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**SAFEhouse Arts presents its 26th Annual West Wave Dance Festival**  
**SAFE = Saving Art From Extinction**

## **26th Annual West Wave Dance Festival**

ALMA ESPERANZA CUNNINGHAM MOVEMENT  
AMELIA BONVENTO  
BELLWETHER DANCE PROJECT/AMY FOLEY  
CHLO AND AND CO DANCE  
CHRISTINE GERMAIN/STEM  
DAZAUN SOLEYN / ITORO UDOFIA  
JANET COLLARD  
KAVITA THIRUMALAI  
KUSANOVICH DANCE  
TWOBIGSTEPS COLLECTIVE  
MICHAEL D. LEE  
NAINA SHASTRI  
NOL SIMONSE  
requisitedance  
SRI THINA SUBRAMANIAM  
THIS SWEET NOTHING  
TWISTED OAK DANCE THEATER

**September 29-Oct 1 & Oct 6-8, 2017 @ 8pm (Fri-Sun)**

**San Francisco Community Music Center**  
**544 Capp Street**  
**San Francisco, CA 94110**  
**Sfcmc.org**

**HIGH RESOLUTION IMAGES AVAILABLE UPON REQUEST**

SAN FRANCISCO, CA, SEPTEMBER 29, 2017-- SAFEhouse Arts, a nonprofit organization working to incubate new performing artists through residencies, workshops and performance opportunities, announces the schedule for its twenty-sixth annual West Wave Dance festival. West Wave 26 runs September 29th to October 8th at the San Francisco Community Music Center.

The mission of Community Music Center is to make high quality music accessible to all people, regardless of their financial means. Classes are offered on a sliding scale and some are completely tuition-free. CMC students range in age from a few months to nearly 100 years old, and they enjoy classes in everything from Western classical to Chinese to Latin Music. Audience members enjoy events ranging from square dances to contemporary music performances. Last year over 2,600 students of all ages studied at CMC and thousands attended CMC performances. Commitment to accessibility dates back nearly a century and CMC's mission of accessibility drives every aspect of their work. The CMC tuition assistance program, totaling \$1.9 million this school year, supports students through free programs, scholarships, and sliding-scale tuition. Founded in 1921, Community Music Center is one of the oldest and largest community arts organizations on the West Coast. From our [teachers](#) to our [staff](#), CMC is committed to sharing their love of music and helping students succeed. CMC has branches in the Mission and Richmond districts, as well as programs throughout the city.

West Wave Dance Festival, held in San Francisco each year, is a choreography showcase presented in a shared program format. West Wave's mission is to unite Bay Area dance by bringing together veteran and newly-established choreographers from all cultures and disciplines, in and beyond the Bay Area, and provide them an opportunity to present work in a professional venue in order to experiment, develop and refine repertoires, and build audiences without the burden of self-producing.

This year's exciting cohort includes: Alma Esperanza Cunningham, Amelia Bonvento, Bellweather Dance Project, Chlo & Co Dance, Christine Germaine, Dazaun Soleyn, Janet Collard, Kavita Tirumalai, Kusanovich Dance, Marissa Wong, Michael D. Lee, Naina Shastri, Nol Simonse, requisitedance, Sri Thina Subramanian, This Sweet Nothing, Twisted Oak Dance Theater.

For 2017, performing artists and choreographers were asked to collaborate with live musicians in co-creating work under the theme of "Nocturnes," curated by Amy Lewis and Joe Landini. Lewis explains her vision for the festival: "We asked the dance artists involved in West Wave 26 to create a work with nocturnal music in mind, preferably acoustic, live music. The space in which Joe and I wished for the festival to be, Community Music Center's concert hall, a beautiful space for both acoustic music and dance, influenced our decision to direct the festival into a specific musical direction. The festival will present three separate but thematically linked festivals, presenting roughly 20 dance artists and live musicians, in an extremely intimate and bare bones setting."

A couple of the highly anticipated works include an evening entirely dedicated to nocturnes in classical Indian dance arranged by Sri Thina Subramanian, and an exploration of powerful female solos with live music choreographed by Dazaun Soleyn.

