Traveling provides an opportunity to refresh, reflect and reframe.

The refreshing part of a journey starts once I’m in my preferred mode of transport—a bike, a car, a bus, a plane, and rarely a boat because I get seasick.

Travel that refreshes can also transpire when dreaming and meditating. During dreams my only mode of transport is of course my mind, and I can recall numerous exotic journeys. There’s the swimming dreams where I am in the deepest part of the ocean gliding in and out of caves, and these caves are filled with treasure. Another dream finds me flying amongst the stars—this is a recurring dream in which I am Captain Marvel. Yes, I want to be a superhero.

My meditations are often busier than I hope. And I try and not judge this lack of focus. Even if I am ‘judgy’ during meditating can I accept the gifts received during those special moments of interior and contemplative travel? Yes, please.

Before each trip I have the habit of rushing to accomplish tasks that must be moved forward while I’m away. Pay bills, complete reports, reschedule meetings, and usually the final task is to forget to set an ‘I’m away’ auto email.

Packing is always left to the last minute, because the more time I have to pack the more I pack. And still I am an over-packer. I try, unsuccessfully, to not judge that I will stuff multiple pairs of shoes and socks into my suitcase. Peek inside my packed bag and you will find more shirts than days I am away. Invariably I return from a weekend trip, or month long journey, with items I did not wear. Ok, I admit I like this about myself—at 62 I’m not gonna go all Marie Kondo (only keeping things that “spark joy”).

Once a journey begins reflections start. I think about what got me to the place of being on this journey. Reflecting also opens space to deepen my commitment to objectives: get more rest, listen more and accept the past as done; remember that judgment only limits my intentions, not knowing will reveal something and some things can’t be known. Trust.

Reframing can take place anytime—often at the end of a sojourn—and it is in this gift that I can keep on giving. Cliché and true. For example; writing these monthly welcomes allow me to travel in and around the metaphors of how, when, why and where we create. Therefore, I can reframe and state that participating in a performance is another form of wondrous travel.

An audience, myself included, is eager to experience new territory, often a place yet known. Let us be eager to delight in the discovery of the land-of-dance—fiction and nonfiction—and when we don’t judge where the artist has decided to take us what a glorious time and journey it is.

A closing tid-bit: reading is traveling through words. Enjoy the excursion set forth and within.
In this dance form of South India, like many traditional art forms, bharatanatyam feels precious, like something that has traveled through time and space but at the same it’s very much alive and changing. There is so much of bharatanatyam that digs deep, that connects the artist and the observer on a personal level. But, as a choreographer, how do I negotiate the boundaries of bharatanatyam to create work that 1) embodies the art form I believe in and 2) reflects my experience as a first generation, American-born, Malayalee, woman?

I was born in the US, my first language was English, and I was raised Catholic. Bharatanatyam is an art form from India, danced to Indian languages I couldn’t understand, and draws inspiration from the gods and goddesses of Hindu mythology. Technically, there is very little about bharatanatyam, all of us had to reinterpret bharatanatyam connected me to characters in Hindu mythology and made them relatable. It explored the human emotions that I saw every day and found them in mythological stories and ancient poetry. Through these experiences, I’ve seen that bharatanatyam has the kind of power that makes what seems foreign actually seem familiar, and this is one of the primary reasons I believe bharatanatyam can be used to bridge the cultural differences in our communities. Bharatanatyam is becoming increasingly prevalent in the diaspora, with teachers all over the Bay Area. But perhaps because of how tradition can be misrepresented as rigid or dated, it’s largely losing relevance in today’s youth, where creativity and thinking outside the box is encouraged. At the same time, it feels like who we are as South Asians is changing. In this era, we are being discriminated against because of our skin color, because of our religion, or because of our legal status, and as a community we are responding to those injustices. If our art forms are supposed to reflect who we are, then they need to embody our activism.

What if it’s not mythology, but history that moves us? What if it’s not a story at all, but an emotion or reaction to what is going on in the world? Could we use bharatanatyam to explore these perspectives, or do we need to redraw the boundaries?

Earlier this year I premiered Unfiltered (NYC) and Rasika Kumar (San Jose.) Here we again deviated from convention by taking the experiences of women we knew personally to explore the Rama movement through bharatanatyam. Rasika’s perspec- tive delved into the power dynamic at work, Sahaara’s perspective explored relationship abuse, and mine examined the complicated emotions of date rape. Because we created depictions that weren’t normally seen in bharatanatyam, all of us had to reinterpret our use of hand gestures and facial expressions to describe scenarios that aren’t usu- ally depicted. Think computers, cell phones, trains, and drinks at a bar.

We also deviated by using English words to create rhythmic syllables (or jathis) to improvise, and adding a western instru- ment and music (by cellist Chris Evans.) But I believe the two biggest deviations from bharatanatyam were 1) taking on a political theme based on true eyewitness accounts and 2) partnering with an Indian miniature painter to tell the story. As a result of our partnership, Rupy and I created a lay- ered narrative that reminded people of their own stories of displacement, regardless of background, while we reimagined what was possible with both our traditional forms.
From Vision to Mainstay in a Decade:
San Francisco Dance Film Festival

by HEATHER DSAUERNI

WHAT DO YOU LOVE ABOUT FALL? It’s by far my favorite time of year, so my list is on the longer side. There are the beloved seasonal traditions - Thanksgiving feasts and spooky Halloween trick or treating (or my dog’s pizza costume last year was epic). Crisp autumn temperatures and the sound of leaves rustling is hard to beat. But above all, I love how fall seems a moment to mark no matter how uncool or uncouth. But above traditions - Thanksgiving feasts and spooky ones of celebration and accomplishment, cultural events with an eclectic array of short films, and venues with an atmosphere that will take over the city’s major screening spaces.

