



MIDDLEBURY
PERFORMING ARTS SERIES

P R E S E N T S

ANIKAYA DANCE THEATER

Conference of the Birds

FRIDAY-SATURDAY, MARCH 11-12, 2022

7:30 PM ET

MAHANEY ARTS CENTER, DANCE THEATRE



Tonight's performance has a running time of 100 minutes with no intermission.

This Performing Arts Series event is made possible thanks to the Middlebury Performing Arts Council, the Committee on the Arts, the Paul Nelson Performance Endowment, the Dance Department, and the Rothrock Residency Fund.

This residency is funded in part by the New England States Touring program of the New England Foundation for the Arts, made possible with funding from the National Endowment for the Arts Regional Touring Program and the six New England state arts agencies.



Patrons are requested to turn off all electronic devices prior to the performance, and to please refrain from texting.

Photography and the use of audio or video equipment are prohibited.

Conference of the Birds

Inspired by Farīd ud-Dīn 'Attār's epic poem *The Conference of the Birds*

The Birds (*the birds of the world gather, called together by the Hoopoe*)

The Hoopoe (*in which the Hoopoe convinces the Birds to go on a journey to find their king, the Simurgh*)

(traveling)

Valley of the Quest (*in which we begin our journey together.*

The Birds tell stories of border crossings)

(traveling)

Valley of Love (*in which reason is abandoned*)

(traveling)

Valley of Insight into Mystery (*in which we move from ephemeral knowledge into enduring understanding*)

(traveling)

Valley of Detachment (*in which we leave everything familiar behind*)

(traveling)

Valley of Unity (*in which we realize everything is connected and that the Beloved is beyond everything, including harmony, multiplicity, and eternity*)

(traveling)

Valley of Bewilderment (*in which we fall into the ocean of the Beloved,
and learn that we have never known or understood anything*)

(traveling)

Valley of Poverty and Nothingness (*"I am you, and you are me." in
which the self disappears, the past is the future, the future is the past*)

(arriving)

The Simurgh (*in which we arrive in the abode of the Simurgh and we
learn that the Simurgh is us*)



Anikaya Dance Theatre

Artistic Direction:

Wendy Jehlen

Dance:

Ibrahim Abdo

Yasin Anar

Luciane da Silva

Sarveshan Gangen

Marcel Gbeffa

Wendy Jehlen

Aliya Kerimujiang

Danang Pamungkas

Music:

Eric Raynaud

Shaw Pong Liu

Shaho Andalibi

Light Design:

Stephen Petrilli

Projection Design:

David Bengali

Projection Supervision:

Ted Boyce-Smith

Calligraphy:

Pouya Jahanshahi

Dance Biographies

Wendy Jehlen (director/choreographer)

US

Wendy Jehlen is the artistic director and founder of Anikaya Dance Theater. Her career has been marked by international explorations, study, and creative collaboration. Her unique approach to choreography incorporates elements of Bharata Natyam, Odissi, Capoeira, Kalaripayattu, West African dance, Butoh, and a wide-range of Contemporary movement forms. Her emotionally powerful choreography has been created and performed in the US, Canada, Italy, India, Japan, Korea, Brazil, Burkina Faso, Mali, and Turkey – with current collaborative projects in Benin, Japan, India, Brazil, and Turkey. Her works include “Entangling” (2015), a duet with Burkinabe choreographer Lacina Coulibaly inspired by Quantum Entanglement; “The Deep” (2015), a work for 25 dancers created in São Paulo, Brazil; “Lilith” (2013), a solo on the first woman; “The Knocking Within” (2012), an evening-length duet on a disintegrating relationship; “Forest” (2010), a journey through the archetypal forest; “He Who Burns” (2006), a trio on the figure of Iblis (Satan); “Breathing Space” (2003), a collaboration with Japanese choreographer Hikari Baba in Tokyo; “Crane” (2002),

