



OVERVIEW

In 2003, Erica Rebollar created a modern dance collaborative where multi-genre artists can make innovative work. RebollarDance examines dichotomies and fragmentations of physical behavior that explore boundaries of performance, using bodies, light, and sound as conceptual canvasses to evoke authentic, highly charged experiences for both dancers and audience. Rebollar Dance's mission is to create and present cutting edge choreography that impact large and diverse audiences, examining movement as a facet of modern life and a laboratory for analyzing themes. Exploring choreography as innovation, RebollarDance promotes an artistic process of challenge and risk-taking.

HISTORY

Born in Los Angeles, raised In New York City, and currently based in Washington DC, RebollarDance has to its credit over 85 performances in more than 40 venues nationally in Los Angeles, Seattle, San Francisco, New York City, Salt Lake City, Washington DC and internationally in London, Paris, Stockholm, Frankfurt, Hamburg, and throughout Indonesia. With a steady stream of performances in traditional venues and site-specific locations, the company has reached thousands of individuals.

DANCERS

RebollarDance draws together the unique backgrounds and talents of Choreographer Erica Rebollar, dancer/choreographers **Ronya Lee Anderson, Amanda Blythe, Heather Doyle, Samuel Horning, Kjersten Lynse, Althea Skinner, and Katie Sopoci Drake**. Their training in modern dance, ballet and contemporary movement styles such as Butoh, somatic practices, and release technique fuse with backgrounds in theatre and martial arts. The amalgamation of these trainings is a primal yet precise style of movement rooted in technique.

MUSICIANS

Weaving textural guitar loops, soulful melodies and grounded rhythms into tapestries of sound, composers Charlie Campagna and Jeffrey Dorfman compose and perform music for RebollarDance performances and workshops.



FULL LENGTH WORKS

RebollarDance has four current “tourable” full-length productions: “**Sacred Profane**”, “**GOODHURT**”, “**Space Junk**”, and “**Tinsel and Bone**.” Each work melds the many artistic facets of RebollarDance: contemporary dance, installation/costume/set design, video installation, text and original music by Charlie Campagna and Jeffrey Dorfman.

- The company’s 2015 work **Sacred Profane** premiered with a sold out run at **Dance Place DC**. *Sacred Profane* is an evening length, multi-company, cross-cultural collaboration between RebollarDance’s Erica Rebollar and women-led, DC-based dance companies. The all female cast highlights backgrounds in various dance genres and viewpoints as Rebollar collaborates with punk rock dance band Tia Nina, South Asian Performing Arts Network and Institute (SAPAN), Somapa Thai Dance Company and guest artists. *Sacred Profane* engages women of diverse ages, cultures and ethnicities to create an all-encompassing feminist work, at times delving into human rights issues and at times celebrating the irreverent joy of sisterhood. Using music composition by Jeffrey Dorfman coupled with pop songs and classical music, *Sacred Profane* skirts the boundaries of risk-taking. With special interest in the subjects of performativity, colonialization, orientalism, occidentalism, femininity and feminist culture, Rebollar presents manifestations of women as subject vs. object. *Sacred Profane* is a loose, provocative canvas of bodies in motion, placing movement stories in juxtaposition to each other in order to provoke questions and challenge beliefs.
<https://www.youtube.com/watch?v=KJ4GPPntUCs>
- **Space Junk** received critical acclaim in the Washington Post, Metro DC Theater Arts, and DC Theater Scene and was given a Metro DC Dance Award for “Outstanding Choreography”. *Space Junk* is the evening-length result of an intensive collaborative process of experiential movement, light and sound. Using an original score based on mechanical algorithms by Charlie Campagna and the unusual use of lighting design and projection by Ben Levine and David Dowling, *Space Junk* highlights the dialogue of the body as it negotiates subjective and objective worlds. Originally Presented in partnership with CulturalDC’s Mead Theatre Lab Program and CityDance at Strathmore, *Space Junk* received rave reviews: “transfixing...minute in its attention to details...entranced by this performance” (Rebecca Ritzel, Washington Post), “endlessly inventive and constantly suggestive... Rebollar is not afraid to throw everything at you” (David Cannon, Mocovox Entertainment).
<https://vimeo.com/80863753>
- Hailed as “Exactly what the district needs”, **GOODHURT** is an evening-length investigation of the role that hurt plays in the lives of performers. Created through the personal lens of each dancer, the project is a multimedia, highly charged journey using dynamic movement to display the politics and negotiations of pain as part of the human experience. By examining dichotomies and fragmentations of physical behavior, **GOODHURT** presents the challenge that the dancer – and all of us - encounter in navigating the experience of pain. **GOODHURT** performers and audiences experience a visceral, sympathetic reaction to the resilient body in an innately human experience. The insightful, witty nature of this work creates a bittersweet environment, full of sympathy and humor. <https://vimeo.com/84373495>, <https://vimeo.com/82445666>
- DC’s City Paper’s “pick of the season”, **Tinsel and Bone** is an evening-length exploration of various identities of movement within a person’s external, social body (Tinsel) and their internal, private state (Bone). The piece weaves task-like actions into the structure of highly physical dance by transforming simple phrases into movement. Dancers work with the dynamics of body movement as it relates to disjointed ideas of public versus personal relations with self and audience. Without attempting to heal the polarity between themes of the synthetic and organic, *Tinsel and Bone* examines dichotomies and fragmentations of physical behavior through the exploration of choreography and sound. Peeling away layers, *Tinsel and Bone* explores the boundaries of performance and the audience/dancer relationship.
<https://www.youtube.com/watch?v=F5DyrraH-o>



