



DIGITAL PROGRAM

Liz Gerring, *Harbor*. Photo by Ernesto Galan

THE INSTITUTE OF CONTEMPORARY ART/
BOSTON PRESENTS

Liz Gerring Dance Company with the JACK Quartet

HARBOR

Friday, October 21, 2022, 8 PM

[Access live captioning for Friday's performance -->](#)

Saturday, October 22, 2022, 8 PM

[Access live captioning for Saturday's performance -->](#)

Choreographer

Liz Gerring

Music

Waves & Particles by John Luther Adams

Lighting Design

Jennifer Tipton

Costume Design

Harriet Jung and Reid Bartelme

Dramaturge

Irene Hultman Monti

Rehearsal Director

Claire Westby

Performers

Kennedy Adams
Mariah Anton
McCall Atkinson
Cemiyon Barber
Truth Colon
Brandon Collwes

The JACK Quartet

Violin

Austin Wulliman

Violin

Christopher Otto

Viola

John Pickford Richards

Cello

Jay Campbell

ICA Production Crew

Master Electrician

Matt Cost

Audio Engineer

Kevin Corzett

Wardrobe

Nancy Flessas

Stage Manager

Carmen Alfaro

Electricians

Kevin Barnett, Jordan Barnett,
Michelle Walker, Callie Moos

Carpenters

Greg Hanawalt, Robert Sears, Martha Keslar

Harbor was developed at Summer Stages Dance @ The Institute of Contemporary Art/Boston at two residencies in 2020 and 2022. *Harbor's* score, *Waves & Particles*, by John Luther Adams for JACK Quartet, was commissioned by Summer Stages Dance @ ICA/Boston, Liz Gerring Dance, and the Black Mountain College Museum + Arts Center. The work of lighting designer Jennifer Tipton is supported by Summer Stages Dance @ The Institute of Contemporary Art/Boston.

Summer Stages Dance @ The Institute of Contemporary Art/Boston is made possible, in part, with the support of Jane Karol and Howard Cooper, George and Ann Colony, David Parker, The Aliad Fund, and Stephanie and Leander McCormick-Goodhart.

We gratefully acknowledge the Dau Foundation for development funding for *Harbor*, and Don and Aela Morgan for production support. Additional funding for development and production provided by Kirk Radke.

Like the show? Let us know!

#ICABoston



LIZ GERRING DANCE COMPANY

Liz Gerring was born in San Francisco in 1965 and grew up in Los Angeles, where she began studying dance at age thirteen. Ms. Gerring studied at the Cornish Institute in Seattle, and in 1987 she received a BFA from the Juilliard School.

She formed the Liz Gerring Dance Company in 1998 and has been presenting her work in New York City and abroad continuously since that time. Ms. Gerring was awarded the Jacob's Pillow prize in June 2015 and a Joyce Theater Residency the same year. Between 2013 and 2018, Ms. Gerring was commissioned for three works in collaboration with composer Michael J. Schumacher for Peak Performances at the Kasser Theater in Montclair, New Jersey. In 2017–18 she was awarded a City Center Choreographic Fellowship; in 2019 she was one of five artists to receive the Cage–Cunningham Fellowship from the Baryshnikov Arts Center. Ms. Gerring has been on the faculty of Groove With Me, an afterschool dance program for girls, since 2018.

She lives in New York City and upstate New York with her husband, Kirk Radke, her three children, a dog, and a cat.

“For most of my life I have been engaged in the pursuit of movement for its own sake. Developing an early interest in abstraction as the primary means to expression, I have focused my work on the body and its presentation through space and time.”

—Liz Gerring

For **John Luther Adams**, music is a lifelong search for home — an invitation to slow down, pay attention, and remember our place within the larger community of life on earth.

Living for almost forty years in northern Alaska, JLA discovered a unique musical world grounded in space, stillness, and elemental forces. In the 1970s and into the '80s, he worked full time as an environmental activist. But the time came when he felt compelled to dedicate himself entirely to music. He made this choice with the belief that, ultimately, music can do more than politics to change the world.

Since that time, he has become one of the most widely admired composers in the world, receiving the Pulitzer Prize, a Grammy Award, and many other honors.

