

KRISTIN CLOTFELTER

Dance Artist
Portfolio 2020





Photo: Zoe Litaker | 2019

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INTRODUCTION

This portfolio is a fluid and honest account of my career as a dance artist. It includes proposals for moving outward from the subjective experiences chronicled here. Like all of my endeavors, its creation is inspired and activated by processes of DO-ing. Crafting this relic of my commitments to dance has become a significant platform for learning. It is a reminder that my past continues to emerge as I move. My practices of performance, teaching and research act as frames of reference that refresh my faith in dance, which persists as an act of imperative inquiry, both reflective and reflexive, but also as an act of seeking. This is how I arrive with dance how dance arrives with me. It remains a way of meeting myself as my center tilts and shifts, and I hope it is a way of meeting you.

2020





CIRCUITRY with Mark Koyanagi and James Clotfelter | ShadowBox Studios 2020
Photo: Alex Maness

ARTIST STATEMENT

Dance is my most trusted and truthful response-ability. It is motion-based processing that layers itself into various architectures that bend toward performance, design and pedagogy. These forms, along with drawing, sculpting and writing practices, expose the effort within physical renderings of prospective understandings and become my art. Each work is a nuanced opportunity to cultivate responsiveness in a present moment and with the people and places that hold it. Improvisational scores and vibrant interaction are crucial elements of my artistic practice and sustain me as an advocate for live and integral relationality with others.

In Durham, NC, I co-founded and co-direct a collaborative performance and design company, Studio C Projects (SCP), with my husband, James Clotfelter. Our company was formulated to support our shared interests in collaborative theater making, but is not so formal that it predetermines how our relationships to our work and our collaborators evolve. SCP investigates live intersections of movement, environment, architecture, light, sound and performance. We develop these elements in tandem as reflexive and responsively intertwined performance languages and use performance as a series of studies to provoke methods for research and exchange. Our works emerge in warehouses, galleries, parking lots or traditional theater spaces. We operate as a collective, sharing leadership roles with sound, performance and design collaborators who investigate with us from the beginning of each process. Each project is a set of guidelines; a system to follow that allows folx present to observe various references or relations. We are curious about what can emerge from a consistent yet flexible setup. What is activated, or not activated, through performance determines our strategies for making. Performance becomes a site of learning and allows us to address or reveal or topple the overly-persistent traditions of theatrical structures. This is a broader goal in our work, to produce new possibilities of gathering around performance.

It is critical that I retain a movement and creation practice to sustain my teaching practice and vice versa. I continue performing and collaborating with companies outside North Carolina and in my own work to retain a kinetic understanding of the connections between dance, performance and pedagogy. Deciphering through my body is a way to remain present and propels me into making dances. Each doing desires undoing and each undoing necessitates a new making.



THE PLAIT with Kathryn Schetlick | The Green Building Brooklyn, NY | 2014
Photo: James Clotfelter

CHOREOGRAPHY

LIST OF WORKS

Studio C Projects:

Circuitry; 2020 Shadowbox Studios, Durham, NC
DIDA House Party

Two; 2018-2019 The Durham Fruit
The BeBe Theater, Asheville, NC
GreenHill Gallery, Greensboro, NC

On You; 2019 Monkey Bottom Collaborative, Durham, NC
Six immersive performances

Independent Commissions:

Sleeping Beauty; 2019 Duke Reynolds Industries Theater
with students of Barriskill Dance Theatre School

The Nutcracker; 2018, 2019 Duke Reynolds Industries Theater
with student of Barriskill Dance Theatre School

Coral, Lime, Magenta, Lilac; 2019 Barriskill Dance Theater
with student of Barriskill Dance Theatre School

Collectively, We Move; 2018 Duke Reynolds Industries Theater
with dancers of Barriskill Dance Theatre Company

Verses; 2018 Durham Arts Council, PSI Theater
The Carrack Modern Art (in-process showing), Durham, NC

My Claw is Sharp; 2014 Culbreth Theatre, Charlottesville, VA
with students of the University of Virginia

Moves/Map; 2012 Fleet Moves Dance Festival, Wellfleet, MA
Dance Omi Salon, Ghent, NY
Fleet Moves Dance Festival, Wellfleet, MA

CHOREOGRAPHY

LIST OF WORKS continued

Lipsticked; 2013 Women In Motion Benefit, Brooklyn, NY
Dance & Dessert at The Alden Theatre, McLean, Virginia

Moonshiner; 2013 Bushwick Open Studios, Brooklyn, NY

Collaborative Commissions:

The Plait, with Kathryn Schetlick; 2014
The Bridge, Charlottesville, VA
The Green Building, Brooklyn, NY

Tea for You, with Emma Hoette; 2014
The Green Building, Brooklyn, NY

The Invisible, Song Cycle composed by Pete Wyer; 2011
Assistant Visual Director with James Clotfelter
Roulette Brooklyn, NY

CHOREOGRAPHY

SELECT PERFORMANCE DESCRIPTIONS



ON YOU | pages 12-13



TWO | pages 14-15



VERSES | pages 16-17



A person with dark hair tied back, wearing a white t-shirt and light-colored pants, is seen from the back with their arms raised. Their hands are pressed against a light-colored wall, and their shadows are cast onto the wall behind them. The background is a soft, out-of-focus blue and white.

ON YOU

Monkey Bottom Collaborative
Durham, NC
March 2019

In 2018, I was super curious to explore how dance might be a form of journalism. A kind of reporting of the moment, to investigate the very action of dancing as the collection of material to be shared through dancing. Imprint instead of in print. We set out to consider and further research the idea of participation in performance. This performance, On You, was a practice of linking. Linking scores, like open chains to link audience with performers, with the design and with the inquiry itself. We also explored how design performs, inviting observers to blur lines of participation. It began softly, like a meet-n-greet gathering, and each participant was invited to have their portrait drawn. Those who agreed to a portrait drawing had a literal impression on the work. We were pushing back on the idea that audiencing means just watching. Bathing one half of the former pizza shop in red light rendered a tonality that was evenly distributed throughout the room. Using an overhead projector, we layered the portraits and cast them on the wall, merging and shifting drawn edges of our faces. The dance leaned into the intimacy and potential awkwardness of performance immersion, but our design choices were very specific with effort to observe the convergence of performing and observing, to question how we can remain mutually attentive. The title, On You, came from this idea of our engagement in the work remaining a choice for each of us. It remains a great interest for me and Studio C to consider what permissions and presumptions there are to untangle as they relate to theater-going and dance-making.

Photography: Erin Bell, Bull City Photography



TWO

The Durham Fruit, Durham NC | June 2018

The BeBe Theatre, Asheville, NC | October 2019

GreenHill Gallery, Greensboro, NC | November 2019

TWO began with a prompt to consider visibility and memory. At the time, in summer 2018, we were taking on quite heavy considerations of dementia within our family. We wanted to explore our attempts to understand how memory behaves and how we behave with it. What do we hold onto, what do we regard and what stays suspended? We set up this performance in a vast basement warehouse of the Durham Fruit, and prepared the space as a dark void with only three lights, operated live. There was an invitation for viewers to fill-in what was hidden. We thought, if we can create an environment where the visual constraints of the room aren't so present, maybe we offer a shift in perspective that conjures ideas for perceptual recall through their faculties... then they're investing in a real way. We three dancers receded, disappeared, reappeared, repeated, altered and continued to respond to each others roles as "phrase maker," "supporter," and "shadow," – each we considered embodied functions of memory. Our movement score tested our abilities to tune in to a collective recall while responding to a shifting environment of light and sound.

Performers: Kristin Clotfelter, Janice Lancaster, Pin-Han Lin, Justin Tornow, Leah Wilks
Photography: Tim Walter





VERSES

Durham Arts Council, PSI Theater

April 2018

This work developed as a solo to explore my desire to distinguish traits and habits as expressions of multiple identities. VERSES explores the archetypes of womanhood, motherhood and sisterhood through the physical manipulation of cardboard boxes, questioning what we might collect and preserve or shed within our shifting identities as we move through the world. Developed in residency with Tobacco Road Dance Productions in Durham, NC, VERSES was recognized as one of INDYWeek's "Best Performances of 2018."

Photography: Stephanie Leathers





Photo: Alex Maness | 2020

NARRATIVE HISTORY

BIOGRAPHY

I have a confession to make.

I have not always believed in "the power of dance."

As if it was a kind of ideology that I could try on and off, I've mostly kept it tightly zipped, but to discard it seems a radical act. When I do, I find movement again, every time.

You see, I've felt since I was a child that dancing was akin to truth telling. A form of storytelling that was more real or authentic and surreal or deceptive than any other. Dance remains a way of returning to a home that is not bound to site. Regardless of my location, it is my virtue in each situation. Dancing both grounds me and propels me. It is a mode of connection, and a way of meeting the world. Rekindling this repetitive truth in my dancing history reinforces my current insistence on dance improvisation as an ideal seed of research. My dancing body holds a movement history that my mind cannot recollect on its own. My dancing body has a wisdom that I forget to trust, unless in motion. I stay with it because of these discoveries.

In motion I must remain.



First recital, forced smile, unsure | 1989
With Ricardo Garcia Cruz, The Nutcracker, very sure | 2002

Dayton, Ohio | 1984-2003

According to my mother, before I danced in a studio, I was always dancing. The way I moved through the house differed from the rest of my family. My mom often recounts stories of my articulate infant fingers and duets with my blanket. In the late 80s, in southern Ohio, enrolling me in a creative movement class seemed the best way forward. I loved to dance, and I got “good” at dancing ballet, jazz, tap, eventually modern dance, which was introduced to me as a hybrid technique of Horton, Graham and a few variations on Limón swings. A trio of women, a mother, Liz, and her two daughters, Gina and Gigi, were my first formidable teachers and ran the South Dayton School of Dance. Together, they were that “triple threat.” The matriarch was a Rockette and taught tap and jazzy ballet while her daughters taught from their professional experiences with Dayton Contemporary Dance Company and the Dayton Ballet.

Over time, I began to feel the limiting and narrow nature of ballet as problematic and unhealthy, but my love for it persisted. My high school friends called me “New York City,” partially because my body type fit the mold, but also because they saw my hunger to dance. They saw dedication, but also my relentlessness, desperation, my anxiety, my depression and my migraines. I took it all as ordinary elements of a professional dance career, swallowed any instincts to cry for help and kept moving. In moving, I felt release, but dancing was therapy, avoidance, work, and pleasure all at once.