SHORTER WORKS

- ***Cyborg Suites*** is a 30-minute work that imagines post-humanism with dancing cyborgs. Inspired by Donna Haraway's "Cyborg Manifesto", *Cyborg Suites* examines movement boundaries between machine and human, automatic and sensory, internal and external. With an original sound score from DC composer Jeffrey Dorfman and 4 women dancers, Rebollar highlights physicality in its visceral and mechanical aspects, while challenging ideas of performance and identity within public/private spaces.
<https://www.youtube.com/watch?v=tkyFZ1Hr4rc>
- ***Absurdist Suites*** is a 12-minute piece inspired by the absurdist theories of Albert Camus and the Beach Boys.
<https://www.youtube.com/watch?v=vgRp6VpfABA>
- ***Future Preludes*** is a short piece based on Rachmaninoff's Op. 32, No. 8, A Minor: Vivo
- An awardee of NYC's A.W.A.R.D show, ***The Lights From the Heavens are Called Stars*** is a 12-minute solo exploration of our manic social behavior versus need for private spaces. Polarity and strain are at the heart of this work. <https://www.youtube.com/watch?v=vYRXPALsOYM>

SITE SPECIFIC PERFORMANCE

Enjoying site specific work, RebollarDance has performed throughout Italy as part of Europe's "Civitanova Marche Intl. Dance Festival" site-specific Dance Festival; at Navy Yards Park, DC in a collaboration of over 60 performers with Force/Collision theater company presenting *Nautical Yards*; in various DC locations through Dance Place's "Arts on 8th" outdoor performance series; and at Malcolm X Park, DC and Arlington Arts Center, VA. RebollarDance offers performances in inspiring natural, industrial, and indoor settings to create provocative installation and mixed media work.

AWARDS/FUNDING

- Pola Nirenska Award for "Outstanding Contribution to Dance"
- NPN supported company through Dance Place DC
- Fairfax County Art Council: Operating Support Grant 2015
- Dance Place DC Space Grant
- American Dance Institute Space Grant
- Metro DC Dance Award: Excellence in Choreography
- Fairfax County Art Council: Operating Support Grant 2014
- Dance Metro DC Commissioning Project
- American Dance Institute (ADI) Incubator Residency
- Metro DC Dance Award Nominee: Outstanding New Work
- Fairfax Country Art Council: Strauss Fellowship 2013
- Mead Theatre Lab Program Grant and Residency Program
- Strathmore/City Dance Residency
- Local Dance Commissioning Project (LDCP), Kennedy Center, Washington DC
- Lower Manhattan Cultural Council (LMCC) Space Grant, New York, NY
- A.W.A.R.D Show recipient, Joyce Soho, New York, NY
- Mabou Mines Artist Residence Program, 6-month choreography and dance residency, Mabou Mines Suites, PS 122, New York, NY
- Los Angeles Dance Resource Center/ Lester Horton Dance Award nominee for choreography: *The Lights From the Heavens Are Called Stars*, Japan American Theatre, CA.
- Los Angeles Dance Resource Center/Lester Horton Dance Award nominee for dance: *Hunter/Hunted*, LA Dance Invitational, LA
- American College Dance Festival (ACDFA) National First Place award in Choreography, Second Place in Dance Performance

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ARTISTIC VISION STATEMENT



I make work that poses a series of questions. The process of questioning, unraveling meaning, and exploring answers is why I work. Choreography is my opportunity to connect in a meaningful way with audiences and myself. Using sound and dance as conceptual canvasses, I work to create an authentic, highly charged experience. I seek to communicate and to create an initial, human bond. The best surprises are in small ways, original ways of thinking. I seek innovation and open behavior to impact my audiences intimately, immediately.

I choreograph movement about themes of conflict without attempting to heal the polarity between thought and action. I am curious as to how minor and seemingly random events and encounters can create a powerful inclusive narrative. I weave vignettes together to serve as layered information toward a complex whole. The discreet battles within movement, sound and memory excite my processes. Rather than tell a thematic tale, I form multi-layered works that deal with problem solving. In this way I seek to guide viewers and myself through a challenge of multifaceted knots.

My dance seeks to heighten the commonplace events of subtle and restrained interactions in public and private spaces, individually and socially. I like to evoke a sense of the profound in the mundane, a sense of hope in futility, and the richness of empty space.

- Erica Rebollar, Artistic Director



STAFF & CONTACT INFO

ARTISTIC/EXECUTIVE DIRECTOR

Erica Rebollar

MUSIC DIRECTOR/COMPOSER

Charlie Campagna
Jeffrey Dorfman

WORKSHOP FACILITATORS

Erica Rebollar

OUTREACH DIRECTOR

Erica Rebollar

ADMINISTRATIVE ASSISTANTS

Toni Adams

DANCERS

Heinz Adjakwah
Franki Graham
Amanda Blythe
Heather Doyle
Samual Horning
Kjersten Lynse
Erica Rebollar
Althea Skinner
Katie Sopoci Drake

LIGHTING DESIGN

Ben Levine

SET DESIGN

Ben Levine

VIDEO/PROJECTION DESIGN

David Dowling

COSTUME DESIGN

Katy Kincade

PHOTOGRAPHY

Rachael Shane
Zachary Handler

WEBSITE DESIGN

Michael Barrett
www.ninedesign.org

RebollarDance EIN #45-5001394

RebollarDance is a non-profit (501c3) organization under Fractured Atlas

Fractured Atlas:

- [Holly Sidford](#), Chair
- [Russell Willis Taylor](#), Vice Chair
- [Adam Huttler](#), Secretary (ex-officio)
- [Alanna Weifenbach](#), Treasurer
- [Alexandra Farkas](#)
- [Christopher J. Mackie, Ph.D.](#)
- [E. Andrew Taylor](#)
- [Lisa Yancey](#)
- [Beverly Jones](#), Director Emeritus
- [Joshua Lindland](#), Director Emeritus
- [Susan Longstreet](#), Director Emeritus
- [Larry Searcy](#), Director Emeritus
- [Saul Shapiro](#), Director Emeritus
- [Susan Vargo](#), Director Emeritus
- [Kenneth Weinberg, M.D.](#), Director Emeritus
- [Amy Wrzesniewski](#), Director Emeritus

