

Tuesday, April 16, 2024 · 7:30 pm  
 Peggy and Yale Gordon Center For Performing Arts

## LAND ACKNOWLEDGEMENT

We learn, live, move, and play on the unceded lands of the Piscataway and Susquehannock nations. We acknowledge the settler-colonial history and systemic inequities that continue to shape the present and future of indigenous people who reside in Baltimore City, including Piscataway, Lumbee, and Eastern Band of Cherokee community members. As artists, teachers, and students, we are responsible for engaging in a multifaceted dialogue about our complacency as participants in and beneficiaries of settler-colonial ways of knowing and being. This public acknowledgment extends the ongoing conversation in our practice, history, and theory courses.

**(A Village Goes to Sleep)** PREMIERE

**Dolly Sfeir**, choreographer

**Christopher Pennix,\*** rehearsal director

**Music by Stormie**, *Storm from the North*

**Shigeru Umebayashi**, *Yumeji's Theme - Theme from 'In the Mood for Love'*

**Jesse Scheinin**, *Somber*

**Shabaka and the Ancestors Written by Shabaka, Siyabonga Mthembu**, *Mzwandile*

**Eon Allum, Gwen Bergendahl, Taylor Knighton, Lina Miller, Sophia Perone, Jillbeth Rivera, Reilly Sherrif, Andrew Van Allen**, dancers

## **Black Matter**

**Brinae Ali**, \*choreographer

**Music by Dizzy Gillespie**, *Kush*, arranged by Jason Mills and Brinae Ali

**Robert Knowles**, keys

**Derek Nievergelt**, bass

**Jason Mills**, drums

**Omari Forman Bey**, trumpet

**Corey Wallace**, trombone

**Aubrey Mills**, clarinet

**Rick Tate**, saxophone

**Peabody Percussive Dance Ensemble | Jaime Sisk, MaKenna Charles, Jade Abner-Gilmore, and AJ Winegar**, dancers

*Black Matter* is a piece commissioned by Harlem Stage for their E-Moves choreographer's series in 2015. Brinae uses the influence of James Baldwin to articulate the struggles of Black America. Through Afro-futurism and traditions, this journey of music and expression explores social justice issues such as racism, police brutality, gender identity, the prison industrial complex, and the Flint water crisis. The music is an original arrangement of Dizzy Gillespie's *Kush* with samples of Sun Ra, Cornel West, and GZA voices setting the tone of this other worldly experience of pain, violence, and destruction. The dancers are aliens who have ancestry that allows them to find their superpowers within while surviving on earth. The work in progress has 3 movements. In this movement the aliens are not gender specific intentionally. The artwork created by Josama Palabra illustrates a riot inspired by the Ferguson riots in St. Louis after the murder of Mike Brown killed by a police officer.

## **Pointe. Line. Plane.**

**Christopher Pennix**, choreographer

**Music by Ezio Bosso**, *Sixth Breath, The Last Breath*

**Armani Colon, Anna Cremers, Kayla DeLise, Amari James, Ceci Sun, and Andrew VanAllen**, dancers

**Ines Ahmed Cottin**, understudy

## **K-Pg (antifragile)**

**Kelly Hirina**, \*choreographer, sound editor, and costume designer

**Peabody BFA Class of '27 | Gwen Bergendahl, Inès Cottin Ahmed, Kylah Ford, Amari James, Bianca Lopez, Lina Milanez-Miller, Leonard Phung, and Tokoya Rowe**, dancers

## **Green Days**

**Written by Barbara Kaiser, Ingrid Schlögl, Juergen Berlakovich, Jörg Pringer, Martina Winkler, Matthias Meinharter, Susanna Gartmayer, and Ulrich Troyer**

**Music by Digifffects Sound Effects Library**, *Distant, Long, Slow, Low, And Rumbling Explosion and Blasting in Mine with Several Successive Explosions*

**Anne Müller**, *Solo? Repeat!*

**Holly Herndon**, *Fear, Uncertainty, Doubt*

**The Vegetable Orchestra**, performers

The Cretaceous-Paleogene (K-Pg) extinction was a sudden and drastic event that eliminated an estimated 75% or more of all species on Earth. Non-avian dinosaurs, many mammals, birds, insects, plants and pterosaurs all perished when a massive asteroid (10-15 miles wide) made impact 66 million years ago. All continents were affected simultaneously. Mammals, as major survivors of this event, diversified the Paleogene Period and evolved new forms such as horses, whales, bats and primates.