In works such as *Become Ocean*, *In the White Silence*, and *Canticles of the Holy Wind*, Adams brings the sense of wonder that we feel outdoors into the concert hall. And in outdoor works such as *Inuksuit* and *Sila: The Breath of the World*, he employs music as a way to reclaim our connections with place, wherever we may be.

A deep concern for the state of the earth and the future of humanity drives Adams to continue composing. As he puts it: “If we can imagine a culture and a society in which we each feel more deeply responsible for our own place in the world, then we just may be able to bring that culture and that society into being.”

Since leaving Alaska, JLA and his wife Cynthia have made their home in the deserts of Mexico, Chile, and the southwestern United States.

Jennifer Tipton (Lighting Designer) is well known for her lighting for theater, opera, and dance. Her recent work in theater includes *To Kill a Mockingbird* for Broadway, Beckett's *First Love* for Zoom, and all of Richard Nelson's Rhinebeck plays. Her recent work in opera includes Ricky Ian Gordon's *Intimate Apparel*, with libretto by Lynn Nottage, based on her play by the same name, at the Lincoln Center Mitzi Newhouse Theater; her recent work in dance includes Lauren Lovette's *Pentimento* for the Paul Taylor Company and Balanchine's *A Midsummer Night's Dream* for the Paris Opera Ballet. Among many awards, she has received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, the USA “Gracie” Fellowship and a MacArthur Fellowship in 2008.

Harriet Jung and **Reid Bartelme** met in 2009 while pursuing fashion design degrees at the Fashion Institute of Technology in New York. They started designing collaboratively in 2011 and have focused their practice primarily on costuming dance. They have frequently designed costumes for works by Kyle Abraham, Jack Ferver, Justin Peck, and Pam Tanowitz. In 2015 they were commissioned by the Museum of Art and Design in New York to develop a costume-centric performance work and have since devised two performances at the Guggenheim Museum to shed light on collaborative practice in design and dance. Reid & Harriet Design has completed research fellowships at NYU Center for Ballet and the Arts and the New York Public Library for the Performing Arts. They continue designing costumes and sets for dance productions around the world while expanding the scope of their practice outside the theater.

Kennedy Adams is a New York–based movement artist originally from Houston, Texas. She received her earlier dance training from the Léon Dance Arts pre-professional dance company under the artistic direction of Dorrell Martin. Kennedy holds a BFA in Dance from Sam Houston State University. She has performed works by esteemed choreographers such as Sidra Bell and Brandon Whitted of Shen Wei Dance Arts and was also a founding member of WhirlWind Dance Company in Houston, where she performed original works by Joshua Manculich. Kennedy continues to work as a freelance artist in New York and is excited to be dancing with Liz Gerring Dance Company.

Mariah Anton is a New York–based artist who graduated from the University of North Carolina School of the Arts with a BFA in dance in 2019. Prior to her attendance there, she trained in formal disciplines under Jo-Ann Hertzman. Mariah has been privileged to perform a wide range of works and most notably was a dancer in the Merce Cunningham Trust's “Night of 100 Solos: A Centennial Event” at BAM Opera House. Since then, Mariah has continued to work with the Merce Cunningham Trust while also freelancing and working with Christopher Williams, Daniel Gwartzman, Alison Cook-Beatty Dance Company, and Liz Gerring.

McCall Atkinson, originally from Minneapolis, has studied various styles of dance for twenty years. She began her formal training at the Minnesota Dance Theater and TU Dance Center. Additionally, McCall has studied at Alvin Ailey, Alonzo King Lines, and Dance Theater of Harlem as a scholarship recipient. She graduated from SUNY Purchase with a BFA in dance and a minor in psychology in 2020. During her time at Purchase she had an opportunity to study abroad at the Hong Kong Academy for the Performing Arts as a ballet major and perform work en pointe by Kinsun Chan. McCall has also performed works by Ohad Naharin, Sidra Bell, and Michelle Thompson Ulerich. She is currently rehearsing with Spark Movement Collective and Liz Gerring Dance while she continues to focus on project-based work.

