

REID

BARTELME

Master of Fine Arts, Dance  
University of the Arts  
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# PORTFOLIO

By

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# Reid Bartelme







There are a lot of dancers, but few costume designers whose focus is dance. As one of the few, I'm sharing my story and my practice to teach and inform others about the complex beauty of the conversation between design and dance. I want people to feel what I feel when good dance and good clothes are in conversation. It's like magic when it all makes sense.

I'm also doing this to stitch my past and present together in hopes that it will clarify my vision towards a future I can't yet imagine.



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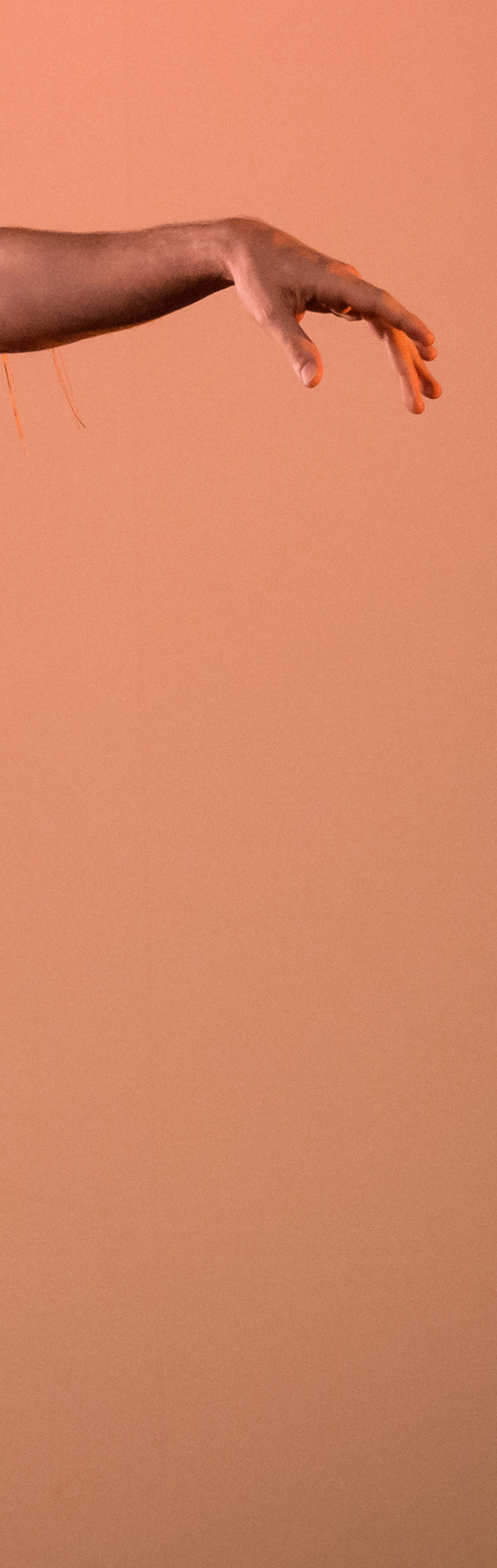
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If you've picked up this book, or clicked on this link, I'm guessing you're curious about dance costumes. Maybe you have questions about my dancing? Whatever the reason, I'm glad you're here. Libraries were my introduction to dance. I scoured the yellowing pages of decades of dance magazines that were stored in plastic magazine file boxes amongst the other performing arts periodicals at the Interlochen Arts Academy library. It was hard to get your hands on a dance film at the time so my portal into the dance universe was through photographs. Photos can't show the scope of choreography, but they provide clues that fuel the imagination, and they give us access to the designer's world. I fell in love with dance looking at the costumes and imagining the dance happening in them.







# Thoughts on Dance & Costumes

My whole life has been in conversation with art. I feel why art matters but I frequently have to remind myself how to say that feeling.

Why is Dance Important?

Why are costumes Important?

Dance accomplishes so much by explaining nothing. The context is the human body and we can all relate to that. We have infinite choice for interpretation when we watch people move without speaking. Dance can be used to communicate explicit messages, but it's greatest strength is how powerfully it can employ abstraction and mystery. It's the not knowing where the imagination gets engaged and our capacity for curiosity is expanded.

My work in dance contributes something lasting. When the dance is over, only images and the stuff of the dance remains. While it is a guessing game to decipher the feeling of a dance from an image, that same image shows us how bodies were dressed, providing visual understanding of the work. Costumes are the enduring trace of the dance that we can hold onto and to be inside of.

This relationship between costumes and dance is unlike the relationship between costumes and any other performed art. Dressing people for performance is frequently used for creating visual unity like with

an orchestra, band or choir. The opposite device is used to set a soloist apart from the group. In theater and film, costumes provide insight into the lives of the characters and support the narrative action of the text. Like with music and theater, costumes for dance support visual structure and storytelling, but their conversation has the ability to be uniquely indecipherable. Non-narrative dance is a medium for imagining infinite possibilities in costume and provides space to consider the human body as a canvas for abstract art.

There are lots of choices to be made when dressing ourselves and others. Those choices speak loudly. They speak to who you are and who you want to be.

Clothing is full of messages about gender, age, class, culture, politics, education, etc.. As a costume designer I have the ability to shape and expand our notions of how people self identify through dress. I am excited by the opportunity to resituate the gaze of the audience and question their expectations of how people dress through costumes. I prioritize shifting away from reaffirmation of gender binaries in my designs for dance productions. We live in a time where highly gendered dressing has become somewhat uncommon in our everyday lives, but in a lot of dance performance women in skirts and men in pants continues to be the

norm. I can't look at dance costumes without looking for their reason. I think dance costumes are infrequently questioned beyond how they look, and I'm invested in creating designs that are not only beautiful, but ask the audience to shift their focus away from what is comfortable and expected. I'm trying to unfix the mind of the viewer a little bit.

I'm really lucky that my life so far has made it possible for me to care and wonder and love. I saw Polly Mellen get interviewed at the 92nd St Y in 2012 and when asked a question about having lived a rarified life in fashion editing she remarked, "I was spoiled but I knew it, I know it and I loved it. I ran to work and I have no regrets." I hope that I can say the same when I leave this work behind.



# Thoughts on Teaching

I believe knowledge is an expanding continuum and to ethically participate in education it is important that we understand what was, in order to discover what more is possible.

Teaching should facilitate self discovery through a clear methodology that buoys the student in what can otherwise feel like an endless sea of information.

The practical application of methodologies is imperative to artistic growth.

I want to generate a safe space for creating and questioning without fear of failure or ridicule. A culture of thoughtful viewership and criticism is difficult for people accustomed to non verbal action, and I believe that an articulate voice exists in everyone if its differences are encouraged and cultivated.

I want to inspire students with the beautiful history of dance and design. I want to illuminate the dialogues that produced the dances they love and admire.

I want to cultivate thinking, speaking dancers.

I will bring with me an expansive knowledge and wealth of experience in both dance and design to share with my students.

I will ask questions to provoke movement and I will provide parameters to cultivate productive individuals.

I will not intimidate or alienate.

I think effective learning requires malleability of thought. I do not presume to be an authority on anything. I am highly experienced in various modes of thought and practice and I am prepared to engage in conversations with willing students.

I don't take the idea of teaching lightly. As a student of dance I have been encouraged in many directions by many teachers. I realize that some practices work well for some minds and some bodies while simultaneously not working for others. In dance instruction I think that malleability is imperative. I want to give students options. My physical experience is broad and allows me to guide students along different paths towards a common goal. The goal is to walk away with greater physical mental integration and a general feeling of joy through accomplishment.

My experience positions me deeply inside of the conversation between dance and design. I am engaged in the past and present of this conversation and through work with students I will open up questions and answers towards the future of this complex relationship.





© Eric Perez de Tagle. Photo of (from left) Amos Machanic, Marc Crousillat, Brittany Engel-Adams and myself in Netta Yerushalmy's *Like Lithos* 2019



# Classes

## Collaborative Construction

Using dance and design history, I want students to generate work through a series of performance making tasks aimed at revealing desires and personal histories.

Students will work together in a variety of organizations to experience and invent ways of generating collaborative work. Success and failure will be equally valuable in this course. Through conflict and resolution, students will move forward with stronger insights into artistic communication.

This individual and group practice will not be aimed at becoming a specific kind of dancer, maker, designer, collaborator. I want to use structure to create a safe space for students to realize their unique creative perspectives, and learn through the generative power of conversation.

## History of Dance and Design

This class will focus specifically on the relationship between design and dance from the start of the twentieth century until now. The relationship between dance and visual art has generated and continues to generate genre expanding work.

Many artists who devoted and continue to devote their energies to the field of dance are not well known, and this class will take time to reveal and celebrate their histories. The course will include historical overview as well as discussions with working artists in lighting, costumes and stage decor.

## Movement for Dance

Using my own physical history I will guide students through structured exercise that will emphasize physical integrity and connectivity. Physical safety will be emphasized in this physical practice that will draw on my own extensive experience with Merce Cunningham Technique, Ballet, and Klein/Mahler Method.

Students will become familiar with various articulations of the spine through a series of set exercises. Articulation of the feet and legs will be explored and discussed to ensure safe alignment and prevent overuse or injurious habits from forming.

Phrases will be taught drawing from my own performance history in works by Lar Lubovitch, Shen Wei, George Balanchine, Jack Ferver, Merce Cunningham and others.

## Dance Costume Design and Construction

This class will guide students through the fundamentals of designing and building garments for dance performance.

The patterning and manipulation of the unitard and leotard will be covered in depth. Additionally, pants, skirts, dresses, and tops will be discussed and built in a variety of fabrics suitable for performance. Students will learn methods of communicating and executing their designs from start to finish.



# This Child





I was born in 1980 in lower Manhattan. My parents separated when I was a baby so I don't recall being part of a traditional family unit. My older brother Jack and I grew up primarily with our mother. Her name is Honey Wolters. She worked in retail as a sales person and a designer. She designed clothes, store windows, furniture, jewelry, interiors, etc. From model to designer to store owner, her whole adult life has been an endless curation of things and surfaces.



Mom on the phone in a Commes des Garçon Dress in the mid 1980s.

She designed our life to all be within walking distance of home partly because she is scared of the subway, but also to alleviate some of the stress of raising two children on her own. We lived in a few different apartments over the course of my childhood all within a few blocks of one another.

The apartment we lived in the longest was on Thompson Street between Spring and Broom and my mom replaced the shower in the kitchen with a very deep bathtub mounted into a wooden frame so that it floated a few feet off the floor, level with the kitchen sink. The sink faucet was also the bathtub faucet when swivelled 180 degrees. I remember dismantling the butcher block and various baskets that rested on top of the bathtub during the day, to fill the huge tub at bathtime. I would stay in the tub

staring at the water dripping from my fingertips until the water was cold and my skin was in danger of disintegrating.



© Lisa Silvestri. Photograph of me (left) and my brother, Jack Bartelme, modeling Fido Dido merchandise in 1985

We attended good public schools in lower Manhattan and were involved in music and other time filling activities at the Sullivan Street Children's Aid Society after school. I was in the glee club at the Children's Aid Society, and that led to more music lessons which eventually consumed my entire life when I left home at nine years old to attend the American Boychoir School. It was a boarding school and professional choir for boy singers in Princeton, New Jersey. I was there for four years in what was essentially singing military school.

Every minute of our day was accounted for in some kind of line, class, meal, rehearsal, or mandatory nap time. And nearly all of our belongings were mandated by school policy. Same clothes, same luggage and backpacks, same black comb that had to be in your pocket at all times, same navy blue bedspreads, same folders for sheet music, same binders for school work. It was endless. It seems antithetical to the development of a designer's mind, but I already

had absorbed so much from my mother, and I think the ease and democracy of uniform had a powerful impact on me. We spent a large portion of the year travelling around the country in a large tour bus. We sang concerts all over the world and performed with many of the great symphony orchestras. I loved it there. I wanted to go on singing that way forever, but Eighth grade is the cutoff. I was forced to leave and navigate coed highschool.



© Unknown. Photo of me (second from the left), singing with my eyes closed in a photo shoot for the American Boychoir School tour to Taiwan in 1992.

After Boychoir School I enrolled as a voice major at Interlochen Arts Academy in Northern Michigan. It's a high school for young artists in a variety of disciplines. I sang all the way through high school but I also saw dance for the first time while I was there. I needed to do it. I took a class for non-dance majors as a P.E. supplement, and then kept going. After two years of re-enrolling in that class every semester I joined the dance program and doubled my work load in the middle of my junior year. It was a very ambitious thing to do as an exhausted 16 year old, and I was confused and sad a lot of the time.

I somehow managed to make it to graduation with a double major and enrolled at SUNY Purchase to continue studying dance. I more or less left singing behind which has been a very complicated loss in my life. I can't really go into it here, but imagine being a celebrated child singer and then never being able to evolve yourself into an adult singer even after your body has become an adult. Yikes.

I only stayed at SUNY Purchase until the middle of

my sophomore year. I liked it there and was lucky to be in an environment that valued modern dance and compositional pedagogies as much or more than they emphasized ballet. I was encouraged to pursue ballet by the faculty and so I did. This meant leaving college which was maybe not their intention, but in my estimation dancers with Bachelor's degrees were not getting entry level positions in ballet companies.



© Rex Tranter. Photo of me taken at Pacific Northwest Ballet School, used for ballet company auditions in 2000

I was invited to join the trainee program at Pacific Northwest Ballet School which was a finishing program for young adults with flexible ankles. That is both a joke and not a joke. Pacific Northwest ballet was one of the most body-centric companies at the time. There was very little physical variety in the company. This was convenient for me, because it afforded me time to catch up to my peers in a very well resourced environment. The down side was that it adversely effected my understanding of value in dance for a long time. My first full time company job was at Ballet Met in Columbus, Ohio. I was promptly re-trained by Yoko Ichino who was and is a brilliant teacher who values skeletal and muscular integrity above the distorted shapes of ballet. Ballet Met was a great place for me to start reorganizing my relationship to ballet and my body, and after three years I felt ready to move onto another company.



I took a job at the Alberta Ballet in Calgary when I was 23 and was treated like an experienced dancer which seems ironic to me now. At the time it was very valuable for me to be in a place where I had not been known as a “young” or student dancer. This moment of reinvention was a big confidence builder. If the artistic leadership believed in me then I could believe in myself. It was weirdly as easy as that. I spent another three years in this company dancing major roles and getting myself into major altercations with the director. It was a complicated situation, and there are moments when I could have behaved better, but at the end of the day he was gross, abusive and inappropriate and I stand by most of my choices to fight back.



With (from left) Sandrine Cassini, Maki Matsuoka, and Galien Johnston from a production of Balanchine's *Serenade* at the Alberta Ballet in 2007

I was ready to be back home after eight years of weird restrictive ballet life. I moved back to New York when I was 26 and experienced what it was like to be a poor modern dancer living in Brooklyn for several years. I danced with Shen Wei Dance Arts for the first two years of being back. I reorganized my body to adjust to dancing in a very different way. I did this by stepping away from Ballet and Cunningham for a while. I tried several somatic training methods and modern dance classes, and I settled on Klein / Mahler technique with Barbara Mahler. Hanging over my legs for hours on end really did change my

relationship to dance. I was grounded in a way I had never been in my life. Every floor I walked on was in danger of being destroyed by my heavy heels. I got good at dancing Shen Wei's dances and it was exciting to travel around the world. Unfortunately the travelling was made a lot less fun by the exhausting nature of dancing for someone who sees dancers as colors in his paintings and not as people with feelings and lives.



