

Bodies of water

A celebration of Seattle

By Alice Gosti

when coming home is an art you haven't mastered yet

how was your trip? they will ask

I won't really have an answer, though I'll think

what is that word for when you feel such melancholy that your chest starts hurting? for when the blues is so raw that your body can't help but translate the emotional impulse to a physical ache

what is that word for when you can see your elders growing old, when they can no longer keep up a conversation with you, and you're scared that one of these visits will be the last time you'll see them?

is there a saying for when you're so glad that you still have friends from childhood that, no matter how long you haven't seen them, conversations just flow like some metaphorical flood gates have been opened?

how do you express the weight of nostalgia you feel when you see old pen marks on the wall, marking your height growth in your childhood home

how do you convey to someone, *I can only say "It was great, nice to see family and friends"*, because if I attempt to give more substance it's like a trigger, and it wouldn't be fair to unleash this torrent of thoughts on a well-meaning acquaintance

will they get it if I mention the slight tinge of guilt when there's glitches in my mother tongue, or the privilege of going home and feeling like I'm home

is it polite to say *"There's not yet a word to describe this feeling in the English language, so the word 'bittersweet' will have to do"*

will they understand what I mean when I say it was me who made the choice to leave, either out of bravery or stupidity, and for every time I feel glad to have left, there's an equal weight of regret looming in the background

how was your trip? they will ask

is it appropriate to say *"I returned to a city and country that has broken my heart plenty, and slowly I've come to understand why I break hearts"*

can I say that I'm now too foreign for here, and too foreign for home, but never enough for both

the art of coming home means learning a tricky dance and committing to a lifelong performance

because to leave home is to understand that you're leaving a part of your person and sticking it in amber: crystalized, ready for safe keeping

I haven't figured out how to keep it safe just yet.

imana farahiya gunawan
<http://litteraire.tumblr.com>

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With

Ariana Bird, Amy Ross, Kaitlin McCarthy, Alyza Del-Pan Monley,
Sabina Smith-Moreland, Erin Johnson, Lorraine Lau and Hallie Scott

And Advanced/Professional Track Students from Velocity's Strictly Seattle Summer Festival
(JULY 10-30, 2016) :

Ana McElravy, Arianna Dudley, Charles Gordon, Christopher Engelbrecht, Constance Williams,
Elena Cusack, Elizabeth Monsor, Hazel Morris, Imana Gunawan, Lauren Linder, Liz Washam,
Michelle Beard and Tess Keesling

Choreography and Direction by Alice Gosti

Assistant and Stage Manager: Reiko Huffman

Music Composed by Benjamin Marx

Technical Direction by Will Smith

Technical Assistance by Ephriam Nagler

Lighting Design by Amiya Brown

Costume Design by Rachel Ravitch

Woodblocks constructed by Sean Bulkley

Percussionists: Storm Benjamin, Scott Langdon, Melanie Voytovich and Josh Zimmerman

Special guest appearances by the Beaconettes and Chaotic Noise Marching Corps

Bodies of water is presented by Friends of Waterfront Seattle and produced by Velocity Dance Center.

It is made possible by Case Van Rij and Tim Summers. THANK YOU.

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" Quelli come te, che hanno due sangui diversi nelle vene, non trovano mai riposo né contentezza; e mentre sono là, vorrebbero trovarsi qua, e appena tornati qua, subito hanno voglia di scappar via. Tu te ne andrai da un luogo all'altro, come se fuggissi di prigione, o corressi in cerca di qualcuno; ma in realtà inseguirai soltanto le sorti diverse che si mischiano nel tuo sangue, perché il tuo sangue è come un animale doppio, è come un cavallo grifone, come una sirena. E potrai anche trovare qualche compagnia di tuo gusto, fra tanta gente che s'incontra al mondo; però, molto spesso, te ne starai solo. Un sangue-misto di rado si trova contento in compagnia: c'è sempre qualcosa che gli fa ombra, ma in realtà è lui che si fa ombra da se stesso, come il ladro e il tesoro, che si fanno ombra uno con l'altro. "

"People like you, who have mixed blood in their veins, never find contentment; when they're in one place they want to be somewhere else, and as soon as they get somewhere else, they want to run away from there too. You'll wander from place to place, as if escaping from prison, or running in search of someone, but in fact you'll only be following the divided destinies mingled in your blood, your hybrid blood - like a griffin or a mermaid. You'll find friends everywhere, but very often you'll be alone. A man of mixed blood is seldom happy with others. Something overshadows him, but in fact it's he who overshadows himself, like the robber and his treasure overshadowing each other."

Elsa Morante, L'isola di Arturo

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Collaborator Bios

Alice Gosti is an Italian-American choreographer, hybrid performance artist, curator and architect of experiences, working between Seattle and Europe since 2008.

