KIMBERLY BARTOSIK/DAELA
January 30–February 1, 2020
7:30 P.M.
2019–20 SEASON

Emily Johnson
September 28-29, 2019
5 p.m.–8 a.m.

d. Sabela grimes
October 10, 11 and 12, 2019
7:30 p.m.

Pol Pi, Noé Soulier
October 24 and 25, 2019
7:30 p.m.

Natya Dance Theatre with Astad Deboo
November 7, 8 and 9, 2019
7:30 p.m.

Kimberly Bartosik / daela
January 30, 31 and February 1, 2020
7:30 p.m.

Same Planet with Ivy Baldwin
February 21 and 22, 2020
7:30 p.m.

Qudus Onikeku
March 13 and 14, 2020
7:30 p.m.

Abby Z and the New Utility
April 9, 10 and 11, 2020
7:30 p.m.

For tickets, call 312-369-8330 or visit dance.colum.edu

Programs at the Dance Center are supported, in part, by the Alphawood Foundation, The Richard H. Driehaus Foundation, the Illinois Arts Council Agency, the Martha Struthers Farley and Donald C. Farley Jr. Family Foundation, the City of Chicago Department of Cultural Affairs & Special Events, the Irving Harris Foundation and the National Endowment for the Arts. Additional support is provided by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, as well as the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from the Illinois Arts Council and the Crane Group. Supplemental support includes FUSED (French U.S. Exchange in Dance), a program developed by FACE Foundation and the Cultural Services of the French Embassy in the United States with the support from the Florence Gould Foundation, the Ford Foundation, Institut français-Paris, the French Ministry of Culture, and private donors. Special thanks to Friends of the Dance Center for their generous contributions to the Dance Center’s work.
KIMBERLY BARTOSIK/DAELA

January 30–February 1, 2020
7:30 P.M.
First time appearing in Chicago

THE DANCE CENTER OF COLUMBIA COLLEGE CHICAGO
1306 S. Michigan Ave.
Chicago, IL 60605
dance.colum.edu

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Front Cover: Kimberly Bartosik/daela / Jim Coleman
CONCEPT:

In *I hunger for you*, deeply internalized forces of faith, violence, life force, and compassion pulse through bodies that exist in a mesmerizing, starkly beautiful, often dangerous world. In a world defined by light and its absence, the work looks deeply into the heart of the impulse to lose oneself in ecstasy, ritual, desire, and searching, riding an edge of barely controlled abandon and vibrating stillness.

Running time: 52 minutes
A NOTE FROM THE ARTISTIC DIRECTOR

Over the 18 month process of creating *I hunger for you*, working in close collaboration my exquisite cast & extraordinary designers, the work spilled out of us with incredible force. We found ourselves enmeshed in sweaty, intense practices based in personal reflections on faith, violence, life force, and compassion. Excavating a kind of pulse from the body, we asked, “Where does the desire for faith locate itself in the body?”

In *I hunger for you*, we’re sourcing—from the subterranean recesses of our bodies—the deeply human desire to connect ... with each other, with a divine force, with something outside, with something within ourselves. It doesn’t matter where we look. What matters is that, at some point in this fleeting existence, we look, pull, take, give, and feel hunger.
A NOTE FROM THE CURATOR

_I hunger for you_ is a work that keeps you guessing. More than some dance works, this creation of Kimberly Bartosik seems to ask us to be as alive and active in our watching as the extraordinary dancers are in their performance. There’s a stark contrast between the dancers working and sweating on stage and those of us in the audience sitting still in our seats, but I believe our interiors will be as animated as the dancers. We’ve changed the seating configuration in the theater tonight to allow for even more intimate connection than we usually experience in the Dance Center space.

Rebecca Solnit, in writing about Virginia Woolf in her essay “Woolf’s Darkness: Embracing the Inexplicable,” shares that Woolf “gave us limitlessness, impossible to grasp, urgent to embrace, as fluid as water, as endless as desire, a compass by which to get lost.” I believe these are gifts from Bartosik’s _I hunger for you_ as well. The work explores losing one’s self in ecstasy, ritual, and desire, meticulously choreographed but with space for wild abandon. If the core of the dance is a reflection on faith, the conviction of things not seen, I wonder about what is in the work that we can’t see but are able to feel.

