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ABOUT JODY SPERLING/TIME LAPSE DANCE

"You think equally of nature and art: Georgia O'Keeffe's flower paintings, the luminous trajectories of jelly fish, George Balanchine's 'Vienna Waltzes,' a chrysalis morphing rapidly into a butterfly."

–Claudia La Rocco, *The New York Times*

Jody Sperling (Artistic Director), a dancer-choreographer from New York City, is the founder and Artistic Director of Time Lapse Dance (TLD). Sperling has created more than 40 choreographic works and has taught, lectured and performed in the US, Bahrain, Canada, France, India, Ireland, Italy, The Netherlands, Nigeria, Russia, Scotland and north of the Arctic Circle. Participating in a 43-day science mission to the Arctic in 2014, Sperling became the first-ever choreographer-in-residence aboard a US Coast Guard icebreaker. During the expedition, she danced on the frozen sea at a dozen research sites. A short movie of Sperling's ice dancing was honored with a Creative Climate Award from Human Impacts Institute.

Since founding TLD, Sperling has developed a unique style that draws inspiration from the fabric-and-light spectacles of dance-technology innovator Loïe Fuller. Sperling is internationally recognized as the leading interpreter of Fuller's genre and, with her company, has taken the ideas into innovative new directions. Sperling served as Choreographer, Creative Consultant, Dance Coach and Dance Double for the forthcoming French feature film "La Danseuse" (2016) inspired by Fuller's life.

Sperling has received commissions from the Vermont Performance Lab & Marlboro College, The University of Wyoming through the NEA American Masterpieces Program and the Streb Lab for Action Mechanics. Her dances have been in the repertory of Holland's Introdans ensemble. As a dancer, Sperling has performed in the works of other choreographers including Sarah Michelson and Yvonne Rainer.

Sperling has served on the Board of Directors of the Society of Dance History Scholars. She holds an MA in Performance Studies (Tisch/NYU) and a BA in Dance and Italian (Wesleyan). Her writings have appeared online and in print in *Dance Magazine*, *The Village Voice*, *The SDHS Proceedings*, *The International Encyclopedia of Dance* and the book *Birds of Paradise: Costume as Cinematic Spectacle* (British Film Institute, 2014).

Time Lapse Dance (TLD), founded by Sperling in 2000, is comprised of six female dancers. The company's current focus is presenting programs merging dance and climate science. TLD offers a range of programming options in conjunction with performances, including residencies, community engagement on arts and climate, school and family shows, workshops and masterclasses. The company has been in residence at many colleges and universities including: Bloomfield College, Brenau University, DeSales University, Hobart & William Smith Colleges, Hofstra University, Hunter College, Marlboro College, University of Massachusetts/Amherst, University of Nebraska, University of Wyoming, Vassar College, and many others.



PRESENTER TESTIMONIALS

"Jody's re-envisioning of Loie Fuller's work and her own dynamic choreography was a tremendous treat for the senses. In her two solos and in dancing with her company, the audience was captivated by the velvety richness of color and movement as the dancers swirled yards and yards of silk with effortless ease. Our audience was completely enthralled by the sheer beauty of the presentation and the endless possibilities that fabric, movement and music together can offer. I think, if the modern dance pioneer Loie Fuller were there that evening she would have approved and even been enchanted. I continue to hear wonderful comments about the concert."

–Ranjanaa Devi, Director of Asian Arts & Culture Program, UMass Fine Arts Center

"Every component of the residency was an unqualified success. The range of Time Lapse Dance's offerings touched our community on many levels. The performance was outstanding, and I continue to hear from audience members how captivating and hypnotizing they found it. The performance at the Lied Center broke an IAS record with 920 spectators, who came out on a rainy night no less."

–Rhonda Garelick, Curator & Director of the Interdisciplinary Arts Symposium

"What an absolute pleasure it was to host Jody Sperling/Time Lapse Dance at the Westminster Arts Center at Bloomfield College this year. It was the second time we've had Ms. Sperling . . . Audiences were mesmerized by the amazing spectacle of dance and light . . . I cannot thank this company enough for bringing such a unique performance to our space and for being so easy to work with. From the planning with their designers working with our tech director to the exuberance each dancer brought with the, it was an enjoyable experience from beginning to end. I don't believe I could recommend this company enough to others (and have done just that with colleagues that I know at other arts centers). I strongly and highly suggest that anyone looking for a dance program would include Time Lapse Dance in their line-up. This company is top-notch and deserves to be seen by many."

