



Advance Program Notes

DIABOLO: Architecture in Motion

L'Espace du Temps

Friday, May 6, 2016, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

DIABOLO: Architecture in Motion *L'Espace du Temps*

Artistic Director

Jacques Heim

Executive Director

Jennifer Chang

Production Manager/Stage Manager

Renee Larsen Engmyr

Technical Director

Jonathan Meyer
Mark Baker

Lighting Director

Evan Merryman Ritter
John Bass

Transportation

Matt Christensen

Production Assistant

Ezra Masse-Mahar
Melinda Ritchie

Costume Coordinator

Amy Tuley

Video Archivist

Leandro Damasco Jr.

The Company

Ana Carolina Brotons
Christopher Carvalho
Leandro Glory Damasco Jr.
Weylin Gomez
Majella Loughran
Ezra Masse-Mahar
Chelsea Pierce
Jessie Ryan
Connor Senning
Kellie St. Pierre
Amy Tuley
Rico Velazquez

Set Engineering & Construction

Mike McCluskey
& Tina Trefethen
McCluskey LTD

Representation and Booking

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Chief Operating Officer

Matt Wells

Rehearsal Director

Shauna Martinez

Marketing Director

Chisa Yamaguchi

Institute Director

Dusty Alvarado

Marketing Assistant

Michelle Nagler

Development Associate

José Hernandez

Finance Associate

Michelle Hooper-Abid

For the safety of the artists and for the comfort of the audience, cameras and other recording devices are not permitted in the theatre during the performance.

Program

All choreography by the company, under the direction of Jacques Heim

L'ESPACE DU TEMPS

L'Espace du Temps, a trilogy of dance works, is a meditation on the space of time from creation to evolution and, finally, to an unknown destination. It begins with three questions: "Where do we come from?," "Where are we going?," and "How did everything begin?" From these questions, the trilogy evokes familiar and foreign worlds by exploring the relationship between the shifting architecture of the human experience and the ever-changing processes that lie within and without.

Foreign Bodies

[creation]

Music by Esa-Pekka Salonen

Foreign Bodies begins the trilogy with a cube. The cube represents geometric form; Rene Descartes believed that the universe was born from geometric components. *Foreign Bodies* is an exploration of the intellectual and spiritual study of creation, a visceral canvas of myriad individuals, like bacteria expanding in an unknown system of time and space, discovering a collective transformative identity amongst each other amidst structural mayhem.

Foreign Bodies premiered in 2007 at The Hollywood Bowl in Los Angeles, California.

25 minute intermission

Fearful Symmetries

[evolution]

Music by John Adams

Fearful Symmetries, like its predecessor, begins with a cube. The cube in this second installment has now multiplied in its number of components, allowing many shifting symmetrical landscapes to illuminate the relationship between the universal language of mathematics and the human force that manipulates it. The performers represent abstract factory workers within a mechanical world in which they deconstruct, reconstruct and reorganize their environment, ultimately to discover that the answers they are seeking lie within themselves.

Fearful Symmetries premiered in 2010 at The Hollywood Bowl in Los Angeles, California.

25 minute intermission

Fluid Infinities

[unknown destination]

Music by Philip Glass, *Symphony no. 3*

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Fluid Infinities is the final installment in *L'Espace du Temps*. The piece is set on an abstract dome structure sitting on a reflection of itself. The performers explore metaphors of infinite space, continuous movement, and our voyage into the unknown future. The dome's organic patterns evoke the craters of the moon, a honeycomb of bees, a shifting brain, or an undiscovered starship. As the trilogy concludes, *Fluid Infinities* investigates the persistence of life through struggle and the promise of life to change.

Fluid Infinities premiered in 2013 at the Hollywood Bowl in Los Angeles, California.

Program

Concept and Direction: Jacques Heim

Choreography: The company

Associate Choreographers: Monica Campbell and Leandro Glory Damasco Jr.

