



Margaret Jenkins Dance Company announces

Encounters Over 60

Performances, classes, and workshops by guest artists:

Vicky Shick

(Budapest/New York)

February 7 - 12, 2020

Merián Soto

(Puerto Rico/Philadelphia)

February 29 - March 5, 2020

The Margaret Jenkins Dance Company (MJDC) introduces *Encounters Over 60*, a new program amplifying the visibility of elder dance artists through two week-long residencies at our Margaret Jenkins Dance Lab. In a medium so often focused on the young and upcoming, Ms. Jenkins is particularly aware of the disappearance of voices from women over 60. Artists **Vicky Shick** (Budapest/New York) and **Merián Soto** (Puerto Rico/ Philadelphia) will perform their solo work as well as new work developed with local dancers, and share their rich body of artistry and experiences through in-depth classes and workshops for both the professional dancer and those who simply enjoy moving with like-minded curious adults.

Core to this program is the belief that dialogue between artists across generations and geography can help strengthen and sustain the San Francisco Bay Area's arts community. There are many extraordinary artists over 60 who continue to make and share work, but the MJDC sees a lack of platforms for these artists to share what they know and continue to experiment and grow their own craft. *Encounters Over 60* offers an opportunity not only to see their works, but to spend time with them in ways of their choosing and to be in dialogue with these artists with vast arrays of experience and perspective to offer.

Encounters Over 60 would not be possible without the support of the San Francisco Arts Commission, with additional support from the Bernard Osher Foundation, Dianne & Daniel Vapnek Fund, Hellman Foundation, John Sanger Family Foundation, Judith Brown Meyers Fund, SF Grants for the Arts, and the William & Flora Hewlett Foundation.

Hi-Res Photos: (credits in file name)

<https://www.dropbox.com/sh/3211dtfqpx2ramo/AAC8fsI5nDysuaoz1ACrDgVpa?dl=0>





Encounters Over 60 Activities

LOCATION: All activities take place at the Margaret Jenkins Dance Lab, 301 8th Street, Suite 200, SF

COST: All activities are pay what you want, and no one will be turned away for lack of funds.

Additional activities may be posted to our website (<http://www.mjdc.org/encounters>).

Vicky Shick

Morning Class

Feb 7-12, Daily, 10a-12p

All levels welcome, but some dance experience needed

In this morning class we will warm up, ease our bodies, and energize ourselves as we work toward dancing together. We ready ourselves, beginning with a straightforward warm-up emphasizing physical mechanics, alignment, and clarity, with space for feedback from our bodies. We want to stimulate our awareness, articulation, and focus as we collaboratively uncover the intelligence in our bodies and arrive at dancing together. In phrase work, we hone our skills and deepen our physicality.

Choreography Workshop

Sat, Feb 8, 1-4pm

All levels welcome, even non-dancers

In this workshop we will practice different ways to arrive at making work. There will be opportunities for solo exploration, as well as for duets and small groups. We will use improvisation to get started and to see if we can rid ourselves of expectations and judgment as we build movement. Of course we will watch each other and offer comments and questions. I hope to embrace our individuality, rigor and focus, and leave room for play.

Performance and Q&A

Wednesday, Feb 12, 7pm

Vicky Shick will perform solo work as well as new work developed with local dancers, followed by a conversation with Margaret Jenkins and a Q&A with the audience.





Merián Soto

Blindfold Dance: Adventures in Partnering and Touch

Sun, March 1, 12:30-2p

All levels welcome, even non-dancers

Somatic educators well know the value of working with eyes closed as a way of expanding sensory awareness and supporting focus on somatic processes. This immersive workshop will explore the Blindfold Dance. Working in pairs, participants will take turns leading someone who cannot see, and being led while blindfolded. Movement explorations will be followed by short discussions: what is the role of touch in partnering/kinds of touch, how/what does one follow/ respond, how does one lead effectively, responsibly, what are possible applications of this practice in choreography and performance?

Letting the Body Stretch Itself and Other Joys

Tue, March 3, 6-8pm

For experienced dancers

This workshop will serve as an introduction to foundational movement practices by Judson Dance Theater and somatic practices pioneer, Elaine Summers. Letting the body stretch itself is an improvisational somatic practice created by Elaine Summers. Moving slowly while scanning through the body with the mind's eye, one allows/notices movement travel sequentially through the body.