From November 2nd to the 10th, the festival will be held at five unique spaces: Brava Theater Center, Catherine Clark Gallery, Delancey Street Screening Room, Roxie Theater, and the Victory Cinema. Variety of submissions has ballooned and multiplied, as has the scope of international entries - 2019’s program includes films from Taiwan, South Korea, Chile, Iran, Slovenia, and more. But perhaps one of the most notable milestones has been in the festival’s leadership structure. In its first few years, SF DFF joyfully welcomed a few heavy hitters to its fold - for example, as Executive Director and Randall Heath as Managing Director – two people who Schoenberg credited with putting the organization on artistic steroids and setting it on an incredible, advancing course. Schoenberg feels it was possible that this was due to her having a skill set that included both film and dance, that a wide range of responsibilities, she was excited that this new role allowed her to focus more on her passion, like film curation (in collaboration with Heath and a screening committee) and building relationships with sponsors.

It’s safe to say that attendees of the 2019 festival will be hooked - such a remarkable line-up awaits! A trio of Britains premiere and titular performances by William Bracewell, and spokespersons such as Lomask’s brain is mapped during the choreographic process in Into the Swan. Marvel at how the brain looks and functions as Lomask’s brain is mapped during the choreographic process in Into the Swan, functions as Lomask’s brain is mapped during the choreographic process in Into the Swan.

Schoenberg is looking forward to so many other moments of the festival. Two different films, Dancing on Icebergs from New Zealand and From Finland from Finland, seek to unite dance and choreography together with the urgency of climate change. In keeping with a current focus on technology in dance, Adobe engineer Bhauji Jokhi and Capacitor’s Artistic Director Jodi Lomask take a sojourn into virtual reality, as part of SF DFF’s yearly Co-Laboratory Program. Marvel at how the brain looks and functions as Lomask’s brain is mapped during the choreographic process in Into the Swan. Or if short films are more your speed, there are plenty of offerings peppered throughout the festival’s nine days. There are still my favorite, and this year, we have a number of shorts programs, some of which are designed around a distinct theme, shares Schoenberg. “Finding Me investigates the discovery of identity through dance; Women on the Move features all female filmmakers; and Rising Voices highlights social justice.”

Shawl-Anderson Dance Center launched the new Queering Dance Festival while Epiphany Dance Theatre’s Triptych Dance just marked its sixteenth iteration a few weeks back. Last fall we will see the seventh-fifteenth anniversary of San Francisco Ballet’s Nutsacker and the thirty-third year of ODC/Dance’s The Velvet Eel. And as we say farewell to October, we celebrate the beginning of November – a month that ushers in a new role for SFDFF itself, which in a single decade has become a mainstay in the dance community. When SF DFF officially launched in 2010, it brought to fruition an idea that had been on founder Greta Schoenberg’s heart and mind for some time. While dancing professionally in Europe in the mid-1990s, the Santa Cruz native had had many opportunities to witness dance/choreographers/artists incorporating film, video and multimedia into their work. The innovation and risk-taking indeed impressed her, but she also started to realize that the intersection of film and dance could address yet another challenging obstacle. I was frustrated with the reality that permis- sion was needed from the powers that be to create something, as well as large budgetary resources,” Schoenberg explains. “It was exciting that I could make short dance films that wouldn’t require as much rehearsal space, I didn’t have to pay for a theater nor get a green light from anyone – it felt like a more demo- cratic and egalitarian approach to artmaking.”

After returning to the Bay and settling in San Francisco, Schoenberg cobbled together a collection of films along with dance photography by her husband Gregg Schoenberg. And the late Weiferd Watts for an event at a friend’s art gallery: “It was extremely light from anyone – it felt like a more demo- cratic and egalitarian approach to artmaking.”

From the first pre-event to pres- ent day, there are no limits to all in the festival’s experience. Having said that, Schoenberg is quick to acknowledge that building an audience base has been a challenge from day one. With very beginning, one hopes she can change as SFDFF enters its next decade: “It’s a battle to get people to come to the theater for the festival; once they do, they’re on board and hooked.”

It’s safe to say that attendees of the 2019 festival will be so much for dance, film and social justice.” In addition to the Embodiment Award, Lil’ Buck’s artistic contributions will be celebra- ted with an evening of film featuring the San Francisco premiere of Lil’ Buck: Real Aces, directed by Louis Wallace.”

With the festival a mere weeks away, the focus is understandably on the here and now – details, logistics, problem-solving and the inevitable last minute issues that arise with such a massive endeavor. Though that doesn’t stop the SF DFF staff and board from thinking about the next ten years, and the ten years after that. Securing more funding. Developing a larger audience. No question. And for Schoenberg, that future also includes broad and expansive ideas: “I want to make the most of our current trajectory; to cre- ate collaborative and educational programs; to continue giving voice to the underrepre- sented; to showcase the plethora of ideas from our community; and to celebrate and support even more artists in getting their work seen.”

But memories, it was vision like this that first built the San Francisco Dance Film Festival, and turned it into a permanent fixture on the fall dance calendar. Seems like there is an organization that in all about getting things done.

HEATHER DSAUERNI is a freelance dance writer based in Oakland. She is the Editorial Associate at DanceTabs as well as several other dance-focused publications. She is a freelance dance writer based in Oakland. She is the Editorial Associate at DanceTabs as well as several other dance-focused publications.
IN PRACTICE: Nina Haft & Company’s Precarious Pod

by SIMA BELMAR

WHEN I WAS DANCING with Nina Haft in the late 1990s and early 2000s, Jewish themes were prevalent. She made a dance called Morgen that derived some of its choreography from dancing, the full body gesture of Jewish liturgical prayer, and another called Mir a Bog! Mir a Room! A Klezmer Dance. In that one, I played David Berman, the Jewish gangster (or “gambling pioneer” if you prefer). I loved working with Nina in part because she’s a deep dance nerd who loves researching both book and body archives. Recently, Haft has turned her choreographic attention toward the question of what it means to be human in relation to the natural world. Precarious Pod is an immersive and interactive dance event that investigates what animals have to teach humans about ourselves and the planet.