Scientists currently argue that the collective actions of human beings have now (since 1950) made such an impact on the global climate that we have created a shift into a new definition of geological time, the Anthropocene Epoch. Humans have a profound influence over Earth's surface, atmosphere, oceans, and biogeochemical nutrient cycling. Our time is currently defined as human-caused planetary transformation; causing climate change, biodiversity loss, plastic pollution, megafires and more.

## **absence of 5.00.009**

**Azumi OE**, choreographer

**Music by Arno Peters**, *Am Orph*

**Art Zoid**, *Plague*

**Xenakis**, *Concrete Ph*, arranged by Azumi Oe

**Eon Allum, Gwen Bergendahl, Kylah Ford, Iva Lin, Leah Logsdon, Lily Perry, Leonard Phung, Tokoya Rowe, and Micah Shapiro**, dancers

The piece explores the profound concept that “metaphorical high potency language transmits more power than concrete meanings.” Through Butoh Notation, we challenge the transformative energy of metaphor to convey the landscape of the body, its memories, and the essence of the human existence. Dancers on the stage become vessels of expressive symbolism, infusing every gesture with the potent resonance of abstract thought. The journey as we unveil a powerful, metaphorical stream that transcends the boundaries of literal interpretation and awakens the soul.

## **Listen Here (2024)**

**Pat Taylor**, choreographer

**Music by Eddie Harris**, *Listen Here*

**Peabody Dance Ensemble | Leah Logsdon Carpenter, Yu Fei Liu, Stephanie Marco, Jackson Rynd, Reilly Sheriff, and Jamie Sisk, and Marie-Amelle Thenoz**, dancers

INTERMISSION

## **Church of Nations**

**Kevin Iega Jeff**, choreographer  
**Diedre Dawkins**,\* rehearsal director

**Music by Ennio Morricone**

**Jade Abner-Gilmore, Inès Cottin Ahmed, Evelyn Au, Leah Logsdon Carpenter, Armani Colón, Anna Cremers, Kayla DeLise, Amari James, Taylor Knighton, Stephanie Marco, Andrew Van Allen, Reilly Sheriff, Jamie Sisk, Ceci Sun, Marie-Amelle, Thenoz, and A.J. Winegar**, dancers

*Church of Nations* was inspired by a pronouncement from George H. W. Bush. A news report disclosed that the President had consulted with his religious advisors regarding the legitimacy of engaging in war, to which they reportedly sanctioned. *Church of Nations* observes the implications of religious leaders sanctioning warfare under the guise of divine approval.

## **For Your Safety**

**Peter Pattengill**,\* choreographer, sound designer and mixer, costume designer

**Music by Kim Petras**, *Street Dude, Black Dice and Boo! Bitch!*

**Eon Allum, MaKenna Brielle Charles, Iva Lin, Micah Shapiro, Lily Perry, and Tokoya Rowe**, dancers

## **Flash of Spirit, Winds of Change**

**Bernard Brown**, choreographer  
**Diedre Dawkins**, rehearsal director

**Music by DeFacto X**, *Opulence* ORIGINAL COMPOSITION

**Desiigner**, *Timmy Turner*

**DeFacto X**, *Black is Queen* ORIGINAL COMPOSITION

**Jade Abner-Gilmore, Leah Logsdon Carpenter, MaKenna Brielle Charles, Armani Colón, Anna Cremers, Amari James, Taylor Knighton, Iva Lin, and Bianca Lopez**, dancers

Revived with by breath of ancestors and imbued with the spirit of joyful, radical resistance, this group embodies community care. Their existence is resistance.