Dancers from Shen Wei Dance Arts schlepping their luggage somewhere in Eastern Europe in 2008

In the summer of 2008 I got dumped in a really painful fashion and turned to a self help book called “The Artist's Way”. I'm embarrassed to say that it really worked. Within a few months I had applied and been accepted into the fashion design program at FIT, I was well on my way to getting over the doomed relationship, and I had given my notice at Shen Wei and been hired as a dancer at the Lar Lubovitch Dance Company.

Lar was this subconscious part of my life plan. I don't believe in destiny and I don't do long term planning,



but I sort of knew I'd dance for Lar from the moment I'd seen his piece called "Marimba". I think Mark Morris had a similar experience with that dance. I could go back and try to find that section of his memoir but I have to keep going with my own. At any rate. I saw it at the Juilliard Winter Concert in 1998 and I felt it as much as I saw it. My body knew it would be a good fit, and it was. Dancing in Lar's work, my body was itself. It was the happy medium between ballet and twenty-first century modern dance.



© Unknown. Photo with Mucuy Bolles and Lar Lubovitch in a rehearsal for *The Black Rose* in 2015

I danced Lar's work very happily as I toiled away in the evening and on the weekends at FIT. It was basically non-stop for three years between school and Lar. I got used to functioning on very little sleep, and the garbage collectors and street cleaners became a familiar sight as I'd drag my body to the F train when the work rooms at FIT closed at 2 a.m.. Friends started asking me to make costumes for them as soon as I started fashion school. I didn't know how to make clothes. That's why I was in school, but I almost always said yes and figured it out. I learned so much from the disastrous mistakes I'd make in the first couple years of pretending to be a costume designer.

I wasn't at FIT to become a costume designer. In fact, "Costume" was used to describe things that were over the top or too on the nose in project critiques. I was determined to not be an ugly obvious costume designer. I wanted a desk, a regular schedule, and a savings account. Can you imagine? To wear woven pants at work seemed like a safe future. I did a special program in my final semester of school

that guarantees you some table space in the graduation exhibition. "Art Specialization" was for 20 or so ambitious students who drew well, and it excused us from apparel construction classes. I thought long nights at the school's industrial machine's were over, but school work was quickly replaced with costume jobs.



Drawing from part of my final project in Art Specialization at F.I.T. in 2012

I recruited my most talented classmate to help. Harriet Jung started FIT at the same time as me, and I knew she knew something I didn't know. She had a point of view, and I was searching for mine. She graduated a year before me and was working as a dress designer at Jill Stuart, and she had the things. A desk with pens in a cup, and benefits. I thought it was incredible but she hated it most of the time. She seemed relieved to come collaborate on costumes with me. It was a signal that maybe I should not shop out my portfolio to fashion brands when school was over.



Harriet working in a classroom at F.I.T. on the bodice of a dress for Andrea Miller's *Bloom* in 2011



Harriet's lackluster experience in fashion paired with a costume commission from Christopher Wheeldon set me on the costume path in earnest. It was my first summer out of school and Wendy Whelan decided that I should design this piece she was dancing in for Chris at Vail Dance Festival and Fall for Dance. I didn't do a particularly good job, but clothes were made and worn and nobody cried. Harriet and I had already designed a small work for Justin Peck who was not yet famous, and it did not take long to start racking up commissions from him for the New York City Ballet. Along with those connections into the ballet world, I was making costumes for friends like Jack Ferver, and Liz Santoro, and suddenly people believed I knew what I was doing.

Since graduating from FIT in 2012 I have been a full time working costume designer, while continuing to dabble as a dancer. Dancing is so great when it's not your real job and the stakes are very low. I very seldom feel desperate these days which was all too common when I was dancing. Harriet and I have managed to carve out a special place in the dance world where we work constantly and try to bring attention to the importance of costuming dance. Some days it feels like we are making progress and being rewarded for our good work, and other days it's just more stretch nylon mesh and screaming into the void.



© Christopher Gregory for the New York Times. Photo of (from left) Harriet, myself, Carling Talcott Steenstra, and Jack Ferver in a staged fitting for a feature article Gia Kourlas wrote on me in 2016

Developing this practice has shifted my relationship to dance. I love it more and more. I don't watch it with envy towards the dancers on stage. I know that they are less comfortable than they look, and I feel so lucky to sit in the audience and assess the costumes.

Sometimes when I watch a dance, I feel surrounded by all the things I know and love, and in that wash of mystery and deep deep comfort, I feel saved.



Kersten Jauer ©. With Harriet making adjustments to costumes backstage at the theater in the basement of the Guggenheim Museum. 2018



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# Reid & Harriet Design

The final assignment of the first semester of the fashion design program at F.I.T. is called the "Chanel Project". Students must design and beautifully render a small group of looks inspired by the house of Chanel. I took the assignment too literally and designed a collection of dowdy boating costumes inspired by Chanel's Sail-or looks. My classmate, Harriet Jung designed a group of clothes that a cool young person around her age might actually wear. It seems obvious, but Harriet was the only person in the class who did something personal and relevant. From that moment on I had my eye on her. I engaged her in conversation about all of our school work, and she and I started critiquing each other's work in a more substantial way than our professors.

I started getting requests to design costumes for dances as soon as I started fashion college. In my third year of school I asked Harriet to collaborate with me on a few projects and in Fall of 2011 we made a website, and named our business Reid & Harriet Design. In hindsight, it might have been wiser to put Harriet's name first because it has been a struggle for the last decade to get people to understand that we are equals in this endeavor. Harriet has been dismissed, disregarded, and overlooked in situations where the people engaging us should know better. It points to how misogyny and racism exist even in art spaces that claim to be progressive. It has opened my eyes to the arbitrary privilege I experience because of my gender and race, and has directed our practice toward a more progressive vision of the dancing body.

Dance, especially ballet, is slow to keep up with societal progress in terms of gender and sexuality. Harriet and I are attempting to disengage from traditional gender binaries, and we continue to push against resistance to shifting norms in performance attire.

We have taken on several projects that shift the hierarchical nature of collaborative art making. In dance, the choreographer generally directs all aspects of the production. We question this structure by generating work where we take on directorship duties, or generate work where creative contributions are given equal consideration. We hope that these projects disrupt conventional thinking in collaborative performance making, and empower other designers to expand the perceived parameters of their practice.

## Photographs (left to right and top to bottom)

- © C/O Center for Ballet and the Arts. Reid & Harriet office space for 2017 CBA fellowship
- © Ezra Hurwitz. Film still from promotional material for Marth Graham Dance Company Premiere at Library of Congress. 2016
- Selfie at the New York Library for the Performing Arts. 2018
- New York City Ballet Press Department ©. Step and repeat for Spring Gala 2018
- © Jeremy Jacob. Promotional portrait for 2018 Reid & Harriet, Works & Process show
- © Kersten Jauer. Performance photo from 2018 Reid & Harriet, Works & Process show
- © Jacklyn Meduga. Photo of post performance talk back with Isaac Mizrahi at Guggenheim Works and Process, 2018
- © Teresa Wood. Photo of (left to right) Davison Scandrett, Reid Bartelme, Harriet Jung, Pam Tanowitz, and Lauren Fadely after the premiere of *Gustave le Grey* at the Kennedy Center. 2019
- © Jeremy Jacob. Promotional portrait for 2018 Reid & Harriet, Works & Process show



*Whats Going On With*

# *Dance & Stuff*





# Dance & Stuff Podcast

In the summer of 2017 I started a podcast with my friend and collaborator, Jack Ferver. If you've gotten this far in the portfolio, you've probably seen his name a few times. We wanted people to hear us talk. We also wanted to make a platform for voices from in and around the dance field to be heard by people who don't have access, but mostly we wanted to talk to and entertain our friends and each other. We did a lot of laughing. We talked about anything and everything. We interviewed an incredible array of guests including Bill T Jones, Parker Posey, Isaac Mizrahi, Wendy Whelan, Kyle Abraham, Tina Satter, Gus Solomons Jr., Pam Tanowitz, and countless others. We were loved and hated by critics. One critic at the New York Times made us the feature article of the arts section while another sent us harassing emails. It was iconic in that way. This Spring, after 200 episodes, Jack has called it quits or is on a very long hiatus. Jack's partner, Jeremy Jacob, who made the podcast far more than a silly radio show by developing a visual universe to house the pod, has also left his duties as producer. I am currently experimenting with publishing an episode every week. It's random, but as a podcast listener I know how people rely on their weekly chat with friends they do or do not know. I'll carry on until it becomes impossible.

## Opposite page (clockwise from top left)

-© Jason Akira Soma. Photo with Jack Ferver. Graphics by Jeremy Jacob

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## This Page

**Top-** © Jeremy Jacob. Contact sheet images with Jack Ferver

**Bottom-** © Jordan Geiger. Contact sheet images with Jack Ferver

# Photo Context

## Insights into the process of designing costumes for dance



Front and back cover. In the Summer of 2019 **Pam Tanowitz** was commissioned by the **Lower Manhattan Cultural Council** to make an outdoor dance at Rockefeller Park in Lower Manhattan. **Sara Mearns** from **New York City Ballet** instigated the project in an effort to work with Pam and her company. Sara brought along fellow principal dancer **Taylor Stanley** and Pam brought along me to be Sara's dancing partner in ***Time is Forever Dividing Toward Innumerable Futures***. We were interested in designing something green to fit into our ongoing spatial camouflage series with Pam. We came upon this sheer green synthetic knit fabric at **Mood** and bought all of it, knowing it was a one of kind and would be snatched up by someone else if we waited. It serves as the inspiration for the whole look. It was a great weight for a running suit and paired beautifully over our **Reid & Harriet swimwear**. (Daniel Rampulla, Photograph of Reid Bartelme)



In late 2018 Harriet and I had begun production on unitards and leotards using very blown up images of the surface of Ballet Russes costumes for a huge design and production commission. The producer of that project had a full melt down when he saw that the prints did not match up at the seams. We had no intention of matching the images at the seams, and so the costumes were cast aside in favor of solid colors. We still loved the costumes and when **Works & Process** approached us about making a performance in response to an exhibition about The Ballet Russes and the Ancient World at the **Institute for the Study of the Ancient World**, we brought these costumes back out and started creating a home for them. We recruited **Netta Yerushalmy** to create a dance in response to the costumes and the exhibit and she made ***Like Lithos***. Pictured is **Marc Crousillat** in a printed unitard showing close up imagery of silk and metallic embroidery on a knit base from a costume designed by **Aleksandr Golovin** and **Natalia Goncharova** for ***L'Oisea de feu*** (1910). (Eric Perez de Tagle, Photograph of Marc Crousillat)



I have known **Jack Ferver** since highschool. We reconnected a decade after graduating and started working together. Jack would make dances, or plays, or works or whatever you want to call them, and I would dance or sing or talk or something. I started designing the costumes for his pieces in 2009 and our system of collaboration has never changed. He describes the costumes in the most general of terms, and I then figure it out and he loves it. In 2018 Jack made ***Everything is Imaginable***, which centered around gay men and their childhood icons. **James Whiteside** as Judy Garland, **Lloyd Knight** as Martha Graham, **Garen Scribner** as Brian Boitano, Jack as Michelle Pfeiffer as Cat Woman, and myself as My Little Pony. In his design briefing Jack said "I want the costumes to represent the icons, but be sheer. And in the second part when everyone returns to dance together I want fringe." And so it was. Everyone's costumes transformed into fringe dresses that matched their original sheer costume. My pink My Little Pony Costume transformed into this pink fringe dress made from three tiers of 36" fringe mounted on a little zip up underbodice. The change between my Solo and this fringe moment was less than a minute and James, Lloyd and Garen would be waiting in the wings of **New York Live Arts** to help me transform. This was Jack's favorite part of the whole piece. (Scott Shaw, Photograph of Reid Bartelme)



In 2018 Harriet and I got to put on a show at the **Guggenheim Museum** for their **Works & Process** series. We gathered together a group of dancer and choreographer friends and made a costume centric evening of dance. **Burr Johnson** made a piece called ***Tropopause***, and we decided there would be a progression of silhouette over the course of the dance. I remember Burr saying something about the color wine. I guess we ignored him because when we found this stretch vinyl in weird shades of fleshy pink there was no stopping us. The rest of the costumes evolved from this incredible fabric that would serve as the base for the rest of the designs. The fluorescent tulle jumpsuits started the piece followed by 2 tone silk habutai kite bags, and the piece ended just in the weird pink S&M unitards. Harriet appeared at one point in a black and white hairy bag. It was bizarre and beautiful. Moisture cannot get in or out of those bodysuits and when I would touch Burr towards the end of the dance, water would squirt out of the neck of his costume. (Jeremy Jacob, Photograph of Reid Bartelme and Harriet Jung)





This is another image from our second **Reid & Harriet Works & Process** at the **Guggenheim Museum**. These black sack jumpsuits were worn over the busy printed unitards in **Netta Yerushalmy's Like Lithos**. Three of them were made in a drapey black knit commonly referred to as slinky. I wore one made of a very lightweight sheer black knit. The thought behind this was to disrupt the uniformity of the black drapes, and create some depth and light play. The jumpsuits are constructed from large rectangles sewn together at the edges with tubes inserted for sleeves, leggings, and collars. They are sort of eco-friendly as they are made from only rectangles and produce very little fabric waste. They are also not eco-friendly because they are petroleum based synthetics. This is a dilemma we continue to think about with dance attire. The opaque jumpsuits were very heavy and required frequent mending at the seams where holes would form during the process of putting on and taking off the garments. (Eric Perez de Tagle, Photograph of Amos Machanic, Marc Crousillat, Brittany Engel-Adams, and Reid Bartelme)



Our first **Reid & Harriet** performance commission came in 2015 from the **Jake Yuzna** at the **Museum of Art and Design in Columbus Circle**. The series of programs were exploring designer devised performances. Our concept was based around a dress pattern. We developed a simple four piece tent dress and produced it in twelve different fabrics to demonstrate the vast array of movement possibility in textiles. All but one of the dresses were white. We made one sheer polyester organza dress in black to be worn in a sort of epilogue at the very end by **Jack Ferver** who was one of two performers in the work. **Kristen Miles** was the other performer. We chose her for her model-esque beauty and stature. The structure of the performance was that each dress would be walked through a curved aisle delineated by audience seating. It was like salon fashion shows of the past. Kristen would slowly walk the "runway" to music from **Mozart's Cossi fan Tutte**. Jack Ferver would then walk through the space in the same dress and discuss the way dress made him feel, the memories it elicited, and the fabric's context in dance history. It may not sound it in my description, but it was hilarious. For our first **Works and Process** commission in 2018 we repurposed the white dresses for a small piece to open the program and introduce all the performers. I devised an improvised game using short phrases and physical cues to instigate short partnered dances. The piece didn't have a name the day before the show and so the stage manager said, **This is White Dresses** when talking through light cues. That genius title obviously stuck. (Kersten Jauer, Photograph of Reid Bartelme)



**Animal Queendom** was **Jack Ferver's** offering in our **2018 Works and Process** show. Harriet and I were cast as an abstraction of ourselves. In the dance, Jack would wear seamed animal leotards and discuss the pros and cons of Octopi, Hippos, Snakes and more. **Burr Johnson and Russell Janzen** wore seamed leotards with a tree on the front and a wave on the back as a representation of land and sea. The land and the sea created the environment for Jack, and Harriet and I helped him in and out of his six different looks. Additionally Harriet and I had little dance interludes while Jack extrapolated on the violence of Dolphins etc. We dressed ourselves in these fleshy colored sweatsuits. We are prone to both arriving at our studio in comfy knits for work. It seemed only right that we dress ourselves as ourselves. These sweatsuits were very popular amongst several audience members who unsuccessfully attempted to commission sweatsuits from us. (Kersten Jauer, Photograph of Harriet Jung and Reid Bartelme)



**My Little Pony** was a childhood obsession. In 2017 **Jack Ferver** started making **Everything is Imaginable**. He asked each of his cast members who we'd identify as our childhood icons. I said **My Little Pony**. I didn't realize in that moment that I would then be playing **My Little Pony**, which meant making a **My Little Pony** Costume. The costume was devised as a stiff jumpsuit to mimic the soft plastic cylindrical volumes of **My Little Ponies**. I used a very stiff and very sheer woven nylon screen in a pale pink. Every seam had to be stitched down and covered because the edges of the fabric were very sharp and I wanted to avoid bleeding on stage. The hair was the most important feature of the costume as it is the most important feature of the **My Little Pony**. I ordered several pink wigs and hair extensions. I ended up using the synthetic hair from a very long bright pink wig that I dissected so as to remount the hair onto a pink lycra cap complete with shorter hairs in the front to mimic **My Little Pony's** bangs that jut forward between their ears. (Michael Sharkey, Photograph of Reid Bartelme)





© Michael Sharkey. Photo of me in Jack Ferver's *Everything in Imaginable*.  
Art Direction and Decor by Jeremy Jacob. 2018



As I write this I have been forty years old for over four months. I'm not sure when other people get masters degrees, but thirty nine seemed like the right time for me to start cultivating a more stable life for myself as the sands of time continue their relentless descent. I think I might be one of the oldest kids in my cohort, but the incredible thing about our group is that we've never met. I started asking people how tall they are in breakout rooms on zoom this past fall. It's really disorienting to learn a person's height after you've spent months with them on zoom.

