



**MARTHA GRAHAM DANCE COMPANY PRESENTS *THE EVE PROJECT* AT
THE JOYCE THEATER IN NEW YORK CITY, APRIL 2–14, 2019**

Featuring Martha Graham Classics

**Premieres by Pam Tanowitz, Maxine Doyle and Bobbi Jene Smith, and
Recently Commissioned Works by Lucinda Childs and Annie-B Parson**

Gala program to feature New York City Ballet star Sara Mearns

New York, NY (Updated: March 28, 2019) – The world-renowned **Martha Graham Dance Company** returns to The Joyce Theater April 2–14, 2019 with ***The EVE Project***, the Company's season theme celebrating female empowerment and the upcoming 100th anniversary of the 19th Amendment. The season focuses on both historical and contemporary ideas of the feminine. Commissioned works from five of today's top choreographers will be presented, and the classic repertory features Martha Graham's heroines and anti-heroines—all with an underlying statement about female power.

"Martha Graham revolutionized the way women are represented on stage. Choreographing the mind and reconfiguring iconic characters, she conjured complex, powerful women acting both inside and outside of society's expectations," said Artistic Director Janet Eilber. "Our Joyce season offers several examples of Graham's multifaceted women in conversation with a range of works by five visionary choreographers. As the centennial of the 19th Amendment approaches, we hope that *The EVE Project* will offer diverse and evocative ways of considering female power."

The Joyce program will feature the world premiere of ***Deo*** by **Maxine Doyle** and **Bobbi Jene Smith**, choreographers who are both known for their use of drama and emotional content. Inspired by the Greek myth of Demeter and Persephone, Doyle and Smith use the story to investigate the natural human preoccupation with death and the underworld, and the role that women play in our understanding of mortality. *Deo* features an original score by experimental electronic musician **Lesley Flanigan** and costumes by **Karen Young**.

The program also includes the New York premiere of ***Untitled (Souvenir)*** by acclaimed choreographer **Pam Tanowitz**, set to music by Pulitzer Prize-winning composer **Caroline Shaw**. Tanowitz draws on some of Graham's dances, including *The Legend of Judith* (1967) and *Dark Meadow* (1946). Incorporating elements of the vocabulary and phrasing from Graham's work, Tanowitz takes the iconic movement, adds to it, and shapes it into something new. Costumes are by designers **Ryan Lobo** and **Ramon Martin** of **TOME**.

Annie-B Parson's wry, multidisciplinary work *I used to love you*, based on Graham's 1941 comic ballet *Punch and the Judy* and the domestic rough-and-tumble of the street-theater classic, will also be presented. Created for the Graham Company in 2017, *I used to love you* includes text by **Will Eno**, an original score by **Tei Blow**, costumes by **Oana Botez**, and video design by **Jeff Larson**.

Renowned choreographer **Lucinda Childs**'s stunning duet *Histoire*, created for the Company in 1999 with music by **Krzysztof Knittel**, will also be performed.

The Joyce program will also feature a range of Graham's own works—from the social activism embodied in a cast of 12 powerful women in *Chronicle* (1936) to the psychological dilemma of a woman breaking boundaries in *Herodiade* (1944). The program also includes the original **Secular Games** from 1962, which has not been seen in decades. A work for 12 dancers, *Secular Games* offers a wry look at sexual stereotypes. *Errand into the Maze* (1947), Graham's journey into a woman's triumph over fear, is her revision of the myth of Theseus and the Minotaur, and *El Penitente* (1941), a stark trio inspired by Christian-based rituals of the American Southwest, shows us Mary as virgin, temptress, and mother.

The gala program on Tuesday, April 9, will feature *Ekstasis*, a reimagining of a sculptural Martha Graham solo from 1933, performed by New York City Ballet principal dancer **Sara Mearns**. Graham classics *Errand into the Maze*, performed by Bessie Award winner **PeiJu Chien-Pott**, and *Diversion of Angels* will also be performed along with an excerpt from *Deo*, a newly commissioned company work by **Maxine Doyle** and **Bobbi Jene Smith**.

All-City Panorama will be presented as part of the Company's annual University Partners Showcase on Saturday, April 6. This special program features *Panorama*, *Celebration*, *Chronicle*, and excerpts from *The Rite of Spring* and *Appalachian Spring*, performed by university and high school dancers from around the country.

