schoenberg Residency at The Yard. Murphy joined Kate Weare Company in October 2011.

T.J. Spaur, Dancer

T.J. Spaur began dancing at the age of 10 in Des Moines, Iowa. He moved to Los Angeles after high school and performed with Mandy Moore, Paula Morgan, Sir Ryan Heffington, and Psycho Dance Sho, and as a member of Adam Parson’s Commonality Dance Company. In 2006, Spaur graduated cum laude from California State University, Long Beach where he also danced works by Keith Johnson and Doug Nielsen. From 2006 to 2010, Spaur was a member of Ririe-Woodbury Dance Company in Salt Lake City, where he performed in repertory by Karole Armitage, Charlotte Boye-Christensen, John Jasperse, Larry Keigwin, Wayne McGregor, and Doug Varone. Spaur has also toured internationally to France and Italy with Alwin Nikolais Dance Theater. This is his third season with Kate Weare Company.



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Wayne McGregor | Random Dance in *FAR*. Photo © Ravi Deepres.

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American Ballet Theatre in *Giselle*. Photo © Gene Schiavone.

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Cellular phones or pagers should be turned off or turned to silent mode while at the theatre. If necessary, a cellular phone or pager can be monitored by the Event Manager.

FIRST AID

First aid supplies are available. Ask any usher for assistance. There is a security officer trained in CPR and First Aid on duty at every performance from the time the lobbies open until all guests have exited.

ACCESSIBLE SEATING

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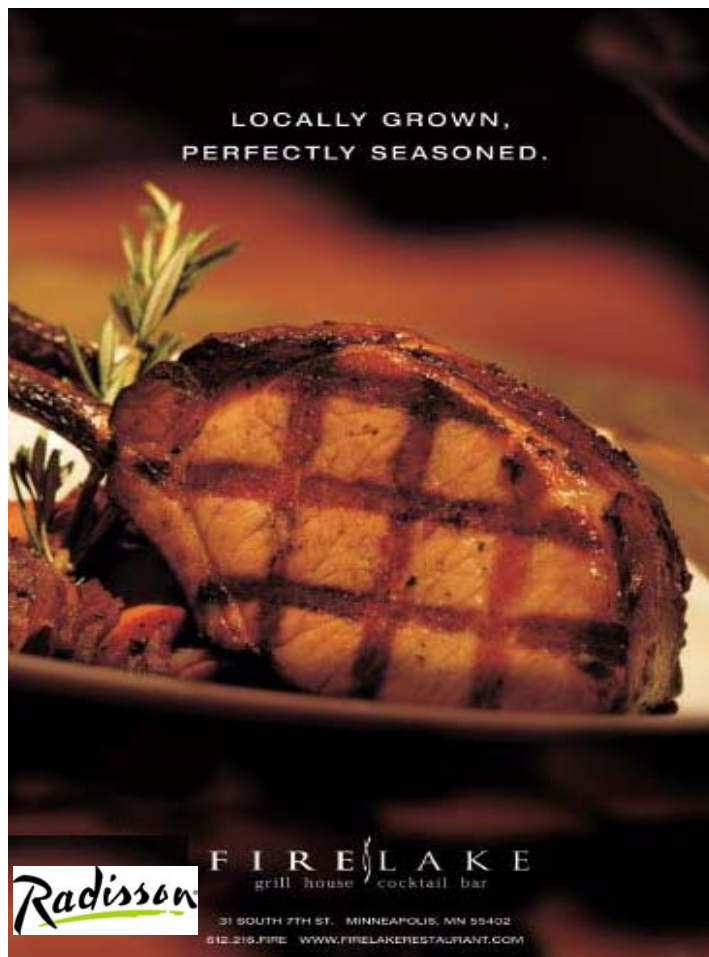
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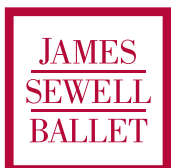
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Dale and Rosemary Dahl
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Majel Fletty
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Richard Gramling
Richard Gwynne
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Kimberly Hutchens
Judith Brin Ingber and Jerome Ingber
Robert and Patricia Jacobson

Lance and Jan Johnson
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Chris Kraft
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Vicki Lansky and Stephen Schaefer
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Linda Leamer
Elaine M. Leonard
James W. and Sharon A. Lewis
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Claudia Parliament
Bill Lough and Barbara Pinaire
Holly MacDonald
Holly Manning
Tom Marthaler
Frank Mayers
Orla and George McClure
Kathy McGill
Nancy Mohs
In Honor of Dave Moore
Sandy and Bob Morris
Mark and Cece Morrow
Jenny Nilsson
Ben Oiye
Regan Byrne and Timothy Palmer
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Stephanie Scheu and Claire Hanson
Karen Scholl
Sheldon Sheps
Jacky & Jim Sherohman
Darlene Sholtis and Heino Beckman
Marilyn and Dale Simmons
Ursel and Mark Smith
Lucy and Dave Sontag
Katherine R. Stahl
Jane Starr
Sarah Thompson
Penny P. Truax
John Wald and Marianne Remedios
Dr. Cheryl Wall and Ellen Westenburg
Margaret Weglinski
Cathy and Annelynn Westrum
Cody Ward Wolkowitz
Bob Zehrer and Wyn Huynh

Current as of 11/19/13. To correct the listing of your name above, please contact wils1509@umn.edu or 612-625-0887.



NORTHROP

Grand Reopening Events

The revitalized Northrop reopens its doors to the community on April 4 with a Grand Reopening Gala and a variety of events scheduled throughout April, May, and June.

CollegeHumor Live
Starring Jake & Amir and Streeter Seidell,
with special guest, Alice Wetterlund
Thu, Apr 10, 7:00 pm

Hubert H. Humphrey School of Public Affairs Presents
Distinguished Carlson Lecture Series
Condoleezza Rice
Thu, Apr 17, 5:00 pm

Trey McIntyre Project
Tue, Apr 22, 7:30 pm

A Live Broadcast
A Prairie Home Companion,
with Garrison Keillor
Sat, Apr 26, 4:45 pm

The University of Minnesota School of Music's
University Symphony Orchestra
Plays Mahler's Symphony No. 2
Sat, May 3, 8:00 pm

For tickets and information on these
and other Grand Reopening events
visit northrop.umn.edu

Trey McIntyre Project. Photo © Lois Greenfield.