

# BODYSTORIES: TERESA FELLION DANCE

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 left has her right arm extended upwards, while the dancer on the right has her left arm extended upwards. Their bodies are slightly arched, and their expressions are focused. The background is a bright, outdoor setting with a grey concrete wall and some greenery visible in the distance.

BODYSTORIES:  
TERESA FELLION DANCE

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ARTISTIC DIRECTOR: Teresa Fellion

REHEARSAL DIRECTOR: Charly Wenzel

MUSICAL DIRECTOR: John Yannelli

DANCERS: Serena Chang,

Emma Iredale, Kimberly Murry,

Sabrina Petrelli, Eddie Stockton

COSTUME DESIGNER: Nina Katan

LIGHTING DESIGNER: Timothy Cryan

COMPANY MANAGER: Malaika Holder

MARKETING + DEVELOPMENT ASSISTANT: Ria Vahi

FUNDRAISING + COMMUNITY ENGAGEMENT ASSISTANT: Lana Fuqua

## 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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# MISSION AND PHILOSOPHY

BodyStories: Teresa Fellion Dance is a contemporary dance company of womxn and non-binary individuals 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.

BodyStories' 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.

It is our mission as a company to elevate the voices of LGBTQIA+ individuals through social and artistic allyship. We believe all individuals have the right to be their full authentic selves and that everyone is deserving of happiness, health, love, support, and privacy.

We are committed to creating accessible and inclusive art that can be enjoyed by all bodies. We believe that all bodies can dance and we are dedicated to providing the necessary accommodations to make our classes, performances, workshops, and programs possible for all to enjoy.



## PRESS HIGHLIGHTS

"The "W" in the title stands for "world," and Ms. Fellion and her colleagues do succeed in creating one.... John Yannelli and members of the SLC Experimental Music Ensemble contribute a richly textured, partly live score of drones, strings plucked and strummed, swelling distortion, and high hums. 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*

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

Celeste Miller  
*Jacob's Pillow International Dance Festival*

"Their energies rippled through the sky and earth. The sense of divine feminine power was tangible.... The piece showed us the power of life in our body, and the blessings waiting for us as they move from this Earth (whatever one's conception of that may be)."

Kathryn Boland  
*Dance Informa Magazine*

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

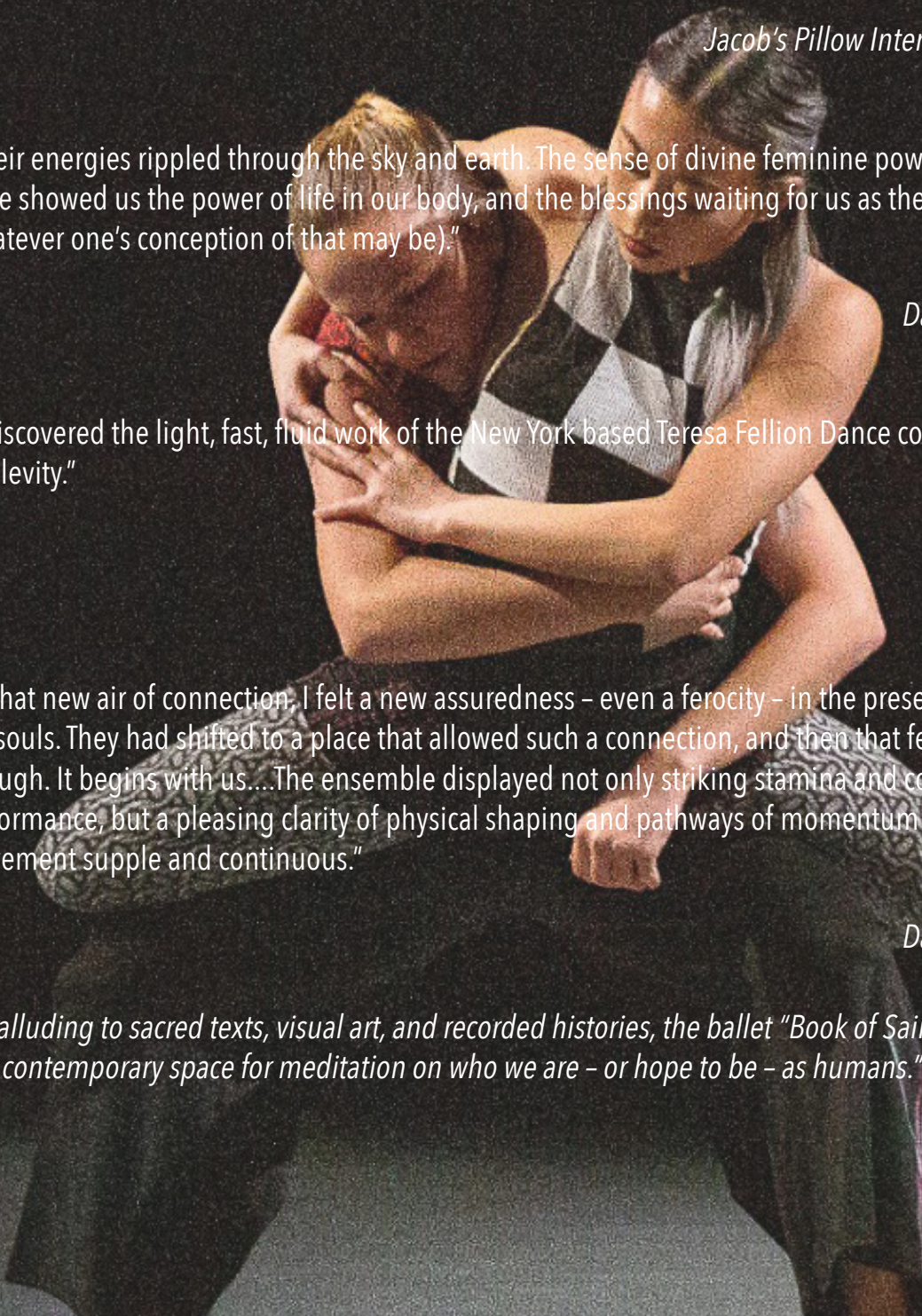
Bidisha  
*The Huffington Post*

"In that new air of connection, I felt a new assuredness – even a ferocity – in the presence of these moving souls. They had shifted to a place that allowed such a connection, and then that ferocity could shine through. It begins with us....The ensemble displayed not only striking stamina and commitment to their performance, but a pleasing clarity of physical shaping and pathways of momentum even while keeping movement supple and continuous."


Kathryn Boland  
*Dance Informa Magazine*

"By alluding to sacred texts, visual art, and recorded histories, the ballet "Book of Saints" offers a luminous and contemporary space for meditation on who we are – or hope to be – as humans."

