



ART OF MOTION

Dance Theatre

Artistic Directors Lynn Needle & Olivia Galgano



Testimonials for the AOMDT

"Lynn is a force of nature – intense, extremely creative, committed to healing, a wonderful teacher and a wonderful dancer. It has been so easy and fun to collaborate with her... I love the range of personalities, ages and backgrounds in the company." -Dr. Nassim Assefi, Director of Stage Content for TEDMED

"Last night's opening was a gigantic success. Over 1000 people from the design, art, fashion, music + film world attended. The Art of Motion Dance Theatre was SENSATIONAL!" -Ralph Pucci

"I was especially struck by Art of Motion Dance Theatre ... at The [Lincoln Center] Allen Room...your work is most evocative for me, and novel too, so I can't wait to see more" -Amrita Douglas, DancenetTV

"They [AOMDT] have a very visually unusual presentation - really different and refreshing." - Audrey Ross

"AOM Dance Theatre and its dancers were spectacular"
-*Women's Wear Daily Blog*

"Very fine dancing by Lynn Lesniak...brilliant in timing...strict control"
-*The New York Times*

"How fabulous! (Your video) is beautiful. It is life-affirming that you and your spot in the world were represented on our Global Water Dances day. Your contribution is very important. I can't thank you enough."
-*Global Water Dances Artistic Director, Marylee Hardenbergh*

"Outstanding...remarkable...that splash of yellow brought vibrancy to *Composition* beyond our expectations!"
-*Longhouse Executive Director, Matko Tomicic*

"Absolutely fantastic"
-*Out and About*

"Acerbic lighting, props and costumes"
-*The Washington Post on Cool Wave*

"Both [Kent Lindemer and Lynn Needle] are experienced troupers who wouldn't let a little thing like ego get in the way...Grappling with each other, they felt their way into uncharted territory"
-*The Star Ledger*

"Forest, by Lynn Needle, was a premiere and an eyeful. [Needle] has some gorgeously trained dancers. A wonderful piece. Nikolais on pointe."
-*Barbara Fox, Princeton Comment*

"Papillon Suite is magical, and the dancers are lucky ...dressing up like brilliant butterflies and becoming one with their inner Monarch...[They] mimicked admirably the delicate and graceful nature of the real-life creatures."
-*Elizabeth Madden-Zibman, Princeton Comment*

"Lesniak...uses the body like a well-oiled mechanical device...In her solo *Equanimity*, Lesniak is lovely, articulate, creamy smooth. She reminded me of Carolyn Carlson in both her look and her dreamy self-absorption."
-*The Village Voice, Burt Supree*

"A flash of what is happening now...Lesniak has a great theatrical sense...The choreographer is in touch with the times in which we live"
-*Dance Magazine*

"With gigantic swaths of silk cloth waving about under fantastic lights, it was reminiscent of Loie Fuller."
-*Jamuna Dasi on Papillon Suite, Princeton Comment*

P R E S E N T I N G



S I X S O L O S

performed by Lynn Needle

**EXCERPTS PREMIERED IN COLIMA, MEXICO
AT THE BALLET FOLKLÓRICO DE LA UNIVERSIDAD DE COLIMA
*November 2015***

An hour-long one act in two sections, honoring passed legends and collaborators

Program includes complimentary master class taught by Lynn Needle
and meet the artist engagement/Q&A session.

SIX SOLOS PROGRAM

Performed by Lynn Lesniak Needle

PRELUDE*

NOUMENON

Choreography and Sound Score by Alwin Nikolais/1953

Performed with the permission of the Nikolais/Louis Foundation for Dance, Inc./NYC