CONTACT

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PERFORMANCE HISTORY

- 2017 Tri-City Concert Tour, Philadelphia, DC, and Baltimore
- 2016 Evening length premiere "Title TBD", Kennedy Center Millennium Stage, May 17, 2016
- 2015 Evening length premiere "Sacred Profane" at Dance Place DC (Dance Place/NPN supported tour)
- 2015 "Sacred Profane", evening length premiere: Dance Place, October 3-4, 2015
"Everything For the First Time", shared concert with Helanius Wilkins, Atlas Performing Arts Center, April 11, 2015
- 2014 "Absurdist Suites" January 5, 2014, Dance Place's "Modern Moves" at Atlas Performing Arts Center
"Cyborg Suites" November 9, 2014, Baltimore Art Museum Main Stage
"Cyborg Suites" October 24-25, University of Maryland, Baltimore County
"Cyborg Suites" June 21, Dance Place's "Monroe Street Arts Walk" stage
"Cyborg Suites" May 28, Dance Place's "Modern Moves" at CenterStage, Reston, VA
- 2013 Velocity Dance Festival, Sidney Harman Hall, Shakespeare Theatre, DC, October 2013
"Future Preludes" at Dance Place, June 2013
"GOODHURT", evening length premiere at American Dance Institute's Incubator Residency: ADI, 6/13
"Lines", site-specific show, Malcolm X Park, Washington DC
"Cardinal Points", evening length performance Intersections Festival: Sprenger Theatre, Atlas Performing Arts Center, 3/13
- 2012 "Space Junk", evening length premiere at Strathmore Performing Arts Center as Resident Artist: Strathmore's CityDance and Cultural DC's Mead Theatre Lab Program
- Velocity Dance Festival*, Harman Hall, October 20, 2012
- "Nautical Yards", site-specific evening length premiere in collaboration with Force/Collision Theater Company at Navy Yards Park, April 2012
- Theatre Project/Baltimore and Dance Bethesda, March 2012
- 2011 "Tinsel and Bone", evening length performance at Dance Place DC, February 4-5, 2011
- Local Dance Commissioning Project, Kennedy Center's Millennium Stage: "Tinsel and Bone" evening length performance October 6-7, 2011
- 2010 Velocity Dance Festival, Sidney Harman Hall, Shakespeare Theatre, DC
- 2009 *Dance Project*, Joy of Motion's Jack Guidone Theater
- 2007 *The Lights From The Heavens are Called Stars*, A.W.A.R.D Show, Joyce Soho, NYC
The Lights From the Heavens are Called Stars, premiere at Judson Church, NYC
Erased, Cool 2007 Dance Festival, Brooklyn, NY
Erased, Sweat Series, DeBaaun Auditorium, Hoboken, NJ
Bound to Collide, Sashama Storefront Performance Series, Times Square, NYC
Wooden Mary Excerpts, Dance Conversations at the Flea Theater, NYC



PERFORMANCE HISTORY CONT...

- 2006 *Wooden Mary*, self produced premiere at St. Mark's Church, New York, NY
Black Out, full-length premiere at PS 122 through residency at Mabou Mines, New York, NY
 Dance Conversations at the Flea
 Judson Church at DTW
 New Works at Tribeca Performing Arts Center
 Cool NYC 2006 Dance Festival, Brooklyn, NY
 d.u.m.b.o dance festival
- 2005 d.u.m.b.o Dance Festival
Breath and Bones, Venice, CA
 Catch Performance Series
- 2004 Galapagos Performance Space, Brooklyn, NY
- 2003 *Flesh*, Self-Produced Concert, Highways Performance Space, Santa Monica, CA
Hunter/Hunted, Summerfest, San Francisco, CA
Hope Code, Dance Moving Forward Festival, Los Angeles, CA
When The Bones Lie Open, Trip Dance Company, Highways Performance Space, Santa Monica, CA
Hunter/Hunted, Choreography in Mark Eby's Film *Falling Down*
- 2002 *Hunter/Hunted*, Los Angeles Dance Invitational
Ajar, self-produced concert, Highways Performance Space, Santa Monica, CA
- 2000 *Place of No Tears*, American College Dance Festival (National First Place Award in choreography)
Place of No Tears, set on Brigham Young University, Provo Utah and tour of India
Place of No Tears, Solo Dance Festival, Jakarta, Indonesia; Makassar Arts Forum, Ujungpandang, Sulawesi; TUK Theater, Jakarta; STSI Pendopo, Solo, Java.
- 1999 *East Meets West*, self-produced concert at Chamber Theatre, Seattle, WA
- Land Of Thin Dimes*, Second Journey Company, – solo performance Indonesian Dance Festival, Jakarta, Indonesia; Makassar Arts Forum, Ujungpandang, Sulawesi; TUK Theater, Jakarta; STSI Pendopo, Solo, Java; Solo Festival 2000.
- Place of No Tears*, American College Dance Festival: Northwest Regional First Place Award in Choreography
- Inconclusive Blooming* – collaboration with Eko Supriyanto, 1999 APPEX Salon, UCLA, Los Angeles; Broadway Performance Hall, Seattle; Highways Performance Space, LA; Forum Kerja Koreografer 2000, Bali, Indonesia and Riau Dance Forum, Sumatra, Indonesia.

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ERICA REBOLLAR - ARTISTIC/EXECUTIVE DIRECTOR



ERICA REBOLLAR (Artistic Director/Choreographer/Workshop Facilitator) was born in Madrid, began studies at Washington School of Ballet, and completed her MFA in choreography at UCLA. With the founding of RebollarDance in 2003, Erica Rebollar created a modern dance collaborative where multi-genre artists can make innovative work. RebollarDance examines dichotomies and fragmentations of physical behavior that explore boundaries of performance, using bodies, light and sound as conceptual canvasses to evoke authentic, highly charged experiences for both dancers and audience.

