

Roko Kawai: an artist's workbook

BELONGING AND SOLO 07

IZU HOUSE 08

TOKYO JOURNAL 05

TRAVEL JOURNAL 05

BIOGRAPHY

Biography

As a contemporary dance artist I have an artistic interest in innovation but a deep physical affinity with Japanese classical form. (*Improvisation in Kimono*)

As a postmodernist what feels the most tangible in my work is the self-reflexive process of framing the watching (*Orchid*)—of witnessing my sensation and actions in real time. I struggle to frame, however, what longing itself looks like as I strive to master cultural code-switching, merging and emerging through different contexts at will and with grace: to inquire about what effort and effortlessness actually are, to express myself in the face of what now feels like constant self-modulation. (*Tebura/Migaru*)



NARRATIVE BIO



CHOREOGRAPHIC RESUMÉ

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Improvisation in Kimono

As a contemporary artist, Roko Kawai's interest in indigenous Japanese classical dance is a central theme in her work. As a postmodern dancer, her work is the self-exploration of watching (Orchestra) actions in real time, longing itself to code-switching between different contexts about what effort it takes to express myself in a constant self-modulation. (*Rebura/ivigaru*)



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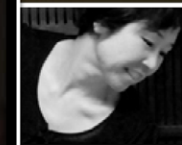
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Improvisation in Kimono

As a contemporary artist, Roko Kawai's interest in innate Japanese classical dance forms. As a postmodern dancer, her work is the self-exploration of watching (*Orchestra*) actions in real time, longing itself to code-switching between different contexts about what effort it takes to express myself in a constant self-modulation. (*Rebura/ivigaru*)



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Improvisation in Kimono



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Improvisation in Kimono



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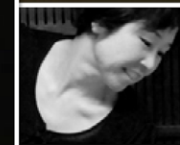
Biography

As a contemporary artist, Roko Kawai's interest in innate human behavior and Japanese classical dance is a central theme in her work. As a postmodern dancer, her work is the self-exploration of her own identity while watching (*Orchid*) her own actions in real time. She is longing itself to be a part of the code-switching between different contexts and about what efforts it takes to express myself in a new context. (*Rebura/virgaru*)

Orchid



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Orchid



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Orchid



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Tebura / Migaru



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As a contemporary artist, Roko Kawai's interest in innovation and the Japanese classical dance form, *Ukiyo*. As a postmodern dancer, her work is the self-exploration of watching (*Orchestra*) actions in real time, longing itself to be code-switching between different contexts about what effort it takes to express myself in a constant self-modulation. (*Tebura / Migaru*)

Tebura / Migaru



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As a contemporary artist, Kawai's work shows a deep interest in innovation and the intersection of traditional Japanese classical dance and modern performance. As a postmodern dancer, her work is the self-exploration of the body in motion, often watching (Orchestra) her own actions in real time. She is constantly longing itself to be a part of the world, code-switching between different contexts and about what efforts it takes to express myself. (Tebura / Migaru)

Tebura / Migaru



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Narrative Bio



Roko Kawai is an independent dancer/choreographer who has been investigating the relationship between the specificity of traditional dances and the craft of contemporary dance improvisation for the past decade. Her mission is to research and create dances based on her own body politic. Kawai is interested in the coexistence—within one expressive body—of the dimensions of movement and behavior: raw and refined, experimental and traditional, improvisational and pre-scripted. She is also exploring the impact of loss and violence on the dancing body, and how the body heals and rebuilds an identity after an experience of extreme trauma. She seeks to develop her work through creative practice, research, and critical exchanges with mentors, peers, and diverse communities.

Early solo works include, *Asa no Mai* (1993), *Daughter Tongue* (1995), *Tsugaru Shamisen* (1996), among others, which were presented throughout Philadelphia and at MRX Judson Church in New York, the Florida Dance Festival, Northwestern University and Chicago Cultural Center, and the Inside/Out stage at Jacob's Pillow Dance Festival. Early collaborative works include *HAKOBI/Carriage* (1999), an international collaboration with New Zealand light designer Helen Todd and Philadelphia musician David Forlano. In 1996 The Philadelphia Coltrane Festival and later Symphony Space in New York commissioned Kawai to create *R.O.A.R.!* with jazz musicians Oliver Lake and Reggie Workman. Other collaborations include *Still Waters* (1994) and *Can I Have 3 Minutes of You* (1996) with hip-hop dance artist Rennie Harris, and *KO-OH* (1995) with percussionist Toshi Makihara. From 1993–1996, Kawai was a resident choreographer at Susan Hess Choreographers Project in Philadelphia.