i. IMPROMPTU

Choreographed by Claudia Gitelman/1978

Performed with the permission of the Gitelman Estate

Music by Franz Schubert

ii. HAUNTED

Choreographed by Lynn Lesniak Needle

Music by Dr. Dinu Ghezzo

Video Direction and Animation by John Crawford

Video Choreography and Performance by Summer Bowie

Costume Design by Lynn Lesniak Needle

Premiered 2011/NYU Steinhardt/NYC

iii. FOREST

Choreographed by Lynn Lesniak Needle

Music by David Lanz

Costume Design by Lynn Lesniak Needle

Digital Projection by Ruth Grauert

Premiered 2010/Hunter College/NYC

iv. MONARCH

Choreographed by Lynn Lesniak Needle

Music by Stevie Wonder

Costume Design & Construction by Annie Hickman

Digital Projection by Ruth Grauert

Premiered 2010/Cicccone Theatre, Bergen Community College/NJ

v. SHAKTI

Choreographed by Lynn Lesniak Needle

Music by Mickey Hart

Costume Design by Annie Hickman

Premiered 2012/Cicccone Theatre, Bergen Community College/NJ

Lighting Design by Ruth Grauert

vi. FEVER

Choreographed by Luigi, Staged by Ravah Schenkel

Music by Peggy Lee

Premiered 2016/APAP Showcase

**Program includes optional prelude of Alwin Nikolais' NOUMENON
with the permission of the Nikolais/Louis Foundation. Add'l fee required.*

Master Class and Q&A/Meet the Artist Engagement session available upon request

Fee \$3,000.00+

TEDMED Friday: Natural Inspirations, Surreal Designs

[Back to Blog Home](#)

Posted on September 13, 2014 by TEDMED Staff

TEDMED Blog
TEDMED 2014



Art of Motion Dance Theatre performs at TEDMED 2014 at the Kennedy Center for the Performing Arts

The third and final day at TEDMED 2014 touched on grand influences: The vast impact of our life events, lifestyles and external environment on our minds and bodies.

We're all "swimming in an ocean of light" but, like fish in water, are generally unaware of and pay little attention to our environment, said **Mariana Figueiro** of the Lighting Research Center at Rensselaer Polytechnic Institute. Yet light is the conductor of our internal symphony, influencing when we sleep and wake, our cognitive abilities, how well our medicine works, even how much we eat. Minding your light might include shutting out blue daylight with rose-colored glasses (literally) to ward off jet leg, and avoiding bright artificial light for a couple of hours before sleep.

Jeffrey Karp, co-director of the Center for Regenerative Therapeutics at the Brigham and Women's Hospital, has invented slug-inspired tissue glues, parasitic worm-inspired micro-needles, jellyfish-inspired cell-sorting chips, and a gecko-inspired medical tape. His advice to other medical technology designers who aspire to co-opt nature's best designs? Take a trip to the zoo.

We know that our brain influences our actions, but science increasingly points to the crucial role our gut plays in our feelings. **John Cryan**, neurobiologist at

University College Cork, explains how metabolic activity in our gut microbiota can play a role in how our brain functions, particularly in regulating emotions. Research has just begun into how administering helpful probiotics – called psychobiotics – may help improve mental health.

