

## BIOGRAPHIES

**Michelle Ferranti** (Costume Designer) is an adjunct Associate Professor of dance at Marymount Manhattan College and a freelance costume designer and cultural historian. At Marymount, Michelle teaches costume construction and design for dance and has designed costumes for guest choreographers Chet Walker and Jamie Bishton, and for members of the faculty. Outside of the college, Michelle's recent design credits include Angela Jones's Orpheus at Skirball Center for the Performing Arts (NYU), Rebecca Kelly's Carmen at Tribeca Performing Arts Center, and Graham Lustig's Beauty and the Beast for American Repertory Ballet. Michelle's writings on dance and design have appeared in the proceedings of the *Society of Dance History Scholars*, in the journal *Utopian Studies*, and in the book *Modern Times? German Literature and Arts beyond Political Chronologies*.

**David Ferri** (Lighting Designer) has worked with prominent choreographers such as Pina Bausch, Shen Wei, Doug Varone, Jane Comfort, Eiko and Koma, David Rousseve and Ballet Preljocaj. He has been the Production Manager for the prestigious American Dance Festival since 1996 training upcoming designers in America. Recipient of 1987-1988 BESSIE AWARD for his design of Doug Varone's "Straits", and 2000-2001 BESSIE AWARD for Sustained Achievement in Lighting Design. Mr. Ferri is the resident Lighting Designer/Technical Director for The Vassar College Dance Department, Mr. Ferri was also resident lighting designer and technical director at PS 122 from 1985-1991. He lives in New York between his travels and projects.

**Emily Lutin** (Dancer) began dancing with Terpsichore Dance & Theatre Company, Simsbury, CT. With a BA in Dance/Arts & Education from Hobart & William Smith Colleges, Geneva, NY, she received the Award for Excellence in Dance Performance & Choreography. Her choreography has been performed throughout Connecticut and New York. She has performed with Mabou Mines Theatre Company in Athens, Greece, The School for Gifted Children, NY, NY, ESS/Danceworks, NY, NY, Clark Dance Theatre, New Haven, CT. Emily is currently performing with Adam Battelstein and Jody Sperling/Time Lapse Dance.

**Jeffrey Middleton** (Co-Musical Director/Pianist) has been collaborating with Jody Sperling for over a decade. He is a soloist, vocal coach and accompanist, and music teacher, currently on the faculty of the School of American Ballet. His solo projects include several recordings, including Book Two of Bach's The Well Tempered Clavier for One Soul Records and a recording of Romances by Joseph Fennimore. In June, he will be returning to Trinidad for performances and to give master classes for pianists and for singers.

**Andrea Skurr** (Dancer) began dancing at the University of Wisconsin-Stevens Point where she earned a BA in Dance & Music. From humble beginnings as a gymnast, she concluded her college career directing/conceiving, "Unraveling Together," a dance production that she received "Best Show" and "Best Co-Sound Designer." She was awarded the Dean's Distinguished Award along with a grant to present her work, "J2," at NCUR. She has worked with Patrice Regnier and Nathanael Buckley and has performed nationally with Megill and Company and Jody Sperling/Time Lapse Dance. She feels extremely blessed for her loving, supportive family and fellow dancers.

## LOÏE FULLER and MARYHILL MUSEUM of ART

*Loïe Fuller's name is familiar to us as an important pioneer of modern dance and creative lighting. But she has further importance to our community as the person responsible for convincing Sam Hill to turn his Maryhill mansion into a museum of art.*

*The two were introduced in 1915 by Alma de Bretteville Spreckels, of San Francisco sugar fame. Like Alma, Loïe found a lifelong friend in Sam Hill, a man with whom she shared many common interests and ambitions. Both were close friends of Queen Marie of Romania and both were proponents of the Romanian cause during and after World War I. At one point Sam even suggested to Loïe that the two of them meet Queen Marie in Petrograd for Christmas in 1916, and authorized Loïe to withdraw travel funds from his personal account in Paris. Instead of traveling to Russia, Loïe traveled to Maryhill in the summer of 1917 to visit Sam and view for herself Sam's Maryhill mansion.*

*She was certainly dismayed at the vision she saw there – a site as desolate as it was grand, and a natural landscape as opposite as one could imagine from Paris. Nonetheless, Loïe immediately concluded that Sam's unfinished mansion should house a museum of art. Following Loïe's persuasive arguments, Sam handed her a typewritten statement on July 24, 1917, which read: After the eloquent pleading of today, I have decided to dedicate my new chateau at Maryhill, Washington to a museum for the public good, and for the betterment of French art in the far Northwest of America.*

