



PRESENTS **GALLIM**  
**Ted Shawn Theatre**  
**August 7-11, 2019**

FOUNDER & ARTISTIC DIRECTOR Andrea Miller

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LIGHTING DESIGNER Vinny Vigilante

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COSTUME DESIGNER Hogan McLaughlin

DANCERS  
Antonio Brady  
Ashley Hill  
Allysen Hooks\*  
Sean Lammer  
Gary Reagan  
Sean Rosado  
Haley Sung  
Georgia Usborne  
Dan Walczak

\*Alumnus of The School at Jacob's Pillow

\*\*Alumnus of the Intern Program at Jacob's Pillow

† Alumnus of the Administrative Fellows Program at Jacob's Pillow

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## PROGRAM

### ***Boat***

**Premiere 2016**

CHOREOGRAPHY    Andrea Miller, in collaboration with the Gallim dancers

COMPOSER        Arvo Pärt - "Berliner Messe: II. Gloria", "Fratres", "Salve Regina"

SET DESIGN       Andrea Miller, in collaboration with Vincent Vigilante

DANCERS        Anthonio Brady  
                      Ashley Hill  
                      Allysen Hooks  
                      Sean Lammer  
                      Gary Reagan  
                      Sean Rosado  
                      Haley Sung  
                      Georgia Usborne  
                      Dan Walczak

*Boat is dedicated to all those who are still enduring and persevering in their hopes of life, despite suffering oppression and inhabiting despair, and to all who are building new harbor and homes for their hearts to host.*

*Redeveloped for Jacob's Pillow, 2019*

## **- INTERMISSION -**

**Jacob's Pillow is committed to providing an inclusive environment that cultivates the celebration of the art of dance and its positive impact on communities.**

We are dedicated to fostering a safe, comfortable, and enjoyable experience for everyone on our beautiful campus. You, as patrons of and visitors to Jacob's Pillow, are expected to contribute to our mutually respectful and welcoming community and support the world of dance and all its citizens for generations to come.

If you have any suggestions, comments, or incidents to report, please direct them to Deputy Director A.J. Pietrantone at [apietrantone@jacobsillow.org](mailto:apietrantone@jacobsillow.org).

#### **HOUSE RULES:**

While in our theaters please refrain from behavior that could disturb other patrons and performers during the performance. Thank you for observing these House Rules so that everyone can have an enjoyable experience.

Silence cell phones • Photography & recording are prohibited • Other than water, food & beverages are prohibited • Keep your ticket with you at all times • Let a staff member know if you need help

We are so glad you are here. Enjoy the show!

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# ***True, very***

## **World Premiere**

CHOREOGRAPHY Andrea Miller, in collaboration with the Gallim dancers

SET DESIGN Andrea Miller, in collaboration with Vincent Vigilante

MUSIC *Big Bang* (2019); Music by Will Epstein

*On Stage/Off Stage Solos* (2019); Music by Chopin, Text by Juan F. Rengifo and Ruggero Leoncavallo from the prologue of *Pagliacci*, *The heart of clowns*.

*Pupil Trio and Duet* (2008); Music by Balkan Beat Box

*To Create A World* (2019); Music by Will Epstein

*(C)arbon* (2018); Music by Will Epstein

*Snow* (2007); Music by Tony Gatlif and Will Epstein

*Bruce* (2010); Music by Joanna Newsom

*Extra Time* (2019); Music by The Doors

DANCERS Anthonio Brady

Ashley Hill

Allysen Hooks

Sean Lammer

Gary Reagan

Sean Rosado

Haley Sung

Georgia Usborne

Dan Walczak

*A poetry of the real. Verismo dethroned romanticism. Really, really. The dusk of archetypical heroes. The dawn of stories about ordinary lives of flesh and blood. A sweaty movement.*

### **Institutional Funders**

Gallim is generously supported by First Republic Bank, the Howard Gilman Foundation, Arnhold Foundation, The Shubert Foundation, the New York City Department of Cultural Affairs, the New York State Council on the Arts, The National Endowment for the Arts, the Dance/NYC Dance Advancement Fund, the Jerome Robbins Foundation, and The Harkness Foundation for Dance.

*To Create a World* was made possible by co-commissioning support from Jody and John Arnhold.

