



For Immediate Release



Jill Johnson photo by Armin Linke, Kyle Abraham photo by Steven Schreiber, Jon Kinzel photo by Erica Freudenstein

**BARNARD COLLEGE PRESENTS PREMIERES BY
KYLE ABRAHAM, FAYE DRISCOLL, JILL JOHNSON AND JON KINZEL
AT THE MILLER THEATER
APRIL 29 AND 30**

Representatives of some of the best, brightest and boldest of their generation--Kyle Abraham, Faye Driscoll, Jill Johnson and Jon Kinzel--will each present a world premiere at the Miller Theater, April 29 and 30, courtesy of Barnard College's Dance Department, which commissioned the four dramatically different dances. Mary Cochran, Barnard Dance Department's Chair and Artistic Director, selected the artists.

Kyle Abraham's "Concrete Courtship," created for 11 dancers, uses music by Mika Vainio and Pan Sonic. The dance's alternating rapid and slow movements, incorporated into solos, duets and ensemble work, help create the subtle, dark humor that works its way through the piece.

Faye Driscoll, known for her dry wit, will present "Girl train or I am being a good woman when I," a quartet of women who, as the choreographer describes "pass across the apron of the

MORE

stage like a gang of `girls' who wandered into the theater as if passing on a busy street." The dancers' movement, their chatter, laughter and the sound of their moving feet create the soundscape for the dance.

The 20 dancers in Jill Johnson's new work (title to come) will be performing to the marimba music of Evelyn Glennie and Barry Wordsworth's "Rhythm Song." In her exploration counterpoint, the canon form and changing configurations of epaulement, Johnson uses the dancing bodies to suggest water's natural surrender to any impediment that it encounters.

Among the several themes of Jon Kinzel's "Amnesia: Part I and 2," is memory: What we choose to forget and the clinical aspects of amnesia. The dance, set in part to Nora Laudani's "Natural Disaster," continues Kinzel's long-time interest in integrating aspects of the local environment into his choreography. In this case, it is the wooden hoops and sticks used in the Greek Games at Barnard from 1903-1967 that Kinzel came upon in a massive storage closet at the college. A short video by Kinzel and film editor Cybele Policastro will be integrated into the 18-minute dance.

Barnard College has long been a force in the dance world, the four year home to such fire brand graduates as Twyla Tharp, Sara Rudner as well as much younger dancers including Jamie Scott and Emma Desjardins, both of whom are presently members of the Merce Cunningham Dance Company, Michael Novak, who currently dances with the Paul Taylor Dance Company, Rebecca Warner, who performs with Sarah Michelson, Anna Schon of Reggie Wilson's *Fist and Heel*, Renuka Hines, who performs with David Dorfman Dance, plus June Omura and Marjorie Folkman, both of Mark Morris fame. And that's only the tip of the iceberg.

The evening curtains for the April 29 and 30 performances of "Barnard Dances at Miller" are at 7pm. There is a 2pm matinee performance on April 30. Tickets, which are \$20 apiece and \$12 with a Columbia University ID, can be purchased by calling 212-854-7799. The Miller Theater is located at 2960 Broadway (at 116th Street).

###

041211

MORE

About the Artists:

Kyle Abraham, professional dancer and choreographer, began his training at the Civic Light Opera Academy and the Creative and Performing Arts High School in Pittsburgh, Pennsylvania. He continued his dance studies in New York, receiving a BFA from SUNY Purchase and an MFA from NYU Tisch School of the Arts. Over the past few years, Abraham has received tremendous accolades and awards for his dancing and choreography including a 2010 Princess Grace Award for Choreography, Dance Magazine's coveted 25 to Watch in 2009, a Jerome Foundation Travel and Study Grant 2008, Pennsylvania Council for the Arts Fellowship in 2002. This year, Abraham was heralded by OUT Magazine as one of the "best and brightest creative talents to emerge in New York City in the age of Obama." His choreography has been presented throughout the United States and abroad, most recently at Dance Theater Workshop, Bates Dance Festival, Jacobs Pillow, Harlem Stage, Fall for Dance Festival at New York's City Center, The Okinawa Prefectural Museum & Art Museum located in Okinawa Japan, Montreal, and Germany. Most recently, Abraham was awarded a 2010 BUILD grant and an individual artist fellowship for his choreographic efforts.

As a performer, Abraham has worked with acclaimed modern dance companies including David Dorfman Dance, Burnt Sugar Dance Conduction Continuum, Nathan Trice/Rituals, Mimi Garrard Dance Theater, Bill T. Jones/Arnie Zane Dance Company, Dance Alloy, The Kevin Wynn Collection and Attack Theatre. In addition to performing and developing new works for his company, Abraham.In.Motion, Abraham also teaches his unique approach to post-modern dance in various schools and studios throughout the United States. For more information please visit:

<http://abrahaminmotion.org>

Faye Driscoll, Bessie Award winning choreographer, strives to investigate new forms of theatrical experience aimed to provoke feeling, stimulate the senses and activate the mind. Driscoll was hailed as one of Dance Magazine's "25 to Watch" in 2008, and her second evening-length work, "837 Venice Boulevard," was named, one of the "Top 5 Dance Shows of the Year" by The New York Times. Her most recent work, "There is so much mad in me," was created through a co-commission from the American Dance Festival and Dance Theater Workshop - where it premiered in April 2010 and was remounted due to popular demand in September 2010. Driscoll has received grants from the Greenwall Foundation, Lower Manhattan Cultural Council's Fund for Creative Communities and recently received the New England Foundation for the Arts National Dance Project production grant for her next work, "beautiful" (working title). In addition to creating her own work, Driscoll has choreographed for several theater productions including; Cynthia Hopkins' "The Truth: A

