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ON THE JOHNS HOPKINS UNIVERSITY HOMewood CAMPUS

DAVID ROUSSÈVE/REALITY

Stardust
World Premiere

Friday, January 31, 2014 . 8PM
Saturday, February 1, 2014 . 8PM
Ina & Jack Kay Theatre

Clarice Smith Performing Arts Center presents

Photography by Valerie Oliveira


**DAVID ROUSSÈVE/REALITY**

*Stardust*

Direction and Text: David Roussève  
Choreography: David Roussève, in collaboration with the performers  
Video Artist: Cari Ann Shim Sham  
Composer, Sound Design: d. Sabela grimes  
Lighting Design: Christopher Kuhl  
Dramaturg: Lucy Mae San Pablo Burns  
Costume Design: Leah Piehl  
Performers: Charisse Skye Aguirre, Emily Beattie, Leanne Iacovetta, Jasmine Jawato, Nehara Kaleza, Michel Kouakou, Nguyễn Nguyén, Taisha Paggett, Kevin Williamson

*The program will be approximately 90 minutes with no intermission.*

Join the artists for a Talk Back following the Friday, January 31 performance.

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*Stardust* was commissioned by the Clarice Smith Performing Arts Center at the University of Maryland, Peak Performances at Montclair State University and The Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign, and is receiving its world premiere with these performances at the Clarice Smith Center.

*Stardust* was made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from the Andrew W. Mellon Foundation, the Met Life Foundation and the National Endowment for the Arts. Additional funding provided by Investing in Artists grant from the Center for Cultural Innovation, the University of CA Institute for Research in the Arts and the UCLA Faculty Research Grants program.

The Clarice Smith Center would like to thank Rev. Cedric Harmon and Many Voices, a black church movement for gay and transgender justice, and Rev. Christine Wily from Convenant Baptist United Church of Christ for their help and support of the David Rousseve/REALITY residency activities.

www.manyvoices.org  
www.convenantdc.org

For more information about *Stardust*, please contact:

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Artist Representative  
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New York, NY 10018  
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Email: sophiem@pentacle.org

For more information about David Rousséve, please visit www.davidroussee.com.
ABOUT THE PERFORMANCE

Choreographed, written and directed by David Rousséve, *Stardust* explores the evolving nature of intimacy in our technology-driven, furiously paced world. Redefining the coming-of-age story for the electronic age, the evening-length piece follows a gay African American teen as he negotiates a difficult adolescence. **Stardust** follows this urban, distraught, yet relentlessly hopeful protagonist as he searches for the meaning of love and compassion in a life that seems bereft of both. The teenager never appears on stage as a "character" and no performer "plays" him live. We know him by the (projected) text messages he sends (but that no one answers), by the fantastical imagery created in his mind, by the sounds that both comfort and challenge him, and by the abstract dance movements that are the analog of his state of mind and heart.

His unanswered texts ultimately chronicle a startling journey from despair into the most unexpected of transformations. Written by Rousséve, they are projected onto multiple surfaces in video by longtime collaborator Cari Ann Shim Sham. The *Stardust* video also contains a series of Skype calls from a sympathetic yet unruly Grandfather character; and abstract imagery referencing majestic night skies and swirling nebula that reinforce *Stardust*'s underlying spiritual themes. The sound score juxtaposes the intimate romanticism of Nat King Cole standards with the rough-edged, hip-hop based original music of d. Sabela Grimes. Lush, jazz-inflected dancing choreographed by Rousséve to the lyricism of Cole is leavened by frenetic, angular representations of the protagonist’s anxious nature of intimacy in our technology-driven, furiously paced world. Redefining the Choreographed, written and directed by David Rousséve, **Stardust** is the first REALITY work with no spoken text and the first in which Rousséve’s underlying spiritual themes. The sound score juxtaposes the intimate romanticism of Nat King Cole standards with the rough-edged, hip-hop based original music of d. Sabela Grimes. Lush, jazz-inflected dancing choreographed by Rousséve to the lyricism of Cole is leavened by frenetic, angular representations of the protagonist’s anxious nature of intimacy in our technology-driven, furiously paced world. Redefining the