The dancers of the Martha Graham Dance Company are **So Young An, Alyssa Cebulski, PeiJu Chien-Pott, Alessio Crognale, Laurel Dalley Smith, Natasha M. Diamond-Walker, Lloyd Knight, Charlotte Landreau, Jacob Larsen, Lloyd Mayor, Cara McManus, Marzia Memoli, Anne O'Donnell, Lorenzo Pagano, Ben Schultz, Anne Souder, Leslie Andrea Williams, and Xin Ying**.

Performances are Tuesday, April 2–Sunday, April 14, 2019, at The Joyce Theater, 175 Eighth Avenue (at 19th Street), in Manhattan. Tickets range from \$10 to \$60. Prices are subject to change. Tickets can be purchased online at www.joyce.org or by calling JOYCECHARGE at 212-242-0800. Updated schedule below.

For more information about the Company's Gala on Tuesday, April 9, at 7pm, call 212-229-9200, or email info@marthagraham.org.

Martha Graham Dance Company Season Sponsor: Eileen Fisher.

2019 Season at The Joyce Theater

Program A

Tuesday, April 2, at 7:30pm; Thursday, April 4, at 8pm; Sunday, April 7, at 7:30pm; Friday, April 12, at 8pm; Sunday, April 14, at 2pm

Deo by Maxine Doyle and Bobbi Jene Smith (World Premiere)

Secular Games by Martha Graham

Herodiade by Martha Graham

I used to love you by Annie-B Parson

Program B

Wednesday, April 3, at 7:30pm; Thursday, April 11, at 8pm; Saturday, April 13, at 2pm

Untitled (Souvenir) by Pam Tanowitz (New York Premiere)

Secular Games / Men's Section by Martha Graham

El Penitente by Martha Graham

Histoire / Duet by Lucinda Childs

Chronicle by Martha Graham

Program C

Friday, April 5, at 8pm; Sunday, April 7, at 2pm; Wednesday, April 10, at 7:30pm;

Sunday, April 14, at 7:30pm

Deo by Maxine Doyle and Bobbi Jene Smith

Untitled (Souvenir) by Pam Tanowitz

Errand into the Maze by Martha Graham

Chronicle by Martha Graham

Pink Ribbon Program

Saturday, April 6, at 8pm

Untitled (Souvenir) by Pam Tanowitz

Errand into the Maze by Martha Graham

Secular Games (Part 1) by Martha Graham

Chronicle by Martha Graham

Portion of admissions benefits the Estée Lauder Breast Cancer Research Foundation

Tickets for The Pink Ribbon program are \$200 apiece for best seats available, and include a post-show reception with Martha Graham Company dancers. For tickets, call 212-229-9200 x25.

Gala Program

Tuesday, April 9, at 7pm

Errand into the Maze by Martha Graham

Diversion of Angels by Martha Graham

Excerpt from *Deo* by Maxine Doyle and Bobbi Jene Smith

Ekstasis by Martha Graham, reimagined by Virginie Mécène

Women's Leadership Night

Saturday, April 13, at 8pm

Untitled (Souvenir) by Pam Tanowitz

Errand into the Maze by Martha Graham

Chronicle by Martha Graham

Post-show talkback with **WOMEN CEOs SPEAK: Female CEOs share a study by Korn Ferry and The Rockefeller Foundation on focused strategies for the next generation of female executives and how companies can pave the road.**

University Partners Showcase

Saturday, April 6, at 2pm

Featuring Graham classics ***Panorama***, ***Celebration***, ***Chronicle***, and excerpts from ***The Rite of Spring*** and ***Appalachian Spring***.

Programs are subject to change.

About Martha Graham

Martha Graham (1894–1991) is recognized as a primal artistic force of the 20th century, alongside Pablo Picasso, James Joyce, Igor Stravinsky, and Frank Lloyd Wright. In 1998, *TIME* magazine named Martha Graham “Dancer of the Century,” and *People* magazine named her among the female “Icons of the Century.” As a choreographer, she was as prolific as she was complex. She created 181 ballets and a dance technique that has been compared to ballet in its scope and magnitude. Her approach to dance and theater revolutionized the art form and her innovative physical vocabulary has irrevocably influenced dance worldwide.

About Martha Graham Dance Company

The Martha Graham Dance Company has been a leader in the development of contemporary dance since its founding in 1926. Today, the Company is embracing a new programming vision that showcases masterpieces by Graham alongside newly commissioned works by contemporary artists. With programs that unite the work of choreographers across time within a rich historical and thematic narrative, the Company is actively working to create new platforms for contemporary dance and multiple points of access for audiences.

