

CounterPointe5:

new work by women choreographers
and their collaborations with artists

The Actors Fund Arts Center
160 Schermerhorn Street | Brooklyn

Fri, Apr 7 + Sat, Apr 8 at 7:30pm
Sun, Apr 9 at 4:30pm



Produced by Norte Maar in collaboration with Brooklyn Ballet. Choreographer and co-founder Julia K. Gleich originated counterPointe for Norte Maar in 2012. [CounterPointe](#) is focused on the presentation of new works by women choreographers for the pointe shoe. The series has been celebrated for breaking new ground expanding the ballet concert vocabulary, investigating new and historic territory, encouraging discussion and creating a forum for women, young or old, emerging or established, to take artistic risks.

“*CounterPointe* has become the mainstay series featuring new work by women choreographers who continue to push the limits and tradition of ballet. The series continues to be one of the only in New York City to feature new work by established and emerging women choreographers. The collaborative element, pairing each choreographer with an artist, brings an added inspiring layer to the series offering a fresh new look at the ballet idiom and furthering the collaborative spirit while normalizing the role of women as creative leaders.” -Julia K. Gleich

PROGRAM

Brandi Marsh with artist Emily Noelle Lambert

Freedom

Choreographer: Brandi Marsh (Art Collision)

Artist: Emily Noelle Lambert

Dancers: Brandi Marsh, Fredrick Davis

Music: “How Can This Be?” Instrumental

“Freedom” is the true story of a trafficked girl from Mexico into the US. The piece reflects her journey from shame to rescue, recovery, and redemption. Art Collision’s mission is to use the arts to raise funds & awareness for justice.

Margaret Wiss with artist Noel Hennelly

things/unthings

Choreographer: Margaret Wiss (Wiss Co.)

Artist: Noel Hennelly

Dancers: Katharina Schier & Margaret Wiss

Music: *7 and 7 is* by Love, *Study in White Noise 2* by Colin Minigan, *String Quartet No. 2* by Colin Minigan arr. by Margaret Wiss

“things/unthings” describes our collaboration in the sense that we are each working from two different conceptual frameworks. Margaret draws her inspiration from science, quantum physics and string theory. The idea of “unthings” has to do with the notion that matter, at the quantum scale really only exists (in simple terms) as happenings or vibrations, hence “unthings”. The idea of movement at the core of all matter is a natural for a choreographer whose natural concerns are movement. Noel’s sculptural work is drawn from humanistic and poetic sources that inevitably result in the making of things bringing along with it the narrative references of the material world. But even though each work originates from a different framework, there are commonalities and synergies in style. Both works involve formalism, structure and improvisations around geometric grids. Although the choreography is inspired by the mathematics of physics, it is still played out in living breathing persons who inevitably inhabit the world of things. Sculpture is a natural complement to dance in that it is also a form of embodiment and necessarily creates an imposition and constraint on the dancers movement. Elements of transparency and opacity in the artwork also allow for the illusion of the seen and unseen, acting as a foil for the dancers to be revealed or hidden, depending on their relationship with the piece.

Lynn Parkerson with artist Cornelia Thomsen

Pas de Deux

Choreographer: Lynn Parkerson (Brooklyn Ballet)

Artist: Cornelia Thomsen

Dancers: Miku Kawamura and Michael “Big Mike” Fields (4/7), James “Floats” Fable (4/8, 4/9),

Music: Burt Bacharach, Bjork (4/7), Jean-Phillippe Rameau (4/8, 4/9)

konverjdans with artist Nancy Baker

STRATA

Choreography/Dancers: Tiffany Mangulabnan, Jordan Miller, Amy Saunder

Artist: Nancy Baker

Music (Composition and Live Performance): Max Kanowitz

STRATA: noun. The layers or series of layers within a structure; as in: layers of air, of light, of sound, of color, of movement, of texture, of emotion, etc.

