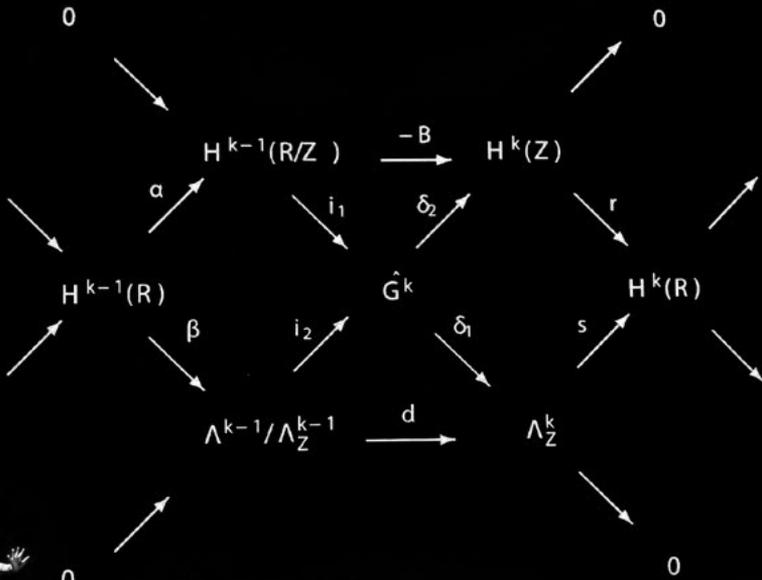


BARKIN/SELISSEN PROJECT

P R E S E N T S

In conjunction with the **National Math Festival**

Dance of the Diagram





Dance of the Diagram

A **BARKIN/SELISSEN PROJECT** PRODUCTION

Dance of the Diagram (2011) was inspired by a beautiful theory, created by Dr. James Simons, coming from geometry. As it goes in mathematics, so it goes in the choreography, as dancers traverse specific sequences and patterns on a hexagonal diagram. Along their journeys, they encounter intimacy, wild rebellion, and the inevitability of being cancelled out upon arrival. Only a select few “un-swallowed” may tiptoe back to the mysterious home plate in the center and continue another cycle of absorbing and imparting information. It takes a well oiled machine to function under the rules of this diagram during the day; however, there is no accounting for what happens at night!

CHOREOGRAPHY

Kyla Barkin & Aaron Selissen

DANCERS

Winnie Asawakanjanakit, Michael Bishop, Lindsay Harwell, Sumire Ishige, Fumihiko Kikuchi, Siobhan Murray, Rosalia Panepinto, Kristi Ann Schopfer, Amanda Sommers, Thomas Welsh Huggins, Tyra Els (understudy)

MUSIC

Performed by: The Sirius String Quartet
Composers: Gregor Hueber, Ruben Kodheli, Fung Chern Hwei

COSTUME DESIGN

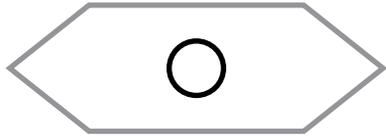
Mary Jo Mecca

LIGHTING DESIGN

Stephen Petrilli

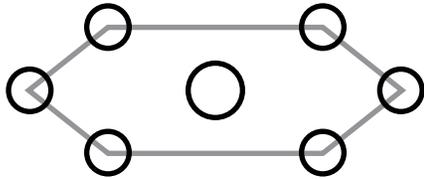
Program Notes

Follow the narrative, within the theory, below.



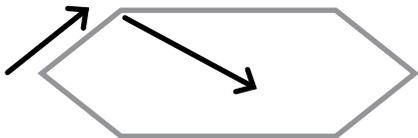
1 The Mysterious Middle (Opening Duet) =

Center couple as the mysterious all-knowing home plate. Absorbs and imparts information, travels the pathways, and has the ability to tip-toe back.



2 Mapping the Machine (The Company) =

We establish the hexagonal diagram in space. An overture, in a way.