based on images from Japanese Buddhist poetry; and “Haaaa” (2002), inspired by the experience of childbirth. Jehlen has received support from the Arts Envoy program (2019), Doris Duke Foundation (2017–2018), Theater Communications Group (2018), the Japan Foundation (2017), The Boston Foundation (2012 Brother Thomas Fellow, 2017), New England Foundation for the Arts (2016, 2017), Network of Ensemble Theaters (2016, 2017), the Embassies of the United States in Benin, Haiti, Burkina Faso, Brazil, Japan, and Botswana (2017–2019), the Association of Performing Arts Presenters (2015, 2016), the Boston Center for the Arts Choreographers’ Residency program (2010, 2015), the Artist Fellowship Program of the Massachusetts Cultural Council (2003, 2012), the American Institute of Indian Studies (2001, 2013), the Boston Dance Alliance (2013), the National School of Drama (2006, 2011, 2013), the BU Jewish Cultural Endowment (2012), the Indian Council for Cultural Relations (2011), the Alliance Française de Madras (2006), the Fulbright program (2005–2006), the National Endowment for the Arts (2005), the Tokyo American Center (2002), the Puffin Foundation (2001), and the Ford Foundation/ Arts International (1996), among others. Jehlen is the proud mother of a Middlebury student, class of 2024.

Ibrahim Abdo (dance)

Egypt

Ibrahim Abdo (Ibrahim Abd El Hamid Ibrahim Ahmed) is a director, choreographer, and dancer with a Bachelor's degree in philosophy from Cairo University. He began acting and dancing in 2006 while in university. In 2010 he joined Karima Mansour's Cairo Contemporary Dance Center's full time program. In 2016 Ibrahim joined the first Interdisciplinary Music Theater Group in Cairo and concurrently began his own movement research on the flow of the movement in the body from a contemporary point of view of Sufi whirling and incorporating the concept of free fall. In 2017 he received the 'Step Beyond' travel grant to attend Impulse-Tanz festival in Austria, and in service of this research, he conducted two residencies at Alanus University, Germany through 2018 to learn more about the concept of the flow as understood in the Eurythmie studies. Recently, he has started to reflect more on his home cultures as Egyptian, African, Middle Eastern, and the Mediterranean, following up on a series of meetings and residencies he started in 2015 between Egyptian and Italian choreographers to share their creative questions and to have an open dialogue. In June 2018, he performed the world premiere of the work "Green Leaves

are Gone,” a work choreographed in collaboration between Egyptian and Italian choreographers as part of ‘Focus Young Mediterranean and Middle East Choreographers’ at the Inteatre Festival. “Green Leaves are Gone” also appeared in the Anghiari Dance Hub in 2018 as part of the project “From Levante to Ponente,” supported by the Italian Ministry for Heritage, Cultural Activities, and Tourism.

Yasin Anar (dance)

Turkey

Yasin Anar is a contemporary dancer based in Istanbul. He is a graduate of Mimar Sinan Fine Arts University State Conservatory in Contemporary Dance and holds a certificate as Master Trainer in Turkish traditional folk dance. He has danced with a number of contemporary dance companies in Turkey and abroad including Hodjapasha Dance Theatre, MDT Istanbul Project, DEF Dance Company, and the UK-based Aakash Odedra Dance Company.

Luciane da Silva (dance)

Brazil

Luciane da Silva is a dancer, choreographer, anthropologist, and cultural organizer. She holds a BA in Social Sciences from the University of São Paulo (USP, 2002), an MA in Social Anthropology and African Studies from University of Campinas (UNICAMP, 2008), and a doctorate in Performing Arts/Dance from UNICAMP researching the notions of coloniality in dance, pedagogical approaches, and south-south relations through the biography of the Senegalese choreographer Germaine Acogny, founder of Ecole des Sables. She is the 2003 recipient of the David C. Driskell Center for the Study of the African Diaspora Award. With this award, she initiated and developed movement and training focusing on blackness and the body in African and African Diasporic communities. Da Silva was a guest at the 'Telling our Stories about Home' Conference/Festival at the University of North Carolina in 2016, where she participated as a lecturer, teacher, and performer at the Sonja Haynes Stone Center. She also had the opportunity to teach at Duke University Dance Department, hosted by Professor Thomaz de Frantz. In 2015 she presented her research/solo-in-progress at Red Pop Art House in San Francisco, California, oriented by the artist Amara Tabor-Smith. As a performing artist, she has performed as a soloist in venues throughout Brazil. Her solo "Eyes at my back and a smile at the corner of my lips"

