

Body Stories: Teresa Fellion Dance



BodyStories: Teresa Fellion Dance



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646.662.5128

Artistic Director: Teresa Fellion

Dancers: Dancers: Corey Bliss, Daniel Chenoweth, Sarah Hillmon, Julia Jurgilewicz, Nicole Kadar, and Lindsey Ridgeway

Composers & Sound Designers: Carver Audain, Michael Berberich, Ryan Edwards, and John Yannelli

Dear Friend of the Arts:

Thank you for your interest in BodyStories: Teresa Fellion Dance. Please enjoy learning about our company's mission, repertory, educational programming, and press materials.

We are a multi-faceted, highly physical dance company laced with provocative, political, emotional, and humorous edges. Our company values expansive collaboration and innovation. We aim to reach diverse communities through our dedication to art-making, education, and awareness. We have performed internationally in theaters such as Jazz at Lincoln Center, Baryshnikov Arts Center, The Public Theater, Alvin Ailey American Dance Center, and with the rock band Phish, as well as alternative venues like libraries, Times Square NYC, and art galleries. We have taught in conservatories, universities, public schools, cancer centers, community centers, and privately owned studios internationally.

Our company is dedicated to global communication. We are a multi-lingual company representing the United States, France, Madagascar, Israel, Germany, the Philippines, and China. I formerly resided as a dancer in Cameroon and hold the title there from President Paul Biya of "Artistic Liaison Between Cameroon and the United States." We are delighted for the opportunity to collaborate with your organization and share our work with your community!

Yours Truly,
Teresa Fellion

"Teresa Fellion's choreography is like a car engine of movement; transference of energy that is constantly remolded/shifted, and brings us to a beautiful place..."

—Celeste Miller (Jacob's Pillow International Dance Festival)

"BodyStories: Teresa Fellion Dance...illustrated the strengths of group works...with a harmony and connection which brought a depth of feeling to the stage."

—Danielle Farrow, Edinburgh Spotlight

BodyStories: Teresa Fellion Dance

Mission and Philosophy



BodyStories: Teresa Fellion Dance is a contemporary dance company that strives to capture and communicate universal human encounters through dynamic, purposeful movement. We are a multifaceted, highly physical company laced with provocative, emotional, political, and humorous edges. Our mission is to examine depths of societies in their darkest and brightest moments and to inspire audiences to physically sense emotional and psychological aspects of the human condition on stage. Our work is highly choreographed in every moment and very intellectual. It is intricately technical and controlled in every nuance, with a look that's not controlled. In addition to creating and performing innovative works, our company is also committed to reaching diverse populations through outreach and education and maintaining a stable business model to sustain our work. Our company values international exchange; we collectively speak nine languages and research, perform, and collaborate with artists from four continents. Live music is an important factor in many of our works. We also consistently work via in-depth collaborations with artists working in mediums including dance, music, puppetry, lighting, costume, video, and set design.

"The fourth piece, (Fault Line) however, was probably my favourite of the entire showcase. Four female dancers led a spellbound audience through a visual tale of romance, desire and the compromises we make for love. Bodystories: Teresa Fellion Dance have stepped bravely up to the mirror and refused to shy away from our most unpleasant characteristics, while unfailingly celebrating the potential for beauty within each of us. Through repeated movements, loving touches and some of the angriest dance I have ever seen women undertake on the stage, this group has created true magic." —**Caroline Whitham (Edinburgh Festivals Magazine)**

"BodyStories: Teresa Fellion Dance's performance was unapologetic expression of emotion through both movement in space and the spaces in between movement. The dancers' sensuality is tamed by a hyper-awareness of where each muscle and limb is positioned as they live in their performance, possessing a dynamic understanding of the subtle and nuanced language of modern dance as an expression of not only the body itself, but of stories untold of the mind and soul.

Fellion runs a small, tight ship of highly-trained dancers who have extensive backgrounds in various forms of dance, including nominees of the Princess Grace Award, rehearsal directors from Broadway shows, and dancers from large professional ballet companies.

BodyStories: Teresa Fellion Dance has an ambitious mission to enhance lives through movement with purpose. They actively tear down the limiting notions of dance as merely a visual display and go to the core of what it means to be human. This company is one to watch as they are taking off quickly." —**Sarah Coursey (New World Arts Communication)**



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For more information contact:

Teresa Fellion, Artistic Director

bodystoriesfellion@gmail.com

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Performance Calendar and History

2014

Jazz At Lincoln Center, Jodi Kaplan & Assoc. Boutique Roster, APAP NY
Take Root Series Split Bill (Queens, New York)
Strefa Wonoslowa Foundation Festival -Theater & Dance (Warsaw, Poland)

2013

Jazz At Lincoln Center, Jodi Kaplan & Assoc. Boutique Roster, APAP NY
Booking Dance Festival, Edinburgh, Scotland
10th Anniversary COOL NY Dance Festival, John Ryan Theater, NYC
Brooklyn Arts Council Community Funds Grant Performance, Brooklyn with
Carver Audain and Stephan Moore
The Dance Gallery UP Close Festival, Ailey Citigroup Theater
American Dance Guild Festival, 92nd St. Y
Bryant Park SummerStage
CPR-Center for Performance Research
DNA, Dance New Amsterdam
Williamsburgh Art & Historical Center Theater