Self-Portrait, acrylic on canvas | 2008

New York City | 2003-2005

Choosing a college never really seemed like a choice. I felt like there was only one clear option for me. I wanted to be in NYC but only had eyes for one program; the Ailey/Fordham BFA. I excelled and performed works by Mr. Ailey, Debbie Allen, Christopher Huggins, Hans Van Manen, Nacho Duato and several “upperclassman.” I struggled with anxiety and depression through other mental health illnesses like anorexia, though I never saw what I was doing as such. When I was 20 pounds underweight, the Director of the school, Ms. J told me I looked beautiful. Migraines increased and I begged our school nutritionist for help. That nutritionist was Rebecca Dietzel and she changed my life. There was a rough transition where I shunned any food that wasn’t plucked from organic dirt within the last day or had to be cooked for longer than 15 minutes, but she was patient. She taught me that cooking can be a meditative practice, how to take better care of my skin, about healthy muscles and bones and that rigorous technical training was incredibly taxing on already depleted muscles. She was the first person to introduce me to mental health. I was unaware that minds could be nurtured toward health and I didn’t understand what balance was before Dietzel. She ignited a new possibility for movement-focused students and opened me up to alternative ways of remaining healthy while dancing. She showed me that subverting traditional expectations could actually be healthy.

Meanwhile, I loved Fordham University! I began pursuing a minor in Visual Arts, painting and making short super 8 dance films. Throughout my childhood I found solace in making and doing things that had tangible results. I have always been interested in creating artifacts to reflect. My experience at Fordham was incredible, but at Ailey I struggled with a hunger to dance that began to emaciate me.

Beyond his choreography, I learned very little about Alvin Ailey at the Ailey School. We were never required to read his biographies or research his work. Only to revere it. The School was incredibly classical. Ballet, Horton, Graham, repeat. My fellow students across Lincoln Center from Juilliard were meeting Ohad Naharin, working with European choreographers and to my 20 year old mind, “killing it,” though what we said at the time was “slaying.” They were plugged into an international network of dance artists but at the Ailey School, we worked predominantly with former students. I was envious and began meeting with one of my teachers, Milton Myers, about transferring. During my sophomore year, I felt a strong need for more than what was accessible at Ailey. Eventually, I was invited to transfer to Juilliard only if I began again as a freshman. I was not willing to do it. I was already anxious about my age, older than most in my class.



Top | johannes wieland Company at Jacob's Pillow | 2005
Photo: Yana Kraeva

Bottom | Le Sacre du Printemps, Kassel Germany | 2007
Choreography: Johannes Wieland
I am second from right.

New York City | 2005-2007

I stayed at the Ailey school, but auditioned for a “downtown” choreographer, Johannes Wieland, and was hired to begin working with him the summer between my sophomore and junior years of college. At 20, I was the youngest member of his company. I wanted to be in processes with scopes broader than technical proficiency. I yearned to create, collaborate, perform. I wanted to immerse myself in the New York dancing scene and to go deeper than it seemed I could at The Ailey School. I didn’t know it at the time, but this was the first in a cascade of choices that led me toward a freelance career rather than one devoted to a single dance company.

My professional premiere was in 2005 at Jacob’s Pillow Dance Festival in the Doris Duke Theater with Johannes Wieland. Dancing with Johannes was incredibly humbling and challenging work. He gave clear directives, without demonstration, that were highly technical and incredibly specific. I totally dug it at the time since technical execution was a primary focus of my training.

That summer, I began working with Miro Dance Theatre, later called Miller Rothlein, in Philadelphia, helping create a work called Lie to Me and Shorter Stories. This production was co-directed with Antony Rizzi, an American expatriate living in Frankfurt who was a member of Ballet Frankfurt under the direction of William Forsythe. We workshoped the piece for three weeks at the Künstlerhaus Mousonturm in Frankfurt, taking class and sharing meals alongside Forsythe’s dancers. I was too introverted to ask them any decent questions, focusing instead on how to fit in comfortably and avoid second-hand smoke that lead to migraines. We performed this work in the Philadelphia Live Arts Festival in 2006 in an abandoned movie theater that was to be torn down when the Festival concluded. An example of one of many fortunate experiences I’ve had that situated performance in less-than-traditional spaces. Other highlights include: Merce’s studio in Westbeth, a power plant in Poland, a skate park in North Carolina, a Cape Cod beach, a classroom in Jordan.

In 2006, Johannes rented the Ailey theater for his next season of work, and I performed at home on the stage of my school, where I also danced works by Alvin Ailey, Hans Van Manen, Christopher Huggins, Martha Graham, Janet Wong, Lauri Stallings, and others. I premiered my first choreography there with a fellow student that same year. We submitted a duet built in composition class to be performed at a student showcase. It was an exercise in counterpoint and canon and we wore very dramatic floor-length skirts. Her name was Kristen.



PORTRAIT rehearsal with castmates in Kassel, Germany | 2007

Post-BFA | 2007 - 2008

I was blinded by the sheer and sole ambition to perform. I knew no other way to engage with dance in my early twenties. Onstage or bust. In front of an audience or why? Once I graduated with my BFA from Ailey/Fordham, I spent a summer nannying in NYC and moved to Germany to dance full time with Johannes at the Tanztheater Kassel in 2007. I visited Frankfurt to study with William Forsythe, Aix-en-Provence to audition for Angelin Preljocaj and Hamburg, Berlin, Düsseldorf to check in at a few additional German State Theaters. The majority of my colleagues in Kassel were students of the Folkwang Hochschule and many had performed Pina Bausch's work with the Tanztheater Wuppertal. There was a sort of rivalry between the companies and suffice it to say, I never made it to Wuppertal. That season Johannes built his version of *Le Sacre du Printemps* and drenched the opera house stage with water alongside a live orchestra. It was incredible to glide and splash across the massive proscenium for multiple months. In the same season, I choreographed and performed a solo, coached by Johannes, within a string of dancer-conceived solos called *Portrait*. It was my first professional choreographic collaboration, on the stage of a German opera house.



With James Clotfelter, Durham, NC | 2019
CIRCUITRY with Mark Koyanagi and James | 2020 Photo: Alex Maness

New York City | 2008

After less than a year in Germany, I fell for James Clotfelter through a series of electronic love letters. Our magnetism, and my desire to explore working with other choreographers, pulled me back to New York City. I struggled for a few months, relying on savings from my German income but stayed very busy auditioning. I moved in with James and we began to fantasize about creating together. Through his work in lighting design for Johannes Wieland and Miro and many other incredible artists like Reggie Wilson, John Jasperse, Bill Shannon and Rennie Harris, James explored lighting as a character to be developed alongside all elements of performance. He introduced me to experimental theater and the work of Jacques LeCoq through his tenure as Artistic Associate with Pig Iron Theatre Company in Philadelphia. Our paths converged outside of traditional theaters or theatrical systems and strengthened one another. We began to imagine a collaborative space that would invite artists from multiple disciplines to tinker together through similar queries. This imagined space eventually became our collaborative company, Studio C Projects, established in 2018.

I maintained a relationship with Johannes through 2012 as he was committed to maintaining a presence in NYC. We developed a short solo together that I performed at Dance Theater Workshop before it turned into NY Live Arts and we continued to tour other repertory. James toured with the company as technical director and lighting designer. As things picked up for Johannes in Germany, they naturally fizzled in the US and his funding, networking and focus shifted back to Europe while mine remained in New York City.



THE STORE with Sara Gurevich, Joyce SoHo | 2012
LAST WARD, Jacob's Pillow Residency | 2019 Photos: courtesy YSDT

Yaa Samar! Dance Theatre | 2004 - present

Samar Haddad King and I began to work together at the Ailey School. She had also forged her own path there, studying choreography with Kazuko Hirabayashi, another alternative to the rigorous technical curriculum established by the school. I was an original member of her company, Yaa Samar! Dance Theatre, creating and performing in productions at NYC venues like Joyce SoHo, Teatro La Tea, and LaGuardia College. We toured Jordan, Palestine and Israel in 2010, performing and teaching performance workshops at festivals, schools and refugee camps across the region. We were supported by the American Embassy in Jordan and toured through the West Bank independently. It was a rare and important experience adjacent to occupation in a way I could hardly understand at the time. I felt the most useful mode I could utilize was one of a physical interpreter; elucidator of character and an embodiment of story. Working with Samar clarified my focus toward physical experimentation as a way of life. That by moving through inquiry, we find some essence of a momentous reality and indescribable connections to people we may otherwise never meet. That a single theatrical moment can hold such vitality that we are completely absorbed and may absorb others in our very presence. This, I believe, is a vital facet of live performance.



Eugene Onegin, Metropolitan Opera | 2017
Photos: Zoe McNeil (top), Marty Sohl (bottom)

The Metropolitan Opera | 2008 - 2017

In the Spring of 2008 I started dancing at the Metropolitan Opera. I was hired for a new production of the *Damnation of Faust*, directed by Robert LePage and choreographed by Johanne Madore. I learned more about Robert's theater work and we played *Guitar Hero* together a few times (he kicked my rear). I joined AGMA, the American Guild of Musical Artists, a union for many major dance organizations across the U.S. and started taking company ballet class, for free! This was a perk with great value for me at the time, but I steered clear of the ballet-centric productions at the Met, fibbing that I didn't dance en pointe. I so badly wanted to establish a modern dance identity. I was resisting the brutality I had come to associate with ballet, yet I still held on. Resisting ballet at this point in my career meant (for me) resisting an ideal, a standard, a mold. I was learning how wrong it felt to dictate how a dancing body should appear, or what it should be able to do. Resisting ballet allowed me a small sense of pushing back. It meant remaining in control of my creativity within my career of performing the creations of others. It gave me permission to yield without having to fully understand why.

The Met was my dancing home for nine years. Within its cavernous halls, I was fitted for dozens of wigs and elaborate costumes, wore fancy La Duca shoes, and worked with incredible artists across many disciplines. I developed a love/hate relationship with classical opera, and was inspired by artists who pushed it in new directions like Robert LePage and Bartlett Sher (*Les Contes du Hoffmann*) and even more so by my peers who brought those operas to life.