“...here you were: to be loved.”

— James Baldwin, *The Fire Next Time*

## **Tchaikovsky Pas de Deux**

**George Balanchine**, choreographer  
**Staged by Kristen Stevenson**

**Music by Pyotr Ilyich Tchaikovsky**

**Yu Fei Liu**, dancer

## **FLING**

**Mike Esperanza**,\* choreographer and costume designer

**Music by Cristobal Tapia De Veer**

**Eon Allum, Armani Colón, Kayla DeLise, Lina Milanez-Miller, Sophia Perone, Lily Perry, Micah Shapiro, Jamie Sisk, Ceci Sun, Marie-Amelle Thenoz, A.J. Winegar, and Andrew Van Allen**, dancers

## **Wango**

**Diedre Dawkins**, choreographer

**Musical arrangement by Jabari Exum and Themba Mkhathshwa**

**Peabody BFA Dance**, dancers

Wango is from the Toucouleur tribe living in Fouta Toro in the Senegal River Valley of Northern Senegal and Southern Mauritania. Wango honored Toucouleur marriage beliefs and practices with celebratory dances and drums. Dancers open their arms and hands wide, and they move forward and backwards, as if giving and receiving gifts.

## BIOGRAPHIES

**Azumi OE**, artist in residency, choreographer

The raw value of live performance is what fuels Butohist azumi O E.

Mesmerizing, shocking and playful movement is choreographed with meticulous timing, conspiring a visual relationship between the inner and outer human dimensions. Azumi wields her physical form as an expression and exploration of full individuality routed by the notion of collective oneness. Following eight years with New York-based company Vangelina Theatre and as Assistant Choreographer/Principal Dancer for Butoh Master Katsura Kan with number of worlds tour, azumi O E makes a continuous effort to exceed artistic constructs. She regularly develops experimental projects through solo pieces and collaborations with artists of various mediums. Notable co-operative works span video art and live performance with contemporary visual artist MARCK; composer Takuya Nakamura, "Impulsive Instrument" with Bassist Sean Ali, and upcoming duo with bassist Tim Dahl.

[www.azumioe.com](http://www.azumioe.com)

**danah bella**, BFA Dance chair

danah bella is the founding chair of the Dance Department at the Peabody Conservatory. Since its launch in 2018, bella has led the Bachelor of Fine Arts in Dance program with an intentional focus on interdisciplinary studies, social justice, and a wide variety of movement, performance, and choreography opportunities for every student. She has worked in higher education since 2002, teaching modern technique, dance theory, and history.

In addition to her role at the Peabody Conservatory, bella has served as an artist-in-residence and taught workshops at festivals and universities throughout the United States and abroad, including Pro Danza Italia, Bates Dance Festival, Monterey Dance Fest, the American College Dance Association's Regional and National Conferences, Western Michigan University, University of Virginia, Oklahoma Contemporary Dance Festival, Santa Barbara City College, and Goose Route Dance Festival.

An award-winning choreographer, she is the artistic director of d a n a h b e l l a DanceWorks, a modern dance company focused on reclaiming evocative movement as social practice, and a founding member of Colectivo Caliban, an artist collective that transgresses disciplinary borders through sound and movement. bella has performed and presented her work throughout the country including the Cool New York Festival in New York, the United States Asian American Festival in San Francisco, the Bates Dance Festival in Maine, the American College Dance Association's National Dance Festival at the Kennedy Center, ReVIEWING Black Mountain College international conference in Asheville, N.C., as well as in Mexico and Italy.

bella is also a dance film artist whose work has been screened at the Utah Dance Film Festival, Women in Leadership Dance Conference, Dance Camera North, and International Fine Arts Film Festival.

bella has received many accolades for her arts and education work, including most recently the Baltimore Sun's 25 Women to Watch (2018), Maryland State Dance Educator of the Year Postsecondary Education (2021), and Musical America's Top 30 Professionals of the Year (2022). She holds an MFA in performance from The Ohio State University and a BA in Dance from the University of California in Santa Barbara.

