

A low-angle photograph of two female dancers in vibrant red, sleeveless, button-down crop tops and matching red pants. They are both looking upwards with their heads tilted back, and their arms are raised high, reaching towards each other's hands. The dancer on the right has her hand resting on the other's shoulder. The background shows a modern building with large windows and a clear sky.

# BODYSTORIES: TERESA FELLION DANCE

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ARTISTIC DIRECTOR: Teresa Fellion

REHEARSAL DIRECTOR: Charly Wenzel

MUSICAL DIRECTOR: John Yannelli

DANCERS: Kate Bishop, Serena Chang,  
Erin Landers, Tamara Leigh, Xenia Mansour

COSTUME DESIGNER: Nina Katan

LIGHTING DESIGNER: Timothy Cryan

## DEAR FRIEND OF THE ARTS:

Thank you for your interest in BodyStories: Teresa Fellion Dance.

We are a multi-faceted, highly physical dance company laced with provocative, political, emotional, and humorous edges. Our company values expansive collaboration and innovation. We aim to reach diverse communities through our dedication to art-making, education, and awareness. We have performed internationally in theaters such as Jazz at Lincoln Center, Baryshnikov Arts Center, The Public Theater, Alvin Ailey American Dance Center, and with the rock band Phish, as well as alternative venues like libraries, Times Square NYC, and art galleries. We have taught in conservatories, universities, public schools, cancer centers, community centers, and studios internationally.

We are dedicated to global communication, as a multi-lingual company representing the United States, France, Madagascar, Israel, Germany, the Philippines, and China. I formerly resided as a dancer in Cameroon and hold the title there from President Paul Biya of "Artistic Liaison Between Cameroon and the United States." We are delighted for the opportunity to collaborate with your organization and share our work with your community!

Warmest Regards,  
Teresa Fellion

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New York, NY 10034  
[bodystoriesfellion.org](http://bodystoriesfellion.org)  
[teresa@bodystoriesfellion.org](mailto:teresa@bodystoriesfellion.org)

## MISSION AND PHILOSOPHY

**B**odyStories: Teresa Fellion Dance is a contemporary dance company of women that capture and communicate universal human encounters through dynamic, purposeful movement. We bring a wealth of cultural arts activism experience into each work we create with community partners. We focused on family heritage and personal obstacles in *Agawam* and *Home*, traveled abroad with our piece *The Border Project* about human migration and displacement, and collaborated with Trey Anastasio of Phish on a piece focused on addiction issues. Valuing international exchange, we collectively speak nine languages and research, perform, and collaborate with artists from five continents. We are a multifaceted, highly physical company laced with provocative, emotional, political, humorous edges.

**B**odyStories' mission is to examine depths of society in their darkest and brightest moments, inspiring audiences to physically sense emotional and psychological aspects of the human condition through dance. We use immersive techniques to integrate and empower audiences by navigating them through public and theater spaces in innovative ways of engaging with performance. For Anita's Way with *chashama*, Fellion developed the site-specific piece *Control Dominion* exploring power through physical relationality, where audience navigators instructed audience members to move into specific formations in relation to the dancers' shifting positions in the outdoor space.

In addition to creating and performing original works, the company is committed to reaching diverse populations through community engagement and education, and maintaining a stable business model to sustain our work. BodyStories has put on free and ticketed public concerts throughout the United States and abroad, and held several workshops with integrated participant performances, such as the Patrick Dempsey Cancer Center, where participants contributed text/movement created in collaboration with BodyStories.

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## PRESS HIGHLIGHTS

"The "W" in the title stands for "world," and Ms. Fellion and her colleagues do succeed in creating one....The choreography is action-packed with a strong flow, a current that is sometimes tidal, washing the dancers back and forth across St. Mark's Church, turning the terrarium into an aquarium."

Brian Seibert  
*The New York Times*

"I discovered the light, fast, fluid work of the New York based Teresa Fellion Dance company, filled with wit and levity."

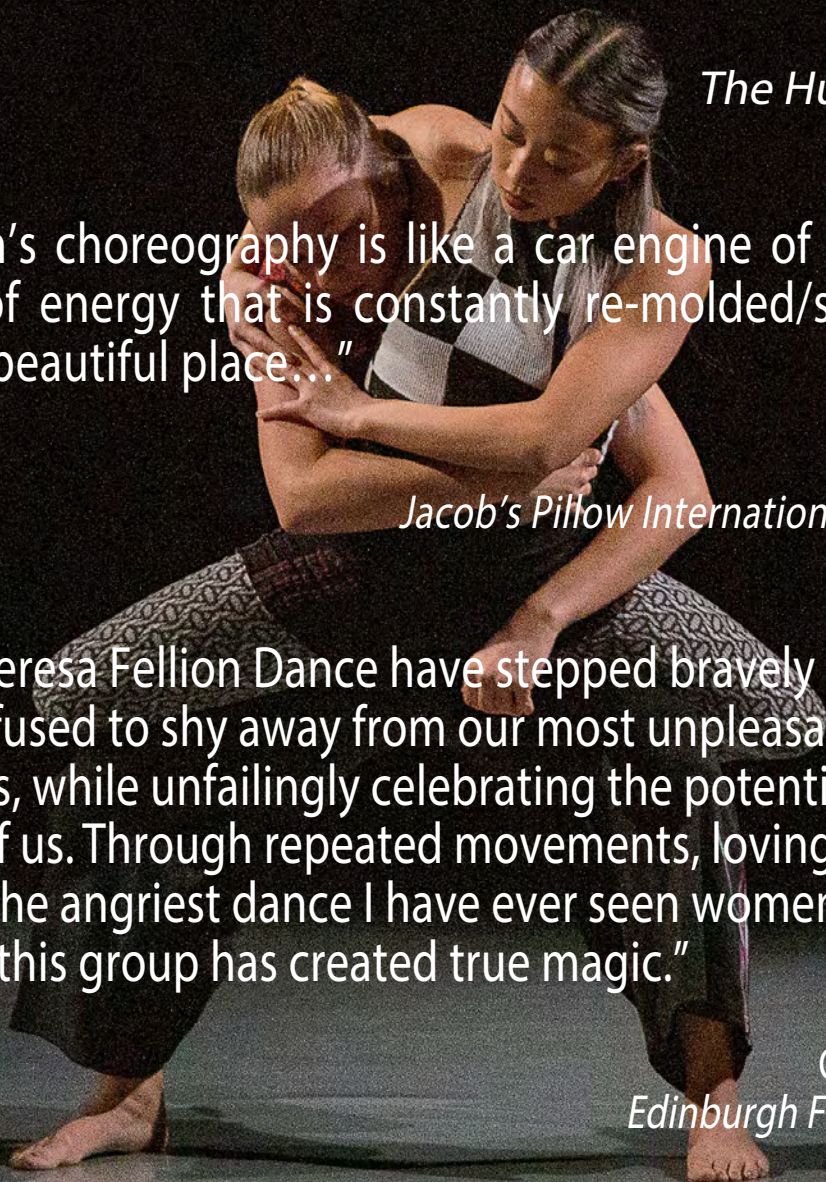
Bidish  
*The Huffington Post*

"Teresa Fellion's choreography is like a car engine of movement; transference of energy that is constantly re-molded/shifted, and brings us to a beautiful place..."

Celeste Miller  
*Jacob's Pillow International Dance Festival*

Bodystories: Teresa Fellion Dance have stepped bravely up to the mirror and refused to shy away from our most unpleasant characteristics, while unfailingly celebrating the potential beauty within each of us. Through repeated movements, loving touches and some of the angriest dance I have ever seen women undertake on the stage, this group has created true magic."

