

The Salt Lake Tribune

Neta Dance: A bucket list for dancers

Dance • Innovative New York company performs in Utah — with 80 garden buckets for props.

BY KATHY ADAMS SPECIAL TO THE TRIBUNE

PUBLISHED JANUARY 13, 2011 3:56 PM

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Choreographer Neta Pulvermacher's "2280 Pints!" combines 24 local dancers, five members of the Neta Dance Company and 80 garden buckets for an hourlong theatrical dance production.

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Now in her mid-50s, Pulvermacher regularly teaches international workshops in Senegal, Belarus, Costa Rica, Poland and Israel, where she was born and raised. So traveling between Gainesville, where she teaches dance at the University of Florida, and New York City, where her 27 year-old Neta Dance Company is based, probably seems like an easy commute.

"I'm 5 feet 2 inches tall on a good day," Pulvermacher jokes, "but when it comes to the things that really matter — the rhythm, flow and timing of a piece — I'm pretty demanding."

Pulvermacher's Utah connection is Brittany Reese-Dew, director of Sugar Space, the Sugar House art center. Reese-Dew was a member of Neta Dance from 1999-2007, and has adapted Pulvermacher's AWARDS Show concept for local audiences over the past three years.

Reese-Dew said she "wanted to share Neta's work with as many people as possible, in as many ways as possible." So she contacted the Jewish Community Center, the University of Utah and the Utah Cultural Celebration Center in West Valley City.

At the JCC, Pulvermacher will offer a public lecture and perform excerpts from "Five Beds/Children of the Dream," a work about growing up on a kibbutz in Israel.

At the University of Utah, Pulvermacher will teach master classes. It's always an "enriching experience to have students exposed to another aesthetic and artistic approach, and to have connection with someone currently working in the field," said Stephen Koester, interim chair of the U. department of modern dance.

In a Sugar Space partnership with the Utah Cultural Center, Neta Dance will perform for students from Granger, Hunter, Kearns and Taylorsville high schools. After watching a short video of the company, Granger dance teacher Adeena Lago said she's looking forward to a high-energy, innovative performance, while her students feel excited to host the professional dancers.

Pulvermacher's packed schedule seems to leave little room for local dancers to learn their part of "2280 Pints!" But all 24 are trained dancers and understand how hard tech week can be.

"I am so excited to be working with Neta," said Rowland Hall dance teacher Sofia Gorder, "that rehearsing from 5 to 10 p.m. every night this week actually sounds really great to me."

features@sltrib.com —

Neta Dance Company

Sugar Space and SBDance present the Neta Dance Company in "2280 Pints!"

When • Friday and Saturday, Jan. 21 and 22, 8 p.m.

Where • Rose Wagner Black Box Theater, 138 W. Broadway, Salt Lake City,

Tickets • \$12 (\$10 students/seniors) at 801-355-ARTS or www.arttix.org.

More • Neta Dance Company residency lecture and performance Tuesday, Jan. 18, 7-9 p.m., at the Jewish Community Center, 2 N. Medical Drive, Salt Lake City. Information at 801-581-0098 or www.jccslc.org.

Photos:



Neta Pulvermacher, artistic director and resident choreographer of the Neta Dance Company. (Courtesy photo)



Dancers of the Neta Dance Company. (courtesy Photo)



Rebecca Warner, of the Neta Dance Company. (Courtesy photo)



below: Meghan Merrill, of the Neta Dance Company. (Courtesy photo)

<http://www.sltrib.com/sltrib/entertainment/51031234-81/dance-neta-company-pulvermacher.html.csp>

JANUARY 18TH, 2011

Neta Pulvermacher to teach masterclasses at the University of Utah



Pictured: Meghan Merrill of the Neta Dance Company

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<http://uffinearts.tumblr.com/post/2811956578/neta-pulvermacher-to-teach-masterclasses-at-the>



THE NETA DANCE CO: 2280 PINTS! IN SALT LAKE CITY



January 21, 2011

Friday 8:00 PM (on various days)

[Rose Wagner Performing Arts Center](#)

138 West 300 South

Salt Lake City, Utah 84101

Neighborhood: Rio Grande

PERFORMERS:

EVENT DETAILS

THE NETA DANCE CO: 2280 PINTS!

Synopsis

Sugar Space and SBDance
present

The Neta Dance Company: 2280 Pints!

January 21st and 22nd, 2011 8pm

Leona Wagner Black Box

On sale: 1/03/11 at 10am.

2280 Pints! is inspired by "A Day Like Any Other" a retrospective at the New Museum (NYC) of Brazilian visual artist, Rivane Neuenschwander. The production will feature The Neta Dance Company (NYC) and up to 20 local dancers . 2280 Pints! is 30 performers, 80 buckets, wild music, hot action and bucket MAGIC! This production is suitable for all ages. The piece will be performed in New York City at Dance Theater Workshop next year in spring 2011. The Neta Dance company will be in residence for one week in Salt Lake City teaching at the University of Utah, giving lecture demonstrations at the Jewish Community Center and with the Utah Cultural Celebration Center and working with 20 local dancers.

We have received support for this project from the Utah Division of Arts and Museums, Western States Art Federation and The National Endowment for the Arts, Utah Cultural Celebration Center, University of Utah, I.J.Jeanne Wagner Jewish

Community Center, Chuck-a-Rama, SmartWater, Noodles and Company, Per Slotfeldt, Ani Udovicki, Alon Nechustan, Alysia Woodruff, George Dew, Nancy Reese, Kuo Yuting and individuals in our community.

Run time: 120 minutes.

Recommended for ages 8 and up. No babes in arms. All patrons must have a ticket regardless of age.

Categories: [Performing Arts](#)

This event repeats on various days:

Added: Jan 1, 2011 at 8:05 PM // Last Modified: Jan 8, 2011 at 02:10 PM

http://eventful.com/saltlakecity_ut/events/neta-dance-co-2280-p-/E0-001-036046875-8@2011012120



Posted by Tony Hobday on Jan 20, 2011 in Gay Agenda

Dance craze



21friday — Sugar Space and SB Dance Company present **The Neta Dance Company: 2280 Pints**, which is inspired by “A Day Like Any Other,” a retrospective of Brazilian visual artist, Rivane Neuenschwander. The production will feature 30 performers, 80 buckets, wild music, hot action and bucket magic ... hmmm, I’m oddly turned on by it.

8pm, through Saturday, Black Box Theatre, Rose Wagner Center, 138 W. Broadway. Tickets \$12, 801-355-ARTS or arttix.org.

<http://gaysaltlake.com/news/2011/01/20/dance-craze/>

CITYWEEKLY

CITY GUIDE

SLC Performing Arts Page 1

Scene Shapers: Meet Utahns Who Power Salt Lake City's Performing Arts From Behind The Curtain.

By City Weekly Staff



POSTED // JANUARY 27, 2011 -

The Utah performing-arts scene is as varied as the landscape of the state itself, with artists continually pushing the boundaries of their disciplines. Here's a look at a baker's dozen—13 individuals—whose contributions to the performing arts have had a profound influence on the works residents and visitors have a chance to experience every day.

Brittany Reese Dew

The Sugar Space, 616 E. Wilmington Ave. (2190 South), 888-300-7898, TheSugarSpace.com

As a graduate of New York University's Tisch School of the Arts, Brittany Reese Dew came to Salt Lake City after having taught, performed and choreographed with a variety of companies around the world. But perhaps it is her experience living for 16 years in New York City that opened her eyes to the ways she could help make Utah's vibrant dance scene even brighter.

"I think there is a lot of great art and talented artists here, but it is very spread out and there are not a lot of central outlets that tie it all together," says Reese Dew. She addressed that problem by opening her performing-arts venue, Sugar Space—a multidisciplinary arts center that presents and produces innovative dance, theater and visual arts by creating and developing programs that aid up-and-coming artists and independent thinkers. Her core idea was to create an affordable venue for performances, workshops and discussions that she felt would broaden the community's appreciation for the arts by creating a unique creative sphere where international, national and local artists would feel safe to experiment with their craft. (Jacob Stringer)

<http://www.cityweekly.net/utah/article-13113-.html>



Category Archives: Dance

Performances at Sugar Space in April 2011

By Benoit | Published February 10, 2011

justice for some

April 2011

Sugar Space

616 East Wilmington (2190 South)

www.thesugarspace.com / 888-300-7898 for Tickets

Sugarfix or \$10 in Advance / \$12 at the Door

Collaborating from Salt Lake City, UT to Charlottesville, VA, inFluxdance will premiere "justice for some" as the culmination of their Sugar Space Artist Residency. Sugar Space Resident Artists receive 40 hours of free space and financial and logistical production support for the creation of an original work.

Alysia Woodruff, Rose Pasquerello Beauchamp and Sofia Gorder have joined forces to bring together a colossal collaboration between architect, composers, videography, lighting design, choreography and dancers.

inFluxdance brings forth their spin on the **history and future of protest. This show challenges the notions of equality while highlighting injustices, and bringing forth the concept of knowing what you believe so that you can stand by it.**

The performance is constructed as a full-length show that jumps from topic to current and pressing topic all under the general motif of **protest** in its images, music, set design, theatrical elements and choreography. From dancing inside your television, to marking yourself with plastic surgery lines, from being stuffed into garbage bags to marching and chanting, this montage of images will excite and enrage as well as challenge you to open your mind and pose the question... what are you fighting for?.....