2012

The Institute of Contemporary Art (ICA), Boston
4 Times Square, Anita's Way, chashama, NYC
Ailey Citigroup Theater Jodi Kaplan & Assoc. Boutique Roster, APAP NY
New Haven Arts and Ideas Festival, Yale University, CT
Dixon Place UnderExposed Series, NYC
University of Maine, Farmington, ME
Franco American Cultural Center Theater, Lewiston, ME
Next Generation Theater, Bangor, ME
Amagansett Square, Amagansett, NY
Ashawagh Hall, Springs-East Hampton, NY
The Gershwin Hotel, NYC
GreenSpace Blooms Festival, NYC
COOL NY and Dumbo Dance Festivals, John Ryan Theater, NYC

2011

Sarah Lawrence College MFA Concerts, Bronxville, NY
Ailey Citigroup Theater Jodi Kaplan & Assoc. Boutique Roster, APAP NY
University of Maine, Farmington, ME
Movement Research, NYC
Mount Tremper Arts Residency, NY

2010

Bryant Park Summerstage, NY
Booking Dance Festival, Edinburgh, Scotland
Sarah Lawrence College Spring and Winter Concerts, Bronxville, NY
Peace Concert, Chicago: Shared program with Joffrey Ballet, Luna Negra
Dance Theater, and Ballet Chicago

2009

Baryshnikov Arts Center, NYC
Les Reuteleu Festival, ENTPE University Theater, Lyon, France
Naropa University, Boulder, CO
White Wave Dumbo Dance Festival, John Ryan Theater, NYC
New Dance Group Select Choreographers, NYC
BoCoCa Festival, Brooklyn, NY

2008

The Public Theater, NYC
Burlington City Arts Residency, Burlington, VT
NYC Dance Parade Main Stage, NYC
The Field Artist Residency, NYC
OUT Music and Dance Festival, Lewiston, ME
PMT Studios Presents, NYC
Uptown Performance Series, NYC

2007

University of Florida McGuire Theater & Dance Pavilion-Gainesville
Bronx Academy of Arts and Dance, Bronx, NY
NYC Department of Education, Public Schools Performances
OUT Music and Dance Festival, Lewiston, ME

2006

Jacob's Pillow International Dance Festival, Becket, MA
New York University, NYC
Pace University, NYC
NYC Department of Education, Public Schools Performances

2005

Pace University, NYC
NYC Department of Education, Public Schools Performances

2004

Phish's Coventry Festival Concerts, VT
Alvin Ailey American Dance Center Global Harmony Festival, NYC
Alvin Ailey American Dance Center Fall Festival, NY

BodyStories: Teresa Fellion Dance

Biographies

ARTISTIC DIRECTOR

TERESA FELLION is a choreographer, dancer, writer, and educator who has created works for over ten years as an independent choreographer. She then formed BodyStories: Teresa Fellion Dance in 2011. Teresa has presented works at Baryshnikov Arts Center, Jacob's Pillow, The Public Theater, University of Florida, ENTPE University (Lyon, France), NYU, BAAD!, Merce Cunningham, Naropa University, and on stages with the rock band Phish, among others. As Artistic Director of BodyStories: Teresa Fellion Dance, Teresa creates choreography in collaboration with the dancers. The company has presented work at Jazz at Lincoln Center, Alvin Ailey Citigroup Theater, Bryant Park SummerStage, Booking Dance Festival (Edinburgh, Scotland), Dixon Place, DNA, University of Maine, ICA Boston, Ashawagh Hall, The Franco American Cultural Center Theater, and Williamsburg Art and Historical Center, among others. The company has been positively reviewed by sources such as NPR, NYTheatre.com, The Skinny Magazine, World Dance Reviews, Edinburgh Spotlight, Edinburgh Festivals Magazine, Maine Sun Journal, East Hampton Press, and Earth Press. They have taught at The Ailey School, Sarah Lawrence College, NYU, Jacob's Pillow, University of Maine, DreamYard Project and Pace University, among others. Teresa has enjoyed collaborations with composers such as Trey Anastasio, Killick!, Chris Cathode, Ryan Lott, John Yannelli, Carver Audain, and Ryan Edwards.



Teresa is titled "Artistic Liaison between Cameroon & U.S." by president Paul Biya for performing with dance companies and percussion ensembles such as National Ballet du Cameroun and at The National Soccer Cup Finals, while living in Cameroon for one year. Fellion has also performed works by Lucinda Childs, Deganit Shemy, Liz Lerman, Twyla Tharp, M'Bewe Escobar, Rhapsody, Sarah Skaggs, Skip Costa, Kimberly Young, and Martha Bowers, as well as comedy improv & theater productions nationally. In 2012 Teresa received a Window Award NEA Grant for a chashama residency and earned the Choreographic Fellowship from SummerStages Dance Festival. In 2013 she received a Brooklyn Arts Council Community Arts Fund Grant. Currently, the company has a partial space grant through the Triskelion Arts Space Subsidy Program made possible with support from The Andrew W. Mellon Foundation. Fellion was granted residencies at Dragon's Egg in 2013, MANA Arts/Armitage Gonel Dance in 2012, Mount Tremper Arts in 2011, and a Field FAR Space Grant in 2007. Fellion was also the sole recipient of the 2006 American Dance Guild Fellowship for Jacob's Pillow's Choreographers' Lab. Fellion completed an MFA in Dance from Sarah Lawrence College under a Bessie Schonberg Scholarship. She was a scholarship recipient at The Ailey School's Certificate Program and she also earned a BA in English, French, and Creative Writing, with a minor in Dance as a merit scholar graduate of NYU.