Gosti's work has been recognized with numerous awards, commissions and residencies including being a recipient of the 2012 Vilcek Creative Promise in Dance Award, the 2012 ImPulsTanz danceWEB scholarship, the 2015 inaugural Intiman Theatre's Emerging Artist Program as a Director, the Bossak/Heilbron Award, the Seattle Office of Arts and Culture Award, and an Artist Trust GAP Grant. Gosti was also a two-time Cornish Artist Incubator Awardee, Velocity Dance Center's 2015 Artist-in-Residence, is Seattle University 2016 Artist-in-Residence and University of Washington's best artist in residency. In 2015, Velocity commissioned, produced, and presented Gosti's critically acclaimed 5-hour immersive performance "How to become a partisan" — a multi-disciplinary event inspired by the Italian Partisan Movement, the unremembered women who changed the course of history and the concept of resistance.

Gosti's work has been commissioned and presented nationally, by On the Boards, Velocity Dance Center, Seattle Art Museum, Intiman Theatre, Vilcek Foundation at the Joyce (NY), ODC Theater (SF) as part of the SCUBA national touring network, Risk/Rewards Festival (PDX) and Performance Works Northwest (PDX). Internationally, her works have been presented in Italy by Associazione Culturale Dance Gallery, Teatro Stabile Dell'Umbria, Premio Equilibrio Roma, Rassegna per la Giovane Danza D'Autore, Anticorpi XL, FAST di Terni, Verdecoprente/Associazione Ippocampo and Museo Civico di Palazzo della Penna.

Dance Magazine has described Gosti's work as "unruly yet rigorous, feminine yet rebellious, task-like yet mischievous", and SeattleDances.org described "How to become a partisan" as, "hypnotic, meditative, and profoundly beautiful, it left you with a certain sense of calm despite the heavy issues at its core."

Gosti has worked as a performer and collaborator with artists Sara Shelton Mann, Keith Hennessy, Carolyn Carlson, Mark Haim amongst others.

She is the founder of Yellow Fish // Epic Durational Performance Festival, the world's only festival dedicated exclusively to durational performance—international artists create original performances presented at various sites throughout Seattle. <http://gostia.com>

Reiko Huffman, a Seattle University student, is so thankful to have gotten the chance to help out with this amazing performance. She hopes that everyone enjoys it and wants to thank Alice Gosti for allowing her to be apart of this amazing experience.

Erin Johnson believes that movement can be the clearest expression of self and the strongest celebration of togetherness. She has performed the work of many inspiring choreographers here in Seattle and abroad, and has toured internationally both as a performer and as an independent producer. She works at Velocity Dance Center, and is forever thankful to Tonya, and to her teachers at the University of Washington and the London Contemporary Dance School MA program. She loves her family and her fellow bodies of water.

Hallie Scott: co-founder of Au Collective, is a Seattle-based creator, dancer, choreographer, visual artist, and environmental activist. In the past year Scott performed with Au Collective in Northwest New Works, Boost, Next Fest Northwest 2015, Opening Doors: Celebrating 50 Years of Dance at UW, and *Gold&Skin* Au Premiere.

Lorraine Lau dances and tells stories. She is a member of Au Collective and is currently in process with Alice Gosti, Amy Johnson's AJnC, Curran Foster's Marvelous Good Fortune Productions, and Mandy Greer. She has most recently enjoyed performing and/or collaborating with Lucia Neare's Theatrical Wonders, The Royal Society, Alyza DelPan Monley's DeadPan Monkeys, the musicians of Bad Luck, Britt Karhoff, and Kaitlin McCarthy. Lorraine began her training at Peninsula Dance Theatre in Bremerton, WA, and studied dance, gender/queer studies, and American ethnic studies at UW. She is ever grateful for her family and for the generous, resilient artists in her life.

Alyza DelPan-Monley is a Seattle-based dancer and choreographer. She has performed with Lucia Neare's Theatrical Wonders, Xclusive Ladies, zoeljuniiper, Britt.Laine and Entropy. Her choreography has been showcased at Full Tilt, Sapience Dance Collective, On the Boards' Open Studio, and Seattle International Dance Festival. She is a member of Dangerswitch, which will be devising and premiering their new work "Big Bad" this fall as part of Ghost Light Theatrical's season. She likes bubbles, bouncy balls, balloons, bright colors and bubble wrap and objects whose names start with the letter "b". Check out alyszadpm.com for more.

Ariana Bird is a Cornish College of the Arts 2014 graduate that currently works in Seattle as a queer choreographer, dancer, and multimedia artist. She has presented work at her own self produced shows, site specific locations, On The Boards, Velocity Dance Center, ' MoWave: Seattle's Queer Arts and Music Festival, Gay City Health Project, Cairo, New Tomorrow, and Cornish College of the Arts. She has performed works by Seattle's own Salt Horse, The Pendleton House, Wade Madsen, Alia Swersky, Matt Drews, Babette DeLafayette and collaborated with many local artists including Keri Scherbring, Cameron Armstrong, Benjamin Marx, and William Hayes.

Amy Ross willingly fell into dance while at Bennington College in Vermont, a world away from her home in rural Oregon. In 2007, her studies of improvisation fortuitously led her back to the Northwest to attend the *Seattle Festival of Dance Improvisation*, where she fell in love with the city and dance community and has been ever since. In the last five years, Amy has performed in multiple works by Alice Gosti as well as other local choreographers such as Wade Madsen, Laura Aschoff, Alyza Del-Pan Monley, Noelle Chun, and filmmaker Ethan Folk, and is currently in her second year with The Three Yells dance company under the direction of Veronica Lee-Baik.