Assistant Choreographers: Dana Perri, Briana Bowie, and Ezra Masse-Mahar

Musical Direction and Dramaturge: Bruno Louchouart

Project Manager: Renee Larsen Engmyr

Production Design: Adam Davis

Artistic Consultant: Michael Curry

Original Design Concept: Tina Trefethen

Structural Design and Construction: Mike McKluskey and Tina Trefethen

Lighting/Electric Design and Fabrication: Mike McKluskey

DOME

Original Design Concept: Tina Trefethen

Structural Design and Construction: TFX trans fx, Mike McCluskey, and Tina Trefethen

Paint and Finish: McCluskey LTD

TUBE

Design and Construction: Tina Trefethen and Mike McCluskey

Lighting Design: John E.D. Bass and Evan Merryman Ritter

Associate Lighting Designer: Nicholas Davidson

Costume Concept and Design: Brandon Grimm and Laura Brody

Costume Construction and Fabrication: Kelly Maglia

Soft Sculpture Fabrication: Hilary Sepp

Scenic Artist: Ramiro Fauve

Rehearsal Director: Shauna Martinez

Production Assistant: Elizabeth Van Vleck

Additional original collaborators:

Dusty Alvarado, Shauna Martinez, Briana Bowie, Renee Larsen Engmyr, Philip Flickinger, Alicia Garrity, Brandon Grimm, Trevor Harrison, Ali Hollowell, Ashley Nilson, Omar Olivas, Jennifer Olivas, Melinda Ritchie, Anibal Sandoval, Garrett Wolf, and Chisa Yamaguchi

Commissioners:

L'Espace du Temps was commissioned by The Los Angeles Philharmonic Association and co-commissioned by Notre Dame's DeBartolo Center for the Performing Arts.

Foreign Bodies was co-commissioned by the Carpenter Performing Arts Center at Cal State Long Beach, California, and the Newman Center for the Performing Arts, Denver, Colorado. *Fearful Symmetries* was co-commissioned by the Krannert Center at the University of Illinois. *Fluid Infinities* was co-commissioned by Movimentos 2014, Wolfsburg, Germany, and Syracuse University and The University of Notre Dame's DeBartolo Performing Arts Center.

Additional support for *L'Espace du Temps* provided by the Cheng Family Foundation, Ralph M. Parsons Foundation, the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission, the City of Los Angeles Department of Cultural Affairs, and the National Endowment for the Arts.

Diavolo would like to extend special thanks to Jordan Piemer, Thor Steingraber, Jay Quantrill, Victoria Looseleaf, Melinda Ritchie, and Chad Michael Hall.

About the Company

DIAVOLO: ARCHITECTURE IN MOTION

DIAVOLO: Architecture in Motion® uses dance to explore the relationship between the human body and its architectural environment. Artistic Director Jacques Heim steers DIAVOLO's diverse team of dancers, designers, choreographers, and engineers to create visceral and awe-inspiring works that reveal how we are affected emotionally, physically, and socially by the spaces we inhabit. Meticulously designed bespoke architectural structures serve as the central inspiration for each work, activated by the stylistically varied and intensely physical choreography that has become the hallmark of this truly original company throughout its rich 23-year history. Through The DIAVOLO Institute the company also provides educational and outreach opportunities to people of all ages and abilities, while touring internationally and at home in Los Angeles, sharing the pioneering art form and the power of dance as a means of social impact. For more information, please visit www.diavolo.org.

Biographies

JACQUES HEIM, *artistic director*

Jacques Heim has been a transformative director for over 20 years. He founded Diavolo in 1992, now newly renamed DIAVOLO: Architecture in Motion, and has directed the company's work ever since. Heim was born and raised in Paris, France. His earliest experiences with performance came from street performing. He attended Middlebury College, where he received a bachelor of fine arts in theatre, dance, and film; the University of Surrey in England, where he received a certificate for analysis and criticism of dance; and the California Institute for the Arts, where he received a master of fine arts in choreography. Heim is named directly after his grandfather, the late revolutionary fashion designer, who in 1946 launched the first ever two piece bathing suit, called Atome. Just as his grandfather broke ground in the fashion industry, Heim continues to challenge and break the mold of conventional wisdom surrounding dance, developing the unique and incomparable aesthetic of Architecture in Motion®. In addition to his work with DIAVOLO, Heim has worked extensively for other companies in dance, theatre, TV, and special events worldwide. Most recently Heim worked with Guy Caron and Michael Curry as consulting choreographer on *Ice Age Live!*, a "mammoth" arena show that had its world premiere at London's Wembley Stadium in November 2012 and is now touring Europe. For Cirque du Soleil, Heim choreographed *KÀ* at the MGM Grand in Las Vegas, a destination show featuring apparatuses inspired by DIAVOLO structures and architecture. In 2010, he was invited to be a creative director for the opening ceremony of the 16th Asian Games in Guangzhou, China. In 2005 Heim was the artistic director for the Taurus Stunt Awards and returned in 2007 to stage a movement/stunt piece, *The Car*. With the Los Angeles-based Center Theater Group, Heim created choreography for the stage play *The Stones*. On television, his work has appeared on BBC America's *Dancing with the Stars* and Bravo's *Step Up and Dance*. Heim taught movement and dance for many years at Ballet Pacifica; California State University, Los Angeles; and University of California, Los Angeles. In addition to three U.S.A. Fellowship nominations and four Alpert Award nominations, Heim has received the Martha Hill Choreography Award of the American Dance Festival, the Special Prize of the Jury at the 6th Saitama International Dance Festival, a Brody Arts Fund fellowship, and a James Irvine Foundation Fellowship.