–Gregory Allen, Managing Director Westminster Arts Center

"From exquisite re-invisionings of the works of dance pioneer Loie Fuller to the presentation of her own dynamic and original contemporary choreography, Jody Sperling and Time Lapse Dance provide a broad palette of possibilities, including master classes, lectures, and performance activities to audiences of all ages. In addition to her talents as a choreographer of stunningly beautiful dance presentations, Ms. Sperling is a delightful person to work with: responsible, efficient, and well organized. I have the utmost respect for the quality of her work, the professionalism of the company, and her ability to work with presenters to create vibrant residencies tailored to the interests of each community."

–Cynthia Williams, Prof. of Dance, Hobart & William Smith Colleges

"It was our great pleasure to have Jody Sperling/Time Lapse Dance . . . Our community is still talking about their stunning performance. . . It was an undulating, iridescent, captivating program of modern dance that enthralled the audience."

–Carrie Clark, Maryhill Museum of Art



WORKS/PROGRAMS

REPERTORY WORKS

Ice Cycle (2015)
Arctic Memory (2014)
Time-Lapse Fantasy (2013)
Turbulence (2011)
Ghosts Revisited (2010)
Roman Sketches (2007)
Debussy Soirée (2005)
Dance of the Elements (2002)

FILM

La Danseuse (2016) - Choreographer/Creative Consultant/Coach - French Feature Film
Time Lapse Dancer (2016) - Subject - Forthcoming Documentary Feature
Book of Changes (2016) - Choreographer/Dancer - Forthcoming Documentary Feature
Ice Floe (2015) - Director/Producer - Short - Creative Climate Award Winner

OTHER WORKS

Loïe Unveiled (2012)
Satellite (2010)
Forms of Dilemma (2010)
Cheap – Leg Up (2010)
Bang for the Buck (2008)
Ghosts (2008)
Re-Use Reduce Recycle (2007)
Ballet of Light (2007)
A Leg Up (2007)
Hoop Act (2006)
An Arm and a Leg (2005)
Cheap Hoops (2005)
Cheapest (2005)
Cheaper (2003)
La Nuit (2003)
Sympt-o-matic (2003)
Orlando (2002)
Winded (2001)
Washed Up (Solo Distillation/2001)
Washed Up (2000)
Trapeze Disrobing Act (2000)
Magic-Lantern Dance (2000)
Serpentine Dance (1999)
Cheap (1999)
Bunhead's Back! (1998)

NOW TOURING

BRINGING THE ARCTIC HOME

Ice Cycle
Arctic Memory
Turbulence

5-6 company dancers
+ Artistic Director (soloist)

PREVIOUS PROGRAM

LOIE FULLER TRIBUTE PROGRAM

Turbulence
Time-Lapse Fantasy
Debussy Soirée

5-6 company dancers
+ Artistic Director (soloist)



BRINGING THE ARCTIC HOME

“chillingly apt” –Deirdre Towers, Dance Enthusiast

Global warming meets dance in this program inspired by Jody Sperling’s experience dancing on the Arctic ice cap. In 2014, Sperling participated in a polar science mission to the Arctic where she was the first choreographer-in-residence aboard a US Coast Guard icebreaker. You can see her dancing on ice in the award-winning film *Ice Floe*. With *Bringing the Arctic Home*, she transports the polar icescape to the stage. The stunning production incorporates original music, innovative costuming, lighting and projections. Along with performances, the company offers outreach merging climate science and the arts. Sperling’s tailors residencies to each community so as to draw attention local impacts, as well as the global consequences, of climate change.

REPERTORY

Ice Cycle

PREMIERE: June 20, 2015 at The JCC Manhattan | LENGTH: 33 Minutes | DANCERS: 6

CHOREOGRAPHY: Jody Sperling

MUSIC: Matthew Burtner | COSTUMES: Mary Jo Mecca | LIGHTING: David Ferri

DRAMATURGE: Pele Bausch | PROJECTION DESIGN: Matthew Haber & Chelsie McPhilimy

Expressing the fragility and dynamism of the Arctic icescape, *Ice Cycle* was inspired by choreographer Jody Sperling’s journey to the Chukchi Sea and her experience dancing there on polar sea ice. Alaskan-born composer Matthew Burtner, a specialist in the music of snow and ice, collaborated to create an original score for Sperling’s dance.