Performance and Q&A

Thursday, March 5, 7pm

Merián Soto will perform solo work as well as new work developed with local dancers, followed by a conversation with Margaret Jenkins and a Q&A with the audience.

For more information visit mjdc.org/encounters



About Vicky Shick

Vicky Shick has been involved with the New York dance community since the late 70's performing, teaching and making dances. During her six years with the Trisha Brown Company, she received a Bessie Award for performance. Other long-term performing relationships have been with Yoshiko Chuma, Meg Harper, Risa Jaroslow, Jon Kinzel, Andrea Kleine, Juliette Mapp, Jodi Melnick, Wendy Perron, Susan Rethorst, Sara Rudner, Robert Swinston and Cathy Weis.

Shick has been making dances since the mid-eighties, many in collaboration with visual artist Barbara Kilpatrick and sound designer Elise Kermani. Shick and Kilpatrick received a Bessie for their work together. In 2012, she began working with Swiss video artist Seline Baumgartner. In 2017, a collaborative piece with Ralph Lemon and Jimena Paz was presented at The Chocolate Factory in New York City. Shick has taught at many universities including Hunter College, for the Trisha Brown Company, and at Movement Research. She has also set Trisha Brown's choreography and made dances on students at Arizona State University, Barnard College, George Washington University, Hunter College, Dickinson College, Princeton University, Sarah Lawrence College, in Amsterdam, and in Budapest, her home town.

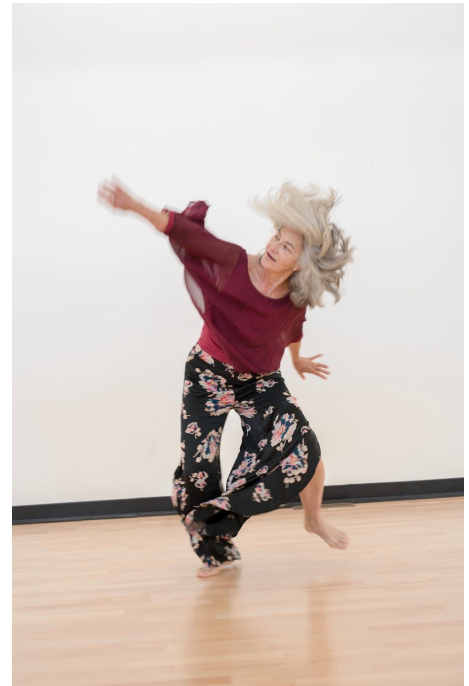


Over the years, Shick's choreography has been presented by The Brooklyn Museum, Danspace Project, Dance Theatre Workshop, The Kitchen, La Mama Moves, Movement Research at Judson Church, PS 122, Snug Harbor Cultural Center, Sundays on Broadway, The West End Theatre, and internationally at Project Art Centre in Dublin, the Verbier Music Festival in Switzerland, and at Trafó Theatre in Budapest. Shick is a 2006 grant recipient from the Foundation for Contemporary Arts, was a 2008-2009 Guggenheim Foundation Fellow, a two-time Movement Research Artist in Residence, and a Gibney DiP grantee.



About Merián Soto

Dancer, choreographer, video, and improvisation artist Merián Soto, is the creator of aesthetic-somatic dance practices and methodologies, Branch Dancing and Modal Practice. Her 40+ years career in dance has spanned various artistic movements. A central figure in the '80s and '90s Latina Arts, Equity, and Community Arts movements in New York City, Soto has collaborated extensively with visual artist Pepón Osorio on full-evening interdisciplinary works such as *Historias* (1992-1999), hailed as an American masterpiece, and *Familias* (1995), created in collaboration with eight South Bronx families. Soto is also known for her experiments with Salsa, in critically acclaimed works such as *Así se baila un Son* (1999) and *La Máquina del Tiempo* (2004). Since 2005, she has developed Branch Dancing, a meditative movement practice with branches that investigates consciousness in performance, and the Branch Dance Series, which includes dozens of performances on stage, in galleries, and in nature, as well as video installations, and year-long seasonal projects including the award-winning One Year Wissahickon Park Project (2007-08).



