

Hopkins Center for the Arts

at Dartmouth

presents

Richard Move & MoveOpolis! *Herstory of the Universe@Dartmouth*

September 15, 4 pm

September 16 & 17, 2 pm

Various locations, starting at the Dartmouth Outing Club • 2023

Funded in part by the Brown Foundation Arts Education Fund, the Dr. John H. Carter 1946 Fund and the Charles M. Liddle III 1952 Fund Wetzel Family Fund for the Arts, the Melville 1960 and Leila Straus Fund, the Nathan W. Pearson 1932 and Sons Fund, and the Amy and Henry Nachman Jr. 1951 Fund for VPA in Dance and the Carolyn R. Kohn 1976 Dance Artist-in-Residence Fund.

From the Hop's Executive Director

At the Hop we believe in the power of the arts to transform our knowledge of the sciences, leading to a better understanding of the world and each other. *Herstory of the Universe* is a strong testament to this belief. Leading choreographer Richard Move has a strong connection to the natural and organic world that their work celebrates, and this connection comes across clearly and beautifully in *Herstory*. We're thrilled to see the work, which has roots in Governors Island and the Parrish Art Museum, transform into a story that includes Dartmouth land, illuminating in the process the underrepresented stories of those that came before us and those who will come after us.

Howard Gilman '44 Executive Director

Mary Lou Aleskie

Read more

Albert Einstein believed that “all religions, arts and sciences are branches of the same tree, directed toward ennobling man’s life”. Likewise, *Herstory of the Universe@Dartmouth* brings together science and the arts to help us deepen our connection with the world around us.

Read our interview with choreographer Richard Move and Dartmouth postdoctoral researcher Jessica Trout-Haney about the inspiration behind the work, the former golf course’s ecosystem and the intersection of science and the arts.



Land Acknowledgement

Every community owes its existence and vitality to generations from around the world who contributed their hopes, dreams and energy to making the history that led to this moment. Some were brought here or removed against their will, some were drawn to leave their distant homes in the hope of a better life, and some have lived on this land for more generations than can be counted.

The Hopkins Center for the Arts at Dartmouth is situated upon the ancestral and unceded lands of the Abenaki people. This acknowledgment reminds us of the significance of place, the continued existence of Indigenous peoples, and our commitment to building respectful relationships with the Indigenous peoples who call these lands home today.

To learn more about the original people of this land, consider researching Abenaki history and perusing resources on Abenaki language and culture, such as those listed on www.native-languages.org/abenaki.htm. We also encourage you to connect with local Abenaki community members and cultural institutions to find out ways to support their continued physical and cultural presence in our region.

Portions of this acknowledgement come from the Honor Native Land Guide from the U.S. Department of Arts and Culture, which you can download by visiting usdac.us/nativeland, as well as Art Hanchett (Abenaki) and the Hood Museum of Art.

Choreographer's Statement

Herstory of the Universe is my evolving series of site-specific work that activates natural environments and leads audiences on an immersive journey across public spaces with choreography designed to amplify the biodiversity of a specific location's flora, fauna, wildlife and topography. The title, *Herstory of the Universe*, refers to the resilience of Mother Nature and the earth's remarkable potential to recover and renew. A resilience that has, perhaps, never before been tested to the extremes brought on by today's climate crisis.

The first iteration, *Herstory of the Universe#1@ Parrish Art Museum* (2014) in Southampton, New York, was inspired by the museum's architecture and building materials which were designed with a thoughtful integration of its surrounding natural environs, along with the exhibition, *At Water's Edge*, artist Maya Lin's visualizations of Hurricane Sandy's storm surge around New York City and neighboring Long Island.

Herstory of the Universe@Governors Island, the first performance commissioned by the Trust for Governors Island in 2021, serves as a kind of template for *Herstory of the Universe@ Dartmouth*. On Governors Island, I showcased six site-specific works created especially for six, distinct, ecologically significant locations, while highlighting their unique landscapes and dramatic, panoramic views.

Herstory seeks not to replicate, but rather to viscerally embody specific elemental forces through a kind of biomimicry and choreographic abstraction. In order to maintain full focus on the environmental site, there is no stage flooring, sound design or additional lighting used, with the objective to render the choreography inseparable from its location.

– Richard Move, Ph.D., M.F.A.

Program

Approximate duration: 120 minutes, including post-show discussion

Indigenous Welcome Song

Black Hawk Singer Bryan Blanchette

Osprey (*Pandion Haliaeetus*)

Celeste Hastings

Unique among North American raptors for its diet of live fish and ability to dive into water to catch them, Ospreys are common sights soaring over shorelines, patrolling waterways, and standing on their huge stick nests, white heads gleaming. These large, rangy hawks do well around humans and have rebounded in numbers following the ban on the pesticide DDT.

Devrai (*Sacred Grove*)

Akua Noni Parker

The Indian word “Devrai” is a compound of Dev meaning ‘God’ and ‘Rai’ meaning forest. A prehistoric tradition of nature conservation, sacred groves have long been revered as sacrosanct and imbued with the belief that no creature may be harmed within its boundaries.