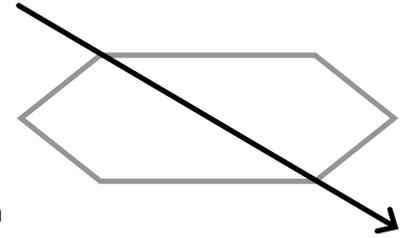


3 Journey from the Left Part One (Men's Duet) =

A close-up on the first scenario, where the dancer representing the far left commutative group travels a bit north east to the next commutative group which sits on the upper left point on the diagram. Together, they travel down the diagonal where they mix information with the center couple on their way to being canceled out or crushed to zero at the bottom right point of the hexagon.

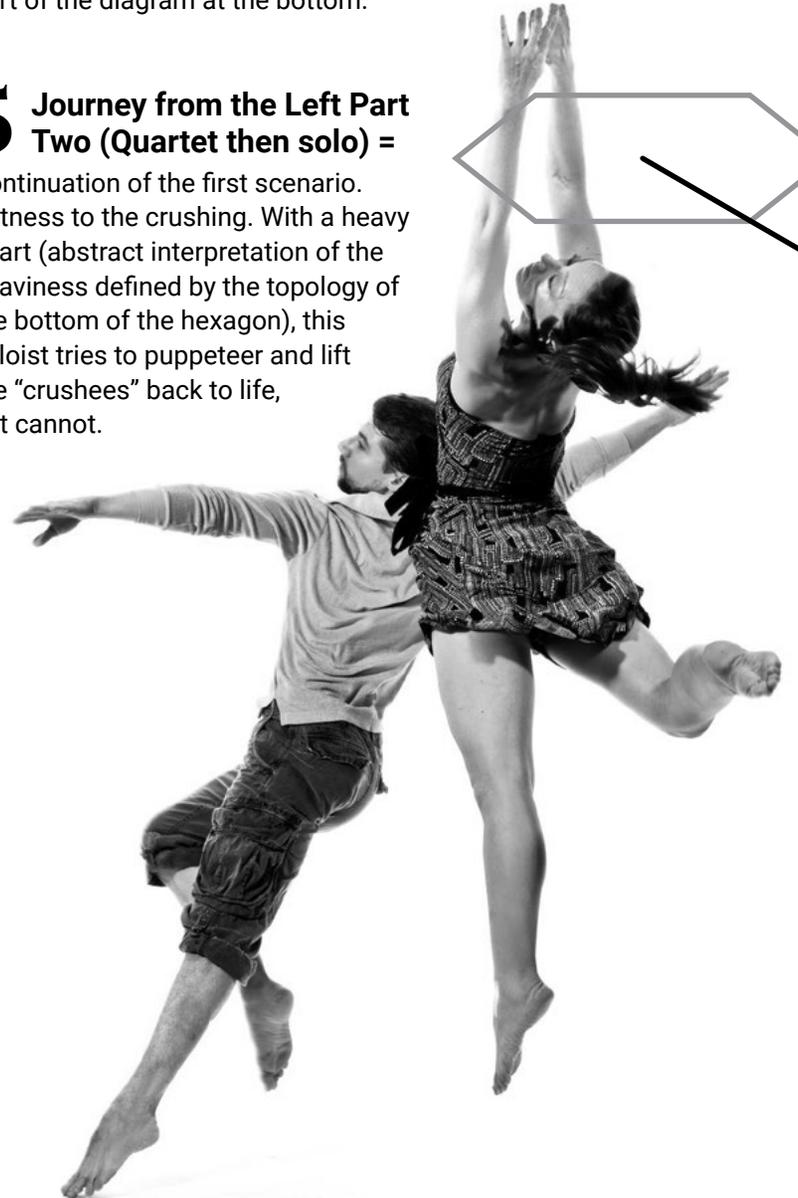
4 Elephant Sweeper Chain 1: Light to Heavy (Group) =

