



KIM EPIFANO LAST BLUE COUCH IN THE SKY

FRI—SUN
JUN 2—4, 2017
TUTUBI PLAZA
THROUGH SOMA
YBCA FORUM

YBCA.ORG
#KIMEPIFANO



YERBA BUENA
CENTER FOR
THE ARTS

Photo by Andy Mogg

A NOTE FROM THE EXECUTIVE DIRECTOR

Our organization was founded in 1993 as a citizen institution that would be home to the diverse local arts community while serving to connect the Bay Area to the world. YBCA's mission is to generate culture that moves people. We believe that culture—a collection of art, traditions, values, human experiences, and stories—is what enables us to act with imagination and creativity, to act socially, politically, and with conviction. Culture instigates change in the world.

We believe that more and different kinds of people need to be defining culture today and that more people need to have access to cultural experiences that are relevant to their lives and their communities. We need new definitions and new experiences that bring people together regardless of their differences in order to make the inclusive and equitable culture we need today. We believe that the arts should be on the front line of change and that cultural institutions exist to spur and support big societal movements. Through powerful art experiences, thoughtful and provocative content, and deep opportunities for participation, we are committed to kindling inclusive culture that cultivates empathy, awakens personal and societal transformation, and reaches for a world fueled by inspiration. The need has never been stronger than now, and there is no better place than YBCA to answer the call. We are so glad that you are here. We are grateful for your cultural participation, and we hope you will come back and enjoy all that YBCA has to offer.

Warmly,

DEBORAH CULLINAN
CEO of YERBA BUENA
CENTER FOR THE ARTS



EPIPHANY DANCE THEATER LAST BLUE COUCH IN THE SKY

KIM EPIFANO ARTISTIC/EXECUTIVE DIRECTOR

ZACKARY FORCUM, MANAGING DIRECTOR

JOHN HILL, PUBLICIST

JULIE KANTER, DEVELOPMENT ADVISER

PRODUCTION CREDITS:

Kim Epifano, *Conceived By and Director/Choreographer, Vocal Soundscape Designer, Set Design*
Jennifer Perfilio, *Assistant Director*
Laura Inserra, *Musical Director*
Allen Willner, *Lighting Designer*
Maria Chenut, *Costume Designer*
Richard Kittle, *Set Designer/Fabrication*
Brian Goggin, *Blue Couch/ Set-Chairs Designer*
Joan Holden, *Script Writer*
Oliver Saria, *Script Writer*
Jack Beuttler, *Production Manager*
Bob Ernst, *Poet*
Michael Stasiuk, *Mask Design/Construction*
Bethanie Baeyen, *Stage Manager*
Arina Hunter, *Production Intern*

SONGS COMPOSED BY:

Daryl Henline, *"Ahh the Light"*
Darrell DeVore, *"Going Down to the River"*
Nuria Bowart, *"Minna Song"*

PERFORMERS:

Jesselito Bie	Abali
Nuria Bowart	Zoë Klein
Sally Davis	Sriba Kwadjovie
Samantha Dizon	Areyla Moss-Maguire
Kim Epifano	Xedex Olivas
Bob Ernst	Lucrezia Palandri
Maica Folch	Priscilla Park
Sebastian Grubb	Jennifer Perfilio
Hien Huynh	Linda Phung
Arina Hunter	Tim Rubel
Laura Inserra	Rickey Sheets
Elisabeth Kindler-	

INSTRUMENTS OF PERFORMERS:

Laura Inserra: *Korean drum, Galapagos, tanguo drum, khaen, shruti box, gong, harmonic tube, Hang D, Gubal, rain sticks, bowed psaltery* (designed by Bart Hopkin)
Sally Davis: *frame drum, sopranino recorder, telescoping membrane horn* (designed by Bart Hopkin), *Southeast Asian mouth organ, cane double flutes, bamboo slit shakes* (designed by Bart Hopkin), *oven rack, bamboo saxophone, accordion, pan pipes*
Bob Ernst: *harmonicas, djembe, thumb piano*
Priscilla Park: *violin*
Nuria Bowart: *guitar*
Ricky Sheets: *guitar/vocals*
Kim Epifano, Natalie Greene, and entire cast: *vocals*

Last Blue Couch in the Sky is supported and funded by Yerba Buena Center for the Arts, Kenneth Rainin Foundation, Walter and Elise Haas Fund, the Gerbode-Hewlett Foundations 2014 Choreographer Commissioning Awards initiative, Grants for the Arts, Intersection for the Arts, The National Endowment for the Arts, the Fleishhacker Foundation, and individual donors.



