

Urban Artworks II



Pace Downtown Theater at the Schimmel Center for the Arts
Jillian C. Panfel, *Director*

Mary Bruce Blackburn and the American Dance Ensemble
in association with Pace University presents

Urban Artworks II

The American Dance Ensemble

pause

Pam Tanowitz & the O24 Dance Company

pause

Pedro Alejandro

Intermission (15 minutes)

The American Dance Ensemble

pause

Katrina van Zee

Andrew Jannetti & Dancers

Denise Griffin

Lighting by Laura E. Glover

Urban Artworks II is made possible through the generous support of
Pace Downtown Theater, Citibank N.A and the patrons of ADE, Inc.

Cover photo by Andrew Greenspan

Participating Companies

Mary Bruce Blackburn and The American Dance Ensemble

Title: Seeking Closure (1994)

Choreography: Mary Bruce Blackburn in collaboration with the dancers

Music: L'Orchestre Moderne, Graeme Revell, Peter Jones, Kronos Quartet

Performers: Amy Prensky, Christina Lappi, Rebecca Meis, Andrea Lommen, Merceditas Mañago

Mary Bruce Blackburn is the founder and Artistic Director of Mary Bruce Blackburn and the American Dance Ensemble. Since the company's debut in 1986, she has created 19 works for its repertory, worked collaboratively with more than 30 composers, visual artists and other dance companies and developed many innovative dance programs. Under Ms. Blackburn's direction, the American Dance Ensemble has been sponsored by a variety of New York presenters and fulfills a lively touring agenda.

A native of Kentucky, Ms. Blackburn was awarded the Al Smith Fellowship for Choreography from the Kentucky Arts Council. She created *Project Outreach* for Kentucky in 1989, a dance touring and educational program which focuses on rural populations and underserved audiences. A strong advocate of arts in education, she has taught and performed extensively with the Artist-in-Residence programs in several states since 1980. She is currently an Approved Artist in the states of Florida, Kentucky, North Dakota, South Carolina and Texas. Her involvement in the Kentucky schools, particularly, spans 14 years.

In New York City, Ms. Blackburn has taught professional dancers at the Gus Solomons Studio, Dance Space Studios and the Peridance International Dance Center. She has served on the faculty of the American College Dance Festival for two years and is presently a faculty member of the Lincoln Center Institute. She acts as a mentor for New York University students seeking guidance in arts administration. Ms. Blackburn graduated from the University of Kentucky with a BA in Speech Pathology and Audiology. She continues her personal dance studies with Finis Jhung in New York.

Ms. Blackburn has received support for her work from the New York Foundation for the Arts, the Manhattan Community Arts Fund, the Ashland Oil Foundation, Philip Morris Companies Inc., Citibank N.A., Chase Manhattan Bank and the Kentucky Arts Council, among others. Ms. Blackburn wishes to thank her dancers and Bill Landau and Marty Beller for their support.

Open 24 Hours Dance Company

Title: Sifted (1993–94)

Choreography: Pam Tanowitz

Music: Sidney Bechet, Maxine Brown, Dinah Washington,
Beastie Boys, Ray Charles

Performers: Sara Green, Pam Tanowitz, Jenn Krebs,
Sadie Minkoff, Cheronne Wong

Pam Tanowitz received her BFA in Dance from The Ohio State University and founded The Open 24 Hours Dance Company in 1991. The company has had two NY seasons at CBGB's Gallery 313 and in 1993 toured Boston and KY. In 1994, O24 performed their third season at City Center Studios. They continuously showcase new pieces throughout NY at spaces including PS 122, DIA Center for the Arts, Gowanus Arts Exchange, The Living Theater, Context Hall, The Workhouse Theater and the Pace Downtown Theater (*Urban Artworks*). O24 has held lecture demonstrations at the Queens Museum of Art, The Dance Center at the 92nd Street Y, The Youth Performing Arts School in Louisville, KY, Sarah Lawrence College and The Rose Building at Lincoln Center. This summer, O24 will be performing at the Nantucket Theater Workshop Dance Festival and The Islip Museum's Carriage House Project. *Sifted* has been made in part by a 1993/1994 Harkness Choreographer's Space Grant at SUNY Purchase.