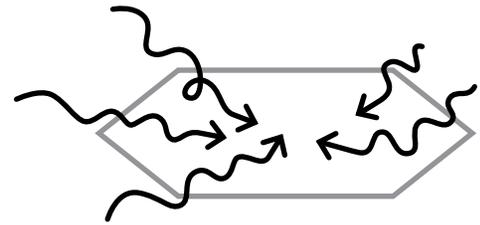
The conveyor belt which divides sections, foretells, and clarifies trajectories on the diagram. The dancers in the chain begin to collapse and the chain gets lower as they approach the "heavier" part of the diagram at the bottom.



5 Journey from the Left Part Two (Quartet then solo) =

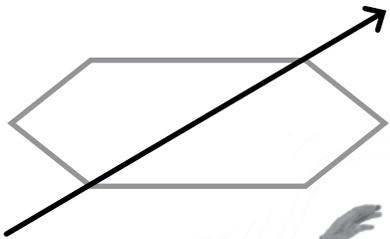
Continuation of the first scenario. Witness to the crushing. With a heavy heart (abstract interpretation of the heaviness defined by the topology of the bottom of the hexagon), this soloist tries to puppeteer and lift the "crushees" back to life, but cannot.





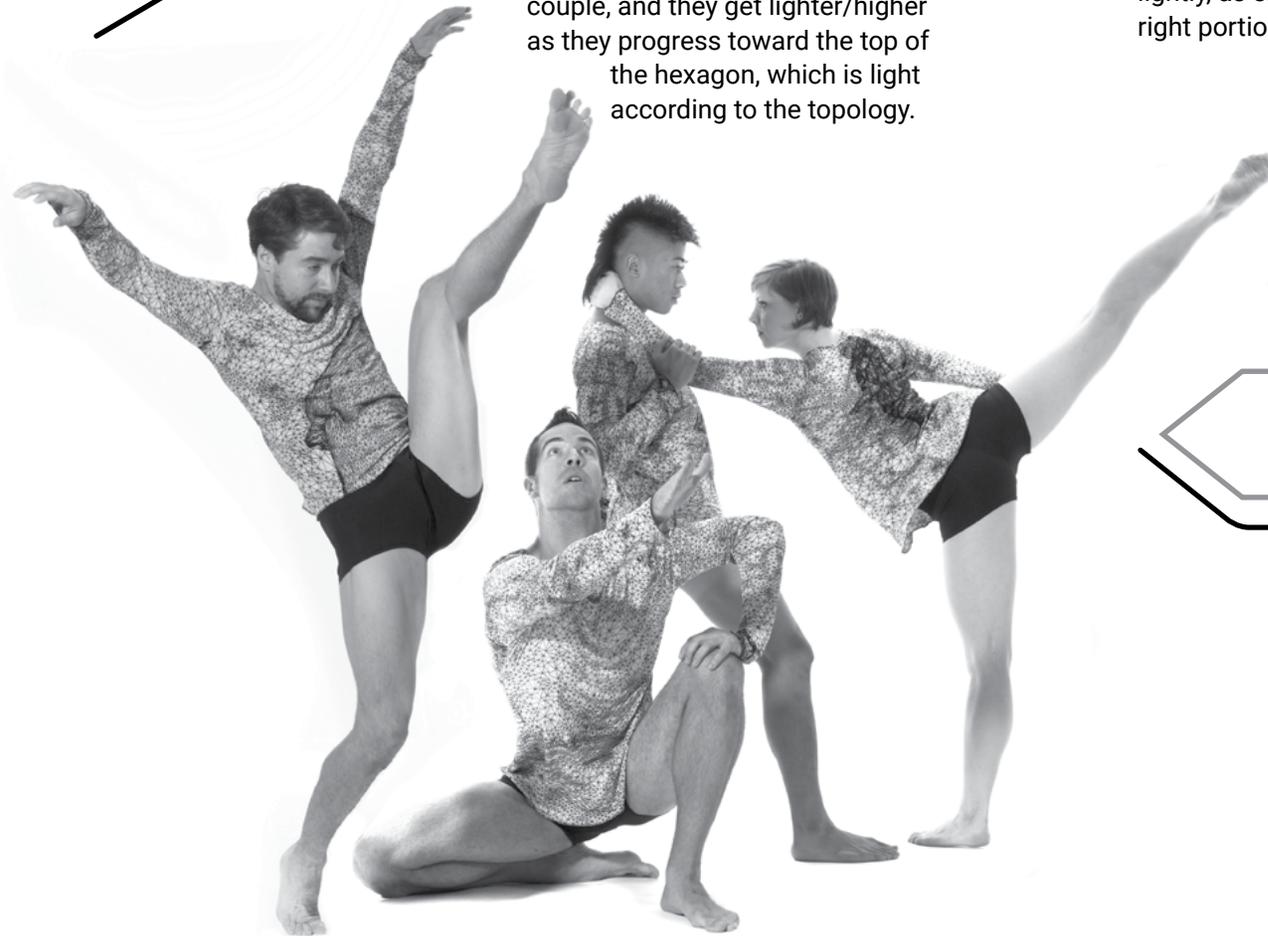
6 The Whispers (The Company) =

The first broken rule. Here the "players" travel in all directions as little mourning spirit gossipers over the death of the first two commutative groups.



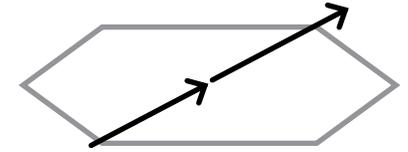
7 Elephant Sweeper Chain 2: Heavy to Light (The Company) =

Elephant sweepers cut through the magnetic forcefield of the center couple, and they get lighter/higher as they progress toward the top of the hexagon, which is light according to the topology.



8 Travel Light (Solo, then group) =