Veronica Cross  
*Revueux*







"BodyStories is known for taking audiences on emotional journeys, and rose walk green ice took this to the next level, with a narrative that was part feeling and part story, not unlike the mental voyage of a great jazz piece. The musical accompaniment of guitar, piano and digitally-mastered, ethereal sounds added to the space-age/stone-age quality, and when I say stone-age, I am referring to the evermore dynamics of what it means to be human, to be a self with others in the world. rose walk green ice is a vision of who we are and where we are going, and the importance of reflection and dissection in our modern culture."

Sarah Coursey  
*BlogPress*

"It was a high-impact, high-density piece....expertly executed and elaborate."

Joanna Furnans  
*See Chicago Dance*

"...rose walk green ice offers a complex mosaic of colorful ideas and images....As in a science fiction movie, rose walk green ice offers images, which bear likeness to our world, but are somehow misplaced....These mysterious details somehow conform to the bizarre world created by the piece. Fellion keeps us guessing."

Theo Boguszewski  
*The Dance Enthusiast*

"Fellion's movement often takes on the quality of a surrealist painting: a striking juxtaposition of the pedestrian with the abstract....Movements that look simple at first often contain layers, and reveal themselves as both complex and deeply rooted in meaning over time. Fellion uses her dancers' lines and strength to construct elaborate piles of bodies that range in tone from tender to almost sinister. Throughout, Fellion is incredible at illustrating the way that people fit together--or don't--in different kinds of relationships."

Melanie Brown  
*Stage Buddy*

"Teresa Fellion's Agawam ventures into nostalgia.... Agawam offers a high-energy display of feminine facility and athleticism."

Melanie Greene  
*The Dance Enthusiast*

"The choreography unfolded persuasively, just as it had in the rehearsal. Ms. Fellion is most fortunate to have a committed troupe of dancers to work with, and they gave the piece their all. Several powerful vignettes ensued, and the overall effect was strikingly enhanced by the lighting."

Phillip Gardner  
*Oberon's Grove*

## 2023

Mark DeGarmo VSPS Show  
NY City Center Pentacle APAP Showcase  
Fast Forward at Dixon Place  
La Luna  
NYC Dance Parade  
Jefferson Historical Society  
HERE Sublet Series: Co-op  
SPARK Theater Festival  
SUNY Old Westbury  
International Human Rights Festival

## 2022

International Dance Film Festival Brussels 2022 (Brussels l'art difficile de filmer la danse.)  
Sylvania General Lighting Shoot of 13 created Dance Videos  
Alpha Omega STUDIO to STAGE residency and performances, NYC (all one line, delete the AO line on its own)  
Marcia Brooks Various Works Dance Retreat and Performances, New Canaan, CT  
KoDaFe Festival at Peridance, NYC  
NYC Dance Parade Festival Performances  
NYC DOT Earth Day performances in Times Square & Tompkins Square Park  
Fall Further Pentacle Arts Performance, Dixon Place, NYC  
Middlebrook Arts Research + Residency Center Summer Intensive Performance  
Take Root - Green Space, Long Island City, NY  
Billie Holiday Theatre's Skylight Open, Restoration Plaza NYC  
APAP Pentacle Arts - Virtual

## 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  
International Human Rights Arts Festival, NYC

## 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  
Inception to Exhibition Space

## 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  
14th 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  
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  
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, Southampton Cultural 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.

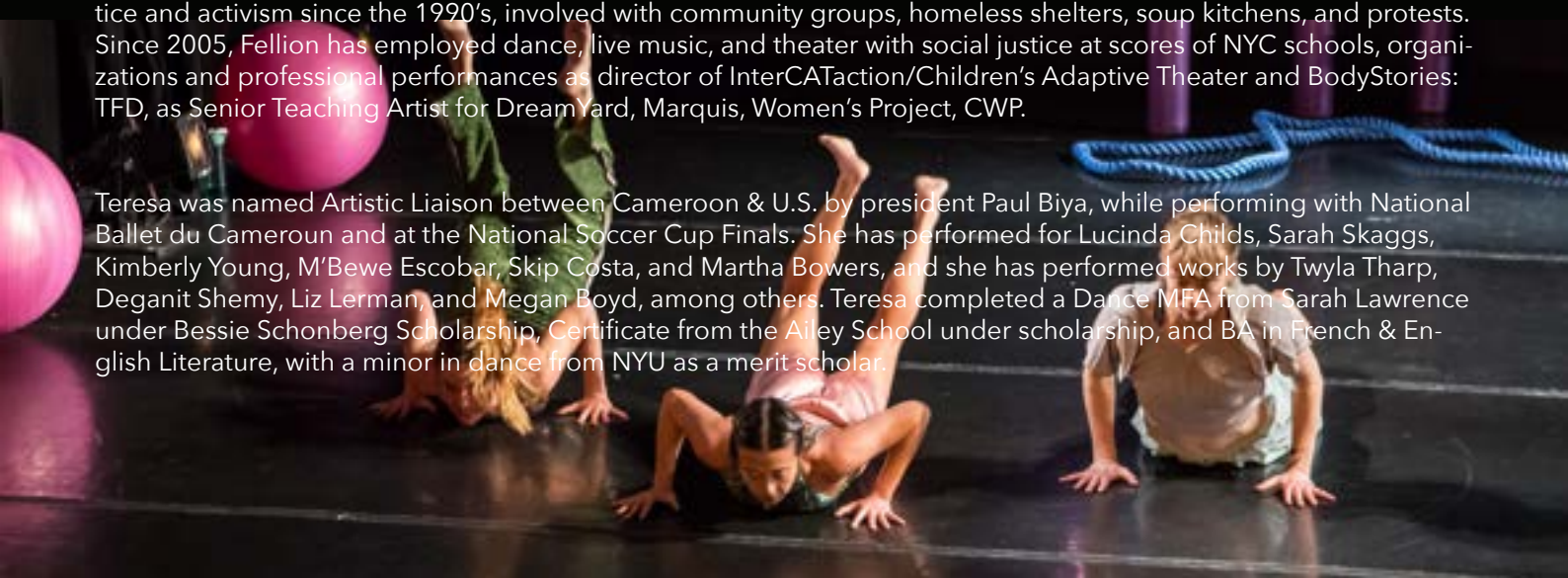


**Teresa Fellion** founded BodyStories: Teresa Fellion Dance in late 2011, after working as an independent choreographer since 2004. Fellion's work has been positively reviewed by The New York Times, NPR, The Huffington Post, The Scotsman, Oberon's Grove, Dance Informa, Revueux, The Dance Enthusiast, TheatreScene.net, Cretus, NY-Theatre.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 Fellowships from SummerStages Dance Festival and ICA Boston, American Dance Guild Fellowship for Jacob's Pillow's Choreographers' Lab, and LEIMAY Outsight Garden Choreographers Fellowship. Teresa has received grants for her work from The National Endowment for the Arts Window Award, O'Donnell Green Foundation for Music and Dance, LMCC, Peg Santvoord Foundation, Brooklyn