Arctic Memory

PREMIERE: May 1, 2014 at New 42nd Street Studios | LENGTH: 4.5 Minutes | SOLO

CHOREOGRAPHY: Jody Sperling | MUSIC: Brooks Williams & Beo Morales

LIGHTING: David Ferri | COSTUME DESIGN: Mary Jo Mecca, Gina Nagy Burns & Jody Sperling

In anticipation of the her Arctic journey, Sperling created this solo as a reverse memory, or an imaginary projection, of realm she was yet to encounter. In the dance, Sperling wears a long cape hand-painted with designs suggestive of the polar pack ice. The costume later accompanied Sperling on her ice dancing on the frozen sea.

Turbulence

PREMIERE: June 22, 2011 at Baryshnikov Arts Center | LENGTH: 20 Minutes | DANCERS: 6

CHOREOGRAPHY: Jody Sperling | MUSIC: Quentin Chiappetta | LIGHTING: David Ferri

COSTUMES: Michelle Ferranti, Jessica Dunham, & Mary Jo Mecca

Distilling patterns of air disturbance into kinetic sculptural forms, the dancers don voluminous white silk capes that billow and undulate into captivating forms. With shifting rhythms, the score creates a dynamic aural architecture that the choreography navigates with spiraling vortices and rippling waves. The dancers also work without capes, showing how differently each disquiets the space. The score was commissioned with funds from the American Music Center’s Live Music for Dance Program.



BRINGING THE ARCTIC HOME - Cont'd

OUTREACH

In conjunction with performances, Time Lapse Dance offers engagement activities relating to climate. Sperling tailors outreach to address the interests and concerns of each specific community. The outreach programs stimulate cross-disciplinary thinking and encourage participants to see how global systems and local impacts are connected. Outreach may be targeted to audiences of any age and include the following.

Lectures

An engaging speaker, Sperling has presented lectures at colleges, universities, museums, festivals and conferences around the world. In her presentation *Turbulent Ice: Dance and the Science in the Arctic*, she shares her experience dancing in the Arctic. She discusses both her creative inspiration and the science of how what happens in the Arctic affects the global climate system.

Panel Discussions

Sperling collaborates with presenters to curate panel discussions with experts on climate science and artists responding to the climate crisis. She works with each organization to stimulate a lively dialogue. Sample panel topics include: How what happens in the Arctic affects us all. The role of arts in communicating about climate science. Historical connections between dance and activism.

For Kids

Time Lapse Dance offers workshops for children of all ages. The company concludes family matinee performances with a participatory workshop for kids and their grown-ups. The workshop, co-designed with oceanographer Larry Pratt (Woods Hole Oceanographic Institution), integrates scientific concepts of fluid dynamics with movement exercises. Other children's programs offered by request.

Dance Workshops

Classes delve into Sperling's "Fractal Pathways" technique which connects the dancer's body energetically to the surrounding space using different scales of movement. The scientific concepts introduced serve to enhance the students' kinetic experience of dancing full-out. The workshop can be geared to dance students of all levels or the general public. The dance technique can be taught as a one-time class or over several sessions.

Screenings

The company may incorporate screenings into its performance programs, such as Sperling's "Ice Floe" or the time-lapse film "Place with No Dawn," by artist Jessica Houston and climate scientist Bruno Tremblay. This latter film is a record of the passage of time and the ephemeral qualities of the ever-changing weather and light evident in the Arctic.

Music

Sperling's musical collaborator, highly-acclaimed composer Matthew Burtner, is an expert on the music of snow and ice. There is a live musical performance option for Bringing the Arctic Home programming and with that, collaborative presentations on eco-acoustics and choreography may be offered. The workshops may be geared towards a general audiences or middle-school age children.



BIOGRAPHIES

Loie Fuller (1862–1928) created a unique art form by crafting mesmerizing, multi-media spectacles out of fabric, motion and light. With her swirling costumes and specially engineered illuminations, this American-born artist enraptured *fin de siècle* Paris. A favorite subject of visual artists, she became the embodiment of the Art Nouveau and Symbolist movements. Fuller's unprecedented success in Europe paved the way for later modern dancers, including Isadora Duncan and Ruth St. Denis. Fuller was influential, not just in fields of dance and visual arts, but also in lighting design, stagecraft technology and cinema. An independent, visionary artist, Fuller fashioned herself into one of her era's most celebrated performers. In 2012, Fuller was named one of "America's Irreplaceable Dance Treasures" by the Dance Heritage Coalition.