Intermission (10 minutes)

Ursula Verduzco with artist Lizzie Scott

Bi-Polaris

Choreographer: Ursula Verduzco (Benjamin Briones Ballet)

Artist: Lizzie Scott

Dancers: Diana Sorokova, Betti Hernandez, Sabina Alvarez, Steven Duque, Ursula Verduzco

“Fear is like the sudden jolt of your insides shaking uncontrollably, or the flashing thoughts reminding you of your vulnerability. Trepidating falsehoods that surprisingly catch you off guard and change your everyday sense of reality. Nauseating butterflies in your gut transforming into raging dragons, switching your perspective and the dreading war of the outcome. And even though we are awoken to the shaky prospect of an unforeseeable future, we, have the power of resolution. Reevaluate your most twisted notions, because we are one and only, indivisible, breathing each other every step of the way. Look around with infant eyes...Reclaim your mind. And keep walking your own true journey of wonders.” ~UV~

Eryn Renee Young with artist Leslie Kerby

The World Contained II

Choreographer: Eryn Renee Young (XAOC Contemporary Ballet)

Artist: Leslie Kerby

Sound: Elisheba Ittoop

Animation: Lianne Arnold

Dancers: Rawinan Asawakanjanakit, Debra Bona, Alanna Newkirk, Danielle Rutherford, Fernanda Yamaguchi

Julia K. Gleich with artist Elana Herzog

Martha (The Searchers) – Excerpts from a full length ballet in progress

Choreographer: Julia K Gleich (Gleich Dances)

Artist: Elana Herzog

Music: Various (Robert Bluesman, Patsy Cline, Nick Cave, Max Steiner, Dolly Parton)

Dancers: Cassidy Hall, Tiffany Mangulabnan, Jordan Miller, Amy Saunder, Izabela Szyllinska, Timothy Ward

Inspired by the character Martha Edwards from the 1956 John Ford Western *The Searchers*, “Martha” is a series of episodes and intersections of ballet and Wild West that explore her short on screen life from this iconic film. *Thank you to my long suffering muse in London, Michelle Buckley, who has created new and sustainable ballets with me for over a decade. And to Chiara Favaretti who rejoined our merry troupe. Both of whom fell in love with Martha, like me.*

Choreographers + Artist Bios

konverjdans with artist Nancy Baker

konverjdans is a contemporary ballet company founded in 2016 by Amy Saunder, Jordan Miller and Tiffany Mangulabnan – three dancer-creators who hail from Zimbabwe, the U.S. and the Philippines respectively, konverjdans aims to celebrate the convergence of different art forms, backgrounds and experiences by creating meaningful choreography and thoughtful movement in collaboration with musicians, filmmakers and other artists, and always performing with live music.

Nancy Baker was born in Brooklyn and received a BFA from the School of Visual Arts. Her work has been exhibited extensively both nationally and internationally. She has received several artists fellowship awards from NC and TN, and a Southern Arts Fellowship award funded by the NEA. She is currently working on a major metal commission for two train stations on the New Lots Line for Metropolitan Transit Authority, Arts and Design. She has completed many commissions, which include The Brooklyn Academy of Music, Davidson College in Charlotte NC and the North Carolina Museum of Art for their Art in the Park project. Baker has had solo exhibitions at Winkelman Gallery in NY, Denise Bibro Fine Arts in NY, Marcia Wood Gallery in Atlanta, Jancar Gallery in LA, Flanders Gallery in Raleigh NC, Heriard Cimino in New Orleans, LengthxWidthxHeight, in Seattle Washington. Her work has been included in many group exhibitions, including Zeitheist at Mark Moore Gallery, LA, Nothing Twice, at John Doe Gallery in Bushwick, I'll Take You There, at Pavel Zoubok Gallery, NY. Next year she will have a solo exhibition at ODETTA Gallery in Bushwick. Baker is an independent curator, and was the director of the Tire Shop Gallery in Raleigh NC. She has been an artist in residence at Fundacao de Casa de Mateus in Vila Real Portugal, and at Studio Camnitzer, in Valdottavo, Italy. Her work is in many private and public collections, such as The North Carolina Museum of Art, The International Collage Center, and the US Embassy in Kiev, Davidson College, Charlotte, NC, The Wellington Art Collection, The International Collage Center, Bellevue Hospital Center, City of Raleigh Municipal Art Collection, GlaxoSmithkline Corporation.

Julia K. Gleich with artist Elana Herzog

Julia K. Gleich divides her artistic energies between London and New York. She is Co-Founder of Norte Maar based in Brooklyn, NY where she is the director of CounterPointe and Dance at Socrates. Her choreography has been produced internationally. Her dance films have been screened in galleries and festivals in the US and Asia. Gleich's choreography has been reviewed in The New York Times, Village Voice, The New Criterion, ArtNews, Brooklyn Rail and DanceInsider. Her original research on movement theories using Vectors was published in the Dynamic Body in Space. Julia is Head of Choreography at London Studio Centre, on the technique faculty of Trinity Laban Conservatoire of Music and Dance (Ballet and Limón), and Artistic Director/ Choreographer of Gleich Dances. She was External Examiner for Hong Kong APA and was awarded the Distinguished Alumna medal for 2014 by the Ballet Department at the University of Utah where she received her MFA.