"Two young choreographers break through the stylistic nihilism that has characterized modern dance for so long on this evening of dances...Ms. Fellion is exploring counterpoint in space: She has different groups performing different movements, and using different levels in counterpoint. Her stage picture offers a structural interest not often seen these days. Ms. Fellion also creates different sculptural shapes using more than one dancer, and these, also, give form to her work."—**R. Pikser (TheaterScene.net)**

"Dance is not just movement, it is expression'. Lifelong dancer Teresa Fellion has taken this notion and put her own spin on it by creating beautiful works with BodyStories: Teresa Fellion Dance.". —**Heather Girgenti, East Hampton Press**

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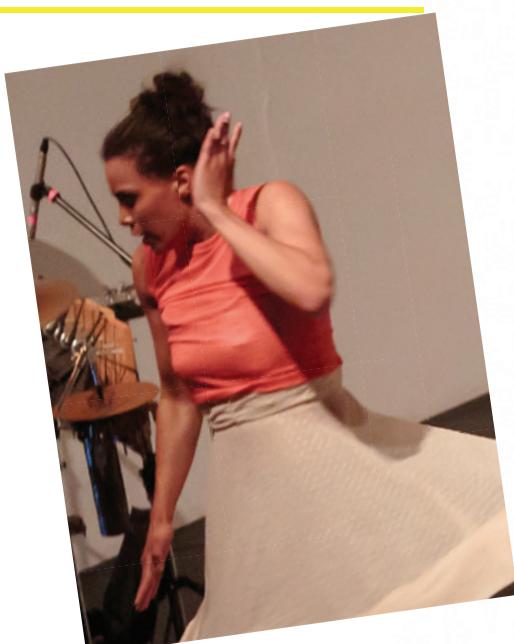
COMPANY MEMBERS

COREY BLISS is from Red Bank, NJ. She joined BodyStories: Teresa Fellion Dance in 2009. She graduated cum laude from the Ailey/Fordham BFA Program, with a Communications minor. She has performed around the country with Gehring Dancetheatre and DeXdance, and has apprenticed with Stephen Petronio Company and RIOULT. She has worked with and performed works by many renowned choreographers, such as Alvin Ailey, Paul Taylor, David Parsons, Sean Curran, Eduardo Vilaro, and Jean Emile. Corey is a dance facilitator for the Arts Access Program (a fine arts program for adults with medically complex disabilities), and is the Company Manager for the New Jersey Dance Theatre Ensemble.



DANIEL CHENOWETH is from El Cerrito, CA, where he studied Tap, Jazz and Partnering. While Studying at Skidmore College he received a BA in Biology and a BS in Dance Performance, receiving honors in each as well as performing works by Ohad Naharin, Kevin Wynn, Alex Ketley, Robert Battle Melecio Estrella, and Robert Moses. Daniel has since performed at the Tulsa Ballet in OK, is a guest artist for NJDTE, and is a member of DAMAGEDANCE and Bodystories: Teresa Fellion Dance.

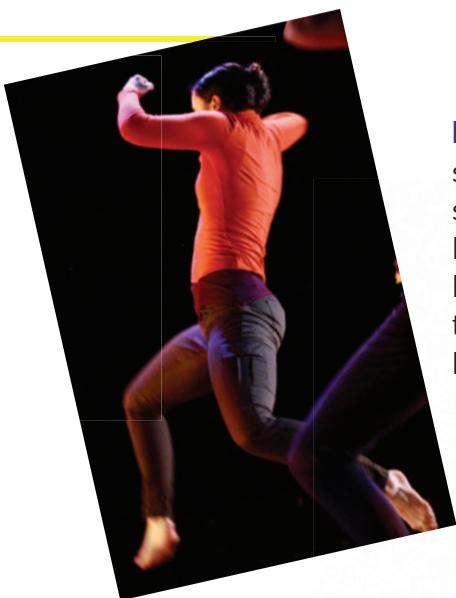
JULIE GOLDBERG (Apprentice) graduated from the University of Oregon's honors college with a B.A. in Dance. Julie has had the honor of performing works by Jose Limon, Shen Wei, Mark Haim, Michelle Gibson, Tessa Chandler, and Gabriel Masson, among others. Julie currently dances for BodyStories: Teresa Fellion Dance as well as (Alex)andra Taylor Dance and LJ Leach/ Movement Arts. She is also a passionate Pilates instructor and is trained in Stott Pilates. In addition to dancing, Julie is also BodyStories: Teresa Fellion Dance's development associate.



SARAH HILLMON is a native of Rochester, NY where she trained at Garth Fagan Dance, the Draper Center, and was a member of the Rochester City Ballet. Sarah graduated with a BFA in Dance from NYU's Tisch School of the Arts where she worked with talented artists including Sidra Bell, Lucinda Childs, Charles Weidman, and Gus Solomons jr. at famous venues including Baryshnikov Arts Center, the 92nd Street Y, and the Lincoln Center Rose Theater. Performing as part of the Danspace Project, River to River Festival, LaMaMa Moves Dance Festival, and at the Brooklyn Academy of Music (BAM) have all been prominent stepping stones in her career. Sarah also currently dances for the RedCurrant Collective, Suzanne Beahrs Dance, and Lucinda Childs Dance.

BodyStories: Teresa Fellion Dance

JULIA JURGILEWICZ was raised in Massachusetts where she trained in modern, ballet, and contemporary at The Gold School. She graduated with a BFA in dance from Tisch School of the Arts at NYU where she had the pleasure of working with choreographers Sidra Bell, Benoit-Swan Pouffer and Gus Solomons Jr. Since graduating Julia has performed in Don Giovanni, Aida and Parsifal at The Metropolitan Opera and worked with companies including LEVYdance, The Anata Project in San Francisco, CA, Johannes Weiland and Wen-Jen Huang/Seed Dance. In addition to dancing with Bodystories, Julia dances with Suzanne Beahrs Dance, RedCurrant Collective, and in projects with Mark Dendy. Outside of dance, Julia is the administrative consultant for The Charles Weidman Dance Foundation.