A NOTE FROM THE CURATOR

MARC BAMUTHI JOSEPH
CHIEF OF PROGRAM AND PEDAGOGY



We are standing still while the City grows smaller in our rear view mirrors. We swear we're not moving at all, but the pavement is sliding underfoot and away. The vertigo is more emotional than physical—a lying on your back in Dolores Park kind of feeling. Living in San Francisco is an exercise in counting “befores”, a steady sensation of saying goodbye in mid-conversation to a lover who swears she has no intention of leaving.

Enter Kim Epifano, who for more than 20 years has been making work in this City that's grounded us in a social center while stretching towards San Francisco's physical limits. She has managed to make defined communities the successful END rather than the procedural means of her aesthetic vision. Her work models a vision for community development and documentary at the intersection of deft, provocative artistic expression. Most pertinently, with *Last Blue Couch in the Sky*, she is executing a practice of community access in a moment of heightened historical erasure.

This new piece meets two parallel ambitions at YBCA, aesthetic and socio-academic. Its lead artist has a huge structural vision that maintains its shape because of the strength of its emotional core. The length that we are willing to travel in order to intellectually and demographically support this work is reflective of how much we trust that Ms. Epifano can pull off something special. As we close our 2016-17 Performing Arts season, we look to Epiphany Dance to ground us in memory, not just nostalgia, but the magic of the folks who made San Francisco matter...



Photo: Princess Abuyulan

ARTIST STATEMENT

The first section of *Last Blue Couch in the Sky* is Kim Epifano's creative response to San Francisco and SoMa's rapid transformation, and the negative impact on many residents and artists of growing gentrification, displacement, and income inequality. Epifano's focus in the second half of the piece is on the new generation of artist voyagers who are finding their way to San Francisco to make their mark on the city—a celebration of the present and moving forward, with gratitude for the sacrifices of those from the past. *Last Blue Couch in the Sky* will highlight the rejuvenation resulting from the collision of old and new, harnessing its power as a force for innovative art making and community engagement.

Kim Epifano drew inspiration for *Last Blue Couch in the Sky* from various sources, including literature, photographs, interviews, visual arts, and her own unique movement process. While the production's name is a nod to Brian Goggin's 1997 San Francisco public art installation *Defenestration*, Epifano also was inspired by Rebecca Solnit's book *Infinite City* (2010) and visual artist Wendy MacHaughton's *Meanwhile in San Francisco, A City in Its Own Words*. Epifano's creation process is based in what she calls ACTIONPhiles: taking action in a site via physical embodiment of moment, and vocal/theatrical exploration through

abstract stories that reveal the senses, politics, and history of places, people, and objects. This information is then translated into a new location to further create metaphor and juxtaposition, as well as a deepened emotional state for both performers and observers.

In devising *Last Blue Couch in the Sky*, Epifano turned to the landscape around Yerba Buena Center for the Arts and Intersection for the Arts (housed in the Chronicle Building), as well as some of the outdoor places in the area where she has created site-specific work in the past. She inhabited these outdoor spaces to get to their essence, and gain increased understanding of the people living in and moving through them. A deep commitment on the part of designers and performers in these excavations of places and personal histories has helped shape the outside and inside experience that is witnessed by the work's audience.

Last Blue Couch in the Sky marks the 20th anniversary of Kim Epifano's Epiphany Dance Theater and is dedicated to Norma Baldini Epifano. Norma was a strong supporter of Epiphany and her daughter Kim. She had a great eye for fashion and design, and some of her collection has inspired and become our costumes for this piece!