Caroline Whitham  
*Edinburgh Festivals Magazine*





## 2021

7MPR Fourth Midnight - Virtual  
ARTS Alive - Manhattan, NY  
Essence of Embodiment Festival - Virtual  
Movement Research - Virtual  
Stay Home Film Festival - Virtual  
Virtual Dance EXposure - Virtual  
LEIMAY Fellowship - East Village, NY  
Liberty Hall Dance Festival - Union, NJ  
Fall Further X - Lower Manhattan, NY  
2022 Imagine Dance Festival (APAP) - Virtual  
IHRAF - Manhattan, NY

## 2020

APAP Annual Showcase, New York City Center, Manhattan, NY  
Steffi Nossen Choreography Showcase, Emelin Theater, Mamaroneck, NY  
7MPR Themed Dance Theater-First Midnight Virtual Performance - Virtual  
2020 Virtual NEWGrounds by Moving Current Dance Collective - Virtual  
Finch Lane Gallery Flash Project - Virtual  
LEIMAY Fellowship - Virtual  
Mark DeGarmo Dance: Virtual International Arts Festival for Social Change - Virtual  
7Midnights Physical Research Dance Theater - Virtual  
Pentacle DanceWorks: Fall Further IX - Virtual

## 2019

Marginy Opera Ballet - New Orleans, NY  
CREST Festival - Brooklyn, NY  
Newburgh Illuminated Festival - Newburgh, NY  
KoDaFe Dance Festival - New York, NY  
Summer Streets Festival with NYC DOT - Manhattan, NY  
Steffi Nossen Dance Foundation - Emelin Theatre in Mamaroneck, NY  
Inwood Erases Hate with Love, Fort Tryon Park, NYC, LMCC

## 2018

NY City Center Pentacle Arts Showcase  
Wilson College Artist in Residence  
Hamlin Park Theatre, Chicago NY  
Five Myles Gallery, Brooklyn  
Triskelion Arts Presents, premiere of reeling → healing and The Warm-Up

## 2017

Bay Street Theater Sag Harbor, NY  
Southampton Cultural Council, Southampton, NY  
Marigny Contemporary Ballet, New Orleans, LA  
Danspace Project at St. Mark's Church in-the-Bowery, Manhattan, NY  
Southampton Arts Center, Southampton, NY  
Open for Dancing Festival, Newport, RI  
The Dance Complex, Cambridge, MA  
New York City Center Pentacle Arts Showcase  
Triskelion Arts Presents premiere of Agawam

## 2016

Dance Wave, Brooklyn, NY  
NY14th St. Y Theatre  
ITE Dance Festival  
Great Friends Dance Festival, Newport, RI  
Hudson River Museum Outdoor Amphitheater  
Gibney Dance Center Agnes Varis Performing Arts Center  
Periapsis Music and Dance GK ArtsCenter

## 2015

Hudson River Museum, commissioned performances as part of the exhibit, Dancers Among Us Jordan Matter  
NYC Department of Transportation Summer Streets Commission, 26 Federal Plaza  
Danspace Project Access at St. Mark's Church-in-the-Bowery via Green Street Studios and The Dance Complex, Cambridge, MA  
Triskelion Arts, Never Before Never Again Dance Festival  
Inception to Exhibition Space  
Grant Showing Jazz at Lincoln Center, JK&A Roster, APAP NY

## 2014

Lincoln Center, JK&A Roster, APAP NY  
Take Root Series Split Bill (Queens, New York)

Strefa Wonoslowa Foundation Festival (Warsaw, Poland)  
Williamsburgh Art & Historical Center Theater  
Manhattan Movement Arts Center NY Season  
Martha's Vineyard 'Built on Stilts'  
STEPS Reverb Festival  
Pennington Day  
Ross School Theatre Performances and Residency  
Bryant Park SummerStage

## 2013

Jazz at Lincoln Center, JK&A Roster, APAP NY  
Booking Dance Festival, Edinburgh, Scotland  
10th Anniversary COOL NY Dance Festival, John Ryan Theater  
Brooklyn Arts Council Community Funds Grant Performance  
The Dance Gallery UP  
Close Festival, Ailey Citi-group Theater  
American Dance Guild Festival, 92nd St. Y  
Bryant Park SummerStage  
CPR-Center for Performance Research  
DNA, Dance New Amsterdam

## 2012

The Institute of Contemporary Art (ICA), Boston  
4 Times Square, Anita's Way, chashama, NYC  
Ailey Citigroup Theater JK&A Roster, APAP NY  
New Haven Arts and Ideas Festival, Yale University, CT  
Dixon Place UnderExposed Series, NYC  
University of Maine, Farmington, ME

## 2011

Bryant Park Summerstage, NYC  
Booking Dance Festival, Edinburgh, Scotland  
Sarah Lawrence College  
Spring and Winter Concerts  
Peace Concert, Chicago:  
Shared program with Joffrey Ballet,  
Luna Negra Dance Theater, and Ballet Chicago  
Merce Cunningham Theater, NYC  
Bronx Academy of Arts and Dance  
Haiti Relief Concert

## 2010

Baryshnikov Arts Center, NYC  
Le Reuteleu Festival, ENTPE University, Lyon, France  
Naropa University, Boulder, CO  
Dumbo Dance Festival, John Ryan Theater, NYC  
New Dance Group Select Choreographers, NYC  
BoCoCa Festival, Brooklyn, NY

## 2009

The Public Theater, NYC  
Burlington City Arts Residency, Burlington, VT  
NYC Dance Parade Main Stage, NYC  
The Field Artist Residency, NYC  
OUT Music and Dance Festival, Lewiston, ME  
PMT Studios Presents, NYC  
Uptown Performance Series, NYC

## 2008

UFlorida McGuire Theater & Dance Pavilion, Gainesville  
Bronx Academy of Arts and Dance, Bronx, NY  
NYC Dept of Education, Public Schools Performances  
OUT Music and Dance Festival, Lewiston, ME

## 2007

Jacob's Pillow International Dance Festival, Becket, MA  
New York University, NYC  
Pace University, NYC  
NYC Dept of Education, Public Schools

## 2006

Pace University, NYC  
NYC Dept of Education, Public Schools Performances

## 2004-05

Phish's Coventry Festival Concerts, VT  
Alvin Ailey American Dance Center Global Harmony, NYC  
Alvin Ailey American Dance Center Fall Festival, NY



# COMPANY BIOGRAPHIES

**BodyStories: Teresa Fellion Dance** has shown work at Baryshnikov Arts Center, Jacob's Pillow, The Public Theater, Danspace Project at St. Mark's Church in-the-Bowery, University of Florida, ENTPE University (Lyon, France), NYU, Jazz at Lincoln Center, Ailey Citigroup Theater, Bryant Park Summer Stage, BDF Edinburgh at EICC, Agnes Varis Performing Arts Center at Gibney Dance Center, NY City Center, Dixon Place, UME, ICA Boston, 92nd St. Y, Naropa University, Franco-American Cultural Center, CPR-Center for Performance Research, 14th St. Y, Merce Cunningham Theatre, The Dance Complex, Southampton Arts Center, Triskelion Arts, and in concerts with Phish. BodyStories has put on free and ticketed public concerts throughout the United States and abroad, and held several workshops with integrated participant performances, such as the Patrick Dempsey Cancer Center, where participants contributed text/movement created in collaboration with BodyStories.

Collaborations on original music under the direction of our Musical Director, John Yannelli, are vitally integrated into our productions. Music collaborators include Yannelli, Trey Anastasio, Phish, Ryan Lott, Ryan Edwards, Kevin Keller, and Carver Audain. We have also enjoyed in-depth collaborations with costume designers Nina Katan, Ljupka Arsovska, and Elena Comendador, set designer, Robert Gould, and video artists Nel Shelby, Jacob Hiss, and Charles Dennis.