NICOLE KADAR graduated magna cum-laude from Skidmore College where she studied dance, early childhood education and business. Nicole has worked professionally with choreographers including Camille A. Brown, Robert Battle, Erica Pujic, Matthew Westerby, and Ruben Graciani as well as directors Samantha Shay of Hopelandic Theatre Co. and Greg Taubman of Extant Arts Co. Nicole also guest teaches in the Tri-State area and regularly teaches at the Ailey School and Fancy Feet.

LINDSEY RIDGEWAY received her dance training at Atlanta Ballet School as well as Boston Ballet School. After graduating she had the opportunity of working with several Boston, MA based dance companies including Jose Mateo's Ballet Theatre, Contrapose Dance, EgoArt.inc, Lorraine Chapman the Company, Caitlin Corbett and Dancers, and Marcus Schulkind. After living and working in Boston for over nine years she moved to Brooklyn, NY and is very happy to have joined BodyStories: Teresa Fellion Dance. Lindsey also performs at The Metropolitan Opera.

GUEST ARTISTS



DANTE ADELA started breakdancing in his teens. He took his first ballet class at 18 and subsequently won scholarships to Lou Conte Dance Studio in Chicago, Steps on Broadway, Alvin Ailey American Dance Center, and North Carolina School of the Arts. Dante danced with Orlando Ballet, Renvall Dance, State Ballet of Missouri, Met Opera Ballet, Ballet NY, Zvi Dance, Collective Body: DanceLab, Igali Perry, Cedar Lake Ensemble, and Cirque du Soleil. He loves rock climbing and martial arts, and is an instructor at Reebok/LA Sports Club and Chelsea Piers.



BodyStories: Teresa Fellion Dance

DONIELLE EJ JANORA received a BFA in Dance from University at Buffalo. Janora performed for International Film Festival in Dubai, "Platforms" NY Musical Theatre Festival, Norwegian Cruise Lines, national tours "Will Rogers Follies" and "Footloose" as Dance Swing/ Ensemble Member, L'oreal Professionnel, recording artist Fredrick Ford, festivals, industrials and companies. She is a dance educator. Janora was Dance Captain for regional/summer stock "Grease" and "Pippin". Film/TV credits: PBS Special—the Capitol 4th (tapping beside Jason Alexander), "My Super Ex-Girlfriend", "Law and Order" and "The Chappelle Show".



HAMILTON NIEH grew up in Washington DC, Hong Kong and Seattle. He received formative dance training under Victor Ullate in Madrid, Spain and at San Francisco Ballet School. Nieh has performed professionally in Canada, Spain and the United States. His repertoire includes works of Petipa, Bejart, Limon, Balanchine, Trey McIntyre, Jean Grand Maitre, Peter Quanz and Helen Pickett to name a few. Hamilton is featured with the Alberta Ballet in the recent film "Joni Mitchell's The Fiddle and the Drum," danced with Luna Negra Dance Theater in Chicago, and currently dances with Les Grands Ballets Canadiens de Montréal. Nieh was nominated for the Princess Grace Award for Performance in 2009.

HANNAH HIEH first performed with the Hong Kong ballet. She has performed internationally as a dancer/singer in concert, Broadway, theater, and recording projects. Highlights: Herbie Hancock/Wayne Shorter concert (Tokyo/LA, ICAP, feature singer/dancer), 'Hot Mikado' (u/s Tony winning BJ Crosby, performed), 'Seven Brides...' (National Tour), 'Beauty and the Beast' (ASF), 'TraumNovela' (Iris, Off Bway). Dance companies: Ballet Chicago, Richmond Ballet, Collective Body:DanceLab. Nieh is a proud AEA member.



GWENNAELLE RAKOTOVAO from Rouen, France, has studied at Institut de Formation Professionnelle Rick Odums in Paris, Alvin Ailey American Dance Theater, and Rosella Hightower School in Cannes. She received Rick Odums Fellowship, Region Haute Normandie French Government Grant, Hightower Fellowship, and LCU Foundation Grant. She worked with Luc Moka, Aline Mottier, Michèle Bernier, Gilles de Maistre, and as a prominent member of Rick Odums' ensemble. Performance highlights: Viva Cité Festival, Transeuropéennes, critically acclaimed "Classiquement Dingue" (France and Togo), solo choreographed by (maître des arts et lettres) Pasqualina Noel at "Théâtre Du Gymnase," and featured role in an acclaimed documentary. Rakotovao has presented choreography and performed with Dominique Filhol and Antoine Espagne (musical "Au Clair de la Lune" selected for "Festival Court Devants"), H.T. Chen Dance Company, Whitney V. Hunter, of Martha Graham Company, Collective Body: DanceLab, and Regina Nejman..