A close-up on the 2nd scenario. The commutative group from the lower left point, represented by one dancer, demonstrates a progression of heavy to light and linear to round as she is manipulated remotely by the person at the upper right point, and pulled diagonally through the center couple toward the top of the hexagon. She is crushed, lightly, as she arrives at the upper right portion of the hexagon.

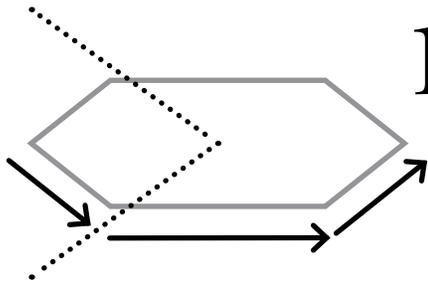


Her manipulator, in glory over the crushing, is left to do a solo of donuts and rings near the upper right point. The manipulator then has an encounter with the witness from the first scenario's crushing before both of them are blown off the stage, according to the theory's rules of movement from left to right.



9 Elephant Sweeper Chain 3 (Group) =

Elephant sweepers in a final progression along the bottom of the hexagon. They are feeling almost drunk from the heavy pull of the bottom leg of the diagram, and are beginning to lose control gradually.

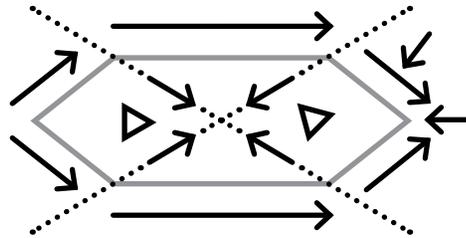


10 Exactly and the Tsunami (Solo then The Company) =

A close-up on the third scenario. A commutative group soloist traverses the linear, heavy bottom leg of the diagram. The large group then enters representing an eternal ruling force that comes from left to right and causes her to be crushed after she resists the inevitable wave of "rules."

