

# SUBLET SERIES @HERE

## 2019–20 SEASON

#HERE

@HEREARTS

### Welcome!

Thank you for coming to *welter / how many times*, a SubletSeries@HERE: Co-Op presentation. This program provides artists with discounted space and equipment, as well as technical support.

HERE also supports the work of artists at all stages in their careers through our HERE Artist Residency Program (HARP), which develops and produces the work of our 10-13 resident artists, and Visiting Artist presentations for adult and family audiences. Please check out our other performances and events at [HERE.org](http://HERE.org).

Like all the work at HERE, this SubletSeries: Co-Op presentation was curated based on the strength and uniqueness of the artist's vision.

We hope to see you HERE again soon.

Best,



**KRISTIN MARTING**

Founding Artistic Director

**COMING SOON**

HERE RAW / Resident Artist Works

FEB 23–MAR 1

#### HERE SUPPORT

HERE is extremely grateful for the support and encouragement of an important group of Foundations, Corporations, Government Agencies, Elected Officials, and dedicated individuals. We would not be HERE without them.

#### GOVERNMENT SUPPORT

HERE'S programming is made possible with Public Funds from: National Endowment for the Arts; New York State Council on the Arts, with the support of Governor Andrew Cuomo and the New York State Legislature; New York City Department of Cultural Affairs in partnership with the City Council, Office of the Mayor of New York, and Speaker Corey Johnson; The Office of Manhattan Borough President Gale Brewer; and New York State Assembly Member Deborah J. Glick. We are extremely grateful for the support and advocacy of all of our dedicated elected officials: Senator Charles E. Schumer, Senator Kirsten R. Gillibrand, Representative Jerrold L. Nadler, Governor Andrew M. Cuomo, Mayor Bill de Blasio, Manhattan Borough President Gale Brewer, Council Member Jimmy Van Bramer and the Cultural Affairs Committee of the City Council, and State Senator Brad M. Hoylman.

#### PRIVATE AND CORPORATE SUPPORT PROVIDED BY

Alliance of Resident Theatres/ New York, Axe-Houghton Foundation, Booth Ferris Foundation, Edison Properties, Fund for the City of New York, Howard Gilman Foundation, Jerome Foundation, Inc., Jim Henson Foundation, Joseph and Joan Cullman, Foundation for the Arts, Leon Levy Foundation, mediaThe Foundation, Mental Insight Foundation, Mertz Gilmore Foundation, New York Foundation for the Arts, Select Equity Group, Inc., The Andrew W. Mellon Foundation, The Barbara Bell Cumming Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation, The Scherman Foundation, The Shubert Foundation, Venturous Theater Fund of the Tides Foundation, Virginia B. Toulmin Foundation

HERE, in partnership with Resident Playwright Taylor Mac, is a participant in the Mellon Foundation's National Playwright Residency Program administered in partnership with HowlRound. HERE is a proud member of the Hudson Sq Connection & Lower Manhattan Arts League & The National Opera America Center & TCG.

# Elena Demyanenko / Paul Matteson



HERE ARTS CENTER  
145 SIXTH AVENUE, NYC  
February 15th at 8.30pm & 16<sup>th</sup> at 4pm, 2020

## ***how many times***

**Choreography:** Paul Matteson in collaboration with the performers

**Performance:** Sydney Donovan, Brandon Graf, Paul Matteson, Andrew Smith

**Text:** *Frog and Toad Together -The Garden; Karaniya Metta Sutta (English Translation);*

*The Giving Tree; Brown Bear Brown Bear - What Do You See?; Brave Irene*

**Sound:** *If* by Sherre DeLys; Wind Recordings by Sherre DeLys; *Long Ambients Two* by Moby

**Lighting Design:** Joe Levasseur

**Production Stage Manager:** Meredith Belis

*how many times* has received support from University of the Arts, The Barre Center for Buddhist Studies, The School for Contemporary Dance and Thought, The Practicing Presence Festival, and The Somatics Festival in Northampton, Massachusetts. Special thanks to Rosalyn Driscoll for an ongoing collaboration that has generated much of the material and ideas for this work

--10 MINUTE PAUSE--

## ***welter***

**Concept/Direction/Costumes Design:** Elena Demyanenko

**Made and Performed:** Elena Demyanenko, Chloë Engel and Laurel Jenkins

**Lighting Design:** Joe Levasseur

**Sound:** Finley Janes

**Artistic Advisor:** Jon Kinzel

**Costumes made:** Richard MacPike

**Production Stage Manager:** Meredith Belis

In *welter*, three simultaneous solos emerge out of prolonged work with color. The performers occupy a viscous dimension of saturated light, their submergence in which is total. Infected by color virus and noise making, they exhibit symptoms which evince something ancient and essential to emotional survival, complete with an extra-lingual mode of communication that is evocative of invocation, incantation. The performers do not surrender their agency; rather the spell endows them with a more

evolved force unmediated by language. The resultant, feverish state enables a direct, non-abstracted, non-symbolic account of desire and its power.