La Traviata, Santa Fe Opera | Director: Laurent Pelly
with Kyle Lang | 2007 Photos: Santa Fe Opera

Santa Fe Opera | 2009 & 2011

As an AGMA member, I was able to attend smaller auditions for opera companies, including the Santa Fe Opera in New Mexico, and was hired for both the 2009 and 2011 seasons. In 2009, I co-choreographed a duet with fellow dancer, Kyle Lang, in a production of *La Traviata*, directed by Laurent Pelly. I danced Spanish baroque in *Alceste*, choreographed by Ana Yepes and directed by Francisco Negrin. In 2011, I performed en pointe in *Faust*, in a bodysuit for the comedy, *The Last Savage*, and waltzed across the stage in the drama, *Wozzeck*. The opera house in Santa Fe is gorgeous, open-air with views of the Sangre de Cristo and Jemez mountain ranges. It felt like a residency, where we spent rehearsals on a campus adjacent to the company pool and alongside apprentice opera singers, who seemed to have experiences more akin to opera summer camp. In Santa Fe, I was confronted by the stark difference between independently produced experimental dance theater and the standardized, corporate-like structure of the opera world. Many of the company's productions were not premieres, and had already been vetted by "Opera News," and other such critical publications.

SFO had a pattern of co-producing with other opera companies, sharing the expenses, marketing, etc, and sharing the losses too. A model sustained by tradition and standardized expectations of success, and one difficult to replicate with experimental dance theatre. Dancing in operas was my critical income for nearly a decade and allowed me to pursue project work with independent artists that fulfilled more of my desire to remain holistically involved in performance-based art.



STOP with Ching-I Chang | 2013 Photo: William Cusick
Construction at La Mama, NYC | 2019 Photo: Rosalie O'Connor

Susan Marshall & Company | 2010 - present

In 2006, I attended Susan Marshall & Company's premiere of *Cloudless* and was floored. It may have been the first full length dance theatre work that showed me something about humanity and empathy in performance that I hadn't seen or felt before. I paid very close attention to the company's activities and applied to attend her summer workshop for professionals, *Systems for Understanding Movement and Choreography (SUMAC)*. Thankfully, I was accepted with a small scholarship and attended the eight day intensive in the summer of 2010. There were exercises in embodied critical thinking, collaborative making, performance amplification, compositional games and tools, and critical feedback. It was clear from the jump that Susan Marshall & Company operated differently. My participation in SUMAC led to paid-participation as a dance investigator in Susan's next project. It was made in collaboration with Naomi Leonard, an engineer at Princeton who studied flight and flocking behavior in birds and fish. My involvement with this project, titled *FlockLogic*, led to more creative administrative work including company schedule development, graphic design and more dancing.

In Susan's company, I felt holistically on board in an environment where my full self was welcomed and encouraged to explore. After establishing myself as an administrative, managerial and choreographic assistant to Susan in 2010, I was hired as a performer in 2011 to learn repertory for a performance at the 92nd Street Y in New York. Even though I was filling in, I was never told to perform like the woman I replaced. I was invited to be authentic, interpret, amplify. It was a sheer joy. After this performance, Susan invited me into her next creative process that explored intersections of concert and popular dance, which spanned two years. I was officially a member of Susan Marshall & Company. We made two music videos, *Stop and Revel* to supplement and promote *Play|Pause*, which toured the U.S. between 2012-2013.

I began to trust myself more fully once I began working with Susan Marshall. She helped me activate my dancing body as an extension of my creative self rather than a single expressive tool. Her research-based, highly collaborative processes greatly inform both my teaching and performanc-making. I learned the value of remaining authentic both in process and onstage. And she revealed that dance artists are collaborators, not imitators, a notion I sought since my yearning to move beyond the technical focus of my early training.



Backstage as Lady MacDuff in *Sleep No more*, The McKittrick Hotel, NYC | 2015
With partner, Brandin Steffensen | Photos: Hope Davis

Sleep No More, Punchdrunk NYC | 2013 - 2015

An immersive off-Broadway dance theatre production created by Punchdrunk NYC and produced by Emursive, Sleep No More was another pivotal experience in my performance career. Whereas Susan had taught me to trust my intuition and compositional voice, SNM taught me to trust my improvisational voice through performance. I spent the better part of two years developing a surreally real relationship with my dance partner, Brandin Steffensen. We had been hired simultaneously to play the MacDuffs in the Macbeth-inspired production and developed a trust and clarity in intention I had never felt with another dance partner. I came to learn that to survive eight performances per week, this was an absolute necessity for me. The show was intoxicating. Dark, mysterious, thrilling and always different with audiences who were invited to "be bold," in their decision-making throughout the Hotel.

I became pregnant while dancing the role of pregnant Lady MacDuff in Sleep No More. Having danced the role for around nine months already, this was a crossover of reality and make-believe that was incredibly compelling in performance. Lady MacDuff grows increasingly anxious over the course of the show, as she believes Macbeth is plotting to kill her and her unborn baby, which he does, multiple times per show, and it is a brutal scene. There I was, growing a baby for the first time, completely uncertain as to how I might feel or what kind of harm I might do to them, performing and living that anxiety as my job, nightly.

This was in intense time. It challenged my physical and mental health, but also reminded me that performing is a way I feel incredibly alive. It offers opportunities for my self-doubt and insecurities to melt away, perhaps because there are few distractions. Performing becomes a way of being that brings a clarity through action. My isolated experience in the show, dealing with fictional but incredibly real-time trauma, augmented my own childhood traumas. The schedule became too taxing around six months into my pregnancy and I shifted gears. Leaving SNM was the beginning of a transition I never felt quite prepared for, into parenthood, out of New York City, and into full-time teaching. But it also brought a resolve to continue making, dancing and finding ways to bring my confident performing self out of the performance space.

DANCE[®] magazine

Q&A

What advice would you give dancers who are experiencing symptoms of postpartum anxiety or depression?

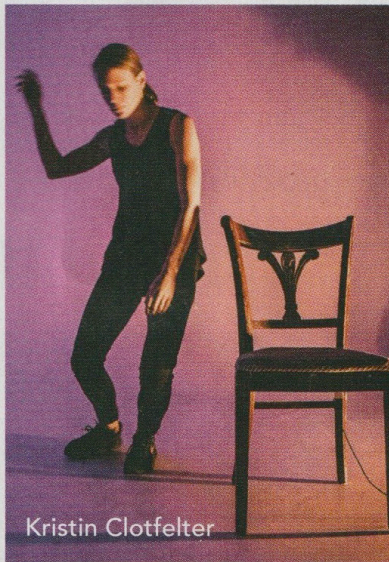
North Carolina-based dancer KRISTIN CLOTFELTER opens up about her experience when she had her daughter in 2015:

"At the time, I didn't really recognize what I was going through as postpartum anxiety or depression, but when I started talking with a social worker, it became so clear. My daughter was finally sleeping through the night, but I still could not.

"Unfortunately, there's such a stigma around mental health, specifically women's and postpartum. You're supposed to be so joyful and elated that you've had this child. As artists, we get so used to solving problems on our own—taking the task from the choreographer and making it work, figuring out the right rhythm or tempo, working things out with a partner. I was in that habit of internalizing information and proposing a solution with my body. But this was entirely different. I had to interpret and articulate it verbally for my social worker to understand.

"Be aware of the fluctuations of babyhood. Things will continue to shift, especially if you're in a particularly difficult place, whether it's feeding, sleep or weight gain. Raising a young one can be incredibly stressful, but it's always in motion. Hold on to that truth as a mover: Everything stays in motion, no matter how stagnant it can feel."

As told to Shannon Woods



Kristin Clotfelter

Dance Magazine Interview | May 2020 Issue

New York City | 2015 - 2017

Postpartum depression and anxiety shed light on my struggle with both illnesses throughout my life. My struggle was shrouded, protected even, by the regimen of a freelance dance career. When I was in my teens and twenties, I could dance through my pain, believing my career allowed opportunities to use my trauma, pain and self-doubt as artistic fuel. The anticipation that accompanies a career determined by auditions and short-term projects as well as sporadic income can be incredibly destabilizing. When I had a child and my routines completely changed, I struggled to adjust to hormonal changes, sleep deprivation, and a rigorous rehearsal and performance schedule. My preoccupations shifted from "Am I going to get this job," to "am I mothering correctly?"

Those insecurities prompted me to peer down alternative career avenues during and after my pregnancy. I began taking prerequisite courses at Brooklyn College, accruing credit toward graduate programs in Occupational Therapy. Seeking opportunities to explore body as agent and encouraging people to motivate by mobilizing, I took classes in Psychology and Sociology to prepare for a shift from performance. These new forms of study helped me begin to understand that my body and I could think and perform alternatively.



DINNER: Sara Gurevich | Domestic Performance Agency | Brooklyn 2015
Posing at Lincoln Center | June 2015
Also pictured in utero: Ayla Caroline Clotfelter

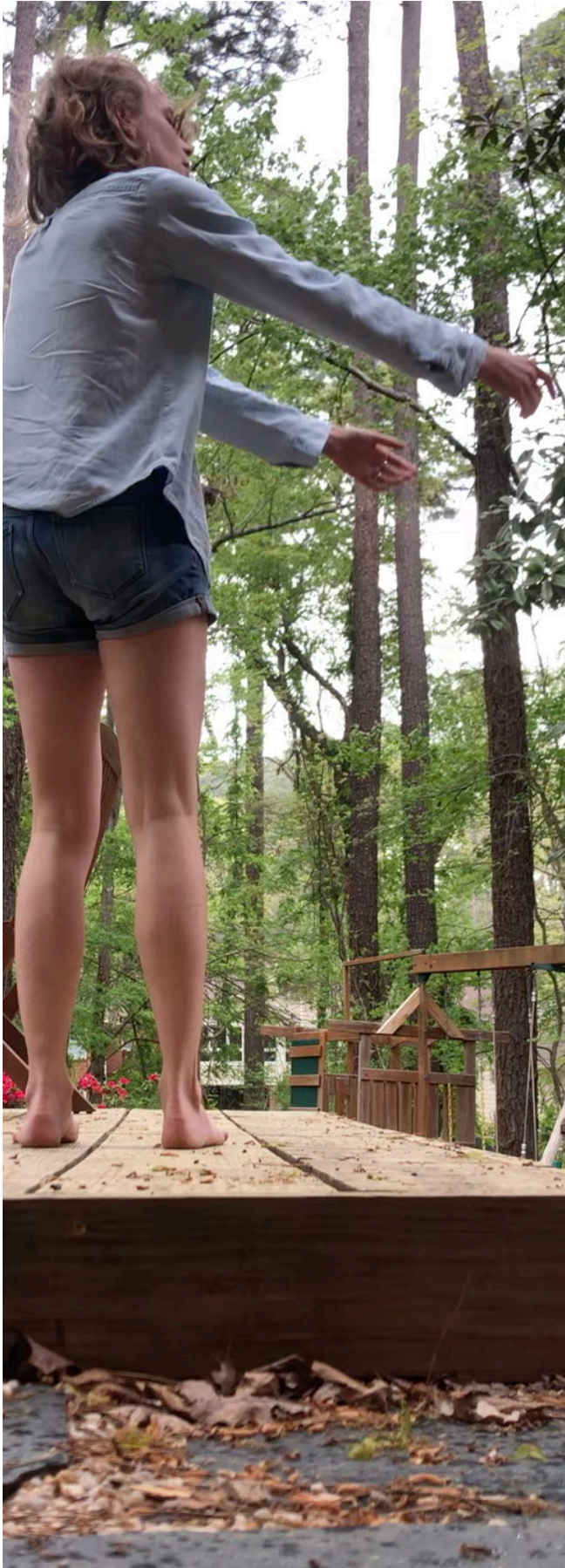


Photographed by Zoe Litaker in Durham, NC | 2019

Durham 2017-present

My family debated a departure from New York for years. In June 2017, just shy of our daughter's 2nd birthday, we moved to Durham, NC. I began teaching dance 10+ hours per week, first at Barriskill Dance Theatre School then additionally at Duke University. What I intended to apply toward the social sciences imbued itself into teaching dance technique. I wondered, what elements of my technical dance training remain relevant for my students and what can be siphoned off? Two life-shifting events, becoming a mother and beginning to teach dance, incited a sort of undoing. It was no longer possible to pursue dance as I had, persevering despite decline in mental and physical health was no longer possible. A new decentering of self was in order.