The Star-Ledger

FRIDAY, DECEMBER 2, 2011

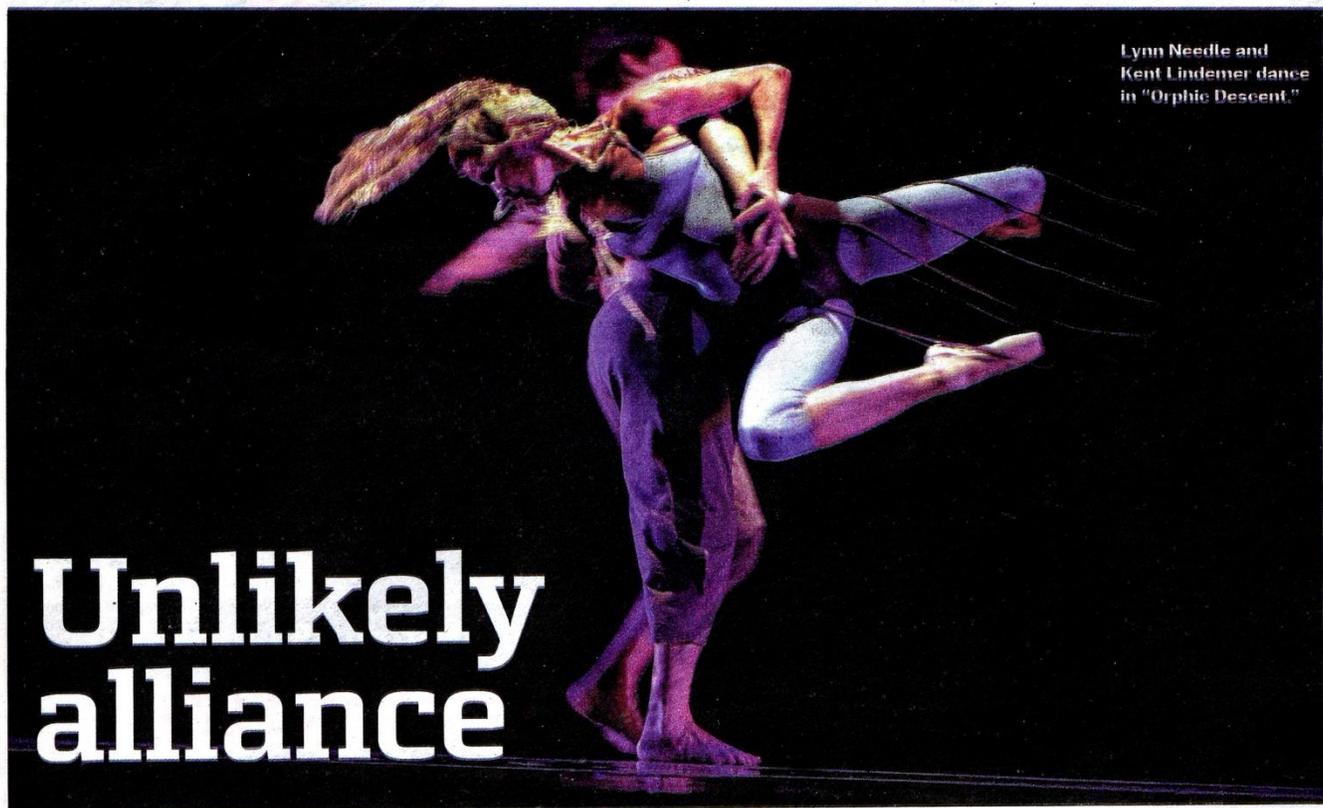
FINAL EDITION

NJ.COM

THE STAR-LEDGER

Friday, December 2, 2011 Ticket 35

DANCE



Lynn Needle and Kent Lindemer dance in "Orphic Descent."

Unlikely alliance

SCOTT MITCHEL

VETERAN DANCERS FORM PRODUCTIVE PARTNERSHIP DESPITE DIFFERENCES

By Robert Johnson
STAR-LEDGER STAFF

Dancer Kent Lindemer admits he can be overbearing in rehearsals. His duet partner and fellow choreographer Lynn Needle agrees. "Oh, totally," she says, adding that he has a temper, too.

Nonetheless, these two contemporary artists love dancing with each other, and on Sunday they will present "Emergence," their first full evening of work, at the Art of Motion Studio Theater in Ridgewood.

Both are experienced troupers who wouldn't let a little thing like ego get in the way. They're having too much fun discovering each other.

Emergence

Where: The Art of Motion Studio Theater, 17 Chestnut St., second floor, Ridgewood

When: Sunday at 7 p.m.

How much: \$15 in advance, \$20 at the door; call (201) 652-5800 or visit artofmotion.org.

Lindemer, 48, was a mainstay of Pilobolus Dance Theater for more than a decade, and that experience sharpened his choreographic elbows. "In order to survive Pilobolus you have to be stubborn," he says. "You get used to a certain amount of warfare, to try to get your

ideas across."

Needle, 51, was a longtime dancer with the Nikolais Dance Theatre. "It's called the art of negotiation," she says, explaining how two freedom-loving Sagittariuses can compromise and feed each other ideas.

Both had extensive backgrounds in improvisation, but their techniques were different.

"It took us awhile to figure out what the differences were," Lindemer says.

"Our process was an unknown," Needle says.

While he taught her about partner yoga, she taught him to step back and look at the big picture. Grappling with each other, they felt their way into

uncharted territory.

The two had admired each other from a distance, but didn't form a duet partnership until 2009. Lindemer had just moved to Midland Park, and one day Needle found him in the Art of Motion lobby pushing his 3-month-old son in a stroller. Soon they were taking each other's classes and performing together.

Sunday's concert brings together two years worth of mutual exploration, and revives some works the dancers created independently. The centerpiece will be "Orphic Descent," an abstract meditation on the Orpheus myth featuring a score by Dinu Ghezzo.

"It's not so much trying to

tell the literal story as it is trying to create this emotional atmosphere," Lindemer says. "The two characters start out merged, and then there is a separation and a journey as they try to regain what was lost."

Another duet is "Crying Out Into," set to a Hindustani raga. "It's a woman crying for her lover in the middle of the night," Lindemer says.