In 2000, Kawai made a decisive shift away from choreographing in order to investigate Asian dance sources in her dance-making. She began concentrated Japanese classical dance (JCD) training with Sachiyo Ito in New York City, studied briefly with several butoh luminaries, and participated in the Asia Pacific Performance Exchange at the Center for Intercultural

Performance at the University of California, Los Angeles, a 6-week program that engages U.S. and Asian artists and



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Narra

Roko Kawai is a multidisciplinary artist who explores the intersection of traditional Japanese dance and contemporary performance. She has created numerous works that challenge the boundaries of dance and theater. Her work is characterized by its emotional depth and its exploration of themes such as identity, memory, and the human condition. She has received numerous awards and has performed in various venues around the world.

Early solo works were presented at the University of California, Los Angeles, and include *HA* (2001), *musical D* (2002), *Kawai to c* (2003), *(1994)* and *Toshi Maki* (2004). In 2000, Kawai made her debut as a choreographer with *making*. She began concentrated Japanese classical dance (JCB) training with Sachiko Ito in New York City, studied briefly with several butoh luminaries, and participated in the Asia Pacific Performance Exchange at the Center for Intercultural Performance at the University of California, Los Angeles, a 6-week program that engages U.S. and Asian artists and

Asa No Mai / Stirrings at Dawn



4:03

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Narra

Roko Kawai is a dancer and choreographer who has explored the boundaries of traditional Japanese dance and contemporary performance. She has created numerous works that have been presented at various international festivals and venues. Her work often explores themes of identity, culture, and the human condition. She has collaborated with many other artists, including musicians and visual artists, to create multidisciplinary works. Her most recent work, *Asa No Mai / Stirrings at Dawn*, is a solo performance that explores the themes of dawn and the beginning of a new day. It features a powerful and evocative performance that has received critical acclaim.

Early solo works have been presented at the University of California, Los Angeles, and the Philadelphia Museum of Art. Her work has been featured in several documentaries, including *HA* (2014) and *Kawai to the World* (1994) and *Toshi Maki* (2000). In 2000, Kawai was named one of the most influential artists in Japan. She began concentrated Japanese classical dance (JCB) training with Sachiko Ito in New York City, studied briefly with several butoh luminaries, and participated in the Asia Pacific Performance Exchange at the Center for Intercultural Performance at the University of California, Los Angeles, a 6-week program that engages U.S. and Asian artists and

Asa No Mai / Stirrings at Dawn



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Asa No Mai / Stirrings at Dawn



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Roko Kawai is a dancer and choreographer who explores the intersection of traditional Japanese dance and contemporary performance. She has created numerous works, including *HAKOBI / Carriage*, which was presented at the University of California, Los Angeles. Her work has been featured in various venues, including the Philadelphia Museum of Art and the Philadelphia Orchestra. Kawai is also a frequent collaborator with other artists, including musician David Byrne and choreographer Toshi Makino.

In 2000, Kawai was a participant in the Asia Pacific Performance Exchange at the Center for Intercultural Performance at the University of California, Los Angeles, a 6-week program that engages U.S. and Asian artists and

HAKOBI / Carriage



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Early solo works have been presented at the University of California, Los Angeles, and the Philadelphia Museum of Art. Her works include *HA*, *IZU*, *IZU HOUSE*, *TOKYO JOURNAL*, *TRAVEL JOURNAL*, and *BIOGRAPHY*.

Kawai to co-direct the film *Can I Have 3 Minutes of You?* (1994) and to choreograph the film *Toshi Maki* (1994).

In 2000, Kawai was a performer in the film *Can I Have 3 Minutes of You?* (1994) and to choreograph the film *Toshi Maki* (1994).

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Can I Have 3 Minutes of You?

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Can I Have 3 Minutes of You?



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Can I Have 3 Minutes of You?



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Background image: Chihan-an, Izu Peninsula. October 2007. Photo by Takayuki Moriki.

Belonging and Solo, Roko Kawai: An Artist's Workbook The Pew Center for Arts & Heritage

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Roko Kawai: an artist's workbook

BELONGING AND SOLO 07IZU HOUSE 08TOKYO JOURNAL 05TRAVEL JOURNAL 05BIOGRAPHY

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Roko Kawai: an artist's workbook

BELONGING AND SOLO 07

IZU HOUSE 08

TOKYO JOURNAL 05

TRAVEL JOURNAL 05

Narra

Roko Kawada is a traditional Japanese dancer who creates dance performances in various dimensions. She also explores the experience of dance through her mentors, parents, and friends.

