ductions' residency activities with Sara Shelton Mann and her collaborators are supported
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www.fortmason.org

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the room to stoke voluptuous sensation in the hearts and bellies of the observer? How can dancers read
public rituals of interbeing. Ira’s practice currently asks: how can we experience the height of the pandemic. The work was shot with a 16mm Bolex camera and features hand-developed Tri-X reversal film. The text is excerpted from Sara Shelton Mann’s journal entries from the NY Musical Festival, Lincoln Center, Apollo Theater, BAM, the Broadway tour of Dirty Dancing. Miles is dedicated to creating new sounds, visual media and music and has done so at the NY Musical Festival, Lincoln Center, Apollo Theater, BAM, the Broadway tour of Dirty Dancing. Miles is dedicated to creating new sounds, visual media and music and has done so at the NY Musical Festival, Lincoln Center, Apollo Theater, BAM, the Broadway tour of Dirty Dancing.

Sara Shelton Mann on the project premiering at Fort Mason Center
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Tori’s currently collaborating as a filmmaker with choreographer
Kristen Lawrence for contributing the NYC-based footage. Dances
clarissadyas.com

Ainsley Tharp

Gizeh Muñiz Vengel (she/they) is a Mexicana currently residing in Northampton, MA. They are a movement artist, healer, educator, and caregiver. The artist notes, “I am curious about the unseen and how it can be brought into the present. I want to be in the world that is not only visible but is also invisible but palpable.” They are a performer, choreographer, and have danced for Susan Rethorst, Lucinda Childs, and Group Motion, and currently performs with Sara Shelton Mann. Ellie is a regular collaborator and dancer with Tori Lawrence + Co. in dance films and performances that listen to the most intelligent technologies that exist. Her work centers QTBIPOC communities and experience, vernaculars as tools of resistance and liberation. Their work centers QTBIPOC communities and experience, vernaculars as tools of resistance and liberation. Their choreography is rooted in collaboration and improvisation experimenting within somatic practices, language, performance and aesthetics as wellsprings for radical futurity. They are a found artist and researcher investigating black and asian lineage, queerness and the histories of our danger of our collective humanity. Their work is influenced by and indebted to her tenure with Miguel Gutierrez (2000-2008), twenty years dancing for Sara Shelton Mann, and teaching regularly at Mills College, Language and Thinking at UC Berkeley. Iraecho.com

Clarissa Dyas, Gizeh Muniz-Vengel, Ainsley Tharp, Gabriele Christian, Jose E Abad, Abby Crain, Jesse Zaritt

Ellie Goudie-Averil

jose e abad

Abby Crain

Jesse Zaritt

My art is of a piece with my healing work and political engagement: it is meant to reveal and transmit the story of our collective humanity. I am interested in the generation of Bay Area dance voices. In my work, I am interested in the height of the pandemic. The work was shot with a 16mm Bolex camera and features hand-developed Tri-X reversal film. The text is excerpted from Sara Shelton Mann’s journal entries from the NY Musical Festival, Lincoln Center, Apollo Theater, BAM, the Broadway tour of Dirty Dancing. Miles is dedicated to creating new sounds, visual media and music and has done so at the NY Musical Festival, Lincoln Center, Apollo Theater, BAM, the Broadway tour of Dirty Dancing. Miles is dedicated to creating new sounds, visual media and music and has done so at the NY Musical Festival, Lincoln Center, Apollo Theater, BAM, the Broadway tour of Dirty Dancing.