The festival will take place at the San Francisco Community Music Center, and tickets can be purchased on SAFEhouse Art's website for \$1-20. [www.SAFEhouseArts.org](http://www.SAFEhouseArts.org)

## PROGRAMS:

**I. MICHAEL D. LEE | MARISSA WONG | TWISTED OAK DANCE THEATER | CHLO & CO DANCE | DAZAUN SOLEYN | REQUISITEDANCE | AMELIA BONVENTO | KUSANOVICH DANCE | AMY FOLEY**

**When: October 1st and 7th, 8 pm**

Exploring how humans face their fears, "Into the Dark" by **Michael D. Lee** dives into the self and community discovery.

Self and identity are often paired as the same connection to an internal understanding; however, distinctions between these two views can be described through subjective and objective perspectives. Through discovery of the disconnect between the sense of self and one's identity, portrayals and false presentations can be distinguished. **Marissa Wong** plays with this theory and the idea of observation from the internal to the external, as well as the juxtaposition of our roles and the true self.

Collaborating for the first time together, Colin and Bob Epstein of **Twisted Oak Dance Theater** aim to create a new duet of piano and dance with a Chopin nocturne. This will be their first opportunity to perform together, and hopefully lead to further experiments and collaboration. (Only on October 1)

**Chlo & Co Dance** interprets an original nocturne, composed and performed live by Chris Whitley, exploring the time and notions of the bewitching hour.

**Dazaun Soleyn** explores the nocturnes, which will be expressed through the movement of three powerful women soloists. The exploration will include live music by **Ito Udofo**.

"Memories like matches" are what **requisitedance** sees dreams as, which they will be portraying in their choreography.

**Amelia Bonvento** will take an abstract look into the world of classical nocturnes. Using improvisation as the impetus to generate material, we piece together a "deconstructed" score of a more traditional style, choreographically and musically.

Attica Nocturne, by **Kusanovich Dance**, is a quartet using intricate four-person partnering and exploring boundaries that begin as physical or spatial impediments and become interiorized. Poetry written by an inmate from Attica State Prison in 1971 and a Chopin nocturne contribute to the sonic and dramatic scoring of the spare yet complex work.

**Amy Foley** will conduct an abstracted study on the pause of nighttime, a moment for regeneration and a pause full of possibility. (Only on October 7)

## II. JANET COLLARD | NOL SIMONSE | THIS SWEET NOTHING | CHRISTINE GERMAIN | ALMA ESPERANZA CUNNINGHAM MOVEMENT

**When: September 29th and October 8th, 8 pm**

This program is curated by **Amy Lewis**.

**Janet Collard** will perform an excerpt from an evening length dance theater solo titled 'Performing Valeska'. (Only on September 29)

**Julie Binkley** will present work in collaboration with Evelyn Davis, an inside/prepared/new music pianist, improviser, pipe organist, composer, vocalist, synthesist, teacher, songstress, and maker of /participator in oddly shaped musics with an occasional side of performance art.

**Nol Simonse** will present a solo by Christy, danced to music played off a record player on the theme of nocturnes.

Megan Lowe and Sonsheree Giles create a new duet exploring night and shadows in collaboration with musician/composer Caroline Penwarden who will be creating an original nocturne to be performed on the piano. This show will be presented by **This Sweet Nothing**.

**Christine Germain** aims to embrace movement exploration across culture, through time and history using dance and music. Germain, having several experiences travelling and studying dances abroad, explores an amalgam of experiences in time and place in nocturnes.

"Night Moves" by **Alma Esperanza Cunningham** is inspired by Chopin's Nocturnes Op 9. It is a dance that examines virtuosity, beauty and fashion through time and space. Tripping features Live sound by collaborator Vitali Kononov and performer/collaborators keryn Breiterman-Loader, Caitlin Daly, Ronja Ver and Joe Landini. (Only on October 8)

## III. SRI THINA SUBRAMANIAM | LALLI VENKAT | KAVITA THIRUMALAI | NAINA SHASTRI | PREETHI RAMAPRASAD | SINDHU NATARAJAN | SHRUTI ABHISHEK | TANU SREEDHARAN | VERTIKA SRIVASTAVA

**When: September 30th and October 6th, 8 pm**

Curated by **Sri Thina**, this piece will be in two parts, exploring the nocturne in classical Indian dance with several co-collaborators. *Amalgamation of Tradition*, Indian classical dance performed to current nocturne composition. Playing with the traditions and exploring its limits. The Affair (Part I) : A new composition based on the Asthapadi, poems by a 12-century Indian poet Jeyadeva Goswami. Delving into the emotions of the heroin and her affair with the Blue Lord.