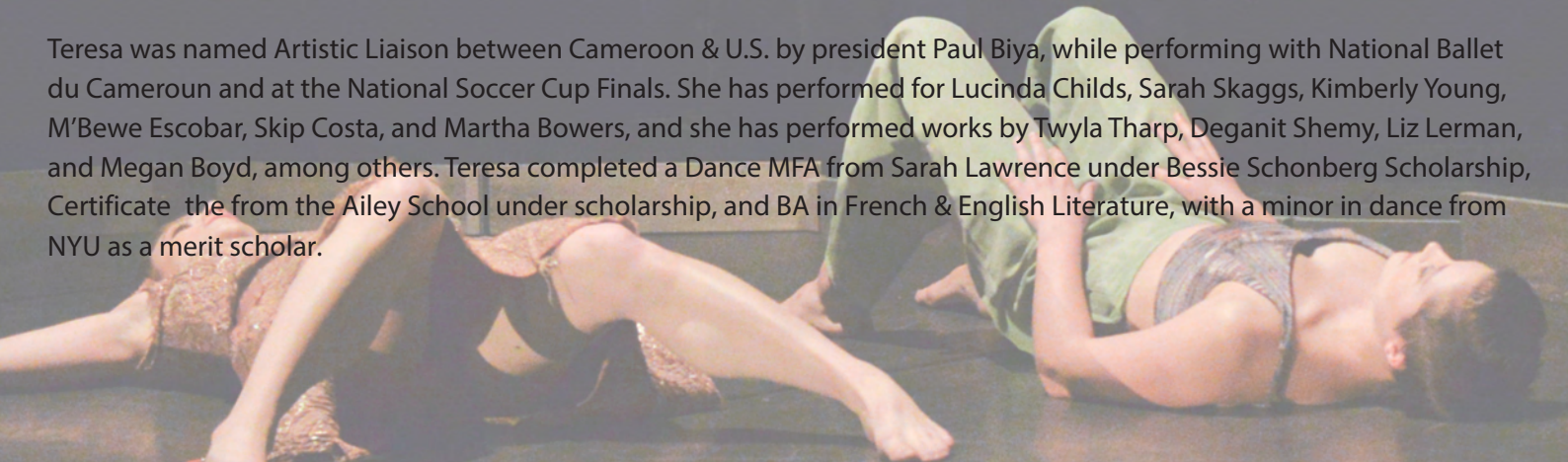
**Teresa Fellion** founded BodyStories: Teresa Fellion Dance in late 2011, after working as an independent choreographer since 2004. Fellion's work has been positively reviewed by The New York Times, NPR, The Huffington Post, The Scotsman, Oberon's Grove, NYTheatre.com, The Skinny Magazine, World Dance Reviews, Edinburgh Festivals Magazine, Edinburgh Spotlight, Southampton Press, Stage Buddy, East Hampton Press, The Sun Journal, Broadway Baby, and Earth Press, among others. She has received the Choreographic Fellowship from SummerStages Dance Festival and ICA Boston and the American Dance Guild Fellowship for Jacob's Pillow's Choreographers' Lab. Teresa has received grants for her work from The National Endowment for the Arts Window Award, O'Donnell Green Foundation for Music and Dance, Brooklyn Arts Council Community Arts Fund Grant, New York Community Trust,

and space grants from ITE-Inception to Exhibition, MANA Arts/Armitage Gone! Dance, Mount Tremper Arts, Field FAR Space, and at Triskelion Arts and Mark Morris Dance Center through the Mellon Foundation.

Teresa's choreography has been commissioned by NYC Department of Transportation's Summer Streets, chashama at Anita's Way 4 Times Square, Island Moving Company, and The Hudson River Museum via the Jordan Matter Dancers Among Us exhibit. Her full-length choreography for Book of Saints, commissioned by Marigny Opera Contemporary Ballet won the Best of New Orleans 2018 Gambit Award for Best Dance Presentation (Full Length) for this original work. Teresa has led workshops and master classes, and been commissioned to set work at University of Florida, Gainesville, NYU, Pace University, Castleton State College, University of Maine, Farmington, Jacob's Pillow, Wilson College, and at several NYC and national performing arts schools. She has taught regularly at The Ailey School, Sarah Lawrence College, and she is a faculty member and director of the Summer Dance Program at The Ross School.

Teresa has worked in social justice and activism since 1990's, involved with community groups, homeless shelters, soup kitchens, and protests. Since 2005, Fellion has employed dance, live music, and theater with social justice at scores of NYC schools, organizations and professional performances as director of InterCATaction/Children's Adaptive Theater and BodyStories: TFD, as Teaching Artist for DreamYard, Marquis, Women's Project, CWP.

Teresa was named Artistic Liaison between Cameroon & U.S. by president Paul Biya, while performing with National Ballet du Cameroun and at the National Soccer Cup Finals. She has performed for Lucinda Childs, Sarah Skaggs, Kimberly Young, M'Bewe Escobar, Skip Costa, and Martha Bowers, and she has performed works by Twyla Tharp, Deganit Shemy, Liz Lerman, and Megan Boyd, among others. Teresa completed a Dance MFA from Sarah Lawrence under Bessie Schonberg Scholarship, Certificate the from the Ailey School under scholarship, and BA in French & English Literature, with a minor in dance from NYU as a merit scholar.





# CREATIVE DIRECTORS

## Musical Director

John Yannelli

John Yannelli, composer of chamber, choral, orchestral and electronic pieces, works in both traditional and experimental styles of music. His special interests are in the development of electronic music, improvisation and composing for dance, theater and film. He has written for and conducted soloists and ensembles ranging from solo oboe to full orchestra with jazz/rock band. Some of his more unusual combinations have been; StoneMusic, where the entire ensemble performed on stones of varying shapes and sizes; and WaterHarvest, for water percussion, winds and voices. His diverse catalog includes works for mixed ensemble, chorus, orchestra, and various mixed media productions. He often collaborates with dance, film and performance artists and has created many scores for modern dance as well as composed music and designed sound for theater productions ranging from Beckett to Shakespeare. He founded the Electronic Music Studio at Thomas Jefferson College and joined the music faculty there in 1976. Additionally, he developed a collaborative program for musicians, dancers and actors to create work through improvisation. It was there that he first introduced conducting with gestures, as a means of leading a group of performers to create work spontaneously. He toured nationally as composer/accompanist with the professional theater company, United Stage, and he conceived of and developed the use of live electronic music in the productions. He joined the music faculty at Sarah Lawrence College in 1983 where he currently holds the William Schumann Chair in Music. He is the Director of Electronic Music and Music Technology and teaches for the Music, Dance and Film Programs. He has directed the Sarah Lawrence College Chamber Improvisation Ensemble since 1993. Mr. Yannelli also rotates as conductor of the SLC Orchestra, in which he offers programs of experimental music including the works of Earle Brown, Christian Wolff, John Cage and others, and multi-media concerts that include experimental film and animation. Mr. Yannelli's music has been performed in U.S., European and Russian cities, the Kennedy Center, and throughout NYC including a concert at Carnegie Recital Hall devoted entirely to his music, which received critical acclaim. His music is published by Soundspells Productions and John Yannelli Music (ASCAP). [www.johnyannelli.com](http://www.johnyannelli.com)



## Rehearsal Director

Charly Wenzel

Charly is an award winning choreographer whose work has been presented in her native Germany, as well as at Dixon Place, Judson Church, the Bronx Academy of Arts and Dance, The Alvin Ailey Citigroup Theater, Steps on Broadway, The Secret Theater, Connecticut College and many other venues in and around New York. She choreographed and danced for several recording artists and she is the choreographer of the music video "Over the Love", which aired on BCNet Television Networks. Charly danced at the Bavarian State Opera in Germany and performed with Naganuma Dance, Keila Cordova Dances, Regina Nejman & Company, Earl Mosley/Diversity of Dance, Erick Montes (Bill T. Jones), Bodystories: Teresa Fellion Dance, LolaLola Dance Theater, Eddie Stockton, Morningside Opera, DexDance, Hydroflow Movement Company, Soul Movement and other companies and independent choreographers in and around New York City. Charly received an award for Best Dance Choreography for her work on the dance film "Global Tides", which was screened at over twenty film festivals worldwide. She is the director, producer and choreographer of the award winning film "Licht", which has also been presented at over ten international film festivals. Charly was the Rehearsal Director and Associate Artistic Director of Naganuma Dance and she worked as the Rehearsal Director for Shadow Box Theater. She is thrilled to be working with all the incredibly talented artists of Bodystories: Teresa Fellion Dance! [www.charly-wenzel.com](http://www.charly-wenzel.com)





# COMPANY MEMBERS



Kate Bishop

Kate Bishop is an artist and movement specialist living and working in NYC. She holds a BFA in dance from New World School of the Arts (Miami, FL) and a Masters in Exercise Physiology from Columbia University (New York, NY). Kate performs works alongside Erica Saucedo as the company vis-à-vis.



Serena Chang

Serena Chang, born and raised in Ohio, earned her BFA in Dance, BS in Molecular Genetics, and minor in Chinese from The Ohio State University. She was recently working with Stephan Koplowitz as a core company member at Bates Dance Festival 2017 and is currently dancing with The Spark Movement Collective and other free lance artists in New York.