ABOUT THE ARTISTS

**DAVID ROUSSEVE** (direction, text and choreography) is hailed from coast to coast for his highly original form of expressionistic dance theatre that masterfully blends elements of dance and performance art with African American traditional and pop cultures. As artistic director of the dance-theatre company David Rousséve/REALITY he has created 13 full-length works that have toured throughout the U.S., Europe and South America; including three critically and popularly successful commissions for BAM’s *Next Wave Festival*: collaborations with Sweet Honey in the Rock’s Yasye Barnwell (*Urban Scenes/Creole Dreams*), jazz/hip-hop GRAMMY-nominee Meshell NdegeOcello (*The Whispers of Angels*) and Tony-winning lighting designer Beverly Emmons (*Love Songs*). Rousséve was awarded a “Bessie” Award for his choreography of *Love Songs*.

Rousséve received a Guggenheim Fellowship to create 2009’s *Saudade*, an evening-length work exploring “bittersweet” as that single moment when the greatest of joy and pain are experienced together. The piece toured to major spaces throughout the U.S. (including REALITY’s debut at Jacob’s Pillow) and received the 2009 LA Horton Awards, for Best Choreography and Best Company Performance. Rousséve’s other awards include the Cal Arts/Alpert Award in Dance, two Irvine Fellowships, seven consecutive NEA Fellowships, “First Place: Choreography” at the IMZ International Dance Film Festival and another Horton Award for his evening-length solo *The Year Chat*, which LA Weekly called “One of the Ten Best Performance Events of 2001.”

Rousséve’s commissions for other companies include the 2013 piece *Dambu* (a reimagining of the original, set in a public school) for Cleveland’s Dancing Wheels. He has also created works for Ririe-Woodbury, Cleo Parker Robinson, Ballet Hispanico (in collaboration with salsa great Eddie Palmieri), Atlanta Ballet (with a live performance by the 100-member Morehouse College Glee Club) and Houston Ballet (with a live playing of Copland’s *Appalachian Spring*). In 2006 Rousséve spent seven weeks in Tashkent, Uzbekistan creating *Ecstasy of the Pomegranate* for Ilkhom Theater Company.

In 2012 Rousséve premiered his third dance film, *Two Seconds After Laughter*, which he directed, wrote, co-produced and co-choreographed. Filmed in Java by *Stardust* collaborator Cari Ann Shim Sham and with the support of the Indonesian Institute of the Arts, *Two Seconds After Laughter* has screened in India, Mexico, Australia, Egypt, Canada, Italy, Indonesia, Turkey, Spain and across the U.S. The film was awarded Best Experimental Short at the New Orleans Film Festival, Best Film at the San Francisco Dance Film Festival and Best Film at the Delta International Film Festival. It was a finalist for the Jury Award at Lincoln Center’s Dance on Camera Festival, and at Italy’s Souq Film Festival. Rousséve’s writing has been published in collections by Bantam Books and Routledge Press and he was twice a screenwriting Fellow in the prestigious Sundance Feature Film Development Lab. Rousséve is professor of choreography in UCLA’s Department of World Arts and Cultures/Dance, where he served as Chair from 2003–2006. He has also served on the faculties of Princeton University, Bates Dance Festival, Columbia College, Randolph-Macon and UC Berkeley Extension. From 2004–07 Rousséve was the first artist to sit on the Board of Directors of the Association of Performing Arts Presenters.
CARI ANN SHIM SHAM (video artist) is a Los Angeles-based filmmaker, choreographer and video artist. With 30-plus films and a baker’s dozen of awards in her pocket, Shim Sham is also a passionate teacher whose workshops on dance film have taken place in Malaysia, Java, San Francisco and UC Riverside, and she recently served as the first-ever Dance Film Mentor for the SF ODC Pilot 62 Program. Awards include Best Director from the First Glance Film Festival and Best Mini Doc from the St. Louis International Film Festival for her film SAND and Best Experimental Short from the New Orleans Film Festival for Two Seconds After Laughter, a dance film collaboration with David Rousséve. Her recent experience as one of the editors and associate producer for One Day on Earth, the first feature documentary filmed in every country of the world on the same day, involved working with more than 3,000 hours of footage shot on 10.10.10. ODOE was screened in more than 170 countries, the largest premiere ever, including a screening at the United Nations General Assembly on Earth Day, 2012, winning the Vimeo Social Change Award. Her live work and video art has shown at the Joyce Soho and Danspace in New York City, Dance Place, DC, REDCAT, Highways Space, the Belagio: Las Vegas, The Brewery, David Henry Hwang Theater and Bergamot Station in Los Angeles, and film work namely at the Laemmle Sunset 7, Mann Chinese Theater and the United Nations General Assembly as well as 60-plus festivals internationally. Shim Sham is currently in pre-production on her first feature film, SHEETS, touring video art with Lionel Popkin's Ruth Doesn’t Live Here Anymore, working on a short dance film Tumbleweed with Rachael Lincoln, in her fourth year of curating the Dance Film Showcase for Topanga Film Festival and teaching dance for camera adjunct at UCLA. In her spare time she is an avid mushroom hunter, photographer and doorknob collector. www.cariannshisham.com.