Pedro Alejandro

Title: Nun Better

Choreography: Pedro Alejandro

Videography: Pedro Alejandro

Technical Consultant: Tom Manion

Costumes: Kathleen Roy Discepolo

Music: Chris Cherry

Performers: Pedro Alejandro, Douglas Boulivar,
Stephanie Kemper, Orion Duckstein, Rebecca Lazier,
Cheronne Wong, Nicole Sistare, Michael Zung

Pedro Alejandro's work has most recently been seen in Connecticut by Dance Services Network and the Austin Arts Center at Trinity College, and in Ohio by the Canton Ballet, Ohio Public Television and at the Third World Performance Space. Pedro has worked in collaboration with Judy Dworin Performance Ensemble and Dziga Vertov Performance Group at Theater Artaud in San Francisco. He received his training at Cornell University, The Dance Theater of Harlem and The Ohio State University. He continues his studies in process and performance with Leeny Sach and Norman Rosenberg of Pangea Farm's Meditation and Performance Center. Recently, he received a grant to collaborate with renown poet Amittai Aviram.

Intermission (15 minutes)

Mary Bruce Blackburn and The American Dance Ensemble

Title: Rafters (Premiere)
Choreography: Mary Bruce Blackburn in collaboration with
the dancers
Music: Original score by Marty Beller
Visuals: William Landau
Performers: Andrea Lommen, Christina Lappi, Rebecca Meis

Katrina van Zee

Title: Encounters (1994)
Choreography: Katrina van Zee in collaboration with the dancers.
Special thanks to Annie Tubbs for her creative input.
Music: Robert Friedman M.D. and Kelly Howell from
Sound Techniques for Healing and street sounds
Costumes: Katrina van Zee and Putumayo
Performers: Katrina van Zee, Jorge Brown, Suzy DeVore,
Sita Mani, Claudia Vorwaller

Katrina van Zee is intrigued by cooperative effort, empathy and expectations. She spent several summers working for a woman-owned tent company where she developed a fondness for collective challenges, hard work and jack-hammering.

Ms. van Zee has danced for a variety of New York choreographers including Julia Stewart, Christina Sears and Maja Lorkovic. Her choreography has been seen at Free Range Exposures and PS 122 through the Field as well as in numerous Seattle Public Schools via a children's theater troupe, Little Theater Jesters. She has studied choreography with Susan Walter, Ruth Currier and Murray Louis. She currently teaches creative movement in the Elizabeth, New Jersey Head Start programs. Ms. van Zee attended Mount Holyoke College and American Academy of Dramatic Arts.

Andrew Jannetti

Title: Unforgiven (1988)

Choreography: Andrew Jannetti

Music: Arvo Part Collage engineered by Dana McCurdy

Performers: Andrew Jannetti, Lauren Naslund

Set Piece: Ken Freeman

Andrew Jannetti, a native of South Philadelphia, began his dance training at Montclair State College, where he received his B.A. in Speech and Theater. After extensive study in New York, he began creating and showing his own work in 1981 in New York and New Jersey at venues such as P.S. 122, DIA Center for the Arts and St. Mark's Church, among others. Mr. Jannetti has received support for his work from NYSCA, NJSCA, the Manhattan Community Arts Fund, New York Foundation for the Arts, Meet the Composers Fund, Citibank, Exxon and others.

Mr. Jannetti has performed in the works of Claudia Gittleman, Alan Danielson, Mimi Garrard, Phyllis Rose, Mary Spalding, Loretta DiBianca, Beth Jucovy, Judy Levine, Marcelo Moacyr, Shelley Shephard H and Plath/Taucher Productions. He is the Co-artistic Director of Red Peonies Performance Project New York/New Jersey and of Children's Dance Project in Manhattan. He is also on staff at the Gowanus Arts Exchange in Brooklyn and Fitness Masters and Printing House in Manhattan.

Denise Griffin

Title: Caesura

Choreography: Denise Griffin

Music: Helen Carnevale

Costumes: Denise Griffin and Lynda Dias

Performers: Madoka Atsumi, Jamie Owen, Utafumi Takemura,
Ede Thurrell

Denise Griffin received her BFA from the University of the Arts. She has performed with the Opera Company of Philadelphia, Convergence-Dancers & Musicians, and in works by Sue Bernard, Christopher Gillis, and Keely Garfield's *Sinister Slapstick*.

Denise has just returned from the Edinburgh Festival Fringe in Scotland where she performed in an original play, *Go Ahead and Jump*, with the Fisheye Project, a newly formed collaboration of New York artists.