Needle has choreographed a third duet called "Realm," which "explores the depths of inner and outer consciousness," she says. There will be solos, too, including "Haunted," a traumatic dance that Needle will perform in synchrony with a psychedelic film;

and "Tongues," a theater piece by Sam Shephard and Joseph Chaikin. In "Tongues," Lindemer will share the stage with an actor and a percussionist.

Yoga, Lindemer and Needle agree, has been a major influence on their choreography.

They have gone beyond incorporating yoga poses to adopting special breathing techniques and embracing a philosophical attitude toward the work.

"It's entering a place where the dance becomes a deep ritual," Lindemer says. "Rather than just dancing, you dissolve within the dance."

Robert Johnson:
johnson@starledger.com

DAILY NEWS

NEW YORK'S HOMETOWN NEWSPAPER



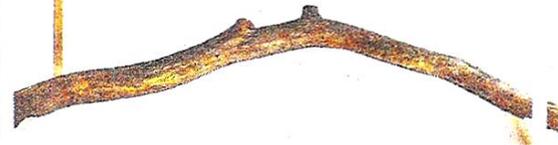
Dancers dressed in gold perform at furniture gallerist Ralph Pucci's party.



At the end of New York's first design week, Flatiron furniture gallerist Ralph Pucci threw an opening to introduce two lines from artists in his internationally acclaimed stable.

Art of Motion Dance Theatre dancers painted gold moved around expressing an art form as modern as the furniture that surrounded them. More exotic, a man sat crossed-legged on a dining room table, playing a Bansuri bamboo flute.

The event feted the work of glass artisan Lianne Gold and woodworker Chris Lehrecke, who presented in unison with his wife, jewelry



PUCCI PARTY

Flatiron furniture gallery lights up with the work of three artisan

maker Gabriella Kiss. Both made an impression on the stylish crowd and Pucci, who sells to the best interior designers in the world and A-list furniture lovers like Kanye West.

Gold presented her first collection of lighting. As the night drew near and Pucci's 15,000-square-foot loft grew dark, her collection took on new meaning. Large chandeliers in the entryway showed solid blocks of glass formed by sculpted wax molds. One of the pieces glowed like a burning bush made of bricks. It cost \$86,000.

"For a first show, I have never seen an artist come so far," said Pucci. "This will lead the next generation of handcrafted luxury lighting."

Gold, who lives blocks from the beach in Venice, Calif., anxiously walked guests from sconce to chandelier to standing lamp, showing off pieces with names like Big Sky and Ice.

"Thick, beautiful glass from Italian designs of the 1940s were my inspiration," she said. "But then you add something that hasn't been done before, like

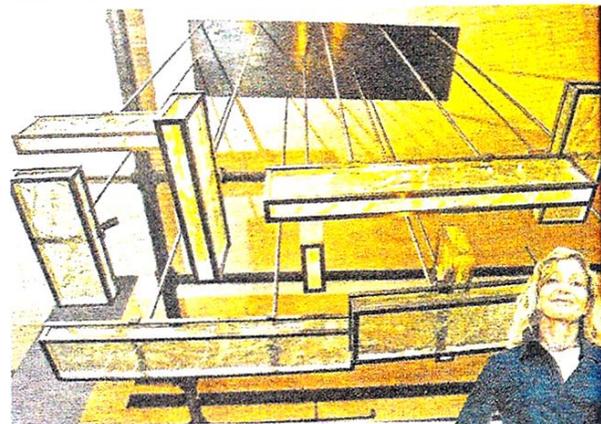
glass 2-by-4s, and you have something strong, elegant and simple."

Downstairs in the ninth-floor loft, photographer Deborah Turbeville (she shot fashion models in Versailles) held court on a Jens Risom couch in front of her work. There, Lehrecke and Kiss mingled among their pieces.

Taking wood to a new level, Lehrecke found remnants from a fallen tree on a bicycle trek through the Hudson Valley, where they live. He used every element of the elm to combine fine woodworking with the harsh reality of nature. The result is a new sensibility that furniture made of wood has never approached — they are American frontier and American Indian at once, refined yet still raw.

His wife took the pieces further. Kiss designed bronze insects, placing each in specific locations on objects. It takes the outside in, adding frolic to science.

"We wanted to step into a more exaggerated direction," said Lehrecke of the first time he and Kiss worked together in a formal way. "There is nothing normal about these pieces."



That's how Pucci likes it. "You push artists to hit new levels. It's what you hope for," said Pucci. "When it happens, everyone feels it."

Glass artisan Lianne Gold and her creation "Ice From Above."