Mississippian **Cemiyon Barber** received his BFA from SUNY Purchase in 2018. He has had the pleasure of dancing works by choreographers Bill T. Jones, Kyle Abraham, Azure Barton, Austin McCormick, Norbert De La Cruz, Christopher Williams, Liz Gerring, Megan Williams, Merce Cunningham, and George Balanchine. Cemiyon has also been featured in fashion editorials in *VOGUE* Russia and *Numéro* Berlin, and he has made guest TV appearances on PBS Social, HBO, and MTV. Cemiyon was mentioned in the *New York Times* twice, in 2021 and 2022, as well as in the *New Yorker* in 2017, 2021, and 2022.

Brandon Collwes joined Liz Gerring Dance in 2012. In 2006, Collwes joined the Merce Cunningham Dance Company, where he danced up until the close of the company in 2011 in the finale Legacy World Tour. He currently also performs for Sally Slivers and Dancers, makes his own choreography, and continues to teach and stage Cunningham pieces for the Merce Cunningham Trust. Since 2020 he has danced and choreographed for “Sonic Gathering” with composer John King, a weekly live unedited performance event on Zoom which has a rotating cast of dancers and musicians. He is also an abstract painter.

Truth Colon is a New York–based interdisciplinary artist/performer. Truth was born in Las Vegas, Nevada and recently received her BFA from NYU Tisch, majoring in dance and social and cultural analysis. Truth has danced for Emmy-winning choreographer Mandy Moore at the Capezio Dance Awards and has had the pleasure of performing works by Victor Quijada, Stephen Petronio, Yin Yue, Camille A. Brown, and more. She has also participated in many intensives, including SpringboardX, ChuThis, Hubbard Street, and The Ailey School Summer Intensive. Truth is super stoked to be dancing with Liz Gerring.

Iréne Hultman is a native of Sweden and a New York–based choreographer, performer, and educator. She has toured extensively with her own company and as a former member and rehearsal director of the Trisha Brown Dance Company. She is a recipient of multiple grants and awards, including the Guggenheim Foundation Fellowship and the Foundation for Contemporary Performance Arts. She is currently involved in the global discourse of dance performance and research collaborations between artistic fields. Ms. Hultman served as a member of the Bessie Committee and is currently on the Artist Advisory Board at Danspace Project and o Theater, Dance, and Performance Studies faculty at Yale University.

Claire Westby Claire Westby (Rehearsal Director) is originally from Minnesota and now resides in Brooklyn. She holds a BFA in Dance from NYU's Tisch School of the Arts and also studied at Salzburg Experimental Academy of Dance (SEAD). Mrs. Westby has been a part of the Liz Gerring Dance Company since 2011. Besides dancing for Liz, she also played the role of Red Queen in Third Rail's production of *Then She Fell*. Additionally, Claire has performed in, and helped create original roles in, works by John Jasperse, Brandon Collwes, Gwen Welliver, Benjamin Kimitch, Gerald Casel, Cherylyn Lavagnino, Helen Simoneau, and RoseAnne Spradlin. Westby is an adjunct instructor in both ballet and contemporary at Tisch School of the Arts. She has also had the pleasure of teaching at Columbia College Chicago, Gibney Dance, Mark Morris Dance Center, St. Paul Ballet, Steps on Broadway, Western Washington University, and Jacob's Pillow.

THE JACK QUARTET

Hailed by the *New York Times* as “our leading new-music foursome,” the **JACK Quartet** is one of the most acclaimed, renowned, and respected groups performing today. JACK has maintained an unwavering commitment to their mission of performing and commissioning new works, giving voice to underheard composers, and cultivating an ever-greater sense of openness toward contemporary classical music. The quartet was selected as Musical America’s 2018 “Ensemble of the Year,” named to WQXR’s “19 for 19 Artists to Watch,” and awarded an Avery Fisher Career Grant.