Two weeks after we arrived in Durham, James and I began deconstructing the elements of typical theater. We built a duet between body and light for PROMPT(S), a performance series curated by Justin Tornow at the Carrack Modern Art Gallery in Durham. This performance was a stepping stone toward the creation of Studio C Projects, the company we co-direct. Since then, we have developed three complete productions, toured our new home state and were chosen as one of the "Top 15 Theater and Dance Shows of 2018," by Indy Weekly, the local paper that reminds me of NYC's late Village Voice.



March 2020

I conclude this narrative biography in isolation at my home during the COVID-19 pandemic. Isolation has been difficult for multiple reasons, but this great shift in time, energy and work invites a fresh perspective on my current research and positioning. This is a time to feel what I value taking root. I teach dance because I believe in its capacity to enliven and enrich, but I could not have this faith without having experienced it myself. With each shift in my reality, like becoming a mother or leaving NYC, my dancing practice adjusts to meet my new situation. I am currently the Associate Artistic Director of Barriskill Dance Theatre School, where I am able to teach and direct curriculum for students of all ages, and curate programming for our pre-professional studio company. I am aligned with Duke University through both performance and teaching practices. I create work with my partner through our shared venture, Studio C Projects. I serve on local artistic panels and contribute to the projects of my professional dancing colleagues.

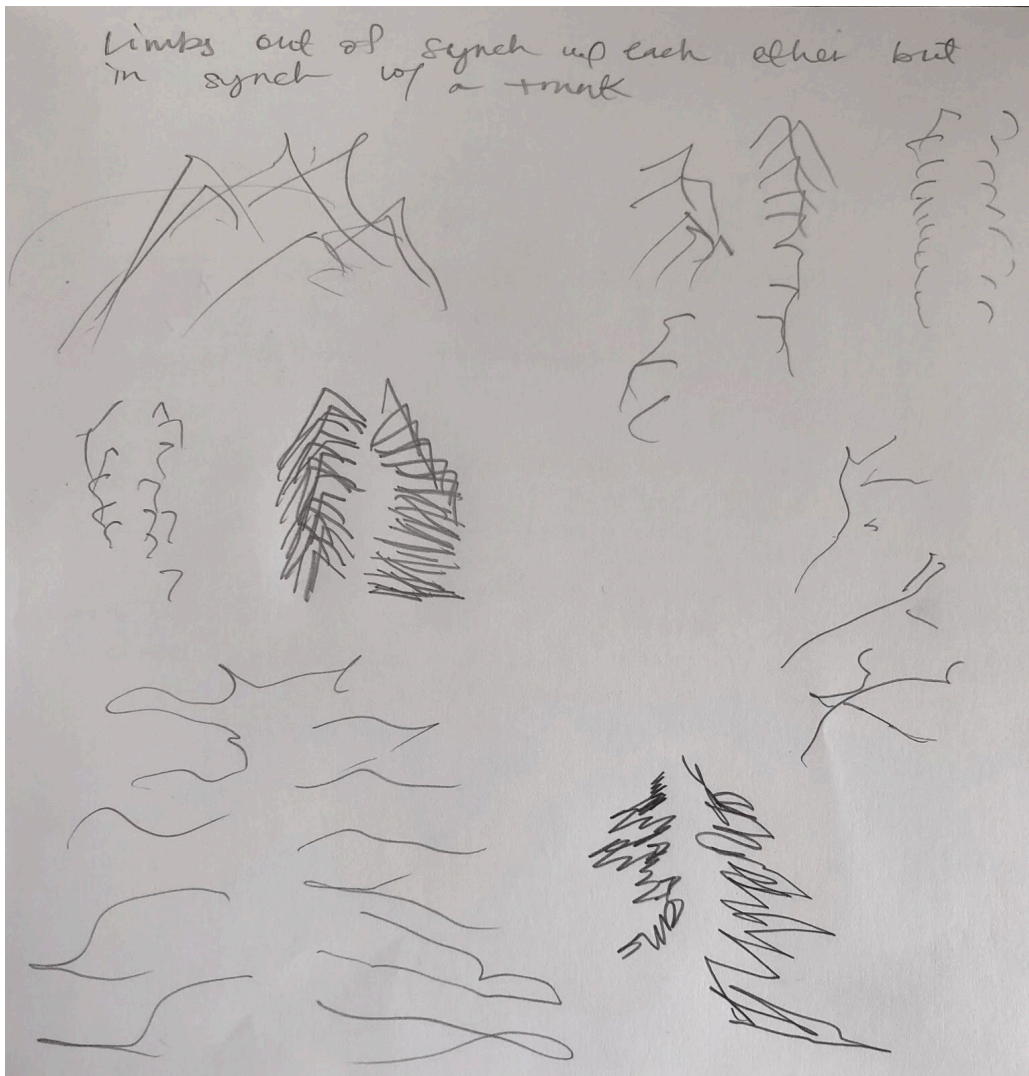
My faith in dance remains, and it is magically reflexive.



FORMS OF PRACTICE

Samples of Movement Practices, Articulated through Writing + Sketching +

Making scores is a dance practice initiated decades ago. They are prompts to inspire but not dictate movement, like invitations to move intuitively. As such, scores are guides for physical exploration. If practiced alone, they can be meditative. In groups, they may guide collective action toward opportunities to observe reflexive action. Dancing scores is putting pencil to paper, dance as a sketch, changeable and impermanent.



"Limbs out of sync with each other, but in sync with a trunk" | 2017

The following practices activate memory:

Create a movement score "to remember."

What is important to remember?

What is the action of remembering?

Imprint, Visual, Visceral, A feeling, A picture, Evidence

Example score "to remember."

Think of the last loved one you saw.

Imagine their face.

Bring it closer.

You're alone now

But there's 'always more than one,'

Collect a few

Hold them in your gut

In your cheeks

And in your hair.

Stairstepping

Set it up.

Follow with clarity.

Set it up.

Follow with certainty.

Set it up.

Follow with inquiry.

Set it up.

Follow with uncertainty.

Set it up.

Follow with hesitancy.

Set it up.

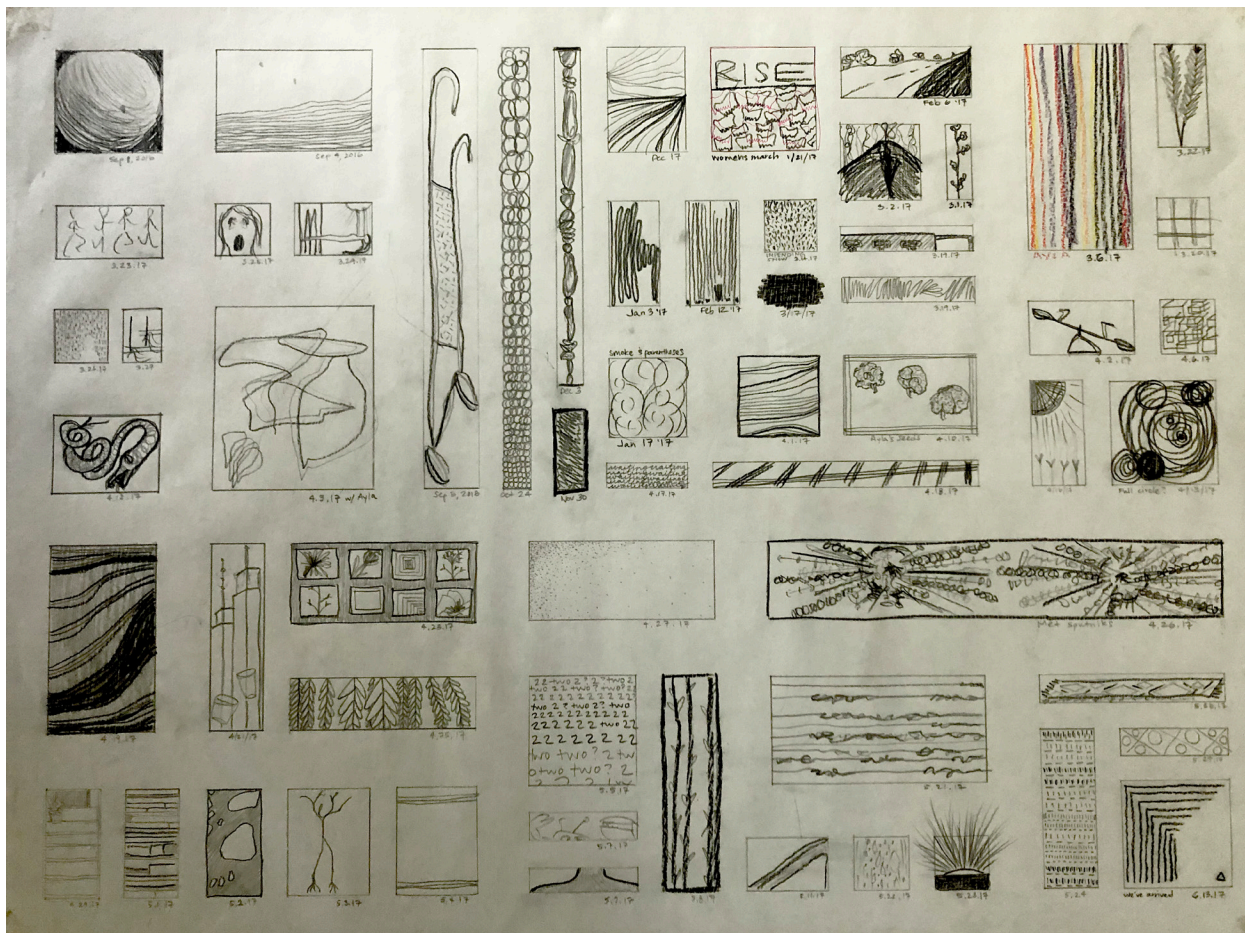
Follow with abandon.