The New York Times

THE NEW YORK TIMES, SUNDAY, MARCH 30, 2014

Metropolitan



LOIS GREENFIELD

HACKETTSTOWN The Art of Motion Dance Theater presents “Legend, Myth and Nature” on April 5 at 8 p.m. as part of “Dance Fest,” at the Sitnik Theater of the Lackland Performing Arts Center, 715 Grand Avenue, through April 11. Tickets are \$10 to \$20. Information: (908) 979-0900; centenarystageco.org.

THE WALL STREET JOURNAL.

The Hamptons Art Scene in an Eggshell

BY MARSHALL HEYMAN

EAST HAMPTON—In comparison to the seriousness with which everyone takes themselves and their blue-chip real estate around town, the art scene in the Hamptons can be pretty kooky.

Take, for instance, the exhibit that's up at the moment at the Fireplace Project, a gallery that tends to attract a relatively stylish crowd. Last summer, the former fashion designer and local resident Helmut Lang showed his sculptures, made of melted, shredded clothing his company, when it was in existence, had made and manufactured.

Until Aug. 12, the Fireplace Project is showing "yes pleased," a solo exhibition by Terence Koh, a Chinese-Canadian artist who often gallivants around town with people like Marina Abramović and Lady Gaga. Mr. Koh made a piano for Lady Gaga to perform on at the Grammys and she has appeared on his YouTube show. He usually wears white and you see him quite regularly in the party pages of Interview, Paper and W.

"Yes pleased" features five sculptures: One is of a rooster made of neon tubing and wires with a purposely dirty title. The rest are eggs. Yes, eggs. Two are gilded in 22-karat gold. One that is not lies on a slab of snow-white Thassos marble, which is apparently very, very rare and expensive. This piece is called "my family ale my son knot knowing about truth."

There is clearly a pun here—somewhere probably closer to the surface than anyone would like to admit—about the laying of eggs. Needless to say, there is no doubt that a few Hamptons residents will buy Mr. Koh's new sculptures. They will be displayed in their fancy, fancy beach houses. Both the house and the art will go up in value, and the proverbial egg, as they say, will be on our face.

Mr. Koh's new work is something of an amuse-bouche for the whole frittata that is Robert Wilson's big Watermill Center benefit next weekend. This is where you see some of the most entertaining, avant garde, some might even say absurd performance art in the Hamptons or pretty much anywhere else. People still talk about the two artists who buried themselves in the ground for last year's fundraiser.

Somewhere in between—perhaps an hors d'oeuvre, perhaps a small pasta course—is the annual LongHouse Reserve summer benefit. This year's, coincidentally, honored Mr. Wilson, a regular supporter of the stunning institution and its impresario, Jack Lenor Larsen, a textile designer and weaver by trade.

Mr. Larsen happened to be celebrating his own 85th birthday on Saturday. "I feel much better than I expected," he said. There is always a theme, and this year's was "Composition." Besides Mr. Wilson, the evening also honored Dorothy Lichtenstein, the widow of Roy. That may have explained the instructions to "Compose yourself in black, white and yellow." "I just wanted black and white," said Mr. Larsen.



Pearl Gabel for The Wall Street Journal Dancers at LongHouse Reserve Summer Gala

"Next year we're going to do shades of white, which makes sense because we're honoring [architect] Richard Meier," said Peter Olsen, a member of the board of trustees. But then, there would be no ladies wearing crazy yellow clown wigs, or men wearing bright yellow Crocs. Or yellow capes, like the one Mr. Larsen had on. Or yellow cocktails made from starfruit. Or tents made of yellow flags and sunflowers. Or lily pads assembled from yellow flowers in one of the several pools of water that line the property.

"It's sort of like Watermill light," said Bonnie Comely, the wife of the theater producer Stewart Lane. They had come to the party for the first time as big supporters of Mr. Wilson and his cabinet of wonders.

"Unless Karen Finley is going to show up over there and do something strange with chocolate and yams," she added, referring to the outré performance artist whose grant from the National Endowment of the Arts was famously vetoed. No, nothing of that sort, though the party is certainly getting curiously more Watermill-ish. This year there were trapeze artists dangling from high structures, and "A Midsummer Night's Dream"-inspired dance piece with a group of women dressed like Nefertiti.

