

BALLETCOLLECTIVE ANNOUNCES FALL 2017 PERFORMANCE  
*TRANSLATION*



*Choreographed by Troy Schumacher and Gabrielle Lamb*  
*New scores by Julianna Barwick and Caleb Burhans*  
*Artistic collaborations with artist Trevor Paglen and science fiction writer Ken Liu*  
*Performed by members of New York City Ballet*

New York, NY Aug. 29, 2017 Experimental dance troupe BalletCollective announces its Fall 2017 performance — *Translation* — which will be performed at NYU Skirball Center on Oct. 25, 26 and 27 at 7:30 p.m. Through light, sound and movement, *Translation* explores the rapid evolution of communication we're experiencing today: the abbreviation of words, the mediation of reality through our phone screens, the normalization of artificial intelligence and machine vision, etc. Danced by members of New York City Ballet, the program includes the debut of new ballets choreographed by Troy Schumacher and Gabrielle Lamb as well as two ballets from the BalletCollective repertoire. The musical scores for the new ballets are exclusive commissions and will be performed live for the first time.

*Translation*

Troy Schumacher, choreography  
Julianna Barwick, music  
Sergio Mora-Diaz, set design  
Inspiration: essay by science fiction writer Ken Liu  
\*World premiere Wednesday, October 25

*Orange*

Gabrielle Lamb, choreography  
Caleb Burhans, music (performed by The Knights)  
Inspiration: new work by artist Trevor Paglen  
\*World premiere Wednesday, October 25

*The Last Time This Ended*

Troy Schumacher, choreography  
Mark Dancigers, music  
Inspiration: photographs by Dafy Hagai

*The Answer*

Troy Schumacher, choreography  
Judd Greenstein, music  
Inspiration: print from architect Carlos Arnaiz, depicting basketball legend Allen Iverson

"The collaborative process is everything to us. It pushes us to consider different artistic methods, to bend and stretch our notions of traditional ballet and the world around us," said BalletCollective founder Troy Schumacher. "This year, we began by asking novelist Ken Liu and artist Trevor Paglen to share an original work that deals with various perspectives on translation. Vastly different yet equally poignant, the works inspired new combinations of movement and musical in way that we hope expands the language of dance and resonates with a wide audience."

### About the ballets

#### *Translation*

Schumacher's ballet takes its inspiration from a commissioned essay by cult science fiction writer and translator Ken Liu (see bio below). Fusing speculative fiction with a philosophy of the mind, Liu's work presents a haunting image of our mediated experience of reality through imagistic turns of phrase. Using Liu's language as a point of departure, Schumacher's ballet features a set environment by Chilean designer Sergio Diaz, which uses columns of fabric and refractions of light, expanding the dimensions of the stage, and presenting the dancers in silhouette. As a result, forms and outlines intersect, abstracting relationships between bodies and limbs, creating biomorphic shapes. The original score by Julianna Barwick is simultaneously haunting and serene, futuristic and ancient, layering electronics with her voice to provide a mantric landscape for the performance.

#### *Orange*

Lamb's ballet is inspired by recent works by artist Trevor Paglen exploring machine vision, which includes a set of images he used to train a computer (or neural network) to "see." Once trained, the network begins to generate its own objects — hazy and abstract to the human eye, but acute and specific to the network. One of these generated images was of an orange, and it is this image that the choreography and new musical score is based. Focusing in on tensions between artificial and human intelligence, Lamb's choreographic vocabulary embodies both machine-like precision and, as she describes, "juicy tactility," resulting in an on-stage world where the dancers are, by turns, abstract bits of information as well as people desiring connection and interaction. Burhan's classical score, which will be performed by The Knights musical ensemble, is inspired by the act of peeling an orange — interpreted as a slow and meticulous act, revealing scents, flavors, and interesting textures.

#### *The Last Time This Ended*

From BalletCollective's 2015 season, *The Last Time This Ended* explores the moment of reunion between to people who have not seen each other in a long time. With music by Mark Dancigers, the ballet examines the power of friendship as it relates to the passage of time.

