

Jon Kinzel and Vicky Shick at Roulette
10, 11, 12 November 2021

Standing in a Doorway and Calling It a Dance

Duet: Jon Kinzel and Vicky Shick
Sound: excerpts: The Cranberries and Brian Eno

Lighting design for the evening: Kathy Kaufmann
Production Assistant: Olivia Brown

(pause)

Choreographer: Vicky Shick in collaboration with the performers
Performers: Jennifer Lafferty, Athena Malloy, Marilyn Maywald Yael, Vicky Shick
Costumes: Our Closets, Ourselves
Sound design: James Lo

(pause)

Choreographer: Jon Kinzel with substantive input from the dancers
Performers: Emily Climer, Marc Crousillat, Charles Gowin, Jon Kinzel
Costumes: Nina Katan
Sound design: Jon Kinzel
Set elements: Jon Kinzel

Emily Climer is a dancer and writer based in Brooklyn. She has recently shown choreography at Triskelion Arts, Weis Acres, The Third Barn, and the School for Contemporary Dance and Thought, and is currently continuing work on a duet with Katie Skinner. As a performer, she has danced with Emma Rose Brown, Mina Nishimura, Susan Sgorbati & Elliot Caplan, Dustin Maxwell, Tori Lawrence, and Tyler Rai. Emily is in the process of building an online platform for improvisation research with her collaborator since Bennington College, Marie Lynn Haas. She also writes and edits books for emerging readers for Great Minds, an education non-profit.

Marc Crousillat is a performer and filmmaker living in New York City. He has performed in the works of Merce Cunningham, John Jasperse, Tere O'Connor, Netta Yerushalmy and the Trisha Brown Dance Company among others. He made his Broadway debut in the Ivo van Hove and Anne Teresa de Keersmaecker reimaging of *West Side Story*. He is a Bessie Award nominee and the recipient of a Princess Grace Award. BFA, The University of the Arts. Rep: Clear Talent Group.

Charles Gowin is a dancer from Columbia, Missouri. He received his BFA in dance from the University of Illinois in the Fall of 2015. Since moving to Brooklyn, he has had the pleasure of dancing for Tere O'Connor in *Double Flower Possibility*; Katy Pyle's *Ballez in Sleeping Beauty* and *The Beast*, Giselle of *Loneliness & Slavic Goddesses*; for Brendan Fernandes in *Clean Labor*

& Master and Form; and for Ishmael Houston-Jones and Miguel Gutierrez in their Bessie award winning Variations on Themes from Lost and Found: Scenes from a Life and other works by John Bernd. He has also performed for Sônia Soares, Christine Bonansea, Juri Onuki, Ellie Goudie-Averill, Alex Rodabaugh and Emma Brown.

Nina Katan has been designing and styling costumes since 2000. She has worked collaboratively with many choreographers – Jon Kinzel’s *Cowhand Con Man*, and *Responsible Ballet and What We Need Is a Bench to Put Books On*; two commissions by OtherShore Dance Company: Jodi Melnick’s *Blue Bear, Grey, Blue Violet*, and Stephen Petronio’s *The Social Band*; and Teresa Fellion’s *Body Stories*. She is a New York based multimedia artist who received her BFA from Rhode Island School of Design.

Kathy Kaufmann (lighting design) A New York City native, she is delighted to be collaborating with both Vicky and Jon again. Kaufmann is a two time Bessie recipient and a resident designer at Danspace Project at St. Mark's Church. She designs regularly for Dorrance Dance, Joanna Kotze, The Bang Group, Mariana Valencia, Rebecca Stenn, Ephrat Asherie Dance, and Music from the Sole.

Jon Kinzel has presented his work, including numerous commissions and solo shows, in a variety of national and international venues. He feels fortunate to have served as a sound designer and curator; danced and collaborated with many choreographers, visual artists, and composers; received support from foundations and residency programs; and contributed to publications such as *SCHIZM Magazine*, *PAJ: A Journal of Performance and Art*, and *MR Performance Journal*. As a result of a 2020 MacDowell Fellowship, *Pacific Terminus* has become a determined interdisciplinary practice. As an educator, he has worked with the Merce Cunningham Trust, Movement Research, Lincoln Center Education, New York Studio School of Drawing, Painting & Sculpture, as well as many colleges and universities.