Early solo work presented at the University of California include *HA* musician D. Kawai to c (1994) and Toshi Maki

In 2000, Ka
making. She began concentrated Japanese classical dance (JCB) training with Sachiko Ito in New York City, studied briefly
with several butoh luminaries, and participated in the Asia Pacific Performance Exchange at the Center for Intercultural
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Roko Kawai: an artist's workbook

BELONGING AND SOLO 07IZU HOUSE 08TOKYO JOURNAL 05TRAVEL JOURNAL 05BIOGRAPHY

Narra

Roko Kawai is a multidisciplinary artist who explores the intersection of traditional Japanese dance and contemporary performance. She has created numerous works that challenge the boundaries of dance and theater. Her work is characterized by its emotional depth and its exploration of themes such as identity, memory, and the human condition. She has collaborated with many other artists and has performed in various venues around the world. Her most recent work, "KO-OH," is a powerful exploration of the relationship between the body and the mind. It features a solo performance by Kawai, who uses a variety of techniques to create a sense of movement and rhythm. The work is both visually stunning and emotionally moving, and it is a testament to Kawai's skill as an artist.

Early solo works presented at the University of California, Los Angeles, include *HA* (1994) and *Toshi Maki* (1999). In 2000, Kawai made her debut as a filmmaker. She began concentrating on Japanese classical dance (JCB), training with Sachiko Ito in New York City, studied briefly with several butoh luminaries, and participated in the Asia Pacific Performance Exchange at the Center for Intercultural Performance at the University of California, Los Angeles, a 6-week program that engages U.S. and Asian artists and

KO-OH



0:01

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Roko Kawai: an artist's workbook

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BIOGRAPHY

Performance at the University of California, Los Angeles, a 6-week program that engages U.S. and Asian artists and writers—each of which significantly changed the focus of her work.

Starting in 2001, Kawai began exploring the physicality, musicality, and theatricality of Japanese classical dance. In *Improvisation in Kimono* (2001), she improvises with classical hand, feet and postural gestures (Japanese classical dance is rarely improvised). In 2002, *Orchid* and *Fuji Maid-Onna/Epilogue* (premiered at San Francisco's NOHSpace) deconstructed classical theatrical conventions such as make-up, costumes, and props in order to question traditional notions of feminine beauty. These works tested the norms of "preciousness" and "outrageousness" in traditional performance.

In 2003 the Center for Intercultural Performance invited her to participate as a co-creator of *The Art of Rice Traveling Theater*, a pan-Asian eleven-artist collaboration, which toured in Bali Indonesia, Hawaii, and Los Angeles. *Tebura-Migaruru* (2004) brought the tension of a performer's identity into question, contrasting the fictional character in Japanese classical dance with the self-reflexive stage personality that characterizes much of western contemporary postmodern dance and improvisation.

In 2005, as part of a Japan-U.S. Friendship Commission Fellowship, Kawai traveled to Tokyo in order to research classical and contemporary Japanese dance for seven months. There, she trained intensively with Japanese classical dance master Hanayagi Kazu, researching multiple aspects of the art as it is practiced in contemporary Japan including history, music, stagecraft, and teaching methods. As a culmination of this long visit, Kawai performed *Mitsumen Komori* within Hanayagi Kazu's Kanreki Concert at the New National Theater in Tokyo. During her Fellowship, Kawai presented a lecture and performance for the Research Organization for Asian American Experience and also traveled extensively throughout Japan to observe folk dances, Kagura (ancient Shinto masked performances), and the dances and history of the Ainu peoples in Hokkaido. In collaboration with Tokyo dancer Hideo Arai and musicians Mika Kimula and Christopher Blasdel, she created *Ma: Uchi to Soto*, a site-specific work at Youkobo Art Space in metropolitan Tokyo.