Elana Herzog lives and works in New York City. She has recently had solo exhibitions at the Sharjah Art Museum, Sharjah, United Arab Emirates, and at Studio 10 in Bushwick, New York. Herzog's other solo and two person exhibitions have been at The Boiler (Pierogi), in Brooklyn, at Lmak Projects in New York City, the Aldrich Museum of Contemporary Art in Connecticut; Smack Mellon in New York; the Herbert F. Johnson Museum at Cornell University; Morgan Lehman Gallery, New York City Diverseworks in Houston, Texas. De-Warped and Un-Weft, a survey of Herzog's work since 1993, was at the Daum Museum of Contemporary Art in Missouri in 2009. Her work has been exhibited internationally in Norway, Sweden and Iceland, Canada, Chile and the Netherlands, and she has participated in numerous group shows at institutions such as the Tang Museum in Saratoga Springs, New York, the Weatherspoon Museum in Greensboro, North Carolina, The Kohler Museum in Sheboygan, Wisconsin, David Castillo Gallery in Miami, and at The Brooklyn Museum and The Museum of Arts and Design New York City. Herzog has been awarded residencies at the Albers Foundation, in Bethany, Connecticut, Søndre Green Farm in Noresund, Norway. Gertrude Contemporary in Melbourne, Australia, the Farpath Foundation in Dijon,

France, the Marie Walsh Sharpe Space Program, LMCC Workspace and Dieu Donne Paper in New York. She received the Anonymous Was A Woman Award in 2009, the Louis Comfort Tiffany Award in 2007, NYFA Fellowships in 2007 and 1999, the 2004 Lillian Elliot Award, the 2003 Lambent Fund Fellowship and the 1999 Joan Mitchell Award. She is a lecturer at Yale University.

Brandi Marsh with artist Emily Noelle Lambert

Dr. Brandi Marsh, MD, PhD is the founder and Artistic Director of Art Collision, an organization dedicated to using the arts to raise awareness and funds against human trafficking. Born in the U.S. Virgin Islands, Brandi's dance training began at the Virgin Islands Dance Academy before moving to Connecticut at the age of 13 to study at the Hartford Ballet School. She went on to perform in Hartford Ballets Touring Ensemble. After moving to New York City, Brandi began attending the Joffrey Ballet School while enrolled in Columbia University for Biomedical Engineering. Her resume includes Dances Patrelle as well as solo choreographed works by Daniel Pelzig and Laveen Naidu. After graduating from Columbia University with both a Dance Minor and Biomedical Engineering Major degree, she continued to solo with Rahway Dance Theatre as well as additional productions in the greater NYC metro. Upon learning about the gravity of human trafficking in 2010, Brandi decided to form her own company and began choreographing works to raise awareness about the Cause.

Emily Noelle Lambert makes intuitive, vibrant paintings and sculptures that draw from diverse art historical movements, cultures, and styles. Lambert's paintings encompass referential and non-objective forms of abstraction as well as figuration. The paintings are rich in color and texture and engender loose, non-linear narratives. Her sculptures are essentially sensitive responses to her materials, mostly found or discarded wood, foam, steel, and other objects. Emily Noelle Lambert received her MFA from Hunter College, New York and her BA in Visual Art from Antioch College, Ohio. Lambert has had solo exhibitions with Denny Gallery, Lu Magnus in New York City, Regina Rex in Brooklyn, Priska Juschka Fine Art in New York City, IM ART Gallery in Seoul, South Korea, and Thomas Robertello Gallery in Chicago. Lambert has received prestigious artist residencies at the MacDowell Colony, Edward F. Albee Foundation, Alfred and Trafford Klots International Artist Residency in Léhon, France, Lower East Side Printshop, Yaddo, Byrdcliffe, and the Vermont Studio Center. Her work has been reviewed in Art in America, the Brooklyn Rail, and Hyperallergic. Emily's work is exhibited and presented courtesy Denny Gallery, New York.