#### *The Answer*

From BalletCollective's 2016 season, *The Answer* is Inspired by a print collection by Carlos Arnaiz of basketball legend Allen Iverson. This fast-paced, athletic, and technical duet is set to a complex, staccato score by Judd Greenstein.

### Performance Schedule

October 25-27, 2017

Wednesday: 7:30 p.m (followed by a private reception for patrons and VIPs)

Thursday: 7:30 p.m.

Friday: 7:30 p.m.

### The Company

Daniel Applebaum, Lauren King, Ashly Isaacs, Ashley Laracey, Megan LeCrone, Aaron Sanz, Sean Suozzi

### Tickets

Tickets range from \$12 - \$99.

Available at [nyuskirball.org/events](http://nyuskirball.org/events) or by calling 212-998-4941.

### About Troy Schumacher, BalletCollective Founder

Troy Schumacher is an American choreographer and dancer, a soloist at New York City Ballet, and the founder of BalletCollective. Over the past few years, Schumacher's work has been presented by New York City Ballet, Miami City Ballet, Performa, Danspace Project, the Guggenheim's Works in Progress, the Joyce Theater, New York Choreographic Institute, and NYU Skirball Center. He has also collaborated with numerous artists and brands, including artists Jeff Koons and David Salle; architect James Ramsey; composer Ellis Ludwig-Leone; tech giants HP, Google, and Sony; fashion brands Thom Browne, Thakoon, Marques'Almeida and Tom Ford, among others. Schumacher began dancing with New York City Ballet in 2005. He studied with Atlanta Ballet, Chautauqua School of Dance and the School of American Ballet. Originally from Atlanta, GA, Schumacher lives in Manhattan with his wife, Ashley Laracey, who is also a soloist with New York City Ballet.

### About the Artistic Collaborators

Julianna Barwick is a composer and vocalist who crafts ethereal soundscapes built around loops and layers of her voice. Barwick began recording in 2009 and has since released several collections of songs and full-length albums, most of which are entirely vocal-based, including: Sanguine (2009), Florine (2010), The Magic Place (2011), Matrimony Remixed (2011), Nepenthe (2013), and Will (2016). In the absence of definable lyrics, her music is driven by melodic vocal overdubs and vocal percussion. Originally from Louisiana, Barwick now lives in Los Angeles.

Caleb Burhans is a composer and performer (voice, strings) specializing in baroque performance practice, contemporary music, rock/pop music, electronica, and free improv. His work has been commissioned by Lincoln Center, Carnegie Hall, the Library of Congress, and the Kronos Quartet, among many other organizations. Burhans is a founding member of Alarm Will Sound, itsnotyouitsme and the Wordless Music Orchestra as well as a member of ACME. He has also worked with Björk, Jonny Greenwood (Radiohead), Grizzly Bear, Jonsi (Sigur Ros), the LA Philharmonic, John Legend, Paul McCartney and The National. Burhans holds degrees in composition and viola performance from the Eastman School of Music and is the recipient of the prestigious Annenberg Fellowship. He lives in Brooklyn, NY with his wife and daughter.

Gabrielle Lamb is a New York City-based choreographer and dancer. Her work has been commissioned by numerous companies, including BalletX, Canada's Royal Winnipeg Ballet, Jacob's Pillow Dance Festival, The 92nd Street Y, The Dance Theatre of Harlem, and the New Museum of Contemporary Art. Trained at the Boston Ballet School, Lamb was a soloist at Les Grands Ballets Canadiens de Montreal, and a member of Christopher Wheeldon's company Morphoses. She has won numerous awards for choreography, including the Princess Grace Award for Choreography, National Choreographic Competition of Hubbard Street Dance Chicago, first prizes in Milwaukee Ballet's Genesis International Choreographic Competition and Western Michigan University's National Choreographic Competition, Banff Centre's Clifford E. Lee Choreography Award, the New York City Center Choreography Fellowship. Originally from Savannah, GA, Lamb now lives in Brooklyn.