I hope you are excited and confused and a little more awake. Thank you for being with me.



# Press

## PRESS FEATURES

### NEW YORK TIMES

#### **"Where Dance Fans Can Escape From Our 'Sci-Fi Horror' Moment"**

Feature on "Dance and Stuff" Podcast.  
By Gia Kourlas. May 5, 2020

*"Reid Bartelme and Jack Ferver, the odd couple of the dance world, provide essential stay-at-home relief with their weekly podcast."*

<https://www.nytimes.com/2020/05/05/arts/dance/reid-bartelme-jack-ferver-podcast.html?referringSource=articleShare>

### NEW YORK TIMES

#### **"He Bridges Worlds: Dance and Fashion, Uptown and Downtown"**

By Gia Kourlas. June 16, 2016

*"If the dance landscape were a Venn diagram, Reid Bartelme, a dancer turned costume designer who can't seem to stop performing (he has tried), would fill the center space. Mr. Bartelme bridges worlds."*

<https://www.nytimes.com/2016/06/19/arts/dance/he-bridges-worlds-dance-and-fashion-uptown-and-downtown.html?referringSource=articleShare>

### NEW YORK TIMES

#### **"Movers and Shapers"**

By Brian Seibert, Alastair Macaulay and Gia Kourlas, September 20, 2013

*"Everyone on this list has become integral to this city's dance life – and between now and year's end, the work of each one can be seen in New York."*

<https://www.nytimes.com/2013/09/22/arts/dance/movers-and-shapers.html?referringSource=articleShare>

### TIME OUT NEW YORK

#### **"Reid Bartelme talks about his new career in costume design"**

By Gia Kourlas, November 11, 2012

*"The former Lar Lubovitch dancer Reid Bartelme talks about his transition into costume design"*

<https://www.timeout.com/newyork/dance/reid-bartelme-talks-about-his-new-career-in-costume-design>

### WOMENS WEAR DAILY

#### **"Reid Bartelme and Harriet Jung: On the Move"**

*"The New York-based pair and their costumes can be found in myriad locations in New York and beyond."*

By Rosemary Feitelberg, March 5, 2015

<https://wwd.com/eye/people/reid-bartelme-and-harriet-jungs-busy-dance-10086822/>

### THE BROOKLYN RAIL

#### **"Reid & Harriet: A Site for New Approaches to Production Design"**

*"Reid & Harriet's 'Works & Process' presentation underscores their tenacity as designers and their costumes glitter with clarity. The duo's dexterous and fluid approach to collaboration, revealed in the evening's post-show conversation, illuminates their potential to move into dynamic production design, informed by a strong multifaceted perspective on performance and undeniably, opportunities for growth as they pursue a new direction for their collaboration."*

By Caroline Stinger, May 2018

<https://brooklynrail.org/2018/05/dance/Reid-Harriett-A-Site-for-New-Approaches-to-Production-Design>

### DANCELOG.NYC

#### **"Clothes that Make the Dance"**

By Martha Sherman, April 2018

*"The costumes themselves were the leads in this unusual performance. The result was a riot of glorious color and pattern, wildly different ideas and shapes that not only informed, but were as willing to dominate the movement as serve it."*

<https://www.dancelog.nyc/clothes-that-make-the-dance/>

### DANCE MAGAZINE

#### **"How Design Duo Harriet Jung and Reid Bartelme are Bringing Back the Spirit of the Ballets Russes"**

By Chaka Pearl Lansky, April 27, 2019

<https://www.dancemagazine.com/reid-and-harriet-ballets-russes-2635647694.html>

### DANCE MAGAZINE

#### **"Meet Reid & Harriet, The Trendiest Design Duo in Dance"**

By Marissa DeSantis, February 05, 2018

*"They opened up to Dance Magazine about their creative process, where they get inspiration and why they like it when choreographers don't come with too many ideas."*

<https://www.dancemagazine.com/reid-harriet-2528611797.html>

### DANCE MAGAZINE

#### **"Reid Bartelme: Costume Designer"**

By Margaret Fuhrer, September 2013

### POINTE MAGAZINE

#### **"Costume Designers Reid Bartelme and Harriet Jung Rethink 'The Nutcracker,' One Gigantic Brioche at a Time"**

By Chava Pearl Lansky, November 28, 2017

<https://www.pointemagazine.com/reid-and-harriet-nutcracker-2513024423.html>

### DANCE TEACHER MAGAZINE

#### **"Meet the Most Fabulous Dance-Costume Design Duo, Reid & Harriet"**

By Rachel Rizzuto, November 13, 2017

*"Since founding their eponymous costume design company in 2011, Reid Bartelme and Harriet Jung have snipped, sewed, hemmed and—when necessary—out-and-out hacked their way to the crest of dance costume design."*

<https://www.dance-teacher.com/meet-the-most-fabulous-dance-costume-design-duo-reid-harriet-2508456222.html>

### MOVEMENT RESEARCH JOURNAL ISSUE #43

Fall 2013

### ALLURE MAGAZINE

#### **"Isabella Boylston's Ballet Sun Valley Brings Together Dance and Fashion in a Gorgeous Way"**

By Sophia Panych, August 21, 2017

*"If you follow any ballet dancers on Instagram, you may have already seen Reid & Harriet's work."*

<https://www.allure.com/story/isabella-boylston-ballet-sun-valley-costumes>

### BEST OF LISTS

### DANCE MAGAZINE

#### **"What to Listen to: Our Top 3 Dance Podcast Picks"**

By Caroline Shadle, August 17, 2019

*"When they get down to business, their candor, combined with Reid's rich knowledge about the ballet world and Ferver's social commentary, leads to compelling conversations about the worlds of dance and performance. With a diverse network of communities between them, from the downtown performance art scene to the uptown classical ballet ecosystem, their guests bring a wide range of experiences, insights and stories."*

<https://www.dancemagazine.com/top-dance-podcast-picks-2639789589.html?rebellitem=1#rebellitem1>

#### THE PARIS REVIEW

#### **"Staff Picks: Sex Work, Cigarettes, and Systemic Change"**

by Elinor Hitt, July 24, 2020

*"While a seemingly insurmountable amount of work remains to be done in order to make dance racially equitable, this conversation is a start."*

<https://www.theparisreview.org/blog/2020/07/24/staff-picks-sex-work-cigarettes-and-systemic-change/>

#### DANCE SPIRIT

#### **"The Dance We're Thankful for This Year"**

By Margaret Fuhrer, November 23, 2017

*Olivia Manno, assistant editor: "... for Reid Bartelme and Jack Ferver saying everything we're thinking on their podcast 'What's Going On With Dance And Stuff,'"*

<https://www.dancespirit.com/dance-were-thankful-for-2511364738.html>

#### PRESS RELEASES

#### BROADWAY WORLD

#### **"Costume Designers Reid Bartelme And Harriet Jung Honored At Live Source Theatre Group's Annual Spring Gala"**

By, BWW News Desk, June 20, 2018

<https://www.broadwayworld.com/article/Costume-Designers-Reid-Bartelme-And-Harriet-Jung-Honored-At-Live-Source-Theatre-GroupsAnnual-Spring-Gala-20180620>

#### NYPL PRESS RELEASE

#### **"The New York Public Library for the Performing Arts Announces 2018 Dance Research Fellows"**

July 2, 2018

*"Bartelme and Jung will research the costumes worn by Merce Cunningham and his*

*dancers and how his collaborators helped expand the possibilities of costuming dance."*

<https://www.nypl.org/press/press-release/july-2-2018/new-york-public-library-performing-arts-announces-2018-dance>

#### NYU, CENTER FOR BALLET AND THE ARTS

#### **"About Reid Bartelme and Harriet Jung"**

Fall 2017, Fellow profile page.

<https://balletcenter.nyu.edu/fellows/reid-bartelme-harriet-jung/>

#### NYU, Center for Ballet and the Arts

#### **"Fellow Feature: Reid Bartelme and Harriet Jung (CBA '17) Dance and Design Team"**

<https://balletcenter.nyu.edu/fellow-feature-bartelme-jung/>

#### QUOTES

#### DANCE MAGAZINE

#### **"How Do You Succeed in Dance? 33 Industry Leaders Weigh In"**

Interviews by Courtney Escoyne, Suzannah Friscia, Kathleen McGuire, Madeline Schrock, Jennifer Stahl, Lauren Wingenroth and Nancy Wozny.

<https://www.dancemagazine.com/succeed-in-dance-2637025918.html?rebellitem=1#rebellitem1>

#### MENTIONS

#### NEW YORK TIMES

#### **"Review: He's a Bit Old-Fashioned"**

Claudia La Rocco on Avi Scher's *DreamScapes*, April 24, 2011

*"(Reid Bartelme's sexily draped and dyed leotards helped too in elevating this "DreamScapes" episode.)"*

<https://www.nytimes.com/2011/04/25/arts/dance/sofi-ane-sylve-avi-scher-and-dancers-review.html?searchResultPosition=1>

#### NEW YORK TIMES

#### **"Review: For Objects of a Gaze, a Chance to Return It"**

Gia Kourlas on Liz Santoro's *We Do Our Best*, April 13, 2012

*"Wearing heels with Reid Bartelme's immaculate skirts and tops – he may be a dancer, but he has a future in costume design – the women spend much of the time walking, as*

*well as standing still."*

<https://www.nytimes.com/2012/04/14/arts/dance/liz-santoro-and-anne-zuerner-at-danspace-project.html?searchResultPosition=1>

#### NEW YORK TIMES

#### **"Review: Conversations with Picasso and Some Dead Composers"**

Claudia La Rocco on Lar Lubovitch' *Transient Things*, November 16, 2012

*"As in the painting, there are six people, costumed by Reid Bartelme in richly muted fabrics that faithfully reimagine Picasso's designs. Mr. Bartelme's materials move with ease, as do the dancers, swirling hither and yon in eddies both playful and yearning."*

<https://www.nytimes.com/2012/11/17/arts/dance/lar-lubovitch-dance-at-florence-gould-hall.html?smid=url-share>

#### NEW YORK TIMES

#### **"Review: On the Beach, With Jetés"**

Brian Siebert on Justin Peck's *Paz de la Jolla*, February 01, 2013

*"They recline on elbows to watch the sea, and Mr. Peck shows it to them: waves of bodies cresting and drawing back. This is marvelous (and it's brilliant how the costume designers Reid Bartelme and Harriet Jung add diaphanous blue shirts to their idealized bathing wear)."*

<https://www.nytimes.com/2013/02/02/arts/dance/new-york-city-ballet-at-david-h-koch-theater.html?searchResultPosition=1>

#### NEW YORK TIMES

#### **"Review: As an Enigmatic Tension Mounts"**

Siobhan Burke on Liz Santoro's *Relative Collider*, Mar 20, 2014

*"The performers – Ms. Santoro, Cynthia Koppe, Stephen Thompson and Pierre Godard – enter the bright white space with brisk but unassuming intention, like four latecomers, looking just the right amount of casual but dancery in Reid Bartelme's costumes."*

<https://www.nytimes.com/2014/05/21/arts/dance/liz-santoros-relative-collider-at-chocolate-factory.html?searchResultPosition=1>

## MENTIONS CONTINUED

NEW YORK TIMES

### **"Review: Learning the Uses of Disorder"**

Gia Kourlas on Joanna Kotze's *It happened it had happened it is happening it will happen*, June 04, 2014

After her solo, in which she removes her yellow-and-white striped top – Reid Bartelme does a good job designing costumes that look like everyday clothes, but aren't quite mass-market – she performs a steely arabesque promenade and then disappears into a doorway.

<https://www.nytimes.com/2013/06/05/arts/dance/joanna-kotzes-it-happened-at-danspace-project.html?searchResultPosition=1>

NEW YORK TIMES

### **"Review: A World Premiere of Pure Dance to a Familiar Score"**

Alastaire Macaulay on Justin Reck's *Rodeo*, February 05, 2015

Discussion is already rife about the costumes (by Reid Bartelme, Harriet Jung, and Mr. Peck): the male quintet, wearing shorts, socks and striped tops, look like soccer players, and the exposed bareness of Ms. Mearns's thighs draws our attention to sinews rather than line.

<https://www.nytimes.com/2015/02/06/arts/dance/justin-pecks-rodeo-at-new-york-city-ballet.html?searchResultPosition=1>

NEW YORK TIMES

### **"Review: Michelle Boulé's 'White' Explores the Unknown, Unheard, Unfelt"**

Brian Siebert on Michelle Boulé's *'White'*, April 04, 2015

Ms. Boulé and her lithe colleagues, Lauren Bakst and Lindsay Clark, looking great in Reid Bartelme's sophisticated outfits, engaged in some mildly interesting trio activity, playing with synchronization, orientation, foreground and background.