Photo: Andy Mogg

ARTIST PROFILES

KIM EPIFANO (*Director/Choreographer/Vocalist*) has over 30-year history as a choreographer, director, performer, vocalist, educator, producer, and curator. Creating Epiphany Productions Sonic Dance Theater (now Epiphany Dance Theater) in 1997, Kim serves as Artistic/Executive Director where she creates thought-provoking, accessible performances and educational programs, building understanding across cultures and ages. On the stage and in the street, Epiphany illuminates the ordinary and the extraordinary, inspiring social change using art as a vehicle. Epiphany's breadth of work includes not only an annual home season but also local, national, and international artistic projects and educational programs, and producing the annual San Francisco Trolley Dances Festival, now in its 14th season. Special projects include visioning/co-producing with partners ODC Theater on Mission Street Dances Festival, Brava! Theater on "Baile en la Calle-The Mural Dances" and Rhythmix Cultural Works presenting "Island City Waterways." Epifano's work has been presented by YBCA, ODC Theater, Theater Artaud, Switzerland's TanzOlten Festival, Mad'Art Carthage in Tunisia, Tunisia, Ireland's Croi Glan Integrated Dance Company, Mexicali, Mexico, Köln & Hamburg, Germany. Epifano's residencies include a Sandbox Series residency at ODC, a ARC Residency at Paul Dresher Studio, Djerassi Artist Residency, and was a mentor for MJDC's CHIME program with Antoine Hunter. Epifano has been awarded *SF Weekly's* Black Box Award for "Best Dance Ensemble" and "Best Transit City Ballet," as well as four Isadora Duncan Dance Awards and five nominations. Epifano was also nominated for the 2014 "Excellence in Motion" Transportation Award by the Metropolitan Transportation Commission and received the Wallace Alexander Gerbode Foundation Choreographer Commissioning Award. She was a main collaborator with Sara Shelton Mann and Contraband for 9 years as well as the Dance Brigade with Krissy Keefer and Nina Fichter for 8 years. For nine years Epifano trained in capoeira with

Mestre Accordion, competing in Brazil. She received her MFA in Choreography & Interdisciplinary Art from UC Davis and has taught all ages locally, nationally, and internationally from kindergarten to college/professional dancers. Currently Epifano is an Artist in Residence at Bessie Carmichael Elementary School. She is the Co-Artistic Director of Mudd Butt Mystery Theater Troupe for 31 years, and Mudd Butt International based in Telluride, CO. For more info: epiphanydance.org

BETHANIE BAEYEN (*Stage Manager*) has stage managed with Cal Performances, Philharmonia Baroque, Post:Ballet, California Shakespeare Theater, Marin Theatre Company, San Francisco Opera Center, ODC, the Kepler Project at the Morrison Planetarium, Livermore Valley Opera, Shotgun Players, Sacramento Theatre Company, Music Circus, Opera Boston, and Encore Theatre Company. She studied at the Dell'Arte School of Physical Comedy, the San Francisco Mime Troupe, the Université Sorbonne Nouvelle, and CSU Sacramento; at that last she earned a BA in theater arts. Baeyen is a member of Actors' Equity.

JACK BEUTLER (*Production Manager*) is a Bay Area native and graduate of the University of California, Berkeley. His lighting, video, and production designs have appeared with Dance Theater of San Francisco, Hope Mohr Dance, Risa Jaroslow, Raisa Punkki, and many others, and have been called "cool" and "evocative" by the *San Francisco Chronicle*. He was a 2015 recipient with GERALDCASELDANCE of the Lighting Artists in Dance grant and has had toured the country and internationally with a number of companies, including the Margaret Jenkins Dance Company, Van Anh Vo, Fluid Hug-Hug, and Farah Shaikh. He is the production manager for Opera Parallèle in San Francisco and the Sun Valley Summer Symphony in Idaho.

JESSELITO BIE (*Performer*) has danced with such San Francisco companies as High Risk Group, Scott Wells and Kathleen Hermesdorf, Stephen Pelton, Kulintang Arts, and Nesting Dolls. He is currently the

artistic director of STEAMROLLER Dance Company.

NURIA BOWART (*Performer/Musician*) is a mover, performer, and teacher of movement and body awareness, with a background in capoeira, contact improvisation, axis syllabus studies, and dance. She has been working as a Rolfer in Berkeley since 1998.

MARIA CHENUT (*Costume Designer*) Chenut collaborates on costuming for site-specific performance works such as *We Players' Beowulf* (with inkBoat and Rova Saxophone Quartet), Epiphany Dance Theater, the Rhythmix Cultural Works piece *Island City Waterways*, and Marin Shakespeare Company's *Don Quixote*. A visual artist by training, she appreciates collective brainstorming and research, using unusual materials in surprising ways, 3D thinking, and a hands-on approach to costuming.