(2015/2016) was presented in North Carolina and San Francisco. De Silva is the Artistic Director of the São Paulo-based performance group Diaspóros Coletivo das Artes. She leads regular dance trainings based on multi-corporealities and decolonized gesture of the Black diaspora at Sala Crisantempo in São Paulo and has trained a variety of Brazilian dance and theater companies including Nucléo Luis Ferron, Os Crespos, Coletivo Negro, Morena Nascimento Company, and Fragmento Urbano e Cia Sansacroma – all of them with the approach of the idea of coloniality of gesture.

Sarveshan Gangen (dance)

India/South Africa

Sarveshan Gangen is a Bharatanatyam artist from Cape Town (South Africa), currently based in Chennai. He has studied under the Dhananjayans Karaikudi Subramanian, Leela Samson, Maxwell Xolani Rani, Joaquin Ruiz, Savitri Naidoo, and Alfred Hinkel. His dance journey began at the age of three, under the guidance of Smt Savitri Naidoo (Disciple of Indira Rajan) at the Vadhini Indian Arts Academy in Cape Town. In 2006, he received his Diploma in Bharatanatyam from the Academy and performed his Bharatanatya Arangetram with specialized training from Smt Sandhya Murali

(Disciple of the Dhanajayans). In 2012, Gangen moved to Chennai to explore the nuances of Naatyam at Bharata Kalanjali, the home of the acclaimed Shanta and V.P. Dhananjayans (Padma Bhushan). Gangen is recognized as a nuanced performer, a thought-provoking teacher, and an innovative choreographer who has given scores of performances in leading theatres in South Africa, India, and abroad.

Marcel Gbeffa (dance)

Benin

Marcel Gbeffa is a dancer-choreographer and Artistic Director of the Centre Choreographique Multicorps in Cotonou, Benin, and choreographer of Cie Multicorps /Marcel Gbeffa. In 2007 he created the solo "Et Si ..." which launched his international career at the Choreographic Encounters "Danse l'Afrique Danse 2010" in Bamako, Mali. He has completed many professional trainings including the 8th edition of professional training of traditional and Contemporary African dance at Germaine Acogny 's Ecole des Sables in Senegal. In 2008, he joined Andréya Ouamba and his company 1er Temps, with whom he worked as assistant to the director and dancer in works such as "Palabre," "Sueur des shadows", and "J'ai arrêté de croire au future," which was

presented at the Théâtre de Ville Les Abbesses in Paris in December 2013. Gbeffa has toured in Africa, Europe, and the US with Andréya Ouamba and American choreographer Reggie Wilson.

Concurrently, he developed his own vocabulary and projects in Africa, Brazil, and Europe. He created the duets “Primitive Shadow,” “Solitudes Blues” (in collaboration with choreographer Maria-Luisa Angulo of Trias Culture), and the duet “Vodoun” (a Benin/Brazil project). In co-production with the Zinsou Foundation, he created the group works “Sans regard,” “Le couloir sombre de l’amour,” “Noir mirage,” and “Root’in.” “His latest solo creation “Derrière le Rideau” – created while a recipient of the “Visa Pour la Creation” of the Institut Français – has been an evolution for him choreographically. After the tour of his trio “Les Entrailles de l’Identité,” Gbeffa co-choreographed “Illusion” with Fatou Cissé from Senegal and “Empoigné(e)s” with French artists Vincent Fritshi and Céline Coyac Attindehou on the subject of disability. He has recently created a new evening-length work with US-based artist Wendy Jehlen titled “(R)evolve” and is lead collaborator with Jehlen for the project “Run Like a Girl.” Gbeffa holds a pivotal role at the Centre Chorégraphique Multicorps, located in the heart of the city of Cotonou and frequented by more than 300 regular students. It opens its dance studios to

choreographic residencies and offers courses to amateurs and professionals, as well as professional workshops.