Rebollar was a 3-time Lester Horton Award nominee in Los Angeles. Awarded the prestigious Mabou Mines Suites residency program in NYC, Erica showed works at PS 122 and St. Mark's Church. She was a recipient of Joyce Soho's A.W.A.R.D show, performing at Judson Church, DTW (NY Live Arts), DNA, TPAC, and the Flea.

Upon relocating to DC, RebollarDance has received funding from the Art Council of Fairfax County, Kennedy Center's LDCP grant, Culture DC's Mead Theatre Lab Program/CityDance at Strathmore, and space grants from American Dance Institute and Dance Place. The company has performed numerous evenings at Dance Place, VelocityDC/ Harman Hall/Shakespeare Theatre, Kennedy Center's Millennium Stage, ADI, Atlas, Roundhouse, and Jack Guidone Theaters. Nominated for two Dance Metro DC Awards, RebollarDance has been twice highlighted as a Season Pick in City Paper and Washington Post with features on WAMU radio, FOX 5, and NBC news shows, along with a feature in the "Arts and Power" issue of DC Magazine/Modern Luxury. Hailed as "exactly what the District needs", RebollarDance received a 2013 Dance Metro DC Award for "Excellence in Choreography".

RebollarDance is the current awardee of Fairfax County Art Council's Operating Support Grant and Dance Place's Space Grant for her recent creation of "Sacred Profane", to be toured through the National Performance Network. Erica is currently Visiting Artist in the Department of Dance at UMBC and the 2016 awardee of the prestigious Pola Nirenska Award for Outstanding Contributions to Dance.



DANCER BIOGRAPHIES

Heinz Adjakwah began his dance career taking technique classes in his senior year of high school and upon graduation; he enrolled at Morgan State University, where he majored in Nursing. He became a company member of the Morgan State Modern Dance Ensemble under the directorialship of Dr. Iantha Tucker and was awarded the Dorothy .P. Stanley Scholarship the spring of his freshman year. This gave him the opportunity to participate in a summer intensive in Atlanta, Georgia with the Atlanta Dance Connection Dance Company. After being at Morgan State University and with the Modern Dance Ensemble for two years, he transferred to the University of Maryland, Baltimore County and graduated in December 2015 with a dual degree in Dance and Health Administration and Public Policy. He recently performed at the Kennedy Center in Washington D.C during the National College Dance Festival which featured him in a duet choreography that received the Outstanding Student Choreography Award from the American College Dance Association Conference and Dance Magazine. His choreography was also presented at the American College Dance Association 2015 and has performed with Baltimore Dance Project and Howard County Ballet in Maryland. Adjakwah has also been a recipient of the Summer Dance Study Award at the University of Maryland Baltimore County and gained an internship position at the renowned Jacob's Pillow Dance Festival the summer of 2015 where he took classes taught by distinguished choreographers like Kyle Abraham, Eric Gauthier and dance companies such as BODYTRAFFIC, Jessica Lang Dance, Gauthier Dance, La Otra Orilla, MADBOOTS Dance and many others. As time progresses Adjakwah aims to use his gift to inspire and change lives through performances and teaching.

Amanda Blythe was born in California, grew up in Pennsylvania and is now based in Washington, DC. Classically trained in ballet, she dove into the world of modern dance after high school and has never turned back. Amanda works in the DC arts community, both on stage and behind the scenes. When she's not dancing with Erica Rebollar/Rebollar Dance, she works with Nancy Havlik's Dance Performance Group and UpRooted Dance as a company member, as well as personal choreographic projects. She earned a BA in dance, studying with Chris Aiken, Peter DiMuro, Meredith Lyons, Ruth Andrien, Colleen Thomas, Ishmael Houston-Jones, Tania Isaacs, Nicole Wolcott and many others.

Heather Doyle is an artist and activist from the mountain south now living and working primarily in the mid-Atlantic. Her recent creative projects include dancing with RebollarDance for several seasons, and performing with Katie Sopoci Drake, Stephanie Miracle, and Human Landscape Dance. Other notable projects include dancing with mansurdance, PEARSONWIDRIG DANCETHEATER, Andary Dance, and Tzveta Kassabova. Heather offers deep gratitude for the creative work she shared with Niki Juralewicz, the Informall Theater Company, and the John Gamble Dance Theater in North Carolina. Her choreography has been presented in Movement Research's Open Performance series, the North Carolina Dance Project, the Greensboro Fringe Festival, District Calling, Dance is the Answer, and the Dinner Party. In 2009, Heather produced tributaries, a concert gathering dance artists from NY, NC and DC during Artomatic. She practices GYROTONIC and GYROKINESIS. Heather has extensive experience in dance production, and supports emerging performing artists as a production stage manager and theater technician.

Kjerstin Lysne Palasthy is a lifelong student of the Body. She began her dance training with Ballet in her childhood home of Fargo, before studying Contemporary Dance at Trinity Laban Conservatoire of Music and Dance in London and University of North Carolina, School of the Arts, from which she graduated in 2008. She spent the following two seasons performing for, and teaching, kids throughout the Southeastern United States as a member of the children's theater company, Open Dream Ensemble. She worked with several choreographers in Washington, DC, from 2010 to 2013, where and when she also experimented with collaboratively creating with follow dance and theater artists. Also during this time, she completed her yoga teacher training and began guiding classes. Her evolution as an artist was greatly impacted by her emigration to Belgium in 2014, where she first encountered Body Mind Centering and a community of artists that have expanded her perception of the potentials of a dance, or movement-based, artistic practice.



DANCER BIOGRAPHIES CONT...