Alysia Woodruff, Rose Pasquarello Beauchamp, and Sofia Gorder are interested in dance as a way to build community and facilitate the exchange of ideas.

inFluxdance is a contemporary dance theatre collective comprised of artists interested in exploring and creating accessible works without boundaries. Our goal is to blur the edges of our respected defined mediums. Our intention is to provoke viewers to think, feel, and respond to the depths of our work.

Contact: Brittany Reese Dew

Director of Sugar Space

801-558-3522

888-300-7898

admin@thesugarspace.com

www.thesugarspace.com

www.utahdanceandarts.wordpress.com

CITYWEEKLY

{CATEGORY_NAME}

Suite: Women Defining Space



There's an old misconception in the dance world that men create work and women perform it. According to Sugar Space founder and director Brittany Reese Dew, that sentiment is exactly why she developed *Suite: Women Defining Space* as an event that chooses three emerging women choreographers—Joan Mann, Emily Haygeman and Elise Woodruff—and provides them with rehearsal space, subsidized production and mentoring from previous participants.

"We created a women-specific series to advocate for women choreographers," explains Reese Dew. "Historically, the largest funded choreographers and choreographic institutions are run by men and so we want to help where help is needed. A show like this says, 'We value what you do, we want to see more and we will help in what way we can.' ... This kind of boost can have many positive repercussions, including artists themselves and audience [members] taking their art more seriously."

Suite: Women Defining Space @ [Sugar Space Studio for the Arts](#), 616 Wilmington Ave. (2190 South), 888-300-7898, Feb. 10-12, 8 p.m., \$12 or \$10 with two cans of food. [TheSugarSpace.com](#)

Date: Feb 10, 2011

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: [Sugar Space](#)

<http://www.cityweekly.net/utah/event-68562-suite-women-defining-space.html>

CITYWEEKLY

A&E BLOG

Interview Review: Sugar Space's *Suite*

by Austen Diamond



POSTED // 2011-02-15

This past weekend, Sugar Space hosted *Suite: Women Defining Space* and *City Weekly* caught up with the three choreographers to ask them each three questions about their work and the performance.

Emily Haygeman

There's a common stigma that "men choreograph and women dance." What's the significance of a performance like *Suite*, which spotlights women choreographers?

This statement actually presents an interesting dynamic (and has prompted some interesting retorts), because I think dance, in some ways, is perceived as a predominantly female art form. If you attend a dance class around town, it is likely that most attending will be women. However, men receive the majority of the funding in the art form. For example, in 2000, 13 of 18 modern-dance choreographers who received a

National Endowment for the Arts (NEA) grant were men, and the men tended to receive larger amounts.

The significance of a performance like *Suite* is that it provides local women choreographers such as myself with the proper supports needed to see a show through from conception to closing night. Sugar Space provided us with rehearsal space, a technical director, and a mentorship program through meeting with last year's participants. At the end of the day, we even get to pay our dancers, which is unfortunately a very unusual thing if you are an independent artist. For me, doing this show also took away my personal stigma that choreographing for audiences at this point in my life is just "too much" and "too expensive." It made the process affordable and approachable.

You've studied Modern Dance and Psychology at the U. How do these two mingle and manifest in your work? And, secondly, how so in "Rites and Returns" (pictured above) which for me, dealt with domination and submission?

I find that these two paths complement each other really well. I think everything an artist studies or experiences influences his or her work. There is some quote that talks about how art is the process of constantly writing one's own autobiography, it's this completely subjective experience that gives us the chance to really see another's perspective. So, yes, my dances tend to be "psychological" in nature in that I really try to pay attention to and highlight the human element in which people morph and react in relation to one another. There are also so many so-called human tendencies that we study in psychology that I find fascinating and try to bring into my work.

It's interesting that you say "Rites and Returns" dealt with domination and submission because when I started choreographing, I wanted the dancers to struggle against the platforms, which would create a harsh and immovable environment. As we went along, I realized that the environment could change, that sometimes the dancers were to struggle against the environment and one another, and sometimes they would very literally be "held up" by those same components. A lot of the choreography for this piece was influenced by my recent experience with death. My mother passed away this past August, and as I began to form the movement, I realized that it was inevitably going to be about my experience with grief, how I saw the world both as harsh and insanely unfair, but also mysteriously supportive. The landscape of the dance truly became the landscape of my psyche at that moment in time, translated into movement.



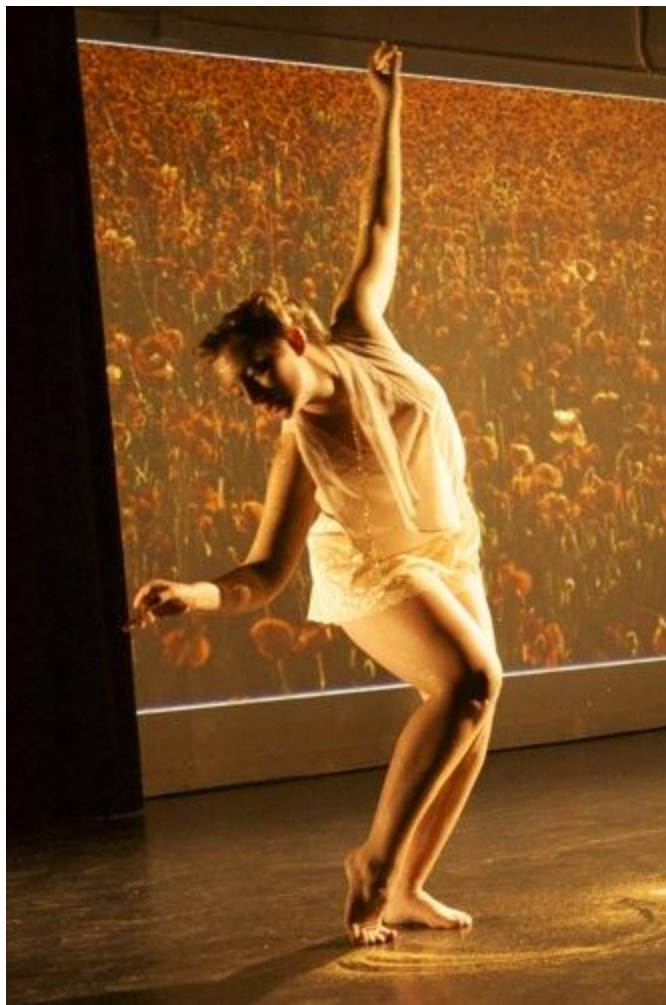
The two bare-backed dancers in "Rendering 2" didn't face the audience in this provocative and alluring piece. This is your exploration into movement creation and storytelling from the back. Please explain this theory and exercise.

I am interested in relating story and meaning without using the usual cues for this, which tend to be the face and front of the body. Especially in our Western culture, we tend to be very frontal. This piece experiments with the stripping away of those typical cues, and attempts to convey a relationship between two people in this way. The second element to this piece is the inspiration of the beauty of the human form. Simplicity is often overlooked in favor of more overt, obvious movement. I find that the beauty of the human back, of the muscles moving while breath fills the body, is a profound pleasure to watch. I told my dancers "My mouth waters every time I watch you do this piece." And it does. The sensuousness of the human body, without being compromised with overt sexuality, moves this piece.

Joan Mann

Your piece "kills." seemed ethereal: an intro quote from *Fear and Loathing*, gold glitter, music by Clair de Lune and Necro and a coming-to-the-other-world-after-death feel.

My intent was ethereal. Kills took that path from the beginning. I wanted to capture that feeling of distraction and illusion. Being here but not really being "here." The *Fear and Loathing* quote hit it on the head and the projection of poppies were all tangible ways to loose yourself but it wasn't really about drug use. There are many other ways to loose yourself and I was trying to get at those as well. I went to see *The Wizard of Oz* play with the Utah Symphony and never stopped thinking about those damn poppies!



The inspiration for "kills." comes from '80s gore karate and experiments with ocular orgasms. Explain.

If you haven't seen the movie shogun assassin, I recommend you should. Gza's *Liquid Swords* album was created because of it and it has inspired just about every Quentin Tarantino movie. It's an orgasm for the eyes. I say that because it's what people want to

see and want to pay to see. It can be the simplest of pleasures but if it makes your pupils pop, you're going to want more. I try to create with that in mind. Most of my movement stems from that idea. It's been my handy little creating tool and I like it.

This is the second in a three-part series that you hope to exhibit as a public arts piece. Please describe the trilogy. More ocular orgasms? And when can we expect to see it in full?

I'm finishing Part 3 and adding a couple more pieces to a show/event/gathering of sorts this late summer. I also plan on exhibiting a piece but the details on when and where will be a surprise. It will travel all over the city and if you catch a glimpse... Fantastic

Elise Williams

Is process of developing *Suite*, as a whole, one of collaboration?