Aliya Kerimujiang

China/US

Aliya Kerimujiang is an LA-based performing artist. She received a BA in Dance Education at the Minzu University of China with an academic focus on Asian Cultural dance. She then traveled to the US where she earned her MA in Dance Education at the NYU School of Steinhardt and an MFA from the University of California in Irvine. Kerimujiang has written, directed, and self-produced multiple experimental films and theater productions to research and discuss the issues that underrepresented communities face through movement-related storytelling. She recognizes the power of technology, and all its positive and negative byproducts. She believes that fusing movement with technology will help create a kinder, more sustainable future. Kerimujiang seeks to pivot into a Software Engineering position to become an ambassador for dance in technology.

Danang Pamungkas (dance)

Indonesia

Danang Pamungkas was born in Solo, Indonesia. He studied traditional Javanese dance at the Mangkunegaran Palace of Surakarta and graduated from the Indonesian Institute of the Arts in Surakarta. From 2008–2011, Pamungkas was a member of the renowned Cloud Gate Dance Company of Taiwan under artistic director Lin Hwai Min. Pamungkas's own choreography includes "Panyot Pun Padam" which was awarded First Prize at The Next Wave Indonesian Choreographer in Jakarta, and performed at the 2004 Surabaya Art Festival; a Beat Project Grant from Kelola Foundation performed at Teater Arena Taman Budaya Jawa Tengah In Surakarta (2011); and Salihara Theatre Jakarta also performed at Indonesian Dance Festival 2012 in Jakarta. He has collaborated as a choreographer with Indonesian director and filmmaker Garin Nugroho on "Opera Jawa Selendang Merah," performed in Jakarta Theatre (2013). Other projects include "A Part of Passion" performed at Teater Arena Taman Budaya Surakarta (2013) and Festival Salihara Jakarta (2014); "Break the Harmony" at the Welt Museum Impulstanz Festival 2013 in Vienna; "Fly on the Earth" at the Welt Museum Vienna Austria (2013); a residence program from Austrian Ministry of Education Vienna Austria June–

August 2013; “ANGST ANGEL; Return” a collaboration with Alex Dea and Maya Dance Theatre, Singapore (2014); “ Whispering of” performed at M1 Open Stage National Museum Singapore (2015); a grant from the Asian Cultural Council for a six-month residency program in New York City (2016); and a six-week summer program at American Dance Festival in Durham, NC (2016).



Collaborating Artist Biographies

Shahou Andalibi (composer)

Iran/Canada

Shahou Andalibi started learning and performing Persian classical singing and Maqam music at the age of four under his father’s teaching. His father, Iraj Andalibi was a well-known Persian musician whose work was especially appreciated amongst Kurdish people of Iran. At the age



“The Concourse of the Birds” Folio 11r from a Mantiq al-tair (Language of the Birds); Habiballah of Sava; ca. 1600; Ink, opaque watercolor, gold, and silver on paper; 10 x 4 ½ in.; Metropolitan Museum of Art, Fletcher Fund, 1963, 63.210.11

of six, Andalibi started playing the daf with Maqam method under the supervision of great masters such as Khalifeh Mirza Agha, Khalife Karim, and in the method of his grandfather Haj Abdolsamad Andalibi. He started playing ney professionally at the age of 13, as only a handful of Persian musicians were able to perform this ancient instrument. He played in the Avaye Andalib Ensemble alongside his father, Iraj Andalibi. His dedication to music as well as his desire to learn works of other cultures lead him to start learning Classical Western music in 1991. Despite his many valuable and successful performances in Iran, Andalibi was banned from performing in public by the Iranian regime in 2013 for one year because of his promotion of female performance in Iran, and for his leading role in the vocals of Mahbanu Ensembles accompanied by the two great female musicians, Sahar Mohamad and Mahdiah Mohamadkhani. He obtained his Master's degree from the Art University of Tehran in 2007 with a specialty in Iranian Musical Instruments. Andalibi is acknowledged as an outstanding performer with more than 50 performances across the globe accompanying the grandmaster Mohamadreza Shajarian and other ensembles. He is also an educator with more than 25 years of teaching experience.