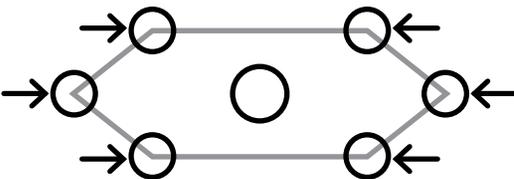
11 Night Slide (The Company) =

The second broken rule. All the crushed groups are resurrected. They rise up and gradually move from order to chaos, as "there is no accounting for what happens at night." Here is where all break loose and the "players" are free to go wild in rebellion.



12 The March Back (The Company) =

Return to the machine. The "all-knowing" center couple sees that the sun is about to rise, and it is time to return to the rules of the road. They resume their true role, call all commutative groups back to their place in the functioning diagram, and the cycle continues....



About the Company

BARKIN/SELISSEN PROJECT (B/S P), a New York City based contemporary dance company founded in 2009, presents the choreography of Artistic Directors Kyla Barkin and Aaron Selissen through live performance and workshops.

With articulate nuance and explosive athleticism, B/S P creates emotionally driven choreography, connecting people and ideas through dance by exploring, social, intellectual and aesthetic concepts.

B/S P has performed at venues across the U.S and abroad including Jacob's Pillow Inside/Out, SUNY Stony Brook's Staller Center, Jazz at Lincoln Center, West End Theater, 92Y, Bryant Park, Tempe AZ Center for the Arts, Boston's Dance Complex, Touhill Performing Arts Center St. Louis, Wilson College, Yogyakarta Indonesia, Uferstudios Berlin Germany, and the Edinburgh International Conference Center in Scotland as part of Booking Dance and Fringe Festivals. Partnerships for workshops include Sally Taylor's ConSenses, Festival of the Moving Body, Communicating in Partnerships through Dance/Hartford Performs, Balance 1 Academy Berlin, and Limón Professional Studies Program.



Kyla Barkin (Choreographer)

Kyla Barkin, Co-Founder and Artistic Director of BARKIN/SELISSEN PROJECT, was raised in Tempe, AZ. She studied with “La Mariquilla” at the Academia de Ballet Flamenco in Granada, Spain then received her B.A. in Dance from UCLA. Barkin has been performing, touring, and teaching internationally for over 23 years, and is the recipient of the Jean Irwin Award for talent, merit, and potential.

Barkin has been working with Janis Brenner & Dancers since 1998 and has taught and set works, both of Brenner’s and her own, at institutions such as NCSA, The Juilliard School, The Joffrey School, Stony Brook University, Wayne State University, NIA in Tai Pei, ISI in Yogyakarta, the Creative Arts Studio in Brooklyn, and Tanzakademie Balance 1 in Berlin. She has danced with Isabel Gotzkowsky and Friends, The Carolyn Dorfman Dance Company, The Doug Elkins Dance Company, and more. She has been on faculty at USDAN Center for Performing Arts and continues to teach classes, private lessons and workshops in the U.S. and internationally. Barkin is proud to serve on the board of the Foundation for a Just Society.



Aaron Selissen (Choreographer)

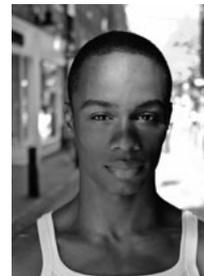
Aaron Selissen, Co-Founder and Artistic Director of BARKIN/SELISSEN PROJECT, is originally from Green Bay, WI. He received his B.F.A. in Dance Performance from Butler University. Selissen has taught master classes and workshops in public schools throughout New York City and the United States, Institut Seni Indonesia Yogyakarta, Institut Kesenian Jakarta in Indonesia, and Teatr Muzyczny Capitol in Wroclaw, Poland. He teaches at the Limón Institute, as well as giving private lessons.