<https://www.nytimes.com/2015/04/25/arts/dance/review-michelle-boules-white-explores-the-unknown-unheard-unfelt.html?searchResultPosition=1>

NEW YORK TIMES

### **"Review: Gwen Welliver Goes Equine at La MaMa Moves!"**

Siobhan Burke on Gwen Welliver's *What a Horse*, May 25, 2015

*"She (Gwen Welliver) tends to recruit out-*

*standing dancers, in this case Stuart Singer and Claire Westby (with whom she shares the credit for choreography) and, in a messengerlike cameo, Reid Bartelme."*

*"Mr. Bartelme, with Harriet Jung, designed the elegant, functional costumes and décor: two elastic straps strung diagonally across the theater, meeting in a far corner like a vanishing point. Ms. Welliver may want us to ponder perspective."*

<https://www.nytimes.com/2015/05/26/arts/dance/review-gwen-welliver-goes-equine-at-la-mama-moves.html?referringSource=articleShare>

NEW YORK TIMES

### **"Review: Doug Varone's 'ReComposed,' Inspired by Joan Mitchell's Swirling Pastels"**

Brian Siebert on Doug Varone's *Recomposed*, July 27, 2015

*"The costumes by Reid Bartelme and Harriet Jung, black bodysuits that each have a vertical stripe of a different crayon-bright hue, are initially sheathed in an outer casing of mesh, eventually shed, that gives the stripes and the moving bodies a powdery look, rather like the smudges and erasures of a pastel."*

<https://www.nytimes.com/2015/07/28/arts/dance/review-doug-varones-recomposed-inspired-by-joan-mitchells-swirling-pastels.html?smid=url-share>

NEW YORK TIMES

### **"Review: In 'Chambre,' Jack Ferver and Marc Swanson Refract a Tale of Murderous Maids"**

Alex Soloski on Jack Ferver's *Chambre*, September 28, 2015

*"The show begins as the audience explores these set pieces. Mr. Ferver, clad resplendently in a peekaboo tunic and gold underpants (the enviable fashions are by Reid Bartelme)....."*

<https://www.nytimes.com/2015/09/29/theater/review-in-chambre-jack-ferver-and-marc-swanson-refract-a-tale-of-murderous-maids.html?referringSource=articleShare>

NEW YORK TIMES

### **"Review: BalletX Flaunts Its Seriously Absurd Style"**

Alastaire Macaulay on Trey McIntyre's *Big Ones*, February 11, 2016

*"Well, how in the world do you respond to a work in which the 10 dancers – dressed in tunics and hot pants of dark brown leather – start by solemnly donning bonnets with two-foot-tall vertically pointing ears, like*

*those of hares? And those crazy bonnets, laced under the chin, stay (with two brief exceptions) on those heads throughout. I don't think the title "Big Ones" refers solely to the headgear ears; the lighting (by Drew Billiau) and costumes (by Reid Bartelme and Harriet Jung) make sure that the dancers look appealingly, vividly unsylphlike. All 10 look adult and individual"*

<https://www.nytimes.com/2016/02/12/arts/dance/balletx-flaunts-its-seriously-absurd-style.html?searchResultPosition=4>

NEW YORK TIMES

### **"Review: 'Scherzo Fantastique' Brims With Liberated Energy"**

Alastaire Macaulay on Justin Peck's *Scherzo Fantastique*, July 24, 2016

*"Scherzo Fantastique," his first piece to Stravinsky, is suspenseful and ebullient, with costumes and décor whose vivid colors and imagination make an immediately potent impression.*

*The 10 dancers are individually dressed by Reid Bartelme and Harriet Jung in horizontal stripes, maybe like those of bees, but in multiple bright colors to match the set. Most have one layer of strands (at chest or pelvis level) that fly out entertainingly.*

<https://www.nytimes.com/2016/07/25/arts/dance/review-scherzo-fantastique-brims-with-liberated-energy.html?searchResultPosition=1>

NEW YORK TIMES

### **"Review: Eccentricity and Offbeat Humor by BalletX"**

Alastaire Macaulay on Trey McIntyre's *Big Ones*, August 17, 2016

*"The principal peculiarity is derived from the costumes, designed by the ubiquitous team Reid Bartelme and Harriet Jung, also here at their finest and most idiosyncratic. The dancers, wearing tunics and dark brown leather hot pants, then tie on bonnets with two-foot-tall vertical ears, antennae, tufts or horns.*

*Most of the performers retain these throughout, but for two of them, removing the headgear becomes dramatically significant, so that it's easy to assume that these bizarre hats are symbols – and to ask what they symbolize. The absurdity of conventionality? When Chloe Felesina, the protagonist here, removes hers, we're so used to seeing everyone wearing these high-rise headpieces that her act becomes one of courage and self-assertiveness. When she removes Daniel Mayo's – we've watched him become her boyfriend – it's traumatic; he's vulnerable, exposed."*



<https://www.nytimes.com/2016/08/18/arts/dance/review-eccentricity-and-offbeat-humor-by-balletx-philadelphia-joyce-theater.html?searchResultPosition=2>

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NEW YORK TIMES

**"Review: 'NY Quadrille' Opens With a Barefoot Delight"**

Alastaire Macaulay on Pam Tanowitz; *Sequenzas and Quadrilles*, September 28, 2016

*"Costumes, beautifully colored and patterned, by Reid Bartelme and Harriet Jung, are exquisite."*

<https://www.nytimes.com/2016/09/29/arts/dance/review-pam-tanowitz-ny-quadrille-joyce-theater.html?searchResultPosition=1>

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NEW YORK TIMES

**"Review: New York City Ballet's Very 21st-Century Steps"**

Alastaire Macaulay on Justin Peck's *Scherzo Fantastique*, January 27, 2017

*"As before, the bright, Fauve colors of costumes (Reid Bartelme and Harriet Jung) and sets (Jules de Balincourt) burst happily on the eyes."*

<https://www.nytimes.com/2017/01/27/arts/dance/new-york-city-ballet-review-justin-peck-pontus-lidberg.html?searchResultPosition=2>

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NEW YORK TIMES

**"Review: Pam Tanowitz's 'Four Quartets' Hits Poetic Heights"**

Alastaire Macaulay on Pam Tanowitz' *Four Quartets*, July 08, 2018

*"The dancers, barefoot, wear billowing pajamas – these in pale green, those in off-white – designed by Reid Bartelme and Harriet Jung. As these performers move, the choreography makes them fascinating, complex, surprising. They both look tenderly human and resemble the soft luminescence of moths at night."*

<https://www.nytimes.com/2018/07/08/arts/dance/four-quartets-review-pam-tanowitz.html?searchResultPosition=1>

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NEW YORK TIMES

**"Review: Misty Copeland Leads the Charge at Fall for Dance"**

Gia Kourlas on Kyle Abraham's *Ash*, October 04, 2019

*"Wearing a gold leotard under a gossamer tunic by the talented designers Reid Bartelme and Harriet Jung, Ms. Copeland shimmered as if in a cloud."*

<https://www.nytimes.com/2019/10/04/arts/dance/misty-copeland-fall-for-dance.html?searchResultPosition=1>

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NEW YORK TIMES

**"Review: Finding Hope in an Unfinished Pam Tanowitz Premiere"**

Brian Siebert on Pam Tanowitz' *Finally Unfinished*, December 13, 2020

And the costumes, designed by Reid Bartelme and Harriet Jung for previous Tanowitz pieces at the Joyce, also reference the theater, reproducing its red curtain, chair upholstery and less-than-stylish carpeting. It's all affectionate mockery, poking fun at the Joyce's frumpiness while respecting its history as an essential home for dance: the tactile, in-person experience for which this digital version is a placeholder.

Brian Siebert on Pam Tanowitz' *Finally Unfinished*

<https://www.nytimes.com/2020/12/13/arts/dance/finally-unfinished-pam-tanowitz.html?searchResultPosition=1>

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FJORD REVIEW

**"Review: Imagination is Everything"**

Faye Arthurs on Jack Ferver's *Everything is Imaginable*, January 07, 2019

*"Though attired in women's wear (the pitch-perfect costumes throughout are by Reid & Harriet Design) he sported a trim beard and a clean face. It was immediately apparent that this work was about the queer toggle between worlds and identities."*

<https://fjordreview.com/everything-imaginable-jack-ferver/>

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FJORD REVIEW

**"Review: The Still Point"**

Victoria Looseleaf on Pam Tanowitz' *Four Quartets*, February 15, 2020

*"With no detail left to chance, the watery-looking costumes, by Reid Bartelme and Harriet Jung—akin to onesies but elegant and flowing, diaphanous wisps bringing to mind a mild summer breeze—so perfectly captured the feel of the work that can only be described as breathtaking, these clad bodies chrysalis-like."*

<https://fjordreview.com/pam-tanowitz-four-quartets-2/>

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FJORD REVIEW

**"Review: In the In-between"**

Rachel Howard on Chritopher Wheeldon's *Curious Kingdom*, June 11, 2021

*"What you remember most vividly of 'Curious Kingdom' will probably be the costumes by Harriet Jung and Reid Bartelme, the design duo that has so refreshed ballet aesthetics over the past decade, primarily in dances by Justin Peck. For 'Curious Kingdom' Jung and Bartelme dress an ensemble of five in unisex silver bodysuits with low-cut backs, the fabric so shiny that every muscle twitch seems to roil like beads of mercury. As the ballet proceeds, they add accessories and overlays. Wald and Elle Macy dance a duet of unexpected symmetries, he with a red-orange glove on his right, she with a glove on her left. Jerome Tisserand appears in a translucent brown pantsuit reminiscent of the avant-garde get-up Lew Christensen wore for 1938's 'Filling Station.' Leta Biasucci floats back onstage in a gossamer grey skirt and red-orange pill hat. But the add-ons don't conform strictly to gender norms. In the ballet's second-half, Wald and Macy dance with matching huge red-orange bows (flamboyantly feminine) pinned behind their necks. And Lucien Postlewaite crowns the ballet in a dress Harry Styles would surely approve."*

The costumes seem to fulfill what Jung and Bartelme have researched in recent years: How to bring back a Ballets Russes-inspired creative process intent on total effect. But when calculating credit for that total effect we should not give short shrift to Wheeldon's choreography. The costumes support the world the dance and music have created. Or rather, two worlds."

<https://fjordreview.com/pacific-northwest-ballet-digital-program-6/>

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ARTFORUM

**"Review: Night of 100 Solos: New York"**

Deborah Jowitt on *Night of 100 Solos: New York*, April 16, 2019

*"Appropriately, Reid Bartelme and Harriet Jung have costumed them in variously cut practice clothes in yellow, green, red, salmon, rust, or dark blue. (Bartelme also performs in the celebration)"*

*"Occasionally a dancer (Bartelme, for one) appeared to be channeling Cunningham himself—flinging his (or her) arms around, hunching over, feet thrashing."*

<https://www.artforum.com/performance/night-of-100-solos-a-centennial-eventnew-york-79578>







**EDUCATION**

2020 - 2021 University of the Arts, MFA - Dance (In Progress)  
 2009 - 2012 Fashion Institute of Technology, AAS - Fashion Design (art specialization)  
 2000 - 2002 Pacific Northwest Ballet School, Professional Division  
 1998 - 2000 SUNY Purchase, BFA - Dance (incomplete)

**AWARDS AND FELLOWSHIPS**

2009 & 2021 Career Transition for Dancers, Education Grant

2018 - 2019 New York Library for the Performing Arts  
 Merce Cunningham Centenary Research Fellowship

08 - 12 / 2017 Center for Ballet and the Arts  
 Research Fellowship - "Re-Imagining The Nutcracker"

2015 Bessie Award (Nomination)  
 for Outstanding Visual Design, Body of Work with Harriet Jung

**TEACHING EXPERIENCE**

|             |                                      |  |
|-------------|--------------------------------------|--|
| Summer 2010 | Modern Dance and Rep.                | Lar Lubovitch Summer Dance Intensive. Skidmore College, Saratoga, NY |
| Summer 2009 | Modern Dance, Ballet and Rep         | Lar lubovitch Summer Dance Intensive, Loyola College, Chicago, IL    |
| Autumn 2007 | Ballet, Men's Class and Modern Dance | Guest Faculty at Interlochen Arts Academy, Interlochen MI            |

**STAGING**

|           |                          |  |
|-----------|--------------------------|--|
| Fall 2017 | <i>The Legend of Ten</i> | Choreography by Lar Lubovitch for the Martha Graham Dance Company. |
|-----------|--------------------------|--|

**REHEARSAL DIRECTING / COACHING**

|                |   |  |
|----------------|---|--|
| 05 - 10 / 2013 | <i>Snow</i>                                   | Pontus Lidberg Dance                                   |
| 02 - 11 / 2012 | <i>Labryrith Within, The Labryrith Within</i> | Morphoses Dance Company (Pontus Lidberg Choreographer) |

**CHOREOGRAPHY AND DESIGN**

|           |                              |   |
|-----------|------------------------------|---|
| 03 / 2028 | <i>This is White Dresses</i> | Reid & Harriet Design, Guggenheim Works & Process<br>Guggenheim Museum, NYC |
| 05 / 2015 | <i>Buttonwood Septet</i>     | Interlochen Arts Academy, Premiere at Corson Auditorium, Interlochen MI     |
| 04 / 2006 | <i>Violins and Oboes</i>     | Alberta Ballet, Premiere at Vertigo Theater, Calgary, AB, CANADA            |

**SPECIAL DESIGN PROJECTS**

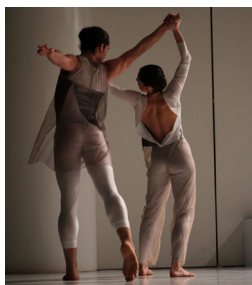
DANSPACE PLATFORM 2015 - Curated by Claudia LaRocco. Choreographies by Silas Reiner, Emily Coates, Rashaun Mitchell, Jodi Melnick, Troy Schumacher, Jillian Peña

|                |  |                           |
|----------------|--|---------------------------|
| 02 - 04 / 2015 | <i>Dancers, Buildings and People in the Street</i> | Premiere at Danspace, NYC |
|----------------|--|---------------------------|

**CURATION AND DESIGN COMMISSIONS**

|           |  |   |
|-----------|--|---|
| 06 / 2020 | <i>Talk / Talk*</i>  | Digital video for Guggenheim Works & Process  |
| 04 / 2019 | <i>Design Dialogues with ISAW's The Ancient World and the Ballet Russes*</i> | Guggenheim Works & Process, with choreographies by Christopher Williams<br>Netta Yerushalmy, Premiere at Guggenheim Museum,   |
| 03 / 2018 | <i>Costume and Dance Commission*</i>   | Guggenheim Works & Process, with choreographies by Pam Tanowitz, Lar Lubovitch, Gwen Welliver, Jack Ferver, Burr Johnson, and Reid Bartelme, Premiere at Guggenheim Museum, NYC |
| 05 / 2015 | <i>In Support of*</i>  | Museum of Art and Design Commission, Premiere at Museum of Art and Design, NYC  |