Set it up.

Three bodies

This score is for three people to improvise in the following three roles. The roles may be determined however the trio sees fit.

1. Phrase builder. Use accumulation to build a phrase. Take as much time as you need.
2. Supporter. Assist the phrase builder in their task and support the composition of the trio as you see fit.
3. Shadow maker. Play with casting and/or embodying shadow.



Drawing Journal | 2016-2017

The following practices investigate soloing:

Listing Generates Narrative

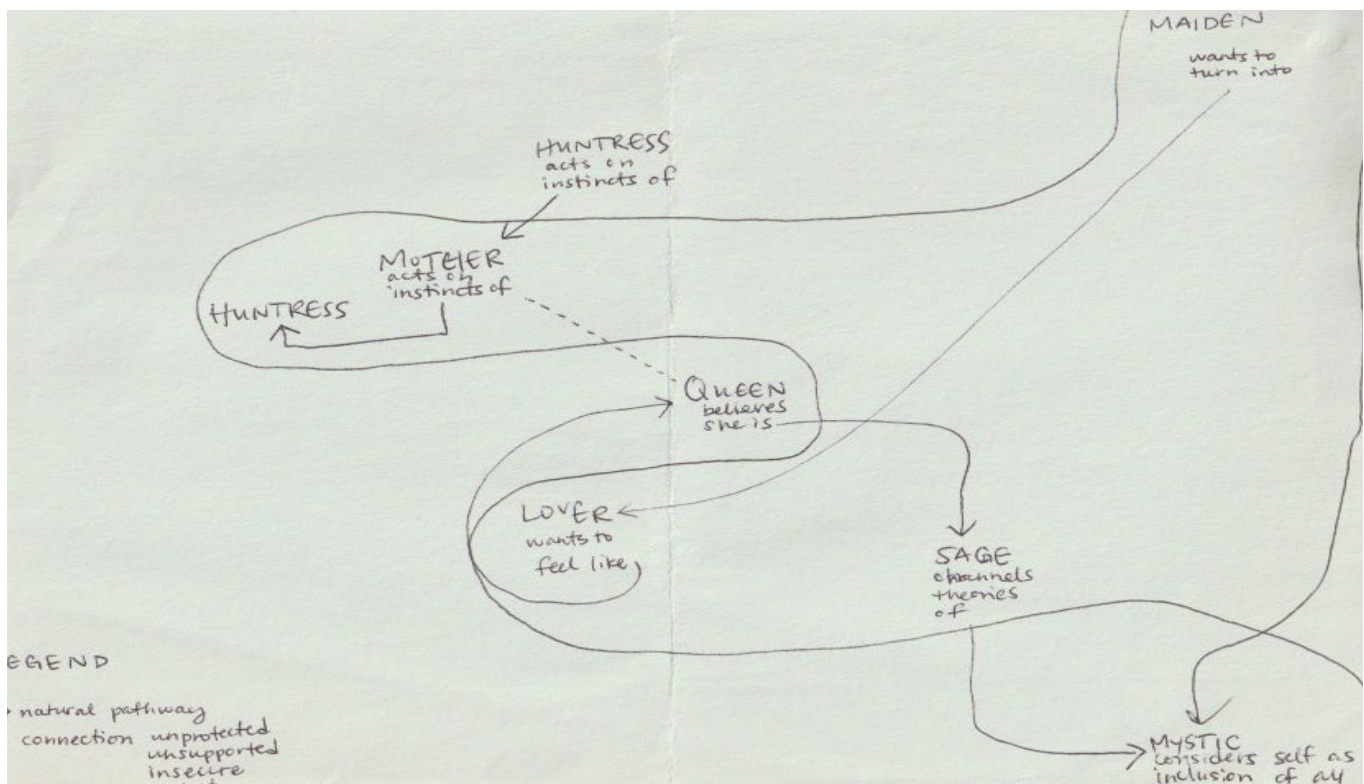
1. Take 5 minutes to create a stream-of-conscious list of words.
2. How might you weave a narrative from this list?
 - a. People - are there characters listed?
 - b. Place - does a setting or environment emerge?
 - c. Architecture / Design - Any objects present?
 - d. Relation - What is the connectivity present?

Secret Score

Move through a secret you will never share.

Solo Score 2

1. Map your body as if it were your erratic mind.
2. Soothe it by avoiding repetition.
3. Repeat. Oops.
4. Map your body as a landscape and ride through the peaks and valleys so you know where they live.



Archetypal Map Research for VERSES, 2017.

The following practices investigate interval and physical translation:

Moving through Time Accumulation

- 1 minute free writing, without stopping but no other parameters.
- 1 minute moving, free moving, in some relation to the previous minute.
- 2 minutes free writing, without stopping but no other parameters
- 2 minutes moving, free moving, in some relation to the previous minutes.
- 3 minutes free writing, without stopping but no other parameters
- 3 minutes moving, free moving, in some relation to the previous minutes.
- 4 minutes free writing, without stopping but no other parameters
- 4 minutes moving, free moving, in some relation to the previous minutes.
- 5 minutes free writing, without stopping but no other parameters
- 5 minutes moving, free moving, in some relation to the previous minutes.

Time Play

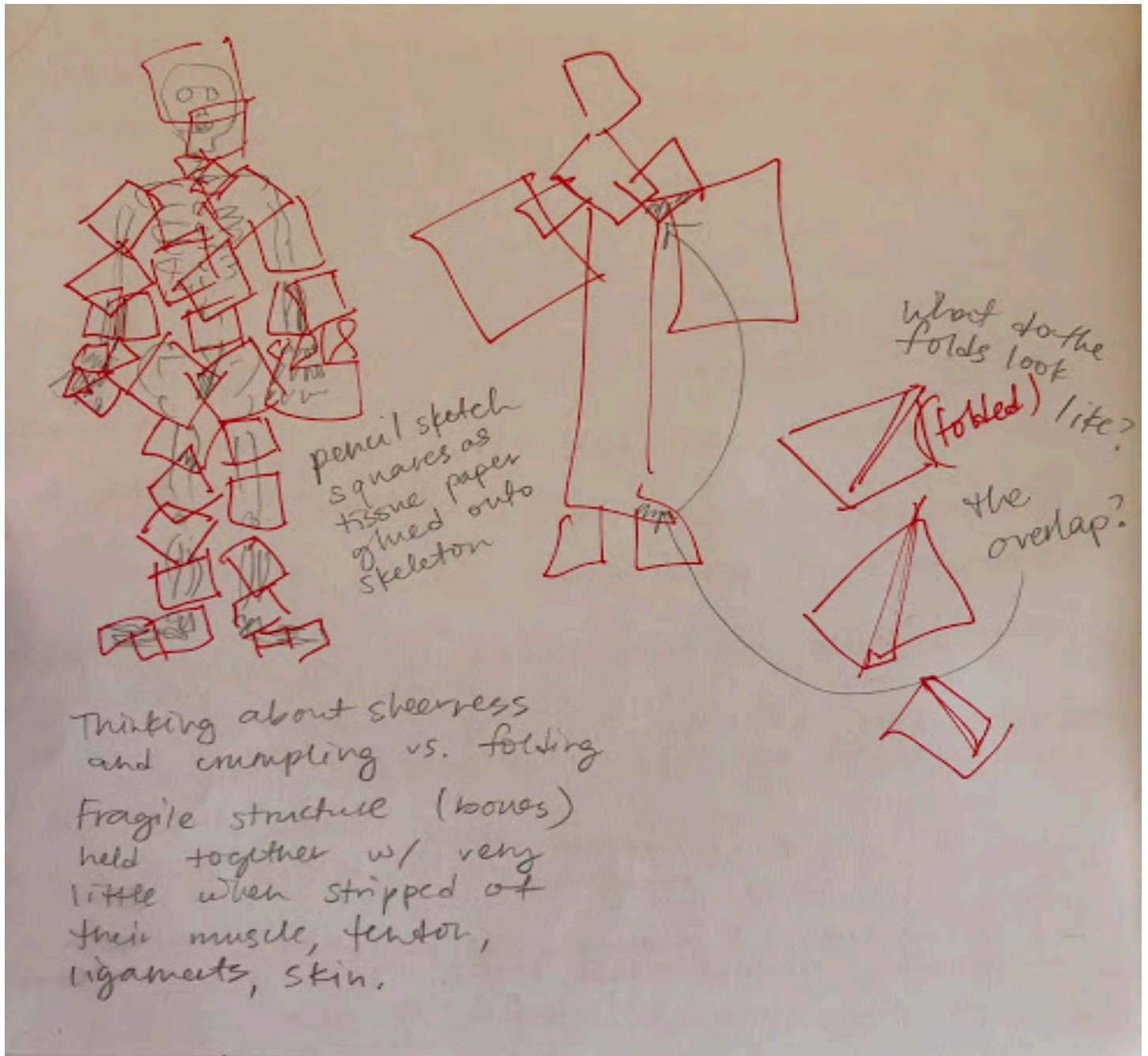
- Prepare your body to move.
- Choose a method to "keep time," i.e. stopwatch.
- Notice time.
- Notice how you are passing time.
- How do you forget time?
- How do you move nonlinearly with time?
- Is it possible to bend it?

Departure score

- (To be practiced with another being)
- Come together.
- Move away from one another.
- Repeat but change the dynamics of your departure each time.
- Question:
 - Can emotion become a state of being?
 - What does it feel like to remain, to occupy a vacancy?