d. SABELA grimes (composer, sound designer), aka Ovasoul 7, is a multi-hyphenate artist and educator whose work transforms speech and sound into a visual performance with movement that is electric on transmission. In 1997, Sabela joined Rennie Harris Puremovement. During his tenure with RHPM, Sabela served as principal dancer and the company’s education/outreach coordinator. He co-wrote the script and composed two songs for RHPM’s award-winning production Rome and Jewels. Since working with RHPM, Sabela has conceived, written, scored, choreographed and presented several dance theatre-works, Philly XP, World War WhatEver and 40 Acres & A Microchip: Salvation or Suffering from his EXPERIMENT EARTH sound-movement triptych, and BULLETPROOF DELL, an evening-length solo work. Proactively seeking to expand beyond contemporary notions of hip-hop culture and aesthetics, Sabela’s work journeys through the current future of the present past and the corrugated spaces of many incarnations. Each creative offering is a familiar ritual, a conscious spectacle, the stilllest rumination. In addition to his own work, Sabela has functioned as composer/sound designer for Victoria Marks’ Medium Big Inefficient Considerably Imbalanced Dance and is currently composing for Baker & Tarpaga Dance Project’s Whiteness Revisited.

CHRISTOPHER KUHL (lighting designer) is a lighting, scenic, installation and conceptual designer for new performance, theatre, dance and opera. Recent work includes ABACUS, Early Morning Opera (Sundance Film Festival, EMPAC, Troy, NY); John Cage Song Books (SF Symphony, Carnegie Hall); Under Polaris, Cloud Eye Control (REDCAT, EXIT Festival Paris, Fusebox Festival Austin); Watch her not know it now, Meg Wolfe (REDCAT); To: Rosanna Gamson, Horton Award (REDCAT); There is an Elephant in this Dance, Lionel Popkin (REDCAT); Monster, Pappas and Dancers (UCLA); The Elephant Room, Rainpan 43 (Philly Live Arts, Arena Stage, St. Ann’s Warehouse); Motherhood Out Loud (Primary Stages, The Geffen); How to Completely Disappear, Ovation Award Nomination (Boston Court Theatre); The Author, Eclipse (Center Theatre Group); Model Behavior, Monster of Happiness; Ovation Award Nomination (Theatre Movement Bazaar); Everyone Who Looks Like You, Uncanny Valley, Undone, My Mind Is Like an Open Meadow (Hand2Mouth Theatre); Into The Dark Unknown (Holcombe Walker). Lighting director for Ralph Lemon’s How Can You Stay in the House All Day and Not Go Anywhere, Victoria Marks’, Not about Iraq, and David Rousséve’s Saudade. Kuhl has also had the pleasure of working and making art at REDCAT. On the Boards, The Walker, UCLA Live, BAM, Jacob’s Pillow, The Krannert Center, YBCA, Portland Center Stage, Hartford Stage, Dallas Theatre Center, Los Angeles Opera, Santa Fe Opera, Beijing Music Festival, Queer Zagreb, MAC France, Reed Collage, Columbia College and Duke University. He is originally from New Mexico and a graduate of CalArts.