**Bernard Brown**, choreographer

Bernard Brown (he/they) Artistic Director of Bernard Brown/bbmoves, is a Los Angeles-based performing artist, choreographer, filmmaker, activist, and educator who situates his work at the intersection of Blackness, belonging, and memory. In addition to presenting their scholarship on Blackness, queerness, activism, inclusive pedagogy, and modern dance nationally, Bernard's choreography is presented widely, including Seoul International Dance Festival in TANK, Royce Hall, REDCAT, ODC Theater, Dance Mission Theater, University of Chicago, Highways Performance Space, Phoenix Center of the Arts, Institute of Contemporary Art Los Angeles, Queering Dance Festival, Crocker Art Museum, Japanese American National Museum, and Nate Holden Performing Arts Center. He has choreographed Scott Joplin's opera, "Treemonisha" for Skylark Opera. His creative work has been supported by the US State Department, California Humanities, the City of Los Angeles Department of Cultural Affairs, Dance/USA, Sotheby's, and California Arts Council. As a performer, Bernard has worked with Lula Washington Dance Theatre (with a twenty-year tenure as lead performer, rehearsal director, and assistant to the artistic director), David Rousseve/REALITY, Doug Elkins Dance Company, Shapiro and Smith Dance, Louis Johnson Dance Theatre Ensemble, and JazzAntiqua Dance and Music Ensemble. His work as a filmmaker continues to garner acclaim and make a global impact. "The Weight of Sugar" has been screened extensively in Europe, Asia and North America to great acclaim. Bernard was invited by Jazz great, Kenny Burrell, to choreograph his score, "Homage to Mother Earth" for Burrell's 85th birthday celebration hosted by Royce Hall. Some other career highlights include restaging Donald McKayle's canonical "Games" for the Kennedy Center's Masters

of African American Choreography, performing on the Daytime Emmy's, in Penumbra Theater's "Black Nativity," Donald Byrd's "Harlem Nutcracker," an invitation to perform with Mikhail Baryshnikov in Robert Wilson's "Letter to a Man," with choreography by Lucinda Childs, and being the titular principal dancer in Nike's "12 Miles North: The Nick Gabaldon Story," the first documented Afro-Mexican American surfer.

**Diedre Dawkins**, choreographer

Diedre Dawkins is a 2003 Bessie Award winner and founder of "Dance is Healing" mentoring for middle school girls through dance. Dawkins graduated from the New York City High School of the Performing Arts and received her BFA in dance from New York University Tisch School of the Arts and her MFA in choreography and performance from The University of Maryland College Park. She is currently pursuing her K-12 Teacher Certification at Towson University. She was a member of Ronald K. Brown /Evidence Dance Company for eight years where she had the privilege of teaching and performing throughout the United States, Senegal West Africa, Switzerland, Greece, France, London, and Cuba. She is a member of the Screen Actors Guild and has worked with artists such as Bill T. Jones (FELA), Bebe Miller, Kevin Iga Jeff (Deeply Rooted Dance Theater), Jawole Zollar (Urban Bush Women) and Amaniyea Payne (Muntu Dance Theater).

For the past six years, Dawkins has been an adjunct professor in dance at Coppin State University and is currently the arts director at ConneXions: A Community Based Arts School, where she has been named ConneXions 2016-17 Teacher of the Year. She is the founder and director of ConneXions Repertory Company, which is comprised of ConneXions students and alumni. This fall, the repertory company humbly accepted an invitation to perform at the opening ceremony of the National Museum of African American History and Culture in Washington, D.C. Her accomplishments as a program facilitator/dance director includes statewide dance performance exposure and exceptional audition preparation for students resulting in entry to elite arts institutions throughout the United States.