Trophic Cascade

Blakeley White-McGuire, Suzanne Ponomarenko and Aoi Sato

The trophic level of an organism is the position it occupies in a food web and trophic cascades are powerful interactions that alter the food chain of an ecosystem. Although ecosystems undergo natural changes due to flooding, droughts and wildfires, human factors such as pollution, land degradation, farming and climate change, are becoming more pronounced and can impact entire systems.

Amaterasu

PeiJu Chien-Pott

While most mythic sun gods are traditionally male, Japanese mythology centers on Amaterasu, the Goddess of the Sun. Amaterasu’s story is familiar to mythology as it describes the importance of the sun and the fear of its loss, experienced in cultures around the world.

Hamadryad

Lisa Giobbi and Yoni Kallai

The dryads, or nymphs of the trees, were among the most beloved spirits of Greek mythology; described as beautiful, wild and fond of dancing. Unlike other nymphs, the Hamadryad’s lives were bound to the life of an individual tree. If their tree was killed or cut down, their own life would end.

Each performance culminates in a conversation with Dartmouth faculty that dovetails with the themes explored in the work.

Fri, Sep 15: Ecologist and post-doctoral researcher Jessica Trout-Haney discusses aquatic ecosystems and Occom Pond.

Sat, Sep 16: Associate Professor of Environmental Studies Bala Chaudhary discusses soil ecology and the golf course land.

Sun, Sep 17: Senior Lecturer Matteo Gilebbi discusses environmental humanities and post-humanism.

About the Artists

Lisa Giobbi founded *Lisa Giobbi Movement Theatre* in 1991 specializing in aerial dance forms, and performs throughout the U.S. & Europe; notably at The Joyce (NYC), La Scala (Milan) La Fenici (Venice). In addition to her company work, Lisa created and performed aerial dances for director Gerald Thomas's *Diluvio* and F.E.T.O. (Brazil), director Chen Shi-Zheng's *Dragon Spring Phoenix Rise* (NYC) and *The Classic of Mountains and Seas* (China) and numerous productions with director Ildiko Nemeth (NYC), among others. She collaborated/choreographed/performed with MOMIX, Pilobolus and Martha Clarke throughout Europe, Asia and the Americas, with St. Louis' Circus Flora, and was staff choreographer for NYC's *Big Apple Circus*, tours with the British band The Tiger Lillies, Daniel Ezralow & Friends, as well as for television specials, stadium events, worldwide benefits, galas, rock concerts, music videos, commercials, aerials for runway shows, film, cabaret, variety theater and off-Broadway theater. With director/choreographer Richard Move, Lisa created and performed *Hamadryad*, an aerial dance in a tree in Move's *Herstory of the Universe@Governors Island*, receiving a "Best Dance of 2021" nod from *The New York Times*. lisagiobbi.com

Celeste Hastings is a NYC-based choreographer/performer, costume, sound, set and video designer, who creates otherworldly mysteries. Her work—both solo and group—fuses dance, theater, butoh and visual art with universal archetypes. Hastings' work has been presented in NYC, Germany, France, Japan and Venezuela. She is director/choreographer of the satirical yet existential group, The Butoh Rockettes, was a lead dancer with butoh group, Poppo and Gogo

Boys, and worked with masters Akira Kasai and Yukio Waguri. She collaborated/performed often with Noemie Lafrance, many NYC artists and with Richard Move in multiple *MoveOpolis!* projects in the USA and Europe, including *Herstory of the Universe@Governors Island* in 2021.

Yoni Kallai approaches life through play. It shows up in climbing a tree to rig for Lisa Giobbi and partner with her through a rope for a second iteration of *Herstory*. It manifests in performing partner acrobatics and perch pole with Angela Butch, his wife, with different companies but foremost out of The Muse Brooklyn. It is also quite literal in co-creating and operating the adventure playground on Governors Island as the head playworker for the non profit play:groundNYC. Aside from play, Yoni advocates and acts for repair of the world as a combat officer turned peace activist, children's rights advocate, environmental activism and joining forces with others for LGBTQ liberation, eliminating racism, stopping antisemitism and more.

Blakeley White-Mcguire creates as a contemporary dance artist in the lineage of Martha Graham as performer, choreographer, educator and author of *The Martha Graham Dance Company: House of the Pelvic Truth*. Her choreography and direction have been commissioned by The Museum of Arts and Design, Dancing Human Rights, Axelrod Ballet, Flightpath, The Ailey School, Movement Migration and American Dance Festival. She is presently a Fulbright Specialist in collaboration with COMEXUS. Blakeley's current collaboration with artist Daniel Fetecua, C.A.V.E.S. Project, brings

About the Artists *continued*

focus to interdisciplinary intersections/crossing borders among languages, physical performance and the natural world.