## ARTISTS' BIOS

**Amy Lewis** began presenting choreography in the Bay Area in 2005, after receiving a BA in theater from UCLA and an MFA in dance from Mills College. **Lewis'** work has been supported by dance festivals, choreographic programs, residencies, and commissions, including Women's Work, West Wave Dance Festival, Dumbo Dance Festival, SwapFest, ODC's Pilot Program, Mills Dance Alumni Association, Meridian Gallery, The Garage, SAFEhouse Arts, SPF9, Shawl-Anderson's Youth Ensemble, and 8x8x8. In 2007, she founded Push Up Something Hidden, a company that thrives on collaboration and interaction with other Bay Area artists of all mediums. In addition to project-specific collaborations, **Lewis** has developed a lasting relationship with composer Bill Wolter and choreographer/dancer Sonsheree Giles.

Growing up **Alma Esperanza Cunningham** attended a professional ballet program. Ballet is the house that she continually tears down to create formal chaos and to ask visual questions. **Cunningham** integrates her life experiences and those of her collaborators to create work that is human and unpredictable. **Cunningham** reframes the role of the female dancer by creating movement essays as a way of challenging the viewer's expectation. **Cunningham** references art history, fashion and personal narrative to show us that the female experience is both complex and heroic.

Her work has been presented at Dixon Place, Movement Research at Judson Church, Dance Theater Workshop's Fresh Tracks. After moving back to San Francisco from New York, she formed her company Alma Esperanza Cunningham Movement (AECM). **Alma** has been an Artist in Residence at ODC, Jon Sims Center for the Arts, and in 2004/05, she partnered with Robert Moses in CHIME (Choreographers in Mentorship Exchange), a program of the Margaret Jenkins Dance Company. **Alma** was the recipient of a 2004 GOLDIE (SF Bay Guardian's Outstanding Local Discovery) award. In 2007, after giving birth to her daughter, she took a 5 year break from making and watching dance and in 2013 started back with a focus on female solos that have informed her current work.

**Amelia Bonvento** is originally from New York. She holds a BFA in Dance from Rutgers University's Mason Gross School of the Arts, class of 2016. She has performed with Monteleone Dance Collective in New York City, including the NYC10 Dance Initiative at Dixon Place. **Amelia** is a PMA-certified Pilates instructor, and teaches locally in San Francisco. She most recently performed in Amy Lewis' "16 Electras", a site-specific work at Fort Mason during the San Francisco International Arts Festival.

**Amy Foley** is a dance-maker, dance-educator, and performer who is a long-time, active member of the Bay Area dance community. She danced with Robert Moses' KIN for over a decade and has performed locally and nationally as a member of Margaret Jenkins Dance Company, ODC/Dance, Mary Carbonara Dances, Project Agora, Shift Physical Theater, project b., RAWdance, and Kambara+Dancers. With her company, Bellwether Dance Project, Amy explores unsettling human experiences, ranging from the deeply personal to the laughably universal and examines the ways we humans translate the events of our inner and our outer lives. Amy has created pieces for Robert Moses' KIN, Alonzo King's LINES Ballet summer program, ODC's Dance Jam, and the ODC Pilot program. Bellwether Dance Project has performed in the WestWave Festival, RAW Dance's CONCEPT Series, PUSH/fest, Dance Mission's Choreographers' Showcase, San Francisco Movement Arts Festival, at the Hosfelt Gallery, San Francisco, SPF10, and as a part of SAFEhouse Arts' Resident Artist Workshop.

**Chlo & Co Dance** is a San Francisco dance project founded by Courtney King and Chloë Zimberg, who have been dancing, working, and moving through life together since 2012. Chlo & Co Dance produces The Drove, which takes place twice a year and brings together Bay Area artists for an evening of work curated by Courtney and Chloë. The two strive to create work that is aesthetically dynamic, physical, and that continues to respond to new questions and challenges.