JENNIFER CHENG, *executive director*

Jennifer Cheng was professionally trained in ballet. She received her advanced certification from Royal Academy of Dance and was also a recipient of a Ford Foundation scholarship to the School of American Ballet. Cheng received a bachelor of arts at Pomona College; a master of business administration at University of California, Irvine; and a Juris Doctor degree at University of California, Davis. She was a corporate attorney with the Automobile Club of Southern California for over 20 years. Cheng is the executive director of the Dance Conservatory of Pasadena, which she founded in 2010. She serves on the board of directors at the Huntington Library and Gardens and the Pacific Symphony and is a founder at the Kaufman School of Dance at University of Southern California.

Biographies, continued

SHAUNA MARTINEZ, *rehearsal director*

Shauna Martinez's hometown is Derby, Kansas, where she trained in dance and gymnastics. She has been an All-American collegiate cheerleader and an award-winning instructor for the National Cheerleader's Association. Martinez received a bachelor of fine arts in dance from Wichita State University, with instruction from Nick Johnson. Her training also includes the American College Dance Festival. She is accomplished in ballet, modern, jazz, mime, and hip-hop. Her dance credits include dre.dance, Joe Torry, and Sinbad. She danced with DIAVOLO for five seasons and has been rehearsal director for four.

ANA CAROLINA BROTONS, *performer*

Ana Carolina Brotons was born in Miami, Florida, and started dancing at the age of three. She attended Dance Magnet programs in middle and high school, and was an all-star cheerleader with the world-renowned TopGun All-Stars. After training in ballet, modern, jazz, tap, hip-hop, and salsa intensively at school and with New Image Dance Company, Brotons was awarded a scholarship to attend The University of the Arts in Philadelphia, Pennsylvania, where she received a bachelor of fine arts in modern dance performance. Since graduating in 2012, Brotons has performed in music videos for artists such as Taylor Bright and Jill Scott and has done two national tours with the show, *SuperWHY Live*. Brotons is currently entering her third season with DIAVOLO and is excited to continue to expand her horizons as a dancer, performer, and artist.

CHRISTOPHER CARVALHO, *performer*

Christopher Carvalho is originally from St. Louis, Missouri, and graduated from Chapman University with a bachelor of fine arts in dance performance and a minor in economics. He spent the past two seasons performing with The DIAVOLO Institute and other Los Angeles-based dance companies. He was the understudy on DIAVOLO's most recent creation, *Cubicle*, performing in its world premiere in 2015. His movement background is in modern, ballet, and jazz, as well as in track and field. This is Carvalho's first season with the tour company.

LEANDRO GLORY DAMASCO JR., *performer and choreographer*

Leandro Glory Damasco Jr. is originally from Sacramento, California, where he received a bachelor's degree in dance from California State University, Sacramento. Prior to graduating, Damasco started his professional career with Nicholas Leichter at the Joyce Theater in New York City. He has also served an apprenticeship with Joe Goode Performance Group and worked intensively with other Bay Area companies, such as Axis Dance, Project Bandaloop, and Pauvfe Dance. Damasco attended the American Dance Festival, where he was chosen by Jean Freebury to perform Merce Cunningham's *Inlet's 2*. His teaching credentials include adjunct faculty at California State University, Sacramento and is a frequent guest artist, setting pieces at Marin Academy, Scottsdale Community College, and California State University, Los Angeles. He has been invited to teach multiple classes at American College Dance Festival Association (ACDFA) in Long Beach and Modesto, California. Damasco is currently DIAVOLO's company choreographer; his movement is highlighted in the trilogy, *L'Espace du Temps*, which first premiered at the Movimentos Festival in Wolfsburg, Germany. Damasco also choreographed DIAVOLO's *Cubicle* and will soon choreograph its sister component, *Passengers*. In addition to his work with DIAVOLO, Damasco also performs as a soloist with his own company, Project Engine, named after the nickname given to him by DIAVOLO's artistic director, Jacques Heim. Damasco is currently entering his fourth season with DIAVOLO.