We actually worked with the mentors from last year, and next year we will mentor new women. My mentor was Erin Romero, who was great. She was very supportive and gave me advice whilst still freedom to make my own choices. Working with Emily and Joan was great too. I had no idea how these various pieces would fit together, but I think it covered a broad scope of choreography genres.

Why did you choose classical music Phillip Glass and Mozart—for both of your pieces?

Talk about how you decide what music to use for each piece in general.

I actually had two choices of music for "Denial" and didn't decide until a week before the show. Sometimes a piece of music grabs me, other times a movement phrase will pop into my body and then I search for music. I narrowed it down to Phillip Glass and a much lighter piece and ran the piece with both until the week before until I felt comfortable with my decision. I tend to use music without words and classical because I was raised on it, and I was trained in ballet first. I worry that words will box me in, though I didn't feel that way in "Ode" because of the foreign language. I really admired the other women's musical choices especially since I felt that alliteration is beyond my scope at this time.



Your piece "Ode to the Restaurant Business," set to "Ode to Joy," was the grand finale. You choreographed multiple forms of dance—including modern and ballet—along with sheer mayhem (for example: champagne chugging) for a humorous and well executed work. Talk about your inspiration and the choreography.

I work in the restaurant business and have for ten years to sustain my dance career. That is basically where the inspiration for the 'Ode to the Restaurant Business' came from. There is always multiple things going on at anyone moment so that was what I focused on incorporating. I wanted to show all these different things happening, building and then colliding when one server tries to save the day. The characters are all stereotypes from an insider's view, the prudish/ cocky engagement table, the obsessive maitre d' running the show, the odd guest out on a date night, the guest who sends the food back, the ornery chef, and, of course, the servers sneaking drinks on the job to stay sane. I wanted to create a busy scene where the eye could be amused wherever it went so using different disciplines seemed logical (plus three of the 'dancers' had no dance training whatsoever!). I started with the servers and maitre d', added the guests, and the whole thing just grew from there. I must credit the dancers for developing their own character relationships, their amazing acting jobs and lots of improv! CW

Photos by Brian Parcels

<http://www.cityweekly.net/utah/blog-5087-interview-review-sug.html>

CITYWEEKLY

ACOUSTIC/FOLK

Jefferson Montoya

Jefferson Montoya is an award winning singer/songwriter from Las Vegas, NV. Jefferson has performed in England, Australia and Japan. He will be performing his high-energy acoustic based music along with special guest, and SLC local songwriter, Jules Morrow.

Date: Apr 1, 2011

Time: 7:30 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-70093-jefferson-montoya.html>

CITYWEEKLY

GAVIN'S UNDERGROUND

Stephen Brown Dance Company

by Gavin Sheehan



POSTED // 2011-04-05

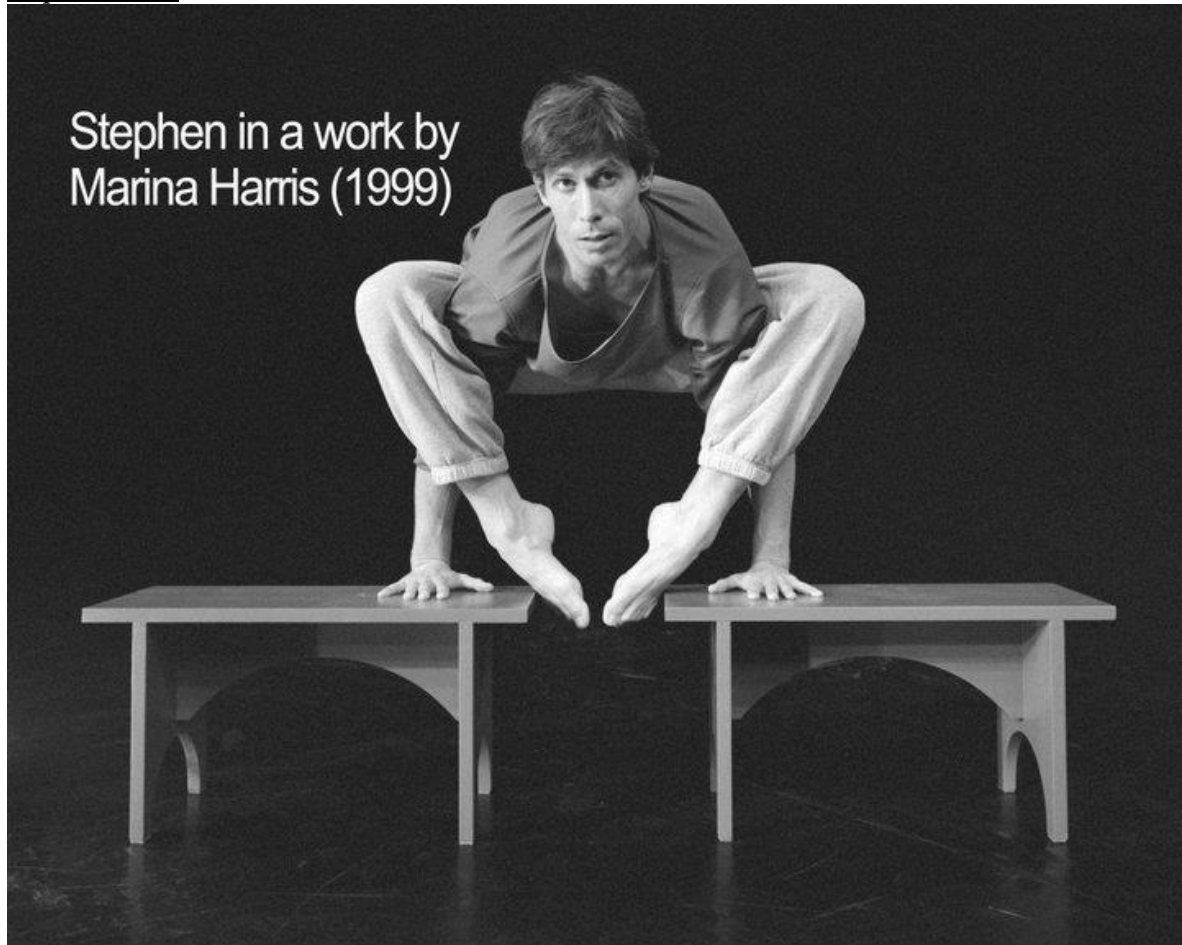
In the competitive world of dance, especially with the various companies we have in town, staying ahead of the creative curve can be a challenge. Not counting the companies who have just given up on having one single original thought and continually produce "The Nutcracker" and/or "Thriller" every year, the struggle to create new material every year like clockwork to meet the demands of the already built-in SLC audience has can be tiresome and occasionally frustrating. But one look at the company we're talking about today and you'd swear the whole process was a breeze.



Formed around the late-90's from an experience and well-traveled professional, the Stephen Brown Dance Company took up task of creating unique and often times daring performances. Over time challenging the intellect of the audiences, the respect of the dance community, and the drive of those who dared take on the

roles. To date it's still regarded as the most experimental of all the localized companies and continues to serve as a influence on a creative level, and a supportive force for others. I got a chance to chat with the founder himself, over a number of bottles no less, about his career and the company as well as thoughts on the dance scene. *(Photos by Derek Smith, Trish Empey, John Brandon & Kip Harris)*

Stephen Brown



<http://sbdance.com/>

Gavin: Hey Stephen, first off, tell us a little bit about yourself.

Stephen: 6' 2", brown fluffy hair, doe eyes, Scorpio, 44-35-32... okay, 34. Favorite food: avocado. If I was stranded on a deserted island with anyone who would it be: Glen Beck, so I could make him my bitch. Glen, you've confused correlation with causality again and you know what that means... In truth, I'd choose my wife and daughters. And I'd be their bitch just like I am now.

Gavin: What first got you interested in dancing and choreography and what were some early influences on you?

Stephen: Initially, I was looking for a way to meet girls and avoid getting a real job. I liked the combination of

athleticism and expression. Baryshnikov was huge at that time. He was the artistic director of ABT and the ultimate paintbrush for choreographers like Twyla Tharp. He re-invented the role of the classical male dancer. Pilobolus was doing the same thing with modern dance. I wanted to be a little of both. Would you like another glass of wine, Gavin?



Gavin: Yes please, this is a good white. I read you started in high school, but how did you officially break into it on a professional level after?

Stephen: I started “posing” at high school dances. Some people would characterize it as “leaning against the wall” but they weren’t there. I took my first bona fide dance class as a freshman in college, loved it and dived in, taking modern and lots of ballet. When Repertory Dance Theatre (RDT) hired me, I was nineteen and very green. I was slow to pick up steps. I fell off boxes. I didn’t know how to put on makeup and usually went

onstage looking like an old Parisian prostitute. But I worked hard and improved. Here, Gavin, have another refill.

Gavin: Absolutely. Over time you worked with a number of different dance companies on both coasts. Which one would you say you learned the most from while coming up?