Participating Artists

Bill Landau

Bill Landau (Visual Artist/The American Dance Ensemble) was born, bred and raised in Brooklyn, New York, a product of a mid-nineteen fifties special program for students at the Junior High School level offering art training/instruction every school day for a three-year period-of-time. Mr. Landau studied under Anne Raskin, an outstanding teacher and artist and at the college level under John McClurg, a nationally prominent artist, designer and teacher.

After 25+ years in the academic and entrepreneurial worlds, Mr. Landau commits and devotes full-attention to his art and craft, very much influenced by his mother who sewed and worked wonderfully well with textiles and fabrics all her life, and by his father, who was very detailed and fine in his work as a haberdasher, painter and craftsman. Mr. Landau holds an AB in Biology from Lycoming College and an MS in Psychology from the University of Scranton.

Marty Beller

Marty Beller (Composer/The American Dance Ensemble) has performed with and, this summer, was Music Director for performances of Jennifer Muller/The Works Dance Company in the world premier of her ten part piece, *A Reaction to the Longhouse Gardens*. He performed original music in *Aberrations*, a group piece choreographed by Sean Curran (Bill T. Jones/Arnie Zane). Mr. Beller accompanies various workshops for artists and dance classes at Perry Dance, The Merce Cunningham Dance Company, Jennifer Muller/The Works Studio, Dance Space, The Ruth Currier Dance Studio, The Jose Limon Institute and The Dalton School. His composing/producing credits include music for the original Off-Broadway play, *No Plugs to Pull* by Jose Nardelli, *A Biography of Groucho Marx*, the 1993 short film *Oasis* by Alison Brandin and the 1992 New Generation Pictures educational video, *My Hair's Falling Out...Am I Still Pretty?*

In the World Music arena, Mr. Beller is the drummer/percussionist for All God's Children, and has toured with Double Zero recording artist Arnold the Pig and is the Music Director and drummer with the Bolivian tribal music group Hilario Soto and Higher Culture, featured performers in the *Mitsubishi New Music Series*. He is also the drummer and composer with Kolos and the co-leader, composer and drummer for Meow, an original pop music group.

Helen A. Carnevale

Helen A. Carnevale (Composer/Denise Griffin), is the recipient of a 1992–93 Individual Artist Solo Recital Fellowship from the Delaware State Arts Council, the director and percussionist of the Caribbean band ¡Caliente!, and the founder of MUSICTech, a duo which explores interactive performance concepts between acoustic and synthetic sound sources using computer/MIDI technology. Active as an educator in the Delaware Valley with the Delaware States Arts Council and the Delaware and Philadelphia Institutes for Arts in Education, she teaches percussion studies, music theory and Kindermusik, an international early childhood educational program. She recently completed producing, arranging and composing the audio portion of the new early childhood curriculum, *Growing with Kindermusik*.

Ms. Carnevale earned a Master of Music Degree from the University of the Arts, studying under Michael Bookspan, principal percussionist of the Philadelphia Orchestra and has been a concerto soloist with the Delaware Symphony. She is presently principal percussionist of the contemporary chamber ensemble Relache, with whom she has toured extensively throughout the United States and abroad. *Caesura for Xylophone and Piano* (1991) was conceived as the overture to a three movement concert piece for xylophone and piano.

Laura E. Glover

Laura E. Glover (Lighting Designer/Urban Artworks II) has won national acclaim for her lighting designs for Dance Kaleidoscope and the Martha Graham Dance Company. Most recently, she collaborated with UMO Ensemble to present *El Dorado* for the Busker Fare. Ms. Glover continues her dance repertoire with Pascal Rioult Dance Company, the Daniel Catanach Ballet Theatre and Taylor 2. She also tours with Opera Northwest as lighting designer.

No stranger to Off Broadway theatre, she has collaborated with such artists as choreographers Maxine Sherman and Duane Cyrus, directors Maggie daSilva and B.T. McNichol, and scenic designer David Gallo. Ms. Glover holds her MFA in lighting design from SUNY Purchase.