*One of the most famous dancers of the early 1900s, Loïe Fuller created an extraordinary sensation in Paris with her manipulations of hundreds of yards of silk, swirling high above her and lit dramatically from below. Her work inspired artists such as Toulouse-Lautrec, Auguste Rodin, and Stéphane Mallarmé, and she embodied many of the decorative themes of Art Nouveau. Because her work highlights important issues in dance such as the role of technology in defining a dancing signature, the emergence of a modern movement sensibility, and the role of popular entertainment in early modern dance, Fuller is a critical figure through whom to study the changing representations of women dancers in the early twentieth century.*



### MARYHILL MUSEUM OF ART

Experience the Enchantment

35 Maryhill Museum Drive  
Goldendale, WA 98620  
(509) 773-3733  
www.maryhillmuseum.org

Programs courtesy of Morin Printing, The Dalles.



Loïe Fuller, *Butterfly Dance*, 1893.

## MARYHILL MUSEUM OF ART

PRESENTS

# Jody Sperling Time Lapse Dance

The Dalles-Wahntonka High School Auditorium  
The Dalles, Oregon  
June 21, 2008 at 7 pm



For this special evening of dance, we would like to thank our sponsors: the Dorothea M. Lensch Fund of the Oregon Community Foundation, the Walter Bailey Foundation, and Jody and Martin Kelley. Additional support by The Comfort Inn, The Dalles.

Jody Sperling of Time Lapse Dance of New York. Photo by Julie Lemberger.

## PROGRAM

# Dancing with Loïe Fuller

Performance will be followed by Q & A

### *Dance of the Elements* (2002)

- I. Earth - “Chaperone” by R. del C. Barbosa
- II. Water - “Une barque sur l’ocean” (from Miroirs) by Maurice Ravel
- III. Wind - “Waltz” Op. 64 No. 1 by Frédéric Chopin
- IV. Fire - “Ritual fire dance” (from El Amor Brujo) by Manuel de Falla
- V. Ether - “Idyll” by Jose Balart

**Choreographed & performed by Jody Sperling**

**Costume: Michelle Ferranti**

**Piano: Jeffrey Middleton**

[pause]

### *La Nuit* (2003)

**Choreographed & performed by Jody Sperling**

**Costume: Michelle Ferranti**

**Music: John Cage “In a Landscape”**

**Piano: Jeffrey Middleton**

[pause]

### *Ghosts* (work-in-progress)

- I. Processional
- II. Flash
- III. Dervish
- IV. Raindrops
- V. Finale

**Choreography: Jody Sperling**

**Dancers: Emily Lutin, Andrea Skurr & Jody Sperling**

**Music: Quentin Chiappetta**

**Costumes: Michelle Ferranti**

**Media design: Roger Hanna**

*Ghosts* has been developed in part through residencies at The Paul Robeson Galleries/Rutgers University – Newark and at Vassar College in Poughkeepsie, NY. The final work will premiere at the company’s season October 8-10 & 17-19 at the Ailey Citigroup Theater in New York City.

Quentin Chiappetta’s original score was commissioned with funds from The American Music Center’s Live Music for Dance program and will be performed by live musicians in October.

Original lighting design for all works by David Ferri, adapted by Madeline Best.

**Jody Sperling of Time Lapse Dance of New York.  
Photo by Julie Lemberger.**

## PROGRAM NOTES

I am thrilled to perform tonight as part of Maryhill’s celebration of Loïe Fuller. For this evening, we have prepared a special all “Loïe”-style program culled from old and new repertory. I have been working for over a decade with Fuller’s vocabulary of billowing undulations and iridescent illuminations. My goal has never been to replicate her work exactly (an impossible task), but rather to re-imagine her genre in a contemporary way. In her lifetime, Fuller inspired a legion of imitators and I see myself as a present-day proponent of her brand of light-and-fabric spectacle.

My process for each piece is different, but it always starts with collaboration. *Ghosts* is especially a collaboration with composer Quentin Chiappetta. Although we have worked together intensely for many years—Quentin has created nine original scores for my work—*Ghosts* marks two firsts: it is the first time that he’s made music for me that will be performed live (at the premiere); and it’s also the first time that he’s made a score for one of my “Loïe” pieces. The composition, inspired by Javanese gamelan and Western experimentalists such as Harry Partch, is a departure from the period piano pieces I’ve used in the past. This music has been an inspiration!