Stephen: I was lucky to be in companies with standout role models: Linda Smith and Ford and Melinda Evans (RDT), Lisa Moulton (Ririe-Woodbury) and Keith Sabato (Mark Morris Dance Group) to name a few. As a budding choreographer, I learned the most from Marina Harris, who created many dances on RDT and did lots of independent shows. Her pieces are so precise, both in craft and concept. Marina showed me what kind of subjects can expressed well through dance.



Gavin: During all this you were studying at Columbia University. What was it like for you balancing an education while trying to live out your dream?

Stephen: It was less of a balance than a swinging pendulum. Though still involved in the New York downtown

dance scene, I didn't dance much when I went to Columbia to study molecular biology. Then the pendulum swung back and I returned to dancing full time. The pendulum is still swinging—I'm co-authoring a book called *The Science and Art of Stretching* right now. Hey, Gavin, would you like me to open another bottle?

Gavin: Sure thing, what is this, number... seven? Considering the different companies you worked with, what made you decide to stick to Utah?

Stephen: In the mid-90s, I was working in Austin as a dancer and choreographer. I had my first taste of success with grants and support. But, like so many places, there wasn't a good theater for dance—the spaces were either way too big or way too small. Then, the Rose Wagner was completed as a home for RDT. Zoo, Arts and Parks funding also became available. And I was from SLC so I had connections. It made sense to return. Gavin, you sure do enjoy wine.



Gavin: And you sure love serving it to me. Where did the idea come from to start up your own company?

Stephen: My very best experiences in dance happened in makeshift project-type gigs. I'd join up with other dancers and we'd make work together. With SB Dance, I wanted to replicate that start-up to blast-off process. I didn't want a traditional company where there are ongoing operations that require constant feeding. SB Dance's business model supports a more cyclic process. Yes, Gavin, feel free to investigate our liquor cabinet.

Gavin: Hey, there's good stuff in here, except the Gin. Ohh, Vodka! Anyway, at the time you started it, what made you decide to form under non-profit organization?

Stephen: There is really no choice in Salt Lake when it comes to funding. You can work under an umbrella but that only takes you so far.

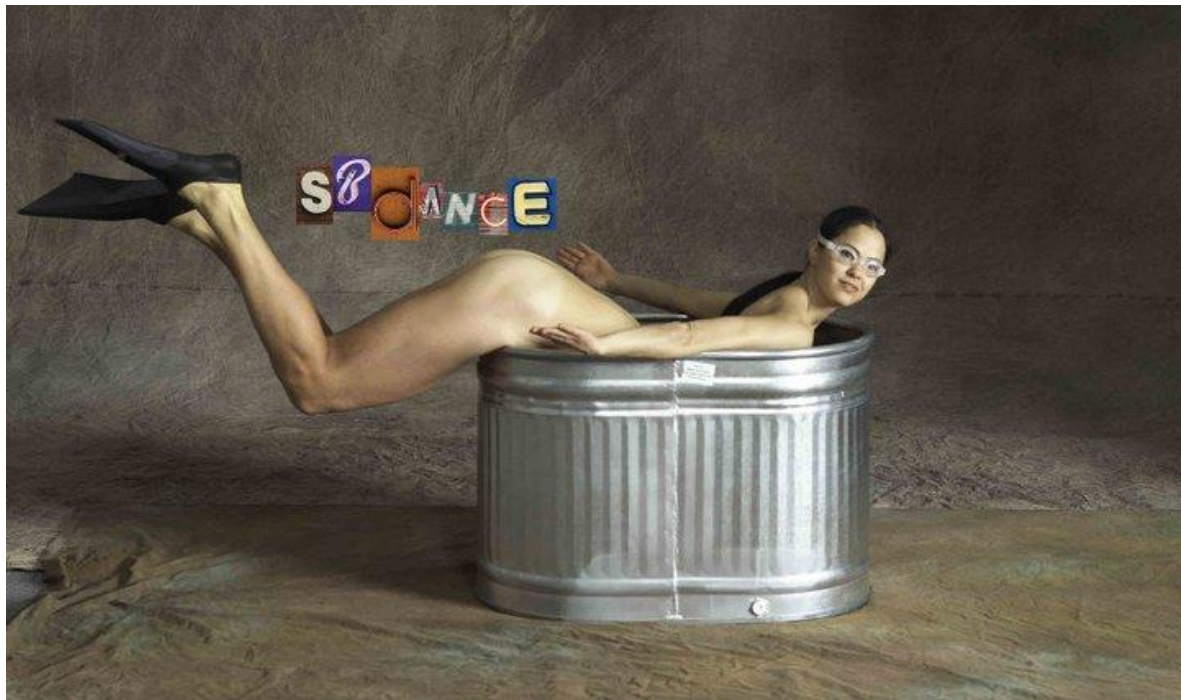


Gavin: You officially started up SBDC in 1997. What was it like putting together that first season and finding dancers and a crew to be a part of the new company?

Stephen: Easier than you'd expect. I had been actively performing all around the country and knew tons of dancers. I was close with RDT, Ririe-Woodbury and Ballet West. I had designers and costumers for friends. What I couldn't pay with cash, I could pay with my ass-- dancing for other folks, that is. Gavin, would you like a mixer with that?

Gavin: Yeah, you got any High West around here? Anyway, how did you end up formally taking residence at The Rose Wagner, and how has it been being one of the building's occupants?

Stephen: That's a long story but boils down to SB Dance being consistent, professional and a fun date. I love the Rose. As a dance-maker, it's where I grew up. Everyone there has always been extremely supportive. The production managers and I figured out how to push the space technically. I used to always grab Joan (Woodbury) or Linda (Smith, of RDT) to solicit their feedback. Staff would button me into my dresses. Hey Gavin! That's plant food! Don't...oh, jeeze.



Gavin: You said it was pretzels, how dare you. Since the start you've put on many "alternative" performances, or at least material that isn't directly considered traditional. Was that by design or something you fell into doing over time?

Stephen: Alternative is a question of what kind of zoom lens you use. Zoom in close enough and everyone is different, right? Zoom out and we look the same. In my case, on a national level, I don't think many artists make a play one year and a dance the next. On the local level, I've never been shy about non-mainstream characters

or subjects. I think a better word to describe my work is “idiosyncratic”—literally, “with one’s own mixture.” It doesn’t mean free form. It means you carefully choose and mix your ingredients with a minimum of pre-processed components. After fifteen years, idiosyncratic art is my area of expertise. Do want something to eat, Gavin?

Gavin: I’ll take more of those pretzels. You also perform a large amount of original productions and hardly ever branch into something familiar. How is it for everyone creating new works on a yearly basis?

Stephen: It’s scary. You’ve got to be prepared to accept failure and I’ve failed spectacularly. I’ve also had my successes and learned skills that I wouldn’t have acquired any other way. The only thing that really disappoints me is a failure of ambition. I think the folks I work with feel the same way. A lighting designer and frequent collaborator, Stefanie Slade once gave me a card with the Andre Gide quote: “One doesn’t discover new lands without consenting to lose sight of the shore for a very long time.” That about says it all though I think Mr. Gide should have mentioned seasickness. Oooh, Gavin, you’re not looking so good.

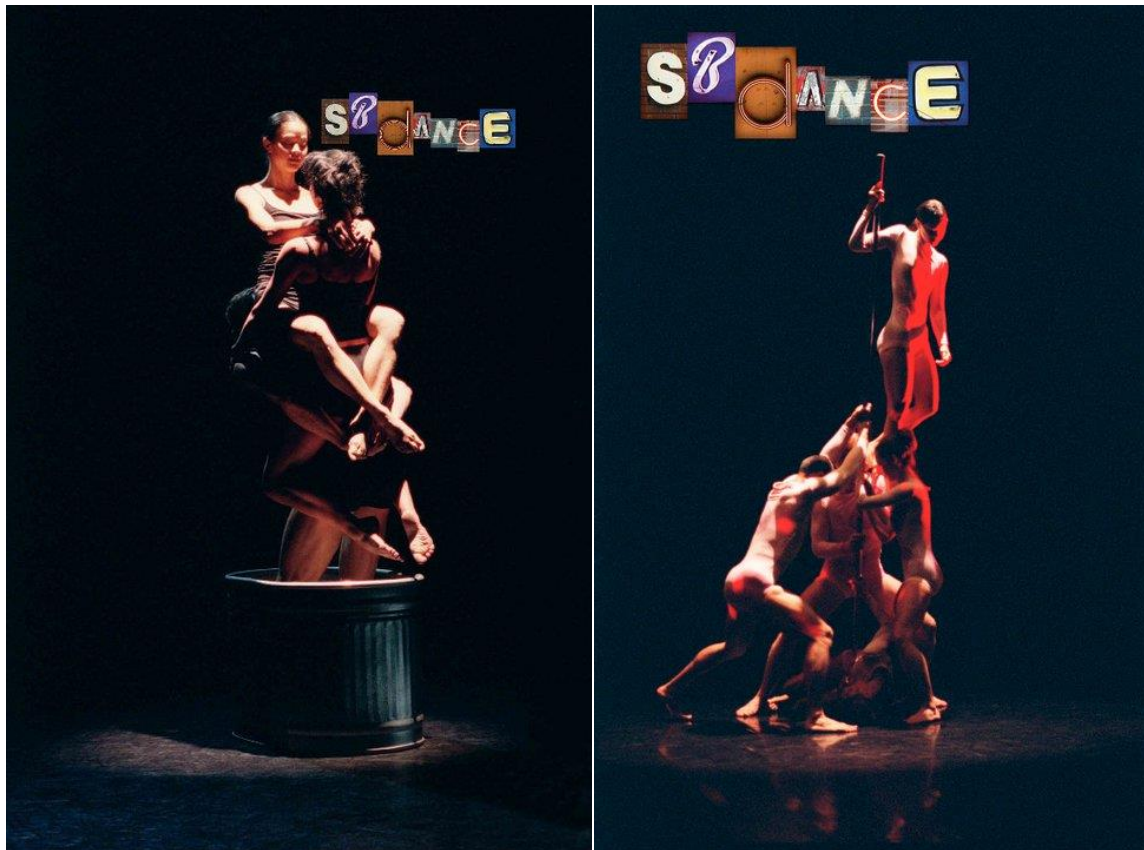


Gavin: Oh I'm fine, trust me, I'm Irish. When did you start incorporating Yoga Confidential, and how has it been working with Carolyn Wood on those productions?