Special Thanks

Special thanks to the patrons, supporters and friends of ADE, Inc.: Herman Meyer/Hector Ramirez and Citibank N.A., Manhattan Community Arts Fund, Judy Thomas of the Ashland Oil Foundation, Inc., IBM, The Theater Development Fund, John Chappell/Bryant Park Tickets, Materials For The Arts/NYC Department of Cultural Affairs, The Support Center of New York, Bill Hackett/Barton Beers LTD, Paul Kraus/Barton LTD, Ken Sonnenfeld/Volunteer Lawyers for the Arts, John and Chris Roemer, Andrew Jannetti, Alan Chow, Allen Kraus, Myra Tobin, Harriet Sue Friedberg, Paul and Susan Garavaglia, Finis Jhung, Dr. Sydney Goldfischer, Madeline Goldfischer, Mariko Kato, Robert and Deborah McDuffey, Jonathan and Susan Byron, Wanda Beverly, Sara Beaudry, Elizabeth Fort, August Neal, Peter Posner, Maggie Griffis, Maria Faglione, Phyllis Hasbrouck, David Denton, David Sui Yin Lau, Vincent R. Clephas, the late Jon Etra, Linda Granacher, G. Bruce Jones, Virginia Jinks, Gilda and Morton Nussbaum, Robert and Lucy Reitzfeld, Marie-Claire Cunningham, Carol Ausubel, Darby Townsend, John Gex, Mrs. Lafe P. Ward, Barbara Miller, Constance Kelly, Terry Greiss, the 92nd Street Y, the staff and student volunteers of Dance Space, Inc., Joan Duddy, Tobie Stein, the Chase Manhattan Bank, the Kentucky Arts Council, Steve Gross of The Field, Daryl Bornstein and Thelma Pollard.

Ms. Blackburn wishes to express her appreciation to Jillian Panfel and the staff of the Pace Downtown Theater.

The patrons of the American Dance Ensemble are pleased to supply refreshments for Urban Artworks II. Please join us in the lobby after the performance on Friday evening.

Staff for Pace Downtown Theater

Director.....Jillian C. Panfel
Theater CoordinatorDJ Mendel
Technical DirectorAnthony Ferrer
Assistant Technical DirectorJoel Golden
Technicians.....Michael Chin, John Fistos, Michael D. Ryal

A Word About Urban Artworks

Urban Artworks was conceived by the American Dance Ensemble to enable talented choreographers and their companies to present their work in a professional atmosphere with experienced management. All of the companies presented, including the American Dance Ensemble, have invested some of their own financial resources in support of this mission.

I hope you will commit your time, leadership and financial contributions toward any or all of the dedicated artists you have seen tonight.

Sincerely,

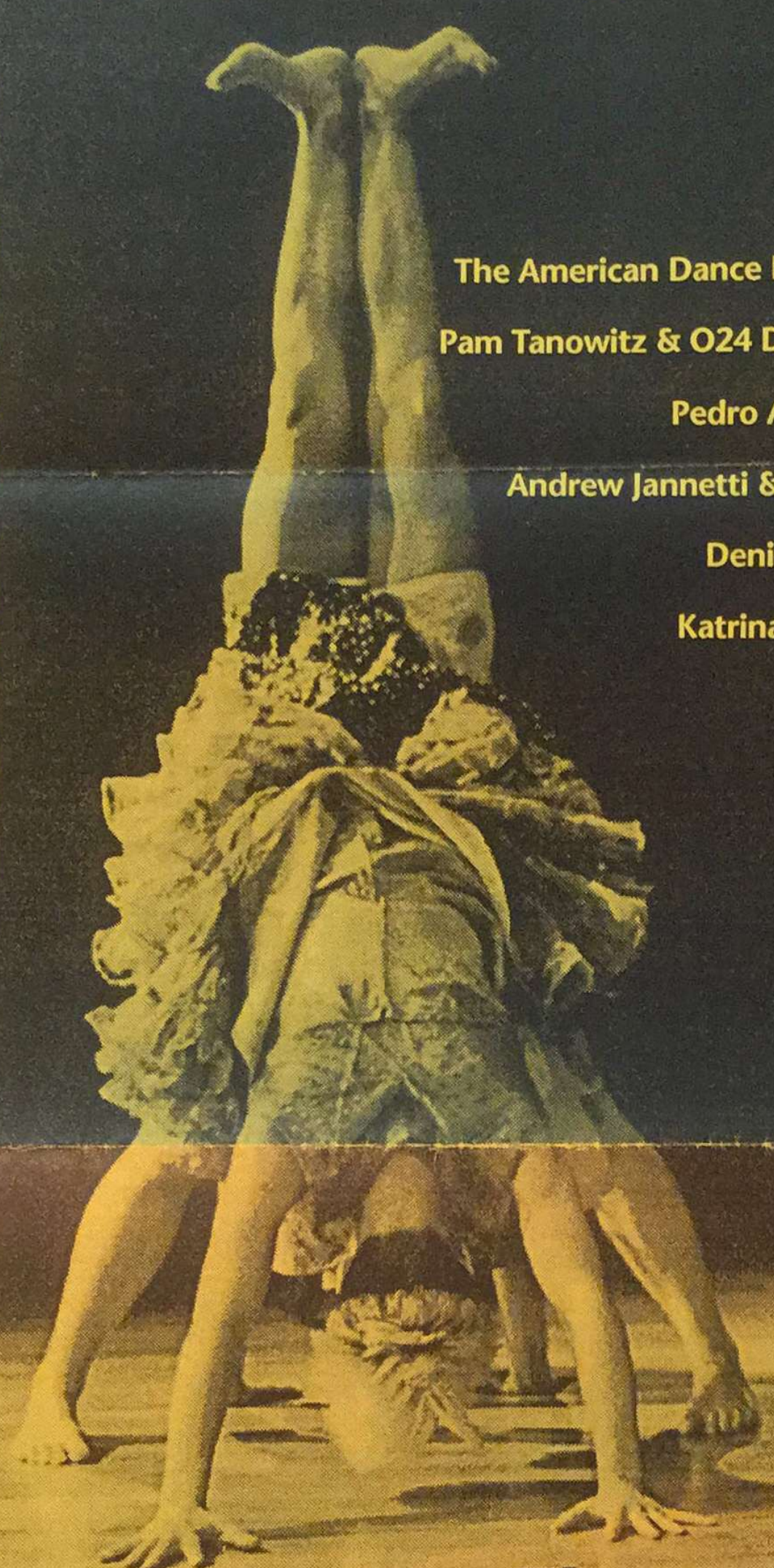
A handwritten signature in cursive script that reads "Mary B. Blackburn". The signature is fluid and elegant, with a large initial 'M' and a long, sweeping underline.