Through intimate relationships with today’s most creative voices, JACK embraces close collaboration with the composers they perform, leading to a radical embodiment of the technical, musical, and emotional aspects of their work. The quartet has worked with artists such as Julia Wolfe, George Lewis, Chaya Czernowin, Helmut Lachenmann, Caroline Shaw, and Simon Steen-Andersen, with upcoming and recent premieres including works by Tyshawn Sorey, Sabrina Schroeder, John Luther Adams, Clara Iannotta, Philip Glass, Catherine Lamb, Lester St. Louis, and John Zorn. JACK’s all-access initiative, JACK Studio, commissions a selection of artists each year, who will receive money, workshop time, mentorship, and resources to develop new work to be performed and recorded by the quartet.

Comprising violinists Christopher Otto and Austin Wulliman, violist John Pickford Richards, and cellist Jay Campbell, JACK operates as a nonprofit organization dedicated to the performance, commissioning, and appreciation of new string quartet music.

Christopher Otto performs with ensembles including Ensemble Signal, The Cellar and Point, Alarm Will Sound, Talea Ensemble, International Contemporary Ensemble, The Theatre of Eternal Music String Ensemble, Ne(x)tworks, and The Knights. He has premiered and recorded several chamber works by John Zorn and has performed and recorded as soloist in Zorn’s violin concerto *Contes de Fées*. Christopher has also performed as a soloist in Brian Ferneyhough’s *Terrain* with Ensemble Signal. His violin teachers include Cyrus Forough and Timothy Ying. He is a founder, along with his wife Emily DuFour, of Hutchins East, an ensemble performing on a set of eight proportionally sized string instruments made by Carleen Hutchins, and he has written and arranged several works for the ensemble. He studied composition at the Eastman School of Music with Robert Morris, David Liptak, Martin Bresnick, and James Willey as well as mathematics at the University of Rochester. Christopher has written works in just intonation for string quartet, violin duo, violin octet, violin with electronics, and ensembles of Hutchins instruments. His violin duo was recorded by Erik Carlson and is available on SoundCloud along with his violin octet. An article on his violin octet appears in *Arcana VII*, an anthology edited by John Zorn. Christopher serves on the faculty of the Mannes School of Music, where JACK is Quartet in Residence.

Praised as a “gifted, adventuresome violinist” by the *Chicago Tribune* and as a “remarkable, unbelievable violinist/violist extraordinaire” by the syndicated radio program *Relevant Tones*, **Austin Wulliman** has gained critical and audience attention through his “wide technical range and interpretive daring” (*New Music Box*) as a soloist and chamber musician. He first forged his reputation in Chicago with the collective Ensemble Dal Niente, serving as the group’s Program Director, and winning the Kranichstein Music Prize (the grand prize for interpretation) at the Darmstadt Summer Course in 2012. Austin was also a founding member of Spektral Quartet, serving as Ensemble in Residence (as well as Adjunct Instructor of Violin) at the University of Chicago from 2011 to 2016. Consistently in search of new musical pathways through ensemble work, Austin has collaborated with a wide range of musical voices, from artists like Deerhoof and Julia Holter, to Miguel Zenon and Billy Childs, or Brian Ferneyhough and Kaija Saariaho. Furthermore, he has also been a guest artist with groups such as Eighth Blackbird, and the Chicago Symphony Orchestra’s MusicNow Ensemble. His debut solo release *Diligence Is to Magic as Progress Is to Flight* was released in 2014 in collaboration with bassoonist/composer Katherine Young. Austin holds degrees from the University of Michigan and Northwestern University, as well as having held fellowships at the Aspen Music Festival and Lucerne Academy. Austin serves on the faculty of the Mannes School of Music, where JACK is Quartet in Residence.

Jim Dolan of ABC7 *Eyewitness News* says “John Richards plays viola.” The *New York Times* declares him “wholesome-looking.” Violist **John Pickford Richards** has gained a reputation for performing new and unusual music around the globe. He was a founding member of the ensemble Alarm Will Sound and now serves as JACK’s violist. John has appeared with artists including Björk, David Byrne, Grizzly Bear, the All-American Rejects, and Silversun Pickups and has performed as soloist with the Pasadena Symphony, Armenian Philharmonic, Wordless Music Orchestra, OSSIA, and with the Lucerne Festival Academy Orchestra, playing the solo part to Luciano Berio’s *Chemins II* under the direction of Pierre Boulez. He holds degrees from the Interlochen Arts Academy and Eastman School of Music, where his primary teachers were David Holland and John Graham, and he currently serves on the faculties of the Mannes School of Music at the New School, where JACK is Quartet in Residence, and the Manhattan School of Music’s Contemporary Performance Program.