STEPHANIE SUTHERLAND from Pine Bush, NY, graduated from Alvin Ailey/Fordham University where she earned her BFA in Dance. She was in the international tour of West Side Story, traveling throughout Italy, Lebanon, and Japan. She has danced in works by Judith Jamison, Pascal Rioult, Jose Limon, Jennifer Muller, Paul Taylor, Donald McKayle, Anne Reinking, and Kevin Wynn. In addition to BodyStories: Teresa Fellion Dance, she has worked with Yaa Samar! Dance Theatre, Flexicurve Dance, Janice Lancaster, Christopher Rudd, Kristin Sudeikis, and has helped set work on Ballet Hispanico. Commercially as a dancer and actress, Stephanie has appeared internationally in commercials, music videos, and feature films. She was a core member of the indie rock band Jigsaw Soul, in which she sang, danced, and grooved her way through the music scene. She enjoys teaching Pilates and yoga, being a certified massage therapist and Reiki practitioner. Stephanie is both thrilled and honored to be a part of BodyStories: Teresa Fellion Dance, and thanks Teresa, Felix, and her parents for keeping her inspired



Body Stories: Teresa Fellion Dance

JILL MARIE VALLERY graduated from Alvin Ailey American Dance Program where she danced with Milton Myers, Ana Marie Forsythe and Troy Powell. She is a senior teaching artist for Alvin Ailey Arts in Education and a certified Pilates instructor. Vallery has performed in international tours, including with Ms. Tsidi Leloka (who originated the role of Rafiki in Broadway's The Lion King.) As a featured solo dancer Vallery appeared on Good Morning America, The Today Show and Saturday Night Live. Vallery choreographed and toured with Anibalafro beat Orchestra and appeared in productions "Tales From the Sun" (Off Broadway) and "My Name Ain't Peaches" (Philadelphia). She works with Tony Award Winning Choreographer Bill T Jones as dance captain of "FELA" on Broadway and on National Tour.



CHARLY WENZEL from Germany, graduated from Iwanson School of Contemporary Dance, received scholarships at Ballet Academy Stockholm, Jennifer Muller The Works and DNA, and studied at Alvin Ailey School. Wenzel danced with Munich State Opera and numerous NYC choreographers. She tours internationally with Japanese singer Yoko Ishida, danced on MTV, for R'nB/Pop singer LALA and has been featured in several films. Wenzel is Associate Artistic Director of NAGANUMA Dance and works on her own projects in collaboration with music and film artists that have been shown in opera and TV productions and culture competitions in Germany, at The Cunningham Studio, Judson Memorial Church, Bronx Academy of Arts and Dance, and Interborough Repertory Theater. Wenzel was featured in Dance Spirit Magazine.

MADELINE WILCOX is a performer, arts administrator, and dance educator based in Brooklyn. She has had the pleasure of working with many brilliant choreographers including but not limited to Kendra Portier | BANDportier, Marina Masceral, Sarah Michelson, Vicky Cortes, Alex | Xan: The Medium Movement, Matthew Westerby Company, Ashleigh Leite Dance, and Mary Fitzgerald. In 2011, Madeline performed in the experimental opera That Morning Thing at the Kitchen, composed by Robert Ashley and choreographed by Kimberly Bartosik. Graduating summa cum laude, Madeline holds a BFA in Dance Performance and a BS in Communication from Arizona State University. Currently, Madeline serves as the Education Programs Assistant at Dance New Amsterdam, and performs with Bodystories: Teresa Fellion Dance and Suzanne Beahrs Dance. She is also making her own work in collaboration with Michelle Pellizzon.



CURRENT COLLABORATORS



CARVER AUDAIN creates immersive sound environments using digital signal processing and editing techniques on a variety of environmental and instrumental recordings. His recent works explore harmonic structures comprised of slowly shifting sound fields that merge and transform within their physical surroundings. He has presented works at venues such as the Arts Center of the Capital Region, Studio Soto, Casa Del Popolo, Roulette, and ISSUE Project Room. He has participated in a number of festivals including Sonic Circuits, Plays Well With Others, and Floating Points. He was the first recipient of ISSUE Project Room's Emerging Composer's Commission care of the Greenwall Foundation, and in 2012 he was awarded an Emerging Artists Commission from Roulette with funds provided by the Jerome Foundation. In 2013 he was awarded with the Community Arts Fund grant from the Brooklyn Arts Council and the New York City Department of Cultural Affairs.

Body Stories: Teresa Fellion Dance

MICHAEL BERBERICH (Sound Designer) has been producing original music and designing sound for New York dance, theatre and film for over ten years. As the in-house sound designer for Mind the Art Entertainment (formerly) and Yaa! Samar Dance Theatre (currently), Michael has worked in many iconic NYC venues for both dance and theatre, including the Alvin Ailey Citigroup Theater, La Mama, Joyce SoHo, Teatro la Tea, and the Fordham College at Lincoln Center Theater. His work has been presented in numerous festivals throughout New York, including Cool New York Dance Festival, the Artists of Tomorrow Festival, and multiple years with the New York Fringe Festival. Recently Michael had the pleasure of touring the Middle East with Yaa! Samar, where his work was heard at the National Theaters of Jordan, Israel and Palestine. Based in Brooklyn, Michael produces music for himself (under the moniker "Berberock") and various local acts ranging from acoustic singer/songwriters to rap and hip hop groups; he has worked with the likes of renowned bassist Felix Pastorius (Jeff Coffin Mu'tet, Yellowjackets) and engineer Tom Coyne (winner of the 2012 Grammy for Mastering '21 by Adele).