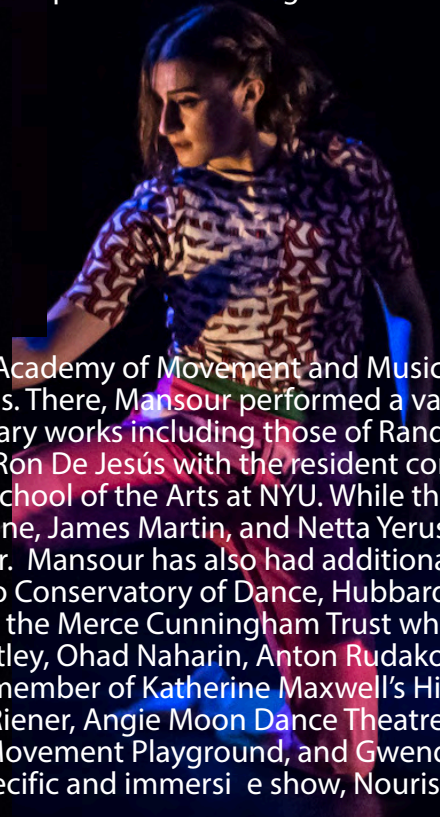
Erin Landers

Erin Landers is a Brooklyn based dancer, choreographer, and co-director of the Hudson Valley based repertory company A-Y/dancers. The daughter of two musicians, her artistic development was heavily influenced by melodies and rhythms from around the world. Her approach to movement is drawn from a rich background in modern, contemporary, ballet, jazz, and various folk and social dance forms including Zimbabwean, Balkan, and Irish. At a young age, Erin Landers began dancing with dNaga Dance Company under artistic director Claudine Naganuma, and took on a role of rehearsal director for the company's 2016 appearance at the World Parkinson's Congress. She attended the Ruth Asawa School of the Arts where she was recognized for excellence in dance performance and choreography. Erin Landers holds a BFA in Dance with a Concentration in Composition from the Conservatory of Dance at Purchase College, SUNY, and has performed in works by Tom Weinberger, Trisha Brown, Merce Cunningham, Kimberly Bartosik, and Lou Mandolini among others. Her work has been presented at venues such as the Palace of Fine Arts in San Francisco, the Dance Theater Lab at Purchase College, and most recently at the Trust Performing Arts Center in Lancaster, Pennsylvania as part of the Durang Dance Collective.



Tamara Leigh

Tamara Leigh is excited to be dancing with BodyStories as an apprentice. She received her BFA in dance at Point Park University where she was able to perform pieces by Stefanie Batten-Bland, David Norsworthy, Gregory Dolbashion, and other artists. Tamara recently moved to New York and has had the pleasure of dancing with BodyStories, Bitedown Dance, Nimbus2, along with several other project-based companies.



Xenia Mansour

Xenia Mansour began her formal training at the Academy of Movement and Music in Oak Park, IL, under the direction of Stephanie Clemens. There, Mansour performed a variety of classical ballets, historical modern, and contemporary works including those of Randy Duncan, Doris Humphrey, Sarah Cullen Fuller, and Ron De Jesús with the resident company, MOMENTA. She holds a BFA in Dance from the Tisch School of the Arts at NYU. While there she had the opportunity to perform works by Giada Ferrone, James Martin, and Netta Yerushalmy, as well as José Limón's Mazurkas at The Joyce Theater. Mansour has also had additional training at LINES Ballet, The Juilliard School, San Francisco Conservatory of Dance, Hubbard Street Dance Chicago, NW Dance Project's LAUNCH: 11, and the Merce Cunningham Trust where she has performed works by Gregory Dawson, Alex Ketley, Ohad Naharin, Anton Rudakov, Luca Signoretti, and Merce Cunningham. Mansour is a member of Katherine Maxwell's Hivewild. She has also worked with Rashaun Mitchell + Silas Riener, Angie Moon Dance Theatre, Giada Ferrone's The Nutcracker NYC, Javier Padilla & The Movement Playground, and Gwendolyn & Guests' site specific and immersive show, Nourishment.





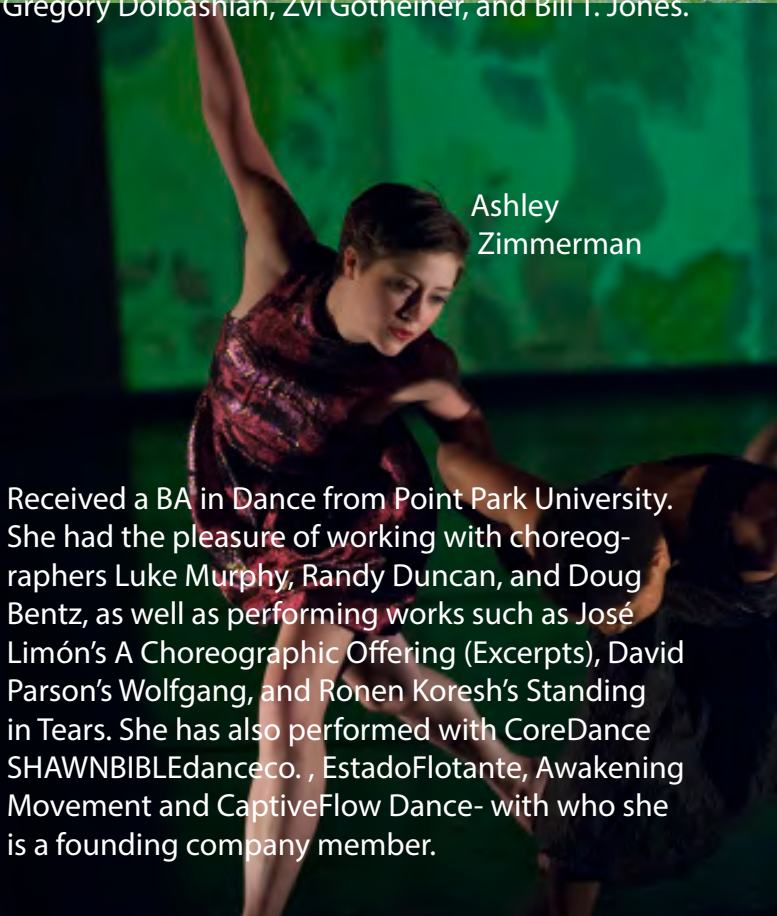
Amanda Krische

A native New Yorker, Amanda Krische began her classical training at Fiorello H. LaGuardia H.S. for Music & Art and the Performing Arts, where she graduated as a YoungArts finalist in modern dance. She continued her studies at the Conservatory of Dance at Purchase College, SUNY, where she received her BFA summa cum laude as the recipient of the prestigious Bert Terborgh award. While training, Amanda performed the works of Doug Varone, Martha Graham, Gregory Dolbashian, Zvi Gotheiner, and Bill T. Jones.



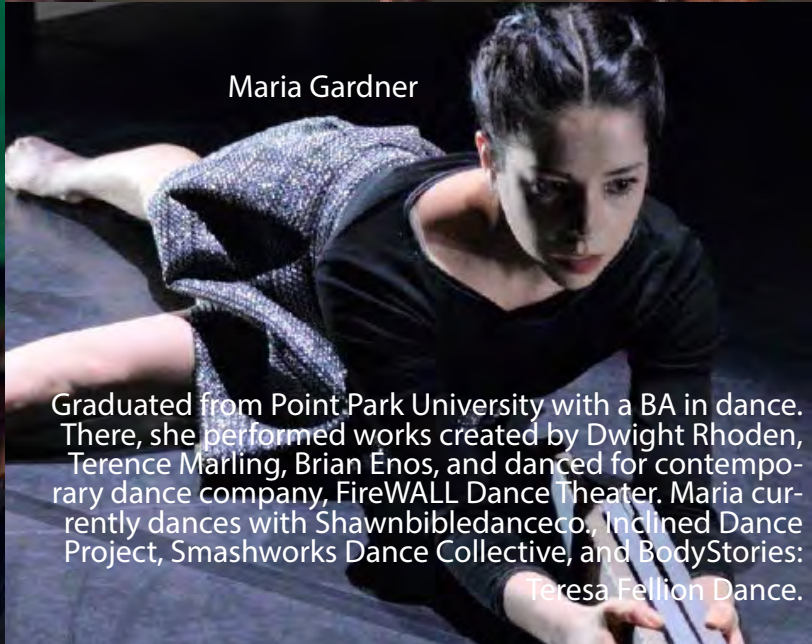
Kimberly E. Murry

Graduated from Ohio University with a B.F.A. in Dance Performance and Choreography. Kimberly has worked with Sean Curran, Urban Bush Women, Shirley Mordine, Travis Gatling, Zelma Badu-Young and Nathan Andary of Ohio University. Kimberly continues to have an active role with The Yard and has performed at various venues with the organization's company DanceTheYard, including the Inside/Out stage at Jacob's Pillow.



Ashley  
Zimmerman

Received a BA in Dance from Point Park University. She had the pleasure of working with choreographers Luke Murphy, Randy Duncan, and Doug Bentz, as well as performing works such as José Limón's A Choreographic Offering (Excerpts), David Parson's Wolfgang, and Ronen Koresch's Standing in Tears. She has also performed with CoreDance SHAWNBIBLEDanceco., EstadoFlotante, Awakening Movement and CaptiveFlow Dance- with who she is a founding company member.