LUCY MAE SAN PABLO BURNS (dramaturg) is at work on plays-in-progress including Cindy Garcia’s How to Make it to the Dance Floor: A Salsa Guide for Women (Based on Actual Experiences) and R. Zamora Linmark’s But Beautiful. She was a dramaturg for TeAda Productions’ Native Immigrant and Global Taxi Drivers, community-based theatrical creation conceived and written by Leilani Chan. Burns is a consultant for various arts advocacy projects including the Filipino American Performing Arts Initiative, funded by the Ford Foundation. She works closely with Alleluia Panis and KulArts, Inc., as a member to the San Francisco-based organization’s artistic advisory team. Burns began her professional involvement in theatre through her work with Roberta Uno, theatre director/foundation officer and editor of Unbroken Thread and Contemporary Plays by Women of Color (with Kathy Perkins). In 2005, Burns joined the Asian American Studies Department at UCLA. Her book, Para Arte: Filipinos on the United States of Empire, is published by NYU Press (2012). She is co-editing a multidisciplinary anthology titled California Dreaming: Production and Aesthetics in Asian American Art with Christine Bacareza Balance.
ABOUT THE ARTISTS

LEAH PIEHL (costume designer) has been extremely active in the Los Angeles and New York film, theatre and dance communities. This is her second collaboration with David Rousséve. She recently designed costumes for The Motherfucker with the Hat, Robin Hood and The Borrowers at South Coast Repertory, The Second City Christmas Carol at The Kirk Douglas Theatre, and Intimate Apparel (LADCC award nominated for best costume design) and The Heiress (Ovation Award Nomination for best costume design) at Pasadena Playhouse. Additional credits include The Dinosaur Within, Futura, The Pain and the Itch and Tartuffe (The Theatre at Boston Court), FULL STILL HUNGRY (Ford Amphitheatre, Contra-Tiempo), Moscow, Cherry Town (Long Beach Opera), The Doctor’s Dilemma and Eccentricities of a Nightingale (A Noise Within), Satyr Atlas (The Getty Villa), The Winter’s Tale (Theater 150, Ojai), Boom (Furious Theater, Los Angeles), Paradise Lost (Intiman Theatre, Seattle), Men of Tortuga (Furious Theatre, Los Angeles), and BobRauschenbergAmerica and Tree (The Theatre Inside the Ford, Los Angeles). Piehl maintains ongoing collaborations with several choreographers including Contra-Tiempo, Kate Hutter, Carmela Herman, Mira Kingsley, Kristen Smiarowski, Rebecca Pappas and Colin Connor. She currently teaches at the University of Southern California. Piehl has her BA in political economy of industrial societies from the University of California at Berkeley, summa cum laude, Phi Beta Kappa. She also studied at the University of Padova, Italy. She received her MFA in theater from CalArts in 2006. www.leahpiehl.com.

THE COMPANY

CHARISSE SKYE AGUIRRE is a young choreographer and movement artist who recently graduated from the University of California Los Angeles where she majored in the World Arts and Cultures/Dance Department with emphasis on dance. She is also a CrossFit Level One Certified Trainer with CrossFit Gymnastics Certification at her family’s CrossFit gym, CrossFit Proper. Aguirre is also a strength and conditioning coach/trainer at UCLA’s John Wooden Center, where she enjoys teaching a variety of fitness courses ranging from CrossFit and Barbell Technique to Dance Conditioning.