**COSTUME DESIGN WORK** (By Choreographer)

\* - Indicates the work was designed in collaboration with Harriet Jung

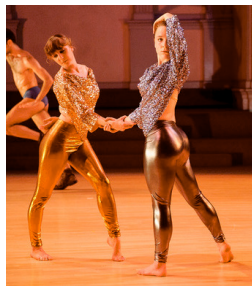
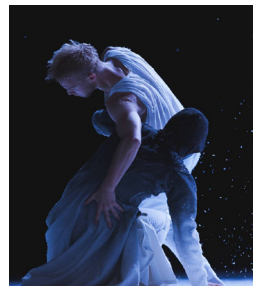
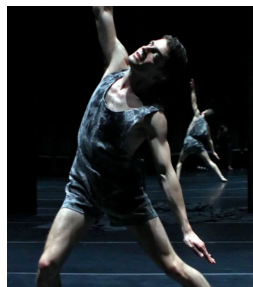
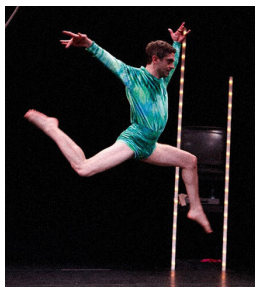
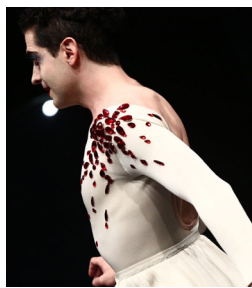
**PAM TANOWITZ**

|           |  |  |
|-----------|--|--|
| 04 / 2021 | <i>Watermark*</i>  | The Australian Ballet, Premiere at Sydney Opera House, Sydney Australia                              |
| 12 / 2020 | <i>Finally Unfinished Part 1*</i>  | Pam Tanowitz Dance, Digital Premiere at Joyce Theater, NYC   |
| 11 / 2020 | <i>David (Film)*</i>   | American Ballet Theater, Digital Premiere at American Ballet Theater fall Gala                       |
| 10 / 2020 | <i>Solo for Russell, Sltes 1-5 (Film)*</i>                               | New York City Ballet, Film Premiere at NYCB Digital Fall Gala  |
| 10 / 2020 | <i>Gustave le Grey No.2*</i>   | Pam Tanowitz Dance, Annenberg Center, Live Stream, Philadelphia PA                                   |
| 06 / 2019 | <i>Time is Forever Dividing itself<br/>Towards Innumerable Futures*</i>  | Pam Tanowitz Dance, LMCC River to River Festival, Premiere at Rockefeller Park, NYC                  |
| 06 / 2019 | <i>All at Once*</i>  | Paul Taylor Dance Company, Premiere at Manhattan School of Music, NYC                                |
| 05 / 2019 | <i>Gustave le Grey*</i>  | Dance Theater of Harlem and Miami City Ballet, Premiere at Kennedy Center Opera House, Washington DC |
| 04 / 2019 | <i>Bartok Ballet*</i>  | New York City Ballet, Premiere at David H. Koch Theater, NYC   |
| 07 / 2018 | <i>Four Quartets*</i>  | Pam Tanowitz Dance, Premiere at Bard College Fisher Center, NY                                       |
| 03 / 2018 | <i>Two Duets*</i>  | Reid & Harriet Design, Guggenheim Works & Process<br>Guggenheim Museum, NYC                          |
| 03 / 2018 | <i>Blueprint*</i>  | Premiere at Kennedy Center, Washington, DC   |
| 02 / 2018 | <i>Shade*</i>  | Ballet Austin, Premiere at Long Center for the Performing Arts, Austin, TX                           |
| 10 / 2017 | <i>New Work for<br/>Goldberg Variations*</i>                             | Pam Tanowitz Dance, Premiere at Montclair University, Montclair, NJ                                  |
| 08 / 2017 | <i>Entr'acte*</i>  | Vail Dance Festival, Premiere at Gerald Ford Amphitheater, Vail CO                                   |
| 09 / 2016 | <i>Sequenzas in Quadrilles*</i>  | Pam Tanowitz Dance, Premiere at Joyce Theater, NYC   |
| 02 / 2016 | <i>The Story Progresses as if in a<br/>Dream of Glittering Surfaces*</i> | Pam Tanowitz Dance, Premiere at Joyce Theater, NYC   |
| 02 / 2016 | <i>Early That Summer</i>   | Ballet Austin, Premiere at Long Center for Performing Arts, Austin TX                                |
| 10 / 2015 | <i>One Last Good Chance*</i>   | Fall for Dance Festival Commision, Premiere at New York City Center, NYC                             |
| 08 / 2015 | <i>Day for Night for Vail</i>  | Vail Dance Festival, Premiere at Gerald Ford Amphitheater, Vail CO                                   |
| 06 / 2015 | <i>Untitled (Solo for Ashley Tuttle)</i>                                 | Premiere at Fisher Center at Bard College  |
| 02 / 2015 | <i>Broken Story ( Wherein there<br/>is no ecstasy)</i>                   | Pam Tanowitz Dance, Guggenheim Works & Process,<br>Premiere at Guggenheim Museum, NYC                |
| 07 / 2014 | <i>Passagen (Redesign)</i>   | Pam Tanowitz Dance, Lincoln Center Out of Doors,<br>Premiere at Damroche Park, NYC                   |
| 02 / 2014 | <i>Passagen</i>  | Pam Tanowitz Dance, Premiere at Joyce Theater, NYC   |
| 02 / 2014 | <i>Heaven on One's Head</i>  | Pam Tanowitz Dance, Premiere at Joyce Theater, NYC   |

**JUSTIN PECK**

|           |                                     |  |
|-----------|-------------------------------------|--|
| 05 / 2021 | <i>Solo*</i>                        | New York City Ballet, Digital premier at NYCB Spring Gala                |
| 02 / 2020 | <i>Rotunda*</i>                     | New York City Ballet, Premiere at David H. Koch Theater, NYC             |
| 04 / 2019 | <i>Bright*</i>                      | New York City Ballet, Premiere at David H. Koch Theater, NYC             |
| 01 / 2019 | <i>Principia*</i>                   | New York City Ballet, Premiere at David H. Koch Theater, NYC             |
| 05 / 2018 | <i>Easy*</i>                        | New York City Ballet, Premiere at David H. Koch Theater, NYC             |
| 04 / 2018 | <i>Hurry Up, We're Dreaming*</i>    | San Francisco Ballet, Premiere at War Memorial Opera House SF, CA        |
| 04 / 2017 | <i>Belles Lettres*</i>              | Staged on Acosta Danza , Premiere in Havana, Cuba                        |
| 09 / 2016 | <i>Capricious Maneuvers</i>         | Cincinnati Ballet, Premiere in Cincinnati, OH                            |
| 07 / 2016 | <i>Scherzo Fantastique *</i>        | New York City Ballet, Premiere at Saratoga Performing Arts Center, NY    |
| 03 / 2015 | <i>Heatscape*</i>                   | Miami City Ballet, Premiere at Kraviz Center, West Palm Beach, FL        |
| 06 / 2018 | <i>Heatscape (Remount)*</i>         | Dresden Semperoper Ballett, Dresden Germany                              |
| 02 / 2015 | <i>Rôdē,ō</i>                       | New York City Ballet, Premiere at David H. Koch Theater, NYC             |
| 01 / 2018 | <i>Rôdē,ō (Remount)*</i>            | San Francisco Ballet, War Memorial Opera House, San Francisco CA         |
| 02 / 2020 | <i>Rôdē,ō (Remount)*</i>            | Miami City Ballet, Adrienne Arsht Center, Miami FL                       |
| 10 / 2014 | <i>Debonair*</i>                    | Pacific Northwest Ballet, Premiere at Joyce Theater, NYC                 |
| 09 / 2013 | <i>The Bright Motion*</i>           | Fall for Dance Festival Commision, Premiere at New York City Center, NYC |
| 07 / 2018 | <i>The Bright Motion (Remount)*</i> | Ballet Sun Valley Festival, Sun Valley ID                                |
| 07 / 2013 | <i>Schubert Sonata*</i>             | Nantucket Dance Festiva, Nantucket MA                                    |
| 01 / 2013 | <i>Paz de la Jolla*</i>             | New York City Ballet, Premiere at David H. Koch Theater, NYC             |
| 06 / 2018 | <i>Paz de la Jolla (Remount)*</i>   | National Ballet of Canada, Four Seasons Center, Toronto Canada           |
| 05 / 2019 | <i>Paz de la Jolla (Remount)*</i>   | Opera National Bordeaux, Bordeaux France                                 |
| 04 / 2012 | <i>Furiant*</i>                     | Youth America Grand Prix Gala, Premiere at David H. Koch Theater, NYC    |







## JACK FERVER

|           |  |   |
|-----------|--|---|
| 04 / 2018 | <i>Everything is Imaginable*</i>           | Premiere at New York Live Arts, NYC   |
| 03 / 2018 | <i>Animal Queendom*</i>                    | Reid & Harriet Design, Guggenheim Works & Process<br>Guggenheim Museum, NYC   |
| 11 / 2016 | <i>These Young Men and Women</i>           | Premiere at Fisher Center at Bard College, NY                                 |
| 06 / 2016 | <i>I Want You to Want Me*</i>              | Premiere at The Kitchen, NYC  |
| 09 / 2015 | <i>Chambre</i>                             | Premiere at New Museum NYC  |
| 01 / 2015 | <i>Night Light Bright Light</i>            | American Realness Festival, Premiere at Abrons Arts Center, NYC               |
| 05 / 2013 | <i>All of a Sudden</i>                     | Premiere at Abrons Arts Center, NY  |
| 11 / 2011 | <i>Me Michelle</i><br>(with Michelle Mola) | Premiere at Museum of Art and Design, NYC                                     |
| 09 / 2011 | <i>Two Alike</i>                           | Premiere at Contemporary Art Museum, Houston, TX                              |
| 05 / 2011 | <i>Acceptance</i>                          | Juilliard Senior Concert, Premiere at Peter Jay Sharp Theater, Juilliard, NYC |
| 12 / 2010 | <i>Rumble Ghost</i>                        | Premiere at P.S. 122, NYC   |
| 10 / 2009 | <i>A Moviestar Needs a Movie</i>           | Premiere at New Museum, NYC   |

## PONTUS LIDBERG

|           |  |  |
|-----------|--|--|
| 03 / 2017 | <i>Une Autre Passion*</i>                      | Les Ballets du Grand Theatre de Genève, Premiere in Geneva Switzerland   |
| 03 / 2016 | <i>Woodland*</i>                               | Martha Graham Dance Company, Premiere at Library of Congress, DC         |
| 04 / 2015 | <i>Untitled*</i>                               | ABT Studio Company, Premiere at David H. Koch Theater, NYC               |
| 10 / 2014 | <i>This was Written on Water*</i>              | Fall for Dance Festival Commision, Premiere at New York City Center, NYC |
| 06 / 2015 | <i>This was Written on Water*</i><br>(Remount) | Joyce Theater, NYC   |
| 09 / 2013 | <i>Snow</i>                                    | Premiere at Norrlandsoperan, Umeå Sweden                                 |
| 04 / 2013 | <i>Stream</i>                                  | Oregon Ballet Theater, Premiere at The Newmark Theater, Portland OR      |

## CHRISTOPHER WHEELDON

|           |  |  |
|-----------|--|--|
| 04 / 2021 | <i>Curious Kingdom*</i>                        | Pacific Northwest Ballet, Digital premiere at McCaw Hall, Seattle WA     |
| 10 / 2021 | <i>The Two of Us*</i>                          | Fall for Dance Festival, Digital Commision                               |
| 10 / 2014 | <i>By 2 With and From*</i>                     | New York City Ballet, Premiere at David H. Koch Theater, NYC             |
| 06 / 2014 | <i>This Bitter Earth</i>                       | New York City Ballet, Premiere at David H. Koch Theater, NYC             |
| 01 / 2020 | <i>This Bitter Earth</i> (Remount)             | Miami City Ballet, Kraviz Center, Miami FL                               |
| 09 / 2012 | <i>Five Movements,</i><br><i>Three Repeats</i> | Fall for Dance Festival Commision, Premiere at New York City Center, NYC |

## MATTHEW NEENAN

|           |                                    |  |
|-----------|------------------------------------|--|
| 07 / 2018 | <i>Situated*</i>                   | Ballet X, Premiere at Wilma Theater, Philadelphia PA               |
| 11 / 2017 | <i>It Goes That Way*</i>           | Pennsylvania Ballet, Premiere at Merriam Theater, Philadelphia, PA |
| 08 / 2016 | <i>Credo*</i>                      | Ballet X, Premiere at Vail International Dance Festival, Vail CO   |
| 07 / 2016 | <i>Identity without Attribute*</i> | Ballet X, Premiere at Wilma Theater, Philadelphia PA               |
| 02 / 2015 | <i>Shift to Minor*</i>             | Pennsylvania Ballet, Premiere at Merriam Theater, Philadelphia PA  |
| 06 / 2014 | <i>La Chasse</i>                   | Pennsylvania Ballet, Premiere at Merriam Theater, Philadelphia PA  |

## BURR JOHNSON

|           |                                      |   |
|-----------|--------------------------------------|---|
| 06 / 2018 | <i>Untitled*</i>                     | American Dance Festival, Premier at Duke University, NC                     |
| 03 / 2018 | <i>Tropopause*</i>                   | Reid & Harriet Design, Guggenheim Works & Process<br>Guggenheim Museum, NYC |
| 10 / 2015 | <i>Intro</i>                         | Center for Performance Research, NYC  |
| 07 / 2013 | <i>Shimmering Islands</i> (Redesign) | Emergency Glitter Festival, Premiere at Abrons Art Center, NYC              |
| 05 / 2012 | <i>Special Collections</i>           | Premiere at Danspace Project, NYC   |
| 05 / 2012 | <i>Shimmering Islands</i>            | Premiere at Danspace Project, NYC   |

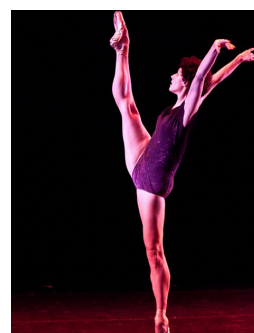
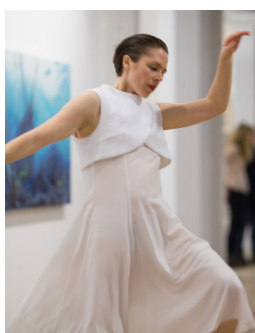
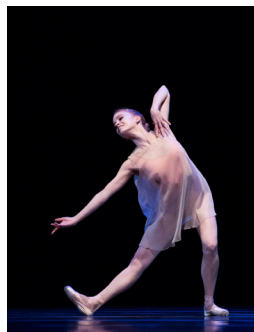
## KYLE ABRAHAM

|           |                                |  |
|-----------|--------------------------------|--|
| 10 / 2019 | <i>Ash*</i>                    | Fall for Dance Festival Commision, Premiere at New York City Center, NYC |
| 08 / 2014 | <i>Counterpoint*</i>           | Hubbard Street Dance Chicago, Premiere at Chicago Dancing Festival, IL   |
| 09 / 2014 | <i>When the Wolves Came in</i> | Premiere at New York Live Arts, NYC                                      |
| 09 / 2014 | <i>Hallowed</i>                | Premiere at New York Live Arts, NYC                                      |
| 07 / 2013 | <i>Kaleidoscope Pines</i>      | Fire Island Dance Festival, Premiere on Fire Island NY                   |

## GWEN WELLIVER

|           |                       |   |
|-----------|-----------------------|---|
| 05 / 2018 | <i>On Its Face*</i>   | Premiere at Gibney Downtown, NYC  |
| 03 / 2018 | <i>Couple Riding*</i> | Reid & Harriet Design, Guggenheim Works & Process<br>Guggenheim Museum, NYC |







## GWEN WELLIVER CONT.

|           |                            |  |
|-----------|----------------------------|--|
| 05 / 2015 | <i>What a Horse*</i>       | Premiere at LaMama Theater, NYC                  |
| 04 / 2013 | <i>Beasts and Plots</i>    | Premiere at New York live Arts, NYC              |
| 04 / 2011 | <i>Glen, Gallery, Girl</i> | Premiere at Center for Performance Research, NYC |

## LAR LUBOVITCH

|           |  |   |
|-----------|--|---|
| 04 / 2018 | <i>Something About Night*</i>              | Premiere at Joyce Theater, NYC  |
| 03 / 2020 | <i>Something About Night*</i><br>(Remount) | Ballet Idaho, Morrison Center, Boise ID                                     |
| 03 / 2018 | <i>Something About Night (Duet)*</i>       | Reid & Harriet Design, Guggenheim Works & Process<br>Guggenheim Museum, NYC |
| 06 / 2013 | <i>As Sleep Befell</i>                     | River to River Dance Festival, Schimmel Center, NYC                         |
| 11 / 2012 | <i>Transparent Things</i>                  | Premiere at Florence Gould Hall at FIAF, NYC                                |