Originally from Quebec, **Christine Germain** is a movement explorer and educator, a dancer, choreographer and dance medicine specialist at St-Francis Memorial Hospital. She holds an MFA in Choreography from UC Davis, California and a BFA in Contemporary Dance from Concordia University. Awards include "Outstanding Choreographer" Award from Bay Area Dance Watch for her work around social issues (2011-2014), the UC Davis & Humanities Graduate Research Award, "Most Promising Choreographer" award at the 2012 Montreal Fringe Festival, and a DAAD scholarship from the government of Germany. Her work has been presented in Canada, England, Greece, India and the United States.

**Dazaun Soleyn** is performing and choreographing works both nationally and internationally. He received a BFA in Modern Dance Performance and Choreography from the University of South Florida, where he was recognized as the University's Outstanding Graduate. **Dazaun** is also a graduate of the Alonzo King LINES Ballet Training Program. He is a company member of Robert Moses' Kin and teaches hip-hop & contemporary workshops around the community.

**Kusanovich Dance** is a project-based modern ensemble based in San Francisco directed by Kristin Kusanovich, former director of Kusanovich Dance Theatre of Minneapolis. Ms. **Kusanovich** has directed, choreographed and produced over one hundred solo and ensemble works in dance, drama, musical theatre, opera, film and video. She received her MFA in Choreography and Performance from NYU's Tisch School of the Arts. An international researcher, presenter and published author in the arts, she currently runs k2dance, a creative dance center in San Jose, in addition to teaching in the Department of Theatre & Dance and the Child Studies Program at Santa Clara University. She is currently Co-President of California Dance Education Association.

**Michael D. Lee** finished his M.F.A. in Dance Choreography at UNCG in 2015. **Michael's** work focuses on enlightening the dark areas. Focusing on their own queer identity, America's Queer Movement History, and much more.

**Nol Simonse** grew up in Washington, D.C., and trained at the Boston Conservatory of Music. He moved to San Francisco in 1997 and is a founding member of Kunst-Stoff, Janice Garrett and Dancers, Garrett+Moulton Productions, and Sean Dorsey Dance. He is also a long time collaborator/performer of Sue Roginski, Eric Kupers, Christy Funsch, Stephen Pelton, and Kara Davis. He produced his own work with fellow choreographer Todd Eckert at Dance Mission Theater for eight home seasons in the 'Shared Space' series, from 2007-2016, and has had residencies at Dance Mission and Studio 210. He has set work on the Lines summer program, ODC's Dance Jam, Dance Brigade's Grrrl Brigade, students at USF, and the Shawl-Anderson Youth Ensemble. **Nol** teaches modern at the Alonzo King's Lines Dance Center, and Shawl-Anderson. He has taught technique, repertory, and choreography workshops for adults and teens. In 2009 he received a 'Goldie' (Guardian Outstanding Local Discovery) in dance, and in 2011 an 'Izzy' (Isadora Duncan Bay Area Dance Award) for individual performance. He was the first to win Luna Dance Institute's Choreofund prize, and is a 2017 CHIME awardee with mentor Margaret Jenkins.

**Janet Collard** is a dance performing artist, choreographer, singer and teacher. She earned a BFA in dance from CalArts and an MFA in dance performance and choreography from Mills College. She has danced for many companies and choreographers throughout Southern and Northern California some of which are, Trip Dance Theater, Leyya Tawil's Dance Elixir, Gerald Casel Dance, Katie Faulkner's little seismic dance company, and Nancy Karp and Dancers. Janet was a member of AXIS Dance Company from 2008-2011 where she toured the United States performing in the works of David Dorfman, Alex Ketley, Kate Weare, Joe Goode, Shinichi Iova-Koga and others. She has choreographed for the Berkeley Playhouse, Shotgun Players, the Shawl-Anderson Dance Center Youth Ensemble, and for Berkeley's Youth Musical Theater Company. **Janet** currently sings with the Oakland based band Vesper Moth. [www.janetcollard.com](http://www.janetcollard.com)

**Jenna Monroe** is currently a co-director for **requisitedance** alongside Michaela Shoberg. From 2011-2015 she was the Director of Dance for Spindrift School of Performing Arts and was an Artist in Residence at Oceana High School from 2007-2014 in Pacifica. She currently teaches dance at the Jewish Community Center in San Francisco. From 2002-2006 she was a member of University Dance Theater at San Francisco State University. Her student choreography was performed at the American College Dance Festival and at McKenna Theater as part of SFSU's spring dance concert. Her professional work has been seen at The Garage, Dance Mission Theater, The Santa Cruz Fringe Festival, sjDANCEco's National Dance Week, SAFEhouse Arts, the Newport Performing Arts Center and ODC Theater. She has collaborated with Deborah Slater Dance Theater, Keith Carames and Donna Von Joo-Tornell. In 2006 the Silicon Valley Community Foundation awarded Jenna with their Artist in Residence grant. In 2017, Jenna co-wrote her second show with Keith Carames, Just In Case, for which she was awarded a Certificate of Honor from the Board of Supervisors of San Francisco for her choreography.