### **Special Thanks**

Andrea would like to express her special gratitude to Jacob's Pillow, which has been a welcoming and nurturing home for Gallim and her work for over a decade. Andrea would also like to thank Gallim's Board who, through its extraordinary guidance, has made it possible for the company to continuously further its mission. This program is a celebration and thanks to the many dancers, collaborators, administrators, and generous supporters that have contributed so much to the work and company over these last 11 years. Special thanks to Pennsylvania Ballet for loaning Gallim the backdrop used in *Boat*. Tremendous thanks to Jim and Cecilia Herbert, First Republic Bank, David and Marian Parker, Meryl Rosofsky and Stuart Coleman, Irena Tocino, Michael Rosenthal, Shannon Houston, Jody and John Arnhold for their friendship, wisdom, and support. A special thanks to my family, Irena and Michael, my partner JuanFe, and my inspiring children.

Gallim gratefully acknowledges the individual donors who support our creativity and work.

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# COMPANY

## ABOUT GALLIM

Brooklyn-based company Gallim kneads movement into raw emotions, distills it from existential uncertainty, and unleashes it onto unexpected yet captivating paths of communion between artists and audiences. Underpinned by penetrating physicality, virtuosic technique, and Andrea Miller’s distinct approach to performance, the Company has an expansive language bridging theater, visual arts, music, and fashion. Under the direction of founder, artistic director, and choreographer Miller, Gallim is recognized for its powerful and transcendent works, movement language, and commitment to the creative praxis. Over the past decade, the company has been invited to create and perform throughout the world in dance venues, museums, sites, fashion, film, and festivals including The Metropolitan Museum of Art’s Temple of Dendur, The Met Breuer, Frieze Festival, Art Basel, The Joyce Theater, New York City Center, Lincoln Center, BAM, the Guggenheim Museum in New York, The Kennedy Center, Spoleto USA, Grace Farms, The Glass House, Theatre National de Chaillot in Paris, Teatre Grec in Barcelona, Teatros Del Canal in Madrid, and the Grand Theatre de la Ville de Luxembourg, among others. Gallim made its Pillow debut on the Inside/Out stage in 2008, and returned to perform in the Doris Duke Theatre in 2009 as well as creative residencies in 2010 and 2014. The company is excited to return to Jacob’s Pillow for its Ted Shawn Theatre debut.

Gallim Studio is a nexus for creativity. In recent years, Gallim has extended the programming in its Clinton Hill studio home to include residency space grants for artists across disciplines, master classes, open rehearsals, intensives, and company class. New in 2018-19 are Happy Hour, a free interview series with dance creatives and luminaries, and SETLIST, a curated evening of dance, music, and mixed media. Come to the Gallim Studio to create, learn, and love dance with Gallim.

**ANDREA MILLER** (Founder, Artistic Director) is the artistic director of Brooklyn-based company Gallim, and has established herself as a groundbreaking artist, relentlessly in study of the deeper meanings of physical movement within the human experience. A sought-after creator and collaborator in art, film, theater, tech, and fashion, in 2017-18 Miller became the first choreographer to be named Artist in Residence at the Metropolitan Museum of Art. She is also a Guggenheim Fellow and in 2018 she was featured in *Forbes* as a female entrepreneur and leader in the dance world.

Miller creates movement-based works for dance, theater, museums, film, and fashion. Her works have been performed at The Metropolitan Museum of Art, Lincoln Center, Jacob’s Pillow, The Joyce Theater, The Kennedy Center, NY City Center, BAM, Spoleto USA, Theatre National de Chaillot, Frieze Festival, and Art Basel, among others. Recent commissions include Pennsylvania Ballet, Abraham.in.Motion, NDT 2, Bern Ballet, Atlanta Ballet, Grace Farms, Peak Performances, and Kimmel Center. Upcoming commissions include: Martha Graham, Rambert 2, The Juilliard School, and Alvin Ailey 2. Collaborations in fashion include Hermès, Vogue, Lacoste, and Calvin Klein, among others. Film credits include *The Death and Life of John F. Donovan* (2018), directed by Xavier Dolan, and *In This Life* (2018), starring Robbie Fairchild. Other honors include: Sadler’s Wells Jerwood Fellowships and Princess Grace Foundation Fellowship.

Miller has developed an educational training program for professional and preprofessional dancers that is run from Gallim’s Brooklyn home studio. Miller has been invited to teach at universities and educational centers across the U.S., including The Juilliard School, Harvard, Barnard, NYU, Marymount Manhattan College, and Wesleyan College, among others.