WEYLIN GOMEZ, *performer*

Weylin Gomez is originally from Washington, Pennsylvania, and studied dance at Point Park University. His movement background includes martial arts, body building, hip hop, ballet, modern, jazz, parkour, and tumbling, and he is currently entering his first season with DIAVOLO.

Biographies, continued

MAJELLA LOUGHRAN, *performer*

Majella Loughran was born in Belfast, Northern Ireland, and joins DIAVOLO from New York City. She received a bachelor of fine arts in dance performance from SUNY Purchase Conservatory of Dance. Her movement background includes gymnastics, break dancing, modern dance, ballet, and physical theatre, and she is currently entering her first season with DIAVOLO.

EZRA MASSE-MAHAR, *performer*

Ezra Masse-Mahar is originally from Schenectady, New York, but is a nomad at heart. His training includes acrobatics and ballet at Merritt Dance Center, as well as competitive diving for many years. He attended classes at The University of Buffalo and took courses in tap, jazz, ballet, and modern dance. Entering his fourth season with DIAVOLO, Masse-Mahar has discovered his love of the interaction of movement and architectural structures.

CHELSEA PIERCE, *performer*

Chelsea Pierce is a native Texan. She attended The University of Texas, Austin and received a bachelor of fine arts in dance performance. Her movement background is in gymnastics and dance, and she was an All-American cheerleader. Pierce's dance credits include Ohad Naharin's *Minus 16* with Dance Repertoire Theatre, under the direction of David Justin; William Forsythe's *In the Middle, Somewhat Elevated*; and work from Alex Ketley and Charlotte Boye-Christensen. Additional dance credits include the Tanzsommer summer dance tour. Pierce is entering her fourth season with DIAVOLO, and in addition to performing she has an incredible love for teaching and inspiring young artists.

JESSIE RYAN, *performer*

Jessie Ryan started dancing and tumbling at a young age in her hometown of Denville, New Jersey. She received a bachelor of fine arts in dance from Adelphi University and a master of fine arts in dance from University of California, Irvine. Her past company work includes touring with LM Project, and she was a founding member and rehearsal director for Multiplex Dance. Her teaching experience includes The DIAVOLO Institute and Broadway Dance Center in New York City. Her original work has been seen at HATCHed Performance Series and Laguna Dance Festival. Ryan also creates dance films, which include documentary shots with Hubbard Street Dance Chicago, Alonzo King LINES Ballet, and The DIAVOLO Institute. This will be Ryan's second season with DIAVOLO.

CONNOR SENNING, *performer*

Connor Senning hails from Midlothian, Virginia. He received a bachelor of fine arts in modern dance from University of the Arts under the instruction of Donna Faye Burchfield. His university awards include the Presidential Talent Scholarship, recognition for Excellence in Modern Performance, and The University of North Carolina School of the Arts—Modern Dance diploma. His dance credits include Brian Sanders' *JUNK*, including national tours and the Philadelphia Fringe Arts Festival; *Oliver!*, including Cameron MacKintosh's international tour; a Cunningham Residency with Rashaun Mitchell; and studies in Forsythe Technologies at the Konservatorium Wien in Vienna and Centre National de la Danse in Paris. Senning is currently entering his second season with DIAVOLO, and he would like to thank his loving family for always standing right behind him in every part of his journey.

Biographies, continued

KELLIE ST. PIERRE, *performer*

Kellie St. Pierre is originally from Bakersfield, California, and received a bachelor of fine arts in dance performance, as well as two minor degrees from the University of California, Irvine. She spent two years as a teacher and performer in The DIAVOLO Institute, teaching engagement activities and performing in-school assemblies throughout the greater Los Angeles area. Her movement background includes ballet, jazz, modern dance, and yoga. She is an accomplished yoga instructor in west Los Angeles and is currently entering her first season with the DIAVOLO touring company.

AMY TULEY, *performer*

Amy Tuley is originally from Cleburne, Texas. She received a bachelor of fine arts in dance from the University of North Texas. Her movement background includes tumbling, competitive cheerleading, jazz, and modern dance. She was a member of the North Texas Dancers for three years and held a captain's position. She has attended numerous dance intensives and has shown original work at the American College Dance Festival. Notably, she co-choreographed for Nick Cave's collaborative performance art project, *HEARD*. Tuley is currently entering her fourth season with DIAVOLO.