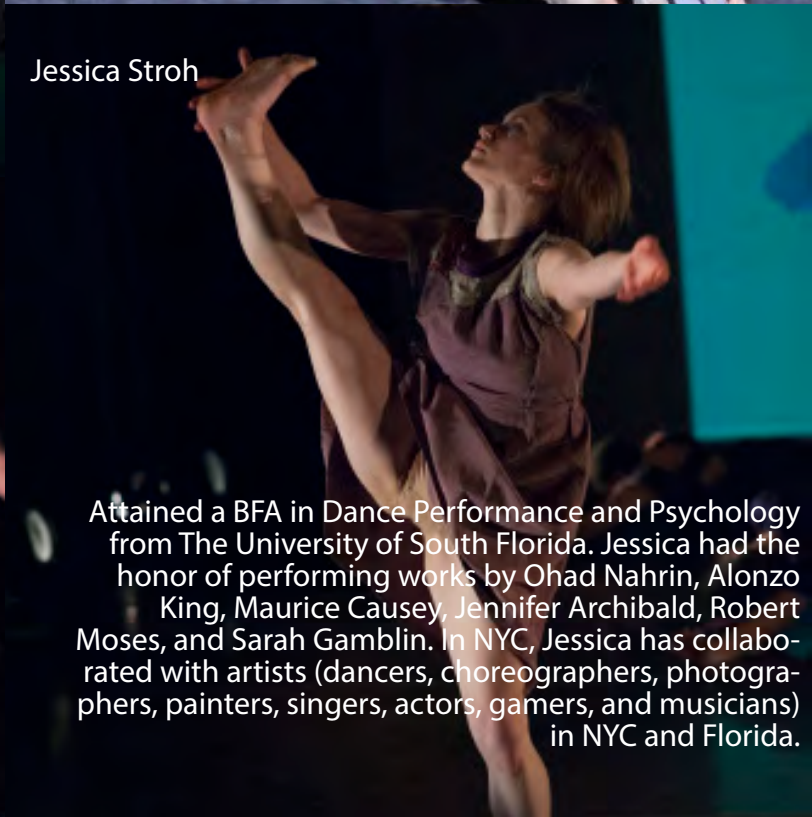
Maria Gardner

Graduated from Point Park University with a BA in dance. There, she performed works created by Dwight Rhoden, Terence Marling, Brian Enos, and danced for contemporary dance company, FireWALL Dance Theater. Maria currently dances with ShawnbibleDanceco., Inclined Dance Project, Smashworks Dance Collective, and BodyStories: Teresa Fellion Dance.



Elizabeth Shew

Graduated from Ailey School/Fordham University with BFAs in Dance and English/Creative Writing. Shew performed alongside the Alvin Ailey American Dance Theater in their annual piece Memoria. She has danced for choreographers Jae Man Joo, Brice Mousset, Christopher Huggins, Taryn Kaschock Russell and Hope Boykin, among others.

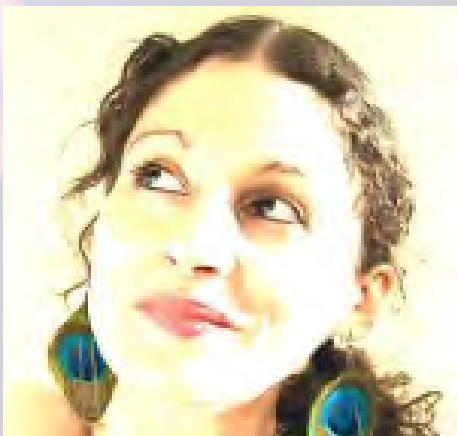


Jessica Stroh

Attained a BFA in Dance Performance and Psychology from The University of South Florida. Jessica had the honor of performing works by Ohad Naharin, Alonzo King, Maurice Causey, Jennifer Archibald, Robert Moses, and Sarah Gamblin. In NYC, Jessica has collaborated with artists (dancers, choreographers, photographers, painters, singers, actors, gamers, and musicians) in NYC and Florida.



# COLLABORATORS



**Nina Katan** has collaborated with choreographers and dancers styling and designing costumes since 2000. She designed costumes for Jon Kinzel's Cow Hand Con Man and his ensemble piece, Responsible Ballet and What We Need Is a Bench to Put Books On (2010), for OtherShore Dance Co: Blue. Bear, Grey, Blue-Violet choreographed by Jody Melnick, and The Social Band Choreographed by Stephen Petronio. Nina is a New York based artist who received her BFA from Rhode Island School of Design. Her work has been exhibited worldwide, including galleries in New York, London, France, and Cairo.



**Carver Audain** creates immersive sound environments using digital signal processing and editing techniques on a variety of environmental and instrumental recordings. His recent works explore harmonic structures comprised of slowly shifting sound fields that merge and transform within their physical surroundings. He has presented works at venues such as the Arts Center of the Capital Region, Studio Soto, Casa Del Popolo, Roulette, and ISSUE Project Room. He has participated in a number of festivals including Sonic Circuits, Plays Well With Others, and Floating Points. He was the first recipient of ISSUE Project Room's Emerging Composer's Commission care of the Greenwall Foundation, and in 2012 he was awarded an Emerging Artists Commission from Roulette with funds provided by the Jerome Foundation. In 2013 he was awarded with the Community Arts Fund grant from the Brooklyn Arts Council and the New York City Department of Cultural Affairs.



**Kevin Keller** (composer) is best known for bringing classical and electronic elements together to create "brilliantly theatric cinematic soundtracks". Now in his third decade as a composer and recording artist, Keller has crafted a diverse discography that has made him a favorite on beloved syndicated radio programs Hearts of Space and Echoes, found his music featured on the popular TV show "So You Think You Can Dance", and won him two ZMR Awards for "Best Neo-Classical Album". Please visit [www.kevinkeller.com](http://www.kevinkeller.com) for music samples and more.



**Tim Cryan** (Lighting Designer) Recent design credits include: Fiasco Theatre's productions of Cymbeline (TFANA/Barrow St Theatre), Into the Woods (McCarter Theatre & the Old Globe) and Measure for Measure (New Victory) and The Two Gentlemen of Verona (Folger Theatre, & TFANA). Additional credits: The Magnificent Cuckold (dir. Paul Bargetto), Open Up, Hadrian (Carborca Theatre), Poetics: A Ballet Brut (Nature Theater of Oklahoma). Adjunct Faculty: Dance Department Long Island University (Brooklyn Campus). Guest artist with the Berkshire Fringe & Providence College. M.F.A NYU Tisch School of the Arts.



**Ryan Edwards** is a career musician for dancers. From a beginning in big band jazz, to an extensive study in West African music and dance, he has been on the path to make people dance since he began in music. For 10 years he led annual adventure-travel missions to Guinea, West Africa when he had hair.

Currently interested in interdisciplinary art and performance work, he continues to explore music, installations and design for dance. He is the co-founder and drummer for Boston-based afrobeat band Federator N°1. Ryan is a New Music America Grant Recipient and travels extensively to perform and compose music for dance. He holds a performance degree from Berklee College of Music with a minor in Africana Studies.





# EDUCATION AND OUTREACH

BodyStories is dedicated to unleashing embodied creativity and empowering individuals through dance and dance education. With a strong background in cultural arts activism, we build a foundation of confidence and responsibility that fosters growth, imagination, and awareness, and strengthens trust and communication with movement. We are certified and well-equipped to engage diverse populations from young children to senior citizens, corporate business groups to pre-professional and recreational dancers, and physically disabled and/or neurodivergent individuals.

## Offerings

### A` Ya[ Y BdaYdS\_ eXad3Vg7fe

We offer regular classes in New York City for both professional and recreational dancers, designed to find the joy in movement, the humor in bodies and make connections through dance.

#### *Company Class*

Company Class every Monday 10-11:30 for professional dancers

#### *Dance it Out!*

We believe that movement is freeing and invite you to loosen up with us in dance cardio classes for adults to relieve stress, create friendships, and find your groove. Through hip hop, contemporary dance, and gyrotonics techniques, BodyStories' Teresa Fellion will get you moving to the music you love in ways that will strengthen, enrich, and heal. All experience levels welcome!

## Youth Programs

For youth, we have taught a diverse range of techniques as well as providing structured opportunities to explore and delight in dance creation.

#### *After School*

During the school year, BodyStories offers after school dance programming beginning in late September and take place on weekday afternoons.