## KATE SKARPETOWSKA

|           |                        |   |
|-----------|------------------------|---|
| 06 / 2013 | <i>Listen</i>          | Lar Lubovitch Dance Company, River to River Dance Festival, Premiere at<br>Schimmel Center, NYC |
| 02 / 2013 | <i>Zjawa</i>           | Buglisi Dance Company, Premiere at the Joyce, NYC   |
| 01 / 2013 | <i>Black Flowers</i>   | Parsons Dance Company, Premiere at the Joyce Theater, NYC                                       |
| 01 / 2012 | <i>Stray's Lullaby</i> | Parsons Dance Company, Premiere at the Joyce Theater, NYC                                       |

## MARCELO GOMES

|           |                                |  |
|-----------|--------------------------------|--|
| 10 / 2015 | <i>After Effect *</i>          | American Ballet Theater, Premiere at David H Koch Theater, NYC       |
| 10 / 2013 | <i>After Effect (Excerpt)*</i> | American Ballet Theater, Premiere at David H. Koch Theater, NYC      |
| 06 / 2013 | <i>Apotheos*</i>               | American Ballet Theater, Premiere at Metropolitan Opera House, NYC   |
| 01 / 2013 | <i>Endlos*</i>                 | Dancers Responding to Aids Gala, Premiere at Cedar Lake Theater, NYC |

## TREY MCINTYRE

|           |  |  |
|-----------|--|--|
| 04 / 2018 | <i>Your Flesh Shall be a Great Poem*</i> | San Francisco Ballet, Premiere at War Memorial Opera House, SF, CA |
| 02 / 2016 | <i>Big Ones*</i>                         | Ballet X, Premiere at Wilma Theater, Philadelphia PA               |
| 01 / 2015 | <i>Under Fire</i>                        | Malpaso Dance Company, Premiere in Havana, Cuba                    |

## LIZ SANTORO

|           |                           |   |
|-----------|---------------------------|---|
| 01 / 2016 | <i>For Claude Shannon</i> | Premiere at Caroline Carlson Dance Center, Paris France |
| 03 / 2014 | <i>Relative Collider</i>  | Premiere at Theatre de Vanves, Paris France             |
| 04 / 2012 | <i>We Do Our Best</i>     | Premiere at Theatre de Vanves, Paris France             |

## DOUG VARONE

|           |                      |   |
|-----------|----------------------|---|
| 07 / 2015 | <i>Recomposed*</i>   | Premiere at American Dance Festival, Duke University, Durham NC |
| 07 / 2014 | <i>Dome*</i>         | Premiere at Joyce Theater, NYC                                  |
| 07 / 2014 | <i>The Fabulist*</i> | Premiere at American Dance Festival, Duke University, Durham NC |

## MICHELLE BOULE

|           |                         |   |
|-----------|-------------------------|---|
| 04 / 2015 | <i>White (Redesign)</i> | Premiere at Danspace, NYC                       |
| 12 / 2013 | <i>White</i>            | Premiere at Industry City, Brooklyn NY          |
| 11 / 2011 | <i>Hello I Need You</i> | Dance and Process, Premiere at The Kitchen, NYC |

## AVI SCHER

|           |                            |  |
|-----------|----------------------------|--|
| 04 / 2012 | <i>Dwindle</i>             | Premiere at Ailey City Group Theater, NYC                      |
| 11 / 2011 | <i>It makes me Nervous</i> | Guggenheim Works & Process, Premiere at Guggenheim Museum, NYC |
| 04 / 2011 | <i>Dreamscapes</i>         | Premiere at Ailey City Group Theater, NYC                      |

## DANA GENSHAFT

|           |                           |   |
|-----------|---------------------------|---|
| 04 / 2019 | <i>Shadowlands*</i>       | Washington Ballet, Premiere at Harman Hall, Washington D.C. |
| 01 / 2017 | <i>Chromatic Fantasy*</i> | ABT Studio Company, Premiere at Mount Holyoke College, MA   |

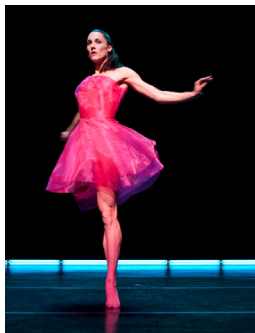
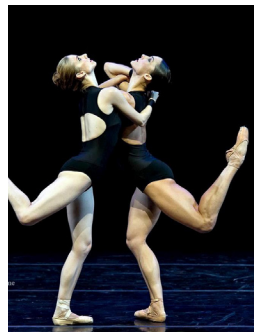
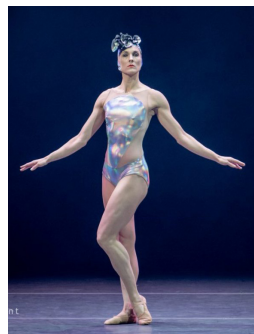
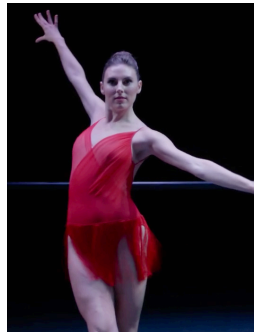
## ZVI GOTHEINER

|           |                      |                                     |
|-----------|----------------------|-------------------------------------|
| 11 / 2016 | <i>On the Road *</i> | Premiere at BAM Fisher, NYC         |
| 05 / 2012 | <i>Dabke</i>         | Premiere at New York Live Arts, NYC |

## HELEN SIMONEAU

|           |                     |   |
|-----------|---------------------|---|
| 03 / 2016 | <i>Land Bridge*</i> | Premiere at Duke University, NC                   |
| 02 / 2014 | <i>Leap</i>         | Premiere at Hanesbrands Theater, Winston Salem NC |

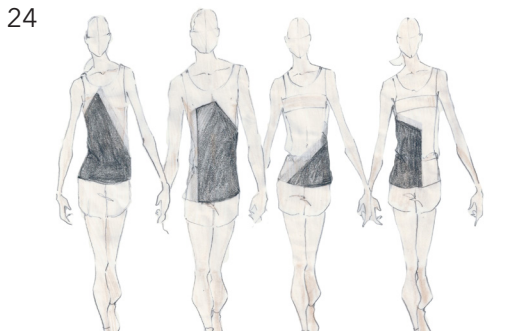
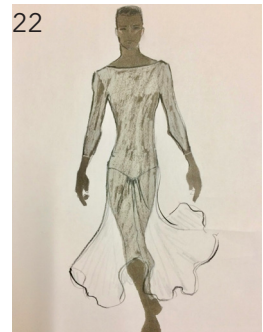
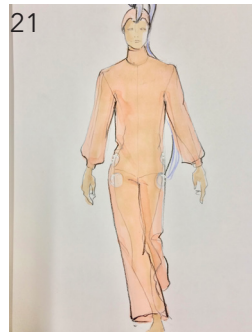
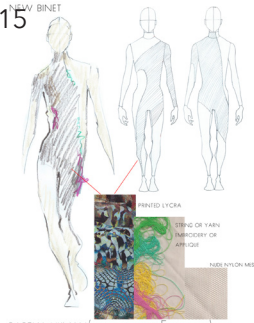
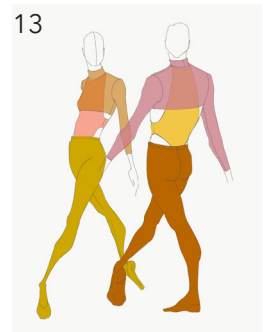
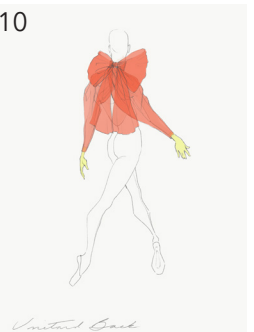
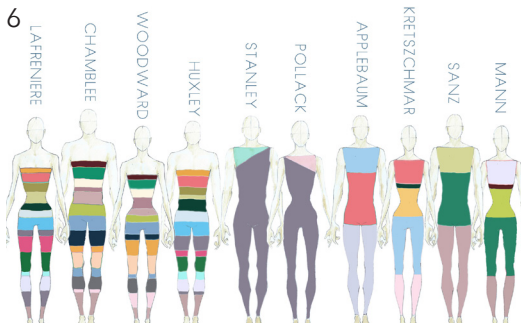
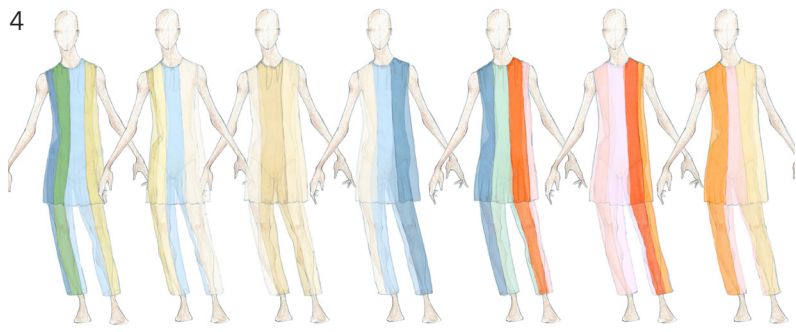
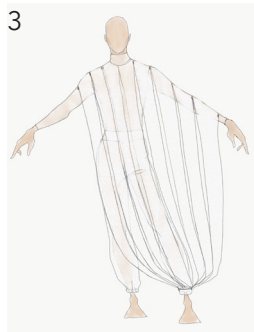






|                        |   |   |
|------------------------|---|---|
| ADAM BARRUCH           |   |   |
| 12 / 2015              | <i>Drop*</i>  | Keigwin and Company, Premier at Joyce Theater, NYC                          |
| 11 / 2013              | <i>If the Heart Runs</i>                                | Ballet X, Premiere at Wilma Theater, Philadelphia PA                        |
| OSNEL DELGADO          |   |   |
| 03 / 2017              | <i>Dreaming of Lions*</i>                               | Premiere at BAM Harvey Theater, NYC   |
| 03 / 2015              | <i>Despedida*</i>                                       | Malpasos Dance Company, Premiere at the Joyce Theater, NYC                  |
| MATTHEW PRESCOTT       |   |   |
| 05 / 2014              | <i>Peter and the Wolf</i>                               | Interlochen Arts Academy, Premiere at Corson Auditorium, Interlochen MI     |
| 07 / 2010              | <i>Journey of a Day</i>                                 | Ballet X, Premiere at the Wilma Theater, Philadelphia, PA                   |
| JILLIAN PEÑA           |   |   |
| 01 / 2014              | <i>Polly Pocket</i>                                     | American Realness, Premiere at Abrons Arts Center, NYC                      |
| 12 / 2012              | <i>The Guiding Light</i>                                | Premiere at The Chocolate Factory, NYC                                      |
| WILLIAM FORSYTHE       |   |   |
| 03 / 2021              | <i>The Barre Project</i>                                | Digital Film produced by CLI studios with Tiler Peck                        |
| CRAIG DAVIDSON         |   |   |
| 03 / 2020              | <i>Ghost Light*</i>                                     | Ballet Idaho, Premier at Ballet Idaho, Boise ID                             |
| EMILY COATES           |   |   |
| 11 / 2019              | <i>Schlemmer Loops*</i>                                 | Performa Festival, Premiere at Performa Gala, NYC                           |
| CHRISTOPHER WILLIAMS   |   |   |
| 04 / 2019              | <i>Daphnis and Chloe*</i>                               | Reid & Harriet Design, Guggenheim Works & Process<br>Guggenheim Museum, NYC |
| NETTA YERUSHALMY       |   |   |
| 04 / 2019              | <i>Like Lithos*</i>                                     | Reid & Harriet Design, Guggenheim Works & Process<br>Guggenheim Museum, NYC |
| MERCE CUNNINGHAM TRUST |   |   |
| 04 / 2019              | <i>Night of 100 Solos*</i>                              | Simultaneous Premieres at Barbican, London UK / BAM, NYC / UCLA, CA         |
| ROBERT BINET           |   |   |
| 11 / 2018              | <i>New World*</i>                                       | Ballet am Rhein, Premiere at Oper am Rhein, Dusseldorf, Germany             |
| ARTHUR PITA            |   |   |
| 11 / 2018              | <i>The Tenant*</i>                                      | Premiere at Joyce Theater, NYC  |
| DREW JACOBY            |   |   |
| 07 / 2018              | <i>Six Fairies Variations from the Sleeping Beauty*</i> | Benois de la Danse, Premiere at Bolshoi Theater, Moscow Russia              |
| GEMMA BOND             |   |   |
| 08 / 2017              | <i>Eight/twenty-one/seventeen*</i>                      | Ballet Sun Valley, Premiere at Sun Valley Dance Festival, Sun Valley, Idaho |
| MARGIE GILLIS          |   |   |
| 02 / 2018              | <i>Veriditas*</i>                                       | Premiere at Agora de la danse, Montreal Canada                              |
| 03 / 2017              | <i>Slip Stream*</i><br>Solo for Adam Barruch            | Premiere at Place Des Arts, Montreal Canada                                 |
| BETH GILL              |   |   |
| 02 / 2016              | <i>Beth Gill Solo*</i>                                  | Premiere at Danspace Eiko & Koma platform NYC                               |
| GEORGE WILLIAMSON      |   |   |
| 11 / 2015              | <i>Murmuration*</i>                                     | ABT Studio Company, Premiere at Kaatsbaan International Dance Center        |
| DEVIN ALBERDA          |   |   |
| 09 / 2015              | <i>Individuate*</i>                                     | Satellite Collective, Premiere at BAM Fisher, NYC                           |
| ADRIANA PIERCE         |   |   |
| 08 / 2015              | <i>Unsaid*</i>  | The Ashley Boudier Project, Premiere at the Joyce Theater, NYC              |







|                   |   |  |
|-------------------|---|--|
| GEORGE BALANCHINE |   |  |
| 04 / 2015         | <i>Square Dance*</i>  | Louisville Ballet, Premiere at Kentucky Center, Louisville, KY           |
| JODI MELNICK      |   |  |
| 10 / 2014         | <i>Moment Marigold*</i>   | Premiere at BAM Fisher, NYC  |
| ALEXEI RATMANSKY  |   |  |
| 10 / 2014         | <i>By 2 With and From*</i>  | New York City Ballet, Premiere at David H. Koch Theater, NYC             |
| EMERY LECRONE     |   |  |
| 04 / 2013         | <i>Partita No. 2 in C Minor*</i>                                      | Youth America Grand Prix Gala, Premier at David H. Koch Theater, NYC     |
| MAURO BIGONZETTI  |   |  |
| 12 / 2011         | <i>La Follia*</i>   | Ballet Next, Premiere at the Joyce Theater, NYC                          |
| ANDREA MILLER     |   |  |
| 10 / 2011         | <i>Bloom*</i>   | Fall for Dance Festival Commision, Premiere at New York City Center, NYC |
| GABRIELLE LAMB    |   |  |
| 11 / 2013         | <i>Heedful Needful</i>  | Ballet X, Premiere at Wilma Theater, Philadelphia PA                     |
| JOSHUA BEAMISH    |   |  |
| 09 / 2013         | <i>Pierced</i>  | Premiere at Vancouver Playhouse, Vancouver Canada                        |
| JOANNA KOTZE      |   |  |
| 06 / 2013         | <i>It Happened It Had Happened<br/>It Is Happening It Will Happen</i> | Premiere at Danspace Project, NYC  |
| MILKA DJORDJEVICH |   |  |
| 04 / 2013         | <i>Kinetic Makeover</i>   | Premiere at The Chocolate Factory, NYC                                   |
| JULIANA MAY       |   |  |
| 02 / 2013         | <i>Commentary = Not Thing</i>   | May Dance, Premier at New York Live Arts, NYC                            |