Selissen’s performance career has taken him across the US and abroad. He worked with Dance Kaleidoscope and Ballet Internationale of Indianapolis. He has performed with the Martha Graham Ensemble, Carolyn Dorfman Dance Company, and Isabel Gotzkowsky and Friends, among many others.



Winnie Asawakanjanakit (Dancer)

Winnie Asawakanjanakit was born and raised in Bangkok, Thailand. She trained in the Royal Academy of Dance, completing all examinations up to advanced II with distinction. Asawakanjanakit moved to New York to attend the Joffrey Ballet School, under the direction of Era Jouvlev. She then attended The Ailey School for two years, under a full scholarship. She performed with Alvin Ailey American Dance Theater in “Memoria,” at New York City Center. She has performed works by Bill T. Jones, Jae Man Joo, Marguerite Donlon, Milton Myers and Marcus Jarrell Willis. She attended the Jacob’s Pillow Contemporary Program, as well as intensives with Boston Ballet School, Parsons Dance and Complexions Contemporary Ballet. She is currently working with Vertical Shadows Dance Company, Tabula Rasa Dance Theater, and BARKIN/SELISSEN Project.



Michael Bishop (Dancer)

Michael Bishop started his training in Vaganova-based ballet at age 21, receiving his BFA in dance and choreography from Belhaven University before going to the Alvin Ailey American Dance Theatre to train further. He has toured internationally and nationally with many companies and choreographers such as the International European Tour of West Side Story 2012-2014, Opera Philadelphia, Bill T. Jones, Manuel Vignoulle, and Alessandra Corona Performing works to name a few. In addition to dancing, he also choreographs and directs dance films, and started his own dance company, Mollét Contemporary Ballet. He is a member of the Actors Equity Union, AGMA Union, Live Core member with New York Live Arts and is SAG-AFTRA Eligible. He is very excited to be joining BARKIN/SELISSEN in his first season with the company.



Tyra Els (Dancer-Understudy)

Tyra Els (St. Maarten, Dutch Caribbean) began her formal dance training at Dance Theater of St. Maarten at age 12. She has attended various dance workshops and summer intensives such as: Create Outlet Dance Theater of Brooklyn, Dance Excellence LA, Art Saves Lives, Complexions Contemporary Ballet, The Ailey School, and Alonzo King Lines Contemporary Ballet. She is also the recipient of the Be The Change Foundation: Big Dream Scholarship 2016 as well as The Art Saves Lives Outstanding Performance Award 2013-14. Immediately after graduating from St. Dominic High School, she moved to NYC to attend The Ailey School’s Certificate Program where she performed works by Hollie Wright, Brice Mousset, Johnathan Lee, Earl Mosley, Amy Hall, Clifton Brown, Winston Dynamite Brown, and Alvin Ailey’s

Memoria in 2016 with the Alvin Ailey American Dance Theater. During her senior year at Ailey, she was a member of The Ailey Student Performance Group where she performed Alvin Ailey's Revelations and Night Creature. Upon graduating with honors, she has gone on to work with choreographers such as Earl Mosley and is an apprentice with Monica Hogan Danceworks.



Lindsay Harwell (Dancer)

Originally from Dallas, TX, Lindsay Harwell is a New York City based dancer and choreographer. A graduate of the Juilliard School, he has performed the works of William Forsythe, Ohad Naharin, Andrea Miller, Loni Landon, and Pam Tanowitz. Since graduating he has worked professionally with Brian Brooks, Gallim Dance, Norbert De La Cruz, BARKIN/SELISSEN Project, Isodoc Dance, and Lone King Projects. Harwell is also a co-founder of HEWMAN, a collaborative collective of artists bent on widening the potential for equality and empathy between dance audiences and performers.



Sumire Ishige (Dancer)

Sumire Ishige was raised in Greensboro, North Carolina. She graduated from the high school program at the University of North Carolina School of the Arts in 2015 and will graduate from the Ailey/Fordham BFA program in May of 2019. Sumire has attended the American Dance Festival and National Ballet School of Canada summer intensives on scholarship, and has been a part of the Merce Cunningham Trust Workshop. She understudies for and has toured with Parsons Dance Company, and is a guest artist for Boston Dance Theater and BARKIN/SELISSEN Project.