Sabina Smith-Moreland is a graduate from Hampshire College where she worked closely with the Smith College dance program. For the past year she has been working with Liz Houlton + The Team. It's been great. She's really excited to be here. Hi Mom.

Kaitlin McCarthy is a dance artist, writer, and teacher originally from Michigan, but living in Seattle, WA since 2010, where she has danced for a dozen local artists and has choreographed for venues all over the city. She is a teaching artist at Velocity Dance Center and a staff writer for Seattle Dances, where she has published over 50 pieces of dance writing. Kaitlin graduated summa cum laude from Mt Holyoke college in 2009. More information at kaitlinmccarthy.com.

Benjamin Marx (b. 1991) is an American composer of chamber, pop, and noise music. Currently, Ben is the assistant music director of the Degenerate Art Ensemble, as well as the co-founder of Hatchback. He loves what he does very much.

Hatchback LLC was founded in October of 2014, and has been providing audio resources to its community ever since. Co-founded by producer Will Smith and composer Benjamin Marx, Hatchback has continued to grow from a small recording portable recording studio to a full-service audio company, providing original music for films and video games while also recording and producing the music of the community. Past collaborators include the Frye Art Museum, Bellevue Arts Museum, Cornish College of the Arts, VR Sports, Cainan Martens Film, Shabazz Palaces, and Newaxeyes.

Amiya Brown is Theatrical designer and Visual Performance Artist who specializes in the medium of light. Amiya grew up studying dance and performing professionally into her early 20's. After receiving a Bachelors of Arts in Drama from the University of the Incarnate Word, she worked as a performer, lighting designer, and theater practitioner. In 2010 she received a MFA in Theatrical Lighting Design from the University of Washington. She collaborates with generative performance artist, theatre and dance companies, as well as produces solo visual works. Her designs have been seen at The Baryshnikov Performing Arts Center (NYC), The Jocye SOHO (NYC), On the Boards (Seattle, WA), REDCAT (Los Angeles, CA), The Guthrie Theatre (Minneapolis, MN), Della Nuova Danza Roma (Rome, Italy), and Theatre Le Quai (Angers, France) among others. Long time collaborators include Pat Graney, Amy O'Neal, zoe|juniper, Alice Gosti, Kyle Loven, Kate Wallich and Washington Ensemble Theatre.

Rachel Ravitch is an artist and designer living in Seattle. She creates wearable sculpture, paintings, and light installations that have garnered international attention. Recently she has created work for the Seattle Art Museum and Seattle Theatre Group. This project will be Ravitch & Gosti's second collaboration. Ravitch has designed and executed costumes for choreographers Alice Gosti, Shannon Stewart, Vanessa DeWolf, and Molly Sides. Ravitch studied art and design at the University of Washington and is an active alumnus with the School of Art and Design.

Beaconettes <https://www.facebook.com/Beaconettes/?fref=ts>

Chaotic Noise Marching Corps <http://www.chaoticnoise.com>

Friends of Waterfront Seattle is the non-profit partner working with the City of Seattle to reconnect our city to its central shoreline with a 26-block park from Pioneer Square to Belltown. The park will create new public spaces for people to experience while enjoying unique views of the Olympic Mountains and Elliott Bay. Friends is responsible for engaging the public and building awareness, raising capital funding for park construction, and partnering with the City on the park's long term stewardship.

In 2015, with an eye toward the future waterfront, Friends launched Hot Spot, a 3-year park activation pilot project to activate the current Waterfront Park with live music of diverse genres, local artisan markets, dance performances, art installations, sports activities and more. Hot Spot draws visitors and locals alike to experience the waterfront anew and imagine it as a future cultural space.

VELOCITY is Seattle's Mayor's Arts Award and Genius Award winning premier art center dedicated to contemporary dance and movement-based art. We are a forward-thinking laboratory and incubator for dance artists and emerging ideas, and Seattle's only dedicated contemporary dance venue where groundbreaking performance, diverse creative practices, education and community participation coexist. www.velocitydancecenter.org

STRICTLY SEATTLE 2016

A total immersion into the Seattle dance scene, Strictly Seattle is Velocity's world-class summer dance festival, every year drawing gifted dancers from across the country and around the globe. Seven of Seattle's most celebrated choreographers are creating new work on Strictly Seattle dancers: Alice Gosti, Amy O'Neal, Mark Haim, Marlo Martin, Rosa Vissers, Zoe Scofield, plus new shorts from KT Niehoff's Dance Film Track at Broadway Performance Hall July 29 + 30.

Located in one of the most culturally vibrant neighborhoods in the country, Strictly Seattle's four adult programs inspire beginning through professional dancers with rigorous training in a challenging and invigorating environment. Artists, students and audiences share their knowledge and inspiration through daily classes, jams, informal showings, conversations and performances. Now in its 19th year, Strictly Seattle is a supportive community of open experimentation and camaraderie where dancers form alliances for future collaborations.

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