## Sketch Info.

All Sketches by Reid Bartelme

\* Indicates sketch for Reid & Harriet Design

- 1-\* Digitally rendered on iPad Pro. Design sketch fro Pam Tanowitz' Time is Forever Dividing Towards innumerable Futures
- 2-\* Digitally rendered on iPad Pro. Concept sketch for Pam Tanowitz' *Finally Unfinished*
- 3-\* Digitally rendered on iPad Pro. Design sketch for Pam Tanowitz' Solo for Russell, Sites 1-5
- 4-\* Photoshopped colored pencil, and graphite pencil on paper. Design sketch for Pam Tanowitz' *New Work for Goldberg Variations*
- 5-\* Photoshopped colored pencil, and graphite pencil on paper. Concept sketch for Justin Peck's *Easy*
- 6-\* Photoshopped graphite pencil on paper. Design sketch for Justin Peck's *Scherzo Fantastique*
- 7-\* Digitally rendered on iPad Pro. Design sketch for Justin Peck's *Rotunda*
- 8-\* Graphite pencil, colored pencil and marker on paper. Design detail sketch for Justin peck's *Paz de la Jolla*
- 9- Colored pencil and graphite pencil on paper. Design Sketch for Milk Djordjevich's *Kinetic Makeover*
- 10-\* Digitally rendered on iPad Pro. Design detail sketch for Christopher Wheeldon's *Curious Kingdom*
- 11-\* Digitally rendered on iPad Pro. Design sketch for Christopher Wheeldon's *The Two of Us*
- 12-\* Photoshopped graphite pencil on paper. Concept sketch for Merce Cunningham Trust's *Night of 100 Solos*
- 13-\* Digitally rendered on iPad Pro. Concept sketch for Tiler Peck's *Thousandth Orange*
- 14- Photoshopped colored pencil and graphite pencil on paper. Design sketch for Matthew Prescott's *Peter and the Wolf*
- 15-\* Photoshopped colored pencil, graphite pencil and fabric swatches on paper. Design sketch for Robert Binet's *New World*
- 16-\* Photoshopped graphite pencil, colored pencil and marker on paper. Design sketch for Marcelo Gomes' *Endlos*
- 17-\* Graphite Pencil and colored pencil on paper with fabric swatches. Design sketch for Drew jacobys *Six Fairy's Variations from the Sleeping Beauty*
- 18-\* Photoshopped graphite pencil, colored pencil and watercolor on paper. Design sketch for Trey McIntyre's *Your Flesh Shall be a Great Poem*
- 19-\* Photoshopped graphite pencil and colored pencil on paper. Gift sketch for Christopher Williams' *Daphnis and Chloe*
- 20-\* Photoshopped graphite pencil on paper. Design sketch for Matthew Neenan's *It Goes that Way*
- 21-22\* Graphite pencil, colored pencil and marker on paper. Design sketch for Jack Ferver's *Everything is Imaginable*
- 23-\* Graphite pencil and colored pencil on toned paper. Design sketch for redesign of George Balanchine's *Squaredance*
- 23- Photoshopped graphite pencil, colored pencil and eye shadow on paper. Design sketch for Kyle Abraham's *Kaleidoscope Pines*
- 24-\* Photoshopped graphite pencil and colored pencil on vellum. Deisgn sketch for Kyle Abraham's *Counterpoint*
- 25-\* Photoshopped graphite pencil, colored pencil and watercolor on paper. Concept sketches for Reid & Harriet Design's *Nutcracker Project*
- 26-\* Graphite pencil, colored pencil and marker on paper. Design sketch for Doug Varone's *Recomposed*







## PERFORMANCE WORK

### 2019 MERCE CUNNINGHAM TRUST, Patricia Lent, Principal Stager

04 / 2019      *Night of 100 Solos*      BAM Opera House, NYC

### 2016-2019 PAM TANOWITZ DANCE, Pam Tanowitz, Artistic Director

*The Story Progresses as if in a Dream of Glittering Surfaces* (Original Cast)

02 / 2016      Joyce Theater, NYC

*Time is Forever Dividing itself towards Innumerable Futures* (Original Cast)

07 / 2019      Rockefeller Park, NYC

### 2015-2018 GWEN WELLIVER, Choreographer

*What A Horse* (Original Cast)

05 / 2015      La Mama Theater, NYC

12 / 2015      Danspace project, NYC

### 2012-2018 BURR JOHNSON, Choreographer

*Unison With Objects* (Original Cast)

03 / 2012      Pop up Performance at One Arm Red, NYC

07 / 2012      Jose Bienvenu Gallery, NYC

*Shimmering Islands*

07 / 2013      Emergency Glitter Festival, Abrons Arts Center, NYC

*Intro* (Original Cast)

05 / 2016      On Site In Site, Durham NC

10 / 2015      Center for Performance Research, NYC

*Tropopause* (Original Cast)

04 / 2018      Guggenheim Works & Process, NYC

### 2011 WALKING TALKING COMPANY, Catherine Miller, Artistic Director

*Pharmacaphore*, in collaboration with Harrison Atelier (Original Cast)

08 / 2011      Orpheum Performing Arts Center, Tannersville NY

*Interlude*

07 / 2011      Jacob's Pillow Inside/Out stage

*Juliet Looks to the West* (Original Cast)

09 / 2009      Cunningham Dance Studios at Westbeth, NYC

### 2009-2015 LAR LUBOVITCH DANCE COMPANY, Lar Lubovitch, Artistic Director

*Coltrane's Favorite Things* (Original Cast)

02 / 2010      National Arts Center, Beijing China

02 / 2010      Joyce Theater, NYC (Premiere)

06 / 2010      Festival dei Due Mondi, Spoleto Italy

07 / 2010      Schaefer Center for the Performing Arts, Boone, NC

08 / 2010      Chicago Dancing Festival, Harris Theater, Chicago

09 / 2010      Harris Theater, Chicago, IL

10 / 2010      Queens Theater in the Park, NYC

10 / 2010      Montgomery County Community College, Blue Bell PA

10 / 2010      University of Mississippi, Oxford MS

10 / 2010      Flynn Center, Burlington VT

11 / 2010      University of Massachusetts, Amherst MA

11 / 2010      George Mason University, Fairfax VA

#### Opposite page (clockwise from top left)

-© Jacklyn Meduga. Photo with Maggie Cloud in Pam Tanowitz's *Two Duets*

-© Nel Shelby. Film still from Merce Cunningham Trust's *Night of 100 Solos*

-© Sinru Ku. Photo with Burr Johnson in Burr Johnson's *Shimmering Islands*

-© Jinyoul Lim. Photo with Stuart Singer and Claire Westby in Gwen Welliver's *What a Horse*







11 / 2010 Syracuse University, Syracuse NY  
 11 / 2010 Baryshnikov Arts Center, NYC  
 01 / 2011 Johnson County Community College Performing Arts Series, Kansas City MO  
 02 / 2011 Harrisburg Area Community College, Harrisburg PA  
 02 / 2011 Lafayette College, Easton PA  
 02 / 2011 Reading Area Community College, Reading PA  
 02 / 2011 Vassar College, Poughkeepsie NY  
 02 / 2011 Hamilton College, Clinton NY  
 06 / 2011 Saratoga Performing Arts Center, Saratoga NY  
 07 / 2011 Jacob's Pillow Dance Festival, Becket MA  
 07 / 2011 Aspen District Theater, Aspen CO

*North Star*

08 / 2010 Museum of Contemporary Art, Chicago  
 07 / 2010 Schaefer Center for the Performing Arts, Boone North Carolina  
 09 / 2010 Harris Theater, Chicago  
 10 / 2010 Queens Theater in the Park, NYC  
 10 / 2010 Montgomery County Community College, Blue Bell PA  
 10 / 2010 University of Mississippi, Oxford MS  
 10 / 2010 Flynn Center, Burlington VT  
 11 / 2010 University of Massachusetts, Amherst MA  
 11 / 2010 George Mason University, Fairfax VA  
 11 / 2010 Syracuse University, Syracuse NY  
 11 / 2010 Baryshnikov Arts Center, NYC  
 01 / 2011 Johnson County Community College Performing Arts Series, Kansas City MO  
 02 / 2011 Harrisburg Area Community College, Harrisburg PA  
 02 / 2011 Lafayette College, Easton PA  
 02 / 2011 Reading Area Community College, Reading PA  
 02 / 2011 Vassar College, Poughkeepsie NY  
 02 / 2011 Hamilton College, Clinton NY  
 06 / 2011 Saratoga Performing Arts Center, Saratoga NY  
 07 / 2011 Jacob's Pillow Dance Festival, Becket MA  
 07 / 2011 Aspen District Theater, Aspen CO

*Nature Boy*

02 / 2010 Joyce Theater, NYC  
 06 / 2010 Festival dei Due Mondi, Spoleto Italy  
 07 / 2010 Schaefer Center for the Performing Arts, Boone North Carolina  
 09 / 2010 Harris Theater, Chicago  
 10 / 2010 Queens Theater in the Park, NYC  
 10 / 2010 Montgomery County Community College, Blue Bell PA  
 10 / 2010 University of Mississippi, Oxford MS  
 11 / 2010 University of Massachusetts, Amherst MA  
 11 / 2010 George Mason University, Fairfax VA  
 11 / 2010 Syracuse University, Syracuse NY  
 02 / 2011 Harrisburg Area Community College, Harrisburg PA  
 02 / 2011 Lafayette College, Easton PA  
 02 / 2011 Reading Area Community College, Reading PA  
 02 / 2011 Vassar College, Poughkeepsie NY  
 02 / 2011 Hamilton College, Clinton NY

*Concerto 622*

02 / 2010 National Arts Center, Beijing China

*Marimba*

09 / 2010 Harris Theater, Chicago  
 10 / 2010 Flynn Center, Burlington VT

*Elemental Brubeck*

02 / 2010 Joyce Theater, NYC  
 06 / 2010 Festival dei Due Mondi, Spoleto Italy

**Opposite page (clockwise from top left)**

-© Chris Callis. Photo with Brian McGinnis and Mucuy Bolles in Lar Lubovitch' *Coltraine's Favorite Things*

-© Todd Rosenberg. Photo with dancers of the Lar Lubovitch Dance Company in *North Star*

- © Unknown, Photo with dancers of the Lar Lubovitch Dance Company in *Elemental Brubeck*

-© Erin Baiano. Photo with nicole Correa in Lar Lubovitch' *Nature Boy*







*My Funny Valentine*

02 / 2010 National Arts Center, Beijing China

*The Legend of Ten* (Original Cast)

11 / 2010 Baryshnikov Arts Center, NYC (Premiere)

01 / 2011 Johnson County Community College Performing Arts Series, Kansas City MO

06 / 2011 Saratoga Performing Arts Center, Saratoga NY

07 / 2011 Jacob's Pillow Dance Festival, Becket MA

07 / 2011 Aspen District Theater, Aspen CO

08 / 2011 Chicago Dancing Festival, Auditorium Theater, Chicago IL

02 / 2012 Harkness Dance Festival 92nd Street Y, NYC

*L'Histoire du Soldat* (Original Cast)

03 / 2011 Galapagos Art Space, NYC (Premiere)

02 / 2012 Manhattan Movement and Arts Center, NYC

*The Black Rose* (Original Cast)

10 / 2014 Joyce Theater, NYC (World Premiere)

06 / 2015 Kaatsbaan International Dance Center, Tivoli NY

*Something About Night* (Duet)

03 / 2018 Guggenheim Works & Process, NYC

**2008-2019 JACK FEVER, Choreographer**

*I'm Trying to Hear Myself* (Original Cast)

01 / 2008 Chocolate Factory, NYC

01 / 2008 Vampire Cowboy Battleranch, NYC

*Meat* (Original Cast)

08 / 2008 Dixon Place, NYC

*Rumble Ghost* (Original Cast)

12 / 2010 Performance Space 122, NYC

*Mon, Mas, Mes* (Original Cast)

10 / 2012 Crossing the Line, French Institute Alliance Francaise, NYC

*Night Light Bright Light* (Original Cast)

01 / 2015 American Realness, New York NY

*I Want You To Want Me* (Original Cast)

06 / 2016 The Kitchen, NYC

*Everything is Imaginable* (Original Cast)

04 / 2018 New York Live Arts, NYC

01 / 2019 New York Live Arts, NYC

**2012-2014 LIZ SANTORO / PIERRE GODARD, Choreographers**

*Watch It* (Original Cast)

11 / 2012 Museum of Art and Design, NYC

04 / 2014 Centre Pompidou-Metz, Metz France

**2009 DOUGLAS DUNN AND DANCERS,**

**Douglas Dunn Artistic Director**

*Pulcinella*

03 / 2009 Harkness Dance Festival, Ailey Citigroup Theater, NYC

**2009 CHRISTOPHER WILLIAMS, Christopher Williams, Choreographer**

*The Golden Legend* (Original Cast)

**Opposite page (clockwise from top left)**

-© Maria Baranova. Photo in Jack Ferver's *Everything is Imaginable*

-© Ian Douglas. Photo with Jack Ferver in Jack Ferver's *Night Light Bright Light*

-© Stephen Schreiber. Photo in Christopher Williams' *The Golden Legend*

-© Unknown. Photo in Liz Santoro's *Watch it* in Metz, France







05 / 2009 Dance Theater Workshop, NYC

*Daphnis and Chloe* (Original Cast)

05 / 2019 Guggenheim Works & Process, NYC

### **2009-2018 RYAN MCNAMARA, Choreographer**

*Sacred Band of Thebes aka In Memory Of Robert Isabell aka Any Fag Could Do That* (Original Cast)

11 / 2009 Performa Festival, X Initiative NYC

*Me3m 4 Miami: A Story Ballet About the Internet* (Original Cast)

11 / 2013 Performa 13, Connelly Theater, NYC

12 / 2014 Art Basel, Miami Grand Theater, Miami FL

*Battleground* (Original Cast)

05 / 2016 Guggenheim Works & Process, NYC

01 / 2018 Guggenheim Works & Process, NYC

### **2008-2009 ABRAHAM IN MOTION, Kyle Abraham, Artistic Director**

*1-2-1-2/Flip (The Mixtape)* (Original Cast)

07 / 2008 Stella Adler Studio and The Harold Clurman Center for New Works, NYC

*Movement and Dance Theater* (Original Cast)

01 / 2009 Kelly Strayhorn Theater, Pittsburgh PA

### **2007-2009 SHEN WEI DANCE ARTS, Shen Wei, Artistic Director**

*Connect Transfer*

05 / 2007 Spoleto Festival USA, Charleston SC

06 / 2007 Walt Disney Concert Hall at the Music Center, Los Angeles CA

10 / 2007 Barbican Center, London UK

10 / 2007 Torino Italy

06 / 2008 American Dance Festival, Reynolds Theater, Durham NC

*Connect Transfer II* (Original Cast)