Matthew Burtner (Composer) a specialist in concert chamber music and interactive new media, has composed many works that explore the unique acoustical environment of the Arctic. Burtner spent his childhood in the far north of Alaska and this profoundly shaped his musical language. He is the leading expert on the eco-acoustics of snow and ice, and has worked extensively with systems of climatology applied to music. (www.mathewburtner.com)

Jenny Campbell (Dancer) grew up in Chicago, Illinois and was a competitive rhythmic gymnast until the age of 17. She received a BFA in dance performance from the Ohio State university and since graduating has worked with inspiring artists such as Jane Franklin, Karl Anderson, Chris Elam, and Amanda Selwyn. She has been a member of Misnomer Dance Theater and has danced with Time Lapse Dance since 2011.

Carly Cerasuolo (Dancer) a native of Rochester, NY began dancing at the age of 3 under the instruction of Lisa Allain. She is a graduate of The University of the Arts in Philadelphia where she earned a BFA in Dance Performance. She has studied with many artists and performed works by Jason Parsons, Katie Swords-Thurman, Doug Varone, Mark Caserta, Roni Koresh and Sidra Bell. Carly is a certified in Pilates mat instructor. She joined Time Lapse Dance in 2016.

Lior Daniel (Dancer) was born in Israel and started dancing at the age of 5. Later, she studied at the Bat Sheva Excellence Dance Program and then the Maslol for Professional Dance Training directed by Naomi Perlov and Ofir Dagan. She has worked with choreographers including Barak Marshall, Emanuel Gat, Michael German, Yasmeeen Godder and others. At age 19, she joined Tararam Group Dance & Rhythm Company and performed with the ensemble for 5 years. She joined Time Lapse Dance in 2016.

Alejandra Dominguez (Dancer) started her career as a professional dancer in Zurich, Switzerland at the Zürich Tanz-Theater-Schule (ZTTS). There she studied ballet, contemporary, modern, hip-hop, and flamenco. As a student, she danced in Michelle Mattle's production of Pandora und das Feuer and Prisca Pfister's Ritual Warriors, as well hip-hop showcases with the choreographers Debbie Zehnder and Saeed Hosseini in the show Zürich Tanz. In NYC, she participated in the Voices and Visions Workshop at the Ailey School with Jennifer Archibald. Currently, she is a member of Mickey Sakai's hip-hop company Femme Fatale, and Julie Petrusak's JP Dance Group. She began dancing with Time Lapse Dance in 2015.

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 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, Ferri was also resident lighting designer and technical director at PS 122 from 1985-1991. Ferri lives in New York between travels and projects.

Krissy Tate (Dancer) is from Farmington Hills, MI, and earned her BFA in Dance with honors from University of Michigan. She has performed works by Martha Graham, Helen Tamiris, Amy Chavasse, Jody Sperling, and Robin Wilson and her choreography has been presented with WAXWorks. Krissy also performs and teaches with Brooklyn Ballet. She has worked with Time Lapse Dance since 2008.



PRESS QUOTES

[About *Ice Cycle*]

"A woman wrapped in white slowly turns from stage right to left, revealing with each circumference more of a black and white projected image that resembles at first a Japanese painting or calligraphy, but, later, we realize we are looking at ice in varying degrees of opacity. The dancer accelerates her turns as she nears the end of her passage and simultaneously, the projection speeds up. Changes in the Arctic were once "glacial," barely noticeable, but now, we are all primed to observe the increasing speed of environmental transformations. This metaphor for the opening of Jody Sperling's new work *Ice Cycle* is chillingly apt." –Deirdre Towers, *Dance Enthusiast*

[About *Turbulence*]

"Danced by six women both with and without capes of light silk (what Sperling calls silk "à La Loïe",) . . . "Turbulence" makes visible the flow and force of air currents, eddies of movement in unexpected symmetries. The sweep of the dancers' arms, legs, and whirling bodies were the conduits, and the billowing fabric danced the dance. The score, composed by Quentin Chiappetta, was played by Robert (Tigger) Benford on exotic drums and bells, tuneful percussion that both led and followed the movement." –Martha Sherman, *DanceviewTimes*

"a Loie Fuller-esque fantasia of swirling, undulating robes of frothy white silk, depicting dynamic currents of air. Assisted by long wands sewn into the rippling fabric, the dancers conjured billows, gusts and whirlwinds, tightly timed and coordinated patterns of hypnotic complexity." –Eva Yaa Asantewaa, *Infinite Body*

[About the Repertory]

"captivating" –Gia Kourlas, *The New York Times*

"yields uncommon, unexpected pleasure" –*The New Yorker*

"it was perfect" –John Rockwell, *The New York Times*

"witty, entertaining and thought-provoking" –Michael Crabb, *National Post (Canada)*