Since its inception, the Martha Graham Dance Company has received international acclaim from audiences in more than 50 countries throughout North and South America, Europe, Africa, Asia, and the Middle East. The Company has performed at the Metropolitan Opera, Carnegie Hall, the Paris Opera House, Covent Garden, and the John F. Kennedy Center for the Performing Arts, as well as at the base of the Great Pyramids in Egypt and in the ancient Herod Atticus Theatre on the Acropolis in Athens. In addition, the Company has also produced several award-winning films broadcast on PBS and around the world. For more information about the Company, visit: www.marthagraham.org.

About Guest Artist Sara Mearns

Sara Mearns, originally from Columbia, South Carolina, has been dancing since the age of three. Mearns entered the School of American Ballet in the Fall of 2001, and became an apprentice with New York City Ballet in the Fall of 2003. She joined the Corps de Ballet in June 2004, was promoted to soloist in 2006, and to principal dancer in 2008. Mearns is known for her roles as the Swan Queen in *Swan Lake*, and for Balanchine ballets including *Jewels* (Diamonds) and

Symphony in C among countless others. She has originated roles in ballets by choreographers including Justin Peck, Kyle Abraham, Alexei Ratmansky, and Christopher Wheeldon to name a few, and has appeared as a guest artist with the Paul Taylor Dance Company with *Dances of Isadora* (Isadora Duncan Dance Foundation), The Ashley Boudier Project, and Company Wang Ramirez. Mearns appeared in *New Bodies*, a collaboration with Jodi Melnick, which was performed at the Spoleto Festival in South Carolina and at the Guggenheim Museum. At New York City Center, she has appeared in the Fall for Dance Festival (2013, 2014, 2017, 2018) where she most recently performed the piece *Dances of Isadora Duncan – A Solo Tribute*. Sara was a guest artist alternating the role of Victoria Page in the US Premier of Matthew Bourne's *The Red Shoes*. She is a Benois de la Danse, and Princess Grace Award nominee and winner of the 2018 Bessie Award for Outstanding Performer. Mearns made her acting debut as the Angel in New York City Center *Encores! I Married an Angel* in March 2019, directed and choreographed by Josh Bergasse. This April, she will be a guest performer at the Night of 100 Solos: A Centennial Event in New York City, celebrating what would have been Merce Cunningham's 100th birthday.

Guest Choreographer Biographies

Lucinda Childs began her career at the Judson Dance Theater in New York in 1963. In 1976 she was featured in the landmark avant-garde opera *Einstein on the Beach* by Philip Glass and Robert Wilson, for which she won an Obie Award. Her most enduring works for her own dance company, *Dance* (1979) and *Available Light* (1983), have toured to numerous festivals internationally. Since 1981 Childs has choreographed more than 30 works for major ballet companies, including the Paris Opera Ballet and Les Ballet de Monte Carlo. She has also directed and choreographed a number of contemporary and 18th-century operas. This fall, Childs's company performed some of her early work as part of the exhibition "Judson Dance Theater: The Work Is Never Done" at the Museum of Modern Art in New York. Childs is currently working on a solo evening for dancer Wendy Whelan in collaboration with cellist Maya Beiser with music by David Lang. The work will premiere in July 2019. Childs holds the rank of Commandeur in France's Ordre des Arts et des Lettres, and in 2017 she received the Golden Lion award from the Venice Biennale and the Samuel H. Scripps/American Dance Festival award for lifetime achievement. In 2018, Childs was inducted into the Hall of Fame at the National Museum of Dance.

Maxine Doyle is an independent choreographer and director. Since 2002 she has been associate director and choreographer for Punchdrunk, for which she has codirected many works including the multi-award-winning *Sleep No More* (London, Boston, New York, Shanghai) and *The Drowned Man*. Her work for theater and opera includes *Evening at the Talk House* (National Theatre) and *The Cunning Little Vixen* (Glyndebourne). Dance-theater works include *After Lethé* for Staatstheater Kassel, *4:18* for Verve Dance Company (UK), and a large-scale site-specific work, *Sunset*, for Strut Dance and the Perth Festival 2019. Doyle's first feature film collaboration, *Mari*, premiered at the London Film Festival in 2018. Doyle is also a regular principal choreographer for Springboard Dance (Montreal) and B12 Festival Berlin. 2019–20 will bring further collaborations with Punchdrunk.