Arts Council Community Arts Fund Grant, New York Community Trust, Foundation for Contemporary Arts, The New Music Organizational Fund, Dance/NYC Coronavirus Dance Relief Fund: New York State Edition, Artist Relief Fund, Indie Theater Fund Grant, Dance/NYC, 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, Marcia Brooks/Various Works MixT 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 several performing arts schools. She has taught regularly at The Ailey School, Sarah Lawrence College, she is an Adjunct Dance Professor for 10 Hairy Legs New Jersey Arts & Education Center at Brookdale Community College, Middlesex County College, Union College, and Monmouth, and she is a faculty member and director of the Summer Dance Program at The Ross School. She was also the Dance Department Director and lead faculty at Studio Republik Dubai. Teresa has worked in social justice and activism since the 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 Senior 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 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. 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. 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. 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. 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).

## Rehearsal Director

Charly Wenzel



Charly Wenzel 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 for live shows and for music videos. Charly received multiple awards for her dance films "Global Tides" and "Licht", which have been screened at numerous film festivals worldwide. Charly was the Rehearsal Director and Associate Artistic Director of Naganuma Dance and she worked as the Rehearsal Director for Shadow Box Theater.

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, Hydroflo Movement Company, Soul Movement and others. She is currently a performer in Third Rail Project's Bessie award winning show "Then She Fell". 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)

## Educational Director

Eddie Stockton



Working professionally for over 25 years, Eddie Stockton received his formal training as a student of the (Alvin) Ailey and Martha Graham Schools, and NYC's High School of Performing Arts. During his third year he joined his first dance company, (NJ)Center Dance Collective. He would later continue his studies at the Acting and Musical Theatre Department's of Alabama State and Howard Universities. His career has since been enriched with the experience of working for several companies and choreographers including George Faison, Kevin Iga Jeff, Philadanco, Dwight Rhoden, DC Shakespeare Theatre, Nathan Trice, Nai-ni Chen, Bill T. Jones, and more.

Teaching dance since a teenager, Eddie was a fifteen year instructor at The Ailey School (Jazz & House) and nine year founding member of Brooklyn's Purelements (Modern/Jazz/Ballet).

Stockton and Teresa Fellion led the Dance Department at StudioRepublik, Dubai UAE together 2019-20. His passion for dance and desire to share information has drawn him across the country and globe doing residencies, workshops, and occasional performances.



# COMPANY MEMBERS

## Kate Bishop Baird

Kate Bishop (she/her/hers) 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*. She is thrilled to perform with BodyStories.

## Serena Chang

Serena Chang (she/her/hers), 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. Serena is very excited to dance with BodyStories and to work alongside amazing artists!

## Maria Gardner

Maria Gardner, grew up in Warren, OH and graduated from Point Park University, where she earned a B.A. in dance in 2015. There, she performed works created by Dwight Rhoden, Terence Marling, Brian Enos, and danced for contemporary dance company, FireWALL Dance Theater. Maria also augmented her training by participating in Movement Invention Project, San Francisco Conservatory of Dance, Complexions Contemporary Ballet, and Gallim Dance. Since graduation, Maria attended two consecutive summers at Springboard Danse Montréal, where she performed works by Aszure Barton & Artists, Le Carré des Lombes and Shumpei Nemoto. Upon moving to New York City, she has had the pleasure of working with LoudHoundMovement, Cameron McKinney / Kizuna Dance, and FLUSSO Dance Project. Maria currently dances with Shawnbible-danceco., Inclined Dance Project, Smashworks Dance Collective, and BodyStories: Teresa Fellion Dance.


## Emma Iredale

Emma Iredale originates from Castro Valley, California where she first began her dance training. She graduated from Manhattanville College in Purchase, NY with a BA in Dance Therapy in 2020. Since then, she has worked with inspiring artists such as Shawn Bible, Julia Ehrstrand, Max Stone, Mike Esperanza, Take Ueyama, Brad Beakes, Michaela McGowan, and Ashley Menestrina. Some notable credits include: "Untouchables"- 2019 Edinburgh Fringe Festival, "Letters to No One", "Joy is Sick"(Chloe Kastner Dance Company), "Floored" (Shawn Bible Dance Co.), NYFW (Imitation of Christ & Dead Serious NY), "reeling & healing" (BodyStories: Teresa Fellion Dance). Alongside pursuing her dance career, Emma is a Dance Instructor for Dance Cavise Studios and the Dance Company Director for Expressions Studio for the Arts.

## Amanda Krische

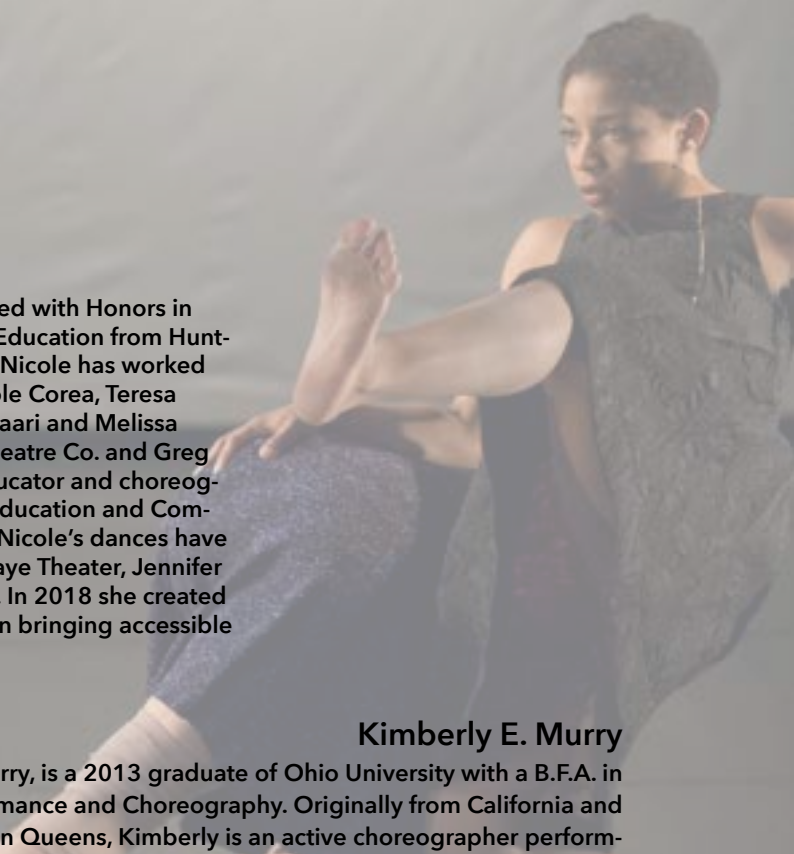
A native New Yorker, Amanda Krische began her classical training at Fiorello H. LaGuardia H.S. for Music & Art and the Performing Arts, where she graduated as a YoungArts finalist in modern dance. She continued her studies at the Conservatory of Dance at Purchase College, SUNY, where she received her 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.