The choreography and improvisational structures were developed in relation to three different animals on different points on the extinction spectrum: crows, wolves, and the vaquita, a harbor porpoise. Haft’s research has been extensive: she’s read the trouble by Donna Haraway, Stay- tioning with the Trouble by Donna Haraway, Trace by Laurel Savoy, Becoming a Beast by Charles Foster and The Genius of Birds by Jennifer Ackerman, followed the work of wildlife ecologists and animal behaviorists studying the impact of reintroducing wolves into Yellowstone National Park, and attended the annual conference of the Association for the Sciences of Limnology and Oceanography where she led workshops with scientists as an artist working on water and climate change.

At a gathering of the wolves section, which features dancers Rose Huey, Rogelio Lopez, Andrew Merrell, and Rebecca Morris, Haft explained that the dancers were “not meant to look like anything other than human beings, but rather to explore what it’s like to inhabit the point of view of another species.” She asked—an audience of three that included set designer Lauren Adler—“what was coming across, what we connected to and wondered about?” and we were confused about, and when we felt disengaged. The following conversation took place almost by following, when Haft was still thinking about how the work would unfold in performance.

Sima Belmar: Watching the quartet, I felt like there were three movement evolutions at play: wolf movement, human movement, and contemporary dance movement. I’d like to think of dancer as a particular category of human because of the way we consciously cultivate our senses, our instincts, and our muscle memory. I saw the dancers practice sensing across space. They practiced starting and stopping on the floor, the air, their fingertips, heads up to the floor, the floor. They reacted to sudden movements taking place behind them. Faces sniffed the air. Feetheads smacked across collagen boxes. There seemed to be heightened attention paid to the way finger, palm, when we plant, when we harvest, what we do to insects, which animals we track—there’s a whole folk ecosystem that people have developed. That’s what the Farmer’s Almanac is in North America. There are lots of other ways to do it.

Haft: Take us through what that looks like in practice.

Nina Haft: I consider the position of the sun and the moon on the app iLuna. In western almanacs there are different parts of the body associated with the 12 signs of the zodiac. So, for example, today the moon is in Pisces, and Pisces is associated with the feet. And the sun is in Virgo, which is associated with the bowels. And it’s also a full moon today which means that it has some of the strongest gravitational pull. So we drop into our bodies to sense and allow movement to arise from sensation in the feet and the intestines. It’s very inter- nal. Sensory focused. It’s not about warm- ing up your muscles or reviewing anything. It’s about a way of heightening your sensitivity to the parts of the body that are associ- ated with the positions of the planet. So if I can see a wolf, I notice that parts of my body as the starting point of my practice session, then I’m literally aligned with these larger forces. There are also non-western systems that I’m not trained in any meaning- ful way—for example, traditional Chinese medicine has other associations with those parts of the body—so I keep frog between different systems to find ways to give the dancers options to reflect. We do this for about 8-9 minutes. With the wolf pack I’ve been doing a process where we immediately go into a very open, not terribly structured improvisation together with a more tactile connection because we’re consciously trying to build a sensory feeling of being a pack. We’ll work certain kinds of scores that are about things like establishing who’s the alpha, who’s the interloper. It’s different with each one of the animals. With the vaquita, because they are becoming extinct, and they tend to live in pairs, what I’ve been doing with Mallory [Markham] is playing with this idea of what happens when you’re the last one left—what does it feel like when you’re trying to find another one and can’t? We’ve been doing a lot of improvising with what it would be like if sound were the way you navigated, not sight. How can you heighten a sensitivity to where you are in the room if you imagine you’re broadcasting sound and nothing bounces back? How do you approximate echolocation as a human? We don’t hear that well but we do have ste- reo hearing. We’re trying to cultivate that foreground instinct we have but don’t rely upon as humans.

Nina Haft: What about the crows?

Crows have this two-stage breath- ing—when they take an in, it first goes into their empty sacs in their throats. Then they have another pressure action that sends it into the lungs and back out. That’s part of the reason why they’re so buoyant, they have these hol- low chambers in their leg bones and pelvises. So Jennifer [Twilley Jerum], Jesse [Wieners], and I spent a lot of time in the beginning exploring what would it be if your pelvis was the most buoyant part of the body instead of the most weighty. What kind of movement might arise? Of course, as a human being it doesn’t feel that way but if you spend enough time initiating, sensing, organizing your movement around certain things, you construct an alternate sense of what your body is, so it’s almost like inhabiting a different form.

SB: The message from climate change is that we’re running out of time. The almanac practice seems to acknowledge that we’re running out of time, but we also can’t rush.

Nina Haft: If I look at this project and my Tiger project, one thing I’ve been doing since 2013 is slowing down. It’s not like we have to hurry up to make something happen. Things are happening and we’re not being present with them. So the choice to slow down and take time reveals what is actually going on. Part of the problem with human responses to climate change is that we’re in this panic mode so we’re not seeing clearly, either ourselves or our choices or the impact they have on the environment. If I could really visualize every piece of plastic I’ve ever bought, how it’s going to be here in another 500 years, instead of feeling despair or guilt, what if I could really slow down and make a different choice? The rehearsed process it feels really restorative. We’re really living because we’re present and that is intrinsically hopeful. I think there’s a possibility for even in a troubled climate or state of things falling apart to make choices that are about living into the future, not just waiting for time to run out. And that’s what I think being a dancer offers. We’re lucky we have this practice. If we want to use it in this way, we can connect with each other, we can create a reality out of nothing but ourselves and time, and that impacts other people. I
believe that if we’re more in tune and aligned with how I’m being and what is around me—as an integral part of what’s happening. I wonder if you’re being used by the audience members, connected with me personally, lead me into the space, helps me choose where I want to be, sets off down with me and says, maybe, let’s breathe together, does something like that we do when we’re in rehearsal. It will take a little time.

Part of why I wanted to work with Ian [Winters] and media was to have ways to change what you see and hear at certain crucial junctures based upon what the audience does—what they get to close, what they get far away from, if they’re making a lot of noise, if they’re being quiet, if they’re all in one big throng or if they spread themselves out.

SB: So the environment is reacting to them. How does it do that?