RICO VELAZQUEZ, *performer*

Rico Velazquez was born and raised in Chicago, Illinois. Although he was actively involved in competitive sports, such as football, wrestling, and track and field, he developed a taste for performance art while showing off his talents on the dance floor at weddings and birthday parties. He received a bachelor's degree in theater and dance from Southern Illinois University at Edwardsville (SIUE) under the instruction of Kristin Best Kinscherff. At SIUE, Velazquez performed works by Jon Leher, Michael Mizerany, Paula David, Omar and Jennifer Olivas, Dianna Andrews, Dustin Crumbaugh, and Calvin Jarrell. He was featured in a concert at American College Dance Festival Association's regional conference. Velazquez is currently entering his second season with DIAVOLO, and his training includes modern, ballet, jazz, salsa, and gymnastics.

MARK BAKER, *assistant stage manager*, Fluid Infinities

Mark Baker has provided DIAVOLO with technical assistance for over 10 years, both nationally and internationally. Whether his role involves rigging, electrical crew, or a game of truck packing-Tetris, he makes sure to contribute at least one decent joke per day. He also serves as the full time technical director for grand performances in downtown Los Angeles and is the technical director for General Mischief Dance Theatre in New York.

JOHN E. D. BASS, *lighting designer*

John E. D. Bass has been lighting theatre, music, and dance for nearly two decades. Before joining DIAVOLO in 2007 his last project with Jacques Heim was *Territory* while studying at University of California, Los Angeles' School of Theater, Film, and Television. Previous national tour designs include *The Great Tennessee Monkey Trial* for L.A. Theater Works and both *Peter Pan* and *Camelot* for McCoy Rigby Entertainment, where he served as associate to Tom Ruzika. Past design highlights include *The Soze Project* at the Apollo Theater in Harlem and *Azure*, an underwater fantasy show at the Silverton Las Vegas. Architectural credits include the Eastern Columbia building in Los Angeles and *Spring*, a Claes Oldenburg sculpture in Seoul, Korea. In addition to lighting regional theatre around the United States, Bass also lights numerous musical acts in Los Angeles, in addition to working in film and television.

Biographies, continued

RENÉE LARSEN ENGMYR, *production manager and stage manager*

Renée Larsen Engmyr has been in her current position since 2009. Prior to that, she performed for six seasons in the DIAVOLO touring company and spent time as the rehearsal director, education director, and technical director. Originally from the San Francisco Bay Area, Engmyr's training includes jazz, ballet, tap, modern, gymnastics, and Tae Kwon Do. She received a bachelor's degree in dance and psychology from University of California Irvine. She currently teaches Pilates in the Los Angeles area.

EVAN MERRYMAN RITTER, *lighting designer*

Evan Merryman Ritter hails from San Francisco as a child of the 1980s. He received a bachelor of fine arts from CalArts and a master of fine arts from University of Washington. Awards include the Wally Russell technical theater scholarship at Los Angeles Opera. With DIAVOLO, Ritter was lighting director and designer of much of their work between 1998 and 2008. Since then, he has created two fully-realized works of dance with DIAVOLO alumna Monica Campbell, *Tabula Rasa* and *The Final Hours*, and has designed for Donald Byrd, KT Niehoff, Washington Ensemble Theater, Youth Theater Northwest, Tacoma Opera, and Bellevue Ballet, among others. He lives in Seattle with his young daughter, Grace.

JONATHAN MEYER, *technical director*

With parents who are artists and teachers, Jonathan Meyer has been involved with the arts his entire life. From ages 14 to 26, he was employed as a woodworker. At the Walton Arts Center in Fayetteville, Arkansas, he served as a rigger, fly rail operator, and lighting director on concert dance shows, Broadway shows, and everything in between.

MONICA CAMPBELL, *associate choreographer*, Fluid Infinities

With DIAVOLO, Monica Campbell danced in the touring company from 1999-2006, serving as rehearsal director from 2002-2004 and associate artistic director from 2004-2006. Other dance credits include Molissa Fenley and Dancers at the Lincoln Center Out of Doors Festival, Malashock Dance & Company, and the Regina Klenjoski Dance Company. She received a master of fine arts in dance from the University of Utah, where she received a Graduate Teaching Assistantship Award, as well as a Graduate Research Fellowship for her choreographic work, *Tabula Rasa*. Campbell has shown her choreography in Salt Lake City, Minneapolis, Los Angeles, and in Idaho, as well as in Córdoba and Madrid, Spain. She created *The Final Hours* in 2009 as the Sugar Space Artist in Residence in Salt Lake City. An excerpt of this work was performed in the American College Dance Festival Gala Performance for the Northwest Region in 2012. She is currently an assistant professor in Utah Valley University's Department of Dance, where she has set new works on Synergy Dance Company (of which she is also the artistic director), Repertory Ballet Ensemble, and Contemporary Dance Ensemble. Her new company, Monica Campbell & Dancers, premiered her most recent work at the Rocky Mountain Choreography Festival.

