ARTISTS
AXIS Dance Company

LIVE CONTEXT
This performance is part of the 2015–16 Live Context: Art + Ideas series.

There will be a pre-show conversation at 6:30 pm with Stanford neurologist Dr. Amit Etkin and AXIS Dance artistic director Judith Smith.

PROGRAM

*Dix minutes plus tard (Ten Minutes Later) (2014)*
Choreography: Sonya Delwaide
Dancers: Julie Crothers and Sophie Stanley
Music: Excerpt from Franz Schubert’s *Andante* for String Quartet No. 15 in G, D. 887
Sound score: Angela Don
Costume design: Stephanie Verrieres
Lighting design: Patricia Mahoney

*Divide (2014)*
Concept and direction: Marc Brew
Choreography: Marc Brew in collaboration with the dancers
Dancers: Brendan Barthel, Julie Crothers, Keon Saghari, and Dwayne Scheuneman
Original score: Caroline Penwarden
Costume design: Kerianne Egeland
Lighting design: Allen Willner

INTERMISSION

*to go again (2015)*
Concept, choreography, and writing: Joe Goode
Assistant directors: Melecio Estrella and Damara Ganley
Dancers: Kevin Lopez, Julie Crothers, Dwayne Scheuneman, and Sophie Stanley
Original score: Ben Juodvalkis
Costumes: Jennifer Gonsalves
Lighting design: Jack Carpenter

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.
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I felt emboldened to try it again, so I was delighted when Judy Smith called me only a couple of weeks after the Kansas experience to ask if I would be interested in creating a work with AXIS that specifically dealt with wounded veterans and their struggles to come back and adjust to civilian society—to go again about the business of their lives. It felt particularly right to be working with AXIS, a group well aware of the challenges of disability, on this project. The dancers and I interviewed several veterans and family members who generously shared their stories. The words you hear in to go again are their words. It’s a privilege to be a part of this project and to work with AXIS again in such a meaningful way.

—to go again by Joe Goode

to go again was made possible by the generous contributions of the following individuals: anonymous (1), AXIS Board of Directors, Dean Beck-Stewart and Ben Covone, Jeannie Bunker and Family, Carol Cara, Ann Helen DiFruscia, Geoff Fallon, Jackie and Richard Fineberg, David and Cathy Foster, Susan Foster, Marilyn Hall and Alan Baskin, Elliot and Linda Halpern, Jack Hamilton, Mishana and Shahdeh Hosseinion, Sondra Jensen and Paul Clinton, Barbara and Marty Kaplan, Bonnie Lewkowicz and Paul Church, Tom Metz and David Brightman, Laurie Posner, Megan Schirle, Joel Snyder and Esther Geiger, John Steinberg, Marilyn Straka, Derrick Williamson, and Lawrence and Carolyn Zaroff.

—Notes on to go again by Joe Goode

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ABOUT AXIS DANCE COMPANY

AXIS Dance Company is one of the world’s leading and most innovative ensembles of dancers with and without disabilities. Paving the way for physically integrated dance, AXIS transforms perceptions of dance and disability. Based in Oakland, California, AXIS shares its cutting-edge artistic and education/outreach work with thousands annually all over the world.

AXIS exists to change the face of dance and disability. The company accomplishes this by (a) creating and performing contemporary dance that is developed through the collaboration of dancers with and without disabilities, (b) teaching dance and educating about collaboration and disability through community education and outreach programs, and (c) supporting physically integrated dance locally, nationally, and internationally.

Founded in 1987, AXIS emerged at a time when the disabled rights and independent living movements were gaining stride and the dance community was just beginning to open its doors to people with disabilities. Founding artistic director Thais Mazur had the creative vision to gather a group of dancers with and without disabilities to explore dance. What first started as a group of dancers with and without disabilities exploring and creating a performance piece quickly led to numerous requests for performances and physically integrated dance classes.

Since 1997, artistic director Judith Smith has taken AXIS to new heights. Through her artistic vision and her concept for education, AXIS has collaborated with leading contemporary choreographers and composers, including Bill T. Jones, Stephen Petronio, Joe Goode, Margaret Jenkins, Ann Carlson, Victoria Marks, Meredith Monk, and Joan Jeanrenaud. With more than 75 world tours in its Kids repertory, AXIS has toured major dance venues and festivals in more than 100 cities nationwide, including the Kennedy Center, the 2002 Olympic Arts Festival, and the World Trade Center, as well as internationally to Europe and Russia. In the late 1990s, AXIS dramatically expanded its education and outreach work, Dance Access, and soon after added a youth component, Dance Access. These unparalleled programs provide thousands of people with and without disabilities the opportunity to engage in physically integrated dance.

Over the years, AXIS has earned a total of seven Isadora Duncan Dance Awards, which acknowledge exceptional creative achievements in the performance and presentation of dance. AXIS Dance Company was also featured on the nationally broadcast FOX television show So You Think You Can Dance in 2011 and 2012.

ABOUT THE PROGRAM

Divide (2014)

Guest artistic director Marc Brew draws inspiration from visual artist Carl Andre’s designs working in minimalism. Spill, 8 Cuts, and Copper Ribbon. Divide is an abstract work exploring the divide in human interaction in movement, space, and time. The U.K.-based choreographer first worked with AXIS in 2011 when the company enjoyed a huge success with his Full of Words, which went on to become a favorite on the company’s tours.

In 2011, I began something called the Human Kind Series. I solicited real-life accounts from ordinary people, stories of obstacles or challenges they had faced, significant left turns that their lives may have taken. The idea was to let natural “everyday” voices constitute the script rather than something imagined. What I discovered is that it was very cathartic for people to recount the ways in which they had learned to be resilient, to bounce back from failure or hardship.

In 2013, I was invited, along with my group, to engage in this process with a group of veterans and their families in Manhattan, Kansas. All these vets had returned from Iraq or Afghanistan with serious brain injuries, or amputations, or posttraumatic stress disorder. We, of course, only interviewed people who were eager to tell their stories, and the stories were heartbreaking and inspiring, as you can imagine. We decided to name it The Resilience Project. The piece was a great success. The vets loved seeing the visceral power of dance collided with their stories.

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