NH: Ian and I decided, what if it were a Wizard of Oz kind of thing? What if David [Coll] is up in the tech booth, respond to what he observes about how people are behaving, Ian pointed out that that is actually the way nature is, it’s not this programmed thing that every time I get this close or move this way. It’s just something that happens. When things happen in nature is I get close to something and it doesn’t know exactly why you’re there. And often then over I have impacted it but it’s not immediately apparent to me. I’m not in control of it but it’s response and it takes a little while to understand. That’s what I want people to reflect upon.

SB: It feels like no matter what you do, the work is so grounded in deep research and practice that it can’t help but be a something. Yeah, it’s something. It’s not a spectacle even though it has a lot of those elements.

SB: Well, we’re learned from Yvonne Rainer that you can say no to spectacle all you want and that doesn’t necessarily reduce spectatoriality. You can take all the things away, cameras, lights, and whatifs, but if you’re inviting us into a world where the visual is not primary then you’re intervening into spectacle.

NH: Moving from spectacle to propo- nition in an almost subliminal way I hope it works.

SIMA BELMAR, PH.D., is a lecturer in the Department of Theater, Dance, & Performance Studies at the University of California, Berkeley, and the DDC Writer in Residence. To keep up with Sima’s writing, please subscribe to: simadaniel@gmail.com

Landini Consulting
Support For Your Creative Life

administration + development + marketing + production

LandiniConsulting.wordpress.com
LandiniConsultingSF@gmail.com

Nina Haft & Company presents Pre-ordained, Nov 15-24, 500 Geode Ave, SF, na@ninahaft.com

Rotunda Dance Series presents Nava Dance Theatre, Nov 8, SF City Hall, SF, dancegroup.org/rotunda

Landini Consulting, Nadhi trained under guru Sri. A. Lakshman- nadhiatkkek.com

rotundadance.org

5
**NOV 2019**

**VISIT THE ONLINE COMMUNITY CALENDAR, to find additional events and to submit a performance. dancersgroup.org**

---

**Noche Flamencas**  
**Z Space, SF**  
Conceived, choreographed, and directed by Noche Flamencas Artistic Director Martin Santangelou and lead dancer Sobidad Barrios, *Elvira y yo* explores through dance the possibilities afforded and constraints imposed by relationships. Thu-Sat, Oct 31-Nov 2, 7:30pm, Sun, Nov 3, 3pm; Tue-Sat, Nov 5-9, 7:30pm; Sun, Nov 10 at 2pm; Tue-Sat, Nov 12-16, 7:30pm, $21-$70.  
[More info here](dancersgroup.org)  

---

**Oakland Ballet**  
**Paramount Theatre, Oakland**  
Inspired by *Día de los Muertos*, *Luego México* is a medley ofoubient dance, joyful music, colorful costumes, flowers, candles, food, and celebration of family. Fri, Nov 1, 7:30pm; Sat, Nov 2, 4pm, $24-200.  
[More info here](oaklandballet.org)  

---

**Surabhi Bharadwaj**  
**ODC Theater, SF**  
Ashrutam - This oneshot Voice is an Indian classical dance production, recognizing and honoring the contribution of Devadasis to the Indian Performing Arts. Devadasis represents a matriarchal community of women who not only cultivated Performing Arts through the generations but were also progressive women who broke societal stereotypes several centuries ago. Fri, Nov 1, 7:30pm; Sat, Nov 2, 3pm & 7:30pm, $25-$60.  
[More info here](ashrutam.com)  

---

**IncivilitySF**  
**EXIT Theatre, SF**  
IncivilitySF returns for its third election cycle, with an all-star lineup of activist artists, Ali Ferens, Praba Libar, Larry Bogad, and A. Spearman & Co., working with themes of social justice, community-empowerment, and political awakening. Fri, Nov 1-2, 8pm, $10-$35.  
[More info here](eventbrite.com)  

---

**Lenora Lee Dance**  
**Dance Mission Theater, SF**  
Lenora Lee Dance, Nov 1-3.  
[More info here](lenoraleedance.com)  

---

**Hannah Young, Swathi Lakshmanan, Jennifer Gerry, Vidhya Subramanian**  
**SAFEhouse Arts, SF**  
SAFE (resident artist workshop) presents new work by Hannah Young, Swathi Lakshmanan, Jennifer Gerry, and Vidhya Subramanian that explores various styles and themes of dance theater, Bharatanatyam, film and mental health. Fri, Nov 1, 8pm; Sun, Nov 3, 7pm, $15-$20.  
[More info here](safehousearts.org)  

---

**San Francisco Dance Film Festival**  
**LINES Dance Center, SF**  
The stories span an emotional range but share one common thread: compelling dance entertainment. Times, venues, prices and screening vary.  
[More info here](sfdancefilmfest.org)  

---

**Kathy Mata Ballet**  
**LINES Dance Center, SF**  
Kathy Mata Ballet presents new work along with dances from the August showcase with accompaniment by music director/ accompanist, Lucy Hudson and accompanist Michael Dolman. Sun, Nov 3, 3-5-5:30pm, FREE.  
[More info here](kathymataballet.org)  

---

**Printz Dance Project**  
**Joe Goode Annex, SF**  
Post/Present 7 included past repertoire favorites along with new company work, a performance workshop piece, and screening of a short dance film. Thu-Sat, Nov 7-9, 8pm; Sat, Nov 9, 3pm, $25.  
[More info here](printzdance.org)  

---

**Dance Collage**  
**City College of San Francisco Wellness Center**  
A day of workshops and performances bringing together Bay Area colleges, artists and students to celebrate community. Sun, Nov 3, 12-30-7:30pm, $1-$20.  
[More info here](ccsf.edu)  

---

**San Francisco International Hip Hop DanceFest**  
**Z Space, SF**  
Adventurous repertoire. Sun, Nov 3, 3pm, $20 – $95.  
[More info here](zspace.org/entre-tu-y-yo)  

---

**Nava Dance Theatre**  
**Bankhead Theater, Livermore**  
With dual home state, one nestled in the Rocky Mountains, the other gracing the Southwestern plateau, the two-decade-old contemporary ballet company actively cultivates new ballets and choreographic talent, resulting in a catalog of adventurous repertoire. Sun, Nov 3, 3pm, $20 – 95.  
[More info here](khpm.org)  