Since then, major works have included *Just Standing* (2006), created in collaboration with Leah Stein and Toshi Makihara, performed at venues in Philadelphia as well as in San Francisco, Seattle, and Aurora, New York, and *IZU HOUSE* (2008), a site-specific work in Japan, created in a 200-year-old Japanese home in collaboration with Leah Stein, Toshi Makihara, and Tokyo

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The image is a screenshot of a digital artist's workbook for Roko Kawai. At the top, the title "Roko Kawai: an artist's workbook" is displayed in a serif font. Below it, a navigation bar contains several tabs: "BELONGING AND SOLO 07", "IZU HOUSE 08", "TOKYO JOURNAL 05", "TRAVEL JOURNAL 05", and "BIOGRAPHY". The main content area is divided into three sections. The top section, titled "Performance at the University of California, Los Angeles, a 6-week program that engages U.S. and Asian artists and writers—ex", features a video player. The video is titled "Improvisation in Kimono" and shows a person in a kimono performing a dance. The video player has a progress bar at the bottom showing 2:21. The middle section, titled "Starting in", contains text about improvisation and dance. The bottom section, titled "Since then, major works have included", contains text about the artist's work in Philadelphia, San Francisco, Seattle, and Aurora, New York, and a site-specific work in Japan. On the right side of the page, there are navigation icons: an upward arrow, a globe, a PDF icon, and a downward arrow. The background image is credited to Chiha-an, Izu Peninsula, October 2007, by Takayuki Moriki.

Belonging and Solo, Roko Kawai: An Artist's Workbook

Roko Kawai: an artist's workbook

BELONGING AND SOLO 07

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TOKYO JOURNAL 05

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Performance at the University of California, Los Angeles, a 6-week program that engages U.S. and Asian artists and writers—e

Fuji Maid-Onna



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BELONGING AND SOLO 07

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BIOGRAPHY

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Uchi to Soto, a site-specific work at Youkobo Art Space in metropolitan Tokyo.

Since then, major works have included *Just Standing* (2006), created in collaboration with Leah Stein and Toshi Makihara, performed at venues in Philadelphia as well as in San Francisco, Seattle, and Aurora, New York, and *IZU HOUSE* (2008), a site-specific work in Japan, created in a 200-year-old Japanese home in collaboration with Leah Stein, Toshi Makihara, and Tokyo artists Hideo Arai and Mika Kimula.

In 2009, as part of a Leeway Transformation Award, Kawai travelled to Cambodia to look at the long-term effect of the Khmer Rouge genocide on classical dancers in that country. Throughout her career her work has been concerned with the contemporary-classical dialectic, and by the cross-cultural dialogues that emerge within her research and in her collaborative relationships with other artists.

Kawai has extensive experience as an educator and dance administrator. Internationally, she has taught in Japan, Cambodia, Bali and New Zealand. In the United States, she continues to teach at numerous universities and schools, and for special populations such as incarcerated women, children of Asian American immigrants, students with learning differences, and seniors. Administratively, she has been director of Roko Kawai Projects since 1992. She serves as a panelist for numerous local, national, and international agencies including the National Endowment for the Arts, Arts Learning, Meet the Composer: Composer/Choreographer Collaborations, PA Council on the Arts: Dance Companies and Arts in Education programs, and has served as a board member for the Stockton Bartol Rush Foundation and the Asian Arts Initiative. She has co-taught improvisation in the dance program at Bryn Mawr College with Leah Stein.

In addition to the Japan-U.S. Friendship Commission Fellowship (administered by the National Endowment for the Arts and the Japanese Ministry of Culture), Kawai has received a Pew Fellowship in the Arts, travel support from the Artist Exploration Fund at Arts International, an Independence Foundation Fellowship, Apprenticeships in the Traditional Arts, Institute for Cultural Partnerships, DanceLINK, and multiple project grants from The Pew Center for Arts & Heritage through Dance Advance.

Roko Kawai: an artist's workbook

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Choreographic Resume



NOVEMBER 2008

IZU HOUSE

Site-specific collaboration in a 200-year-old traditional Japanese home on the Izu Peninsula, Japan, with dancers Leah Stein and Hideo Arai, percussionist Toshi Makihara, and vocalist Mika Kimula. Funded by The Pew Center for Arts & Heritage through Dance Advance.

APRIL 2006

RESPONSE TIME

Collaborative duet with percussionist Toshi Makihara, performed at Painted Bride Art Center, Ursinus College, and The Field/Philadelphia. Created and Performed by Roko Kawai and Toshi Makihara; text by Toshi Makihara (source material: Tokyo subway station stops); sound engineering by Digger Vermont. Funded by The Pew Center for Arts & Heritage through Pew Fellowships in the Arts and Dance Advance, and the Painted Bride Art Center.