12 / 2008 Judson Memorial Church, NYC

*Second Visit to the Empress*

07 / 2007 Lincoln Center Festival, New York State Theater, NYC

11 / 2007 Het Muziek Theater, Amsterdam Netherlands

*Folding*

02 / 2008 New Zealand International Arts Festival, Wellington New Zealand

03 / 2008 Mondavi Center, UC Davis, Davis CA

04 / 2008 Dance Forum Festival, Budapest Hungary

04 / 2008 Belgrade Dance Festival, Belgrade Serbia

02 / 2009 Festival Della Nuova Danza, Rome Italy

*Rite of Spring*

07 / 2007 An Appalachian Summer Festival, Boone NC

01 / 2008 Mercator de les Flors, Barcelona Spain

02 / 2008 New Zealand International Arts Festival, Wellington New Zealand

03 / 2008 Mondavi Center, UC Davis, Davis CA

03 / 2008 La Jolla Music Society, San Diego CA

04 / 2008 Dance Forum Festival, Budapest Hungary

04 / 2008 Belgrade Dance Festival, Belgrade Serbia

10 / 2008 Pearson-Hall Theater at Swarthmore College, Swarthmore PA

02 / 2009 Festival Della Nuova Danza, Rome Italy

03 / 2009 National Arts Center, Ottawa Canada

03 / 2009 The Santa Fe Concert Association, Lensic Theater, Santa Fe NM

04 / 2009 Ferst Center for the Arts, Georgia Tech, Atlanta GA

#### **Opposite page**

**Top-** © Ryan Mcnamara. Photo in Ryan McNamara's *Meem (A Dance About the Internet)*

**Bottom-** © Andrea Mohin for the NY Times. Photo with Dylan Crossman and Jason Collins in Ryan McNamara's *Battleground*







### *Behind Resonance*

12 / 2007 Guggenheim Works & Process, NYC

### *Map*

02 / 2008 Kimmel Center Presents, Philadelphia PA  
03 / 2008 Yerba Buena Center for the Arts, San Francisco CA  
03 / 2008 Irvine Barclay Theater, Irvine CA  
05 / 2008 Quick Center for the Arts, Fairfield CT  
10 / 2008 Orange County Performing Arts Center, Fall for Dance, Segerstrom Hall, Orange County CA  
10 / 2008 Kennedy Center, Washington D.C.  
02 / 2009 I-Teatri, Teatro Ariosto, Reggio Emilia Italy  
01 / 2009 The Performing Arts Center at Purchase College, Purchase NY

### *Re 1*

03 / 2008 La Jolla Music Society, San Diego CA  
10 / 2008 Kennedy Center, Washington D.C.  
02 / 2009 I-Teatri, Teatro Ariosto, Reggio Emilia Italy  
03 / 2009 National Arts Center, Ottawa Canada  
03 / 2009 The Santa Fe Concert Association, Lensic Theater, Santa Fe NM  
01 / 2009 The Performing Arts Center at Purchase College, Purchase NY  
04 / 2009 Ferst Center for the Arts, Georgia Tech, Atlanta GA

### *In Between* (Original Cast)

10 / 2011 Rockbund Museum, Shanghai China

### **2004-2007 ALBERTA BALLET, Jean Grand-Maitre, Artistic Director**

|                                |                   |
|--------------------------------|-------------------|
| <i>Carmen</i>                  | Jean Grand-Maitre |
| <i>Rivers Without Bridges</i>  | Marggie Gillis    |
| <i>Nutcracker</i>              | Miko Nissinen     |
| <i>Vigil of Angels</i>         | Jean Grand-Maitre |
| <i>Sabrina Dance</i>           | Sabrina Matthews  |
| <i>Alice in Wonderland</i>     | Edmund Stripe     |
| <i>Romeo and Juliet</i>        | Jean Grand Maitre |
| <i>Cinderella</i>              | Jean Grand Maitre |
| <i>Who Cares</i>               | George Balanchine |
| <i>Divertimento #15</i>        | George Balanchine |
| <i>Serenade</i>                | George Balanchine |
| <i>The Fiddle and the Drum</i> | Jean Grand Maitre |
| <i>Carnival Burana</i>         | Emily Molnar      |

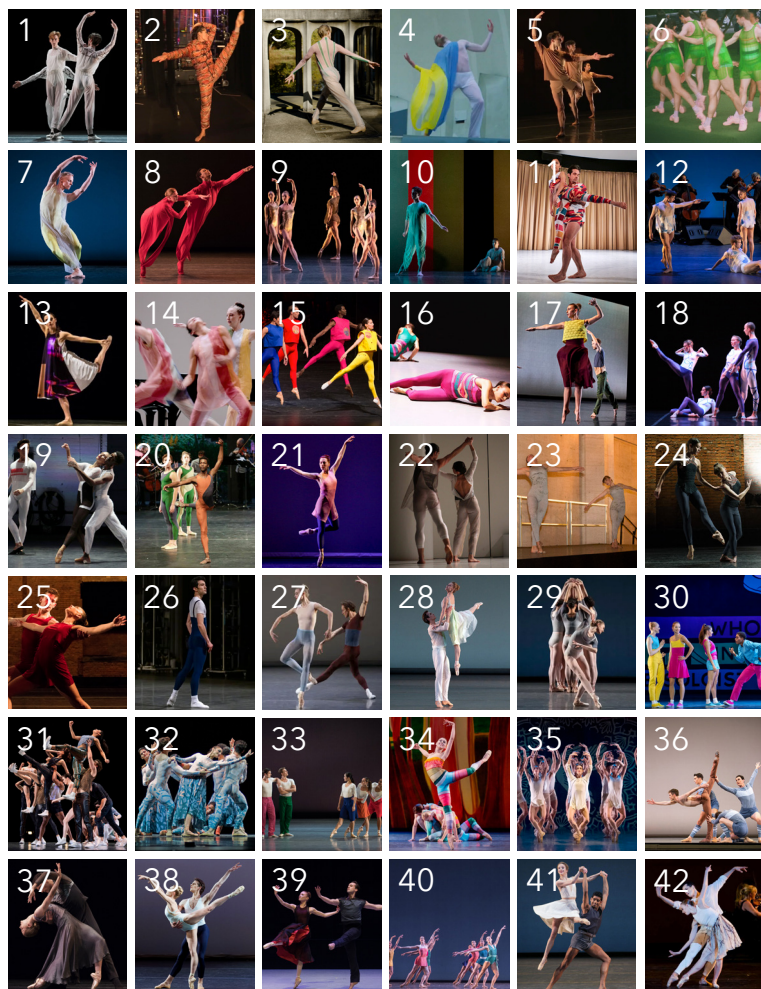
### **2001-2004 BALLET MET, Gerard Charles, Artistic Director**

|                                  |  |
|----------------------------------|--|
| <i>Coppelia</i>                  | Gerard Charles after Arthur Saint-Leon |
| <i>Dracula</i>                   | David Nixon                            |
| <i>Hamlet</i>                    | Stephen Mills                          |
| <i>Nutcracker</i>                | David Nixon                            |
| <i>Heidi</i>                     | Martino Muller                         |
| <i>Dance Sport</i>               | Harrison McEldowney                    |
| <i>Romeo and Juliet</i>          | David Nixon                            |
| <i>Group Therapy</i>             | Harrison McEldowney                    |
| <i>Cinderella</i>                | David Nixon                            |
| <i>En Vez De</i>                 | Gustavo Ramirez Sansano                |
| <i>Beyond</i>                    | Adam Hoghland                          |
| <i>Maninyas</i>                  | Stanton Welch                          |
| <i>A Midsummer Night's Dream</i> | David Nixon                            |
| <i>Colores de Alma</i>           | Deanna Carter                          |
| <i>Gazebo Dances</i>             | James Kudelka                          |
| <i>Gershwin Dances</i>           | David Nixon                            |
| <i>A Time to Dance</i>           | Stanton Welch                          |
| <i>Don Quixote</i>               | Stanton Welch                          |
| <i>Jewels</i>                    | George Balanchine                      |
| <i>Beauty and the Beast</i>      | David Nixon                            |
| <i>Play</i>                      | Stanton Welch                          |
| <i>Mozart Dances</i>             | Stanton Welch                          |

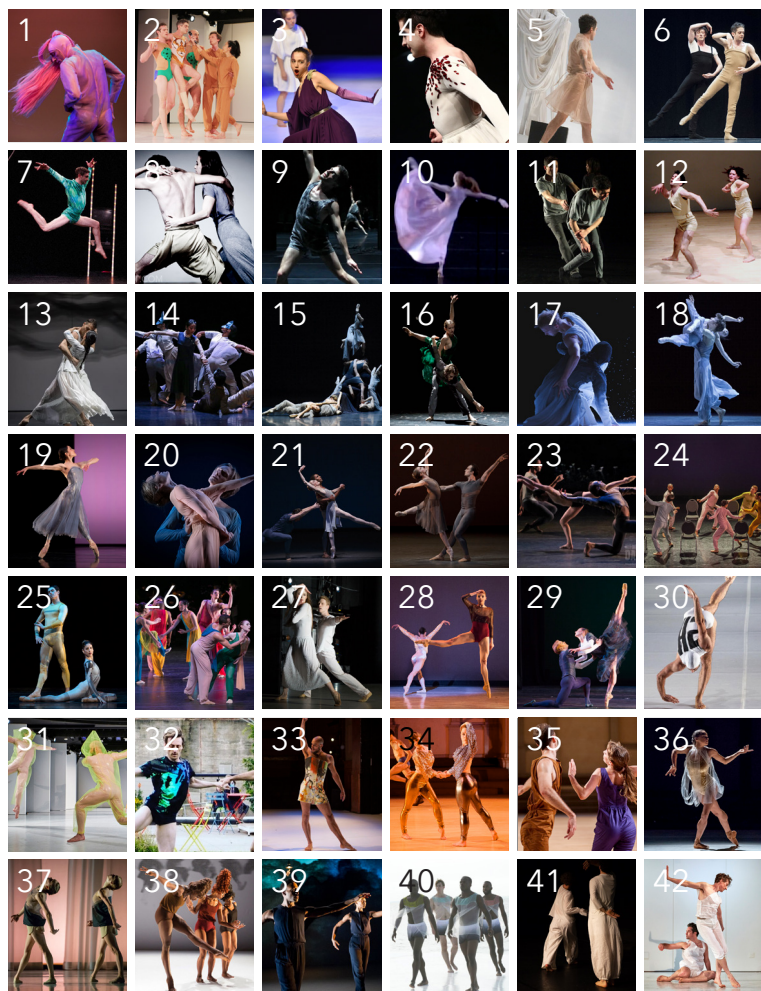
### **Opposite page**

© C/O Rockbund Art Museum, Shanghai.  
In Shen Wei's *In Between*





- 1-© James Brickwood. Photo of The Australian Ballet in *Watermark*
- 2-© Nel Shelby. Film Still of Pam Tanowitz Dance in *Finally Unfinished*
- 3-© Daniel Rampulla. Photo of David Hallberg in *David*
- 4-© Ezra Hurwitz. Film Still of Russell Janzen in *Solo for Russell, Sites 1-5*
- 5-© Nel Shelby. Film Still of Pam Tanowitz Dance in *Gustave le Grey #2*
- 6-© Brayen Ramales. Photo of Pam Tanowitz Dance in *Time is Forever*  
*Dividing Towards Innumerable Futures*
- 7-© Paula Lobo. Photo of Michael Trusnovok of Paul Taylor Dance in *All at Once*
- 8-© Teresa Wood. Photo of Lauren Fadeley and Anthony Santos in *Gustave le Grey*
- 9-© Erin Baiano. Photo of New York City Ballet in *Bartok Ballet*
- 10-© Maria Baronova. Photo of Pam Tanowitz Dance in *Four Quartets*
- 11-© Robert Altman. Photo of Harriet Jung and Stuart Singer in *Two Duets*
- 12-© Erin Baiano. Photo of Pam Tanowitz Dance in *Blue Print*
- 13-© Anne Bloodgood. Photo of Ballet Austin in *Shade*
- 14-© Duke U. Screenshot of Pam Tanowitz Dance in *New Work for Goldberg Variations*
- 15-© Erin Baiano. Photograph of Vail Dance Festival Dancers in *Entr'acte*
- 16-© Yu Chun Wu. Photograph of Pam Tanowitz Dance in *Sequenzas in Quadrilles*
- 17-© Robert Altman. Photo of Pam Tanowitz Dance in *The Story Progresses as if in a Dream of Glittering Surfaces*
- 18-© Anne Bloodgood. Photo of Ballet Austin in *Early That Summer*
- 19-© Julieta Cervantes. Photo of American Ballet Theater in *One Last Good Chance*
- 20-© Erin Baiano. Photo of Vail Dance Festival Dancers in *Day for Night for Vail*
- 21-© Cory Weaver. Photo of Ashley Tuttle in *Untitled (Solo for Ashley Tuttle)*
- 22-© Julieta Cervantes. Photo of Pam Tanowitz Dance in *Broken Story (Wherein there is no Ecstasy)*
- 23-© Yu Chun Wu. Photo of Pam Tanowitz Dance in *Passagen (Redesign)*
- 24-© Christopher Duggan. Photo of Pam Tanowitz Dance in *Passagen*
- 25-© Christopher Duggan. Photo of Pam Tanowitz Dance in *Heaven on Ones Head*
- 26-© Erin Baiano. Photo of Anthony Huxley of New York City Ballet in *Solo*
- 27-© Erin Baiano. Photo of New York City Ballet in *Rotunda*
- 28-© Erin Baiano. Photo of New York City Ballet in *Bright*
- 29-© Andrea Mohin. Photo of New York City Ballet in *Principia*
- 30-© Erin Baiano. Photo of New York City Ballet in *Easy*
- 31-© Erik Tomasson. Photo of San Francisco ballet in *Hurry Up, We're Dreaming*
- 32-© Yuris Norido. Photo of Acosta Danza in *Belles Lettres*
- 33-© Peter Mueller. Photo of Cincinnati Ballet in *Capricious Maneuvers*
- 34-© Paul Kolnik. Photo of New York City Ballet in *Scherzo Fantastique*
- 35-© Gene Schiavoni. Photo of Miami City Ballet in *Heatscape*
- 36-© Erik Tomasson. Photo of San Francisco ballet in *Rödē,ō*
- 37-© Angela Sterling. Photo of Pacific Northwest Ballet in *Debonair*
- 38-© Nancy Palmieri. Photo of Sara Mearns and Russell Janzen in *The Bright Motion*
- 39-© Erin Baiano. Photo of Lauren King and Jared Angle in *Schubert Sonata*
- 40-© Karolina Kuras. Photo of National Ballet of Canada in *Paz de la Jolla*
- 41-© Paul Kolnik. Photo of New York City Ballet in *Paz de la Jolla*
- 42-© Erin Baiano. Photo of Teresa Reichlen and Robbie Fairchild in *Furiant*



- 1-© Maria Baranova. Photo of Reid Bartelme in *Everything is Imaginable*
- 2-© Jacklyn Meduga. Photo of *Animal Queenom*
- 3-© Courtesy of Bard College. Photo of Bard students in *These Young Men and Women*
- 4-© Paula Court. Photo of Jack Ferver in *I Want you to Want Me*
- 5-© Liz Lynch. Photo of Jack Ferver in *Chambre*
- 6-© Ian Douglas. Photo of Reid Bartelme and Jack Ferver in *Night Light Bright Light*
- 7-© Jason Akira Somma. Photo of Jack Ferver in *All of a Sudden*
- 8-© Kevin Tachman. Photo of Jack Ferver and Michelle Mola in *Me Michelle*
- 9-© Andrea Mohin. Photo of Jack Ferver in *Two Alike*
- 10- Screenshot of Breanna O'Mara in *Acceptance*
- 11-© Ruby Washington. Photo of Christian Coulson and Jack Ferver in *Rumble Ghost*
- 12-© Hioyuki. Photo of Jack Ferver and Liz Santoro in *A Moviestar Needs a Movie*
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