Annie-B Parson cofounded the Obie and Bessie Award-winning Big Dance Theater in 1991 with Molly Hickok and Paul Lazar. Big Dance most recently appeared at BAM, in Berlin, and at the Old Vic in London. Outside of her work with Big Dance Theater, Parson has made dances for work by David Byrne, David Bowie, St. Vincent, Mikhail Baryshnikov, Anne Carson, Esperanza Spalding, Laurie Anderson, Salt 'N Pepa, Jonathan Demme, Ivo van Hove, Sarah Ruhl, Wendy Whelan, Lucas Hnath, Suzan-Lori Parks, David Lang, Mark Dion, and Nico Muhly. Her most recent choreography/staging for David Byrne was *American Utopia*. She also choreographed Byrne's *Here Lies Love*; his show with Brian Eno; and his show with St. Vincent *Love this Giant*. Parson's choreography has appeared in London at the National Theatre, the King's Cross Theater, Sadler's Wells, and the Royal Ballet/Lynberry, in New York at the Signature Theater, the Public Theater,

New York Theatre Workshop, Soho Rep and other venues, as well as on *The Late Show with Steven Colbert* and *Jimmy Kimmel Live!* She has made dance for opera, string quartets, marching bands, symphony orchestras, museums, objects, and 1,000 amateur singers for the Mostly Mozart Festival. Parson's honors include a Guggenheim Fellowship, Bessie Awards, a Foundation for Contemporary Art award, a United States Artist grant, and a nomination for an Olivier Award. She was a fellow at the Center for Ballet and the Arts.

Bobbi Jene Smith was born in Centerville, Iowa. From 2005 to 2014 she was a member of the Batsheva Dance Company under the artistic direction of Ohad Naharin. She is an alumnus of the Juilliard School, North Carolina School of the Arts, and the Royal Winnipeg Ballet School. Her choreography has been presented by the Batsheva Dance Company, PS122 Coil Festival, A.R.T., the Israel Museum, Luminato Festival, Sacramento Ballet, ODC, and the San Francisco Conservatory of Dance. She has performed in Punchdrunk's production of *Sleep No More* as well as in Zack Winokur's *Dido and Aeneas* and *Orphic Moment*. Smith's film and video work includes *Annihilation*, directed by Alex Garland, *MA*, directed by Celia Rowson-Hall, and *Aviva*, by Boaz Yakin. The documentary *Bobbi Jene*, which follows Smith's trajectory of leaving a dance company to create her own work, swept the Tribeca Film Festival, winning best documentary, best cinematography, and best editing in 2017. Smith has been a certified Gaga teacher for the past 13 years and has taught Naharin's repertory in schools and universities around the world. She is part-time faculty at the Juilliard School, and a guest teacher at New York University and University of the Arts.

Over the past 15 years, choreographer **Pam Tanowitz** has become known for her unflinchingly postmodern treatment of classical vocabulary. She was awarded a Bessie Award in 2009, a Foundation for Contemporary Arts award in 2010, a Guggenheim Fellowship in 2011, and the Hodder Fellowship from Princeton University in 2013–14. In 2016 Tanowitz was the Juried Bessie Award winner for her work *the story progresses as if in a dream of glittering surfaces*, and a recipient of a National Dance Project production grant for her work *New Work for Goldberg Variations*, a collaboration with pianist Simone Dinnerstein. In 2017 Tanowitz was the recipient of the Baryshnikov Arts Center's prestigious Cage Cunningham Fellowship. Her work was selected by the *New York Times* "Best of Dance" series in 2013, 2014, 2015, and 2017. Tanowitz has been commissioned by The Joyce Theater, the John F. Kennedy Center for the Performing Arts, Bard Summerscape Festival, Vail International Dance Festival, New York Live Arts, the Guggenheim Museum's Works & Process series, Baryshnikov Arts Center, Jacob's Pillow Dance Festival, and Peak Performances, among others. She has also created or set work on the Juilliard School, Ballet Austin, New York Theater Ballet, and Saint Louis Ballet. Tanowitz holds dance degrees from Ohio State University and Sarah Lawrence College, and currently teaches at Rutgers University.

Press contact: Janet Stapleton – 212-633-0016 / stapleton.janet@gmail.com

Digital photos are available upon request.