CHOREOGRAPHER'S NOTE: How quickly do we respond? What triggers us? Prompts us? From the timing of a thank-you gift, to a swift leap to attend to the *sensei*, to "first responders" for catastrophes, or a simple "aizuchi" (conversational "uh-huh's," "oh really's," "wow's" that are unconsciously but sensitively timed in the Japanese language), our timing often reveals much about where we locate ourselves.

APRIL 2006

JUST STANDING

Collaborative duet with Leah Stein. Created and performed by Roko Kawai and Leah Stein; music by Toshi Makihara. Performed at Velocity Dance Center, Seattle; ODC Performance Garage, San Francisco; and Temple University, Ursinus College, Swarthmore College, and Bryn Mawr College, Philadelphia. Funded by The Pew Center for Arts & Heritage through Pew Fellowships in the Arts and Dance Advance, and SCUBA.

CHOREOGRAPHER'S NOTE: Roko Kawai and Leah Stein have been working together since 1991, utilizing improvisation and authentic movement as sources for content, shared aesthetics, and a framework for their differences. This is their first collaborative duet.



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Premiered at Tokyo Dance Center, Seattle; USC Performance Center, San Francisco; and Temple University, Ursinus College, Swarthmore College, and Bryn Mawr College, Philadelphia. Funded by The Pew Center for Arts & Heritage through Pew Fellowships in the Arts and Dance Advance, and SCUBA.

CHOREOGRAPHER'S NOTE: Roko Kawai and Leah Stein have been working together since 1991, utilizing improvisation and authentic movement as sources for content, shared aesthetics, and a framework for their differences. This is their first collaborative duet.



SEPTEMBER 2005

MA: UCHI TO SOTO

Site-specific collaboration at Youkobo Art Space, Tokyo. With dancer Hideo Arai, vocalist Mika Kimula, and shakuhachi player Christopher Blasdel. Funded by the Japan-U.S. Friendship Commission Fellowship, The Pew Center for Arts & Heritage through Pew Fellowships in the Arts, and Youkobo Art Space.

JANUARY 2004

TEBURA/MIGARU

Solo, co-directed by Aryani Manring, Jena Osman, and Leah Stein; set design by Hiroshi Iwasaki. Premiered at DanceBoom! Festival at the Wilma Theater, Philadelphia. Funded by The Pew Center for Arts & Heritage through Pew Fellowships in the Arts.

CHOREOGRAPHER'S NOTE: *Tebura* is a Japanese word that means "empty hands"—they're not carrying a bag or umbrella, suggesting that one is probably close to home. *Migar* means "light in body." A *migar* person is someone who can easily leave the home base, without too much literal or emotional baggage. Structured in three parts, *Tebura/Migar* features traditional costume and modern fashions, text, and music from the classical dance *Mitsumen Komori*, and movement that is precise as well as spontaneous.

NOVEMBER 2002

FUJI MAID-ONNA & EPILOGUE

Solos premiered at NOHSpace, San Francisco/P-Power Performance Cabaret.

CHOREOGRAPHER'S NOTE: While honoring and testing Japanese classical dance conventions, *Fuji Maid-Onna* is inspired by pop-star Madonna's theatrical outrageousness as it riffs on *Fuji Musume* (*Wisteria Maiden*), the enduring 200-year-old classical dance. Originally played by male *onna-gata*—female impersonators—the wisteria character oozes stereotypes of femininity and frailty. Today it is a favorite for women dancers as well, who train to impersonate a man impersonating a man's image of an ideal woman.



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SEPTEMBER 2002

ORCHID

Solo, choreographed and performed by Roko Kawai; sound engineering by David Forlano with excerpts from the Japanese Classical Dance *Ame No Goro* Parts I & II, *Rockers Hi-Fi*, and *Orchestre Musette*. Performed in Philadelphia at the Painted Bride Art Center, Bryn Mawr College, and Ursinus College. Costume by Roko Kawai.

CHOREOGRAPHER'S NOTE: *Orchid* inverts the elements of Japanese classical dance, a form that shares common histories with Kabuki drama (which is said to derive from the verb *kabuku*, to be outrageous). The fantastical costumes, entertaining characters, and preposterous situations characterize early Kabuki; today, Kabuki has become rarified and put on a pedestal. Like an orchid, it is hybridized and exhibited, exotic and yet a basic living thing. *Orchid* departs from the illusion found in Kabuki and, in a postmodern framework, calls attention to the act of performance amidst abstractly composed elements. For example, while maintaining the integrity of the kimono and the carriage of the body, *Orchid* plays with speed, texture, and form.