Cellist **Jay Campbell** has been recognized around the world for approaching both old and new works with equally probing curiosity and emotional commitment. His performances have been described as “brilliant and insatiably inquisitive,” “electrifying,” and “prodigious” by the *New York Times*, and “gentle, poignant, and deeply moving” by the *Washington Post*. A recipient of the prestigious Avery Fisher Career Grant, Jay performed with the New York Philharmonic in 2013 and was a curator for the New York Philharmonic’s 2016 Biennale. He has soloed in major venues around the globe including Carnegie Hall’s Stern Auditorium, Avery Fisher Hall, and Lucerne’s KKL and performed recitals in Carnegie’s Weill Hall, the Kennedy, Mondavi, and Krannert centers. Dedicated to introducing audiences to the music of our time, Jay has worked closely with some of the most creative minds of the 20th and 21st centuries, including Pierre Boulez, Elliott Carter, Matthias Pintscher, Kaija Saariaho, and countless others from his own generation. His close association with John Zorn has resulted in over a dozen works written for him including *The Aristos*, a Pulitzer Prize runner-up resulting in the release of *Hen to Pan* (Tzadik), listed in the *New York Times* Best Recordings of 2015. Jay is the cellist of Junction Trio with violinist Stefan Jackiw and pianist Conrad Tao. He has been a guest at the Marlboro, Chamber Music Northwest, Moab, Heidelberger Frühling, DITTO, and Lincoln Center festivals. Jay serves on the faculty of the Mannes School of Music, where JACK is Quartet in Residence.

UPCOMING PROGRAMS



Photo by Jamie Kahn

Jazz Urbane Cafe at ICA/Boston:

Spirit and Artistic Fire

Sun, Oct 30, 2022, 4 PM

In collaboration with Jazz Urbane Cafe, the ICA is proud to co-present a concert featuring artists inspired and informed by the rich history and legacy of gospel music and spirituals.

Two of Boston's most notable artists, singer and pianist Dr. John Paul McGee and saxophonist Gregory Groover, Jr., share the ICA stage for a unique artistic double bill. Hosted by Dr. Teresa Hairston, this will be a concert to nourish the soul and the spirit.

[Get your tickets now →](#)



Alicia Hall Moran. Photo by Thais Aquino.



Jason Moran. Photo by Ari Marcopoulos.

Jason Moran and Alicia Hall Moran: *Family Ball*

Fri, Nov 18, 2022, 8 PM

Sat, Nov 19, 2022, 8 PM

Family Ball (working title) is the newest collaboration by husband-and-wife creative duo pianist and composer Jason Moran and mezzo-soprano and composer Alicia Hall Moran. This world premiere performance — commissioned by the ICA and conceived during the pandemic — scrutinizes the intricacy of human partnership and presents it in raw form through music and song. The set, created by renowned production designer Maggie Ruder, recreates the Morans' living room in their New York City apartment. The performances take viewers through an evening inside the household, where brutal revelations won by tiny wars for autonomy are examined, and nourishments and obligations tussle. In harmony and in dissonance, for better and for worse, people in the household collect deeper themes that will be lived out over the course of their lives as they wander into a future together and apart. *Family Ball* is an acknowledgment of the gripping power of love — and all its attachments — on the narrative of our lives.

[Get your tickets now →](#)