Althea Skinner is a member of Rebollar Dance. She has premiered in solos by Deb Riley and Vladamir Angelov, and performed in Roxie Doniphan Thomas' *Unhinged* at the Kennedy Center's Millenium Stage. She has also performed as a guest artist with DancEthos, the Eureka! Dance Festival and ClancyWorks. As Althea departs for Brazil to work with the World Wildlife Fund, she is especially grateful to the DC dance community for these opportunities. In the coming years, Althea is excited to dance in Brasilia and serve as the Representative to Brazil for the International Consortium for Advancement in Choreography.

Katie C. Sopoci Drake, MFA, GL-CMA, is a professional dancer, choreographer and teacher specializing in Laban-based contemporary dance. Her movement musings come from flora, fauna and fiction and as a classically trained vocalist, she never shies away from the use of the human voice in her productions. Currently a core member of Mountain Empire Performance Collective (MEPC) and a company member of Rebollar Dance, past company credits include Mordine and Company Dance Theater of Chicago (2012-2013), Momentum Dance Company of Miami (2009-2012), Wild Space Dance Company of Milwaukee (2005-2009), and Rosy Simas Danse of Minneapolis (2001-2005). Katie has also made appearances with Clancyworks, Core Project, Brazz Dance, Your Mother Dances, The Florentine Opera, The Minnesota Opera and many more. Her critically acclaimed choreography has been performed across the country by many of the companies and colleges she has been with and her works have been performed on stages such as The Colony Theater in Miami, The Southern Theater of Minneapolis, The Milwaukee Art Museum, and the Smithsonian's National Portrait Gallery in Washington D.C. Katie has been on faculty at the University of Maryland - College Park, The University of Wisconsin - Milwaukee, Nova Southeastern University, Miami Dade College-Wolfson, Miami Dade College-Kendall, Carthage College, and Lawrence University. Katie's own work in Laban Movement Analysis has been presented at the National Dance Education Conference 2015 and the Bill Evans International Conference on Somatics-Based Dance Education 2015; her work with MEPC in long-distance collaboration has been presented at the National Dance Education Conference 2015.

Sam Horning is a dancer, educator, and dance maker currently based in Washington, DC. As an artist, his choreographic mind has been heavily influenced by the quotidian and poetic spectrums of dance. He values everyday experiences and archival knowledge, mining both for the inspiration, materials, and compositional structures that become the textures of his dancing. Sam relies on efficiency and chance encounters as a means of movement invention. His work is produced from detailed improvisation techniques and is rooted by the information the body can receive from the floor. Sam is a recent graduate from Wayne State University with a BFA in dance. During his undergrad career, he had the immense pleasure of studying with Biba Bell, Nicholas Leichter, Meg Paul, Jeffrey Rebudal, Addison O'Day, Ariel Osterweis, Sean Hoskins, and other WSU faculty whom have greatly influenced his artistic choices. While on academic and talent scholarship, Sam was the personal assistant to the Associate Professor and Area Head—Dance, Jeffrey Rebudal and was simultaneously the President of WSU Dance Workshop in his senior year. Sam was featured in The Michigan Opera Theatre's production of *The Merry Widow* in spring of 2015 and was also a member of Artlab J dance in Detroit. He has had the honor of performing in several traditional and non-traditional spaces, but most notably at the The Kennedy Center, The Joyce, The Detroit Music Hall, the Detroit Opera House, the Detroit Symphony Orchestra, Dequindre Cut in Detroit, and Sogang University in Seoul, South Korea. Sam currently dances for Bowen McCauley Dance and is the Facilities Coordinator at Dance Exchange.

Franki Graham holds an M.A. in Dance Performance from the Trinity Laban Conservatoire of Music and Dance in London, England where she graduated with Distinction. Funded as a Leverhulme Scholar, she danced as a member of Transitions Dance Company 2014-2015 under the artistic direction of David Waring, performing and touring original works by choreographers Stefanie Batten-Bland, Ikky Maas and Dog Kennel Hill Project. She holds a B.A. in Dance from UMBC where she was a Linehan Artist Scholar and also earned Education and Honors certificates. She is currently in her third year as dance faculty for the Performing and Visual Arts Magnet Program in Anne Arundel County where she teaches modern dance and directs the student dance company. Graham currently dances with Baltimore Dance Project and Kinetics Dance Theatre. She is thrilled to be dancing her first season with Rebollar Dance.



MUSICIAN BIOGRAPHIES



CHARLIE CAMPAGNA (*Music Director/Composer/Guitarist*) has worked as a composer and musician in Los Angeles since 1989. The Los Angeles Times has praised Charlie for his "transfixing" and "crackling guitar work". Charlie's compositions and live playing merge his interests in guitar, percussion, textural sound collage and world music. He has composed and directed music for over 20 evening-length dance productions. He is co-founder of the Sacred Spaces Workshop, where he directs the improvisational music ensemble and plays guitar and cello. He often plays live, incorporating his guitar and live looping/sampling techniques with live percussion, piano, vocals, etc. to create lush sonic soundscapes.

Charlie enjoys working in many areas of music, including composing for film, producing, recording, mastering, composing and performing. Charlie contributed guitar work to the films "Don't Say A Word", "High Crimes". He has created music for commercials and films such as "There's Something About Mary", "The Wild Side", and "Phoenix" and has collaborated with composers such as Paul Hasslinger and Graham Revel. Charlie is a mastering engineer with clients such as Savoy Jazz, the late Barry White, James Hood, BMG, DJ Dan, Arista Records and Windham Hill.