NICHOLAS DAVIDSON, *associate lighting designer*, Fluid Infinities

Nicholas Davidson is a lighting designer working in theatre, opera, dance, and architecture. Currently in Los Angeles, he is a themed entertainment lighting designer and consultant for Thinkwell Group. Davidson also works with Los Angeles-based theatres and dance companies, including Underground Street Dance Company and Odyssey Theatre Ensemble. Recent design highlights include *Let There Be Light* for Temple Israel of Hollywood and *Bukowski.Sondheim* for California Repertory Company. Previous assistant design highlights include two seasons at the Central City Opera Festival and *A Midsummer Night's Dream* at Teatro dell'Opera di Roma in Rome, Italy.

Biographies, continued

ADAM DAVIS, *production designer*

Originally from Montreal, Canada, Adam Davis is a Los Angeles-based designer. He received his bachelor's degree in architecture from the University of Florida and a master's degree in architecture from the prestigious Southern California Institute of Architecture (SCI-ARC). His graduate work explored the limits of collapsible and kinetic structures and ultimately landed him a position with the AIA award-winning Los Angeles firm, Pugh + Scarpa, working directly under principle Lawrence Scarpa. Eventually, Davis' passion led him into the world of entertainment design, working directly under Emmy Award-winning production designer Jeremy Railton. His design credits there include Key Club, a popular Sunset Strip nightclub, and The Great World nightclub in Singapore. Davis currently works as a production designer and art director for film and television. His credits include *Aquarius* seasons one and two, *Satisfaction*, *Catching Fire* (the *Hunger Games* sequel), *Magic City*, *The Girl with the Dragon Tattoo*, *Super 8*, *Larry Crowne*, and *Terra Nova*. He has also production designed and art directed a multitude of music videos, live events, and concerts, collaborating with James Taylor, Enrique Iglesias, Brian Wilson, Linkin Park, Limp Bizkit, and David Bowie. In addition, Davis has worked on over 200 television commercials. For the past 17 years, he has production designed sets for DIAVOLO. His work includes *Fearful Symmetries* and *Fluid Infinities*, which both premiered at the Hollywood Bowl, as well as *Captured* and *The Dream Catcher Project*. His most recent and complex work, *L.O.S.T.*, will premiere in 2016 in Los Angeles. Davis has been recognized by the Art Director's Guild, garnering two ADG awards for Outstanding Art Direction. Additionally, he received the 1999 Lester Horton Award for Outstanding Dance Set Design for DIAVOLO's *Capture* and has been published in *World Stage Design*. Davis has designed film and architecture projects in Miami; Atlanta; Vancouver; Cape Town, South Africa; and Los Angeles. His extensive travels have taken him to over two dozen countries spanning six continents. In April 2016, Davis traveled to Santa Fe, New Mexico to art direct the new Netflix TV series, *Godless*.

BRUNO LOUCHOUARN, *musical director and dramaturg*, *Fearful Symmetries* and *Fluid Infinities*

Bruno Louchouarn has extensive film, theatre, and dance credits as a composer, including the futuristic cantina music in *Total Recall*. Other projects with Jacques Heim include *Surf Orpheus*, a musical, books, and lyrics by Corey Madden (University of California, San Diego and Getty Villa). Recent projects include *A Weekend with Pablo Picasso* with Culture Clash's Herbert Siguenza (San Diego Repertory, Alley Theatre, LATC, Centre Repertory Company, and Denver Center Theatre); *Motherfucker with a Hat*; *Eurydice* (South Coast Rep); *Agamemnon* with Tyne Daly (Getty Villa); the 12-hour film installation, *Day For Night* (GLOW 2010 in Santa Monica and Transatlantyk International Film Festival in Poland); *Little Sisters*, choreographed by Rosanna Gamson (REDCAT); *Rain After Ash*, immersive multimedia work (Pacific Asia Museum, commissioned by AxS Festival in Pasadena); *Night Falls*, in collaboration with Julie Hébert and Deborah Slater (ODC in San Francisco); *A Hammer, a Bell, and a Song to Sing* (San Diego Repertory Theatre); *Drive-Through*, a piano and video commission; *Pianospheres* (Zipper Hall in Los Angeles); *Café Vida* (Cornerstone Theater and LATC); sound art for Suzanne Lacy's *Three Weeks in January* (Getty's Pacific Standard Time: LA/LA and Liverpool Biennial); *Voices in the Dust*, a chamber opera (Boston Court); and *Tales of the Old West*, an immersive site specific work (The Autry). Please visit www.brunolouchouarn.com for more information.