Jennifer Lafferty is originally from southern CA. She has worked with Beth Gill, Sarah Michelson, Rebecca Lazier, Yasuko Yokoshi, Michou Szabo, Anna Sperber, Christopher Williams, Renee Archibald, and Nina Winthrop. She has been involved with performance curation at Roulette and Sundays on Broadway.

James Lo (sound design) is a product of suburban Detroit, the New England Conservatory, and Columbia University. He has created scores for choreographers Molly Leiber and Eleanor Smith, Oren Barnoy, Neil Greenberg, Katie Workum, Heather Olson, Mei-Yin Ng, Sarah Michelson, Maria Hassabi, Jennifer Monson, Levi Gonzalez, Ralph Lemon, RoseAnne Spradlin, and Lucy Guerin among others. As a younger man, he received New York Dance and Performance (BESSIE) Awards for John Jasperse’s *furnished/unfurnished* and for Donna Uchizono’s *State of Heads*, and was named one of Treblezine.com’s 50 favorite drummers for his work with the bands Chavez and Live Skull. In addition to sound design, Lo has worked as an embedded systems engineer for Robert Ashley, Elizabeth Streb, and David Behrman, and as an enterprise software consultant for many major financial services and life sciences companies. Thanks to Olympia Moy (violin, viola) and Tom Laskey (music consultant).

Athena Malloy has had her work presented at NYC venues including Dixon Place, Here, Joyce SoHo, The Kitchen, Movement Research at Judson Church, 92nd St Y, and P.S 122. She taught at the Susan Klein School, DNA, SUNY Purchase, and the Trisha Brown studio. In 2003, she won a Bessie Award, with Tasha Taylor and Walter Dundervill, for her performances in RoseAnne Spradlin's under/world. She has been dancing with Walter Dundervill since 2008, and she's had a healing arts practice in Brooklyn for over 20 years.

Vicky Shick has been involved in the NYC dance community for four decades. She has been making dances since the late eighties, collaborating with various artists, including Risa Jaroslow, Eva Karczag, Elise Kermani, Barbara Kilpatrick, Jon Kinzel, Ralph Lemon, Juliette Mapp, Jodi Melnick, Jimena Paz, Wendy Perron, Sara Rudner, and Leslie Satin. For six years, she was a member of the Trisha Brown Company and has staged several of Brown's dances here and abroad, including in her hometown, Budapest. She has created pieces at several universities, most recently at Yale. In the NYC area, she teaches at Movement Research, for the Trisha Brown Company, and for 15 years at Hunter College. She was a two-time Movement Research Artist-in-Residence, a two-time Bessie recipient, a grantee from the Foundation for Contemporary Arts, a Guggenheim Fellow, and a DiP grantee at Gibney Dance Center.

Marilyn Maywald Yahel has been dancing in New York for the past 15 years with Maggie Bennett, Milka Djordjević, Beth Gill, Melanie Maar, Yin Mei, Steven Reker, Melinda Ring, and Katie Workum, and is grateful to have collaborated with Vicky Shick for over a decade. She has presented her own work through Roulette, Dixon Place, Movement Research, BAX, and Sundays on Broadway. Marilyn grew up in Nashville TN and attended Arizona State University. She is a mother of two, a Pilates teacher, and a current trainee in the Feldenkrais Method.

Special Thanks

From Jon: My profound gratitude to Emily, Charles, and Marc for their generosity and great dancing; the entire Roulette team/staff; support from residency programs at The Yard, Telematic Media Arts, and MacDowell; Claudia La Rocco and Open Space at SFMoMA; Foundation for Contemporary Arts; family, friends and colleagues, and our shared NYC lifelines, and for the inspired most excellent company and vision of my collaborator, Vicky Shick.

From Vicky: Heartfelt, tremendous thanks to Jim Staley and the wonderful Roulette staff; to Kathy Kaufmann's eyes for so many years; to James Lo for his expertise and amazing generosity; to the Foundation for Contemporary Arts, Movement Research, Alan Mandell, and to the downtown dance community/my community and its incredible resilience over these days; to my dear friends. Huge appreciation to Jennifer, Athena, and Marilyn for their super-duper dancing in person, on Zoom, in my memory, for their friendship, and for their many ideas. And enormous thanks to dear Jon for sharing this with me, for so many conversations, endless hours on Zoom, and for his unique and inspired spirit and work.