---

**Rotunda Dance Series: Nova Dance Theatre**  
**San Francisco City Hall**  
The Rotunda Dance Series brings many of the Bay Area’s most celebrated dance companies
Nina Haft & Company
Joe Goode Annex, SF
The World Premiere of Precarious Pod, an immersive and interactive dance performance about animal instinct and planetary change, asking: what do animals teach us about cooperation and survival? Article on page 7.
Fri-Sun, Nov 15-17, 7pm & 9pm, $25-$40
ninahaftandcompany.com

NewGround Dance
Company
Arts Unify Movement Center, San Mateo
A re-imagined production exploring grief and bereavement through the eyes of five characters struggling to come to terms with the loss of a loved one. Fri-Sat, Nov 15-16, 8pm-Sat-Sun, Nov 16-17, 7pm, $10-30
artsunitymovement.com/newgrounddance

Tina Vanessa, Kayla Belly Dance, with special guest dancers and Middle Eastern food and drinks. Thu, Nov 14, 8pm, 8-10
cairo-cabaret.square.site

Tere O’Connor Dance
ODC Theater, SF
Long Run is a major work which pushes the emotional content of Tere O’Connor’s movement to new physical extremes, allowing time-based elements like polyrhythms, velocity and duration to become critical forces, overtaking the eight performers as they struggle to bring their bodies into a state of calm. Thu, Sat, Nov 14-16, 8pm, $15-$20
odc.dance

FLACC 2019:
Bridges & Bones / Puentes Y huesos
Dance Mission Theater, SF
Festival of Latin American Contemporary Choreographers is celebrating its 6th annual showcase, replacing ideas of borders and walls that separate and erase Latinx in the US by creating cultural bridges, honoring ancestors and building artistic alliances to support and unify 15 dance companies. Fri-Sat, Nov 15-16, 8-10pm, $10-$20
flaccdana.org

Juliet Paramor, Annalise Constantz, Ezra Unterseher
SAFEhouse Arts, SF
SAFEhouse Presents is a peer-show Gillespie Tour and Live Audio Description Saturday’s performance will feature a pre-show Gillespie Tour and Live Audio Description in response to Merce Cunningham’s legacy. Saturday’s performance will feature a pre-show Gillespie Tour and Live Audio Description in response to Merce Cunningham’s legacy. Saturday’s performance will feature a pre-show Gillespie Tour and Live Audio Description in response to Merce Cunningham’s legacy. Saturday’s performance will feature a pre-show Gillespie Tour and Live Audio Description in response to Merce Cunningham’s legacy. Saturday’s performance will feature a pre-show Gillespie Tour and Live Audio Description in response to Merce Cunningham’s legacy. Saturday’s performance will feature a pre-show Gillespie Tour and Live Audio Description
Fri-Sat, Nov 15-16, 8pm, $15-$20
safehousearts.org

Astrana Ballet
Herbst Theater, SF
The Herace of the ghost steps, a Kazakh folk dance. The evening includes three neoclassical one-act ballets, with two of the pieces by Brazilian choreographer Ricardo Amarante. Fri-Sat, Nov 15-17, 7pm & 9pm, $30
astanaaballet.com/en

Project Aiwa
Safeway Theater, SF
Performances by Cirque Du Soleil alumni and Whirling Danish Gergagelo Menara, Contortionist, Aldara Rose, and otherworldly Bellydancers Ahava, Andrea Sandiek, Tammy Johnson, Rose Harden, The Henderson and more. Live music by Brachia Abdellahi and the event features Algerian dancer Ezzar Wardsa. Sat, Nov 15, 3pm & 6:30pm, $15-$20
eventbrite.com

Dance Mission Theater
Herbst Theater, SF
A kaleidoscope of the 20th Anniversary Celebration of Dance Mission Theater, with feature performances by Dance Brigade, Grinful Brigade, Arresta Dance Company, Dunya Dance and Drum, Micaya, Alphonis, Aloja Dance Company and more. Fri, Nov 8, 7:30-9:30, $10-$30
dancemissiontheater.org

Hope Mohr Dance
Bridge Project
ODC Theater, SF
Signs from the West has commissioned San Bay Area artists from diverse disciplines and backgrounds to create new works of art in response to Merce Cunningham’s legacy. Saturday’s performance will feature a pre-show Gillespie Tour and Live Audio Description by Gracey Access Services. Fri-Sat, Nov 9-9, 8pm, $20-$25
hopomohr.org

Diablo Ballet
Del Valle Theatre, Walnut Creek
Family friendly ballet, A Merger of Sorts, created by Broadway’s Sean Kelly, is set to the exhilarating music of the 30s and 40s. The program will include The Nutcracker Suite by Julia Adam, former principal dancer with San Francisco Ballet. Fri-Sat, Nov 9-9, 8pm, Sat-Sun, Nov 9-10, 2pm, $15-$20
diabloballet.org

Cairo Cabaret
Al Veneciano Restaurant, SF
Cairo Cabaret includes live Arabic music featuring the Georges Lammam Ensemble, dance performances by Parya Dance, Abigail Kayes Dance, Janella Rodriguez, Rachel Duff, and otherworldly Bellydancers Ahava, Andrea Sandiek, Tammy Johnson, Rose Harden, The Henderson and more. Live music by Brachia Abdellahi and the event features Algerian dancer Ezzar Wardsa. Sat, Nov 15, 3pm & 6:30pm, $15-$30
1. Communicate with your videographer. Let them know what specific preferences you have. The more they know, the better equipped they are to meet your needs.

2. Think about camera placement. For instance, if the theater has a steep rake, a camera placed in the back row will be looking down onto the dance. This tends to create short bodies and a flat dance. A camera that is close will give the most dynamic, pleasing image, but it may not be wide enough to capture the whole stage. Maybe something in the middle is preferable. It is best to consider how you want to utilize your video in the end, and then make your decisions for camera placement accordingly.

3. Reserve a place for your videographer before you sell tickets. This way you won’t be forced to give them an unpleasant angle of view.

