Spilling Stories,
Tangled Testimonies

University Theatre Building, Irey Theatre
Nov. 15 and 16 at 7:30 p.m., Nov. 17 at 2 p.m.

The University of Colorado Boulder Department of Theatre & Dance presents

COMING UP NEXT:
A Workshop Production
At Buffalo
Dec. 6-7 | Atlas Black Box Theatre
Box Office: 303-492-8008
theatredance.colorado.edu

MOMIX
Botanica
Wednesday, Nov. 20, 7:30 p.m.
Macky Auditorium
Tickets start at $20
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Space Within These Lines Not Dedicated
Enough

Kate Speer
Concept and direction
Choreography and text
(in collaboration with the dancers)
Props and Costume Designer

Maren Waldman
Director
Choreography and text
(in collaboration with the dancers)

Audra Blaser
Dramaturg

Beth Miller
Vocalist, musical collaborator, performer

Bob Shannon
Performance space design
Lighting Designer
Projections Designer
Scenery Designer

Mandy Greenlee
Rehearsal Director

Jesse Manno
Composer/Sound Designer

Kate Speer Biography
Kate Speer is a third-year MFA candidate in dance with a secondary emphasis in dance theory and scholarship. She has presented research at UCLA’s Dance Under Construction Conference, Society of Dance History Scholars and Congress on Research and Dance. She frequently attends Bates Dance Festival to get her dance fix, where she has studied with such artists as David Dorfman, Doug Va- rone, Michael Foley, Chris Aiken and Cynthia Oliver. Highlights from her time at CU have been: touring work to Philly and Boulder with co-choreographer Rachel Oliver, her strip club debut in (anti)thesis by Gesel Mason and Nathan Blackwell’s [ABSURDUS]corpus.

Maren Waldman Biography
Maren Waldman is a third-year MFA candidate in dance with a secondary emphasis in somatic studies. She earned a Permaculture Design Certificate from the Finger Lakes Permaculture Institute in 2012. She has presented body/earth-related workshops and performances at Colorado Bioneers, Boston University, at the national conference of the Association for the Advancement of Sustainability in Higher Education, and will be presenting at the 2014 conference of the Body-Mind Centering Association. Her training at CU-Boulder in Gaga, house, transnational fusion, Alexander Technique and Body-Mind Centering have been especially influential to her growth.

Special Thanks
Kate: Thank you to my readers, Professor Donna Mejia, Professor Gesel Mason, and Dr. Doreen Martinez, for insight and feedback during the creation process as well as Professor Michelle Ellsworth, who was present for the first coffee-and-beans experiment. While not dancing with us, Nathan Blackwell and Alexandra Tenreiro Theis contributed movement and ideas that are still present on stage. To my cast of collaborators: their intelligence, creativity, and investment have informed the work and brought it to life beyond my imagination. And to those whom we have lost, you are loved and missed: Lillian Glazier – G. Allan Speer – Salem Saberhagen.

Maren: Heartfelt gratitude to the dancers for their commitment, dedication and creativity. To Gayan Gregory Long and Beth Miller, whose musical spirits and talents inspire us to dance from our hearts. Thank you Nada Diachenko, Beth Osnes, Gesel Mason, Manda Kim, Jill Sigman and my graduate cohort for your encouragement and challenging questions that nudged me forward. Deep appreciation to my family and my sweetheart for catching me when I started to fall and for accepting my process. Acknowledgment to all beings, known and unknown. May this dance be of benefit to all.

This project is funded by the University of Colorado Beverly Sears Graduate Student Award and the Department of Theatre and Dance’s ACE Performance Enhancement Fund.

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Space Within These Lines Not Dedicated

Currently, our world is faced with multiple conflicts: the Palestinian and Israeli divide, genocide in Sudan and Rwanda and even violent, racist acts within our own neighborhoods. Everywhere there seem to exist exclusionary practices that attempt to draw territorial lines between neighbors and friends in order to designate an “us” versus “them.” Additionally, the media discourse frequently uses language to demonize an enemy and victimize a survivor, defining each group only in relationship to the conflict. As a result, the presence and agency of those living amid conflict are lost in time and space.

Space Within These Lines Not Dedicated is influenced by memoirs written during the Bosnian War (1992-1995). While reading these memoirs, I was struck by how these individuals from half a world away had lived, memories and emotions very similar to my own. Thus, this work highlights our shared experiences of living a life full of humor, some absurdity and the persistence of human connections. My belief is that in generating empathy and understanding, we can resist both physical and mental acts of violence. To find each other across the conflicts we navigate time and space.

As I read these memoirs, I was additionally struck by how often the presence and agency of those living amid conflict are lost in time and space. As a result, us versus them. Additionally, the media discourse frequently uses language to demonize an enemy and victimize a survivor, defining each group only in relationship to the conflict. As a result, the presence and agency of those living amid conflict are lost in time and space.

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-Enough-

We are within a biosphere, not on a planet. -Nala Wala

Water is a connecting force. It connects continents and oceans, ground and sky, human and planet, you and me. Our bodies are 75 percent water; water moves through the earth and through us in identical ways - flowing, shaping, dripping, pooling. Due to climate change, the earth’s water is beginning to shift to extremes. Communities worldwide are facing lack or overflow; millions of people do not have access to clean drinking water. In the past year, in Boulder we experienced severe drought and devastating flood, and over the next 20-50 years we will have to choose to allocate limited water resources.

Scientific research overwhelmingly indicates that humans are contributing to Earth’s destruction. These changes reverberate within us as our bodies – our individual ecosystems – are impacted.

In Enough, we use our bodies and voices to make the visceral and visual connection that water moves the same way in us as it does on the planet. We created and now perform this work to remember our connection and our responsibility, and that our choices matter to each other and to the planet. Our dance is a prayer, a testimony on behalf of Earth, and a call to action. How much is enough?

-Maren Waldman