Fumihiko Kikuchi (Dancer)

Fumihiko Kikuchi is a New York City based interdisciplinary dance artist from Japan. He has presented his works at various festivals and venues including Pinea-Linea de Costa in Spain, Tempe Center for the Arts, Phoenix Art Museum, Center for Performance Research, Flux Factory, and Phoenix Center for the Arts to name a few. In 2016 and 2018, he was invited as a guest choreographer at California State University, Fresno. He was selected as an artist-in-residence at Pinea-Linea de Costa in Spain, Jonah Bokaer Arts Foundation in New York (2018) and [nueBOX] in Arizona (2016). In addition to being a dancer and a choreographer, he has extensive experience in technical theatre. Kikuchi has created costumes for performing artists and his lighting designs symbiotically support the development of his own work as well as his collaborations. He holds his MFA in Dance from Arizona State University.



Siobhan Murray (Dancer)

Siobhan Murray grew up in Scituate, Massachusetts and received her early training from The Gold School Dance Art under the direction of Rennie Gold. She will graduate from the Ailey/Fordham BFA program in May 2019, having studied business administration in addition to dance. Currently, she dances for XY Dance Project, a NYC-based contemporary company directed by Nijawwon Matthews. She has had the pleasure of performing works by choreographers Amy Hall Garner, Christopher Huggins, Greg Dolbashian, Ebony Williams, as well as excerpts from Alvin Ailey's repertoire. She is thrilled to be dancing with BARKIN/SELISSEN Project.



Rosalia Panepinto (Dancer)

Rosalia Panepinto was born in New York City and raised in Scottsdale, Arizona. Panepinto began dancing at the age of 15 in contemporary, jazz, and hip hop. She attended The Joffrey Ballet School Contemporary Program in NYC for two years after high school, then later graduated from the Certificate Program at Peridance Capezio Center. She has performed with the Peridance Contemporary Company as well as works by Igal Perry, Manuel Vignouille, Larry Keigwin, and Yoshito Sakuraba. She has also performed in the Florence Dance Festival and had the opportunity to study with many teachers in Italy and London. Having apprenticed for the Parsons Dance Company last season, she is now performing with the Caterina Rago Dance Company and is teaching Dance Fitness in NYC. She is excited to be performing with BARKIN/SELISSEN Project.



Kristi Ann Schopfer (Dancer)

Kristi Ann Schopfer began her dance training in New Jersey at Dance World Academy and R.A.D. (Royal Academy of Dance). She then toured the east coast and on Carnival Cruise Lines with Connecticut-based Dance 10 Touring company. She decided to continue pursuing her love for modern dance at the College at Brockport, receiving a BFA in Dance and a minor in Studio Art. This is also where she met Rebecca Sproul, now Gushue Moving Arts, with whom she has danced since 2007. After working with Janis Brenner during Kate Griffler's REVERB Choreographic project in 2010, Schopfer joined Janis Brenner & Dancers in 2016, and has been a dancer and contributing artist in Griffler's work since 2015. She joined the BARKIN/SELISSEN Project family in 2012, as both dance artist and managing assistant. Schopfer has been a contributing artist for multiple interdisciplinary projects since 2011 (most recently Ontology by Jeff Shortt), and is a CMG-Represented Stunt Performer.



Amanda Sommers (Dancer)

Amanda Sommers began dancing at the age of three at Tap To Pointe Dance Center in Malverne, New York under the direction of Sara DeGenarro. Sommers attended Marymount Manhattan College in New York City and studied under Katie Langan. She graduated magna cum laude with a BFA in Dance and was the female recipient of the prestigious Gold Key Award for Academic Excellence in her major. She was also a member of the Omicron Delta Kappa College Leadership Society & Vice President of Alpha Chi National College Honor Society. She studied Ballet, Pointe, Tap, Jazz, Modern, Classical Variations, and Pas de deux. Sommers has worked with Roschman Dance and is currently dancing with Hanna Q Dance Company. She is very excited to be a part of BARKIN/SELISSEN Project and would like to thank her parents for their love and support of her dreams.