"Sperling's magical Fuller-inspired pieces do have the look of natural phenomena—blossoming, evolving, changing shape." –Deborah Jowitz, *The Village Voice*

"[Sperling's costume] moved in ceaseless, serpentine blooms, suffused in shifting colors by David Ferri's rich lighting. Ms. Sperling is a compellingly focused performer, and the simplicity of the solo is balanced by the multiplicity of images that the endlessly mutating fabric evokes. . . .When the lights dimmed, and Ms. Sperling lifted her arms so that her sleeves folded back and up for her exit from the stage, she appeared like a grand and austere angel." –Claudia La Rocco, *The New York Times*

"Jody Sperling made dance an art of transformation . . . Encased in a silken costume that shimmered in David Ferri's lighting, Ms. Sperling summoned up spirits of earth, water, wind, fire and ether by manipulating the fabric so its folds swirled, billowed and soared in delightful metamorphoses." –Jack Anderson, *The New York Times*

"dazzling . . . airy and elemental" –Donald Hutera, *The Times (London)*

"Sperling's expansive musicality and expert manipulation of her enormous costume were perfectly analogous to the solution today's technological sophisticates are still searching for—not just a merger of dancing and media but a transfiguration of both." –Marcia Siegel, *The Boston Phoenix*

MORE QUOTES

"mesmerising, spectacular display of dance . . . one of the most hypnotically beautiful works on the Fringe" –Julie Dawson , *Edinburgh Spotlight*

"elegantly dramatic . . . entrancing and beautiful" –Gareth K. Vile, *The Skinny*

"tides swell, flowers bloom, and flames ripple before your eyes"–Eva Yaa Asantewaa, *Infinite Body Sun*

"masterful work of resplendent yet restrained evocation of the supernatural." –Philip W. Sandstrom, *Dance Insider*

"Holding their breath, mesmerized spectators followed each of the metamorphoses of the dance-fairy, who created an illusion of wings unfolding from her back. One of the spectators admitted: 'Even before the conclusion of the dance, I wanted to see it again and again.'" –*The Golden Ring (Russia)*

"[Sperling] unfurled her folds of fabric in spell-binding snippets . . . Her graceful, but simple manipulation of the silk, which spiraled, rose and descended around her, created optical illusions that were astonishing." –Wendy Liberatore, *The Daily Gazette*

"utterly beguiling. As the material catches the coloured lights, the wings transform from flowers to a rippling pool to a tornado or whatever our imagination wants it to be." –Kelly Apter, *The Scotsman*

"Sperling travels with her own personal cloud, which floats around her as she dances . . . [She] surrounds herself with rippling waves and creates a variety of images derived from nature." –Robert Johnson, *The Star-Ledger*

"Sperling's use of fabric is mesmerizing, her layering of modern and past dance techniques is innovative, and she dances with remarkable grace and precision." –Talia Bloch, *Aufbau*

"enchanting . . . Beneath a black light, [Sperling] manifested orchid-like floral shapes or else revolved quickly in circles like the eye of a storm." –Aeron Kopriva, *New York Sun*

"utterly seductive sense of humor. . . choreographically terse avoiding excess without sacrificing impact. . . very funny—and totally uncorny." –Gus Solomons Jr, *Village Voice*

"the audience oohs and ahs as time really does seem to wrinkle . . . as beguiling today as it must have been in Fuller's era." –Sandra Aberkalns, *Dance Insider*

"The capstone to the program was the new 'Roman Sketches'. . . Sperling and two acolytes, the latter in white tunic-like garments and bearing sheer white stoles, glide among six mirrored panels, the choreographer in an exquisitely draped gown topped with delicate silken petals, her arms swathed in sheer, rhinestone-studded fingerless gloves. . . . The finale of 'Sketches' puts Sperling literally on a pedestal, her swirling skirts lit from both above and below, a vision of glory whose silken white cape extends about six feet in each direction from her shimmering torso as she twirls." –Elizabeth Zimmer, *Gay City News*

"[Sperling's] costume swirled as light shining from beneath her changed hues until waves of colors and tides of fabrics engulfed her, making her body seem to dematerialize." –Jack Anderson, *New York Theatre Wire*

"even in this hi-tech era, it's wonderful to see her create swirling, evolving forms that might have been captured by a time-lapse camera. In her new *Ghosts*, David Ferri's changeable lighting magnifies shadows cast by [the company] . . . while Roger Hanna's projections cast microscopic forms onto their constantly moving costumes." –Deborah Jowitt, *The Village Voice*