BRIAN CAREY CHUNG choreographer, poet, and teacher originally born in Kingston, Jamaica to a Chinese Rastafarian Reggae-producing father and an Indian-Scottish mother who loved to sing and dance. My career spanned the companies of LINES Ballet, Armitage Gone! Dance, Complexions Contemporary Ballet, and Ballet Hispanico of New York; and I have had the pleasure of guesting for several companies, including: Dances Patrelle, San Francisco Opera Ballet, and Buglisi Dance Theatre under the auspices of Martine Van Hamel's New Amsterdam Ballet. Prior to founding the Collective, I worked as Karole Armitage's company Rehearsal Director and as her Assistant Choreographer on the Public Theater's Shakespeare in the Park production of HAIR. Thus far, I have created six works for the Collective. Commissions include Cedar Lake Ensemble II, Ballet Santa Barbara, Connecticut Ballet, Reverb Choreographic Competition (of which I was a 2010 winner), and Luna Negra Dance Theatre. The Collective has performed two seasons at Baryshnikov Arts Center, and has toured to Denmark as a finalist in the 2010 Aarhus International Choreographic Competition. I have studied numerous disciplines including: Dance, Voice, Piano, Web Design, Photography, Interactive Technology, Gyrotonic® (of which I am certified to teach), Pre-med, and Poetry, all of which I have synthesized into my choreography. I hold the MFA in Creative Writing from New York University where I was a poetry fellow, scholarship recipient and adjunct professor. Starting in August 2011, I will divide my time between New York City and Chicago where I am a newly appointed Assistant Professor in Ballet at Northern Illinois University.

RYAN EDWARDS (Composer) is a career musician for dancers. From a beginning in big band jazz, to an extensive study in West African music and dance, he has been on the path to make people dance since he began in music. He is currently a recipient of the New Music USA's Composer Assistance Program. Notable achievements include an 8 year run with the group he founded and directed, Like Water Drum and Dance. The ensemble toured regionally and nationally, was featured in a documentary film and performed in front of hundreds of thousands of people under Ryan's direction. He also led annual adventure-travel missions to Guinea, West Africa to a school he founded and built called Illymania. Currently interested in interdisciplinary art and performance work, he continues to explore music, installations and design for dance. He has been featured on many recordings as a composer, arranger, soloist, percussionist and drumset player. Ryan is a project and studio manager at PhenomenArts - a multi-media large-scale art installation company out of Lexington, as well he is the resident accompanist for modern dance at the Boston Ballet School. Currently interested in interdisciplinary art and performance work, he continues to explore music, installations, compositions and design for dance. Ryan is a graduate of Berklee College of Music and the father of Maya and Jafiah. www.ryanedwards.info



JOHN YANELLI (Composer) works in both traditional and experimental styles of music. His diverse catalog includes works for various ensembles, chorus, orchestra, and mixed media such as, interactive electronics, improvisation and music for theater, dance and film. He is Director of Electronic Music and Music Technology at Sarah Lawrence College where he also holds the William Schuman Chair in Music.

Body Stories: Teresa Fellion Dance

Education and Outreach

Our mission involves technical instruction and creativity with a hands-on approach. We build a foundation of confidence and responsibility that fosters growth, imagination, and prosperity, causing a heightened sense of awareness, trust, and communication. We design programs specifically for each client. We look forward to meeting the unique hopes and needs of your community.

Members of our company have BA's, MFA's and Certificates in Dance, Education, and languages, as well as several years of professional teaching experience. We are certified and well-equipped to teach a wide range of populations: Professional, Young Adults (pre-professional and recreational dancers), Young Children (pre-K through elementary), "Non-Dancers" (ranging from corporate business groups to juvenile hall programs), Special Needs (alternative arts programming for physical and mental disabilities or disorders), and Senior Citizens.



Body Stories: Teresa Fellion Dance



Examples of offerings

- *Master classes and workshops
- *Lecture demonstrations and interactive performances
- *Repertory Performances
- *Composition and Improvisation
- *Contemporary Techniques
- *Partnering
- *Modern Techniques: Graham, Horton
- *Ballet, Pointe
- *African Dance, Jazz and Hip-Hop
- *Rhythm for Dancers, Tap and Percussion
- *Creative Movement
- *Social/Ballroom Dance, Line Dances
- *Cross-Training, Fitness, Stretching
- *Text & Movement
- *Cancer Patient and Family/Friends Movement Workshops
- *Dance for Actors and Theater Skills
- *Developing an original story for stage
- *Comedy-Improvisation
- *Problem-solving, teamwork development, conflict-resolution and identity themes

Our company has taught at such institutions as Alvin Ailey American Dance Center, Jacob's Pillow International Dance Festival, Sarah Lawrence College, Conservatoire de Rouen, ENTPE University, (Lyon, France), Barnard College, New Jersey Dance Theater Ensemble, New York University, Broadway Dance Center, University of Florida Dance Department, Pace University, University of Maine, New Tampa Dance Theater, Arts Access Program: Matheny Medical Educational Center, New York City D.O.E Public School Programs, Patrick Dempsey Cancer Center for Hope and Healing, Senior Citizen Centers, Early Childhood Development Centers, Lindamood Bell Learning Processes, DreamYard Project, interCATaction/Children's Adaptive Theater, Marquis Studios, City Lights Youth Theatre, Concordia Language Villages, UBS Bank, Community Word Project, OUT Music and Dance Festival, and several private dance studios, conservatories, and colleges.



BodyStories: Teresa Fellion Dance

Touring Programs

(see following piece descriptions)



Mixed Repertory Programs

Mix of work by critically acclaimed choreographer, Teresa Fellion, developed in collaboration with the company. Our work can often include live music and has a deep sense of psychological states.