Thomas Welsh Huggins (Dancer)

Thomas Welsh-Huggins comes from Columbus, Ohio, and began his artistic career by running about, reading books and climbing trees. He studied at the Columbus Dance Theatre and the University of Illinois at Urbana-Champaign, and now is a multimedia artist living in Brooklyn, NY. He has worked with RoseAnne Spradlin, Liz Gerring, and now works with the BARKIN/SELISSEN Project. His own work focuses on high physicality, audience intervention, and empowerment of all body/minds. He thinks you should go climb a tree.

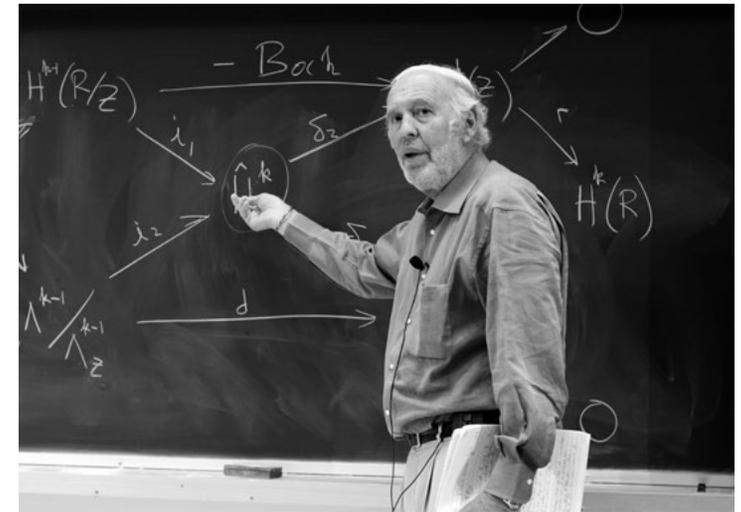
Stephen Petrilli (Lighting Designer)

Stephen Petrilli has designed for Pilobolus Dance Theatre, Noche Flamenca, Shapiro & Smith Dance, Ailey II, Nathan Trice/Rituals, The Kevin Wynn Collection and Isabel Gotzkowsky & Friends. Musical performances Petrilli has designed include several marathons for Bang on a Can and a few evenings for the New York Guitar Festival. Regional theatre credits include work for The Pearl Theatre Company, NAATCO, Penguin Rep, The Village Theatre in Seattle, State Theatre Company in Austin, and The Three Rivers Shakespeare Festival in his hometown of Pittsburgh. Petrilli also spent five years touring as the Lighting/Sound Supervisor for Pilobolus.

A FEW WORDS FROM THE CHOREOGRAPHERS

Typically, our work at B/S P is visceral and emotionally driven. We injected what we believe to be a captivating yet abstract story based on the characteristics and mapping of the hexagonal diagram described to us by Jim Simons in reference to the theory itself. There was much talk of journeys in his description. This theme resonated with us and ultimately, we would like the performers and the audience to feel as though they have gone on a journey when they walk away from this performance.

The diagram, and commutative groups on its points, came to possess characteristics; and the resulting “characters” interact with each other in very specific ways. These characters have relationships and, all of a sudden, an entire world emerges. We have enjoyed exploring this direction and hope you enjoy the resulting performance.



Dr. James Simons explains the mathematics behind the Dance of the Diagram.

B/S P



The original creation of **Differential Cohomology, Dance of the Diagram** was made possible by The Simons Foundation, The Stony Brook Foundation and The Field's Artist in Residence Program At FAR Space.

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