*Ghosts* continues my aspiration of moving this vocabulary from my body to that of my company. I love teaching the dancers to make calla lilies, and tornadoes, swirling umbrellas and cresting waves. And they have led me to discover many new forms. I’m incredibly grateful for their insight and dedication. And of course gratitude extends deeply to my other collaborators—costume designer Michelle Ferranti, lighting designer David Ferri and media artist Roger Hanna. Thanks also to Madeline Best for making the show happen on the road.

I have performed *Dance of the Elements* more times than any other work in my repertory, but remarkably Michelle’s costume has withstood the fire and brimstone with only some minor patching. I share *La Nuit* with you tonight to provide a little contrast, with it’s black and glitter, to all that white silk.

*Thanks to Carrie Clark and the staff of the Maryhill Museum.*

*Vive La Loïe! — Jody Sperling*

---

**Time Lapse Dance** ([www.timelapsdance.com](http://www.timelapsdance.com)) gives a postmodern twist to vintage genres, from the mesmerizing fin de siècle spectacles of Loïe Fuller, to circus and music hall entertainments. Founder/ Artistic Director Jody Sperling—a choreographer, performer and dance scholar—combines research with imagination, to craft inventive, visually lush, and often humorous dances. Sperling’s luminous works in the style of early modern dancer Loïe Fuller are a mainstay of the repertory; other dances draw inspiration from such eclectic imagery as sideshow contortion acts, partner acrobatics, hula-hooping, low-flying trapeze, burlesque, Degas ballerinas, magic-lantern shows, mermaid myths, and more. Please visit the website for details on upcoming performances, to view photo and videos, read Jody’s blog and/or to join the TLD email list.

## BIOGRAPHIES

**Jody Sperling** (Artistic Director) is a dancer, choreographer, and dance scholar based in New York City. Sperling has gained an international reputation as an expert on Loïe Fuller and as an interpreter of Fuller’s style of dancing. Sperling has lectured and/or performed at colleges, universities, festivals, and conferences in the US, Canada, France, Ireland, Italy, The Netherlands and Russia. Sperling’s interest in this historic figure began in 1997 with *The Butterfly Dance*, a collaboration with film choreographer/dance historian Elizabeth Aldrich commissioned by the Library of Congress. Since then, Sperling has created five Fuller-inspired solos—*The Serpentine Dance* (after the 1891 original), *The Magic-Lantern Dance* (a collaboration with the American Magic-Lantern Theater), her signature work *Dance of the Elements*, *La Nuit* set to the music of John Cage, and her virtuosic *Debussy Soirée*. Recently, Sperling has expanded the Fuller vocabulary into group works: *Ghosts* (to premiere in 2008); the trio *Roman Sketches* (2007), co-commissioned by Vermont Performance Lab, LLC and Marlboro College, and now in the touring repertory of the Netherland’s renowned Introdans company; and the septet *Ballet of Light* (2007), a reinterpretation of Fuller’s 1908 original, commissioned by the University of Wyoming with funds from the National Endowment for the Arts/American Masterpieces program.

Sperling’s interest in history also encompasses other eras: she has performed Yvonne Rainer’s 1960s landmark Trio A, while 16th-century galliard steps served as inspiration for her dance Orlando. Sperling has served on the Board of Directors of the Society of Dance History Scholars and is a regular presenter at the Society’s conferences. She holds an MA in Performance Studies (NYU, 1996) and a BA in Dance and Italian (Wesleyan, 1992). In addition to her proficiency in Fuller-style dancing, Sperling is also a hoop dancer/instructor, and also has studied and made dances for low-flying trapeze. Sperling’s articles have appeared in *Dance Magazine*, *The Village Voice*, *The SDHS Conference Proceedings*, and other publications, including the six-volume *International Encyclopedia of Dance* (Oxford University Press, 1998).

**Quentin Chiappetta** (Co-Musical Director/Composer) enjoys a diverse career as a composer and sound designer for dance, television, film, and theater. He has scored dozens of independent films and documentaries. His work has been heard at film festivals around the world. He has worked with choreographers including Stephen Koplowitz, Heather Harrington, Mary Anthony, Kevin Wynn, Pat Catterson, Igal Perry and Kun-Yang Lin. Quentin is also composer and musical director for Cirque Le Masque, an international touring circus company. His music can be heard on the television shows *The First 48*, *Decoding Disaster*, *Detroit SWAT*, and has been aired on The Travel Channel, Court TV, Bravo and The Sundance Channel. Theater Projects include David Drake’s *Son of Dracula*, Joyce Carol Oates’ *Bad Girls*, and Dan Gordon’s *Murder in the First* for which he won two Innovative Theatre Awards. Quentin’s collaboration with Jody Sperling began in 1999.