

Science-Dance Workshop July 10, 2017

Perception

Yanli Zhou, Masters student: *The rubber-hand illusion*
Aenne Brielmann, Ph.D. student: *The psychology of beauty*

Memory

Matteo Rini, Ph.D. and science writer: *Smell, flavor, and memory*
Luigi Acerbi, postdoc: *Patient H.M. and the function of the hippocampus*
Elyse Norton, Ph.D. student: *Memory champions*

Cognition

Jennifer Lee, Ph.D. student: *Split-brain patients*
Cristina Savin, professor: *Growing up with two languages*

Movement

Zeming Fang, Masters student: *The sea squirt, or what a nervous system is good for*
Wei Ji Ma, professor: *How many neurons does an elephant have?*
Andra Mihali, Ph.D. student: *SpikerBox demonstration*
Long Sha, Ph.D. student: *Mental tennis*
Long Ni, Ph.D. student: *Brain-machine interfaces*
Cecilia Fontanesi, Ph.D. student: *Dance for Parkinson's patients*
Julia Basso, postdoc: *Effects of exercise on brain function*
Ting Zhou, M.D. and professor: *Brain on fire*

Dancer biographies

Carmen, Cecilia, Gabrielle, Jody, Jule Jo, Patrice, and Pierre were all part of Jody's show *The Brain Piece*.

Carmen Caceres is a dance artist, originally from Buenos Aires, Argentina. She received a BA in Dance and Education from SUNY Empire State College, and studied at the former Merce Cunningham Studio in NY. She also graduated from the National School of Dance and the National University of the Arts, in her native city. Past collaborations include Isabel Lewis, Lisa Parra, Sarah Berges, and Elia Mrak. Carmen also creates dance works through her company DanceAction.

Cecilia Fontanesi is an Italian dancer, PhD candidate in Neuroscience at CUNY, Certified Movement Analyst at LIMS, and Registered Yoga Teacher. She currently collaborates with IDACO Italian Dance Connection, Jody Oberfelder Projects, and Parcon NYC. She combines performative practice with research in neuroscience, and clinical work as a dance/movement therapist, crossing the boundaries between dance, movement, neuroscience, and biology. Cecilia is investigating the effects of dance in Parkinson's, as well as working with people living with dementia and Alzheimer's.

Gabrielle Revlock is a dancer/choreographer known for her signature work with the hoop and her "inventive" and "rambunctious" choreography. Presenters include American Dance Festival, New York Live Arts, Omi International Arts Center, FringeArts, JACK, and Joyce SoHo. She is an Independence Foundation Fellow and a grantee from The Pew Center for Arts & Heritage. Currently she dances with Bill Young and Jane Comfort. Gabrielle teaches experimental hooping and offers puppet therapy and dating advice.

Jody Oberfelder is a director, choreographer, and filmmaker. Her 2013-4 piece *4Chambers*, an ode to the heart, enjoyed an extended run and has inspired her to create experience-based work. She has received commissions from American institutions that include University of Hawaii, Middlebury College, and Wayne State University. For 16 years, she was a Teaching Artist for Lincoln Center Institute in New York. As a dance filmmaker, she has created ten films screened in over 30 festivals including The Cannes Short Film Festival, FRAME: The London Dance Film Festival, Lincoln Center's Dance on Camera Festival, Bryn Mawr Silver Screen, and Fargo Film Festival. Opera and theater commissions include *Don Pasquale*, Divaria Productions a reimagined Purcell's *Dido & Aeneas*, and Stravinsky's *L'histoire du Soldat*. Her most recent work, *The Brain Piece*, premiered at New York Live Arts in June 2017.

Jule Jo Ramirez holds a B.A. in Theater Arts/Dance. She resides in New York, where she has worked with Stephan Koplowitz, David Gordon, Artichoke Dance, Arthur Aviles Typical Theater and Ann Carlson among others. She currently performs with The Stanley Love Performance Group and Richard Rivera/PHYSUAL. Jule teaches hula hoop and yoga classes at Visions/Selis Manor and AHRC.

Julia Basso is a postdoctoral researcher in neuroscience at NYU, a dancer, a choreographer, and a certified yoga teacher. She was a part of the Dance Company of Middlebury from 2002 to 2005 and received her B.A. from Middlebury College in Dance in 2005. As a choreographer, she is interested in utilizing scientific frameworks to create movement. For her senior thesis work, she created a series of pieces based on aspects of neuroscience ranging from apoptosis to addiction. As a dancer, she has performed in Cuba, New York, New Jersey, Vermont, Maine, and at the Kennedy Center in Washington, D.C. She is deeply interested in improvisational forms of dance including Compositional Improvisation and Contact Improvisation.

Patrice Miller is a director, choreographer, and writer currently living and working in New York City. Her "hilarious, provocative" performance work has been presented at 3-Legged Dog, La MaMa Etc, Theater Row, Prelude/CUNY Graduate Center, The Brooklyn Museum, The Brick, FRINGENYC, and non-theater spaces like outside of the 68th Street subway stop, NYC Fashion Week, and 571 Projects. Her work is interdisciplinary, "idea-driven," and good, weird fun. She choreographed Vaclav Havel's final play, a story about finding pork in Communist Czechoslovakia, and once she turned Theodore Roosevelt into a bull moose as he gave his famous 1912 speech after having just been shot.

Pierre Guilbault was raised in Vancouver, B.C. and moved to New York in 2012 after graduating from the University of North Carolina School of the Arts with a BFA in Dance. He has a background in Ballet and Contemporary, and has studied film and theater acting in the past. He has done extensive work in and around the Merce Cunningham workshops at the West Beth and City Center spaces.