David Bengali (projection design)

US

David Bengali is a Projections and Lighting Designer based in New York. Recent projects include: *Jules Verne: from the Earth to the Moon* (BAM), *Ring Of Fire* (Endstation Theatre), *The Golden Drum Year* (Radical Evolution), *Kill Me Like You Mean It* (Stolen Chair), *Square Peg Round Hole* (Tectonic Theater Project), *Two Point Oh* (59E59), *The Tempest* (CSC/Young Company), *Marie Christine* (3LD), *I Forgive You Ronald Reagan* (Theatre Row), *The Orion Experience* (XL), *Look Upon Our Lowliness* (The Movement Theatre Co.), *Cav/Pag* (Tri Cities Opera), *Little Nemo in Slumberland* (Sarasota Opera), *The Sensational Josephine Baker* (Emerging Artists Theatre – Theatre Row), Ephrat Asherie Dance, Jamal Jackson Dance, and The New Victory. He holds an MFA from the Department of Design for Stage and Film at NYU Tisch.

Ted Boyce-Smith (projection supervision)

US

Ted Boyce-Smith is a Projections and Lighting Designer, based in New York, but originally from San Francisco, California. His design philosophy centers around a multidisciplinary approach to

theatrical and live events. Boyce-Smith's design work includes lighting and projection design for theater, dance, music, opera, conferences, plus private and corporate events. An emphasis on the importance of storytelling and the development of artistic collaboration are at the core of his work.

Pouya Jahanshahi (graphic artist and content consultant)

US

Pouya Jahanshahi is an Iranian American graphic designer and educator, currently Assistant Professor of Graphic Design at Oklahoma State University. Jahanshahi received his MFA in Graphic Design and Integrated Media from California Institute of the Arts (CalArts). Previously his MA studies were completed at California State University of Fullerton (CSUF) in graphic design, with emphasis on semiotics and motion graphics. His research and projects focus on the development of what he terms "hybrid visual cultures" and the unique behavior of semiotics in such environments. This perspective pertaining to visual hybridity is what guides his vision, visible in his works across mediums being exhibited internationally. While presenting on such related issues internationally, his current projects include the upcoming

independent documentary film “Pasaj: The Visual Language of Iranian Graphic Design.” Furthermore, he is co-founder of the Art and Design collectives “Pasaj Collaborative” and “Local / Not Local,” producing and exhibiting curatorial collections pertaining the rise of Perso-Arabic graphic design in national and international venues.

Stephen Petrilli (light design)

US

Stephen Petrilli is a Boston-based lighting designer with over 45 years of experience in theatre, dance, opera, music, and touring. He has designed shows for Anikaya Dance Theater, Kun-Yang Lin/Dancers, Pilobolus Dance Theatre, Nathan Trice/Rituals, Prometheus Dance, Doppelganger Dance Collective, Noche Flamenca, Zoe Dance, Shapiro & Smith Dance, Ailey II, and The Kevin Wynn Collection. He also spent five years touring as the Lighting/Sound Supervisor for Pilobolus and has stage managed six seasons of Dance Africa at BAM. Theatre credits include work for Bridge Rep of Boston, Theatre Workshop of Nantucket, Arlekin Players’ Theatre, Provincetown Theater, Gloucester Stage, The Pearl Theatre Company, NAATCo, New Jersey Shakespeare Festival, and

The Three Rivers Shakespeare Festival in his hometown of Pittsburgh. In the world of music, Petrilli has designed for Mos Def at BAM/Brooklyn Next, Bang on a Can, The New York Guitar Festival, and the Salt Marsh Opera. Petrilli has an adult son, Liam.

Shaw Pong Liu (composer)

USA

Violinist and composer Shaw Pong Liu engages diverse communities with creative music and social dialogue by innovating the audience experience of live music. Collaborating with artists from a wide range of disciplines, Liu creates genre-defying performances which interplay written and improvised music with storytelling a movement. As one of three Artists-in-Residence with the City of Boston for 2016, Liu developed the current project Code Listen, exploring how music can support healing and dialogue around challenging topics of gun violence, race, and law enforcement practices. In collaboration with the city, the Boston Police Department, Teen Empowerment, and other community organizations, Liu facilitated song-writing and collaborative music-making by police officers and teens on these topics. She also worked with local musicians to offer music performances to