Ken Liu is an author and translator of speculative fiction. Recent works include *The Grace of Kings* (2015) and *The Wall of Storms* (2016), the first two volumes of silkpunk epic fantasy series *The Dandelion Dynasty*, as well as *The Paper Menagerie and Other Stories* (2016). A winner of the Nebula, Hugo, and World Fantasy awards, Liu's work has been published in *The Magazine of Fantasy & Science Fiction*, *Asimov's*, *Analog*, *Clarkesworld*, *Lightspeed*, and *Strange Horizons*, among other outlets. In addition to his original fiction, Liu is the translator of numerous literary and genre works from Chinese to English. His translation of *The Three-Body Problem*, by Liu Cixin, won the Hugo Award for Best Novel in 2015, the first translated novel ever to receive that honor. He also translated the third volume in Liu Cixin's series, *Death's End* (2016) and edited the first English-language anthology of contemporary Chinese science fiction, *Invisible Planets* (2016). Liu, also a lawyer and programmer, lives with his family near Boston, Massachusetts.

Sergio Mora-Díaz is a new media artist and architect. His work explores the communicative and interactive qualities of physical spaces through the use of digital technologies, projections, and light and sound, focusing primarily on installation art and live performance projects. His work has been exhibited in international art spaces and festivals, such as Frieze (New York, NY) and Art+Bits (Katowice, Poland). He has also been invited to participate in the Choreographic Coding Lab, a research project from the Forsythe Company, and the Virtual Reality Lab at the Samsung Global Innovation Center. Mora-Díaz holds a M.A. from the Interactive Telecommunications Program at NYU. Originally from Chile, Mora-Díaz is now based in Brooklyn.

Trevor Paglen is an artist whose work spans image-making, sculpture, investigative journalism, writing, and engineering, exploring how we visualize historical moments and alternative futures. Paglen has launched an artwork into distant orbit around Earth in collaboration with Creative Time and MIT, contributed research and cinematography to the Academy Award-winning film *Citizenfour*, and created a radioactive public sculpture for the exclusion zone in Fukushima, Japan. His work has been exhibited at Eli & Edythe Broad Art Museum, Metropolitan Museum of Art, the San Francisco Museum of Modern Art, and the Tate Modern, and he has authored several books and articles on experimental geography, state secrecy, military symbology, photography, and visuality. Paglen holds a B.A. from U.C. Berkeley, an MFA from the Art Institute of Chicago, and a Ph.D. in Geography from U.C. Berkeley.

### About BalletCollective

BalletCollective connects artists, composers, and choreographers to create new ballet-based works. Through a unique consideration of process, the Collective produces collaborative works that expand the boundaries of artistic disciplines and resonate with a wide audience. Founded in 2010 by choreographer Troy Schumacher, BalletCollective has collaborated with over 50 artistic partners and produced ten new works.

Each BalletCollective project begins with a group of artists from various disciplines exploring a concept or idea. This idea is expressed in the creation of a work by one artist or designer, which is considered the overall project's "source art." The choreographer and musician then work together to create a ballet and musical score that interprets, explores, or responds to this source art. The final work is performed live. With each new collective of artists, there are new ideas, new challenges, new experiments, and, ultimately, new forms of artistic expression.

BalletCollective is a 501c-3 non-profit organization.

### About the NYU Skirball Center

The Jack H. Skirball Center for the Performing Arts is the premier venue for the presentation of cultural and performing arts events for New York University and lower Manhattan. Founded by Jay Oliva (President Emeritus, NYU) and led by executive director Michael Harrington, the programs of the Skirball Center reflect NYU's mission as an international center of scholarship, defined by excellence and innovation and shaped by an intellectually rich and diverse environment. A vital aspect of the Center's mission is to build young adult audiences for the future of live performance. [www.nyuskirball.org](http://www.nyuskirball.org)

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