Dawkins is the modern dance instructor at Alvin Ailey Camp/Towson. She has been an adjunct professor in dance at Towson University and a visiting artist at Howard University. She's a teaching artist with Young Audiences of Maryland and has worked as a consultant, artistic director, and dance program facilitator for various arts institutions throughout the United States. Dawkins has created a highly successful "Literacy through the Arts Curriculum" for grades pre-k through 8 and was the co-chair of the committee working to revise the dance curriculum for Baltimore City schools. She is the director of Dance is Healing Performing Arts Preparatory where she provides summer dance instruction with a concentration in health and political awareness and is also the founder of the DPAP six-week summer intensive which culminates in a week of dance immersion in New York City. Dawkins has a deep love for children and the art of teaching and as a result youth and the betterment of her community is her life work.

**Mike Esperanza**, choreographer

Mike Esperanza is a multifaceted creative force, celebrated for his transformative contributions to the world of dance and choreography. With an innate ability to merge contemporary aesthetics with authentic storytelling, Mike has captivated audiences worldwide. His journey began in Los Angeles and currently in New York City, where he honed his craft, drawing inspiration from urban culture and the human experience. As an accomplished dancer, choreographer, and artistic director, Mike has choreographed for renowned educational programs and companies such as WhimW'him, LACDC, Urbanity, Dark Circles Contemporary Dance, leaving an indelible mark on the dance landscape. His work transcends boundaries, evoking emotion, and pushing artistic boundaries. Mike's work has been described as "bold, athletic movement and theatricality – the latter clearly the coming together of Esperanza's many talents – the company epitomizes the dance of the new millennium: shape-shifting, vernacular-blending with a prescient focus on the brave new world in which we live." ~ Jessica Abrams, Explore Dance.

**Kelly Hirina**, choreographer

Currently an Assistant Professor of Dance at the Peabody Conservatory of the Johns Hopkins University, Kelly Hirina enjoys teaching technique, choreography and improvisation. Recently, she has taught for George Washington University, the Eisenhower Dance Summer Intensive as Guest Choreographer, American Dance Festival and will take Peabody students abroad this summer for Peabody's first study abroad dance program in Amsterdam, the Netherlands. Kelly is certified to teach Countertechnique and Double Skin/Double Mind, both of which she encountered and trained in while living and dancing professionally in Amsterdam. In the twenty years overseas, she worked with ICKamsterdam (Emio Greco & Pieter C.Scholten), Dansgroep Amsterdam (Krisztina de Châtel), Jakop Ahlbom and freelance choreographers stemming from the Batsheva and Nederlands Dans Theater companies. Kelly received an M.F.A. from the University of Michigan and is a 500-hour fully certified Pilates & Vinyasa Yoga instructor.

**Kevin Iega Jeff**, choreographer

Kevin Iega Jeff is a celebrated dancer, choreographer, artistic director, and innovative leader. Recognized by the Juilliard School as one of its 100 Outstanding Alumni, he's been honored alongside legends like Viola Davis and Aretha Franklin. Newcity magazine listed Iega among Chicago's top performers, and Mayor Lori Lightfoot appointed him to Chicago's Cultural Advisory Council.

He's danced on Broadway in *The Wiz*, on TV at the 1994 Academy Awards, and choreographed the film, Spike Lee's "She's Gotta Have It." With over fifty choreographed pieces to his name, he has been commissioned by premier companies and theaters both nationally and internationally.

As a community-focused artist, Iega has worked on global projects like *Grit & Grace* and *Swamp Gravy*. He's educated at institutions from Howard University to the University of Kwazulu-Natal in South Africa.

Originally from New York, Iega started at The Bernice Johnson Cultural Arts Center and later founded JUBILATION! Dance Company. He co-founded Chicago's Deeply Rooted Dance Theater in 1995, setting the stage for the future Deeply Rooted Center for Black Dance and Creative Communities. After leading Deeply Rooted for 24 years, Iega moved to its Emeritus role in 2022, steering new projects like Creative Communities and GOSHEN, featuring the music of Grammy Award winner Donald Lawrence.