support families affected by gun violence and raise public awareness. Other recent projects include *Sunbar*, connecting Bostonians with sunlight, warmth, and each other during cold winter months, with the vision of a future mobile solarium; *What Artists Knead*, a series of breadmaking parties across five neighborhoods in Boston for artists to bake bread and discuss their ideas for Boston's creative future; *Water Graffiti for Peace*, a series of outdoor Chinese water calligraphy sessions inviting public play and conversations about peace; *A Bird a Day*, exploring birdsong, sunrises, and composition (resulting in a site-specific composition for 18 solo string players in three tiers of balconies); and *Soldiers' Tales Untold*, a musical-narrative production mixing veterans' stories, live music, and audience dialogue about war. In addition to violin, Liu also performs as a vocalist, erhu (Chinese violin) player, and even as an aerialist (aerial silks with Whistler in the Dark theatre company's production of *Tales from Ovid*). Shaw Pong is founder of the 99% String Quartet, and SQUEE (String Quartets Everywhere), bringing live string quartets to cafes, subways, and other public spaces in Boston. An avid explorer of new sounds, she has received commissions from A Far Cry, Lorelei Ensemble, and Dialogue Chamber Music, and she has premiered new works with groups including Bang-On-A-Can All-Stars, MIT's Gamelan

GalakTika, and the Boston Modern Orchestra Project. She is a teaching artist for the Silk Road Project, the Urbano Project, Young Audiences of Massachusetts, and the New England Conservatory of Music. A graduate of U.C. Berkeley with a Masters in Violin Performance from the New England Conservatory of Music, Liu was an Expressing Boston Public Art Fellow in 2014–15, artist-ethnographer for Boston’s cultural planning initiative, Boston Creates in 2015, and one of three artists-in-residence for the City of Boston’s first Artist-in-Residence program in 2016. She was a 2017 Brother Thomas Fellow.

Fraction/Eric Raynaud (composer/producer)

US

Fraction (Eric Raynaud) is a French music composer and digital art creative designer living in Paris, whose work focuses on sound immersion and its interactions with the visual media. His first musical productions appeared on the German label Shitkatapult before joining the Parisien prestigious label InFiné in 2008. After his first release on the label InFiné, Raynaud moved away from traditional music fields to focus on digital arts, working on complex stage designs and hybrid writings that combine visual, sound, and

physical medias. In 2013, he developed DROMOS for the Mutek Festival (Canada), an incredible immersive performance that found a lot of echoes in the blogosphere and was eventually featured by Apple for its 30th birthday video clip. Since then, he has kept on merging 3D immersive sound with contemporary art and architecture, incorporating his questioning on themes that combine science and contemporary sociology. Experimentations on the spatial, physical, and emotional characteristics of sounds are on the epicenter of his atypical work. He was awarded by the Institut Français in Digital Arts field in 2014 and led several months of research and creation at the Society for Arts and Technology of Montreal on sound immersion and new media interactions that drove him to imagine a new piece named *Entropia* that eventually toured the world and has been covered by famous media outlets like Creators Projects, DesignBoom, XLR8, and many more. In 2016, Fraction was the first artist in residence invited to the new and innovative Spatial Sound Institute created by 4DSound in Budapest (Hungary), a unique sound system where he re-visits the atypical work *Of Xenakis, Persepolis*.



AN-I-KAYA

“gift of the body”

“an(n)” - “grace, gift” (Hebrew)

“i” (ə) - “of” (Persian)

“kaya” - “body” (Sanskrit)

Learn more about Anikaya Dance Theater at anikaya.org



Many thanks to our partners in the Department of Dance:

Lida Winfield, Department Chair

Michael Abbatiello, Light Designer/Technical Director

Christal Brown, Associate Professor of Dance

Karima Borni, Scholar in Residence in Dance

Meshi Chavez, Artist in Residence

Deborah Felmeth, Accompanist for Dance

Laurel Jenkins, Assistant Professor of Dance

Ron Rost, Accompanist for Dance

Tiffany Wilbur, Academic Dept. Coordinator, Dance & WRPR

Join the conversation

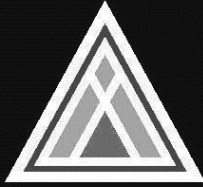
Use the post-it note below to respond to our prompt, and leave your notes on the Theatre doors as you depart.