—Ellen Chenoweth
ABOUT THE COMPANY

ARTISTIC DIRECTOR:
Kimberly Bartosik is a 2019 Guggenheim Fellow and a 2019–20 Virginia B. Toulmin Women Leaders in Dance Fellow at the Center for Ballet & the Arts at NYU. Her recent project, *I hunger for you*, was commissioned and presented by BAM Next Wave Festival 2018 and LUMBERYARD Center for Film & Performing Arts. She is a 2017–20 New York Live Arts Live Feed Residency Artist where she is developing *through the mirror of their eyes* to premiere in March 2020. In NYC her work has also been presented by American Realness, FIAF’s *Crossing the Line* Festival, Abrons Arts Center, Gibney, Danspace Project, The Kitchen, La Mama, and others. Tours include: Dance Center/Columbia College, Wexner Arts Center, Supersense: Festival of the Ecstatic (Melbourne, Australia), Dance Place, American Dance Festival, The Yard, MASS MoCA/Jacob’s Pillow, FlynnSpace, Bates Dance Festival, Church, Black Mountain College Museum + Arts Center (2020), Festival Rencontres Chorégraphique Internationales, and others.

Kimberly is a 2019–20 Harkness Dance Center Artist-in-Residence @ the 92nd St Y, and a 2019 Exploring the Metropolis (EtM) recipient. She received 2017 National Dance Project Production & Touring Grant and Community Engagement Fund awards though New England Foundation for the Arts. Further support includes: MAP Fund (2010, 2017); Jerome Foundation; FUSED (French-US Exchange in Dance); USArtists International; Creative Arts Initiative; American Dance Abroad; New Music USA, *Live Music for Dance*; and Foundation for Contemporary Arts, *Grants to Artists and Emergency Grants*.

Creative residencies include: New York Live Arts, *Live Feed and Studio Series*; Marble House Project; National Choreographic Center at Akron/NCCAkron; Centre Chorégraphique National-Ballet de Lorraine; LUMBERYARD; Gibney’s *DiP Residency*; Centre Chorégraphique National de Franche-Comté à Belfort; LMCC’s *Swing Space Program*; Herberger Institute for Design and the Arts at Arizona State University; Joyce Soho Artist Residency Program; University of Buffalo, LaGuardia Performing Arts Center; Jacob’s Pillow; Kaatsbaan International Dance Center; Mount Tremper Arts; White Oak Plantation; and Movement Research. In 2018, Kimberly made her curatorial debut as part of DoublePlus at Gibney.
A member of the Merce Cunningham Dance Company for 9 years, Kimberly received a Bessie Award for Exceptional Artistry in his work. She received her BFA in Dance from North Carolina School of the Arts, and MA in 20th Century Art and Art Criticism from The Graduate Faculty of Political and Social Research of the New School University. Kimberly is adjunct faculty at SUNY/Purchase and has been guest artist/faculty at Hollins, Princeton, Juilliard, Rutgers, Bates, UNCSA, ASU, Colorado College, and University of Buffalo.
ARTIST PROFILES

Christian Allen (Performer)
Christian Allen grew up in Cambridge, MA where he began dancing at the age of five with JAM’NASTICS INC., a local hip-hop company. His formal dance training began in high school where he studied ballet, modern and improvisational dance. In the course of receiving his BFA from the Conservatory of Dance at Purchase College, SUNY, and since graduation, he has performed repertory from NØA Dance, GREYZONE NYC, Gregory Dolbashian, Adam Barruch, Gabrielle Lamb, Shannon Gillen, Roy Assaf, Azure Barton, Kyle Abraham, Brian Brooks, Emily Molnar, Merce Cunningham, Trisha Brown, and Bill T. Jones.

Dahlia Bartosik-Murray (Performer)
Dahlia Bartosik-Murray lives in Brooklyn with her dog, Midnight, and her parents. She has performed in Kimberly Bartosik’s I hunger for you and Fantal, Jerome Bel’s Gala, and Thierry Thieû Niang’s To the Heart. She is in 8th grade and goes to New Voices School of Academic & Creative Arts where she is a STEM Major.