EMILY BEATTIE is originally from Fredericksburg, Virginia and currently works as a performer and choreographer in both Boston and Los Angeles. As a performer, Beattie has been honored to participate in the works of Stephen Koplowitz, Edisa Weeks, Donald Byrd, Sara Rudner, Jennifer Rudner, Jennifer Mennon, Simone Forti, Lionel Popkin and several national companies. Since 2003, her own interest in collaborative performance and technology interventions has been supported and performed both nationally and internationally by organizations such as REDCAT, Brown University, Green Street Studios, Somerville Arts Council, Gloucester New Arts Festival, Oberon Theater, World Arts Music/Crash Arts, Support Women Artists Now Day Inc., Kyoto Cultural Festival, 2011 Renku Poetry Conference and Festival, and Rhodopi International Theater Lab. Her choreographic work while earning her MFA at UCLA’s World Arts and Cultures/Dance has been supported by the Graduate Opportunity Fellowship, UC Regents Award, the Elaine Krown Klein Fine Arts Scholarship, The Sandra Kaufman Memorial Scholarship and the Evelyn and Mo Ostin Performing Arts Award. Beattie extensively collaborates with composer and designer Eric Gunther who founded the design and performance studio sosolimit.

LEANNE IACOVETTA moved from Columbus, Ohio to Los Angeles four years ago to attend UCLA. In June 2012, Iacovetta graduated Magna Cum Laude from UCLA with a Bachelor of Arts in world arts and cultures (dance) and communication studies. At UCLA, she co-produced the annual undergraduate showcase, WACsmash, and was president of the WAC Undergraduate Society. She has danced for faculty members Lionel Popkin, Vic Marks and David Rousséve, and performed with hip-hop groups such as NSU Modern and Mischief Makers. Iacovetta also choreographed original pieces for WACsmash 2011 and 2012, the WAC Senior Honors Project Showcase and the UCLA Summer Dance/Theater Intensive. Iacovetta is currently the assistant director for the UCLA Summer Dance/Theater Intensive and teaches dance to youth around Los Angeles.

JASMINE JAWATO is a native of Los Angeles and a recent graduate of the department of World Arts and Cultures/Dance at UCLA. During her undergraduate studies, Jawato has had the opportunity to work with Maria Gillespie/Oni Dance, David Rousséve and Michel Kouakou. She has performed in Los Angeles, at Bates Dance Festival in Maine, in Côte d’Ivoire, Bielefeld, Germany and at the Joyce Soho in New York.

NEHARA KALEV is a choreographer and dance artist dedicated to exploring states of being through interdisciplinary performance. Combining experimental dance-theatre, improvisation and aerial imagery, she has created and performed works with major support from private foundations, artistic residencies and public institutions, including the
MICHEL KOUAOUK, a native of the Ivory Coast, is an active performer of both traditional and contemporary dance. He has performed throughout Europe, Africa and the United States. As a dancer, he has worked with choreographers such as Germaine Acogny (Senegal), Seydou Boro (Burkina Faso), Bud Blumenthal (Belgium), Kota Yamazaki (New York/Japan), Jutta Czurda (Germany), Giorgio Rossi (Italy), Reggie Wilson (U.S.) and Victoria Marks (U.S.). In 2003, he formed his own company, Daara Dance, which has performed in the U.S., Holland, France, Chad, Ivory Coast, Tunisia, Italy, Israel and the Czech Republic. Kouakou has taught throughout Europe, the U.S. and Japan. In 2003 he served as a full-time faculty member at the Duanan Centre Conservatory in Prague. His solo S.A.C.K. was featured in both the New York (2010) and Los Angeles (2011) A.W.A.R.D Show! Kouakou is a recipient of the 2007 NYFA Artist Fellowship and is a recent winner of the Vilcek prize for creative promise.