**Peter Pattengill**, Peabody Conservatory BFA Dance Alum '22, choreographer

Peter Pattengill is a queer alternative movement artist currently residing in the greater DC area. Originally from San Diego California, Pattengill began their dance and performance training in the world of classical ballet. After training with the Houston Ballet for two seasons, Pattengill shifted focus to training in several modern and contemporary techniques. Pattengill later attended the Peabody Conservatory at Johns Hopkins University as a member of their inaugural BFA in Dance Performance class. Pattengill graduated top of their class, being granted the Evergreen Scholarship Award. Pattengill now attends the University of Maryland College Park as a Graduate Assistant and MFA Candidate.

Pattengill's work explores the worlds of camp, horror, and queer expression. Pattengill specializes in creating character-driven non-narrative work that explores concepts of humanism and non-humanism alike. Pattengill hopes to create work that turns heads and acts as both sabotage and subterfuge for expected cultural and artistic norms. Pattengill has presented work at Gibney Dance in NYC, attended and presented work at the Impulstanz Festival in Vienna as a member of the ATLAS program, performed a leading role with the Baltimore Concert Opera, assistant directed the dance film, "scattered.place.", which was accepted for the International Fine Arts Festival 2022. Pattengill is also an active board member with Kaleid Dance Collective in New York City.

**Christopher Pennix**, choreographer

Christopher Pennix leads a dynamic career in dance, teaching, opera, and fitness as a certified yoga and cycle instructor.

Under the direction of Jean Pierre Bonnefoux and Patricia McBride at Charlotte Ballet, formerly known as North Carolina Dance Theatre (NCDT), Pennix excelled in Neo-Classical and Contemporary repertoire through works by esteemed choreographers George Balanchine, Alvin Ailey, Alonzo King, Twyla Tharpe, and Dwight Rhoden.

At the Columbia City Ballet under William Starrett, he danced solo and principal roles in *Dracula*, *A Midsummer Night's Dream*, *Swan Lake*, *Romeo & Juliet*, *The Sleeping Beauty*, and *The Little Prince*. He has worked as a visiting guest artist with Greensboro Ballet, Fort Wayne Ballet, Kinetic Danceworks, Spartanburg Ballet, Owen Cox Dance Group, Norte Maar, and Moving Poets-Charlotte.

As a teaching artist for NCDT Reach, the ballet's nationally recognized need-based dance scholarship program, he provided urban students access to quality dance training in their neighborhoods free of charge while promoting self-esteem, discipline, a strong work ethic and an appreciation for the arts.

Pennix has danced principal roles at the Kennedy Center for the Performing Arts with the Washington National Opera in *Florenzia en las Amazonas* and *La Cenerentola*. He has also performed with Opera Carolina and LA Opera.

Currently, Pennix is serving as the Ballet Master at the Greater Annapolis Ballet alongside Founder and Artistic Director Margaret Russell. Many of their students have become finalists at the Youth America Grand Prix. His students have also danced professionally with Zeitgeist Dance Theatre, The Suzanne Farrell Ballet, and Ballet Inc.

**Dolly Sfeir**, choreographer

Dolly Sfeir is a director and choreographer who grew up in Lebanon and moved to the States at the age of 19. She is a 2022 NYFA/NYSCA Artist Fellow in Choreography, the 2019 Grand Prize winner of the Palm Desert Choreography Competition, recipient of a choreographic fellowship at Jacob's Pillow and a 2023 NYSCA grant for choreography. She was awarded a residency with CUNY Dance Initiative to create an evening-length work which premiered at LPAC in Spring 2022, and was artist-in-residence for Abingdon Theatre Company. Her company commissions include Holstebro Dansekompagni in Denmark, WHIM W'HIM, Peridance Contemporary Dance Company, Battery Dance Company and Litvak Dance. She has been a guest choreographer and creative practice teacher at universities such as Peabody Institute at Johns Hopkins University, Manhattan Marymount College, Chapman University, Montclair University, CSU Long Beach and Orange Coast College. She has developed a creative practice methodology, focused on unleashing creativity which she offers in universities, studios and theaters nationally and internationally. She led a course of the creative practice methodology at Chapman University. Her work has been performed in venues and festivals such as Alvin Ailey American Dance Theatre, Battery Dance Festival, Diavolo Dance Theatre and Dance Gallery Festival.