## Nicole Kadar-Greene

Nicole Kadar-Greene (Guest Artist) (she/her/hers) graduated with Honors in Dance from Skidmore College and holds an MA in Dance Education from Hunter College's Arnhold Graduate Dance Education Program. Nicole has worked with choreographers Robert Battle, Camille A. Brown, Nicole Corea, Teresa Fellion, Ruben Graciani, Erica Pujic, Jenny Rocha, Tamara Saari and Melissa Riker as well as directors Samantha Shay of Hopelandic Theatre Co. and Greg Taubman of Extant Arts Co. She freelances as a dancer, educator and choreographer. Nicole teaches at The Ailey School, Ailey's Arts In Education and Community Programs, RIOULT's Dance Center and Fancy Feet. Nicole's dances have been presented at Triskelion Art's, the Ailey Studios, the Kaye Theater, Jennifer Muller's Hatch Series, and the Queensboro Dance Festival. In 2018 she created NK&D / a movement company - a company that focuses on bringing accessible dance to diverse audiences. [nicolekadar.com](http://nicolekadar.com)



## Kimberly E. Murry

Kimberly E. Murry, is a 2013 graduate of Ohio University with a B.F.A. in Dance Performance and Choreography. Originally from California and currently based in Queens, Kimberly is an active choreographer performing throughout New York City. Since taking her first dance class at 16 years old, Kimberly has worked with Sean Curran, Urban Bush Women, Shirley Mordine, Travis Gatling, Zelma Badu-Young and Nathan Andary of Ohio University. In 2015, she was accepted as the first Artist Services intern at The Yard, a dance residency program based on Martha's Vineyard. Since then, 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.

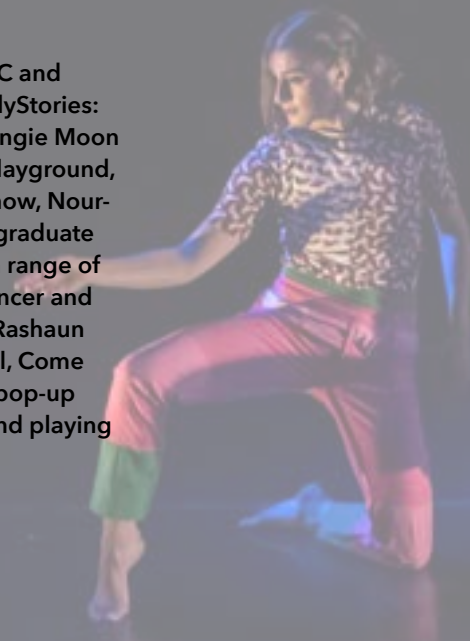


## Sabrina Petrelli

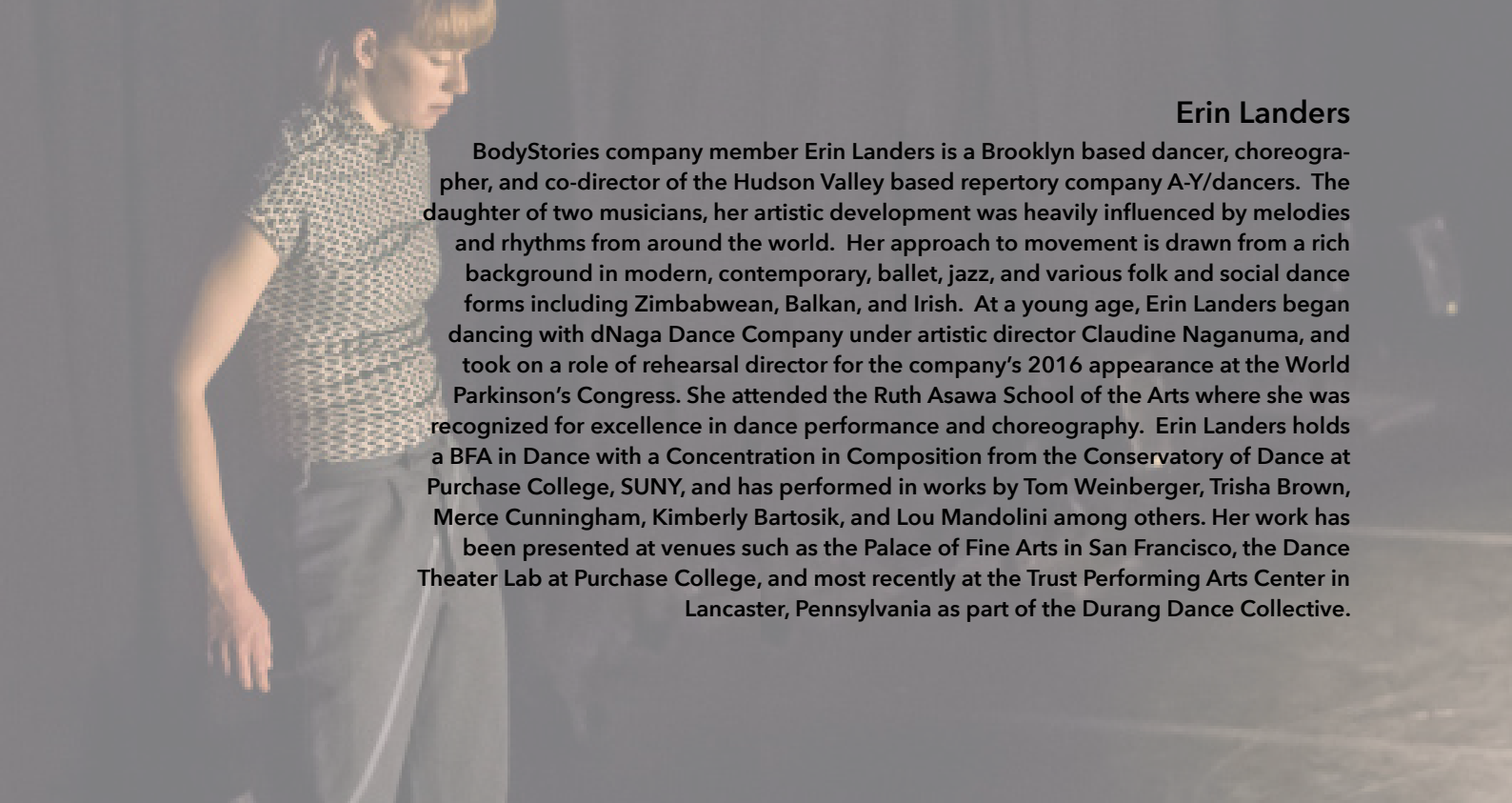
Sabrina Petrelli started her training at the Professional Performing Arts High School under the Alvin Ailey School. As a BFA Dance Major at Montclair State University, she also joined Alpha Omega Theatrical Dance Company and has performed works of artists such as Alvin Ailey, Martha Graham, and more. Sabrina has made appearances on the Wendy Williams Show and 94th Macy's Thanksgiving Day Parade as well as assisting choreographer Eddie Stockton. Sabrina is honored to be performing with BodyStories: Teresa Fellion Dance and would like to give a special thanks to her mentor Nathan Trice for her continued success.