SALLY DAVIS (*Performer/Musician*) is a musician, theater director, and educator with a specialty in children's theater. She is involved in many creative projects with children and adults and conducts residencies and workshops in schools and communities around the world.

SAMANTHA (SAMMAY) DIZON (*Performer*) is a choreographer, producer, and interdisciplinary artist of Bikol, Kapampangan, and Ilokano descent. The founding artistic director of URBAN x INDIGENOUS, she envisions a future in which our indigenous traditions coexist with(in) our urban landscapes. Dizon gives gratitude to the countless manangs and manangs who have danced through the streets of SoMa before her.

BOB ERNST (*Performer/Musician*) has made theater in the San Francisco Bay Area for forty-five years and counting. His credits include Magic Theater 1972 with John O'Keefe; Blake St. Hawkeyes (cofounder); breaking Guinness records (solo for twenty-four hours and twelve minutes); Rob Hurwitt ("He's a local treasure"); *Time of Your Life* at ACT; *The People's Temple* at the Berkeley Rep; *Towards/Away* with Pocket Opera; *Changer*; *The John*.



Photo: Andy Mogg

MAICA FOLCH (*Performer*) is a movement artist, educator, and community organizer. She has an insatiable addiction to contact improvisation, dancing, singing, clowning, flying, and moving in all directions. She teaches performance arts and aerial dance for the San Francisco Youth Theater and the Marsh. She has collaborated with Moshe Cohen, Rhodessa Jones, Theresa Dickinson, Lizz Roman, and Nita Little.

BRIAN GOGGIN (*Blue Couch Designer*) is a multidisciplinary artist who creates interactions with the landscape that surpass the physical limitations of traditional framed painting and freestanding sculpture. He first

attracted national attention in 1997 with *Defenestration*, an NEA-funded site-specific sculptural mural on a dilapidated building in San Francisco that involved a grandfather clock, tables, chairs, and couches suspended as though in flight from the building's exterior. The work became a San Francisco landmark. Goggin most recently created *Speechless* for the Lafayette Public Library, and *Labyrinth* for Yahoo headquarters in San Francisco. He studied literature and fine art at Cambridge University and San Francisco State University.

NATALIE GREENE (*Performer/Vocalist*) is the interim artistic director of the theater ensemble Mugwumpin. She is an adjunct faculty member at the University of San Francisco, where she directs the intergenerational performance company Dance Generators and leads creative service-learning trips to Peru. Greene has a long history of creating and performing in the Bay Area, and is thrilled to reunite with Epiphany.

SEBASTIAN GRUBB (*Performer*) is an award-winning dance artist and personal fitness trainer in San Francisco. He has performed with many local dance companies and choreographers since 2008, including AXIS Dance Company and Scott Wells and Dancers. Additionally, Grubb choreographs and teaches contemporary dance from the perspective of biomechanics and long-term health.

JOAN HOLDEN (*Script Writer*) was resident playwright for the San Francisco Mime Troupe, writing or cowriting a new play to be performed free in the parks and nationally every year from 1967 to 2000, during which time the troupe won three Obie Awards and a Tony Award. Her stage adaptation of *Nickel and Dime*, Barbara Ehrenreich's exposé of low-wage work, commissioned by Intiman Theatre and Trinity Repertory Company in 2001, remains in near-constant production at college and community theaters around the country. Her latest production is *La Pastorela de Sactown*, cowritten with Eduardo Robledo and produced by the Latino Center for Arts and Culture, Sacramento, in 2015 and 2016.

ARINA HUNTER (*Performer*) began her dance training in Oregon and received her BFA in dance from the University of Montana. She is a freelance dancer, choreographer, teacher, and video maker. Her choreography has been shown at SAFEhouse Arts, Dance Mission Theater, Works in the Works, Shawl Anderson, and LEVYdance.

HIEN HUYNH (*Performer*) is a Bay Area freelance artist. Using movement as a medium to communicate the unspoken, he hopes to link more closely human-to-human, heart-to-heart connections. He enjoys spontaneous conversation.