**Deep Appreciation** to Laurel and Chloë for your trust and commitment to the concept. Your understanding, assistance and support made the creation process exceptional. Thank you Joe and Finley for your improvisational chops and generosity to further the world with us. Thank you Jon for your guidance over the last many years. Special Thanks to J, Mariam, Adi, India, Dani, Cayleen, Lindsey, Tyler, Leah for working alongside in development of the scores, your intelligence and insight continues to feed the work.

## **Biographies - *how many times***

**Paul Matteson** is an assistant professor in the School of Dance at University of the Arts. He recently performed a solo/duet version of *how many times* with visual artist Rosalyn Driscoll at The Barre Center for Buddhist Studies. *another piece apart*, his duet with longtime collaborator Jennifer Nugent, premiered at New York Live Arts in 2018 and will be performed at The Bates Dance Festival in the summer of 2020. Paul was a member of the Bill T. Jones/Arnie Zane Company from 2008 to 2013. He has also worked with David Dorfman Dance, Lisa Race, Terry Creach, Peter Schmitz, Keith Johnson, Neta Pulvermacher, and others. Matteson received a New York Dance and Performance Award (BESSIE) for his “Body of Work” as a performer. Paul regularly teaches at summer festivals, including The American Dance Festival, The Bates Dance Festival, SALT Dance, and Provincial Dance Theater’s Summer School in Yekaterinburg, Russia.

**Sherre DeLys'** compositions, documentary soundscapes and sonic essays are broadcast and performed internationally- having received some of the world’s most respected radio and audio art awards. A former Australia Council New Media Arts Fellow, her sound installations, sculpture and performance have been exhibited at museums and cultural centres at home and abroad. Harvesting her experience with deep listening, her practice led PhD research explores our human capacity to rest in the unknown with creativity and compassion, and builds on a recent Hemera Foundation Fellowship exploring the intersection of art and dharma. She also teaches mindfulness at a cancer research hospital and to emerging leaders in the field of human centered design.

**Sydney Donovan** received her BFA from the University of The Arts in May of 2019. She has been studying Gaga under Bobbi Jene Smith and with Batsheva Dance Company at Jacob’s Pillow led by Bret Easterling and Ohad Naharin, as well as at the company’s home studio in Tel Aviv, Israel. Sydney has performed with the Philadelphia Opera in *Turandot* choreographed by Renaud Doucet and *Semele* choreographed by Gustavo Ramirez Sansano. She is currently working with Lilach Orenstein, Annie Rigney, Hillary Pearson and her company “Wear your Feelings”. She teaches at BalletX and The University of Pennsylvania.

**Brandon Graf**, originally from Natchitoches Louisiana, graduated with a BFA in dance from the University of the Arts in Philadelphia, PA. There he studied under the direction of Donna Faye Burchfield training with and performing for artists such as Bobbi Jene Smith, Sidra Bell, Boris Charmatz, Doug Varone, Jesse Zaritt, Lauren Bakst, Katie Swords-Thurman, Paul Matteson, Jennifer Nugent, and more. Although Graf specializes in dance/performance and choreography, he also identifies as an interdisciplinary artist, making drawings, writings, digital designs, animations and short films that influence his choice making. He has traveled around the world attending the American Dance Festival, Ate9 Intensive, Camping Paris,

and training with artists throughout Israel. Graf has also performed professionally for Klassic Contemporary Ballet Company and is currently making his own work.

**Andrew Smith** is an artist and self-proclaimed “Dream Weaver” based in Philadelphia. He received his BFA in Sculpture from the University of the Arts in the spring of 2019. He is fueled by the necessity to make and to move, his ferocity and loving energy is unequivocal. Andrew has performed in works created by makers such as Yael Bartana, Zoe Scofield, Lauren Bakst, and Jocelyn Cottencin. He has collaborated on dance projects as a costume designer with Jimena Paz, Jesse Zaritt and Katie Swords Thurman. Post-graduation, Andrew continues to explore his own making practice while working as a studio assistant for Alex Da Corte and participating in several dance projects.