Stephen: I made Yoga Confidential last year over about ten months. Carolyn (aka Winnie) was the producing director, which, for our working relationship, means she directs me the writer as much as she directs the show itself. Winnie is spectacular—gifted, multi-talented, clear and dedicated to making art-- go-down-with-the-ship dedicated to making art. In my dream world, where SB Dance was really really funded, she'd be the artistic director and I'd be the creator. Gavin? Go ahead and take your time in the bathroom. Just yell out your questions.

Gavin: Kinda echo-y in here, I like the marble. Next year will mark the company's fifteenth anniversary. What are your thoughts on coming so far in an entertainment scene where most stuff dies off before its fifth year?

Stephen: I think I'm really stubborn. I've also been fortunate to work with good people and to have generous board members, supporters, audiences and family.



Gavin: Going local, what's your take on the Utah dance scene, both good and bad?

Stephen: The local dance scene is incredibly rich. I bet we've got more dance per capita than any other city in America. SB Dance bridges both independent groups and established companies so I'll talk about both. In the independent world, the opening of the Sugar Space by Brittany Reese is the single most important recent

development. It's an inexpensive, 100-seater that's dedicated to helping artists. Brittany actually presents local emerging artists! Do you know how often that happens? In many cities, places like Sugar Space are the backbone of the performing arts scene. I've got a bit of a soapbox here and I'll climb on: The local independent art scene is vibrant but scattered. It consists of a bunch of little, isolated islands. It always has—I've watched it for years. What we need is something to knit the community together. Sugar Space fits the bill. I've done my best to support it and I hope other artists and groups get on board. I'm excited that Raw Moves—an independent group that's doing more and more shows and getting lots of well-deserved attention—has a show there in May. Yeah! Brilliant and articulate, Ashley Anderson is a super addition to the scene. She has formed a new nonprofit company, has an active blog site and organizes a low-pressure forum for showing work called Mudson. Though I can appreciate that the Masonic Temple and other spaces are both cool and weird, the community would be stronger if Mudson happened at Sugar Space. The Pickle Company was once a candidate for Independent Arts Central Command. However, it opened years ago, continually sputtered and now needs a new location. Why not partner with Sugar Space? Among the established groups, RDT's Green Map is a beautiful marriage of art and environmental awareness and I hope it gets the national attention it deserves. Ririe-Woodbury is doing double-duty by continuing to resurrect the Nikolais repertory and staging new works by Charlotte—their artistic director-- and others. They're really great to watch these days. Filling the youthful and exuberant niche, Odyssey keeps getting better. And it looks like Ballet West has finally scored a new building for the company, a major coup for Johann, the Executive Director, and probably the best thing to happen to that company in years.



Gavin: Is there anything you believe could be done to make it more prominent?

Stephen: Yeah, give us all more money. Truthfully, the recession has been merciless to arts funding and, despite the winds of recovery, it's still very hard. Most folks are still in survival mode. Hey, Gavin. do you need some aspirin?

Gavin: I'm good, the forehead usually goes numb after a while. What's your take on other local dance companies and the work they're doing to promote the art?

Stephen: Everyone does a good job representing their own mission and, in general, we treat each other generously. Here, why don't you lie down on the couch, Gavin.



Gavin: Hey, thanks buddy. What advice do you have for anyone looking to get into professional dancing for a career?

Stephen: Develop another interest that can augment your income and form the roots of a second career. Or marry rich. Avoid dying young.

Gavin: What can we expect from both SBDC and yourself over the rest of the year?

Stephen: Running June 10-18, my next show is called *The VERY BeAST of SB Dance*. The only real retrospective I've ever done, it plucks solos and duets from the company's first ten years, starting at infancy and reaching teenager-hood. It's a pretty wild ride. Yes, Gavin, we have a blanket and pillows.



Gavin: I'd leave if this couch wasn't so soft. Last thing, is there anything you'd like to promote or plug?

Stephen: I've posted video to a YouTube channel. It gives the uninitiated a feel for the kind of work I do. While you're on YouTube, type: Mikhail Baryshnikov - 'Don Quixote' solo. Check out the Basilio solo (green tights and a vest). That little freak slays me when he drops the chalices. Gavin? Gavin?

<http://www.cityweekly.net/utah/blog-5404-stephen-brown-dance-.html>

CITYWEEKLY

THEATER

Word Play

Word Play is a two-night event featuring Live Music, Poetry, Improv Comedy, and three One-Act plays by David Ives.

Date: Apr 22, 2011

Time: 7:30 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-67162-word-play.html>

CITYWEEKLY

DANCE

Body Logic Dance: Uncovered



This is the premier of Utah's newest professional dance company, Body Logic. "Uncovered" is a collection of new dance works from various company members as well as featuring a piece from RDT alumnus Angie Banchero-Kelleher.

Date: Apr 23, 2011

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-78674-body-logic-dance-uncovered.html>

CITYWEEKLY

THEATER

Melissa Bond: Afterbirth



Afterbirth is the world premiere of a brazen one-woman show by award winning author, Melissa Bond. Afterbirth explores the juicy tumult of raising children, the birth of a boy with Down Syndrome and one woman's quest to find humor and humanity in the flying debris of motherhood. Written and acted by Melissa Bond and Directed by Jeanette Puhich.<

Date: May 8, 2011

Time: 2 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-78679-melissa-bond-afterbirth.html>

CITYWEEKLY

{CATEGORY_NAME}

ANIMA



In this age of a highly politicized global culture, it seems suitable to explore the charged and intricate social spheres with engaging, evocative art. The three distinct works that make up *ANIMA*—created through unique combinations of live theater, dance and video by artists familiar with the larger world stage—do just that. Anida Yoeu Ali and Masahiro Sugano's collaborative *1700% Project: Mistaken for Muslim* is aimed at using art as a form of intervention in social inequalities, such as the extreme violence and hate directed at Muslims after 9/11. The other two works on the evening's bill include physical theater by Camille Litalien, designed to raise awareness of the conditions women and children suffer in Afghanistan (*The Afghan Project: Flying Dolls*), and *Ovum* by Alycia Scott, which explores the human/chicken relationship through the intricate and multifaceted symbolism of the egg.

ANIMA @ [Sugar Space](http://www.sugarspace.com) Studio for the Arts, 616 Wilmington Ave. (2190 South), 888-300-7898, May 12-14, 8 p.m., \$10. [TheSugarSpace.com](http://www.sugarspace.com)

Date: May 13, 2011

Time: 8 p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: [Sugar Space](http://www.sugarspace.com)

<http://www.cityweekly.net/utah/event-81878-anima.html>



Do you know what it takes to make an Ormitha Macarounda?

June 25, 2011 by Megan B. Pedersen

SALT LAKE CITY — Harold Pinter's *The Dumb Waiter* may just reveal the answer to this review's title question as well as many others that main character, an hired assassin, Gus asks throughout the 1-hour show.

However, you're more likely to find the answers in the silence. As Director Craig Williams writes "In *The Dumb Waiter*, as in life, unspoken communication can be the strongest indicator of what is waiting just around the corner. Listen with your eyes..."

The Sugar Space provides a home for yet another new local theater company "3 Players' Theater Group." As a reviewer and patron, I have attended several inaugural productions at this unassuming performance space tucked away in Sugarhouse. It is always a joy to see something new! If for no other reason, you should go see this show to support this venue and a new theater company willing to do bring Harold Pinter (Nobel Prize winner for Literature) to the Utah stage.

The Dumb Waiter introduces us to Gus and Ben, two assassins waiting for orders on their current assignment. The play begins quietly with nearly five minutes of silence. The audience is left to create first impressions based solely on body language and the organization of personal effects, or lack thereof. By the time the speaking begins, it is assumed that Ben is anxious, uptight and incredibly controlled. In direct opposition, Gus is much more relaxed with little concern for order.