MCCLUSKEY, LTD, *set design, engineering, and construction*

Mike McCluskey started restoring Shelby Cobras in 1969 while attending University of California, Los Angeles for mechanical engineering and never stopped. Best known for its diversity of fabricating services (design, construction, welding, mechanics, finish, and paint), McCluskey Ltd. blends the art of handcrafting with modern aerospace technology. Internationally known for restoration and repair of vintage Cobras, exotic concept, and racecars, plus historical aircraft and jets, McCluskey also builds props and sets for stage, movies, and TV. McCluskey's team of highly skilled craftsmen are based in Torrance, California, serving architectural, automotive, industrial, and entertainment clients, including Getty, Disney, Shelby, Northrop, Honda, and DIAVOLO.

Biographies, continued

TINA TREFETHEN, *set design, engineering, and construction*

Tina Trefethen's mixed interests in art, extreme sports, design, and industry all combine uniquely for DIAVOLO. She has been a world hang gliding champion, actor in TV and commercials, pro-skateboarder, aircraft manufacturer, and partner in her brother's music business. She has evolved into a designer, sculptor, engineer, and fabricator of aluminum, steel, and composites for a great variety of architectural, aviation, automotive, and graphics projects. Clients include Lotus, Getty, Boeing, Disney, BMW, and Honda, plus 11 major works for DIAVOLO.

ELIZABETH VAN VLECK, *production assistant, Fluid Infinities*

Elizabeth Van Vleck danced professionally in New York for over 15 years. She was a dancer, teacher, and rehearsal director for Shapiro & Smith Dance. Van Vleck was a teaching artist for the New York City Ballet Education Department and the National Dance Institute. After receiving a master of fine arts in arts administration, Van Vleck was the operations and production manager and associate producer of special projects for the Sharon Disney Lund School of Dance at CalArts. Van Vleck continues to work in service of dance companies, including Diavolo Dance Theater, BODYTRAFFIC, Ate9 Dance Company, Saenz and the Noise, and Pasadena Dance Theatre. She is the managing director of the not-for-profit arts service organization, Making Art Happen, whose mission is to empower members of the greater Los Angeles dance community to realize and express their artistic potential. Making Art Happen provides vital infrastructural support in order to advance artistic goals and to achieve long-term success and sustainability.

DUSTY ALVARADO, *institute director*

A Houston native, Dusty Alvarado grew up as a competitive gymnast, actor, and dancer. He received a bachelor of fine arts degree from Carnegie-Mellon University and worked in New York City as a professional dancer immediately following his graduation. After a year of dancing for Disney, Ford Auto, and Nickelodeon and teaching master classes at Broadway Dance Center and StageDoor Connections, Alvarado joined an Israeli dance troupe, The Aluminum Show, and toured the world for two years. After The Aluminum Show, he became a company dancer with DIAVOLO: Architecture in Motion®. He was involved in three creations, including *Fluid Infinities*, which premiered at the Hollywood Bowl in September 2013. Alvarado has recently transitioned into The DIAVOLO Institute as institute director and is excited to help bring DIAVOLO to the community of Los Angeles and beyond.

JOSÉ HERNANDEZ, *development associate*

José Hernandez is the newest member of the DIAVOLO: Architecture in Motion® team, focusing on development, event management, contributor engagement, and all donor-related initiatives. He graduated from California State University, Long Beach with a bachelor's degree in business administration with an emphasis in finance. He worked as the development associate for grand performances and interned in marketing and community relations with Levitt Pavilion for the Performing Arts, Los Angeles. Originally inclined to become a financial analyst, Hernandez later became infatuated with the arts and arts administration. In his spare time, he volunteers for the American Cancer Society and puts performing arts at the top of his to do list.

Biographies, continued

MICHELLE NAGLER, *marketing assistant*

Michelle Nagler, a dance artist from Los Angeles, grew up as a ballet dancer in RAD (Royal Academy of Dance), receiving her advanced certification in 2011. She has since completely immersed herself in the worlds of contemporary and modern dance, improvisation, and choreography. Nagler has a dual bachelor's degree in dance and foreign languages (Spanish and French) from Scripps College. She strongly believes in the importance of cultural exchange and studied abroad in Seville, Spain, and Paris, France. When she saw DIAVOLO perform for the first time, she knew she had to be a part of it. In 2014, she joined DIAVOLO as an intern through the Los Angeles County Arts Commission, and in 2015 she became DIAVOLO's marketing assistant.