#### *Summer Programs*

We are excited to share our BodyStories Dance Curriculum with young dancers, exploring contemporary, modern dance, jazz, hip hop, ballet, Central and West African, salsa, swing, Broadway jazz, and folk dance. We also expose students to movements from BodyStories repertory including techniques integral to our company process, and support them to create their own movement through our composition classes! We offer program appropriate for ages 6-12 or 12-18, with variations for different experience levels. This Summer, we are thrilled to be bringing our curriculum to The Ross School Summer Program for a sixth summer!

## Lectures & Artist Talks

We are always eager to share insights into our process and hear from members of the community about their own experiences, projects, and unique challenges and insights.



## *Performance Talks*

Because of our focus on community and empowerment, talkbacks and Q&As before or after performances are always something we're excited to offer to discuss process, concepts, and hear from audience members about their own reactions, reflections and experiences. These talks can target a particular issue dance-related or otherwise, or provide a more informal means to connect and inspire one another around the work of movement.

## *Artist Entrepreneurship Lectures*

BodyStories' Teresa Fellion founded BodyStories after working as an independent choreographer and has a great deal of insight about starting a dance company, various aspects of production, artistic collaboration, and sustainable business practices. These lectures or workshops can tackle the nuts and bolts of arts organizing, or they can target a particular element of running a dance company such as grant-writing, publicity, designing tours, structural organization or specific administrative processes to streamline and support art-making.

## **Specialized Workshops**

These unique offerings have developed out of BodyStories commitment to expanding access to dance and exploring its motivating, healing, and empowering aspects. We are always looking to partner with new organizations to offer workshops and experiences that enrich and serve the community.

### *Social Justice through Dance and Storytelling*

Building on extensive experience developing works on issues of social justice, trauma, and identity, we invite dancers and/or community members to collaborate on developing movement sequences based on a social justice theme with sensitivity and awareness. We lead movement exercises working with participants to chart their own life experiences and connect to certain formative moments and develop choreographic ideas and movement from those moments. These can expand into group or solo choreographies and can either incorporate text or spoken narrative elements into the piece directly or explore ways for movement to carry the concepts uncovered together through the storytelling process. These workshops are especially powerful in specific communities touched by a particular issue or trauma. In the past we have brought this to the Dempsey Cancer Center, working with patients, family members, and friends on flocking, mirroring and self-empowerment text and movement compositions that culminated in a performance. With the support of Lower Manhattan Cultural Council, we are also partnering with immigration activists on workshops allowing students to connect to their experiences with immigration in this country through movement and writing to create a multi-layered and inclusive group performance.

### *Improv to Performance*

We love to work with different groups to build trust and community by improvising together and building an expressive work. We take participants through the process of exploring emotional states through the physical--how feelings are held, transmitted, exposed, buried, or projected. We research movement within each of these to embody different states fully. Rather than combining into set movements, we perform this work as a living state, honoring the diversity of bodily expression and empowering individuals to share their embodied truths.

### *Dance for Every Body*

We lead modern jazz and hip-hop technique classes for any experience level with fun, lively music, incorporating the preferences of participants to inspire them in their movement. We include compositional and improvisational group exercises that foster team building, comfort, group sensitivity, and expanding confidence. BodyStories' Teresa Fellion has extensive background in yoga, gyrotonics, and fitness that can be incorporated into fun movement sequences that explore the humor in the body and empowerment through physical strengthening and stretching together. Learned movement sequences explore different qualities of movement appropriate for diverse ages and experience levels. These have been successfully implemented with such communities as firefighters, recreational teen and adult dancers, corporate groups, seniors, youth, parents of public school students, and economically disadvantaged children in schools.

### *Comedy in Dance*

With experience training and performing with Upright Citizens Brigade and improvisational comedy groups, BodyStories brings these techniques into dance to explore the humor in the human body. Participants navigate timing and reaction, investigating their own comedic instincts and combining verbal and nonverbal communication to channel elements of irony and surprise. Partnering and group exercises allow for dynamic improvisational warm ups and character development followed by guided reflection to analyze comedic sensibility and how the body and brain build humor together.



## Residencies & Master Classes

We have engaged advanced dancers at colleges and dance programs across the country, exploring contemporary dance technique, composition and improvisation approaches, experimentation with audience interaction and immersive performance, conceptual research, as well as developing work around social justice and identity with sensitivity and awareness.

### *Repertory Residency*

Work with BodyStories to bring pieces from our repertory to your institution for unique insight into our movement techniques and development process. Select from key works like Home, rose walk green ice, and reeling -->healing, which explore complex emotional landscapes and social awareness through dance. Visit our Works page to see what might be a good fit for your community!

### *Composition and Improvisation*

Through workshops or expanded residencies on composition and improvisation, we uncover personal movement histories expanding the concept of dance and empowering dancers to embrace their unique backgrounds and experiences towards creating original movement. Individual sequences can also be threaded together into collaborative works or provide the seeds for personal choreographic projects. Also trained in postmodern, Graham and Cunningham techniques, we offer intensive improvisational sessions that explore expressive movements, extending the body, partnering techniques, and rigorous exploration of shifts in pace and direction.

### *Technique Intensives*

Drawing on techniques we have studied, performed, and used in choreography for several years, we lead specific technique-driven workshops that honor the lineages of Horton, Graham, Cunningham, Limon, release technique, ballet, contemporary ballet, and contact improvisation. These intensives can be structured to use a variety of modes to hone a particular skill such as body mechanics, strengthening, or pacing, specifically, or they can be focused on unlocking the potential of a particular technique to enhance a variety of skills simultaneously.

### *Immersive Techniques*

Building on BodyStories extensive repertory of integrative works, we expose dancers to different methods of incorporating audience members and how these elements can expand and augment concepts in a piece, making new pathways for connection through dance. We will discuss the practical and conceptual aspects of audience integration to take a broad view of where and how it can be most effective. These workshops will also invite dancers to consider space and context, encouraging site-specific research and exploration, as well as considering size and composition of their potential audience. We will use our own movement research to explore how dance can be flexible around different ages and experience levels of audience members so they can be invited into the dance in comfortable and empowering ways.

### *Conceptual Research Integration*

These workshops or residencies build on our background in social justice and cultural arts activism, developing works that begin with collecting and then responding to particular materials. With extensive repertory focused on social justice and identity, we invite dancers to engage with conceptual research on a shared cultural subject or mining personal archives to develop work. Depending on the time available, images and video material are provided on a particular topic, or dancers can pursue their own research interests and contribute these materials to the group to create a collective archive around which to develop movement. During a past residency at Wilson College, BodyStories' Teresa Fellion navigated students through movement exploration of fear and anxiety about school shootings and other personal and public traumas. Students responded to images and videos, tapping into personal experiences of anxiety and shock to create original movement sequences.



## REELING→HEALING (2018) 2 or 4 Dancers

(40 minutes) Shorter Selections Available

reeling → healing is a new piece investigating the frustration and helplessness that can occur as a result of the constant barrage of misled policies and hatred infecting our country. This work discusses how we may process these feelings and how we may find solace while continuing to take action. Original music by Kevin Keller and costumes by Nina Katan add to the sense of urgency and need for community, working in tandem with the choreography to immerse the audience in a fully-formed world. As an intimate community, the performers and the audience find a way to connect via "The Emotional Architecture of a Bridge," an original concept drawn and created by Teresa Fellion that involves audience interaction. View more photos and videos [here](#).



## ROSE WALK GREEN ICE (2017) 4-6 Dancers

(57 minutes with 20 minute Pre-Show) Shorter Selections Available

rose walk green ice is the culmination of work begun with Home and Agawam that explores self-awareness within communal bonds. By varying spatial orientation to the audience, utilizing various groupings, and highlighting key moments from previous pieces in the trilogy, observers are offered multiple perspectives of each character, from a variety of angles. Through these perspectives, the audience is offered notions of familial bonding and identity formation, in hopes of becoming more aware and appreciative of the complete self and of those around them. How do previous experiences shape the way we interact with others, and how might we extend more compassion to others? View more photos and videos [here](#).



## THE WARM UP (2018) 5-7 Dancers

(25 minutes) Shorter Selections Available

The Warm-Up (originally presented by South-ampton Arts Center and Southampton Cultural Center through a commission by NY Community Trust) explores the role of dance as both exercise and art and showcases original music by John Yannelli and Glenn Alexander. The Warm-Up is an active, fun, and thought-provoking piece that investigates the intersection of dance and exercise, and uncovers some of the humor in the human body. View more photos and videos [here](#).