As the show progresses, the confusion, tension and questions arise. An interesting choice in this production is the casting of a female in the role of Gus, a role normally portrayed by another male. This

was a good choice as it added another level of opposition between the protagonists.

Katie Evans as Gus was comfortable and connected with her character. The shuffling through mess, the good-natured goading of Ben and the curiosity of dozens of questions felt natural. In contrast, it was hard to connect with John Rollins as Ben. This may have been intentional, as Ben is perceived to be the more senior or professional assassin of the two. Ben is harder, violent and not an endearing person.

I walked away from the production, happy that I'd gone and extremely grateful for the opportunity to relish in a bit of Pinter's work. However, as I have researched the show and learned more, I have come to realize that this show has the potential to be an incredibly tense and dramatic work.

This production is engaging and I was curious as to what would happen next. The final 15 minutes were certainly dramatic and I thought both actors did a great job portraying the raw nerves as the impending assassination grew ever closer. And of course the ending was to die for!

*Harold Pinter's **The Dumb Waiter** plays one more night, Saturday June 25th, at 8:00 pm at the Sugar Space (616 Wilmington Avenue, Salt Lake City). Tickets are \$10. For more information or to purchase tickets, visit www.thesugarspace.com.*

<http://utahtheatrebloggers.com/4931/do-you-know-what-it-takes-to-make-an-ormitha-macarounda>

CITYWEEKLY

{CATEGORY_NAME}

Sugar Space: Middle Eastern Music & Dance

Middle Eastern music and dancers will transform Sugar Spaced into an exotic oasis with entertainment including a live Juana Ghani Band.

Tickets are \$10 in advance and \$12 at the door.

Tickets are available online at www.thesugarspace.com.

Date: Jul 16, 2011

Time: 8- p.m.

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: [Sugar Space](#)

<http://www.cityweekly.net/utah/event-86161-sugar-space-middle-eastern-music-dance.html>

CITYWEEKLY

GAVIN'S UNDERGROUND

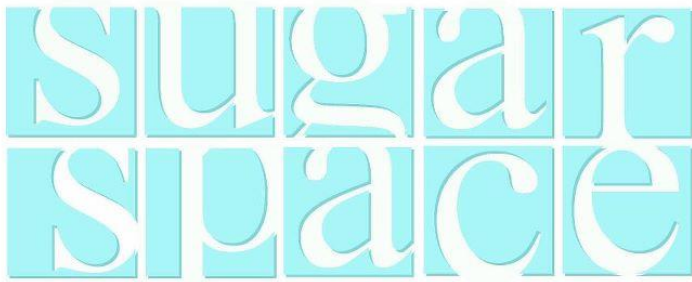
The Sugar Space

by Gavin Sheehan



POSTED // 2011-09-02

As the performing-arts season gears up for the fall, many organizations and troupes look for a place to practice and rehearse, even seeking out a formal stage to test out their latest creations. But a lot of those spaces dedicated to various crafts are booked year-round by single entities, and rarely give way for outside organizations to utilize, which has increased the need for both funding and available resources for upstart arts programs. Thankfully, some people have taken the charge to provide space, like the one we'll chat about today.



For over four years, Sugar Space has provided an art space, rehearsal and performance hall for independent and underground events ranging from dance to theatre to musicians -- even some of riskiest and risque-est attractions to be seen in Utah, all located in the heart of Sugar House on Wilmington Avenue. I got a chance to chat with founder Brittany Reese about her career, starting up the space, the impact they've had on the community and thoughts on local performing arts. (Some photos by John Brandon)

Brittany Reese



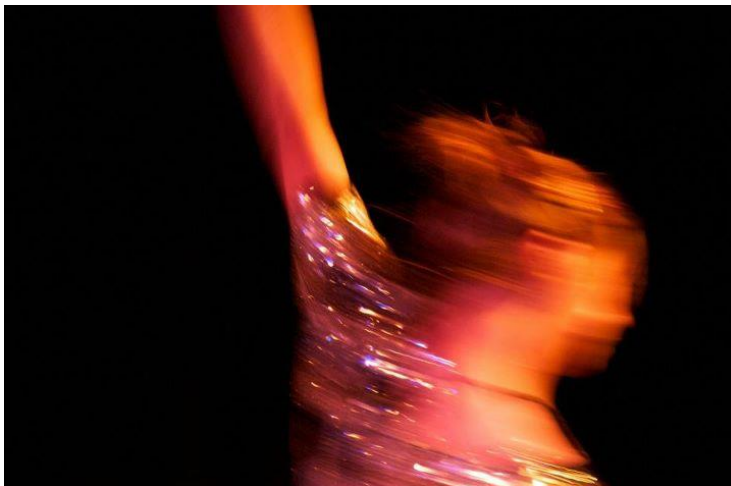
<http://www.thesugarspace.com/>

Gavin: Hey, Brittany. First thing, tell us a little bit about yourself.

Brittany: Hey, Gavin. Well, I am a dancer, arts lover, business owner, mother of two young boys, dreamer and I love to travel. I was born and raised in Utah and have lived in Los Angeles and spent 17 years in New York City.

Gavin: How did you first take an interest in dancing and performing, and what were some early influences on you?

Brittany: I started dancing by mistake when I was about 10. I basically wanted to do what my friend was doing and became quickly addicted with the help of an amazing teacher, Melissa Graehl, at a small studio called Judy's Dance in Sandy. I started participating in dance competitions, ballet, jazz, tap and later focused on modern dance. When I was about 15, I was approached by an inspiring talent agent, Julie McDonald, who solidified the addiction, and I've never stopped being excited by it.



Gavin: Prior to college, how did you break into dancing and what was it like for you learning the craft and performing at a young age?

Brittany: I quickly improved when I was younger and started winning a lot of competitions and doors started opening up. I couldn't touch my toes when I began, but my teacher's motto was "no pain, no gain" and I took it to heart. I danced in grocery aisles, stretched while watching TV, used my kitchen counter as a barre, etc. Dancing helped me through some unhappy high school years and helped shape my personality. Around the age of 15, a talent agent saw me perform in Utah and invited me to move to LA to work and that led me to attend at Los Angeles County High School for the Arts (LACHSA). Later, I was awarded scholarships to NYU's Tisch School of the Arts and from there I got to work with some great people and travel around the world performing and teaching. I started investigating and becoming very interested in other art forms, as well.

Gavin: What made you choose NYU and that particular program, and what was it like for you going there and perfecting your craft while earning a degree?

Brittany: I was not familiar with NYU at the time and had never been to New York. One of my teachers at LACHSA suggested NYU as a good fit for me and thought I would do well there. Since I loved to travel and NYC was the "unknown," I thought it was the perfect place for me -- I am, and was always, up for an adventure. I went to San Francisco for the audition with some friends and was accepted. I had also gotten into the Alvin Ailey school but wanted to get a college degree, as well -- as opposed to attending a conservatory -- so chose NYU not knowing much about it at all.



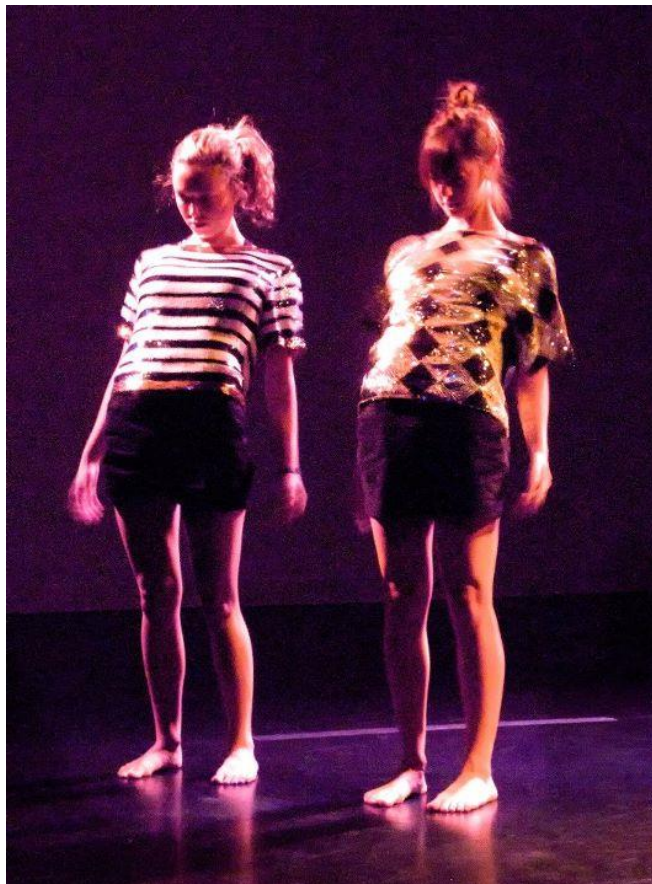
Gavin: After college, you started performing full-time with several dance companies. What was your favorite one to perform with during these years and why?