4. Try to avoid black costumes on black backgrounds. This can lead to dancers’ bodies disappearing into their environment.

5. Provide enough light for the camera to capture the dance well. Sometimes we design dark lighting to create a mood for our audience. It’s great for the live experience, and yet dark lighting can make it hard for the camera to capture a clear image. If you know you have a dark lighting design, try bumping up the lights a bit during the performance that will be filmed.

6. Cameras can also have a hard time with extremely contrasting light, either under-exposing dark areas or over-exposing bright areas. For instance, if you design a scene with a dancer in a spotlight in conjunction with other important dancers in semi darkness the contrast will be more extreme on the camera than it is to your eyes. Try balancing the contrast a bit more in these scenes so the camera can capture all of the dancers.

7. Negotiate with your videographer ahead of time to receive the raw files of your video footage and plan to store them properly. Highly compressed videos (like Quicktime) don’t make a good archival file. Ask for raw or high quality copies of your footage, and keep two copies of your video files in two different locations. This is the best way to make sure your archives are preserved and safe.

8. Video documentation of your work is important. Translating the energy of a live performance to a 2D video is challenging. Video documentation can make the dance disappear and the dance really come through. Having quality video can be the deciding factor in how an outside grant panel or presenter thinks about your work. Grant panels need to feel the work, not just see the work from a distance. So don’t sacrifice your video documentation. Do well, it can provide untold awards.

Video Tips: Documenting Your Work by LINDSAY GAUTHIER, ARTISTIC DIRECTOR AT RAPT PRODUCTIONS

Festival of Latin American Contemporary Choreographers

My only hope, is in your eyes.
— GUILLERMO GOMEZ PEÑA

In the next few weeks, the Festival of Latin American Contemporary Choreographers or FLACC for short, will be back on stage presenting Bridges & Bones, Puentes Y Mecedos, Liz Robertson, along with Juan Adalpia Mulio and a few other brave souls have kept this platform running, in what most certainly can be called a labor of love. I have witnessed the festival’s development from the start. “To elevate Bay Area Latinx/a choreographers out of isolation and into a supported arena by encouraging a culture of shared support through processes, as well as engaging with established artists, and artist centered resources.” As a recovering curator/presenter in San Francisco (insert canned laughter here), I know this is no small task. Their commitment endures, and this year they feature 5 Latinx choreographers from across the U.S. with the intention of confronting ideas of borders and walls while sharing the weight of their collective bridge building.

This festival was designed as an international collaborative effort. Now, six years later, and with almost a half-dozen partners across San Francisco and Berkeley, FLACC has grown to be a platform where the already existing presence of deeply rooted Latinx performance artists are supported. In this modest span of time, it has featured more than 400 participants joined Halprin in the Fiftieth anniversary of the signing of the Potsdam Agreements, at the end of World War II. More recently, she took the Planetary Dance to Israel, bringing together Israelis and Palestinians. Throughout this book Halprin shows dance as a powerful tool for social issues, build community, foster both physical and emotional healing, and connect people. The aptly titled Making Dances That Matter, provides a forum for Halprin, and co-author Rachel Kaplan, to present her philosophy, and experience, that foster individual and group well-being. The book provides a guide to Halprin’s celebrated Planetary Dance. For 25 years the Planetary Dance has promoted peace among people and peace with the Earth. Open to everyone, it has been performed in more than 50 countries. In 1995 more than 400 participants joined Halprin in a Planetary Dance in Berlin commemorating the fifth anniversary of the signing of the Potsdam Agreements, at the end of World War II. More recently, she took the Planetary Dance to Israel, bringing together Israelis and Palestinians. Throughout this book Halprin shows dance as a powerful tool for healing, learning and mobilizing change.

Anna Halprin, teacher, artist, healer, and friend, has created ground-breaking dances with people all over the world, and she has lovingly defied traditional notions of dance, “Anna has extended its boundaries to address social issues, build community, foster both physical and emotional healing, and connect people.”

Photo of Giseh Muniz by Adrian Flores Peraza

—Ernesto Soprani

RAPT PRODUCTIONS has been filming dance in the Bay Area for over two decades. Their mission is to empower companies, arts organizations, and educational institutions to best enhance and promote their work through compelling media content. Artistic Director Lindsay Gauthier, a retired dancer and choreographer turned filmmaker who has been filming dance for over eleven years, working with companies such as the San Francisco Ballet, Alonzo King LINES Ballet, and the San Francisco Ethnic Dance Festival. She also directs, produces, and edits dance films, promotional films, and documentaries. Her dance films have screened nationally and internationally, including in New York, Amsterdam, Los Angeles, and Vancouver. Gauthier is also the Creative Producer of the San Francisco Dance Film Festival’s Co-Laboratory project, in which she guides and facilitates collaborations between professional filmmakers and professional dance choreographers to make short dance films. Lindsay Gauthier and RAPT Productions are dedicated to supporting the Bay Area dance community through archival, creative, and promotional dance video creation.

In Dance  |  May 2014  |  dancersgroup.org

THINKING BODIES MOVING MINDS

Located in the heart of the San Francisco Bay Area, Mills College offers BA, MA, and MFA degrees in dance. Expand every dimension of your art through:

• Theory
• Performance
• Pedagogy
• Research

MAKING DANCES THAT MATTER: Resources for Community Creativity

By ANNA HALPRIN WITH RACHEL KAPLAN

Anna Halprin, teacher, artist, healer, and friend, has created ground-breaking dances with people all over the world, and she has lovingly defied traditional notions of dance, “Anna has extended its boundaries to address social issues, build community, foster both physical and emotional healing, and connect people.”

The aptly titled Making Dances That Matter, provides a forum for Halprin, and co-author Rachel Kaplan, to present her philosophy, and experience, that foster individual and group well-being. The book provides a guide to Halprin’s celebrated Planetary Dance. For 25 years the Planetary Dance has promoted peace among people and peace with the Earth. Open to everyone, it has been performed in more than 50 countries. In 1995 more than 400 participants joined Halprin in a Planetary Dance in Berlin commemorating the fifth anniversary of the signing of the Potsdam Agreements, at the end of World War II. More recently, she took the Planetary Dance to Israel, bringing together Israelis and Palestinians. Throughout this book Halprin shows dance as a powerful tool for healing, learning and mobilizing change.