Jeffrey Dorfman is a freelance Sound Designer based in Washington, D.C. He has studied theatre at SUNY Buffalo and University of Maryland, College Park. Jeff utilizes his background in music, composition, and theatre arts in order to immerse the audience in worlds of imagination. He could not function as a theatre artist without his inspiration, Leigh-Ann. Recent work includes Studio Theatre: *Out of Silence*; Kennedy Center Millennium Stage: *Grains*; CenterStage; *Cyborg Suites: Singular Feminine Possessive*; Olney Theatre Center; *Once on this Island, Cinderella, Over The Tavern, Sleuth, The Sound Of Music, Cinderella, Angel Street, King & I*; UMD: *Collidescope, Sandwalk, MFA in Performance Festival of New Work, "Way In" Dance Thesis*; DC Fringe; *Stopgap*. www.jeffreydorfmandesign.com

DESIGNER BIOGRAPHIES

Ben Levine is Passionate about modern dance and experimental theater, Ben aims to combine his dance and theater training with his knowledge of theater technology to make awesome art. Since 2007, Ben has worked as the Technical Director/Theater Manager of Dance Place in Washington, DC. As Resident Lighting Designer at Dance Place, he has had the opportunity to design for many DC-based and touring dance companies including Wally Cardona, City Dance Ensemble, Tiffany Mills Company, Lionel Popkin, Neja Yarkin/NY2Dance, Dana Tai Soon Burgess & Co, Rebollar Dance, Dance Box Theater, and EDGEWORKS Dance Theater. Ben holds a degree in Theater Arts and Mathematics from Drew University. He was recently named "Best Up-For-Anything Technical Director" in the Washington City Paper.

David Dowling is a videographer/photographer and founder of IsItModern?, which specializes in Dance Video. He especially enjoys capturing unfolding images in nature. He believes that design is the sinew and fiber of a project, and that presentation stems from a simple and direct desire to communicate. David has published a book of children's poetry, composed and written several short, educational films that have been shown internationally. He currently works in Development at Dance Place Theatre and with Rebollar Dance.

Katy Kincade, after many years in the affordable housing field, is launching a second career as a costume designer. She recently finished her studies in the Fiber Department at the Maryland Institute College of Art (MICA). She has done costuming for Tia Nina for their performance at Slutwalk on the Mall in Washington; for the Restoration comedy, *The Man of Mode*; and for the futuristic *Zombie: the American* while an intern at the Woolly Mammoth Theatre Company. She likes that range and looks forward to more exciting work ahead.



PRESS QUOTES

GOODHURT

"A postmodern duet most memorable for its torrent of lifts and its frantic episodes of running in place... the piece's best moments were its last few minutes, which were danced in silence. When all you could hear was the dancers' breath, it helped tighten the focus on their shaking hands and, ultimately, on a strangely chilly final embrace."

Washington Post: "VelocityDC Dance Festival gives audience samples of virtuosity"
- Sarah Halzack October 11, 2013

CARDINAL POINTS

"Rebollar Dance company exhibited a refreshing professionalism and an innovative approach to contemporary dance. They are exactly what the District needs."

MD Theatre Guide
"Cardinal Points' by Rebollar Dance at Atlas Intersections Festival"
- Maya Oliver March 21, 2013

"With *Cardinal Points*, Erica Rebollar has presented work alongside that of her dancers. Not only is the success of this show a testament to her choreographic prowess, as well as that of her dancers, but it is proof that she knows how to select a mature, open, and creative team of dancers that can present work alongside her own and have the evening be cohesive, evocative, and exciting... Rebollar Dance is an exciting and entertaining gem in the DC dance scene. Erica Rebollar and her dancers bring honest work to the table time after time, and there is something refreshing in a company of dancers/choreographers that don't need bells and whistles to make their work sparkle and shine. The movement speaks for itself; it evokes intimacy, humor, and excitement at various moments throughout, and leaves you wanting more. Put Rebollar Dance on your radar so you don't miss any future performances of their work!"

DC Metro Theatre Arts:
"Cardinal Points' by Rebollar Dance at INTERSECTIONS at Atlas"
- Rick Westerkamp, March 9, 2013

SPACE JUNK

"The work was big and abstract in scope, but minute in its attention to details... the movement vocabulary was as unique as the design. By the light of a (fake) full moon, they created an illusion of floating — at least that's how they appeared to one subjective mind entranced by this performance."

Washington Post: "At City Dance, a true — and transfixing — space oddity"
- Rebecca Ritzel, December 2, 2012

"The choreography by Erica Rebollar and her dancers was endlessly inventive and constantly suggestive and cryptic... Where so many modern dance pieces use music to create patterns and ever shifting forms, Rebollar has something to say with "Space Junk."... Rebollar is not afraid to throw everything at you... I can only imagine how fiendishly difficult this piece must have been to develop and then execute... We forget how important space exploration has been this year — but "Space Junk" was a timely reminder."

Mocovox Entertainment: "This Space Junk is a Space Oddity"- David Cannon, December 2, 2012

"Sometimes structured and lively, sometimes turbulent and dizzy. Always mesmerizing... They are risk-taking experimenters moving beyond well-known, often-done routines of classical dance... the Rebollar Dance Theatre is far from humdrum or milquetoast. The athletic troupe has a dance style that is rigorous, intricate and physically stylized... she works with time in its stillness and warp speed. She works with space, whether constrained or vast. She works with an idea of the human body and its emotional alertness..."

Fairfax County Times: "Space Junk" explores all aspects of dance:
Rebollar Dance Theatre production mixes power, precision
- David Siegel, November 20, 2012



SPACE JUNK CONT...

"It was refreshing to experience the head-throbbing dizziness of Rebollar Dance."

DC Metro Theatre Arts: 'VelocityDC Dance Festival' - Breena Siegel, October 22, 2012

"Since arriving in the District more than a year ago, Erica Rebollar has been one of the most intriguing additions to the city's dance scene. A fluid dancer whose choreography tends towards the specific, Rebollar has quickly established herself here. This fall is a big one for her."