## AGAWAM (2017) 5 Dancers

(30 minutes) Shorter Selections Available

Agawam, where connectivity, fast footwork, and complex partnering examine sensibilities behind work ethic and familial bonds of post-depression-era, working-class Italian-American immigrant families. Translation of some ethos, social practices, and memories. View more photos and videos [here](#).

"BodyStories: Teresa Fellion Dance has an ambitious mission to enhance lives through movement with purpose. They actively tear down the limiting notions of dance as merely a visual display and go to the core of what it means to be human. This company is one to watch as they are taking off quickly."

Sarah Coursey, *New World Arts Communication*



## HOME (2016) 3-5 Dancers

(40 minutes) Shorter Selections Available

HOME draws upon ritualistic process to elucidate one's search for home via encounters, communication, and understanding of oneself and others. Through movement ranging between off centered to centered, syncopated to calm, the audience follows this stormy, yet intriguing journey that many undertake in creating a home for themselves. Dancers emerge as distinct individuals through their physicality, various psychological responses propelling movement that creates isolation, nurturing, tantrums, and rebuilding. The dancers connect to form community or disconnect into individual self-absorption, causing individual highlights or the entire dance's expansion, acceleration, or erosion as one large, single organism. View more photos and videos [here](#).



## MANTISES ARE FLIPPING TRILOGY (2015) 5-10 Dancers

(56 minutes) Shorter Selections Available

The Mantises Are Flipping is a trilogy of three independent works that investigate reactions and relationships to sound and explore duality through movement. Mantises Are Flipping W.3 begins as an interactive journey through an imaginative world of movement and sound, where audience can cultivate new discoveries in the nature of opposites and intricately changing psychological states. Euphoria, excitement, focus, frustration, and persistence are communicated through highly physical to vaguely indicated partnerships, and juxtaposition of rhythm, harmony, and dissonance. View more photos and videos [here](#).



## THE BORDER PROJECT (2010) 5 Dancers

(35 minutes) Shorter Selections Available

A physical response to the dilemma of human migration, *Border* carves out a corporeal map of the familiar and unfamiliar, addressing subtler psychic borders that occur among the displaced and their pursuit of happiness and identity. "But what is that one place or the other, and how do we define the separation of the two?" We can call this separation a border, wall, city limits, or even a breakthrough, graduation, or epiphany, depending upon where we are and where we're going. Crossing political borders and settling in a new location, deeper boundaries of language, culture, and class shape immigrants' assimilation. It is then the second generation that is faced with crossing nuanced borders between home and school, parents and teachers, as they form their own identity. In this aforementioned journey, dancers embody what happens on the social level and recreate it on a magnified, human level. On an athletic, highly technical, and emotional journey of movement, dancers build and climb multi-level walls, collide, press, travel, wind, delineate, and reach. They immerse themselves in layered cooperative or alien-ating experiences with extreme endurance via accumulation, acceleration, and deceleration. If a border were simply a line drawn in the dirt... View more photos and videos [here](#).



## NO ONE GETS OUT OF HERE ALIVE (2013) 4 Dancers

(30 minutes) Shorter Selections Available

"No One Gets Out of Here Alive": A comedic dance-theater piece about awkward junior high and plastic regressions of adulthood explores differences between mature and immature behavior via adult commentary with a Brechtian Slant. The clothes thing, boob thing, boyfriend thing, nasty, gossipy, destructive behavior, and much more: all illuminated through excitingly quirky and deconstructed dance vocabulary including a hormonal dance vocabulary, quick physical mood shifts, provocative tableaux, slow motion fig t scenes, lip-syncing, athletic partnering, exaggerated facial expressions, situational comedy, dream sequences, and "in-ventive" committed social dancing. View more photos and videos [here](#).



## CONTROL DOMINION (2014) 4, 6, or 30 Dancers in a Workshop Setting (55 minutes) Shorter Selections Available

Dancers in cyborg society, Control Dominion, struggle between individual will and governing control. Opposing forces of surrender and domination reveal harrowing pitfalls of the proselytizing hive mind. Frenetic, alert movement and intricate, distorted phrases are programmed rather than organic. Dynamic progressions become chock full of manic activity as dancers fling, throw, jerk, jump, stiffen, fall, roll, lift, and engage sometimes beyond their capacity to control. View more photos and videos [here](#).

## FAULT LINE (2010) 2-4 Dancers

(15 minutes)

A quartet reflects growth, repetition, contrast, intimacy, separation, and parallels of human relationships at varying levels of connection. Fault Line establishes complex roles of two co-existing relationships, both isolated and intertwined, and the dissolution of each. Complicated phrase work and partnering embodies how relationships and movement can ricochet, burst, support, harmonize, and suspend. View more photos and videos [here](#).

## FOX KNOCKS TWICE (2010) 2-4 Dancers

(45 minutes) Shorter Selections Available

Fox Knocks Twice is an interactive children's dance-theater performance relative to Dr. Seuss's The Cat in the Hat with athletic, imaginative movement, expressive action and faces, and lively narration. Professional dancers, actors, teachers, and choreographers wrote our original story and developed performances focusing on children's active engagement. Offering exposure to our written story in classrooms before our visit, incorporating students into the show, and afterwards discussing themes and reactions challenge students to develop their performance, critical thinking, writing, and verbalizing skills. View more photos and videos [here](#).







## MIXED REPERTORY

Multiple original shorter works or selections in one diverse program. Many of our pieces involve original music which can be performed live or with recorded sound.

## SPLIT BILL PROGRAM

This evening gives audiences a sense of two contrasting complete works. For example, a split bill with Control Dominion and The Mantises are Flipping would allow audiences to experience BodyStories immersive techniques in both humorous and serious-minded conceptual contexts.

## YOUTH PROGRAM

We have multiple works appropriate for young audiences, including Fox Knocks Twice, engaging for children Pre-K through fifth grade, and No One Gets Out of Here Alive, a commentary on adolescent behavior with a Brechtian slant that investigates bullying. This program can be paired with technique, team-building, and conflict-resolution workshops.

## COMMISSIONS

BodyStories is often hired to create dances for regional dance companies and a multitude of other organizations and individuals to bring dance into their world. Past commissions include choreographing for companies and performance venues such as Marigny Opera Ballet, Southampton Arts Center, and Hudson River Museum.

We have also been commissioned to create site-specific public works by Island Moving Company Open for Dancing, by chashama at Anita's Way, 4 Times Square, and by the NYC Department of Transportation at 26 Federal Plaza.

*For booking and availability, contact [teresa@bodystoriesfellion.org](mailto:teresa@bodystoriesfellion.org) or call 646.662.5128. See our works page for repertory offerings and our education page for workshops and educational programs to pair with a performance.*

Bodystories: Teresa Fellion Dance is also represented by [Pentacle Arts Gallery](#) and on [Jodi Kaplan's Boutique Roster](#).



# GUEST ARTISTS



**AUDREY RACHELLE** Originally from Portland, Oregon, Audrey attended the Nutmeg Conservatory for the Arts on scholarship and graduated as salutatorian in 2009. She received additional training at the Netherlands Dance Theater, and Hubbard Street Dance Chicago. She has been performing professionally for six years with various companies including Ballet Tucson, Nashville Ballet, and Winifred Haun & Dancers. She has presented her own choreography in Chicago and New York and recently co-founded a multimedia arts collaboration with Alex Jenkins called AnA. In addition, Audrey is a Center Fellow and Box Office Manager at Gibney Dance Center, a research and development intern for The CURRENT SESSIONS, and the author of the blog [tinydancer//BIGCITY](http://tinydancer//BIGCITY).

**ALEX JENKINS** is a native of California. She began training classically with Riverside Ballet Arts and Inland Pacific Ballet from an early age, with contemporary training at Chaffey College in Rancho Cucamonga, CA under Michele Jenkins. She was a member of the LINES Ballet Ensemble and Training Program from 2007-2009 where she studied with Alonzo King, Arturo Fernandez, Maurya Kerr, and Kara Davis, among others. She has been a freelance dancer in the San Francisco Bay Area as well as a member of Kara Davis' project agora and Brian Gibbs' TAGsf since 2008. With TAGsf, Alex has toured nationally and collaborated on original creations as well as produced performances in San Francisco, New York, and Los Angeles. Currently, Alex is completing her Bachelor's degree with the LEAP program at Saint Mary's College of California.