APRIL 2002

IMPROVISATION IN KIMONO SERIES

Solo, with music by David Forlano. Performed at the Kimmel Center Innovation Studio and Susan Hess Modern Dance, Philadelphia.

1998–1999

HAKOBI/CARRIAGE

Evening-length collaboration with musician/performer David Forlano and New Zealand lighting designer



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1998–1999

HAKOBI/CARRIAGE

Evening-length collaboration with musician/performer David Forlano and New Zealand lighting designer Helen Todd. Performed at Whae Mea Theater, Wellington, New Zealand; Sharktown Warehouse; and the Painted Bride Art Center, Philadelphia. Funded by The Pew Center for Arts & Heritage through Dance Advance.

DECEMBER 1997

TOKORO: TERRITORIAL IMPERATIVE

Evening-length work with musician/performer David Forlano, theater designer Hiroshi Iwasaki, and others. Premiered at the Philadelphia Arts Bank. Funded by DanceLINK.

CHOREOGRAPHER'S NOTE: *Tokoro: Territorial Imperative* explores "sense of place" and migration, what we leave behind and how places and people change us.

JUNE 1997

IMPROVISATION TO TSUGARU SHAMISEN

Solo, performed at Jacob's Pillow Dance Festival's Inside/Out Stage and Susan Hess Modern Dance Choreographers Project, Philadelphia.

NOVEMBER 1996

R.O.A.R.!

Jazz/movement collaboration with jazz musicians Reggie Workman and Oliver Lake. Performed at the Annenberg Center's The Coltrane Project, Philadelphia; and Symphony Space's Face the Music & Dance, New York.

JUNE 1996

CAN I HAVE 3 MINUTES OF YOU?

Collaborative duet with dancer Rennie Harris. Performed at the Florida Dance Festival and Susan Hess Modern Dance Choreographers Project, Philadelphia. Funded by DanceLINK.

MAY 1995

KO-OH



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Background image: Hokkaido: Goko, Shiretoko Peninsula. June 2005.

Roko Kawai: an artist's workbook

BELONGING AND SOLO 07

IZU HOUSE 08

TOKYO JOURNAL 05

TRAVEL JOURNAL 05

BIOGRAPHY

Collaborative duet with dancer Rennie Harris. Performed at the Florida Dance Festival and Susan Hess Modern Dance Choreographers Project, Philadelphia. Funded by DanceLINK.



MAY 1995

KO-OH

Collaborative duet with percussionist Toshi Makihara. Performed at the Painted Bride Art Center, Philadelphia; Movement Research Exchange at the Judson Church, New York; and the Florida Dance Festival. Supported by Susan Hess Modern Dance Choreographers Project and the Pennsylvania Council on the Arts.

MAY 1995

DAUGHTER TONGUE

Solo with sound engineering by David Forlano. Performed at the Painted Bride Art Center and Shut Up and Dance! at the Academy of Music, Philadelphia; Movement Research Exchange at the Judson Church, New York; and the Florida Dance Festival. Supported by Susan Hess Modern Dance Choreographers Project and the Pennsylvania Council on the Arts.

APRIL 1994

BELL TREE SKETCHES

Collaborative duet with percussionist David Forlano. Performed at the WHYY Forum Theater and the Painted Bride Art Center, Philadelphia; and the Florida Dance Festival. Supported by Susan Hess Modern Dance Choreographers Project and the Pennsylvania Council on the Arts.

SEPTEMBER 1993

ASA NO MAI/STIRRINGS AT DAWN

Solo, performed at Suburban Station, Philadelphia, as part of City Dances; and Susan Hess Modern Dance Project/NPN, Philadelphia. Supported by Susan Hess Modern Dance Choreographers Project.

SEPTEMBER 1993

STILL WATERS

Collaborative duet with dancer Rennie Harris. Performed in Philadelphia at Shut Up and Dance! at the Packard Building, the Painted Bride Art Center, Swarthmore College, and the Franklin Institute. Supported by Susan Hess Modern Dance Choreographers Project.

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About

As both a grantmaker and hub for knowledge-sharing, The Pew Center for Arts & Heritage is dedicated to fostering a vibrant and diverse cultural ecology. We invest in ambitious and substantive work that showcases our region’s artistic vitality and enhances public life. We also engage in a robust exchange of ideas on evolving artistic and interpretive practices with an international network of creators and cultural leaders.

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