NGUYỄN NGUYỄN was born in Vietnam and came to the United States at the age of seven. He was a Regents Scholar at UCLA and graduated with a BS in microbiology and molecular genetics. He received his teaching certification as a district intern and taught biological and chemical science for Los Angeles Unified School District. Nguyễn was a part-time dance instructor at Santa Monica College and California State University, Los Angeles. He has worked with various artists in Los Angeles including David Rousseve, Cheng-Chieh Yu, Heidi Duckler, Holly Johnston and Maria Gillespie. His own work has been presented at Highways Performance Space, Anatomy Riot, Diaiolo Space, Citrus College Dance Festival, “Dancers For Life” at Landis Performing Arts Center, Nate Holden Performing Arts Center, American College Dance Festival and the Guangdong International Dance Festival in China. Nguyễn is a founding member of Los Angeles Movement Arts. He is a MFA candidate for dance and choreography at UCLA's Department of World Arts and Cultures/Dance.

TAISHA PAGGITT is a Los Angeles and Chicago-based artist and co-founder of the dance journal project, itsh. Her work for the stage, gallery and public sphere include individual and collaborative investigations into questions of the body, agency and the phenomenology of race, and has been presented nationally and abroad, including the Studio Museum in Harlem, Danspace at St Mark's Church, The Off Center in San Francisco and BAK Basis Voor Actuele Kunst in Utrecht, The Netherlands. Stardust is Paggett’s third project with David Rousseve/REALITY. Additionally, she has had the honor of working extensively with the Stanley Love Performance Group, Fiona Dolegna-Marcotty, Vic Marks, Cid Pearlman, Cheng-Chieh Yu, Baker-Tarpaga Projects, Rebecca Alson-Milkmak, Kelly Nipper, Meg Wolfe, Ultra-red, and with Ashley Hunt in their ongoing collaborative project, On Movement, Thought and Politics. Paggett has been a guest lecturer at the Dance Center of Columbia College in Chicago since 2010 and holds an MFA from UCLA's Department of World Arts and Cultures/Dance.

KEVIN WILLIAMSON is a dancer, choreographer and educator. Since graduating from UCLA he has performed for the LA Opera, David Gordon, Julie Taymor, Angelin Preljocaj, Robert Moses, Stephan Koplowitz, Sebastian Prantl, Ryan Heffington and David Bridel throughout the U.S., UK and Europe. Williamson is a member of Los Angeles Contemporary Dance Company and Maria Gillespie’s Oni Dance. He is a Lester Horton Award recipient, Bates Education Fellow and acts as artistic director of his company KDUB DANCE. Williamson has created works for REDCAT, CounterPULSE, Los Angeles Contemporary Dance Company; Loyola Marymount University, American Musical & Dramatic Academy, Los Angeles Movement Arts, The Fringe Festival Scotland, Highways Performance Space, House of Blues, Freud Theatre at UCLA and Miami’s Winter Music Conference. Williamson is an adjunct instructor at American Musical & Dramatic Academy and a teacher at Renaissance High School for the Arts and in UCLA's Department of World Arts and Cultures/Dance.

Bogliasco Fellowship and 33 Officina Creativa in Italy, Djerassi Artists Residency and The Center for Cultural Innovation. She has been a guest artist at many universities including CalArts, UCLA, Cal State LA and the University of Winchester, UK. Kaz has been a member of the legendary Rachel Rosenthal Company, and joined David Rousseve/REALITY in 2005. She has performed featured roles with Diavolo Dance Theater throughout the U.S., was a featured aerialist with Airealistic and worked with the LA Opera. As co-founder and co-director of Catch Me Bird, her company has worked in all major California and New York venues, supported by The Durfee Foundation, The Flourish Foundation, Cirque Du Soleil, The LA County Arts Commission and The LA Department of Cultural Affairs. Supported by The Gerbode Foundation, The Hewlett Foundation and The Scripps Foundation, Kaz collaborated to create a multimedia work for the SF de Young Museum in 2012. She is a Master of Fine Arts in choreography thanks to UCLA.

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