**WILL EPSTEIN** (Composer) is a composer, recording artist, and multi-instrumentalist born in New York City. He has performed internationally,

released records of songs under his High Water moniker, and composed music for installations and films. In addition to creating music for Gallim’s installation at the Met Breuer, he has collaborated on projects with artists such as Marilyn Minter and Laurie Simmons. He is a regular fixture in New York’s improvised music scene and has released multiple albums with the label Other People.

**VINCENT VIGILANTE** (Lighting Designer) is a SUNY New Paltz graduate with a B.A. in Theater Performance and Technology. He has worked in the dance and performance scene for over 15 years, and is currently the Director of Technical Production for Jacob’s Pillow. He has been the Production Manager for Performance Space NY, Assistant Technical Director for The Kitchen theater, Lighting Supervisor for Dance Theater Workshop, and Director of Production for New York Live Arts. Vigilante is also a freelance lighting designer.

**HOGAN MCLAUGHLIN** (Costume Designer) is an American fashion designer, illustrator, and dancer. He began his professional career dancing with the former Hubbard Street 2 and later Hubbard Street Dance Chicago, performing works by Ohad Naharin, Johan Inger, and Marguerite Donlon. Moving from Chicago to New York, McLaughlin launched his eponymous womenswear label, garnering the attention of *Vogue*, *WWD*, *The New York Times*, and Lady Gaga. He continues to show regularly at New York Fashion Week, working with celebrity clientele. As an illustrator, McLaughlin has created promotional images for HBO’s *Game of Thrones*, Showtime’s *Penny Dreadful*, and History’s *Vikings*.

**ANNA MCDUNN** (Company Manager, Production Stage Manager) is a dance artist, administrator, and technician. She grew up in Pittsburgh and earned

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a B.A. in Choreography from Seton Hill University in 2015. Among others, McDunn has stage managed for Kate Weare Company, New York Theatre Ballet, and Jillian Sweeney. She was the Wardrobe Supervisor at Jacob's Pillow in 2016 and 2017, and returned as the inaugural Program Fellow & Assistant to the Director for the 2017-18 season. McDunn continues to make and perform her own work. She joined Gallim in 2018 as Company Manager, and is thrilled to be part of the company's return to the Pillow.

**ANTHONIO BRADY** (Dancer) is originally from the U.S. Virgin Islands and began his formal training at the South Carolina Governor's School for the Arts and Humanities. A recent graduate from SUNY Purchase College, his participation within the Conservatory of Dance was made possible by the Adopt-A-Dancer scholarship. He's had the privilege to perform works by Evan Copeland, Sidra Bell, George Balanchine, and Marco Goecke. Brady attended Springboard Danse Montréal this past summer under the direction of Alexandra Wells. This will be Brady's first time performing with Gallim and he is delighted to become a part of the Gallim family.

**ASHLEY HILL** (Dancer) received her B.F.A. and minor in Communication from East Carolina University, graduating magna cum laude. She has performed works by Gregory Dolbashian, Emily Schoen, and David Ingram. After moving to New York in 2017, she performed as a freelance artist. She joined Gallim as an apprentice in 2018 for the premiere of *To Create a World* at The Joyce Theater and is excited to continue performing with the company.

**ALLYSEN HOOKS** (Dancer) is from Houston, TX, where she attended the High School for Performing and Visual Arts. She graduated from The Juilliard School in 2010 and went on to work with Dance Heginbotham, directed by John Heginbotham. Hooks has been working with Gallim since 2012, and is a close collaborator of director Andrea Miller. She has traveled

extensively to perform, teach, and set Miller's work. She has created her own work at the High School for Performing and Visual Arts and Indiana University.

**SEAN LAMMER** (Dancer) was born in Lancaster, Pennsylvania. Upon graduating from Walnut Hill School for the Arts in 2015, Lammer attended The Juilliard School. He received his B.F.A. in Dance and performed works by Ohad Naharin, Roy Assaf, Martha Graham, Twyla Tharp, Nacho Duato, José Limón, Helen Simoneau, and Katarzyna Skarpetowska, while exploring his own choreographic work. Lammer has worked and volunteered as a teaching artist internationally and domestically at programs in Botswana, New Orleans, and Orlando, and has performed in free and interactive concerts at health care facilities across New York City's five boroughs.

**GARY REAGAN** (Dancer) is from Linfield, Pennsylvania, where he began his dance training at a young age. He then trained abroad at The Jerusalem Academy of Music and Dance in Israel in 2014, focusing on Gaga and ballet. He graduated from The University of the Arts in 2015 with a B.F.A. in Dance, then moved to Los Angeles to join Ate9 Dance Company, with whom he worked for two years. Reagan joined Gallim in February 2018.