Dancer, teacher, model and chef, **Akua Noni Parker** has over 20 years of experience in the performing arts industry, performing as a principal dancer with Dance Theatre of Harlem, Cincinnati Ballet, Ballet San Jose and Alvin Ailey American Dance Theater. Throughout her career, Akua has fostered her appreciation for teaching, health and wellness by becoming certified in the American Ballet Theatre National Teaching Curriculum (levels pre-primary through level 5), Zena Rommett Floor Barre, and has traveled abroad to attain a culinary certification to aid her culinary vision. Subsequently, she teaches ballet and movement workshops, and cooking classes around the world. Akua uses her artistic experience, knowledge of wellness and love of all things DIY to guide others as a health and lifestyle coach.

Suzanne Ponomarenko (she/they) is a dancer and choreographer living in New York. They received their BFA in Dance from Marymount Manhattan College in 2012 and studied at the Martha Graham School of Contemporary Dance from 2010-2013. They create dance work with their company Suzanne Ponomarenko Dance which has been seen at Detroit Dance Festival, Dumbo Dance Festival, London Contemporary Arts Gallery, Triskelion Arts, Dixon Place, The EVAC, Gibney Dance Center, Caras Alegres in Xela, Guatemala, Alpha Omega Theatrical Dance Space, to name a few. They have been the assistant choreographer and rehearsal director for Catapult Entertainment Inc., international touring company of *America's Got Talent*

finalists. She has produced multiple projects including the *Senior Care Project*, partnered with Spaceworks NYC and Fractured Atlas, *A Chance To Dance* in Xela, Guatemala, sponsored by individual donors and Fractured Atlas. In partnership with Gibney Dance Center, they produced the *Puerto Rico Hurricane Relief* performance and with Fooju Dance Company she partnered to fundraise for *Exodus Road*, an organization that helps fight human trafficking in the USA. She has worked with Richard Move on many projects and her favorites including *Martha @...The 1963 Interview* and *Herstory of the Universe #1@Parrish Art Museum*.

Peiju Chien-Pott is a dance artist from Taiwan, a recipient of 2023 Choreography Fellowship from the New Jersey State Council on the Arts, and described as “one of the greatest living modern dancers,” celebrated particularly for her work as Principal Dancer with the Martha Graham Dance Company. Her many awards include a Bessie for Outstanding Performance, a Positano Premio La Danza Leonide Massine Award, Capri International Dance Award and numerous awards in her native Taiwan. Ms. Chien-Pott is on the dance faculty of the Ailey School and a member of The Bessie Selection Committee, the New York Dance and Performance Awards.

Aoi Sato is originally from Chiba, Japan. She trained in ballet and contemporary dance at Liscombe International Ballet School in Japan before moving to New York as a scholarship student at the Alvin Ailey School. During the time there, she performed *Memoria* with Alvin Ailey American Dance Theater. She has also performed with Graham2 and Martha Graham Dance Company and is certified to teach the Martha

Graham Dance Technique. Since 2019, she has been performing with Buglisi Dance Theatre at various events in New York City, including the DUMBO Dance Festival, Battery Dance Festival and annual Table of Silence at Lincoln Center. In 2022, she was invited to perform at “BALLET GALA in TOKYO” directed by Tamiyo Kusakari to support Kiev Ballet, where she performed Martha Graham’s *Deep Song*. She has also worked with Suzzanne Ponomarenko Dance, demonstrator for Martha Graham Dance Technique DVD produced by Dance Spotlight Inc., directed by Miki Orihara and Suzan Kikuchi. In addition, she teaches at the Martha Graham School and the University of Hartford.

Karen Young (Costume Designer) has designed costumes for numerous dance, experimental theater and video art projects in New York and internationally. Her design work for dance is included in the repertoires of the Martha Graham Dance Company, Kyle Abraham/AIM, Brian Brooks, Paul Taylor Dance Company, Czech National Ballet, Ballet Nacional de Cuba, Alvin Ailey Dance Theater, Miami City Ballet, Malpaso Dance Cuba, Lucinda Childs, Sidi Larbi Cherkaoui, Sonya Tayeh, Pontus Lidberg and Troy Schumacher. She also designed Wendy Whelan’s show *Restless Creature*, Geoff Sobelle’s *Home* and Third Rail Projects’ immersive show *Then*

She Fell. Collaborations with contemporary visual artists include costume design for the video works of Eve Sussman, Matthew Barney, Michelle Handelman and David Michalek. Her designs for Richard Move’s *Herstory of the Universe@Governors Island* “... delivered some of the year’s most enchanting performances—and costumes, designed by Karen Young.” *The New York Times*

Richard Move, Ph.D. M.F.A., is a 2023 Guggenheim Fellow, NYPL Dance Research Fellow, TED Global Oxford Fellow, Artistic Director of *MoveOpolis!* and Assistant Arts Professor at New York University. Move’s choreographic commissions include productions for Mikhail Baryshnikov and the White Oak Dance Project and two works for the Martha Graham Dance Company, in addition to numerous site specific works created for the European Capital of Culture (France), Guggenheim Museum (New York), Parrish Art Museum, Cannes Film Festival, LMCC Sitelines Festival and the Asian Civilizations Museum in Singapore, among others. In 2019, Move presented *Martha@Terminal Barão Geraldo* in a bus station in Sao Paolo, Brazil.

Learn more: www.move-itproductions.com

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