Mary Bruce Blackburn
Executive Director/Producer

PLEASE POST

Mary Bruce Blackburn and the American Dance Ensemble
in association with Pace University present:

Urban Artworks II



The American Dance Ensemble
Pam Tanowitz & O24 Dance Co.

Pedro Alejandro

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Denise Griffin

Katrina van Zee

Photo by Andrew Greenspan

Pace Downtown Theater

Pace University, New York City • August 26 & 27, 1994

Tickets: \$12 (\$8 for dancers with ID)

Reservations: 212-399-3252

6 choreographers in show

By Doris Diether

Urban Artworks II, a program of seven works by six choreographers, was offered last weekend at Pace Downtown Theater. The work with the most interesting choreography was Andrew Jannetti's "Unforgiven." A duet which he performed with Lauren Naslund, the choreography used the two bodies to create dramatic moving patterns. Bodies moved together or in opposition like parts of a whole. Leg extensions were exactly duplicated and movements were performed smoothly and effortlessly. Near the end of the work the movements became more violent although the music did not change.

Katrina Van Zee's "Encounters" was interesting for a different reason. She took an idea and explored its many aspects. Van Zee, Jorge Brown, Suzy De Vere, Sita Mani and Claudia Vorwaller were the performers who greeted one another or unseen friends, embraced, bumped into strangers. The actions were playful or humorous, and as the work went along dancers climbed on, slid under or were partnered by other dancers. Mary Bruce Blackburn and the American Dance Ensemble had two works on the program, "Rafers" and "Seeking Closure." The latter, begun by Amy Prensky, dealt with attempts to make contact with each other. Christina Lappi, Rebecca Meis, Andrea Lommen and Merceditas Manago were the other performers who were accepted or pushed away. Once the women separated into two pairs and one left over, then kept changing partners so that each one was odd person out for a time.

The theme for "Rafers" was less clear. A trio for Lommen, Lappi and Meis, the work began with a projection of art work by William Landau, replaced half way through with another art work, neither of them adding to the dance.

Pedro Alejandro had an idea for "Nun Better" that didn't quite jell. Before the curtain, apples were rolled onto the stage. Three of the dancers were dressed in nun's habits, heavy shoes, and hats with flared wings



Dance

on either side. The other dancers wore only underwear and were first seen with apples in their mouths.

Denise Griffin's "Caesura" was another idea work that didn't make it. Madoka Atsumi, Jamie Owen, Utafumi Takemura and Ede Thurrell were first seen under sheets, like Halloween ghosts. Under the sheets they wore white masks. In the work, which was supposed to deal with dreams, the four danced like jointed dolls. In "Sifted," by Pam Tanowitz and performed by the Open 24 Hours Dance Co., the dancing looked like a rock concert with some break dancing thrown in.