City Paper's Fall Arts Guide 2012: "Rebollar Dance" Rebollar Dance's "Space Junk" Dec. 1 and 2 at Strathmore

- Amanda Abrams, September 14, 2012

RADIO

http://wamu.org/programs/art_beat/12/11/30/art_beat_wi_th_lauren_landau_nov_30

TV

NBCNews: <http://www.youtube.com/watch?v=iuzUECiOB5k>

FOX5News: <http://www.myfoxdc.com/story/19862364/velocity-dc-dance-festival-returns-to-the-district?autoStart=true&topVideoCatNo=default&clipId=7859768#.UIHbgnSHAoY.facebook>

NAUTICAL YARDS SITE SPECIFIC COLLABORATION

"Choreographer Erica Rebollar creates masterful pieces of work displayed by a team of four dancers, herself included, performed almost entirely in the water. Rebollar, joined with Heather Doyle, Sylvana Christopher, and Amber Jean Tietgens, become the four aquatic nymphs in a sense, their first series of movements in the water almost as if they are the water itself. They move about, swaying and falling against one another as waves crash upon the shore. Rebollar creates dynamic changes between her segments of dance, one moment fluid and serene the next jarring and stilted with sharp jerky motions performed to a pointed rhythmic clockwork soundtrack. The performers are beyond courageous for adapting hints of a story through interpretive dance and exploratory movement in the water. With a perfect twilight to end a perfect show this limited engagement is the crowning glory of exploratory devised works this season."

DC Metro Theater Arts

-- Amanda Gunther, April 27, 2012

"The Nautical Yards has been a joint venture with choreographer Erica Rebollar and Rebollar Dance. Together with director John Moletress, the team has created a performance art work that unfolds slowly in a series of scenes or rituals. Each section brings our focus to the many symbolic roles of water. The movement vocabulary of the performance is an interesting blend of forms. Strong bare legs and the way feet plant themselves in the grass or flick then pull through water remind me of the Pina Bausch Company and that company's use and attention to the elements. Sylvana Christopher blends perky show steps and jazz in a strong solo... I walked to my car feeling satisfied and strangely teary by having seen something odd but brave and moving that was communicating to us something about being human, and, in its expression, bringing life to a spot in Washington that has been long emptied and neglected. Isn't this what theatre is meant to do?"

DC Theatre Scene

~Susan Galbraith, April 29, 2012

TINSEL AND BONE

"A psychology-major roommate told me once that a hallmark of the human brain is its proclivity for categorization. Well, count me in. In ruminating about this year's memorable dance performances, I found myself subconsciously dividing them into three groups...Physical...Mental...and Complete Package..."

A few shows this year managed to combine both elements, mixing gorgeous dancing with a sense of something deeper, be it ideas, emotions, or simply an abstract mood. I'm thinking of *Tinsel and Bone*, by Erica Rebollar, which showed on the Millennium Stage..."

Most Memorable Dance Performances of 2011, City Paper

- Amanda Abrams, Dec. 30, 2011



TINSEL AND BONE CONT...

"Erica Rebollar recently arrived in D.C., but she's earned her chops in Los Angeles, New York, and Indonesia—and has a precise, contemporary style to show for it. In her first big performance in the area, Rebollar will perform "Tinsel and Bone," which explores the various identities humans carry within them, at Millennium Stage."

The Fall's Best Modern Dance, City Paper's Fall Arts Guide 2011:

"Three Surprising Modern Dance Shows, Even for Modern Dance"

Rebollar Dance's "Tinsel and Bone" at the Kennedy Center's Millennium Stage

- Amanda Abrams, September 16, 2011

"Best Brainfood"

The List, Washington Examiner, Oct 6, 2011

LIGHTS FROM THE HEAVENS ARE CALLED STARS

"Erica Rebollar's body in "The Lights" is attuned to an e-world."

"Autumn Bounty", DanceViewTimes

Velocity DC Dance Festival, Harman Hall, Washington, DC October 9, 2010

- George Jackson

"Erica Rebollar choreographed and performed *The Lights From The Heavens are Called Stars*. This one-woman dance included stiff arm movements like a part of a machine and machine based street life sounds to which she danced. She had precise pauses between movements. Some of the movements were based in real life movements, such as riding a subway. By the end of the dance when she rolled her shoulders back, she was glistening in sweat. She portrayed chaos while still being in control of her movements throughout."

The A.W.A.R.D Show, Joyce Soho – March 2007 Performance

-Robert Abrams, 2009

"Erica Rebollar's solo work defied gravity in places. These weren't explosive moves, just ones that made you wonder how she tunneled from Point A to Point B without strictly exploring any of the space in between."

The Hidden Theater, Los Angeles, January 15, 2006

- Ravi Narasimhan, <http://www.rettacs.org>

"I was totally blown away by her work."

- Nina Winthrop, Artistic Director of Nina Winthrop and Dancers and

Curator of "Dance Conversations", NYC

"The speed of the solo act (Erica Rebollar) was quite amazing. To see a human being move as fast as she did in the poses and movements was spectacular. The combination of using her hand and feet to demonstrate the ticking of clock was a reminder of how great choreography can add to a performance."

- Chantell C./ CAL State Dominguez Hills

WOODEN MARY: ST. MARK'S CHURCH

"Words played a crucial role in Erica Rebollar and...shared evening of works at [Danspace Project](#) on Thursday night. Ms. Rebollar's "Wooden Mary," a series of vignettes based on iconic female figures, held more shape...The setting of Ms. Rebollar's "Wooden Mary" was spare, except for two red squares on the floor. The work began as Haruka Fujita swayed slightly, eventually facing the audience as her arms rippled from her sides like an ethereal swan. With slinky control, she distorted her body — stretching her arms behind her back like broken wings — and infused the dance with the aura of a Japanese thriller. She inched off the stage, toe to heel. The toe-to-heel motif ran through other sections of the work, which featured six women and one man. Another dancer, Eriko Jimbo, poised on a red square, spun her body into a fury of turns. Dan Kwong, holding a sword, sliced off the heads of long-stemmed white blossoms held by Ms. Fujita... an eerie world."