Fault Line, The Border Project, Erosion: Aftermath, No One Gets Out of Here Alive, as well as excerpts of *The Mantises Are Flipping (P.S. I'll have whatever they're having)* and *Control Dominion*



Split Bill Program

Flipping Dominion: An Evening of Two Contrasting Works by BodyStories: Teresa Fellion Dance. This evening gives audiences a sense of two completely different works—*Control Dominion* and *The Mantises Are Flipping (P.S. I'll have whatever they're having)*. Can tour with or without live music



Youth Programs:

Adolescents and Pre-Adolescents

No One Gets Out of Here Alive

NOGOOHA, for short, is a work suitable for adults or teens/children. It is an adult commentary on adolescent behavior with a Brechtian slant. It investigates themes of bullying and it travels with technique, team-building, and conflict-resolution workshops.



Young Audiences

Fox Knocks Twice

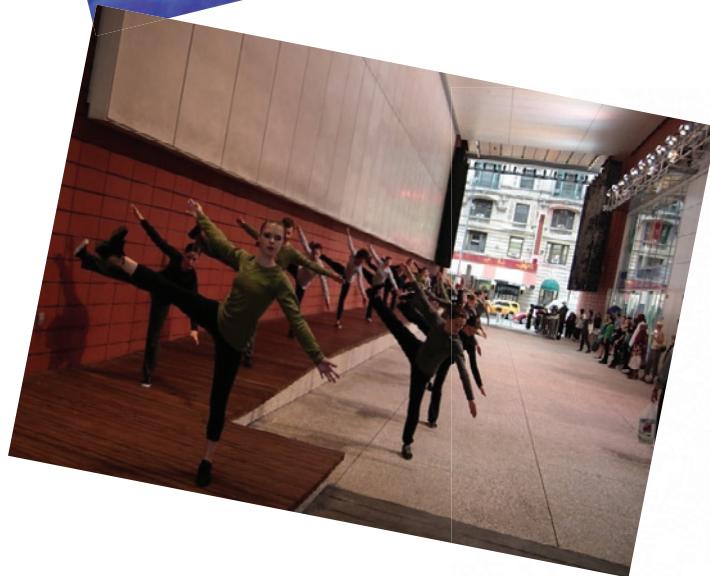
Fox Knocks Twice travels with similar workshops and it is a piece in the mode of Doctor Seuss, *a la Cat in the Hat*.

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Piece Descriptions

Control Dominion

Dancers in cyborg society, *Control Dominion*, struggle between individual will and governing control. Opposing forces of surrender and domination reveal harrowing pitfalls of the proselytizing hive mind. Frenetic, alert movement and intricate, distorted phrases are programmed rather than organic. Dynamic progressions become chock full of manic activity as dancers fling, throw, jerk, jump, stiffen, fall, roll, lift, and engage sometimes beyond their capacity to control. Complex rhythmic sequences create gradations of synchronicity vs. presumed anarchy. Inward rotations, tensile contractions, and reverberations pierce and manipulate bodies and space. Electronic soundscape composed by John Yannelli includes mechanical sound effects, robotic beats, and a driving pulse. Max MSP Sci-Fi Video installation by Fellion has intermittent systematically set timing and futuristically programmed images. Tight, metallic, geometric suits with patched strips of honor glow under flashes of light. (Performed in theaters or in industrial, site-specific locations.)



The Mantises Are Flipping. (P.S. I'll have whatever they're having)

The Mantises Are Flipping (P.S. I'll have whatever they're having) investigates reactions and relationships to sound and explores various dualities through movement. The organization of sound and movement in the work establishes a world in which the two elements are indistinguishable. Musician/composer Ryan Edwards performs live with the dancers and the dancers contribute sounds of varying lengths, intention, volume, and rhythmic complexity. The piece creates a voyeuristic point of observation into the idiosyncratic worlds and relationships among eight individuals. Dancers move between private moments of isolation, small group interactions, and envelopment into the whole. Euphoria, excitement, focus, frustration, and persistence are communicated through a quirky, stylized movement vocabulary, highly physical to vaguely indicated partnerships, vocalizations, and the juxtaposition of rhythm, harmony, and dissonance. The work invites the viewer to contemplate the relative nature of normalcy through the comedic and imaginative atmosphere of *Mantises Are Flipping*.



Body Stories: Teresa Fellion Dance

Fault Line

A quartet reflects growth, repetition, contrast, intimacy, separation, and parallels of human relationships at varying levels of connection. Complicated phrase work and partnering embodies how relationships and movement can ricochet, burst, support, harmonize, and suspend. *Fault Line* establishes complex roles of two co-existing relationships, both isolated and intertwined, and the dissolution of each. With sensitivity to detail, varying levels of touch, and telling focal changes, dancers reveal a range of emotional states. Natural images include soft, rippling, blossoming flowers, disintegration into imbalanced rumbling, and finally explosive elements of an earthquake.

Composition by Teresa Fellion includes cello, piano, and two vocalists. Its increasing levels of harmony and dissonance expand energetically outward. (can be presented live, with vocalists integrated into performance as dancers' subconscious).

Enhanced lighting design delineates architecture of shared and isolated space.



"Fault Line managed to engage my friend and I (and the rest of the audience, judging by the applause)... It starts modestly, but the passionate and skillful partnering between the four women steadily draws the audience in, until, by the end, they are completely absorbed by the fluctuating relationships and emotions on stage." -**Amanda Grimm, The Skinny Magazine**

No One Gets Out of Here Alive

A comedic dance-theater piece about awkward junior high and plastic regressions of adulthood explores differences between mature and immature behavior via adult commentary with a Brechtian Slant. The clothes thing, boob thing, boyfriend thing, nasty, gossipy, destructive behavior, and much more: all illuminated through excitingly quirky and deconstructed dance vocabulary including a hormonal dance vocabulary, quick physical mood shifts, provocative tableaux, slow motion fight scenes, lip-syncing, athletic partnering, exaggerated facial expressions, situational comedy, dream sequences, and "inventive" committed social dancing.