**SEAN ROSADO** (Dancer) is a native of Texas and a graduate of Cornish College of the Arts, where he received his B.F.A. in Dance in 2015. He has been privileged to perform the choreography of Alex Ketley, Camille A. Brown, Crystal Pite, David Harvey, Kate Wallich, Kate Weare, MADBOOTS DANCE, and William Forsythe. He has also had the opportunity to perform with Ashani Dances, The Pendleton House, Kate Wallich + The YC2, and Chamber Dance Company.

**HALEY SUNG** (Dancer) is originally from South Korea, where she received Korean folk dance and ballet training at the age of eight. She earned her B.F.A. in Dance from The University of the Arts with a "Promising Artist" Scholarship in May 2017. Sung further studied dance at The Royal Conservatoire of Antwerp and has

performed abroad in France, Korea, Italy, and Luxembourg. Sung first joined Gallim as an apprentice in 2017 for *Stone Skipping* and is thrilled to continue working with the company.

**GEORGIA USBORNE** (Dancer) was born in Sheffield, England. Upon graduating from Central School of Ballet, she joined Bern Ballet in Switzerland under the direction of Cathy Marston. There, Usborne worked with choreographers including Orjan Andersson, Alexander Ekman, Adonis Foniadakis, Johan Inger, Didy Veldman, and Noa Zuk, and completed her M.A. in Contemporary Dance. Usborne joined Gallim in 2014, and has since created, performed, and taught with the company nationally and internationally. Usborne is Gallim's Studio Programming Coordinator, managing performances, master classes, and residencies. She is also the founder and producer of Create:ART, a pop-up performance and residency platform for emerging artists in NYC, supported by the Brooklyn Arts Council.

**DAN WALCZAK** (Dancer) is based in Brooklyn, NY, and has worked with Gallim since 2008. He has been a part of multiple world premieres and has taught and set work at colleges and institutions throughout the U.S. He has performed throughout Europe and North America and has presented his own work in Jackson Hole, WY, and the Performing Arts Project where he was on faculty in 2016 and 2018. Walczak has also worked with MADBOOTS DANCE, LoudHoundMovement, and Patricia Noworol Dance Theater.

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VISIONARY LEADERS form an important foundation of support and demonstrate their passion for and commitment to Jacob's Pillow through annual gifts of \$10,000 and above.

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## INSTITUTIONAL SUPPORT

As of May 23, 2019 major support for Jacob's Pillow has been generously provided by the following institutions: The Arison Arts Foundation; Arnhold Foundation; The Barr Foundation; The Barrington Foundation; Berkshire Taconic Community Foundation; Blue Cross Blue Shield of Massachusetts; The Chervenak-Nunnallé Foundation; The Feigenbaum Foundation; Gladys Krieble Delmas Foundation; The Ford Foundation; Howard Gilman Foundation; Harkness Foundation for Dance; William Randolph Hearst Foundation; The John S. and James L. Knight Foundation; Massachusetts Cultural Council, a state agency; MassDevelopment; The Andrew W. Mellon Foundation; Mertz Gilmore Foundation; New England Foundation for the Arts; National Endowment for the Arts; Onota Foundation; The Prospect Hill Foundation; The Shubert Foundation; The Robert and Tina Sohn Foundation; The Spingold Foundation; Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and Surdna Foundation; The Thompson Family Foundation; The Velmans Foundation; Weissman Family Foundation; and Jacob's Pillow Business Partners.

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## PILLOWNOTES

by Debra Cash

*The PillowNotes series comprises essays commissioned from our Scholars-in-Residence to provide audiences with a broader context for viewing dance.*

Andrea Miller, the founder and choreographer of the Brooklyn-based Gallim, recently described herself as an artist who has found her niche working “in new arrangements of constriction.” Constriction is, of course, relative. But Miller has spent over a decade interrogating—and sometimes seeking out—boundaries to embrace and cross.