LAURA INSERRA (*Musical Director/Musician/Performer*) is a composer, multi-instrumentalist, teacher, and artistic director. A classically trained musician, she plays contemporary and world music as a percussionist, multi-instrumentalist and composer. She composes and performs music for theater, dance performances, exhibitions, and movie soundtracks with internationally acclaimed musicians. Inserra has performed at many festivals and theaters in Italy and the United States, including the Colosseum, Auditorium Parco della Musica, and Teatro Olimpico in Rome; CounterPULSE, NOHspace, City Hall, the de Young Museum, Grace Cathedral, the Italian Cultural Institute, San Francisco International Arts Festival, Meridian Gallery, and Yerba Buena Center for the Arts in San Francisco; and the Freight and Salvage, the Marsh, the Flight Deck, and the Chapel of the Chimes in the East Bay.

ELISABETH KINDLER-ABALI (*Performer*) studied dance in Dresden, Germany. She has worked with Staatstheater Darmstadt, Oxymoron Dance Company Potsdam, Musikakademie Rheinsberg, and various choreographers throughout Germany, as well as in televised music shows. She currently works with Tim Rubel Human Shakes and presents her own choreography internationally. She also teaches dance and holds a certificate in project management.

RICHARD KITTLE (*Set Designer/Fabrication*) is an aerial design artist

and rigger who has worked in the Bay Area dance world for twenty-five years, with many choreographers, including Kim Epifano, Amelia Rudolph, Suzanne Gallow, Jo Kreiter, and Jodi Lomask, and such companies as Bandaloop and UpSwing. Kittle has forty-five years of experience, and has worked on everything from bridges to boats, cars, homes, and art pieces.

ZOË KLEIN (*Performer*) has toured twenty-eight countries over six continents, codirecting the acrobatic dance company Paradizo Dance. Credits include New York Knicks halftime shows, top finalist on *America's Got Talent* 2009, and CounterPulse 2016 artist in residence producing *Born, Never Asked*. Her work emphasizes installation, athletic movement, conversations about international adoption, native identity, and the importance of origin.

SRIBA KWADJOVIE (*Performer*) was born and raised in the San Francisco Bay Area and has performed with such local dance companies as Robert Moses' Kin, Company Chaddick, and Leyya Tawil's Dance Elixir. In 2015 she performed a solo project for the Havana Biennial in Cuba. When she is not dancing, Kwadjovie enjoys researching the complexities of intellectual property rights.

AREYLA MOSS-MAGUIRE (*Performer*) holds a BA in theater and dance from the University of California, Santa Cruz, a certification in Jacques Lecoq physical theater, and a degree in contemporary dance from the Copenhagen Contemporary Dance School, Denmark. Moss-Maguire has worked with such local companies as California Shakespeare Theater, Dance Mission Theater, and We Players.

XEDEX OLIVAS (*Performer*) loves to dance.

LUCREZIA PALANDRI (*Performer*) is an Italian dance artist, with a PhD in arts and law. She works in Europe and the United States with Marina Abramović, Simone Forti, Sharon Estacio, Marina Giovannini, Dewey Dell, Paolo Poli, Fosca, Alyssandra Wu, and Maligrad. She cofounded the collective DavidandtheDreamers and the nonprofit Spichisi Pistoia.

PRISCILLA PARK (*Performer/Musician*) holds an MFA in dance from the University of California, Irvine, and has performed with Epiphany Productions since 2014. She has worked with Daiane Lopes's Kinetech, Sue Li-Jue's FEDM, Krissy Keefer's Dance Brigade, Labayen Dance, Keith Hennessy, Stephanie Nelson, Nancy Meehan, Natasha Trifan, Amanda Selwyn, Rita Vilhena, Desert Dance Theatre, Lara Kugelmann, Christoph Winkler, and Ambra Pittoni. She is a naturopath and physical therapist.

JENNIFER PERFILIO (*Assistant Director/Performer*) is a San Francisco dancer and teaching artist who has performed with various companies and choreographers, including Little Seismic Dance Company, Jess Curtis/Gravity, Mary Carbonara Dances, Charles Moulton, and Epiphany (since 2010). Perfilio has toured nationally and internationally with Tennessee Dance Theater, and with the New York-based dance companies HT Chen & Dancers and Stephan Koplowitz and Company. Although she enjoys performing on the concert stage, in recent years she has maintained a focus on site-specific dance, performing in countless sites, including the San Francisco's Botanical Gardens, Union Square, and the Contemporary Jewish Museum, the Oakland Public Library, and Grand Central Station in New York.