Her film "It Cries too Loudly" has been at dozens of festivals such as San Francisco Dance Film Festival and Portland Film Fest, and has received awards such as 'best short film' (Wild Dogs Festival) and 'best cinematography' (Eastern Europe film festival). Her work "Everybody is happy these days" toured in Denmark. She graduated summa cum laude from CSU Long Beach with a Dance BFA. In Lebanon, Sfeir appeared in nationwide musicals by the Rahbani Brothers including work choreographed by Debbie Allen.

**Kristen S. Stevenson**, choreographer

Kristen S. Stevenson is the Managing Director and Founder of the Ballet Nouveau School in Baltimore. She originally fell in love with ballet at the age of 2 and continued her studies with The Washington Ballet, the Peabody Preparatory, The Julliard School, The Dance Theater of Harlem, The Donetsk Ballet, and The Alvin Ailey American Dance Theater. Kristen Stevenson is an ABT® Certified Teacher, who has successfully completed the ABT® Teacher Intensive in Pre-Primary through Level 3 of the ABT® National Training Curriculum. Stevenson is also a Partner Teacher with the ABT® Project Plie Program. Stevenson is a National NAACP Gold Medalist as a classical ballet soloist. She holds both certification and membership with the Royal Academy of Dance and has performed on major stages such as The John F. Kennedy Center for the Performing Arts and The Merriam Theater.

While studying at the University of the Arts for a Fine Arts degree in Dance Performance, she performed works choreographed by many internationally acclaimed artists. She has also been recognized for her contemporary choreography featured in the Youth America Grand Prix. Although Stevenson enjoyed performing, her true passion is teaching the next generation of dancers and she has successfully done so for the past 10 years.

Kristen Stevenson is ecstatic to continue educating and sharing her passion for fine arts by influencing others through dance.

**Pat Taylor**, choreographer

Founding artistic director-choreographer Pat Taylor grew up in a household where jazz served as the musical backdrop to daily life. Yet it was while she was living, teaching and choreographing throughout Europe for seven years, experiencing first hand the world's love and respect for our jazz tradition, that she made her personal commitment to a rooted exploration of jazz language through movement.

She is the recipient of several recognitions including a Brody Arts Fund Choreography Fellowship; project grant awards from Los Angeles Contemporary Exhibitions, Los Angeles Department of Cultural Affairs, Francis E. Williams Artists Grant, and the Center for Cultural Innovation; and a finalist award for the Leo's Choreography Competition / Jazz Dance World Congress.

Her passion for jazz dance education, preservation and creation takes her across the United States and internationally as a master teacher and guest lecturer. A frequent artist in residence, Pat has created work for University of Alabama, Peabody Conservatory/Johns Hopkins University, Meadows School of the Arts/Southern Methodist University, Sacramento State University, Salve Regina University, University of Idaho, Rhythmically Speaking Dance, Irvine Valley College, Pasadena College, Santa Monica College, and the International Congress of Jazz Dance.

She holds an MFA in Interdisciplinary Arts (jazz aesthetics emphasis) from Goddard College, and is a lecturer in jazz dance at USC Gloria Kaufman School of Dance and California State University, Long Beach. She is honored to be a contributing author for *Rooted Jazz Dance: Africanist Aesthetics and Equity in the Twenty-First Century* (University Press of Florida, 2022).