Dylan Crossman (Performer)
Dylan Crossman grew up in France and graduated from the Trinity/Laban School of Music and Dance, in London. He was an understudy for the Merce Cunningham Dance Company 2007–2009 and joined the main company in 2009, dancing through the Legacy Tour. Dylan has worked with Kimberly Bartosik, Wally Cardona, Ryan McNamara, Pam Tanowitz, Sally Silvers and Megan Williams, among others. A two-time Bessie recipient, Dylan has taught at Barnard, SUNY Purchase, Rutgers, Sarah Lawrence and ADF. He is a stager for the Cunningham Trust and has recently curated a Works & Process at the Guggenheim focused on Cunningham’s work and legacy. His choreographic work has been called “compellingly poetic” by the New York Times. www.dylancrossman.org

Sivan Jacobovitz (Composer)
Sivan Jacobovitz is a producer/musician living in NYC. Sivan’s projects have been featured by The New Yorker, NY Times, Washington Post, BBC Radio 1, Nowness, Dazed & Confused, i-D, and more. Ongoing dance collaborations include: Kimberly Bartosik’s I Hunger For You (premiered at BAM Next Wave, currently touring internationally) & upcoming evening length work in 2020 (New York Live Arts); Shamel Pitts’ Black Hole (currently touring internationally) and Shamel Pitts / Develle Cohen’s MENAGERIE in collaboration with Gibney Dance Company. He has a BFA in Music Composition & Performing Arts Technology at the University of Michigan’s School of Music, Theatre & Dance. @sivan_daniel. www.glassgang.us
Burr Johnson (Performer)
Burr Johnson has danced for John Jasperse Projects, Helen Simoneau Danse, Kimberly Bartosik/daela, and Shen Wei Dance Arts. He has also worked for Marina Abramović/Givenchy, Walter Dundervill, Ryan McNamara, Yozmit, Mark Fell, Boris Charmatz, Brittany Bailey, Isabel Lewis, Nick Mauss, Peter Sellars, Jack Ferver, Bill Young and the Merce Cunningham Trust for “Night of 100 Solos: LA”. His choreography has been presented through Movement Research, Abrons Arts Center, Danspace Project, GIBNEY, and W+P at the Guggenheim with Reid & Harriet Design.

Lindsey Jones (Performer)
Lindsey Jones is a Brooklyn-based freelance dance artist. She is originally from St. Louis, MO and received her BFA from SUNY Purchase. Lindsey has performed with Adriane Lee, Caleb Teicher & Company, Cortney Andrews, GREYZONE, Ian Spencer Bell, Jonathan Allen, Jordana Toback, June Finch and The Merce Cunningham Trust. She was featured in Isaac Mizrahi’s ‘Peter & the Wolf’ at The Guggenheim Museum and ‘The Magic Flute’ at the Opera Theatre of St. Louis. Lindsey has collaborated and performed with musical artists; Blood Orange, kuxxan SUUM, and Stone Cold Fox. She is currently performing with Dance Heginbotham, Pam Tanowitz Dance, Bill Young, Sally Silvers & Dancers, and Kimberly Bartosik/daela.

Harriet Jung (Costume Designer)
Harriet Jung is a New York based artist working in costume and fashion design. She was born in South Korea, and immigrated to California when she was three months old. After completing degrees in Molecular Cell Biology and Fashion Design, she worked as a womenswear designer for Jill Stuart. She then went on to found Reid & Harriet in the Fall of 2011. Through this collaboration, she has designed productions for New York City Ballet, American Ballet Theatre, and San Francisco Ballet among many other companies around the world.
Joanna Kotze (Performer)

Joanna Kotze is a Bessie-award winning dancer, choreographer and teacher. Her work has received support from the Jerome, Mertz-Gilmore, and Harkness Foundations, New Music USA, NYFA BUILD, Brooklyn Arts Council, Yellowhouse, and Foundation for Contemporary Arts Emergency Grant. Her choreography has been presented at the Wexner Center, Velocity Dance Center, National Arts Centre in Ottawa, The Yard, Bates Dance Festival, Opera House Arts, New York Live Arts, Baryshnikov Arts Center, American Dance Institute (ADI), Bard College, Danspace Project, Jacob's Pillow, Dance New Amsterdam, Movement Research at Judson Church, 92nd Street Y, and others. Joanna has had commissions to create new works on Gibney Dance Company, Toronto Dance Theatre, Ririe-Woodbury, Zenon Dance, and the James Sewell Ballet and has created original works on students at Barnard, The New School, Purchase, Long Island University, Ohio University, Southern Utah University and Miami University (OH). She has had residencies throughout the US and Europe. She is originally from South Africa and has a BA in Architecture. This is her 11th year dancing with Kimberly. www.joannakotze.com

Roderick Murray (Lighting and Set Designer)