Prompt:

Consider the *Valley of Detachment*.

If you were forced to flee your home and leave your life behind, what is the one thing you would take with you?

A large, empty rectangular box with a thin black border, intended for a person to write their response to the prompt on a post-it note.



MIDDLEBURY PERFORMING ARTS SERIES



David Finckel, Cello Wu Han, Piano

Friday, April 1 ■ 7:30 PM

Virtual presentation; 48-hour playback available

Free, reservations required

802-443-MIDD (6433) • go.middlebury.edu/PAS

Upcoming Migration-related Events

Hostile Terrain 94 exhibition

On view until April 30 in Center Gallery (adjacent to Wilson Hall) in McCullough Student Center

Free and open to the public.

Hostile Terrain 94 (HT94) is a participatory art project sponsored and organized by the Undocumented Migration Project (UMP), a non-profit research-art-education-media collective, directed by anthropologist Jason De León. The exhibition is composed of over 3,200 handwritten toe tags that represent migrants who have died trying to cross the Sonoran Desert of Arizona between the mid-1990s and 2019. These tags are geolocated on a wall map of the desert showing the exact locations where remains were found. This installation simultaneously takes place at a large number of institutions, both nationally and globally, in 2021–2022.

Film Screening: *Border South/Frontera Sur*

Tuesday, March 29

7:30 PM, Wilson Hall, McCullough Student Center

Free and open to the public

Border South/Frontera Sur is a film about the humanitarian crisis on the U.S./Mexico border in the Sonoran Desert. It was created to accompany the completion of Hostile Terrain 94, the global pop-up installation in the Center Gallery that commemorates migrant death.

**Film Screening: *The Celine Archive* and Q & A with
Filmmaker Prof. Celine Parreñas Shimizu, Distinguished
Professor of Film and Digital Media at UC Santa Cruz and
Dean of the Arts**

Tuesday, April 5

7:00 PM, Virtual Middlebury

Advance registration required at go.middlebury.edu/amst/

The film centers on the life and legacy of Celine Navarro, a Filipina American woman who was buried alive by her

Filipinx immigrant community in California in 1932.

Focusing on inter-generational legacies of violence, the film suggests how seeking truth about the past can help survivors heal. The director presents the power of feminist filmmaking as Celine Parreñas Shimizu weaves into narrative the painful loss of her own son, Lakas.

Refuge and Survival: Leaving it All Behind

Ongoing, Museum of Art blog

sites.middlebury.edu/middartmuseum/2020/09/23/

Review the thought-provoking photograph “Some of the Tens of Thousands of Lifejackets in the Landfill near Molyvos. Lesbos, Greece, March 15, 2016” (from the series *Surviving Refuge*) by Darren Ell. Post your own response and reflections on the work and migration.



Our thanks to the 2021–2022 members
of the Performing Arts Series Society (PASS)
for their support of the series and arts at Middlebury.

Learn about PASS at go.middlebury.edu/pass,

Producers

Estate of Olin C. Robison
Rothrock Family Fund
Sunderman Family Concert Fund

Partners

Gail M. Braisted
Catherine Lee '92 and Darius
Nassiry
Rob and Marny Lichtenstein
Paul and Jennifer Nelson
Jean Seeler '60

Advocates

Bruce and Sue Byers
Magna and David Dodge

Patrons

Ilaria Busdraghi Brancoli and
Pieter Broucke
Angelika and Buz Brumbaugh
Judith Irven and Richard Conrad
Stephen and Emmie Donadio
Diana and Emory Fanning
Roger Foster, Jr.
Ross and Amy Gregory
Vaughn and Diane Gooding
David and Hillary Hamilton
Jean Humphrey
Will and Carolyn Jackson
Elizabeth Karnes Keefe and
Thomas Keefe
Max and Lois Kraus
Andrea Landsberg and Richard
Marshak
Judith Lanham
Richmond and Eleanor Littlefield
Rebecca Mitchell and Andrew
Demshuk
Al and Sally Molnar
Lorraine Muller
Garreth and Kevin Parizo
Anton Rifelj

Patrons, cont.