Brittany: I loved almost all of the choreographers that I was lucky enough to work with but my favorites were Sarah Skaggs and Neta Pulvermacher. Both choreographers had small, intimate companies that were very

collaborative and the dancers had a lot of input into the choreography. There was a lot of improvisation in creating a new work and the work relied heavily on the personalities and physicality of the cast. There was very little "repertory" that I learned. I felt integral to the experience and the companies were like family. I also got to travel to Belarus, Dominican Republic, Taiwan, Poland, Brazil, Costa Rica and did month-long residencies in Hawaii, D.C., Northern California, Alaska, Florida and more. I got to perform at festivals and places like Jacob's Pillow and nearly every major dance venue in New York City and many small off-the-wall venues. I did a month-long teaching residency in a town of 100 in an Inuqpiat Indian village in Alaska called Shaktoolik. My most memorable projects were dancing with Neta and Sarah.

Gavin: During this time, you traveled the world and performed in many different countries. What's the reception like for American groups around the world?

Brittany: I had amazing experiences! Oftentimes we were treated like some version of modern-dance royalty -- if there is such a thing, haha -- and shown all the best places around and had private tours of amazing local places. In southern Taiwan, we had banners advertising our show as we drove into town and must have had 20 enormous flower bouquets outside the theater for us. It may have helped that it was the choreographer's hometown. More importantly, though, I learned so much from the people in the places I visited and the experiences I had. I got to see other amazing artists from around the world at different festivals and had interpreters helping us, which personalized the experience. I also had a lot of free time and was able to visit historical places I had never dreamed of seeing, and learn about the local culture.



Gavin: You were based in NYC for many years but eventually moved to Utah. What brought you to Utah and why did you choose to stay here full-time rather than move around with other companies?

Brittany: I got to a point where I wanted to have a family and quickly realized that I wanted a bit more space and some nature while raising kids. When my first son was about 18 months old, we moved back to Utah to be close to family, nature and for a reduction in living expenses. I was ready for a change and I wanted to see where the new path would take me, and embraced it.

Gavin: How did the idea come about to start up a studio space?

Brittany: I was always a bit of an entrepreneur and took after my parents in that way. I was inspired by a handful of friends/acquaintances in NYC. One had opened a business with a \$10k line of credit. The business idea was to buy and sell hip used clothing, and it later turned into a huge success called Beacon's Closet. She was good at recognizing what would sell and enjoyed her job. She took a risk and it changed her life forever. She was successful in doing what she wanted to do. A few other friends/acquaintances/mentors had opened small art/dance spaces that later turned into staples of the community. The spaces were so vibrant and I had such good memories attending and participating in events there and it was amazing to see them grow. Those experiences solidified my own vision of bringing a multidisciplinary art space to fruition. I also felt that when I moved back to Utah, it was lacking a central community space for artists that was for more experimental work but still had some of the bells and whistles of a larger, more established venue. I had no idea how I would pull it off but took the risk and have enjoyed *almost* every minute of it.



Gavin: When looking for a location, what made you choose Sugar House and how did you come across the building on Wilmington Avenue?

Brittany: My realtor!! Luckily, he knew more than I did about what I would need. Who knew parking would be so important? Who knew how happy I would be that cleaning was included in the rental fee! Basically, I knew I wanted high ceilings and a fairly central location, but really it was cost I was after. I would have taken a cardboard box and tried to make it into something as long as it fit in my projected budget. Not the best plan from a business perspective but I was really driven by desire more than knowledge -- a bit naive. Our space at Wilmington Avenue was originally a bunch of office cubicles so you really had to use your imagination before we gutted it. I was not ecstatic about the strip-mall feel of the outside of the building but I began to embrace it as a sort of an "Art Mall" in an "it's so bad it's almost good" sort of way. I still have a love/hate relationship with the physical structure of the building, but it always inspires me to try and turn it into something better, by being creative, so that is good.

Gavin: What was it like for you planning the space out and transforming it into a studio? And what difficulties did you come across along the way?

Brittany: I knew I wanted a sprung floor to protect dancer's bodies and I knew I wanted some kind of simple lighting plot. I knew it had to be versatile and inviting. I have amazing landlords and they were extremely supportive and helpful in letting me experiment and be creative with the space. The biggest difficulty was lack of money and staff, which continue to be the biggest challenges to date.



Gavin: You opened the space up in 2007. What was the initial reaction like from the community, and what was it like for you during that first year seeing the space utilized?

Brittany: I think the initial reaction was both excitement, support and apprehension. I think a few spaces had previously popped up and not turned out to be the "perfect" space, if there is such a thing. I think a lot of people in the community have their own visions of what they would like to see happen in a community art space.

Thankfully, I feel confident that we fulfilled some of the needs of the community; however, I am certain that there are still plenty of other needs and wants out there and holes to be filled. It was nerve-wracking the first year as I basically had to work three other jobs to pay for the space as we developed programs. I was, and still am, excited about the potential so that made it all worth it.

Gavin: Since opening, you've had an array of performances from various performing-arts crews. What have been some of your favorites to date?

Brittany: We have had the opportunity to work with so many amazing artists of all disciplines and this is what makes my job worth it. I can't even begin to name them all, but I will try to name a few. This is definitely not a complete list: Juan Aldape, GoGoVertigoat, Stephen Brown, Ashley Anderson, inFluxdance, Laura Blakely, Chantal Downing, Pinnacle Acting Company, Monica Campbell, ToySoup Comedy, Zara Shallbetter, Christian Arial, Aerial Arts of Utah, Jefferson Montoya, Yasamina Roque, Compass Dance, Samba Fogo, Andra Harbold, Erin Kaser Romero, Hillary VanMoorleghem, Andrea Dispenziere, Movement Forum, Brandin Steffinson, Craig Berman, Elise Williams, Joan Mann, Sam Hanson, Sofia Gorder, Steve Smith, John Brandon, Open Door Transformative Arts, Julia Hill, Camille Litalien, Cecile Paskett, Kate Law, Katie Meehan, Margaret Willis, Mattson McFarland, Julianna Hane, Rachel Nelson, Julia Hill, Regina Rocke, Riot Act Kari Hoaas, Sarah Skaggs, Neta Pulvermacher, Nancy Carter, Hive Theater Company and many, many more. That doesn't even include all the performers, dancers, technical directors, teachers, visiting artists and other extremely talented people we have had the pleasure to work with.



Gavin: A lot of people simply think of it as a dance space, but in reality it's a center for several arts programs like aerial arts, theatre and yoga. How is it for you balancing all the classes and performances and giving proper studio time to everyone who needs it?

Brittany: This is an impossible task. We really had to make some decisions early on. I keep Thursday-Saturday nights free of ongoing classes so that we can have events and performances. We have a dedicated room for

artists to display work. The one thing I think we are missing is a class space vs. performance space. It is hard to find rehearsal and tech time because we fill so many hours with amazing classes, which keep the space vibrant but also keep it occupied. It is a tricky balance. My dream would be to have 1,000-1,500 more square feet with a backstage, storage, dedicated rehearsal/class space and changing rooms. It is complicated but somehow we manage the chaos. I would like to continue to work on improving the way it all flows together and improving our day-to-day operations.

Gavin: You've also opened up the space to be an art gallery for local artists to display their work. What made you decide to do that, and who have you had in the studio?

Brittany: We have had some great artists show in our space, like Zara Shallbetter, Margaret Willis, Julia Hill, Cecile Paskett, Christian Arial, and Open Door Transformative Arts, to name a few. We have had photography exhibits, one-night shows, shows on the outside of the building, craft boutiques with local food and vendors and more. This is a fairly new program so it is still in its infancy stage, but we have high hopes and many ideas for future opportunities and are working on trying to get funding to expand the programs. I wanted to do this because I really think all the arts fit together incredibly well. A painting on the wall can dance and dance can definitely be visual art. Theater can be just another representation of a poem in a book. I find inspiration in all of the art forms pressed up against each other.



Gavin: Are there any plans in mind at this point to expand beyond what you're doing now or bring in more groups for performances, or are you looking to keep things as they are for now?

Brittany: We have many ideas to bring in more outside artists and improve current programs. These ideas are all in process. We have extremely limited staff so changes are small, but they do come and we have exciting physical changes coming in the next month. We just built a second-floor loft/storage/DJ hangout, "call it what you will"-type space and we have some things planned for new and improved seating and for the exterior of the building. The space is an adventure that takes on a life of its own.

Gavin: You also rent the studio out for anyone else who may wish to do classes. For those interested, what kinds of classes do you take and how can get someone rent the space?

Brittany: Call or e-mail us with any idea. Period. If you told us you wanted to open the ceiling and put a lightning bolt through it on Sept. 21st at 8:30 p.m., we would brainstorm with you to see if it would be possible to make it happen. We have a really fluid open-door policy and try not to put too many restraints on what can and cannot go on in the space. We are open 24 hours a day, 7 days a week and if you want to hold a meeting in our storage unit out back, we would probably try and clear it out for you.



Gavin: Going local, what's your take on the Utah dance scene, both good and bad?

Brittany: Well, my only real complaint is I never have any time to attend anything outside of what goes on in our space because of the amount of time there is in the day and the amount I have on my plate. I always hope there are 50 events in a weekend because that is what makes things exciting. My biggest wish is always that there is more experimentation and more audience, myself included.