Lynn Parkerson with artist Cornelia Thomsen

Lynn Parkerson, Founding Artistic Director, Brooklyn Ballet, began her career as a choreographer and improviser while living in Germany. Joachim Ernst-Berendt of the Deutsches Allgemeines Sonntagsblatt described her dancing "...she makes music with her body like a musician on his instrument, and when she moves we feel it, that's the way free music should be danced." Ms. Parkerson's choreography has been presented at many prominent international events and venues, including the Munich Theater Festival, Frankfurt's Theatre am Turm, the Florence International Festival of Dance, Moers New Jazz Festival, Jazz Festival Baden-Baden, in West Virginia at Davis Elkins College, at An Appalachian Summer Arts Festival in Boone, NC, and in theaters, gardens, museums, and street corners all over Brooklyn.

Cornelia Thomsen's exploration of stripes, or color curtains, carries on the traditions of Blinky Palermo, Gene Davis, Agnes Martin and Gerhard Richter. In varying hues of blue, gray and yellow, Thomsen paints semi-orderly bands, which range from a millimeter to two centimeters. Individual stripes are painted either uniformly or in a progression from light to dark. Stripes appear to hover above one another, revealing outward or inward cylindrical curves and creating a sense of movement. Overwhelming to the eye, colors ordinarily experienced quickly demand close attention and sustained consideration. Cornelia Thomsen also works on a series of structure drawings in ink. These works are a product of simple marks and time that slowly reveal more with each viewing. Thomsen's meditative process of hatching is done with a fine-point nib pen. The hatches vary from a fine point to five millimeters in length and never overlap. These seemingly random marks build up greater or lesser densities of lines to create abstract shapes and

unfathomable dimensions. Shifts in scale and composition reveal opportunities for interpretation and suggest essences rather than appearances.

Ursula Verduzco with artist Lizzie Scott

Ursula Verduzco is a freelance Dancer and Choreographer residing in NYC, she has created several commissioned works for The Staten Island Ballet, Ellison Ballet, Benjamin Briones Ballet, Nomad Contemporary Ballet, Periapsis Music and Dance, Neville Dance Theatre, Columbia Ballet Collaborative as well as CounterPointe 2016. She recently created original work for the UK film company "More than a Londoner's" short film project. Trained at Ballet Austin Academy and the Joffrey Ballet School with full scholarship. She has danced with several companies including Ballet Austin, New York City Opera, Benjamin Briones Ballet, Eglevsky Ballet, Staten Island Ballet, Ajkun Ballet Theatre, Connecticut Ballet, Some Dance Company, Veracity Dance Theatre, New York Dance Theatre, Dance Theatre in Westchester, Ad Hoc Ballet, and Ballet Neo, performing in classical and contemporary repertoire. She is a professional actress with experience in the TV and the Theatre Play world since the age of nine and is currently training as a singer. Among her projects, she is Co-Founder of Mid-Pointe Project. As the Founder and Director of The Latin Choreographers Festival, Ms. Verduzco created this Festival in 2008 to empower the work of talented Latin Choreographers. This up and coming festival celebrated its 5th Anniversary in 2012.

Lizzie Scott has long been inspired by her surrounding urban landscape and her paintings create environments that elicit both recognizable and strangely foreign motifs. Her current "Storefront" paintings are an elaboration of the smaller "Covered Windows" series that capitalize on the utilitarian impulse to cover a window during construction, or to stick a flyer on a bare wall or telephone pole. Throughout the city, spaces are continuously covered and uncovered, creating accidental abstractions that are as engaging as they are mundane. Scott, by collaging paper and muslin onto canvas recreates this arbitrary atmosphere through lushly textured planes of color, held in place by trompe-l'oeil painted tape. The paintings, which engage in the long-standing tradition of the Albertian window, collide with a modernist denial of that very window through the act of abstraction. Scott's layers of various materials lead her to explore a democratic and non-hierarchical relationship between illusionistic painting, heroic abstraction, collage, and process-painting.

Margaret Wiss with artist Noël Hennelly

Margaret Wiss is interested in the interaction between dance and science. As a choreographer and artist she wishes to reveal the invisible motion of physical forces in our world. Attracted to dynamic movement, which investigates the perception of dance as a scientific sport, she explores the interactions of dance and the environment – inside and outside the body. She has performed at multiple venues, notably The Kennedy Center and Boston's Institute of Contemporary Art, and has worked with Pilobolus Dance Theater as well as choreographers Jennifer Hart, Kinsun Chan, and Adele Myers. In 2016, she was selected to perform her choreography, Nothing happens until something moves., at the Biomorph Dance Festival in NYC. She has choreographed for The Harvard Ballet Company and the DanceBARN Festival. Currently she is choreographing for PDX Contemporary Ballet Company and participating in NACHMO Boston (National Choreography Month). In the fall, she will be a guest choreographer for the Five College Dance Department. A graduate of Mount Holyoke College, magna cum laude, she received a Bachelor in Arts in Dance Kinesiology with high honors from the dance department.