LINDA PHUNG (*Performer*) is a Houston native and trained at the Houston Ballet Academy and West University Dance Center before moving to the Bay Area for college. As a freelance dancer, she has worked with several local companies, including Lizz Roman & Dancers, the MoveMessenger(s), LEVYdance, CALI & Co., and ka-nei-see | collective.

TIM RUBEL (*Performer*) is the artistic director of Tim Rubel Human Shakes, and has taught at all over California, New England, and Beijing. Rubel has performed with Lenora Lee Dance, David Herrera Performance Company, the Oregon Shakespeare Festival, Windhover Dance Company, and others. He holds an MFA in dance from the University of California, Riverside, and a BA in theater performance from RIC.

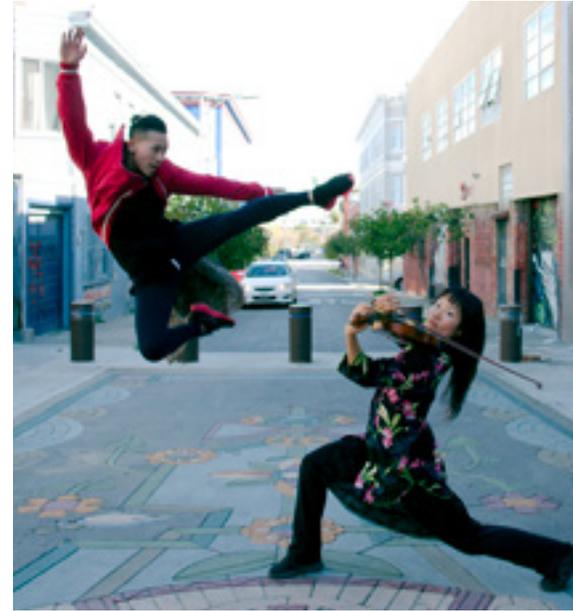


Photo: Andy Mogg

OLIVER SARIA (*Script Writer*) is a native of Stockton who currently lives in Los Angeles. He is a graduate of the University of California, Berkeley, and regularly writes magazine features, PR and marketing copy, social media posts, and various works of fiction. Saria has been a finalist for the New America Media Outstanding Reporting Award, the ABC/Disney Writing Fellowship, and the CAPE New Writers Award. He serves as a board member and is the PR/marketing chair for Bindlestiff Studio, a community theater located in San Francisco's SoMa neighborhood.

ALLEN WILLNER (*Lighting Designer*) is an award-winning lighting designer for theater, dance, and music. He received the Isadora Duncan Dance Award for the lighting design of inkBoat's *Line Between, Heaven's Radio* and Deborah Slater's *Private Life*. He was nominated for the Isadora Duncan Dance Award for the visual designs of Erika Chong Shuch's *51802* and inkBoat's *Cockroach*; the 2016 TBA Award Lighting Design for Shotgun Players' *Eurydice* and 2013 Theatre of Yugen's *This Lingering Life*; the San Francisco Bay Area Theatre Critics Circle lighting design award for the Shotgun Players' *Eurydice* and *God's Ear*; and a 2012 Broadway World lighting and set design award for Symmetry Theater's *Patience Worth*.

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Catalina Ruiz-Healy
Paul Ryder
Diane Sanchez
Vicki Shipkowitz
Meg Spriggs
Marc Vogl
Vinitha Watson
Zak Williams
Johann Zimmern

EMERITUS

Helen Sause

IN MEMORIAM

Paul Connolly

YERBA BUENA CENTER FOR THE ARTS IS GRATEFUL TO THE CITY OF SAN FRANCISCO FOR ITS ONGOING SUPPORT.

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16-17: National Endowment for the Arts, Adobe, Abundance Foundation, Gaia Fund, Grosvenor, and Members of Yerba Buena Center for the Arts.



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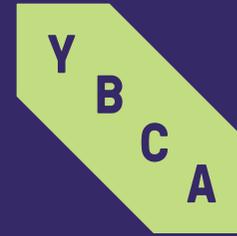


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