Gavin: Is there anything you believe could be done to make it more prominent?

Brittany: Yes, I do. I keep thinking that when my kids are in college I'll have the time to work on that part or when I miraculously get that grant to pay that non-existent staff of 10.



Gavin: What are your thoughts on other local dance companies and the work they're doing to promote the art?

Brittany: I think there is a lot of great work being done, but I also think there are a lot of resources that go unused and that is a shame. I think more people should take advantage of what we have to offer. Nothing is worse than to see the space sit empty on a weekend.

Gavin: What advice do you have for anyone looking to get into professional dancing for a career?

Brittany: Do what you want. Do it a lot -- whenever and wherever you can. Be an explorer of life and of all the art forms. Question, experiment and study. Take care of your body, mind and soul and be supportive and thoughtful of other artists. Be appreciative, generous and humble. Just my two cents.



Gavin: What can we expect from both yourself and Sugar Space over the rest of the year?

Brittany: I think this is a transition and building year for us. We had a big expansion when we nearly doubled the size of the space over a year ago. There have been huge personal transitions in my life and a turnover in classes/renters, which has caused us to kind of dig in and work on re-strengthening our foundation. I am excited about changes that are coming, though, as we move into the next stage.

Gavin: Aside from the obvious, is there anything you'd like to promote or plug?

Brittany: Come to our show Sept. 9th called *After Dark*! There are two shows that night, so come and then go out after or vice versa. We do this a couple of times a year and it is pure fun. You will not leave disappointed with comedy from Levi Rounds, dance, aerial, food, other performances from Chad Rockstar and Heidi Lyn Butterfly, DJ RadBoy and more. There will also be Uruguayan food available for purchase from Bakery & Brews. It is a great introduction to the space and a variety of performers. Also, join our mailing list at [our Website](#). Use our space for your next artistic invention. We like to be challenged. Lastly, if you feel so inclined to be a guardian angel, please consider volunteering time, making a donation, becoming an intern, spreading the word, painting a wall, donating a speaker, saying hello, sending us an e-mail, giving us feedback, etc. We are extremely grateful to be part of this community and the artistic greatness that is Salt Lake.

<http://www.cityweekly.net/utah/blog-70-6248-the-sugar-space.html>

CITYWEEKLY

ARTYS

Artys 2011: Staff Choice Page 5

By City Weekly Staff

POSTED // SEPTEMBER 14, 2011

BEST ROLE REVERSAL IN DANCE

Sugar Space's *Suite: Women Defining Space*

Brittany Reese Dew, founder and director of the alternative arts venue Sugar Space, developed an event designed specifically to flip an old notion that, in the dance world, men create works and women dance them. Suite: Women Defining Space chooses three emerging women choreographers and provides them with rehearsal space, subsidizes production and fosters mentoring from previous participants in the program. The result is not only a fantastic opportunity for aspiring choreographers to flesh out their ideas, but an evening of boundary-pushing and innovative modern dance. 616 Wilmington Ave. (2190 South), Salt Lake City, 888-300-7898, TheSugarSpace.com

http://www.cityweekly.net/utah/article-2-14659-artys-2011-staff-choice.html?current_page=5

CITYWEEKLY

DANCE

Night At The Casbah



Sugar Space will be transformed into an exotic oasis for one night of music and dance. Featuring a variety of belly dance troupes, this event will be a night to remember.

Tickets are \$10 in advance and \$12 at the door.

8-10 p.m.

Date: Sep 24, 2011

Time: 8 pm

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: [Sugar Space](#)

<http://www.cityweekly.net/utah/event-92105-night-at-the-casbah.html>

CITYWEEKLY

THEATER

A Tale From The Land Of Frightful Dreams

The event will feature the 2011 artist in residence: Rumble Motion Jawbone / Nancy Simpson Carter and the premier of her “Rumble Motion Jawbone”, a performance company. The group will perform in A Tale From the Frightful Dreams. The play is a genera-bending work of twisted fairytale, adventure and saga elements. Theater, Butoh, circus and modern dance all contribute to the unique show.

The travels of the main character as he follows his curiosity, eventually lead to tragedy and finally to a greater understanding of human nature’s capability for evil and extraordinary good.

The “New Blood Dance Project” is also set to premier in this show.

Form more information about Artist in Residence projects or on this event visit: www.thesugarspace.com . Or call 888.300.7898.

Tix \$10 advance, \$12 at door. Purchase at www.thesugarspace.com or 888.300. 7898.

Date: Oct 1, 2011

Time: 8 pm

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: Sugar Space

<http://www.cityweekly.net/utah/event-93835-a-tale-from-the-land.html>

CITYWEEKLY

THEATER

The Hive Theatre Company: Baby With The Bathwater



Fans of SAT-type analogies might agree that Christopher Durang is to 1980s theater as Augusten Burroughs is to 2000s memoirs: In their work, both exhibit a sublime appreciation of the absurd, a studied ability to outrage and an oddly therapeutic sense of personal redemption. They write because their interior demons demand it—the rest of us are just along for the bitterly hilarious ride.

Durang's *Baby With the Bathwater* deals with the same kind of insane-upbringing issues as Burroughs's *Running With Scissors*. John and Helen (Jared and Tiffany Greathouse) decide to rear their child as a girl without bothering to check the plumbing. Fortunately, help is on the way in the form of Nanny (Elise C. Hanson), a demented anti-Poppins. And the aforementioned bitter hilarity—along with much therapy—ensues. The Hive Theatre Company's production runs three evenings only, so don't blink or you'll miss it. (Brandon Burt)

The Hive Theatre Company: *Baby With the Bathwater* @ The Sugar Space, 616 E. Wilmington Ave. (2190 South), 888-300-7898, Oct. 6-8, 8 p.m., \$10. TheHiveTheatre.blogspot.com, TheSugarSpace.com

Date: Oct 6, 2011

Time: 8 pm

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: [Sugar Space](#)

<http://www.cityweekly.net/utah/event-88136-the-hive-theatre-company-baby-with-the-bathwater.html>

CITYWEEKLY

{CATEGORY_NAME}

Hurris & Gig CD Release



The world of underground hip-hop continues to bubble up in small factions around Salt Lake City, and now another group, Hurris & Gig, is putting their stamp on the 801. On their new indie album, *Mall Marauders*, the boys give shoutouts to locales from The Gateway to Holladay before chanting, “If it’s love then follow me,” on “The Reason.” The duo’s amicable horn samples and locally centered rhymes make this album worth a spin. Chance Lewis & Apt and DJ Dave Brewer will provide support. Friday 10.21 @ Sugar Space Studio for the Arts, 616 E. Wilmington Ave. (2190 South), 8 p.m., \$7

Date: Oct 21, 2011

Time: 8 pm

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

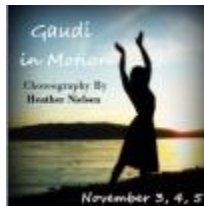
Where: [Sugar Space](#)

<http://www.cityweekly.net/utah/event-96707-hurris-gig-cd-release.html>

CITYWEEKLY

{CATEGORY_NAME}

Heather Nielsen: Gaudi In Motion



The visionary architectural feats of Antoni Gaudí are, without question, one of the most defining and intriguing features of Barcelona, Spain. In an inspired new work, local choreographer Heather Nielsen incorporates the complex, intensely original style of Antoni Gaudí's art into an expression of modern dance.

Earlier this year, Nielsen—along with six of the nine cast members—traveled to Spain and viewed some of Gaudí's masterpieces. With the help of some of her traveling companions, she created *Gaudi in Motion*. Nielsen and her cast of modern dancers from the University of Utah and Utah Valley University aim to capture the “colorful, dreamlike style of Gaudí” in an eclectic expression of movement.

Nielsen has drawn inspiration for her past projects from architectural works, as well. A recent effort titled *Stonehenge* expressed the impact that visiting the Stonehenge monument had for her. Nielsen describes her fascination with architecture by saying, “Through dance, you can take ideas used in Park Güell or La Sagrada Família, and apply them in so many creative ways. There is an unlimited amount of ways you can express the world through dance.”

In *Gaudi in Motion*, Nielsen strives to impart a new, unique appreciation of Gaudí to those who are familiar with his work. “The creative process is different for everyone, but I think it can be inspiring for someone who knows about the architecture to see how it can relate to a different kind of art,” she says. She also hopes to intrigue those who are unfamiliar with Gaudí, leading them to “investigate other cultures and learn more about Gaudí.” (Jordan Wallis)

Heather Nielsen: *Gaudi in Motion* @ Sugar Space Studio for the Arts, 616 E. Wilmington Ave. (2190 South), 888-300-7898, Nov. 3-5, 8 p.m., \$10. TheSugarSpace.com

Date: Nov 3, 2011

Time: 8 pm

Phone: 888-300-7898

Address: 616 E Wilmington Ave (2190 South), Salt Lake City, 84106

Where: [Sugar Space](#)

<http://www.cityweekly.net/utah/event-97946-heather-nielsen-gaudi-in-motion.html>