Anna Halprin founded the groundbreaking San Francisco Dancers Workshop in 1955 and the Tamalpa Institute in 1978 with her life partner, social issues, build community, foster both physical and emotional healing, and connect people.

The aptly titled Making Dances That Matter, provides a forum for Halprin, and co-author Rachel Kaplan, to present her philosophy, and experience, that foster individual and group well-being. The book provides a guide to Halprin’s celebrated Planetary Dance. For 25 years the Planetary Dance has promoted peace among people and peace with the Earth. Open to everyone, it has been performed in more than 50 countries. In 1995 more than 400 participants joined Halprin in a Planetary Dance in Berlin commemorating the fifth anniversary of the signing of the Potsdam Agreements, at the end of World War II. More recently, she took the Planetary Dance to Israel, bringing together Israelis and Palestinians. Throughout this book Halprin shows dance as a powerful tool for healing, learning and mobilizing change.


Wesleyan University Press, 2019
2019-2020 Season
The San Jose Nutcracker
December 13-24
Fast Forward
March 28
Swan Lake
May 16-17

20th Anniversary Celebration of Dance Mission Theater’s Past & Future
One Night Only! Friday, November 8 at 7:30pm
San Francisco War Memorial and Performing Arts Center Herbst Theater
Featuring performances by Dance Brigade, Grrrl Brigade, Arenas Dance Company, Duniya Dance and Drum, Micaya, Allan Frias, Alayo Dance Company, La Mezcla, and More.
For tickets and information: dancemissiontheater.org 415-826-4441

RAPT PRODUCTIONS
Imagine | Create | Reveal
PERFORMANCE VIDEOGRAPHY
DANCE FILMS
CREATIVE CONTENT
COLLABORATE WITH US @ raptproductions.com
TERRY SENDGRAFF: We See You Flying!
by ANNE BLUETHENTHAL AND AILEEN MOFFITT

The earth could not contain Terry, so she took to the sky. And when circumstances made it impossible for her to fly anymore, she moved to California, where she turned to such creative shapeshifters, until finally she transformed into a brilliant light.
—JEFF FRANZONI

TERRY ANN SENDGRAFF, dance pioneer, matriarch of aerial dance, visionary artist, and deeply influential teacher transitioned peacefully in her home in Oakland, California on September 6, 2019. She was 85 years old.

An icon in the San Francisco Bay Area, Terry influenced the fields of performance improvisation, and aerial dance. While she has been called the “mother of aerial dance” because of her impact on so many dance artists, Terry’s reach extends nationally and internationally, and can be felt in the bodies of artists, friends, and dance practitioners across all disciplines. For those of us in the Bay Area who were making work from the 70’s to the 90’s, there is scarcely one who was not directly or indirectly touched by her work.

Terry had a spark like a mischievous child delighted with life, pleased with her body, always curious, playing, sensing. Master of surprise. She was able to shape her passions into a liberatory arts voice, a system of heightened sensory awareness while “see” people in their most productive light. She was an embodied blend of personal, political, and spiritual.

An irrepressible art spirit, Terry Sendgraff was an embodied blend of personal, political, and spiritual.

Terry was born on October 12, 1933 in Ft. Myers, Florida. It was there, in the warm southwest winds of southwest Florida, where her desire to dance and to fly was first ignited. Terry earned her B.A. in Recreation from Pennsylvania State University in 1955, and fashioned a career in both dance and gymnastics. She was involved in crafting the earliest national standards for competitive gymnastics for girls and women, earned her M.A. in Dance from the University of Arizona, and, became one of the first women’s gymnastics and taught dance at Arizona State University. During her studies, Terry’s exposure to the work of Anna Halprin, Nicolai, José Limón, Charles Weidman, and Merce Cunningham were a great inspiration, nourishing her developing aesthetic.

Terry’s work has been prolific, impres- sive, beautiful, often hilarious, sometimes understated, sometimes breathtakingly spec- tacular. The sphere of Terry’s influence is enormous—the evidence of her mark is everywhere. She was able to shape her passions into a new art form and to generously gift that back to the world, watching its flame catch and burn for a whole generation of artists.
—ANNE BLUETHENTHAL (SENDGRAFFVERSERS)

Terry’s was a liberatory arts voice, informed by impeccable technique and fueled by the freedom of improvisation. Although invigorated by the rigor and structure of the forms she was studying, Terry was increas- ingly drawn to awareness-oriented move- ment forms, finding the traditional dance and gymnastics canons restrictive. Deter- mined to find her own dance, Terry moved to California where she developed a movement and performance practice, pedagogy, and opus that blended her extended dance and gymnastics backgrounds with her passion for improvisation and the emerging coun- terculture of 1960’s Bay Area. Terry’s teach- ing style was influenced by the developing “Motional Improvisation” work of her mentor and lifelong friend Al Wundor.

Terry was ageless, wise, childlike, and methodical. She introduced me to aerial dance and taught me that the magic of the piece is the life that the apparatus reveals to you as you work with it. How you relate to this new creature is what the audience will see, if done well, will feel its power, magic and choreographic prowess. I remember once I had to jump off a ladder, land in the hoop, and swing high and far not hitting anything on my way back from the swing. With her voice guiding me, I don’t think I would have landed.
—KRYSTIE CASTRO (STELLAR DANCE)

Years before the term aerial dance was popularized, Terry had a studio full of fly- ing dancers working from her innovative low fliers to bandaloop. Her work Motivity- ity is credited with discovering and deploying in performance the single point trapeze that allows expansive possibilities not seen with parallel rope trapezes. Over time, aerial dance emerged as a popular post- modern dance genre that has grown and taken root as an intrinsic part of the contem- porary performing arts vocabulary.