## Xenia Mansour

Xenia Mansour (she/her/hers) is a dancer, mover, and performer based in NYC and Chicago. She is currently a member of Katherine Maxwell's Hivewild and BodyStories: Teresa Fellion Dance, and has worked with Rashaun Mitchell + Silas Riener, Angie Moon Dance Theatre, Gabrielle Johnson + Artists, Javier Padilla & The Movement Playground, and experimental dance theater HOLDTIGHT's site-specific and immersive show, Nourishment, in both Denver and NYC. Originally from Oak Park, IL, Mansour is a graduate of the Tisch School of the Arts at New York University. She has performed in a range of stage, site-specific, immersive, film, and fashion work including as a guest dancer and model for Mexican fashion designer Carla Fernández with choreography by Rashaun Mitchell + Silas Riener, and as a feature dancer for CXN's Fashion Commercial, Come With Us, choreographed by Katherine Maxwell. Off the stage, she's curating pop-up contemporary dance events with Hi Artist and Airbnb Experiences, boxing, and playing pickup softball.







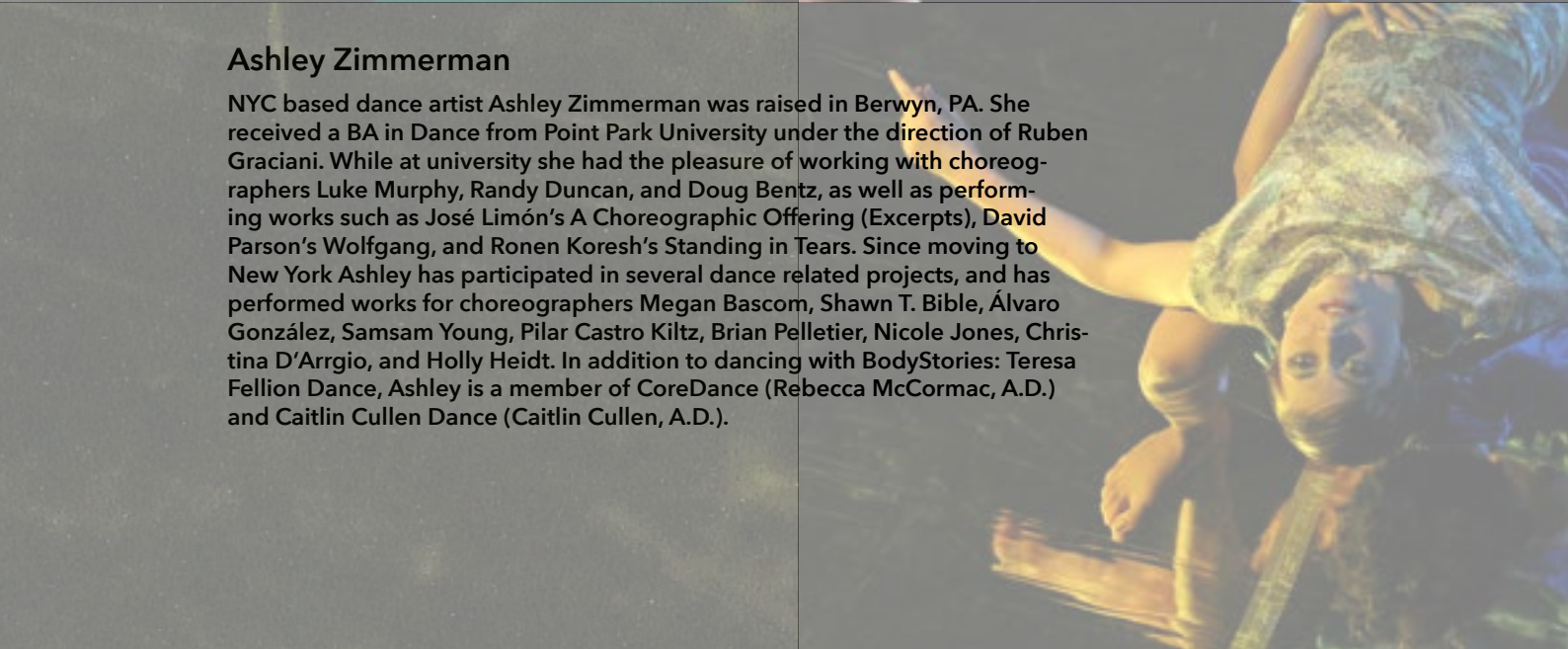
## Erin Landers

BodyStories company member 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.



## Svea Schneider

Svea Schneider, born in Germany, is a NYC based dancer, performing artist, choreographer and dance educator. She attended the Iwanson School for Contemporary Dance in Germany and moved to NYC to extensively train in urban dance (Break, Hip Hop, House), contemporary dance, floorwork, contact improvisation and Forsythe technique. Svea has taught and performed throughout the US, Canada, Germany, UK, Dubai, India and Peru. She has danced with PILOBOLUS (PCS), Vissi Dance Theatre and Decadancetheatre, and has performed at such renowned stages as the South Bank Center, Liverpool Playhouse, B Supreme Festival, Bumbershoot and Jacobs Pillow. Svea has also worked for off Broadway, film, TV and commercials, working with companies and artists such as Chris Cornell, Timbaland, Lil' John, MTV, BET, ABC Networks and Eska Music Video Awards. In Lima, Peru, Svea was commissioned to create work for the Ballet de San Marcos, gave lectures and taught masterclasses for collectives, dance schools and universities as well as performing her solo work at various festivals. Svea holds a BA (magna cum laude) in dance anthropology and choreography from NYU.