Committed to supporting new Latino dance and performance arts and artists, Soto is Founding Artistic Director, along with Patti Bradshaw and Pepón Osorio, of *Pepatián*, the Bronx-based, multi-disciplinary Latino arts organization. In that capacity, she developed and produced numerous projects featuring works by emerging Latino dance and performance artists, including the Latino dance and performance festival, *Rompeforma*, presented in Puerto Rico from 1989-1996.

Since 1999, Soto teaches Dance at Temple University in Philadelphia, where she has developed Modal Practice, the improvisational methodology now practiced widely by choreographers in Philadelphia, New York, Puerto Rico and beyond. Soto is Curator of the Temple University Institute of Dance Scholarship's Reflection/Response Choreographic Commission, supporting the work of choreographers such as Kathy Westwater, Lela Aisha Jones, Awilda Sterling Duprey and Marion Ramírez. Her writings on dance have been published in *Choreographic Practices*, *Heresies Magazine*, *Movement Research Journal*, and *Contact Quarterly*.

Soto is the recipient of numerous grants and awards including a New York Dance and Performance Award BESSIE for sustained achievement in 2000, a Greater Philadelphia Dance and Physical Theater Award "ROCKY" in 2008 for her One Year Wissahickon Park Project, a Pew Fellowship in the Arts (2015), a Leeway Foundation Transformation Award (2016), Rauschenberg Foundation Residency (2017), and most recently a 2019 United States Artists Doris Duke Fellowship in Dance. Current projects include *Modes*, a performance, exhibition, and scholarship project summarizing Modal Practice; and *Rompeforma ¡Fenomenal!* 1989-1996, a documentary on the celebrated Latinx performance festival.





About the Margaret Jenkins Dance Company

Founded in 1973 to support the artistic vision of founder and artistic director Margaret Jenkins, the Margaret Jenkins Dance Company (MJDC) has been a part of the cultural fabric of San Francisco for over four decades—dedicated to training professional dancers and dance makers, making and touring new work, cross-cultural and generational exchange and collaboration, community stewardship through programs that support process and mentorship, as well as performing for a vast array of communities locally, nationally, and abroad. At the heart of the organization's mission is Jenkins' belief that it is incumbent on artists to be in conversation through our work—to break the image of the artist in isolation and expand who sees and responds to the arts.

In the last four+ decades, Jenkins has created an impressive body of work with over 85 pieces created on her company and others in the US, Asia and Europe. Over the last two decades, Jenkins' choreographic attention has partly focused on cross-cultural collaborations between her company and international artists, including the Tanusree Shankar Dance Company of India, Guangdong Modern Dance Company of China, and the Kolben Dance Company in Israel. She has developed ambitious multi-disciplinary works such as *Light Moves*, created in collaboration with media artist Naomie Kremer, and *Skies Calling Skies Falling* with video artists Hi-Jin and David Hodge and is a proponent of fully realized collaborative art. Several of her company members have gone on to form their own nationally-recognized dance organizations, including Joe Goode, Joanna Haigood / Zaccho Dance Theater, Bill Young and MacArthur Genius Award-winner Elizabeth Streb.

Jenkins has received numerous awards for her unique artistic vision including a Guggenheim Fellowship, Irvine Fellowship, San Francisco Arts Commission Award of Honor, three Isadora Duncan Awards including the 2015 Sustained Achievement Award, the Bernard Osher Cultural Award for outstanding contributions to the arts community, and a Bellagio Fellowship in Italy. "Margaret Jenkins Day" was declared on April 24, 2003 by SF Mayor Willie Brown, and she received a Governor's Commendation from Governor Gray Davis.

Encounters Over 60 would not be possible without the support of the San Francisco Arts Commission. The Margaret Jenkins Dance Company's activities are also supported by The Bernard Osher Foundation, Doris Duke Charitable Foundation, Fleishhacker Foundation, Hellman Foundation, John Sanger Family Foundation, Judith Brown Meyers Fund, The National Endowment for the Arts, San Francisco Grants for the Arts, The William and Flora Hewlett Foundation, and many generous individuals.