**Julie Binkley** received her MFA in Dance: Choreography and Performance from Mills College and founded Movement Lab out of a lifelong love of movement and a desire to share her ongoing study of a healthy moving body with others. **Julie** continues to hone her ability as a teacher through specialized training programs and classes with master teachers in Pilates, GYROTONIC, Physical therapy, contemporary dance, and somatics. Continuing education in Pilates has led her to certifications in The Women's Center for Pregnancy Fitness and Postpartum Rehabilitation Program, Rehabilitative Pilates with Lizz Roman, Stott Injuries and Special Populations with Melissa Condron, The Upper Quadrant, Scoliosis and MET workshops with Madeline Black, Marie Jose Blom's Smart Spine course, and Irene Dowd's Free the Neck Workshop. **Julie** received her GYROTONIC and GYROKINESIS trainings with master trainers Debra Rose and Nora Heiber of SAN FRANCISCO GYROTONIC. She has completed training in Core Align I and II with Nancy Myers. Recently, Julie attended workshops with Physical Therapist and Author of "Walk Yourself Well" Sherry Brouman, and "Anatomy Trains " author Thomas Myers.

**Marissa Wong (TWObigsteps collective)** received her postgraduate training at Alonzo King LINES Ballet and Ballet Austin. She has shared works in San Francisco, Ottawa, Vancouver, and Montreal's FRINGE festival, and has attended choreographic residencies through DORSALE Danse, SAFEhouse Arts, and the Dance Centre. In 2015, she became director of TWObigsteps collective, where she continues to inspire work.

**Sonsheree Giles (This Sweet Nothing)** is a dancer, choreographer, teacher, and costume designer. She enjoys making dances based on observations of animals, landscapes, art history, and daily life experiences. She has received an Isadora Duncan Award for ensemble performance, and a Homer Avila Award for Excellence in the field of integrated dance. Currently, she is dancing with Flyaway Productions, Nancy Karp & Dancers, Lizz Roman and Dancers, and creating dances in collaboration with Megan Lowe and Caroline Penwarden. [www.sonsheree.com](http://www.sonsheree.com)

**Sri Thina** trained in two Indian traditional dance styles; Bharatanatyam and Odissi has been performing these styles professionally for 20 and 16 years respectively. During her professional career, she has gained experience in both solo performances and collaborative work at established venues including The Lincoln Center (USA), Royal Opera House (London, UK), London South Bank Centre, and Buckingham Palace (UK). She has also worked with renowned choreographers, namely, Mavin Khoo (Malaysia and India) and Shobana Jeyasingh (UK) and organizations such as the London based South Asian dance organization – Akademi. In addition to her own solo and group choreographies, **Sri Thina** currently works with SF based Nava Dance, Vancouver based Sujit Vaidya and is a member of KalaVedika – a forum for the arts in the Bay Area

**Twisted Oak Dance Theater (Colin Epstein)** pulls the seeds of dances from stories, pop culture, and the absurdity of our daily lives. Our seeds grow into the gnarled roots, winding trunk, and the flowering branches of a new story.

## FACT SHEET

**WHAT:** SAFEhouse Arts presents the 26th Annual West Wave Dance Festival

**WHEN:** September 29th- October 8th, 2017 (Fri-Sun)

**WHERE:**

San Francisco Community Music Center  
544 Capp Street  
San Francisco, CA 94110  
sfcmc.org

**TICKETS:** [SAFEhouseArts.org](http://SAFEhouseArts.org)

\$10 Early Bird (until 9/10)

\$15 Online

\$20 Door

**FOR MORE INFORMATION:**

[www.SAFEhouseArts.org](http://www.SAFEhouseArts.org)