In her dozen years at the helm of Gallim, these constrictions have included creating site-specific dance that brought living bodies, including students from The Juilliard School, into the priceless materiality of the 2,000 year old Temple of Dendur at the Metropolitan Museum, where she was the first choreographer to be named an artist-in-residence; working on a commercial fashion event for Hermès, where the dancers engaged joyfully with collectible shoes and handbags (Miller was quoted in *The New Yorker* as explaining “What we have in mind is that they have a secret—and it’s in her purse”), and a dance on the theme of unavoidable grief for Robbie Fairchild and Bat-Sheva Guez’s experimental film *In This Life*, where Gallim’s performance is juxtaposed with works by Fairchild and choreographers James Alsop, Warren Craft, and Christopher Wheeldon.

Constraints help Andrea Miller structure and build her evocative theatrical worlds. In the artist’s statement she produced for her 2014 Guggenheim fellowship, she described her working process as

“I take stories, relationships and questions, and throw them into muscles to see actions and reactions flood veins and faces. We run into walls, we dig our fingers into our skin, we become vulnerable. Choreographer, dancers, and audiences dress up together, paint each other’s faces, defy and confront each other.”

Yet in experiencing a Gallim performance, constraint is not remotely the first idea that will come to mind. The company’s tactile, full-throttle dancing is rich in kinetic invention and ragged with previously unarticulated, messily ambivalent feeling. In an interview she gave before her company’s return to Jacob’s Pillow this season, she noted, “I’m always curious about how emotions can be physicalized in the muscles and skin, and be legible so that a viewer says, ‘I’ve seen that. I’ve felt that.’ But I still want to leave space for abstraction, for people to look for their own meaning.”

Andrea Miller was born in Salt Lake City, the daughter of two physicians, and got her first exposure to dance at the University of Utah’s Children’s Dance Ensemble. She was nine when her family moved to Bridgeport, Connecticut. There, she made a direct connection to the foundational, mid-century modern dance techniques of Doris Humphrey, Charles Weidman, and José Limón. The conduit was Ernestine Stodelle, who had joined the Humphrey-Weidman company in 1929 and spent much of her long life preserving and restaging the works of Humphrey, a woman Stodelle described as “a scientist in spirit.”

Humphrey-Weidman technique emphasizes what is known as fall and recovery: the dancers give way to the body’s weight and then catch or rebound against its momentum in cycles of excitement and repose, danger and peace. Miller laughs when she notes,

“I may be the last Ernestine Stodelle dancer in America. When I was a young dancer, I thought I would be carrying the torch for Doris Humphrey, but I think just being a dancer and choreographer is a way of honoring her. I now see how much impact my early training had on my value system, [Humphrey’s] humanitarian mission of making movement a meaningful experience that can actually communicate deep and essential things.”

At The Juilliard School, Andrea Miller was exposed to more contemporary work. During her sophomore year, Israeli choreographer Ohad Naharin came to New York to set one of his most popular repertory works, *Minus Seven*, on the students. The sensation-based Gaga technique he introduced, where the focus is on the dancers’ inner experience of their bodies moving through space, dovetailed with the Humphrey-Weidman approach Miller had learned as a young dancer. She was captivated. She was in that piece, and in works he staged at Juilliard the following two years. As soon as she earned her B.F.A. from The Juilliard School in 2004, Andrea Miller moved to Israel to join Naharin’s second company, the Batsheva Ensemble.

Miller spent two years dancing there, soaking up everything she could. She realized that while she loved dancing, she felt a sense of urgency about creating her own dance company. The name she chose for the troupe she founded in 2006 with dancer Francesca Romo was Gallim, the Hebrew word for waves. The name was inspired by the skills of surfers she saw as she walked along the beach in Tel Aviv on her way to rehearsals and performances. What would it take, she wondered, for dancers to be as in the moment as surfers, constantly risking and adjusting to take advantage of the rise and fall of the waves?

In dance, the physical cannot help but be the personal. Andrea Miller’s choreography acknowledges the constraints of all living things on earth: gravity, evolution, entropy. But at the same time, she says, the world she is considering is the individual’s soul—“its longings, fears, and how it is so infinite, so elusive, in constant change, as mysterious and expansive as the universe.”

Like ocean waves.

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*Debra Cash, Executive Director of Boston Dance Alliance, presents preshow talks for Global Arts Live in Boston and consults on arts programs and cultural policy. She is a founding contributor and Board member of The Arts Fuse.*

*For further reading:*

*The Dance Technique of Doris Humphrey and Its Creative Potential*, by Ernestine Stodelle (Princeton Book Company, 1978).

*Embodied Philosophy in Dance: Gaga and Ohad Naharin’s Movement Research*, by Einav Katan-Schmid (Palgrave MacMillan, 2016).