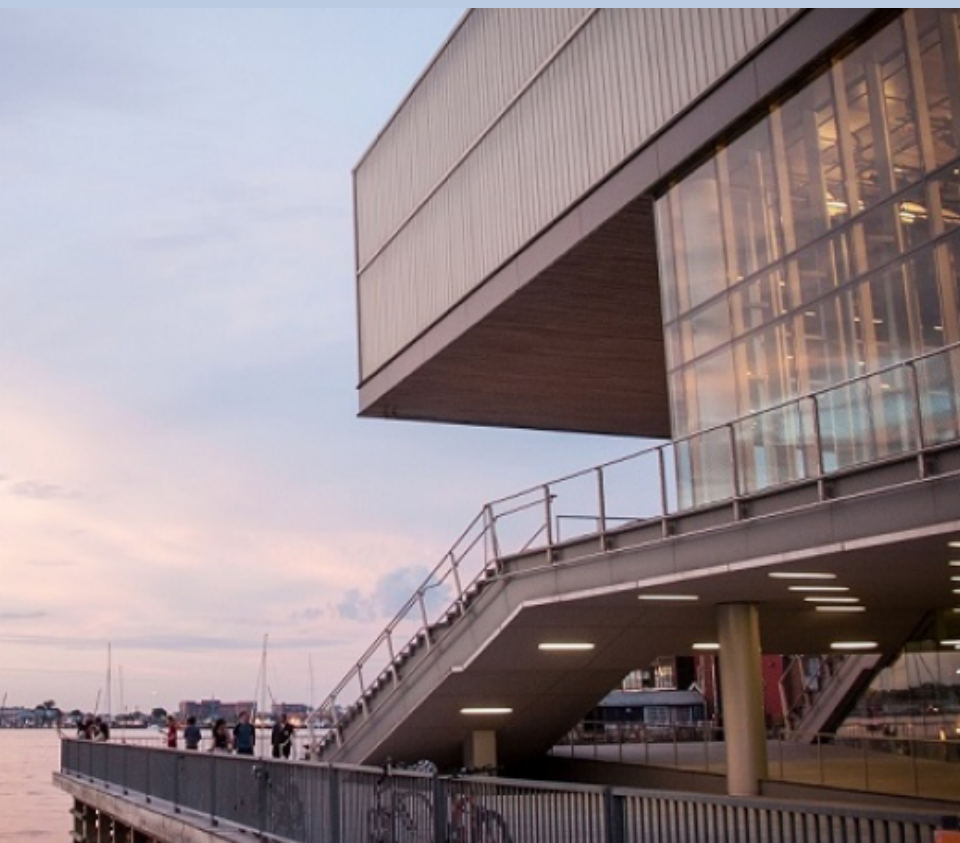
Photo by Stephanie Berger

Suzanne Bocanegra: *Honor*

Fri, Feb 10, 2023, 8 PM

This subversive performance by conceptual artist [Suzanne Bocanegra](#) masquerades as an artist talk but reveals her current fixation — and aesthetic engagement with — one of the Metropolitan Museum of Art's greatest tapestries, the colossal *Honor* (from the series *The Honors*), measuring almost 19 by 25 feet. Weaving Bocanegra's personal narrative with an artist's interpretation of the 16th-century tapestry which reveals a multitude of different characters and narratives, *Honor* features celebrated film and theater actor Lili Taylor in the title role of "The Artist."

[Get your tickets now →](#)



| ABOUT THE ICA

Since its founding in 1936, the ICA has shared the pleasures of reflection, inspiration, imagination, and provocation that contemporary art offers with its audiences. A museum at the intersection of contemporary art and civic life, the ICA has advanced a bold vision for amplifying the artist's voice and expanding the museum's role as educator, incubator, and convener. Its exhibitions, performances, and educational programs provide access to the breadth and diversity of contemporary art, artists, and the creative process, inviting audiences of all ages and backgrounds to participate in the excitement of new art and ideas.

[Learn more about the ICA here →](#)



Photo by Chuck Choi

MEMBERSHIP GETS YOU MORE

Join today to begin a year of inspiration and discovery. ICA members enjoy special access to our exhibitions, performances, and events, while also providing vital support to the museum and the arts in Boston.

All ICA members receive the following benefits:

In-Person

- Unlimited admission for a full year to the ICA
- First access to new exhibitions during members-only preview days
- 10% discount at the ICA Store online and in-person*
- Discounts at select area businesses

Virtual

- Access to virtual programming designed exclusively for members
- Free member tickets to select events such as our popular online cooking class, Talking Taste
- Subscriptions to ICA member communications
- Member pricing on tickets for virtual film screenings and performances presented by the ICA

Learn more about ICA Membership opportunities at icaboston.org/membership or by emailing membership@icaboston.org.

[Learn more or join now →](#)