Roderick Murray is a Bessie-Award winning artist who has been designing lighting and installations for performance both nationally and internationally since 1989. The majority of his work has been with dance and music, both experimental and traditional, and experimental operas. Murray has been designing the lighting and environments in all of Kimberly Bartosik’s choreographic works since 2000 in NYC and abroad. Murray has designed the lighting for Ralph Lemon’s performance works since 2004 including major touring works in the US, including at BAM, and in France for the Lyon Opéra Ballet. Murray’s designs for Benjamin Millepied, and Los Angeles Dance Project, include many world premieres at venues in Europe and the U.S. and he has designed Millepied’s commissioned works for NYCB, ABT, Ballet du Grand Théâtre de Genève, Lyon Opèra Ballet, Ballet di Roma, Ballett Dortmund and others. In 2006 he designed the lighting for Sekou Sundiata’s epic 51st Dream State at BAM. In 2008 he was invited to design the lighting for Paul Simon’s Songs from the Capeman, at BAM. He designed a premiere for Hot Mouth at the Peacock Theater at the West End in London in 1996. He collaborates regularly with Dusan Tynek, and he has also designed the lighting for Roseanne Spradlin, Kathy Westwaster, Yanira Castro, Yasuko Yokoshi, Tim Fain, Ethel, Luca Veggetti, Wally Cardona, Morphoses, Donna Uchizono, Paradigm, Scotty Heron, Melinda Ring, Pepatian, Risa Jaroslow and Dancers, Bill Young and Dancers, Ricochet Dance, and many others. Upcoming projects include new work by Philly based choreographer Raphael Xavier, and a new Romeo and Juliet for L.A. Dance Project.
ACKNOWLEDGEMENTS

SPECIAL THANKS
We could not be more thrilled to be making our Chicago debut through presenting I hunger for you at the Dance Center at Columbia College. Thank you Ellen Chenoweth for your faith in our work, and in your amazing supportive staff, including Jyl, Margi, Alyssa, and Kevin. Also thank you to Bonnie Brooks for following our work and encouraging this presentation.

FUNDING CREDIT
The creation and presentation of I hunger for you was made possible, in part, through commissions from BAM Next Wave Festival and LUMBERYARD Center for Film and Performing Arts through an inaugural year BAM/LUMBERYARD partnership. The work premiered at LUMBERYARD Center for Film and Performing Arts where it also received significant development support in LUMBERYARD’s residency program.

I hunger for you also received generous funding from: The MAP Fund, primarily supported by the Doris Duke Charitable Foundation with additional funds from the Andrew W. Mellon Foundation; New England Foundation for the Arts’ National Dance Project Production Grant, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation; General Operating support was made possible by the New England Foundation for the Arts’ National Dance Project with funding from the Doris Duke Charitable Foundation; Production Residency & Community Engagement Fund funded by the New England Foundation for the Arts’ National Dance project, with funding from the Andrew W. Mellon Foundation; New York Live Arts’ Live Feed Residency Program; and administrative support through Pentacle’s ART Program.

I hunger for you was created, in part, during a National Dance Project/NDP Late Stage Production Residency @ National Choreographic Center-Akron (NCC-Akron); accueil studio residency @ Centre Chorégraphique National-Ballet de Lorraine; Bogliasco Fellowship; Marble House Project Residency; Upstream Residency @ Kaatsbaan International Dance Center; and DANCENOW Silo.
COMPANY CONTACT INFORMATION:

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Kimberly Bartosik, kimberlymbartosik@gmail.com; 917-699-8337

Designer & Production Manager
Roderick Murray, roderickmurray@gmail.com; 917-699-8337

Creative Producer
Michelle Fletcher, michelle@daela.org; 917-250-0670

Preferred hashtag:
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The Dance Center of Columbia College Chicago is closely aligned with a nationally respected academic program offering Bachelor of Arts and Bachelor of Fine Arts degrees in Dance. The academic program values the learning partnership between a diverse student body and our award-winning faculty, who work together to continuously examine the evolving field of dance.

All professional artists presented by the Dance Center engage in teaching residencies as part of their performance engagement.

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The Dance Center works with a variety of partners to increase understanding of and appreciation for contemporary dance and how it contributes to contemporary life. The Dance Center and its community partners schedule special public programs with our season artists, including pre- and post-performance conversations, master classes, lectures, demonstrations, and panel discussions.

The Dance Center has developed partnerships with the Chicago Park District, Chicago Public Schools, the City of Chicago Department of Cultural Affairs and Special Events, Red Clay Dance, Chicago Dancemakers Forum, Links Hall, Global Girls, Striding Lion Performance Group and other institutions to provide access to dance activities for multiple constituencies and populations. The Dance Center also offers deeply discounted and complimentary performance tickets to partner organizations for constituents who are economically disadvantaged.

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