Noël Hennelly was born and lives in New York City. Raised by a professional magician, her work is influenced by her father's handmade stage props and the theatrics of illusion. She holds a BFA from Pratt Institute and an MA from Yale University and works in multiple creative platforms including painting, sculpture and photography. Her visual language is based on plant and animal forms, curios, and elements salvaged out of old forklifts. Exhibitions include Piezo Electric, New York; Mosnart, Chicago; and Outlet, Brooklyn. She is represented in the JP Morgan Chase Collection.

Eryn Renee Young with artist Leslie Kerby

Eryn Renee Young is co-founder and resident choreographer of XAOC Contemporary Ballet, a New York City-based neoclassical ballet company founded in 2010. Her choreographic work has been showcased at The Ailey Citigroup Theater, the Young Choreographer's Festival at Symphony Space, Boston Contemporary Dance Festival at the Paramount Theater, the White Wave Dumbo Dance Festival, the Martha Graham Studio Theater, the Counter/Pointe Series presented by Norte Maar, the Valentina Kozlova International Ballet Competition, the Brooklyn Dance Festival, the Choreographer's Canvas at Manhattan Movement and Arts Center, NYC10: an initiative for NYC Dance Week at Dixon Place, Dance New Amsterdam, Triskelion Arts Center, Steps on Broadway, the Moving Beauty Series, the Algonquin Arts Center, Peridance Capezio Center, the Boston Conservatory, the Bart Leukede Theater at Rider University, and New York University, including a solo choreography show entitled A New Era: Elements of Dance in 2009 and another in the Gallatin Arts Festival in 2012. Awards include 2015 Edward Villella Emerging Choreographers Competition at Rider University, 2015 Manhattan Community Arts Fund Grant for her ballet outreach program "Project Ignite," 2014 Eryc Taylor Dance New Choreography Grant, selection as a mentee for the 2013 Dance/USA Institute for Leadership Training, and selection as a choreographer for the 2013 Women in Dance Series. Ms. Young holds a degree in Contemporary Ballet Choreography and Fine Art from New York University. She began choreographing in 2007 and draws inspiration from Balanchine-Stravinsky works, classical sculpture, Greek myth, Christopher Wheeldon, and William Forsythe.

Leslie Kerby is a New York based interdisciplinary artist. Kerby's work focuses on the life of social narrative and explores how it changes when experienced personally and collectively. Echoing the vast changes of her subject matter, she employs collage, drawing, painting and printmaking in order to capture how individuals use identity as a form of cultural currency. Kerby's art is in the permanent collections at Columbia University, New York, NY and Arkansas State University, State University, Arkansas. Her work is also represented in numerous private collections in the United States, Amsterdam and London. Her art is also represented in the flat files at Pierogi 2000 Gallery and at Kentler International Drawing Space, both in Brooklyn. Beyond her personal practice, Kerby also acts as a guest curator, most frequently with Project: ArtSpace in Manhattan and was a guest curator for BRIC Arts | Media's first Brooklyn Biennial: Downtown Edition. She is a member of the contemporary arts council at BRIC Arts | Media and board member at Norte Maar, both in Brooklyn.

About Norte Maar.

Norte Maar for Collaborative Projects in the Arts is a 501(c)3 non-profit arts organization founded in 2004 by curator Jason Andrew and choreographer Julia K. Gleich with a mission to create, promote, and present collaborations in the disciplines of the visual, literary, and the performing arts: connecting artists, choreographers, composers, writers, and other originating artists with venues and each other. For more information visit: www.nortemaar.org

About Brooklyn Ballet.

Brooklyn Ballet is a professional, not-for-profit dance company dedicated to artistic excellence, education and serving Brooklyn's diverse communities. The company was founded in February 2002 by Artistic Director Lynn Parkerson, the first of its kind in Brooklyn in more than 40 years. Brooklyn Ballet brings a contemporary vision to the treasured art form of ballet, with repertory and programs that revitalize and re-imagine the classical form. For more information visit: www.brooklynballet.org