Digitally drawn portrait, VERSES | 2017



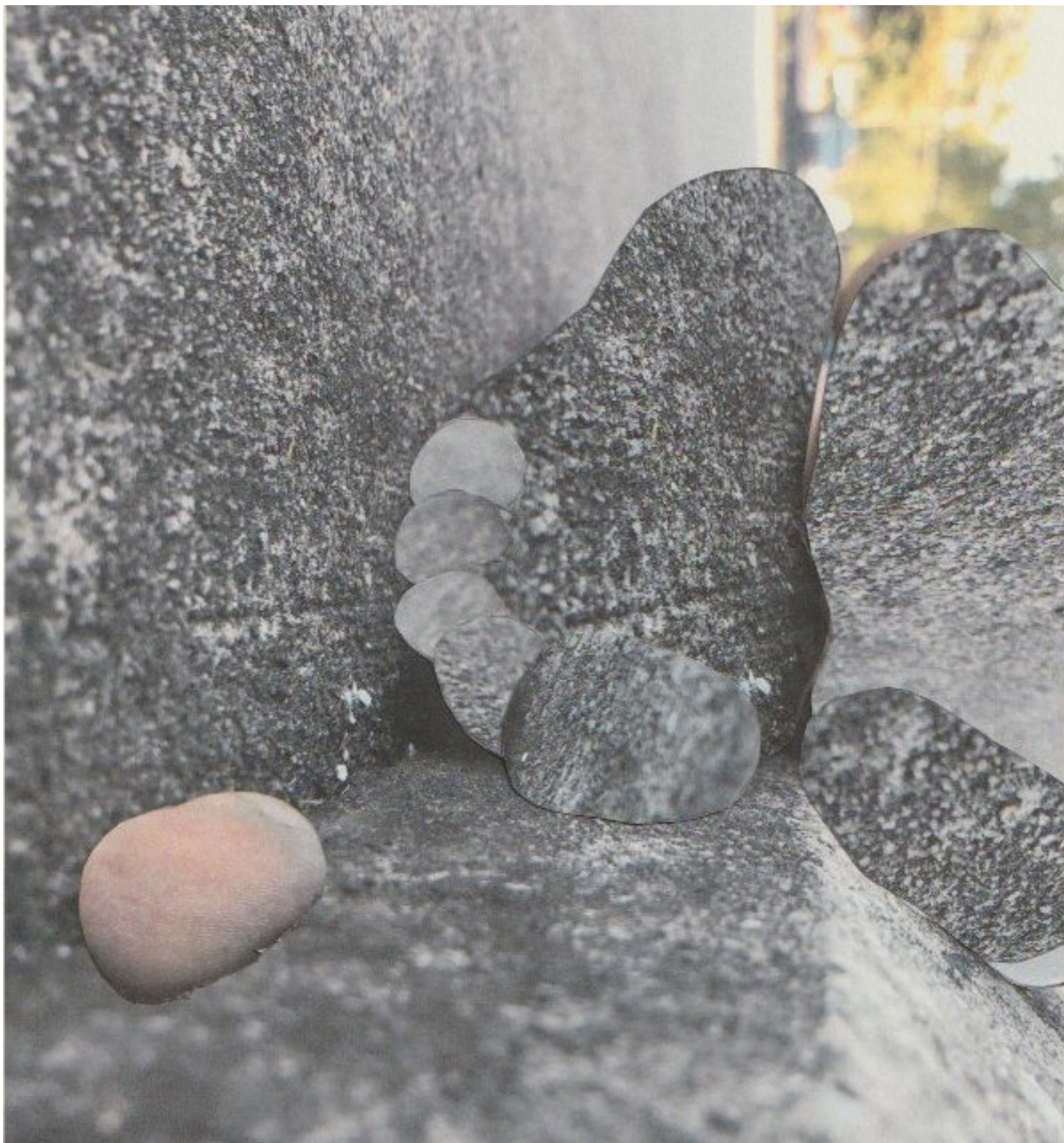
"Thinking about sheerness and crumpling vs. folding. Fragile structure (bones) held together with very little when stripped of their muscle, tendon, ligaments, skin."

"Pencil sketch (red) squares as tissue paper glued onto skeleton."

"What do the folds look like? The overlap?"

Sketchbook, 2018.





Kinetic Collages | Self-portrait studies
December 2019



Guest teaching at University of Virginia | 2013
Photo: Kathryn Schetlick

TEACHING

STATEMENT

My primary teaching goal is to create an environment with mutual respect between those present, where students are guided by inquiry and their personal goals. I develop a movement curriculum that includes learning objectives from students collected within our first few meetings. Students are encouraged to work with integrity and rationale, and invited to experiment with our collective material and its relation to their other (academic) endeavors. We question together; how does dance technique serve my (movement) practices of thought?

I present dance as somatic training through the practices of Ballet, Contemporary, Vinyasa Yoga and Improvisation & Composition. Dance is an integration of thought and action, an opportunity to consider relationships between the articulating fibers of our muscles and the cells of our bones along with an expansion of our minds, however we find consciousness housed in our bodies. When teaching movement mechanics (technique), I frame movement as a catalyst for thought, offering imbalance as a physical inquiry toward balance or lines of the body as possibilities to extend beyond oneself. How can our actions inform our thought processes? I invite students to consider their anatomical structure and its functionality along with imagery intended to elicit sensorial and structural initiation for their movement. In class, I consciously resist setting or encouraging goals based on traditional aesthetics of classical dance forms. For example, ballet has a history of celebrating elitism through a pursuit of perfection that perpetuates an exclusive and discriminatory ontology. Instead, I invite students to dance from sensation and in relation to their environment, inviting them to understand their specific physicality rather than imitating what they see in the bodies of others. While teaching, my phrases remain suggestions. With each exercise comes a possibility to consider a specific approach, and students have the freedom to pursue their work individually, rather than replicating my demonstration. I work with students to make sense of our movement exercises as systems that can be altered for every individual. When a technical question arises, we engage in group discussion to include multiple peer perspectives along with mine, rather than a private "correction." Nothing is forced, only prompted. I use the phrase, "tools not rules," to remind us that technique offers a clarity of intention but is always interpretive. For example, I frame external rotation, a cornerstone of ballet technique, as a verb to be utilized in action, and not simply attained or achieved. I often ask students to find tempo and phrasing along with me, engaging their sense of musicality and logic within their abilities to observe and synthesize information in the moment or within their dancing histories.



Guest teaching at University of Minnesota | 2017
With Erin Thompson, Photo: Nora Jenneman

CONTINUED

Classical Western dance training is often the first experience many young people in America encounter when their propensity for dance is realized. I see that it remains relevant for this reason. It is an introduction to embodied thinking and creative problem solving. Though it is not the foundation of dance, it is a foundation for many. I utilize improvisational tools of play and analysis in class and in written assignments to encourage critical thinking about dance in relation to other forms and experiences. As a dance educator, my role is to encourage people to awaken their senses, question their assumptions, and provoke positive change that is both personally and outwardly expressed. My goal is to assist students in finding autonomy in their dancing practice while integrating their intellectual curiosities and a conscious pursuit toward integrity in all endeavors.



Moving with Light, Improvisation Workshop | 2015

TEACHING

SELECT COURSE DESCRIPTIONS

Modern | We aim to explore and develop our creative and movement potential through the medium of Modern and contemporary dance. Technically, we will work to improve strength, flexibility and control through efficient placement and muscle usage while exploring and questioning fundamentals of Modern dance vocabulary. Layers of Horton, Graham, Release, Body Mind Centering, yoga and improvisation will create the content we employ to practice self-awareness through dancing.

Improvisation & Composition | This course is highly generative and crafted along with students. We dance as a mode of research. Writing and drawing practices will help articulate and support our thinking through movement. We will explore solo work as well as collective compositions to practice responsiveness amongst each other and within our environments. The movement we generate will inspire and necessitate varying formats, from performance to video or photographic work and perhaps via pathways not yet imagined. How we present our explorations is to be determined by the processes we craft.

Yoga Asana | A Vinyasa style practice, this class focuses on connectivity between yoga asana (postures) and self-observation. We utilize breath as a primary instigator of movement and nurture our anatomical awareness in motion. We practice with special attention toward physical efficiency and transitions in our body's physical presence.

Ballet | How is ballet integral to your practice? In class together, we will utilize our understanding of ballet technique to inform a classical and contemporary, somatic-based approach to ballet training. We will learn and analyze classical ballet vocabulary and consider contemporary approaches as well. Adapted for varying ages and abilities.

Restorative Ballet | Focusing on anatomical structures and kinesio-efficiency, this practice works to reconnect to the functional movements within ballet technique. We let go of the formal structure of ballet class, and craft progressions based on kinesio-concepts. Each class begins with a re-introduction to a joint or muscle relationship within our bodies that allows us to access the lines and forms that construct balletic action.



Kinetic Sculpture Study, Concrete Plastic & Pen | March 2020

RESEARCH ABSTRACT

Somatic Edges: A Proposal for Bodily Thoughtfulness in Critical Motion

LINK

I am interested in the movement of people. Ultimately, the improvised choreography of people shifting through time and space. This has manifested predominantly and abstractly as a dancer and improviser, extremely localized within my privileged place in the United States. I am a white woman who grew-up in a middle class Midwestern family where immigration, race and economic class were rarely discussed. My movement experience is mostly isolated in Western dance training, performance and teaching in American institutions devoted to the performing arts. My experience of migration remains limited and distanced while my understanding is based on journalism and anecdote – not within my moving body, where most of my knowledge resides. However, I imagine a collective organizing where people who choose to move (dance) shift closer to people who have no choice but to move (migrate). How might our decisions and privileges to study movement, and to practice teaching somatic awareness, be useful at international intersections? How else can I imagine movement at State borderlines? This research is a moving toward a somatic belief, a belief based on Thomas Hanna's concept of "bodily being," that interactions occurring within critical movement must retain a practice of thought that centers that movement. When this occurs, then movement remains a cornerstone of our relationality with one another, potentially a mode of connection that sustains life, health and opportunity, promotes empathy, and informs political decisions.

It seems increasingly important to remind myself that language is a descriptive tool, not a definitive declaration but a reflection of this writer's intersectional state. As such, my current definition of somatic practice is: cultivating methods for personal and social consciousness through active self observation and observation of others in action. The action, in the context of this research is dance.

If I practice recognizing habitual movements and repattern my approach through dance, perhaps I can use dance to recognize habitual practices of the State borderlines that immobilize people in motion. I will continue to ask myself, how can my subjective somatic experience open up? There is still much more to be thought through, practiced, articulated and proposed. Perhaps when observed as a centrifugal force for connectivity rather than a secondary effect of crises, migration is a movement (dance) that invites people (me) to remain active and curious about shifting mobilities. To remain in motion...

Kristin Clotfelter's New Dance Work Couldn't Exist Without You

By: Michaela Dwyer, March 15, 2019 2:28 P.M.

