Press Release

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For Immediate Release

The Department of Dance at the University of Michigan presents Nicking the Outside Edge, with dance works by Stefania Bliss, Sabrina Imamura, Sammi Rosenfeld and Katy Telfer. The performance will be held at the Betty Pease Studio Theater, 1310 North University Court, Ann Arbor, MI, on December 6, 7 and 8 at 8:00pm. Tickets are $5 and will be available for purchase each night beginning at 7:00pm. For more information, please call the events line at (734) 763-5461 or visit www.music.umich.edu/departments/dance/studentconcerts.htm.

Choreographer and performer Stefania Spadaro-Bliss presents two original works in this production. Her piece entitled A Single Resemblance is made in close collaboration with the performers to find movement to best represent who they are. The work embodies a strong sense of individuality while the dancers simultaneously work together to fit as a cohesive and functioning whole. Spardaro-Bliss will also present a solo entitled, Well, yes and no. This work explores the depths of decision-making and how our mind and body contribute to the daily pressures of making a decision.

Choreographer Sabrina Imamura has created a work entitled The Art of Unraveling, which focuses on four different works of art by Caillebotte, Bernini, Michelangelo and Van Gogh. The inspiration for this piece comes from a desire to bring art to life through dance. Imamura has also choreographed a solo work entitled Judgment of a Whimsical Snow. This work transcends the personal journey of Imamura’s life, her relationship with dance and a self-realization of bliss.

Just Soak it or Something, choreographed by Sammi Rosenfeld, analyzes society’s obsessions with self-perfection through examining Obsessive Compulsive Disorder and the compulsion of hand-washing. Insuppressible Askewness, choreographed and performed by Sammi Rosenfeld, is set to an original composition by Samn Johnson and performed live. The piece explores how one reacts when they believe they are repulsive.

In A Catalogue of Ships, Katy Telfer examines mixed-media communication and the paradox of an honest performance. Using the simultaneous truths and falsehoods in three of Jenny Holzer’s 1970’s “truisms,” the piece plays with the tensions created by the intersection of seemingly competing ideas and modes of expression. WWJFKD?, both choreographed and performed by Telfer, investigates the physical experience of fear as it overrides the safety mechanism of rationality. By framing this phenomenon, Telfer isolates the vulnerable self, allowing for an unusual personal investigation into a universal phenomenon.

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