**Céline D'Hont** started her training in de Kunsthumaniora Dans/Antwerp Belgium at the age of 13 and continued her studies at the Rotterdam Dance Academie in the Netherlands in 2006. Céline won the International Solo-Tanz-Theater Festival in Stuttgart in 2010 with a choreography of Amos Ben Tal, dancer of the Netherlands Dance Theater. She did a tour in Germany with the Solo and got to perform with The Nederland Dans Theater in more work of Amos Ben Tal. While living in the Netherlands she worked for Dansgroep Kirsztina De Chatel and Dansgroep Amsterdam. She performed work of Luc Petit, Stephen Shropshire, Michele Pogliani, Itzik Galili, Krisztina De Chatel, Jiri Kilian, Mauro Bigonzetti and Monique Duurvoort. In 2009 Céline moved to New York to train as a scholarship student at the Alvin Ailey American Dance Theater. Highlights of her time include performing work of Scott Rink at the Apollo Theater and performing with the Alvin Ailey American Dance Theater in New York City Center. Céline moved to Chicago in September 2012 to work with Luna Negra Dance Theater.



**MIA DEWEESE** has been dancing since she was 3 years old. In her pre-professional career, she trained under the direction of Shane Carpenter at Infusion Dance in Columbus, Ohio. From 2006-2008 she was a member of the contemporary dance company, Exhale Dance Tribe, based out of Cincinnati, OH, under the direction of Missy Lay Zimmer and Andrew Hubbard. She is featured in the Dance Magazine's 2008 "Top 25 to Watch" with Exhale Dance Tribe. In 2013, she graduated from Marymount Manhattan College with a BFA in dance with a concentration in Ballet and minor in Business Management. She most recently has performed works for the choreographers Ashley Lindsey and Sonya Tayeh.



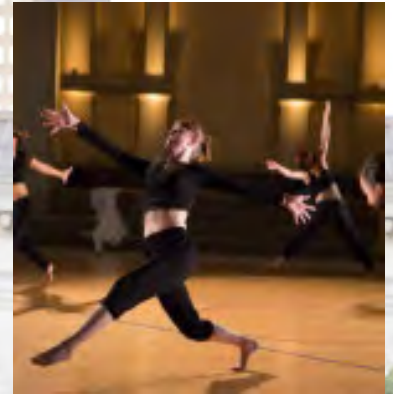




**Dante Adela** started breakdancing in his teens. He took his first ballet class at 18 and subsequently won scholarships to Lou Conte Dance Studio in Chicago, Steps on Broadway, Alvin Ailey American Dance Center, and North Carolina School of the Arts. Dante danced with Orlando Ballet, Renvall Dance, State Ballet of Missouri, Met Opera Ballet, Ballet NY, Zvi Dance, Collective Body: DanceLab, Igal Perry, Cedar Lake Ensemble, and Cirque du Soleil. He loves rock climbing and martial arts, and is an instructor at Reebok/LA Sports Club and Chelsea Piers.

**Corey Bliss** is from Red Bank, NJ and graduated cum laude from the Ailey/Fordham Bachelor of Fine Arts Program in Dance in May 2007, with a minor in Communication and Media Studies.

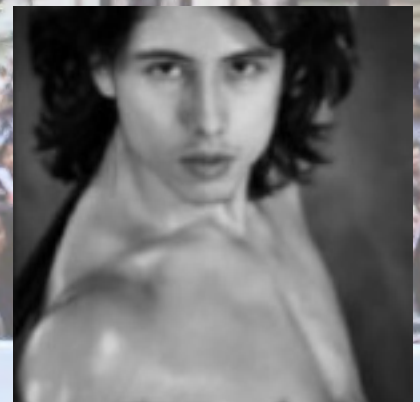
She has been a member of Bodystories: Teresa Fellion Dance since 2009. Corey began training with Nancy Turano at the New Jersey Dance Theatre Ensemble (NJDTE) in 1995. She has worked with and performed works by many renowned choreographers, such as Alvin Ailey, Paul Taylor, David Parsons, Seán Curran, Eduardo Vilaro, and Jean Emile. In 2011, she apprenticed with Stephen Petronio Company, and was also an apprentice with RIOULT for their 2006-2007 season. Corey is a dance facilitator at the Arts Access Program at Matheny Medical & Educational Center in Peapack, NJ (a fine arts program for adults with medically complex disabilities), and serves as Company Manager for NJDTE.



**Hannah Nieh** first performed with the Hong Kong ballet. She has performed internationally as a dancer/singer in concert, Broadway, theater, and recording projects. Highlights: Herbie Hancock/Wayne Shorter concert (Tokyo/LA, ICAP, feature singer/dancer), 'Hot Mikado' (u/s Tony winning BJ Crosby, performed), 'Seven Brides...' (National Tour), 'Beauty and the Beast' (ASF), 'TraumNovela' (Iris, Off Broadway). Dance companies: Ballet Chicago, Richmond Ballet, Collective Body:DanceLab. Nieh is a proud AEA member.

**Hamilton Nieh** grew up in Washington DC, Hong Kong and Seattle. He received formative dance training under Victor Ullate in Madrid, Spain and at San Francisco Ballet School. Nieh has performed professionally in Canada, Spain and the United States. His repertoire includes

works of Petipa, Bejart, Limon, Balanchine, Trey McIntyre, Jean Grand Maitre, Peter Quanz and Helen Pickett to name a few. Hamilton is featured with the Alberta Ballet in the recent film "Joni Mitchell's The Fiddle and the Drum," danced with Luna Negra Dance Theater in Chicago, and currently dances with Les Grands Ballets Canadiens de Montréal. Nieh was nominated for the Princess Grace Award for Performance in 2009.







**Gwennaëlle Rakotovoao** from Rouen, France, has studied at Institut de Formation Professionnelle Rick Odums in Paris, Alvin Ailey American Dance Theater, and Rosella Hightower School in Cannes. She received Rick Odums Fellowship, Region Haute Normandie French Government Grant, Hightower Fellowship, and LCU Foundation Grant. She worked with Luc Moka, Aline Mottier, Michèle Bernier, Gilles de Maistre, and as a prominent member of Rick Odums' ensemble. Performance highlights: Viva Cité Festival, Transeuropéennes, critically acclaimed "Classiquement Dingue" (France and Togo), solo choreographed by (maître des arts et lettres) Pasqualina Noel at "Theatre Du Gymnase," and featured role in an acclaimed documentary. Rakotovoao has presented choreography and performed with Dominique Filhol and Antoine Espagne (musical "Au Clair de la Lune" selected for "Festival Court Devants"), H.T. Chen Dance Company, Whitney V. Hunter, of Martha Graham Company, Collective Body: DanceLab, and Regina Nejman.

**Stephanie Sutherland**, from Pine Bush, NY, graduated from Alvin Ailey/Fordham University where she earned her BFA in

Dance. She was in the international tour of West Side Story, traveling throughout Italy, Lebanon, and Japan. She has danced in works by Judith Jamison, Pascal Rioult, Jose Limon, Jennifer Muller, Paul Taylor, Donald McKayle, Anne Reinking, and Kevin Wynn. In addition to Bodystories: Teresa Fellion Dance, she has worked with Yaa Samar! Dance Theatre, Flexicurve Dance, Janice Lancaster, Christopher Rudd, Kristin Sudeikis, and has helped set work on Ballet Hispanico.

Commercially as a dancer and actress, Stephanie has appeared internationally in commercials, music videos, and feature films. She was a core member of the indie rock band Jigsaw Soul, in which she sang, danced, and grooved her way through the music scene. She enjoys teaching Pilates and yoga, being a certified massage therapist and Reiki practitioner. Stephanie is both thrilled and honored to be a part of BodyStories: Teresa Fellion Dance, and thanks Teresa, Felix, and her parents for keeping her inspired.



**Jill Marie Vallery** graduated from Alvin Ailey American Dance Program where she danced with Milton Myers, Ana Marie Forsythe and Troy Powell. She is a senior teaching artist for Alvin Ailey Arts in Education and a certified Pilates instructor. Vallery has performed in international tours, including with Ms. Tsiidii Leloka (who originated the role of Rafiki in Broadway's The Lion King.) As a featured solo dancer Vallery appeared on Good Morning America, The Today Show and Saturday Night Live. Vallery choreographed and toured with Anitibalas Afro beat Orchestra and appeared in productions

"Tales From the Sun" (Off Broadway) and "My Name Ain't Peaches" (Philadelphia). She works with Tony Award Winning Choreographer Bill T Jones as dance captain of "FELA" on Broadway and on National Tour.





# BODYSTORIES: TERESA FELLION DANCE

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