## Ashley Zimmerman

NYC based dance artist Ashley Zimmerman was raised in Berwyn, PA. She received a BA in Dance from Point Park University under the direction of Ruben Graciani. While at 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 Koresh's Standing in Tears. Since moving to New York Ashley has participated in several dance related projects, and has performed works for choreographers Megan Bascom, Shawn T. Bible, Álvaro González, Samsam Young, Pilar Castro Kiltz, Brian Pelletier, Nicole Jones, Christina D'Arrgio, and Holly Heidt. In addition to dancing with BodyStories: Teresa Fellion Dance, Ashley is a member of CoreDance (Rebecca McCormac, A.D.) and Caitlin Cullen Dance (Caitlin Cullen, A.D.).



# COLLABORATORS



**Ljupka Arsovska** is a stylist who has worked in the sphere of fashion, design and beauty for more than 15 years now. The word stylist does not even begin to describe her skills and talents. She has successfully run her own hair and make-up studio Essence for nearly ten years. Most of her work was done in Europe, but over the years she was extensively engaged for numerous project in various parts of USA. She has been entrusted with the styling of the entire Macedonian political elite, including the President, the Prime Minister and their families, as well as the majority of the Macedonian celebrities. Her work also includes costume design for local and European theatre plays and operas, special effects make-up on film, internationally awarded commercials, video clips, TV shows... She stands behind the extremely successful fashion line Scent as a fashion designer. She was also elected one of the top three best promoters of Macedonian culture.



**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.



**Michael Berberich** (Sound Designer) has been producing original music and designing sound for New York dance, theatre and film for over ten years. As the in-house sound designer for Mind the Art Entertainment (formerly) and Yaa! Samar Dance Theatre (currently), Michael has worked in many iconic NYC venues for both dance and theatre, including the Alvin Ailey Citigroup Theater, La Mama, Joyce SoHo, Teatro la Teat, and the Fordham College at Lincoln Center Theater. His work has been presented in numerous festivals throughout New York, including Cool New York Dance Festival, the Artists of Tomorrow Festival, and multiple years with the New York Fringe Festival. Recently Michael had the pleasure of touring the Middle East with Yaa! Samar, where his work was heard at the National Theaters of Jordan, Israel and Palestine. Based in Brooklyn, Michael produces music for himself (under the moniker "Berberock") and various local acts ranging from acoustic singer/songwriters to rap and hip hop groups; he has worked with the likes of renowned bassist Felix Pastorius (Jeff Coffin Mu'tet, Yellowjackets) and engineer Tom Coyne (winner of the 2012 Grammy for Mastering '21' by Adele).



**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, & TFA-NA). 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. [Timcryan.net](http://Timcryan.net)





**Brian Carey Chung** I am a choreographer, poet, and teacher originally born in Kingston, Jamaica. My career spanned the companies of LINES Ballet, Armitage Gone! Dance, Complexions Contemporary Ballet, and Ballet Hispanico of New York; and I have had the pleasure of guesting for several companies, including: Dances Patrelle, San Francisco Opera Ballet, and Buglisi Dance Theatre under the auspices of Martine Van Hamel's New Amsterdam Ballet. Prior to founding the Collective, I worked as Karole Armitage's company Rehearsal Director and as her Assistant Choreographer on the Public Theater's Shakespeare in the Park production of HAIR. Thus far, I have created six works for the Collective. Commissions include Cedar Lake Ensemble II, Ballet Santa Barbara, Connecticut Ballet, Reverb Choreographic Competition (of which I was a 2010 winner), and Luna Negra Dance Theatre. The Collective has performed two seasons at Baryshnikov Arts Center, and has toured to Denmark as a finalist in the 2010 Aarhus International Choreographic Competition. I have studied numerous disciplines including: Dance, Voice, Piano, Web Design, Photography, Interactive Technology, Gyrotonic® (of which I am certified to teach), Pre-med, and Poetry, all of which I have synthesized into my choreography. I hold the MFA in Creative Writing from New York University where I was a poetry fellow, scholarship recipient and adjunct professor. Starting in August 2011, I will divide my time between New York City and Chicago where I am a newly appointed Assistant Professor in Ballet at Northern Illinois University.

**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.

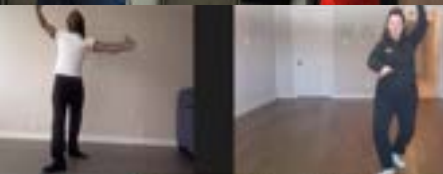
Currently interested in interdisciplinary art and performance work, he continues to explore music, installations and design for dance. He is the co-founder and drummer for Boston-based afrobeat band Federator N°1. Ryan is a New Music America Grant Recipient and travels extensively to perform and compose music for dance. He holds a performance degree from Berklee College of Music with a minor in Africana Studies. He has been featured on many recordings as a composer, arranger, soloist, percussionist and drumset player. Ryan is most proud to be a father of two beautiful children, Jafiah and Maya. He loves to sail, play soccer and cook good food.

**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.

**Kevin Keller** 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. His music has been featured on the popular TV show So You Think You Can Dance, and won him two ZMR Awards for "Best Neo-Classical Album."

**Muriel Louveau** Muriel Louveau began performing at age five and went on to study the history of art and to follow the vocal training program of the Roy Hart Theater. She performed at Festivals in New York, Baltimore, New Mexico, and European countries. Louveau has also been commissioned to produce four educational albums for French-speaking children, and earned a 2005 Teachers Choice Award and Academy Charles Cros Award for the educational CD "How to Learn Timetables." Since 2010, she has been staging the music of Skana, an album entirely produced in cyberspace with American composer Charles B Kim. In 2017, she produced the Vocals the Dark sound installation at Five Myles Gallery, and in 2018 she created the original soundtrack for the play Rechnitz.





# 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

### ***Ongoing Programs for Adults***

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!


### ***Lectures & Artist Talks***

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

### ***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 another summer!



A person wearing a vibrant, multi-colored patterned dress is shown from the waist up, with their arms raised high in a celebratory or dance-like pose. The background is a soft, out-of-focus green. The text of the document is overlaid on this image.