"Words played a crucial role in Erica Rebollar and Kim Whittam's shared evening of works at [Danspace Project](#) on Thursday night."

- Gia Kourlas, NY Times, Sept 23, 2006



BLACK OUT: MABOU MINES, PS.122, NYC

"On Saturday, I saw Erica Rebollar's piece in the ongoing Mabou Mines RAP presentations. If you recall, [I posted about her explorations of amnesia a couple months ago](#).

The piece in full was truly amazing. Not only did her movements and gesture continue to develop into a great dance, but she did awesome things with projection and through collaboration with a composer that really enhanced her work.

A few moments that really stood out to me were these gigantic projections of her doing the piece that covered her moving body and the back wall. Since the piece was about the loss and attempt at reconstructing identity this was particularly effective. There was another moment of projection when she lay on the floor with her back arched and her forehead facing the audience when a line of text was projected and ran right over her forehead. You could read it like a news ticker. Since, once again, the piece was about amnesia and the text was a Washington Post story about an amnesiac, this was enormously successful.

Congratulations to her. If you've been missing these presentations, you've been missing out."

-A. Rey Pamatmat, Playwright

<http://playreyplay.blogspot.com/2006/02/remembering-to-forget-to-remember.html>,

February 12, 2006

FLESH, HIGHWAYS PERFORMANCE SPACE, LOS ANGELES

"If you're looking for diversion, pop scores or a Fred-and-Ginger kind of night, "Flesh," an evening of new choreography at Highways Performance Space, is not recommended. If, however, you're willing to go to the Planet of Pain, populated by deep-thinking, angst-ridden dance-maker Erica Rebollar...will take you there...Rebollar, who bears a resemblance to Catherine Zeta-Jones, joined the elastic-limbed Efka Kvaraciejus to perform Schon's "Hush."...Rebollar's "The Time It Takes to Love" begins with a previously reviewed solo, "Hunter/Hunted." As before, Rebollar dazzled with her signature martial arts/yoga variations...the choreographer's feral presence. One longed for Rebollar to reappear; when she did, in a coda, it was as if the piece came back to life."

"Angst is overriding in this suite of newly choreographed works"

-Victoria Looseleaf. LA Times, Calendar Aug 23, 2003

"Primeval pain sets the scene in 'Flesh'"

HUNTER/HUNTED AND HOPE CODE

"Since one of them, fortunately one of the better ones, Erica Rebollar, brought two works...The revelation of these two evenings came from the Spanish-born but American-trained Rebollar. An exquisite dancer the softest of descents and rebounds, an ability to shift weight and direction with great precision, and a knack for constructing tightly constructed pieces. *Hunter/Hunted* and *Hope Code* took advantage of a varied training with must have included Asian as well as more conventional Western styles in addition, probably, to martial arts and yoga. The deep lunges with one leg straight out to the side, the open body postures and the filigreed hands looked as though they stepped out of a traditional Asian dance drama. Yet the speed, the force of attack, and the complex way of layering material were assertively of today. In *Hunter/Hunted*, set to percussive score by David Karagianis, Rebollar deftly shifted back and forth between embodying the hunter and her prey. She gradually tightened the noose until at the end the two merged, as her fingers clenched the imaginary mirror – an image with which the piece had opened. In both works she expanded from a circumscribed area into a wider space only to return to it; both pieces also opened and closed with a singular image—the hand clenching mirror, for the first; arms, stretched up into a source of light, for the second. It will be fascinating to see where this talented artist takes her choreography, which at this point is still tightly connected to her own physical training."

"One Night Stands" -Rita Felciano, *danceviewwest: writers on dancing*. July 22, 2003 SummerFest/ODC Theater

"Erica Rebollar's 'Hope Code' was a severe but arresting solo incorporating martial arts poses and suggesting a quest for both transcendence and self-control."

"Strong steps forward," Chris Pasles, *LA Times, Calendar*, June 28, 2003.

"Erica Rebollar's new 'Hunter/Hunted,' saw the choreographer-dancer in thrilling variations on yoga postures."

"LA Dance Invitational impresses with a strong roster of talent,"

Victoria Looseleaf, *LA Times, Calendar*, June 9, 2003.

WHEN THE BONES LIE OPEN

"Another showstopper: 'When the Bones Lie Open,' Favand's collaboration with guest dancer-choreographer Erica Rebollar, was a primeval romp set to Ron Bartlett's arpeggiated score..."

"'Daybreak' flows into pertinent themes,"

Victoria Looseleaf, *LA Times, Calendar*



OUTREACH

BENEFIT PERFORMANCES

As part of our commitment to women and the environment, RebollarDance offers performances at benefits for non-profit agencies. In this way, we support fund-raising efforts for women's shelters, women's rights, women's health, environmental and animal protection.

RESIDENCIES

RebollarDance has been invited to artist residencies in Dance Departments at University of Maryland Baltimore County; University of California, Los Angeles; Brigham Young University, Utah; College of the Arts, Solo, Indonesia; and Oakwood Performing Arts High School, Hollywood, CA. Master classes at Towson University, MD; American University, DC; Joy of Motion, DC and other schools and studios. RebollarDance teaches a unique perspective of movement that fuses somatic and technical practices with focus on performativity and gaze practices.

WORKSHOPS

RebollarDance is pleased to offer Sacred Space Workshops. Led by Erica Rebollar, these community-based improvisational dance workshops with live music are for people with and without dance training who want to explore the communicative, expressive and joyful aspects of dance.

MODERN DANCE TECHNIQUE

Instructor: Erica Rebollar
Level: Intermediate or Intermediate/Advanced
Length: 1 1/2 – 2 hours
Age Group: Young Adult – Adult
Style: Contemporary Modern Dance

BALLET

Instructor: Erica Rebollar
Level: All Levels
Length: 1 1/2 hour – 2 hours
Age Group: Young Adult – Adult