Kristin Clotfelter/Studio C Projects: On You

Monkey Bottom Collaborative, Durham

Bathed in red light, Pin-Han Lin finds her shape against a wall. Her maneuvering resembles rock-climbing without the toe-holds that enable vertical lift; still, it seems conceivable, with her arms reaching toward the piping overhead, that she's hovering. Her poses—spiky and fixed, like they're outlined in chalk—prompt Kristin Clotfelter to ask two questions as she crosses the room toward Lin: "How are you doing? What are you working on?"

I've employed these workaday interrogations with friends and colleagues to anchor the emotional heavy-lifting of the first question in something more material: the specifics of a project, the outline of an idea. But in Kristin Clotfelter/Studio C Projects' *On You*, the inquiries arrive together, modifying and answering each other through movement. "How are you doing?" becomes a technical question when Clotfelter assumes a position similar to Lin's along the wall. One way to ask and to listen, Clotfelter and her fellow movers demonstrate, is to try to integrate the movements of another. The sequence of actions that make up the fifty minutes of *On You* enact a sort of reciprocal pedagogy, a physical experimentation that's collaborative and mutually attentive.

Clotfelter, Lin, and Matthew Young channel a gentle investigative energy from the getgo. As we enter Monkey Bottom Collaborative, Clotfelter asks each of us if she can make our portraits. If we agree, we lean in and find ourselves reflected in a square mirror as she traces our necks, chins, and hats onto an old-school projector sheet. When the messy, colorful pile of our faces is later beamed onto the wall, I find myself tugged by the appeal of easy self recognition. Seeing an approximation of my face assures me I was there, like a Sharpie scrawl on a bathroom wall, a participatory token.

But what the projector makes visible is just the most literal trace of our presence in *On You*. As Clotfelter, Lin, and Matthew Young proceed from room to room, they sling, pocket, and rearrange space as if they're making one big contour drawing

INDY^{week}

of us. When they approach audience members, they seem most interested in the negative space between us and them. As they align their elbows with ours or return a smile, they understand we're also complicit in sculpting the air and in creating the dance.

Whether we do and if we respond is, at least in the moment, a different question. This focus on audience attention is critical to the work of many local dance makers. Its choreographic implementation, however, can sometimes feel so invested in individual flash points that the larger thematic heft—the stakes—is left elusive. In *On You*, I kept thinking of the portrait representations we agreed to and the conversational encounters between performers: moments when a power dynamic and an ethics began to emerge, more weighted than ethereal.

In all the ways they move, Clotfelter, Lin, and Young are compelling guides. In particular, Clotfelter's spatial inventions urge new phrase-making; in my notes, I refer to her gestures, both consolidating and buoyant, as "socketeering." When she asks Young what he's up to, his skittish energy manifests in a leg flap, a torso tug, and a clear statement that belies the scrambled movement: "I'm trying to communicate nonsense." What follows is an extended, inclusive workout of this idea, as Clotfelter both tries on and warps Young's physical expressions, filling the room in pursuit of confusion.

James Clotfelter's design work is a crucial choreographic element. His staging is the most clever and intuitive I've seen in *Monkey Bottom Collaborative*, which can feel more suited for a middle-school lock-in than experimental dance. His procedures tie the rooms, and the dances, together: the projector light illuminates a disco ball, but when shifted down from the ceiling, it creates a tight square box where Lin and Young make shadow-play onstage. Each technical transition refocuses our attention on the dancers, who send the energy, however subtly, back to us.

I came to regard the show's title—*On You*—as neither a burdening gesture nor an aggressive request for participation. It's more about how audiences feel themselves implicated, on a micro level, in dance work. Mostly, it's just a soft propulsion, a wave sent from across the room, from dancer to dancer, dancer to audience, audience to audience, body to body. It urges, but doesn't prescribe, self-recognition in the unfolding action.

Kristin Clotfelter's Pensive Dance with Cardboard Boxes and Other Highlights of Tobacco Road's Annual Showcase

By Byron Woods, April 18, 2018 7:00 A.M.

After four years and four iterations of Tobacco Road Dance Productions' unique eight-month mentorship program, which brings together emerging choreographers and established dance makers, founders Stephanie Woodbeck and William Commander's last showcase before handing over the reins was a good moment to take stock. It displayed their program's strengths in generating successful new works and works that raised questions about that success as well.

The oral history of 1970s Southern quilters that composer Caroline Shaw incorporated into her piece *Really Craft When You* framed Kristin Clotfelter's pensive, poignant solo, *Verses*. At first, she stood still, holding three flattened cardboard boxes. Then she looked and reached around and above her with simple gestures, echoing Shaw's melancholic, homespun melody for clarinet, piano, and cello. As the women talked of quilts, Clotfelter seemed intent on collecting elements from the space around her, impressing them upon her body before attempting to place them in her boxes. When those efforts proved problematic, she tried to place herself in the boxes instead. The work ultimately asked how much of our history and ourselves can we truly preserve.

Alyssa Noble and Allie Pfeffer's risible duet *And We're Back* took a page from Monica Bill Barnes's recent work, exposing the labor behind a polished dance. When Pfeffer quizzed her partner on one move, Noble answered, "Do four of the best pirouettes you've ever done ... then chase your tail until you feel you're gonna puke." And Caitlyn Swett's *Spine* continued her recent interrogations into relationships both on stage and off as her character first rejected a dyad with Blakeney Bullock before an enigmatic rapprochement at the end.

But Johanna Berliner's *Just Heckin' Do It* never transcended a dance-recital display of cuteness and whimsy, and we wondered where it had started eight months earlier—and why it hadn't developed further than this.

Our Top 15 Theater and Dance Shows of 2018

By Brian Howe, Byron Woods, Khayla Deans, January 02, 2019 6:00 A.M.

Kristin Clotfelter Verses, Kristin Clotfelter's pithy, poignant solo in Tobacco Road's annual showcase, matched the spareness of Really Craft When You, by celebrated NYC-based composer, violinist, and singer Caroline Shaw, who was born in North Carolina. Clotfelter's character experienced a moving day of reckoning as she struggled to fit the family history and rural folkways represented in the interviews with Southern quilters woven through Shaw's music into three cardboard U-Haul boxes of different sizes. With balletic precision, she seemed to beckon individual memories from the space around her, impressing them on her form and then crawling through the containers, before ultimately realizing how little of our past is truly transferable. —Byron Woods

PRESS MENTIONS

DC METRO

THEATER ARTS

'Susan Marshall & Company's Play/Pause' at The Kennedy Center by Rick Westerkamp

By Rick Westerkamp -October 30, 2013

Marshall, in collaboration with her ensemble of dynamic, eclectic, and instinctive dancers (Christopher Adams, Ching-I Chang, Kristin Clotfelter, Luke Miller, Peter Simpson, and Darrin M. Wright) marries full bodied, athletic phrases of dance, with human interactions, prop explorations, and gestural sequences of movement (both from popular dance and abstracted movement). One minute, the committed ensemble of dancers performs a phrase on a diagonal in which each dancer is falling off balance, sweeping their legs across and behind their bodies, and running in dynamic circles through the stage space. The next minute, said dancers are performing a gestural sequence of choreography, chock full of idiosyncratic and sharp movements. The diversity in her movement vocabulary is only one reason that Marshall is a masterful choreographer.

Feel good dance in a concert dance setting, set to live music, performed by a savvy ensemble of dancers, crafted by an expert choreographer, Susan Marshall & Company's Play/Pause is the show for you!



Photo: Rosalie O'Connor

THE NEW YORKER

MODERN BURLESQUE: SUSAN MARSHALL'S "SAWDUST PALACE"

By Andrew Boynton, March 22, 2012

Of the fifteen sections in the version of "Sawdust Palace" presented at the Y, only four could be said to be mostly dance, and only three used music by Elgar. In two of those, the pianist, Alexander Rovang, played encumbered by a woman. In "Salute to Love," Kristin Clotfelter ended up clamped onto Rovang's front, her arms around his neck and her legs around his waist, as he valiantly played on.

The tone of the piece changed with, and occasionally within, each section. In "Welcome," van Noort was wakened from her self-involved dancing by Miller (vigorously rubbing her body) and Clotfelter (distracting her with shimmering hands), and learned from them the ritual of greeting as they all made their way along the first row of the audience.

In "Tea for Two," two couples—Miller and Clotfelter, and Poulson and van Noort—enacted a bizarre, meticulous, and strangely sexualized tea ceremony that entailed, among other things, the yoga-assisted manipulation of cup and saucer and tea

ball. In "Chicken Flicker," Poulson, wearing a large white butcher's apron, sat on a chair as Clotfelter, in high heels and wearing a leotard bedecked with white and black feathers, danced around him. When she wound up on his lap, he began to pluck her, sending her into ecstasy.



Photo: Julie Lemberger for 92Y.



COMA johannes wieland | 2008
Photos: courtesy of Johannes Wieland

PRESS MENTIONS

The New York Times

Sex, Violence, Videotape and a Lot of Talk

By John Rockwell | Dec. 2, 2006

Progressive Coma," Johannes Wieland's new 80-minute dance at the Ailey Citigroup Theater, is ingenious to a fault. There are agile, handsome dancers; a clever use of video; and lots of sexy and provocative and mysterious incidents. But emotionally communicative coherence is hard to come by. Mr. Wieland is German and a former dancer with Maurice Béjart in Lausanne, Switzerland. He has had his own company in New York and teaches here, and he has now become director of the resident dance company at the State Theater of Kassel, Germany. He has his eloquent admirers, but to this taste "Progressive Coma" was more parts than whole. Toward the end, with a speeded-up video and audio reversal from the end of the dance back to the beginning and then into the dressing room and out into the street, notions of time and the artificiality of images seemed to become central to Mr. Wieland's concerns; he has spoken of the debilitating impact of television.

But there was also a lot of talk (aside from being a fine dancer, Eric Jackson Bradley acted as the master of ceremonies) about feelings and sexual manipulation. There were persistent intimations of violence: an ax, a pistol. Lillian Stillwell had her clothes surgically removed by four other dancers wielding actual medical tools, followed by some artsy posing in the nude by her and Mr. Bradley.