NOGOOHA is loosely based off my astute observations as a nerdy, shy "outsider" in 6th grade. Through boy short hair (when it wasn't fashionable), coke bottle glasses, argyle sweater vests, and 104 point GPA, I saw that cliques and power dynamics were unhealthy—and hilarious.



Body Stories: Teresa Fellion Dance

Erosion: Aftermath

Six female dancers emerge as distinctive individuals through their physicality, living in a storm and its aftermath. Their various psychological responses propel movement that creates community, isolation, nurturing, tantrums, fear, rebuilding, and support. The dancers connect to form a community or disconnect into individual self-absorption, causing individual highlights or the entire dance's expansion, acceleration, or erosion as one large, single organism. They veer from walking calmly to throwing themselves around out of control; they confront, impede or comfort each other leaning back to back or catching a fall; or they simply observe one another. Developed partnering, phrases, and interactions during intense passages "challenge the retina" and create a "puree" of movement that seamlessly connects. Personifying physical properties of natural elements, movement disintegrates, dissolves, absorbs, collides, condenses, attracts, and resists. There are sculptural, weighted, foreboding, chaotic, aftershock, and apocalyptic moments. In conclusion, dancers lead a ceremonial procession with planks to construct a square, step inside implying a coming home or common ground.

Set (with or without) is four distressed pine boards dancers carry, use for ritual, and for building a communal frame. Personalized earthy objects or "fort sanctuaries" personify the dancers' ideas of home: construction, comfort, and deconstruction, discomfort. Ominous wind and sound effects, swirling and rhythmic intensity, and nurturing sensitive strings comprise John Yannelli's composition; Lighting is shadowed, which highlights a psychological/apocalyptic nature. Costumes are either period, reminiscent of Dorothea Lange photos and Grapes of Wrath, or distressed earthy layers bleached, burlapped, tea dyed, and designed by David Moyer.

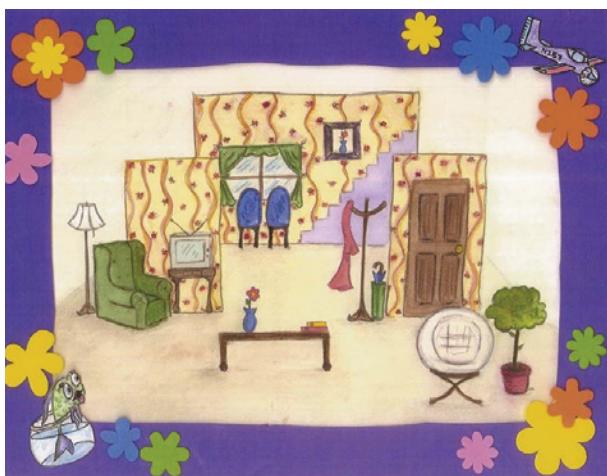


The Border Project

A physical response to the dilemma of human migration, Border carves out a corporeal map of the familiar and unfamiliar, addressing subtler psychic borders that occur among the displaced and their pursuit of happiness and identity. "But what is that one place or the other, and how do we define the separation of the two?" We can call this separation a border, wall, city limits, or even a breakthrough, graduation, or epiphany, depending upon where we are and where we're going. Crossing political borders and settling in a new location, deeper boundaries of language, culture, and class shape immigrants' assimilation. It is then the second generation that is faced with crossing nuanced borders between home and school, parents and teachers, as they form their own identity. In this aforementioned journey, dancers embody what happens on the social level and recreate it on a magnified, human level. On an athletic, highly technical, and emotional journey of movement, dancers build and climb multi-level walls, collide, press, travel, wind, delineate, and reach. They immerse themselves in layered cooperative or alienating experiences with extreme endurance via accumulation, acceleration, and deceleration. If a border were simply a line drawn in the dirt... Through study of languages including French, Spanish, Italian, Swahili, and Bulu, living abroad in four countries, and work experiences at UN African missions I have had deep interest in cultural differences and assimilation. Our group examined our own and researched others' experiences of immigration in order to create a psychological, political, and emotional basis for this work.



BodyStories: Teresa Fellion Dance



Fox Knocks Twice

BodyStories partners with schools and youth programs. *Fox Knocks Twice* is an interactive children's dance-theater performance relative to Dr. Seuss's *The Cat in the Hat* with athletic, imaginative movement, expressive action and faces, and lively narration. Professional dancers, actors, teachers, and choreographers wrote our original story and developed performances focusing on children's active engagement.

Offering exposure to our written story in classrooms before our visit, incorporating students into the show, and afterwards discussing themes and reactions challenge students to develop their performance, critical thinking, writing, and verbalizing skills. Fox is often accompanied by lecture-demonstrations, Q&A, dance classes, and workshops, which include "write your own ending contest" which we perform, teamwork, conflict resolution, text and movement, character analysis, daily life problem-solving, trust building exercises, or role-playing improvisations where children identify characters' emotional patterns and compare to their own lives. Students also create an orchestra where they are responsible for making sound effects on assigned words, facilitating musical awareness and extended focus. Program is customizable and can be geared for grades K–4, older, and special education students.

Accepted by DOE NYC standards for creative arts programming.