## **Biographies - *welter***

Russian-born **Elena Demyanenko(Dancer/Director)** is a former member of both the Stephen Petronio Company (2003-2008) and the Trisha Brown Dance Company (2009-2012) and has been performing, teaching and choreographing in NYC since 2001. Her most recent multi-media project, *echo/archive*, premiered at EMPAC (Experimental Media and Performing Arts Center, Troy, NY) in the spring of 2018. *Blue Room*, made in collaboration with Dai Jian, and commissioned by New York Live Arts, was described in The New York Times as “luxurious” and “eloquently meticulous” (Kourlas). Demyanenko was a recipient of a Jerome Robbins Fellowship for the creation of *Disparate Bodies* with Joseph Poulson, which was choreographed at and subsequently premiered at the Baryshnikov Arts Center. Elena’s other works have been shown at many prestigious venues including Danspace Project (New York), Garage (Moscow), Movement Research at Judson Church, Dance New Amsterdam, Dixon Place, and at the Architecture of Movement Festival, Yaroslavl, Russia, among others. Also a maker of dance films, Demyanenko was the recipient of a Dance Movies Commission by EMPAC and was nominated for the Dance on Camera Jury Prize for her collaboration on *Kino Eye*. Demyanenko is a member of the dance faculty at Bennington College. [www.elenademyanenko.com](http://www.elenademyanenko.com)

**Chloë Engel(Dancer)** is a performer and maker based in Queens, NY. While in school she understudied in Elena Demyanenko and Dai Jian’s “Blue Room,” collaborated with Eleanor Bauer to develop an online database for Nobody’s Business, an open source platform project to facilitate exchange of artistic practices between artists, and traveled to Armenia with fellow Bennington alum Audre Wirtanen to co-lead a month-long contemporary dance intensive for professional dancers. After graduating from Bennington College in winter of 2016, she lived in San Francisco and developed a space-exchange with the Neighborhood House. She relocated to NYC in 2017 and showed work at Open Performance, multiple unnamed underground Works-in-Progress settings, and the No Theme Festival in Rhinebeck, NY. She teaches a traveling free class series called Suggested Methods to Feel Your Feelings.

**Finley Janes/ PussyVision (Sound Artist)** is a genderqueer performance artist, sound artist and electronic music producer based in Western Massachusetts, USA. Their performances engage harsh noise, experimental vocals and avant-beats in combinations with body movements informed by somatic impulse. Using sound and movement to conjure images of anxiety and discomfort their work engages with themes related to trauma, resilience, violence and revenge. Janes focuses most of their artistic energy performing in and supporting underground scenes local to their community as well as nationally and abroad. They’ve spent the past few years touring extensively in the US, Canada, Europe and Mexico following the release of their first two albums, REPLICATE:// and HazardVille. Currently they are exploring

cross-medium collaborations with movement artists, video game designers and film makers.

**Laurel Jenkins' (Dance Artist)** choreography emerges from rigorous experimentation and interdisciplinary dialogues in the realms of contemporary dance, opera, music and theater. She engages with the choreographic process as a radical space for reimagining our collective human experience. Her work has been presented by Lincoln Center, Disney Hall, REDCAT, Automata, the Getty Center, Show Box LA, Danspace, Berlin's Performing Presence Festival, and Tokyo's Sezane Gallery. She recently choreographed Bernstein's MASS with the LA Phil and the Mostly Mozart Festival Orchestra. In addition, she has choreographed for LA Contemporary Dance Company, The Wooden Floor, California State University, Long Beach, and the University of Nebraska-Lincoln. Jenkins was a member of the Trisha Brown Dance Company from 2007-2012, and developed original roles in Brown's final works. Jenkins also danced in New York with Vicky Shick and Sara Rudner. She performed the role of Ismene in Peter Sellars' staging of Oedipus Rex conducted by Esa-Pekka Salonen. Last spring, she performed solos by Merce Cunningham in Los Angeles as a part of the Night of 100 Solos: A Centennial Event. Jenkins is the recipient of a Vermont Arts Council Grant, an Asian Cultural Council Grant, holds a BA from Sarah Lawrence, and an MFA from UCLA. She is currently an Assistant Professor of Dance at Middlebury College in Vermont.

**Jon Kinzel (Creative Advisor)** has presented his work, including numerous commissions and solo shows, in a variety of national and international venues. He has received support from foundations, fellowships, and residency programs, and served as a sound designer, dramaturg, creative consultant, and curator. He feels fortunate to have performed and collaborated with artists across several disciplines, contributed to publications such as SCHIZM Magazine, MR Performance Journal, and PAJ: a journal of performance and art, and, to have taught at The Merce Cunningham Trust, Lincoln Center Education, Movement Research, and many colleges and universities. He is happy to have another opportunity to work with Elena. He and Vicky Shick will share an evening of new work at Roulette, May 12-14.

**Joe Levasseur (Lighting Design)** has collaborated with many dance and performance artists, including: Pavel Zuštiak, Jennifer Monson, John Jasperse, Sarah Michelson, Neil Greenberg, Beth Gill, Tamar Rogoff, and Brian Brooks. His lighting design work has been seen throughout the United States, Europe, and South America. He has received two 'Bessie' awards (including one for Big Dance Theater's Comme Toujours Here I Stand) and a Knight of Illumination Award for his work on Meredith Monk's Cellular Songs. Upcoming projects include lighting for Donna Uchizono, Christopher Williams, and Tamar Rogoff.  
[www.joelevasseur.com](http://www.joelevasseur.com)