## ***After School***

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

## ***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. Not only is dance entertaining, but it can be very therapeutic and engaging, especially for youth. As part of our rewarding teaching experiences this season, BodyStories has been teaching at The Village in Hartford, CT! The Village is one of the first establishments in the country to provide a home for neglected children. Their mission stands on the foundation of building a community of strong, healthy families who protect and nurture children. The Village provides multiple services to youth and their families such as a range of behavioral health practices for early childhood and youth development. Their mission is something that aligns so strongly with ours at BodyStories and we are so glad to have this opportunity to lead virtual dance classes with The Village and spend time with the participants at the center! We had the opportunity to collaborate with so many amazing artists from our team. Audrey Rachele and Malaika Holder are some of the few who joined the team in bringing thoughtful programming to the youth at The Village!

## ***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 art 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.

## ***Dance for Every Body***

We lead modern jazz and hiphop 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, gyrotomics, 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 or public school students, and economically disadvantaged children in schools.



## ***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 movements, we perform this work as a living state, honoring the diversity of bodily expression and empowering individuals to share their embodied truths.

## ***Social Justice through Dance and Storytelling***

Building on extensive 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 these 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.

## ***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 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!



A background image showing several dancers in motion, blurred to convey a sense of movement. The dancers are wearing light-colored clothing, and the overall tone is warm and artistic.

## ***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.

## ***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.

## ***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, Body Stories' 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.

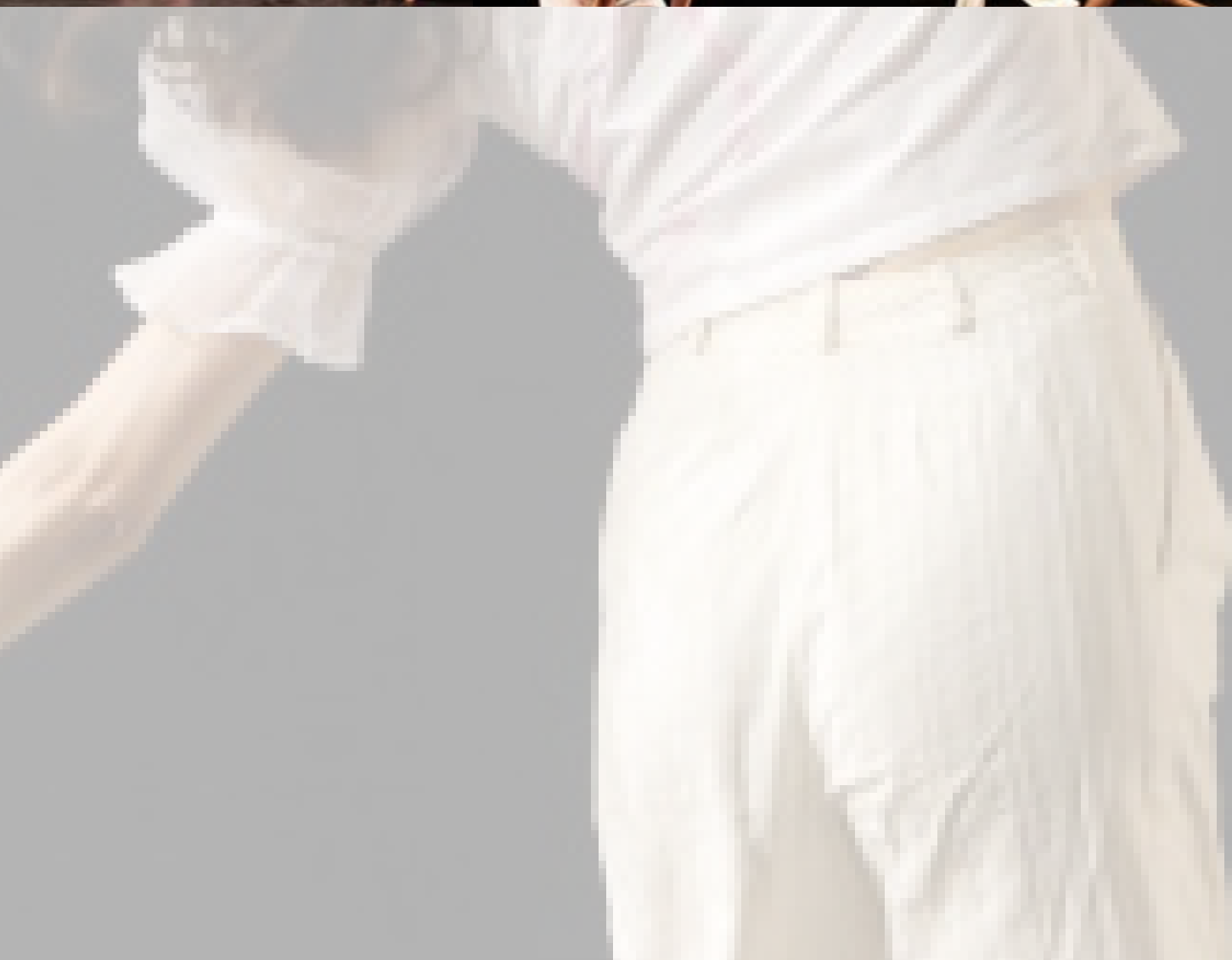


# Inside/Out

(2023) 3-4 Dancers (50 minutes) Shorter Selections Available

Inside/Out is an evening-length dance work that explores personal identity and healing from trauma. In 2022, the U.S. saw a marked increase in identity-based violence related to gender and sexual orientation. As a female-presenting, queer, non-binary artist, Teresa Fellion and their company BodyStories are highly alert to the pains experienced by female-identifying and LGBTQIAP+ communities from the increased instances of identity-based violence related to gender and sexual orientation. As a company, they are focused on building a community that provides a safe space for all marginalized communities to express themselves, particularly LGBTQIAP+, Inside/Out explores the complex, individualized journeys of navigating this societal trauma. It illustrates the power of the self against these discriminatory actions, while also articulating the ways in which identities are forever altered as a result. Dynamic choreography moves the audience through these journeys through intricate movement phrases. The piece moves through phases of calm and chaos, culminating in a sense of breath, power, and vitality. The work will focus on uplifting and affirming womxn, individuals with a uterus, and members of the LGBTQIAP+ community.

The work is choreographed by Teresa Fellion with 2 sections by collaborator Eddie Stockton. It features dancers Leann Gioia, Eddie Stockton, Teresa Fellion, and Arianna Stendardo.