The porcelain Kristin Osler (she looks rather like Anne Heche) was stripped to her bra and panties and dismissively dressed and undressed, like a model, by the rest of the cast ("Kristin Osler selling her soul to us," Mr. Bradley intoned). There was some twisty, rather faceless choreography, but the main impact of the piece was conceptual and theatrical. Perhaps this was an example of Germanic dance, with dramaturgical conceits so thick that a lengthy program note would be required to explicate them. Or maybe it was another installment of the sort of nonnarrative dance theatricality so popular in New York now. Such work, whatever its deep inner meanings, still needs to appeal on a visceral level first. The audience has to sense some shape, some form to the experience, however arcane. For me, Mr. Wieland failed to make those connections on Thursday. But he is certainly full of ideas, and so much of this piece was intriguing that one wished for some clearer resolution of its many elements. The other dancers were Brea Cali, Jon Guymon and Isadora Wolfe. Ray Roy and Monica Gillette were the video artists, and Mr. Guymon, credited for sound design, was presumably at least partly responsible for the rich and diverse sound score.



Moves/Map | Fleet Moves Dance Festival | 2012

CURRICULUM VITAE

KRISTIN CLOTFELTER

19 Winthrop Ct Durham, NC 27707
kristinclotfelter@gmail.com
646-505-8032

EDUCATION

The University of the Arts, Philadelphia, PA Summer 2019 - present
MFA Dance, anticipated culmination July 2020

Fordham University/The Ailey School, New York, NY: 2003 – 2007
Bachelor of Fine Arts, Honors in Dance, Magna Cum Laude, Visual Arts Minor

OM Yoga Center, New York, NY 2011
200 Hr. Yoga Certification

CUNY Brooklyn College: Continued Education Summer 2016
Sociology of the Family, 4 credits

SUNY Empire State College: Continued Education 2016-2017
Introduction to Psychology; 4 credits
Abnormal Psychology, Advanced; 4 credits

TEACHING

Duke University, Adjunct Instructor Spring 2019-present
Elementary Modern Dance
Beginning Ballet
Intermediate Ballet

Barriskill Dance Theatre School, Associate Artistic Director Summer 2017-present
Improvisation and Composition
Beginning, Intermediate, Advanced Ballet
Advanced Contemporary
Vinyasa Yoga

UNC School of the Arts, Visiting Artist Fall 2018
Contemporary Forms with 2nd and 3rd year students

University of Minnesota, Visiting Artist Fall 2017
Cowles Visiting Artist Residency; Contemporary
Repeteur for Susan Marshall & Company; *Play/Pause*

Susan Marshall & Company Teaching Assistant, Barnard College Susan Marshall & Company Summer Intensive: Systems for Understanding Movement and Choreography (SUMAC)	Summers 2013 - 2017
NYC Department of Education, Teaching Assistant Dance Partnering workshop for city public school dance teachers, assistant to Brandin Steffensen	Spring 2015
VergeNYC, Visiting Artist Intentional Wandering Workshop co-taught with The Movement Party, a collaborative Collective in New York City, Parsons The New School for Design	2015
Princeton University, Co-Teacher & TA Co-Teacher, choreography; Sounding Boundaries, an interdisciplinary composition class with Mark DeChiazza (direction & film design) and Steven Mackey (music) Teaching Assistant to Susan Marshall; FlockLogic, a movement and biology course studying flocking behaviors of animals which culminated in open site-specific performances Teaching Assistant to Susan Marshall; Repetiteur for Susan Marshall & Company	Fall Semesters 2010, 2013, 2014
Master Classes:	
University of Virginia, 2014	
American University, 2013	
Columbia College Chicago, 2013	
National Museum of Dance, 2012	
Now:Yoga, New York City Vinyasa Yoga, all levels	2012-2017
Instructor, GoodYoga, Brooklyn NY Vinyasa Yoga, all levels	2012-2013
Instructor, OM Yoga Center, New York City Community Open-level yoga classes	April 2012
Instructor, PS 10 After School Program, Brooklyn, NY Dance, Gymnastics; PreK-First Grade	2009-2010
Instructor, South Dayton School of Dance, Centerville, OH Ballet, Modern, Jazz, Tap; First Grade-Twelfth Grade	2000– 2003

CHOREOGRAPHY

<i>Two; 2018-2019</i>	The Durham Fruit, Durham, NC The BeBe Theater, Asheville, NC GreenHill Gallery, Greensboro, NC
<i>On You; 2019</i>	Monkey Bottom Collaborative, Durham, NC Six immersive performances
<i>Sleeping Beauty; 2019</i>	Duke Reynolds Industries Theater with students of Barriskill Dance Theatre School
<i>Coral, Lime, Magenta, Lilac 2019</i>	Barriskill Theater with students of Barriskill Studio Company
<i>The Nutcracker; 2018, 2019</i>	Duke Reynolds Industries Theater with student of Barriskill Dance Theatre School
<i>Verses; 2018</i>	Durham Arts Council, PSI Theater The Carrack Modern Art (in-process showing), Durham, NC
<i>Collectively, We Move; 2018</i>	Duke Reynolds Industries Theater with dancers of Barriskill Studio Company
<i>My Claw is Sharp; 2014</i>	Culbreth Theatre, Charlottesville, VA with students of the University of Virginia
<i>Moves/Map; 2012</i>	Fleet Moves Dance Festival, Wellfleet, MA Dance Omi Salon, Ghent, NY
<i>Lipsticked; 2013</i>	Women In Motion Benefit, Brooklyn, NY Dance & Dessert at The Alden Theatre, McLean, Virginia
<i>Moonshiner; 2013</i>	Bushwick Open Studios, Brooklyn, NY

PERFORMANCE

(select works)

OPERA

The Metropolitan Opera: 2008 - 2017

<i>Guillaume Tell</i>	Kim Brandstrup	Pierre Audi
<i>The Magic Flute</i>	Mark Dendy	Julie Taymor
<i>Onegin</i>	Kim Brandstrup	Deborah Warner
<i>Don Giovanni</i>	Ben Wright	Michael Grandage
<i>Turandot</i>	Chiang Ching	Franco Zeffirelli
<i>Die Meistersinger v. Nuermberg</i>	Carmen de Lavallade	Otto Schenk
<i>Les Contes d'Hoffmann</i>	Dou Dou Huang	Bartlett Sher

<i>The Tempest</i>	Crystal Pite	Robert LePage
<i>Aida</i>	Alexei Ratmansky	Sonja Frisell
<i>The Damnation of Faust</i>	Johanne Madore	Robert LePage
<i>Adriana Lecouvreur</i>	Sergei Gritsai	Mark Lamos

The Santa Fe Opera: Summer Seasons 2009 & 2011

<i>La Traviata</i>	Kristin Clotfelter & Kyle Lang	Laurent Pelly
<i>Alceste</i>	Ana Yepes	Francisco Negrin
<i>The Last Savage</i>	Sean Curran	Ned Canty
<i>Wozzeck</i>	John Carrafa	Robert Innes Hopkins
<i>Faust</i>	Nicola Bowie	Stephen Lawless

IMMERSIVE

<i>Sleep No More</i> 2013 – 2015	Maxine Doyle & Felix Barrett	The McKittrick Hotel New York, NY
(--v--)^ 2013	Kathryn Schetlick	University of Virginia Charlottesville, VA
<i>Slow Falls</i> 2012	Abigail Levine	Fleet Moves Dance Festival Wellfleet, MA
<i>Black Whole</i> 2010	Janice Lancaster	Food Lion Skate Park Asheville, NC

CONCERT

Susan Marshall & Company: 2010 – present

2POS, 2017	Mary Rosen Gallery	New York, NY
2POS, 2016	Institute of Fine Arts	New York, NY
Play/Pause, 2013	BAM	Brooklyn, NY
<i>Sawdust Palace</i> , 2012	92 Street Y	New York, NY

Yaa Samar! Dance Theatre: 2005 – 2012

<i>The Store</i>	Teatro La Tea	New York, NY
	King Hussein Cultural Center	Amman, Jordan
	King Abdullah Cultural Center	Zarqa, Jordan
	Yarmouk University	Irbid, Jordan
	al-Hakawati Palestinian Ntnl Theatre	East Jerusalem
	Al-Kasaba Theatre	Ramallah, Palestine
	The Peace Center	Bethlehem, Palestine

Eighth Blackbird Ensemble: 2012-2013

<i>Pierrot Lunaire</i>	Syracuse University	Syracuse, NY
	Texas Performing Arts Center	Austin, TX

Sara Shelton Mann & David Szlasa: 2010

<i>Tribes/Dominion</i>	Yerba Buena Center for the Arts	San Francisco, CA
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Staatstheater Kassel Tanztheater: 2007 - 2008		
<i>Le Sacre du Printemps</i>	Kassel Opera House	Kassel, Germany
<i>Portrait</i>	Kassel Opera House	Kassel, Germany
Alvin Ailey American Dance Theatre: 2004		
<i>Memoria</i>	City Center Theatre	New York, NY
johannes wieland: 2005 – 2011		
<i>Artificial</i>	Jacob's Pillow Dance Festival	Beckett, MA
<i>Progressive Coma</i>	Alvin Ailey Citigroup Theater	New York, NY
<i>newyou</i>	Staatstheater Kassel Opera House	Kassel, Germany

RESIDENCIES | AWARDS

Duke University | Trinity College of Arts & Sciences, Top 5% Undergraduate Instructors, 2019
Durham Independent Dance Artists (DIDA) Season 5, 2018
Tobacco Road Dance Productions, Season 4, 2017-2018
Verses: IndyWeek Top 15 Theater and Dance Performances of 2018
Dance Omi International Arts Center, 2012

CURATION | PANEL SERVICE

9BC Performance Series, La Plaza Cultural in New York City, October 2012
Invited dance artists to participate in an evening of performance at a public park one block East of Tompkins Square Park.
Greensboro Arts Council Grant Panelist, NC 2018
Helped curate recipients working in dance for state funding
Dance Project, Greensboro, 2020
Co-Adjudicator for 2020-2021 North Carolina Dance Festival

PRODUCTION & ADMINISTRATIVE EXPERIENCE

Studio C Projects Co-Founder/Co-Director, Choreography	est. 2018
Susan Marshall & Company, New York, NY Assistant Company Manager Choreographic assistant Company member liaison; payroll assistant Company tour manager; schedule and travel coordination Summer Workshop Administrative Assistant; application & admission management	2012-present
Arts Greensboro, Greensboro, NC Regional Artist Grant Panelist	2018
Fort Greene Clinton Hill Playgroup, Brooklyn, NY Board Member, Volunteer Coordinator	2015-2017
Princeton University Assistant Director, <i>One-Act Opera Project</i>	January-March 2012
9BC Performance Series, New York, NY Dance Curator	2011, 2012
Goodyoga, Brooklyn, NY Assistant studio manager, teacher liaison, student outreach	2012 – 2013
Abhaya Yoga, Brooklyn, NY Receptionist, schedule coordination	2010