The essence of Terry’s work, though, was Terry Sendgraff herself. With her keen ability to elicit the gifts and unique voice of every student, she helped them to hone their aes- thetic values. She used a system of heightened sensory awareness while on the ground and in the air, a rigor of practice in the present moment that called out the best and the wholeness of her students and colleagues. Motivity was an embodied blend of personal, political, and spiritual.

...Motivity, stands as the roots and trunk of the aerial dance family tree. Many aerial danc- ers, like Jo Kreiter (Fleymany Productions), Amelia Rudolph (Project Bandaloop), Joanna Haligood (Zaccho Dance Theatre), have sprang from the branches of the Sendgraff tree.
—ANNE BLAUSCHELT (ZACCHO DANCE COMPANY)

While Terry’s choreography ranged from whimsical to profound, and her performance personas from innocent to sophisticated, her audiences were treated to unexpected surprises. Between 1974 and 2007, Terry created over three hundred performances including her celebrated birthday perfor- mances (1974-83) and her unprecedented A Year of Sundays (1977-78). Performance venues ranged from a golf course fairway to a prosenium stage. She directed several dis- tinct and acclaimed dance companies including Fly By Night (1978-1980)—the first wom- en’s trapeze dancing troupe in the country—and the Motivity Company throughout the 1980s and beyond.

Terry Sendgraff received many honors throughout her career, including three Isa- dora Duncan Dance Awards for Solo Per- formance (1989), Choreography (2003) and Sustained Achievement (2005). She was a featured artist and faculty member at the Annual International Aerial Dance Festi- val in Boulder, Colorado (1999-2005). Her career was also chronicled by Jeff Friedman as an oral history for The Legacy Project (1995). She received numerous grants, most notably a Choreographer’s Fellowship from the National Endowment for the Arts (1993-1994) and Artist Residencies from the California Arts Council (1993, 1994). In 1990, PBS aired Can You See Me Flying?: A Portrait of Terry Sendgraff, by filmmaker Fawn Yacker. A larger than life sized sculpture of Terry is part of a group of sculp- tures called Dance (1974), created by John Waddell that can be viewed in front of the Herberger Theater Center in Phoenix, Ari- zona. She published her memoir Can You See Me Flying?: Memoir of an Aerial Dance Pio- neer in July 2018.

Terry was a visionary artist, a teacher, and an irrepressible adventurer. She has given us so many gifts but more none more powerful than the creative inspiration to awaken our bodies and spirits to the joy of life.
—JOANNA HAIGOOD (DANCE THEATRE)

Photo by Savage Photography

What a force Terry was/was/! A huge sup- porter and friend to me and to AXIS Dance Company, she is a huge part of why we kept creating and performing. She started AXIS off on aerial work and we shared the stage with her in her productions many times in our early years. Terry was an undying heroine of the art and the dance floor.
—JUDITH SMITH (AXIS DANCE COMPANY)
Pursue your DANCE CAREER AT SJSU

Bachelor of Fine Arts
Bachelor of Arts

DANCE AUDITIONS
February 14, 2020
DEADLINE TO APPLY TO SJSU
November 30, 2019

EXPERT FACULTY
RIGOROUS TECHNIQUE TRAINING
PERFORMANCE OPPORTUNITIES
CHOREOGRAPHY STUDIES
RECENT AND CURRENT GUEST ARTISTS

• DOUG VARONE AND DANCERS
• KYLE ABRAHAM AND A.I.M
• CALLELAB DANCE
• MIKE ESPERANZA
• SEAN DOSEY
• PAUL VICKERS
• EJAR DANCE

CONTACT
Heather Cooper
Associate Director
heather.cooper@sjsu.edu

SJSU SCHOOL OF MUSIC AND DANCE
One Washington Square | San José, CA 95192 | sjsu.edu

THERE’S MORE SPACE THAN YOU THINK

FIND IT. BOOK IT. CREATE.
BayAreaSpaces.org

HEATHER COOPER
ASSOCIATE DIRECTOR
heather.cooper@sjsu.edu

THERE’S MORE SPACE THAN YOU THINK

FIND IT. BOOK IT. CREATE.
BayAreaSpaces.org

Heather will be remembered as a creative choreographer, a brave performer, and as a master teacher. Her gentle and kind guidance allowed so many to blossom physically and emotionally, each encouraged to find their own dance. Countless performance luminaries collaborated or studied with Terry. To name only a handful, the list includes Heather Bar, Anne Bluethenthal, Dudley Brooks, Byron Brown, Joya Cory, Wendy Diamond, Kim Epifano, Debra Floyd, Jill Guillermo-Togawa, Joanna Haigood, Barbara Hammen, Keith Hennessy, Rhedessa Jones, Krissey Keefer, Denise Patte, Adele Prandini, Sharon Page Ritchie, Priscilla Regalado, Shaked, Judith Smith, Nancy Smith, Jim Tyler, Al Wunder, Nina Wise, Ruth Zaporah. Some of Terry’s musical and visual collaborators were Gwen Jones, Kayla Kirsch, Jeanine Chappell, Karen Vogel, Carolyn Brandy, Debbie Furt, and Jennifer Berenzee.

Terry is survived by her loving wife, partner, and best friend of nearly 35 years, Aileen Moffitt. She will long be remembered and celebrated by a large group of loving friends, colleagues, collaborators, dancers, and students.

Scholarships in Terry’s name are being established for aerial festivals in Colorado and San Francisco. Donations can be made to coloradogive.org/TerrySendgraff, frequent flyers international aerial dance festival, cacbo.org (San Francisco aerial arts festival), or the charity of your choice. For information regarding the fund or for details of Celebration of Life to be held in November, please contact terry.sendgraff.memorial@gmail.com.


CIRQUE DU SOLEIL®

AmaññA

NOV 3 - JAN 12 UNDER THE BIG TOP ORACLE PARK IN SAN FRANCISCO CIRQUEDUSOILEIL.COM

It’s BARTable

OFFICIAL PARTNERS

Hennessy

Champagne

Nicolas Feuillatte

Villa Maria

NEW ZEALAND

CALIFORNIA ARTS COUNCIL

NATIONAL ENDOWMENT FOR THE ARTS