Robert S. Schine
Gail D. Smith
Rebecca Strum
Jeanne and Marsdin Van Order
Meghan and Douglas Williamson
Mari Wright

Scholars

Victoria Albert '21.5
Malia Armstong '22.5
Elissa Asch '22.5
Sophia Bardetti '22
Caitlin Barr '22.5
Ben Beese '21.5
Theodore Best '22
Ciara Burke '22
Lilian Buzzard '22.5
Paul Flores Clavel '22
Issy Cochran '22
Emma Crockford '22.5
Annie Deering '22
Alexandre Demoly '22
Molly Dorion '22.5
Hannah Ennis '22.5
Jackson Evans '22
Irith Fuks '21.5
Henry Ganey '22
Micaela Gayner '21
Grace Gillooly '23
Julian Gonzales-Poirier '23
Rose Heald '22.5
Linnea Hubbard-Nelson '22
Neta Kafka '22.5
Emi Kawahara '25 ★
Althea Kellet '22.5
Lizzie Kenter '23
Christian Kummer '22
Nimaya Lemal '21.5
Bo Liu '23
Colin Lyman '23
Gabiella Martin '21.5
Maddison McKnight '22

Scholars, cont.

Gabryail Meeks '22.5
Madison Middleton '22.5
Wilmer Steven Morantes '22
Marco Motroni '25 ★
Jackson Mumper '22
Emily Nagatomo '22
Vem Nazarian '22.5
Haegan O'Rourke '22
Mano-Meelis Onni '23
Ryan Opiela-Young '22
Nestor Orozco-Llamas '23
Olivia Pintair '22.5
ZZ Pu '24
Maya Saterson '22
Graham Shelor '23
Zoe Sipe '23.5
Lucas Shin '22
Sophie Shiner '23
Yasmine Signey '22
Asa Skinder '22.5
Tejas Srinivasan '24
Lia Swiniarski '21.5
Kexin Tang '22.5
Jackson Tham '22
Akari Tsurumaki '23
Miriam Weathers '22
Olivia Weisel '22
Alexis Welch '22.5
Connor Wertz '22
Alexander White '21.5
Hira Zeeshan '22
Yanruo (Alice) Zhang '23
Kelly Zhou '22
Chloe Zinn '22

★ Performing Arts Series Intern



Join or renew NOW for 2021–2022 season!

Learn about PASS at go.middlebury.edu/pass, the box office, or via brochures in the lobby.

ACCESS TO THE ARTS IS IMPORTANT TO US

The following are available at Performing Arts Series events.
Please contact the Box Office for specific requests.



Accessible parking, seating, and restrooms are available at all venues. Family/all-gender/accessible restrooms available at the Mahaney Arts Center (3rd floor) and the Wright Theatre lobby.



Relay calls are welcome via the Vermont Relay Service (711). See an usher, the Box Office, or visit go.middlebury.edu/artsaccess for more information on our accessibility services.



Assistive listening devices are available at most events.



Sign language interpretation available at select shows.



Large-print programs are available at many performances.



Low-cost or free transportation is available through Tri-Valley Transit, 802-388-2287 or www.trivalleytransit.org/dial-a-ride.

MAHANEY ARTS CENTER

Pieter Broucke, *Associate Dean for the Arts*

Liza Sacheli, *Director, Mahaney Arts Center*

Allison Coyne Carroll, *Director, Performing Arts Series*

Ronald Romano '20, *Interim Arts Events Manager*

Mark Christensen, *Concert Hall Technical Director*

Christa Clifford '93, *Associate Director of Operations and Finance*

Leeza Robbins, *Box Office Manager*

Land Acknowledgement

Middlebury College sits on land which has served as a site of meeting and exchange among indigenous peoples since time immemorial. The Western Abenaki are the traditional caretakers of these Vermont lands and waters, which they call Ndaकिनna, or "homeland." We remember their connection to this region and the hardships they continue to endure.

We give thanks for the opportunity to share in the bounty of this place and to protect it.