MORE

Tragedy," Young Jean Lee's "The Shipment and Church," Taylor Mac's (Obie Award) "The Lily's Revenge," NTUSA's "Chautauqua!" and Igor Stravinsky's "L'Histoire du Soldat" with Director William Kerley and Maestro Lorin Maazel. Her video work, "Loneliness," was featured in "Younger Than Jesus" at the New Museum, and she recently choreographed "The Forrest"- a music video for Mirah. Driscoll has been an Artist-in-Residence at the Joyce SoHo, Kaatsabaan International Dance Center, University Settlement, HERE Arts Center, and BAX/Brooklyn Arts Exchange. She is also a recipient of the Lower Manhattan Cultural Council's Intensive Residency for Performing Artists on Governors Island, and will be a 2010/2011 Choreographic Fellow at the Maggie Allesee National Center for Choreography at FSU this spring. Her upcoming shows are in Columbus, Ohio at the Wexner Center for the Arts (November 2010, "837 Venice Boulevard") and in Austin, TX at the Fusebox (May 2011, "There is so much mad in me").

Jill Johnson is an innovative dancer, choreographer, educator and producer. Her fusion of classical purity with modern physical grace has brought her to stages around the globe, appearing in over 50 tours and teaching master classes at dance companies and colleges on five continents. A graduate of the National Ballet School, Jill was a soloist with The National Ballet of Canada and principal dancer with Ballet Frankfurt. A protégé and close collaborator of choreographer William Forsythe, she stages and produces Forsythe's ballets on companies worldwide, including The Norwegian National Ballet, State Opera Ballet Munich, Paris Opera Ballet, Lyon Opera Ballet, Italy's Alterballetto, Netherlands Dans Theater, Israel's Batsheva Dance Company, The National Ballet of Canada, Pacific Northwest Ballet and American Ballet Theatre. Johnson staged Christopher Wheeldon's *Continuum on Morphoses* during their residency at The Vineyard Arts Project in 2009. Her recent choreographic work includes "The Copier," a commissioned original dance installation for Cedar Lake Contemporary Ballet, which received critical acclaim including honorable mention in Time Out New York's "Best in Dance in 2008"; "Room/Room" for NYU, and "27 for 17" for The New School, where she was Artist-In-Residence in the spring of 2009, and commissioned installation "As Yet Untitled" for the Movement Invention Project Collective in July 2010. She also choreographs for film and television, notably a series of dance film shorts for Bravo arts channel in Canada; is a featured performer in commercials for Rover, Forsythe's "Clear House Dance", and music videos for German techno artist Sven Vaeth and American singer-songwriter David Poe.

Johnson is Advising Editor for choreographer Pontus Lidberg's *Labyrinth Within* film and stage productions, including his 2010 Joyce Soho residency. She had a residency teaching open, master

MORE

workshops at the Baryshnikov Arts Center in New York City from 2009–2010, and was Artist-In-Residence at Jacksonville University's MFA summer program 2010. She has recently been collaborating with Mikhail Baryshnikov and William Forsythe on a solo project for Mr. Baryshnikov. She is on faculty at Princeton University, Barnard College at Columbia University; faculty and Choreographer-In-Residence at Movement Invention Project in New York; adjunct faculty at New York University's Tisch School of the Arts, and teaches regularly at The Julliard School, The Ailey School, The Joffrey School, The New School, and Ohio State University where she collaborated on the award winning OSU/Forsythe Company web-based project, "Synchronous Objects". She lives in New York City.

Jon Kinzel began presenting his own work in 1988 in multiple disciplines, and gained national and international exposure with the production of over 30 pieces, numerous commissions, residencies, and solo shows in the US and abroad. Recently, a Martha Duffy Memorial Fellowship at the Baryshnikov Arts Center (2009–10), the Movement Research Artist-In-Residence program (2009–2011) and a commission from The Kitchen provided him with support for, "Responsible Ballet and What We Need Is a Bench to Put Books On" (2010), an evening length piece for a cast of 6 dancers. He received a B.A. from Bennington College, an M.F.A. from Sarah Lawrence College and he has been an Adjunct Professor at NYU Tisch School of the Arts' Experimental Theater Wing. He has had the good fortune to collaborate and work with many troupes and individual dancers, visual artists, designers, musicians and composers: in 2007, he created "Quirk – ease" a multimedia installation piece presented in The Nothing Festival at Dance Theater Workshop; in 2006 he created "Switch (Grass Growing)," a collaboration with Australian choreographer and former Pina Bausch dancer Michael Whaites, produced by Dance New Amsterdam. In 2001, he was hired to select dancers and perform in Matthew Barney's film series "The Cremaster Cycle" which was featured in the artists' exhibition at the Solomon R. Guggenheim Museum, and in 2000 he created "Quality Of Life"- a collaboration with visual artist Bob Ajar presented in the social issues series "New York On New York," commissioned by The Puffin Foundation. As a member of John Kelly and Company from 1995 to 1999, he performed in the Obie Award-winning production "Pass the Blütwurf", "Bitte" and in "Moondrunk," presented by Lincoln Center's "New Visions Series" at The New Victory on Broadway. From 1996–1997, as a member of the John Jasperse Company, he performed in "Excessories," a piece that won the Suzanne Dellal International Dance Competition in Tel Aviv, Israel, and toured Europe. In 1997, he was invited to be a guest soloist by Rachid Ouramdane at the Fondation Cartier pour l'Art Contemporain, Paris, France. From 1991 to 1995, he toured and taught contemporary partnering as a company member with Creach/Koester. His flat art/works on paper have been exhibited in Boston and New York City.