MATT WELLS, *chief operating officer*

Matt Wells' 10-year career in arts management has been distinguished by his commitment to artistic excellence, educational value, and positive social change. He has developed a reputation as a visionary arts leader, engaged administrator, and innovative fundraiser. Since 2011, Wells has served in various leadership positions with DIAVOLO. He also serves on the board of directors of the Hollywood Fringe Festival and the board of trustees at Dance/USA, where he is a member of the executive committee as well as the chair of the Managers' Council (mid-sized organizations).

CHISA YAMAGUCHI, *marketing director*

Chisa Yamaguchi, originally from the San Francisco Bay Area, graduated from University of California, Los Angeles with two bachelor's degrees in Asian American studies and world arts and cultures. Yamaguchi is currently entering her seventh and final season performing with DIAVOLO: Architecture in Motion®. In addition to dancing, Yamaguchi is a certified yoga instructor, specializing in Vinyasa flow, pre and post-natal yoga, chair yoga, and yoga tune up ball therapy, and she is a certified Reiki master. She is a certified artist on the teaching roster through The Music Center of Los Angeles and has been the tour engagement education director for DIAVOLO for six years, as well as The DIAVOLO Institute co-director for two seasons. With extensive training in the visual and performing arts standards along with arts education curriculum development, Yamaguchi has myriad teaching credits, which include both national and international teaching residencies and numerous custom-designed lecture series given around the world, as well as being adjunct dance faculty at California State University, Los Angeles. In addition to her performance and teaching credentials, Yamaguchi is pioneering the position of marketing director for DIAVOLO, focusing primarily on product management and content creation. Yamaguchi was recently awarded membership to the At-Large Council for Emerging Arts Leaders in Los Angeles and is a regularly featured speaker/lecturer with Athletes and the Arts, advocating for healthcare reform and education for creatives and artists.

BOARD OF DIRECTORS

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Engagement Activities

Monday, May 2, 2016

ICAT DAY KEYNOTE

Jacques Heim, artistic director, DIAVOLO: Architecture in Motion

Daniel Wheeler, scene designer, DIAVOLO: Architecture in Motion

During this keynote, Heim and Wheeler will present on the development of DIAVOLO's newest piece, *Luminoir*, which explores the phenomenon of the eclipse and features research by Virginia Tech Institute for Creativity, Arts, and Technology faculty and graduate students in architecture, electrical engineering, computer science, and visual arts.

From May 2-4, members of DIAVOLO: Architecture in Motion will lead numerous workshops in public and private schools throughout southwest Virginia, as well as workshops for students at Virginia Tech.

Special thanks to Clinton McLaughlin, Carla Liversedge, Julie Sargent, Suzanna Blankenship, Nathaniel Foote, Todd Ogle, Thomas Tucker, Liz Liguori, Ryan Rosenbaum, George Hardebeck, Aki Ishida, Paola Zellner Bassett, Carol Burch Brown, Panagiotis Apostolellis, Reza Tasooji, Tom Martin, Ben Knapp, Doug Witney, and Nicholas Polys

In the Galleries

ICAT: Open (at the) Source

The Macronaut Project

Co-presented by the Moss Arts Center and the Institute for Creativity, Arts, and Technology, Macronaut presents a series of images collected by Brook Kennedy, associate professor in industrial design at Virginia Tech. This work took place over the past two years.

“In a global age obsessed with innovation, yet struggling to provide basic global access to water, food, and other human needs, the Macronaut Project endeavors to encourage younger generations to explore the developing field of bio-inspiration in order to find better ways to address these challenges and others. Unlike alternative methods of creative problem solving, bio-inspiration examines design found in nature; an example might be looking at how desert dwelling insects gather drinking water as a basis for designing comparable solutions for human benefit. ”

—Brook Kennedy

Which organic elements do you recognize in these exploratory photographs? What forms, structures or relationships do you see? How could you apply these observations to your own life or profession?

SOVA Senior Show

May 2-15, 2016

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71 Reception Gallery

ICAT: Open (at the) Source

The Macronaut Project

May 2-June 12, 2016

Francis T. Eck Exhibition Corridor

DIANA COOPER: HIGHWIRE, 2016

On view through spring 2018

Grand Lobby

GALLERY HOURS

Tuesday-Friday, 10 AM-6 PM

Saturday-Sunday, 10 AM-4 PM