# The Healing Series

## REPERTORY

### CONTINUALLY HEALING

(2022) 1-4 Dancers (45 minutes ) Shorter Selections Available

*Continually Healing* an original choreographic work, focuses on the events of 2020/2021, with a specific focus on exploring mental distress caused by the Pandemic. Through *Continually Healing*, we aim to explore the frustration caused by the isolation and separation from loved ones. The work will speak to traumas and processes of resolution experienced by a diverse range of individuals. Stories are extremely varied, yet our work seeks to uncover universal truths through a shared artistic experience. The involvement of diverse dancers will be crucial, as we intend for this work to serve as a platform for uplifting the voices of varied groups affected by the pandemic and present various individualized experiences. We plan to embolden audiences to lean into feelings of frustration to discover new channels for healing and growth. A main goal of the performance is to explore the relationship of the video projections in conjunction with the movement. During the pandemic, public atrocities have been continually juxtaposed with private experiences of isolation, separation, and deprivation. This work speaks to traumas experienced by a diverse range of individuals and the mental distress caused as a result of and amplified by the pandemic, while offering a space to process and heal from these experiences.



### HEALING CURRENTLY DOWNLOADING

(2020) 4 Dancers (36 minutes ) Shorter Selections Available

*Healing Currently Downloading* acts as a sequel to a previous work *reeling -> healing* created in 2019. While *reeling* sought to capture the frustration of today's world and the present societal tumult, *Healing Currently Downloading* explores outlets for processing these emotions through purposeful motion and action. The emotional qualities of the work are enhanced by dramatic shifts in attitude and form as well as artful video editing. Though viewers may question whether the film's open-ended conclusion permits a complete resolution to the frustration, this work demonstrates an ongoing process of healing through embodied movement. Original music by John Yannelli contributes to the film's sense of urgency and call for community--working in tandem with the choreography to immerse viewers in a fully formed, tumultuous, but, in the end, hopeful world. Created by a queer artist, *Healing Currently Downloading* reflects both internal and external struggle and the need to frequently reassess emotion and response throughout conflict.

*Healing Currently Downloading* was created safely in quarantine during the Covid-19 pandemic. The artists featured in the work were located in Dubai, New York, Ohio, and Chicago. COVID-19 closures led to a wide geographic disbursement of our company artists, and the creation of this film allowed us to feel close through our work despite our distance.





## TOGETHER/APART (2021) 2 Dancers

(7 minutes 26 seconds) Shorter Selections Available

*together/apart* uses framing and imposed restrictions on performers' movements to shape how audience members can view these movements to completion. By using specific focus, gestures, and creative angles in the staging and filming of the piece, *together/apart* challenges audience members to construct their own experience of the work by making decisions about which focal points to prioritize--allowing them to develop their own understanding of the relationship between the performers and their movements in the different frames. This work also challenges audience members to reframe their own perspectives on dance and the human form by highlighting the movements of isolated body parts such as the eyes and hands. Instead of presenting an entire work of full-body movement, *together/apart* explores the distant meeting of bodies, focus, and felt understanding. The thoughts expressed in this piece come from challenges faced in the pandemic of how to cope and belong to a world.

*together/apart* has been developed safely during the Covid-19 pandemic. Virtual rehearsals were held to ensure safety during the creative process. The dancers, choreographer, and audience members wore masks and maintained social distance as in accordance with State and National COVID-19 guidelines.



## INWOOD ERASES HATE WITH LOVE

(2019) 4 Dancers (55 minutes) Shorter Selections Available

This work, entitled *Inwood Erases Hate With Love*, is a site-specific version in the healing series. It highlights audience engagement via integrated movement, a concept I often enjoy exploring the impact of in my work. Community workshops were woven into this performance which counteracts a specific act of hate made in 2018 by a white supremacy group against the immigrant communities of Manhattan. This project received support from a 2019 Lower Manhattan Cultural Council Creative Engagement Grant.





## 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.



## MARCH (2021) 2 Dancers

(5 minutes 54 seconds) Shorter Selections Available

*march*, a collaboration with musical composer Muriel Louveau in Paris, France, reflects on the internal monologues and poetic forms that our unshared personal thoughts can often take. The thoughts expressed in this piece come from challenges faced in the pandemic of how to cope and belong to a world, with a particular focus on the lost feeling that many people who just graduated college in 2020 faced. The poetic sounds and movement in this work give these internal monologues a shared outlet. Choreographed movement and text, layered through a process of video editing to create an ethereal world that is comforting and a bit haunting while isolating, and expresses the possibility to find connection across distance--especially during current time of quarantine.

*march* has been developed safely during the Covid-19 pandemic. The artists featured in the work were located in Dubai, Paris, Reno, and New York and we are from LGBTQ+ communities. COVID-19 closures led to a wide geographic disbursement of our company artists, and the creation of this film allowed us to feel close through our work despite our distance.





## 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?



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

(25 minutes) Shorter Selections Available

*The Warm-Up* (originally presented by Southampton 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 Yanneli 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.



## 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.

## 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 stormed, 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.



## 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.





## 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 alienating experiences with extreme endurance via accumulation, acceleration, and deceleration. If a border were simply a line drawn in the dirt...





## 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 fight scenes, lip-syncing, athletic partnering, exaggerated facial expressions, situational comedy, dream sequences, and "inventive" committed social dancing.



## CONTROL DOMINION (2014) 4,6, or 30 Dancers in a Workshop Setting

(35 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.





## **FAULT LINE** (2014) 4,6, or 30 Dancers in a Workshop Setting

(35 minutes) Shorter Selections Available

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.

## **FOX KNOCKS TWICE** (2014) 4,6, or 30 Dancers in a Workshop Setting

(35 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.



## 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 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 Body Stories 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, Marcia Brooks/Various Works MixT Company, 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, Times Square, and Tompkins Square Park.

*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 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 Wiifred 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 Bway). 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.

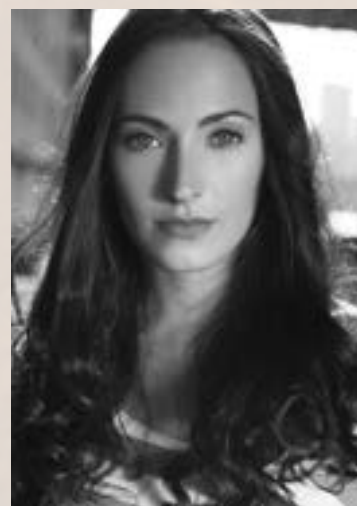






**GWENNAELLE RAKOTOVAO** from Rouen, France, has studied at Institut de Formation Professionnelle Rick Odums in Paris, Alvin Ailey American Dance Theater, and Rosella Hightower School in Cannes. She received Rick Odums Fellowship, Region Haute Normandie French Government Grant, Hightower Fellowship, 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 (maitre 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 Afrobeat 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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