But perhaps everything can be encapsulated—in a nutshell, or an eggshell—by a group of sculptures that currently line the LongHouse entrance by Yue Minjun. They are of Mr. Minjun covering his ears, drowning out all the noise from outside. And there is really nothing like coming to this pristine, lovely property and doing just that.



Pearl Gabel for The Wall Street Journal Dancers at LongHouse Reserve Summer Gala

Women's Wear Daily
July 23, 2012

LongHouse Reserve Hosts Annual Summer Gala

By ALESSANDRA CODINHA



Cindy Sherman and Lou Reed
Photo By Steve Eichner



Left: Jack Lenor Larsen
Photo By Steve Eichner



Below: A performance
at the LongHouse
Reserve Summer Gala
Photo By Steve Eichner

LongHouse Reserve (the 16-acre museum and sculpture garden in East Hampton, N.Y.) threw its annual summer gala Saturday night, honoring founder Jack Lenor Larsen (on his 85th birthday), as well as Dorothy Lichtenstein and Robert Wilson. Lenor Larsen circulated the party in a marigold yellow silk jacket, carrying a quarter-sized plastic object in his right hand which periodically flashed. "I'm very proud [of the museum], and very happy to have everyone here today," the founder said, spotting some friends in the sea of revelers (the invitation had directed guests to "Compose Yourself in White, Black and a Touch of Voguish Yellow"). "Eighty-five feels fine," Lenor Larson added.

The museum was hung with works up for auction, among them a black-and-white beach scene by Renate Aller and a photograph of Andy Warhol by Patrick McMullan. Teepee-like structures made of wooden poles (secured at the apex by sunflowers) topped low-lying seating areas, for a summery "Plains-Indians-cum-modern" feel.

Guests took the dress code and ran with it: some wore black taffeta capes and headdresses, long white lace dresses or highlighter-yellow Afro wigs. One man wore a crisp white suit and pageboy cap he had painted over in the style of Mondrian's "Broadway Boogie Woogie." "Where's Bill Cunningham?" one guest asked, "We would've made it." Laurie Anderson and Lou Reed dodged press, as did a late-arriving Kim Cattrall. Wilson was on hand, surveying a dance performance amongst the hedges. The press materials had described him as an "avant-garde visionary." "That's always nice to hear," Wilson laughed. Was he excited for his annual Watermill benefit the next weekend? "Of course," Wilson said, before being grappled by a few partygoers and pulled toward the stage, where a pair of women wearing long, gold finger-pieces cavorted.

Entry to the party was marked by six performers clad in white flowing pants, gold bikini tops and turbans who were gyrating rhythmically in a field. They were later seen, deeper into the party, performing what looked very much like Falun Gong exercises. Two aerialists were employed at the party, one hanging rather limply from the museum's roof while another wore an emerald green tutu and twirled further out amongst the gardens. Dinner was en plein air, adjacent to the property's enormous lily pond, and featured an auction and subsequent performance by Philip Glass. The pathway to the valet parking was lined with metal sculptures of a man holding his ears and screaming.

The Star-Ledger

Dance Fest returns to Hackettstown

March 28, 2014

Wearing a business suit makes a person look tame and civilized. You don't expect a fellow in a dark wool blend to go crawling about on all fours. He shouldn't stick his nose up close and sniff you all over. He shouldn't growl menacingly. And while that crease in his trousers doesn't mean he's honest, he certainly shouldn't bare his teeth and pull back coiled for a spring as if — oh, my — he intended to eat you.

Try telling that to the characters in "Jangala," the dramatization of Rudyard Kipling's "The Jungle Book" that **Lustig Dance Theatre** of New Brunswick brings to Hackettstown on Sunday. Accessorizing the uniform of corporate America with bits of fur or haberdashery, and borrowing some of his dance vocabulary from India, Lustig tells the story of the child Mowgli, who is raised by wolves, befriended by bears and kidnapped by monkeys, and whose life is seriously threatened by the angry tiger Shere Khan.

"It's a really cool piece. It's fast-paced and exciting," says Lea Antolini, an assistant professor of theater and dance at Centenary College, where Lustig's "Jangala" is scheduled to open this year's **Dance Fest**.

Antolini, who helps curate the series, adds that she hopes "Jangala" will attract families to the Lackland Center for the Performing Arts, where the Centenary Stage Company has developed an audience for theater.

Sponsored by the Geraldine R. Dodge Foundation, Dance Fest is in its third year of presenting works by local choreographers. The series will continue with performances by the **Art of Motion Dance Theatre** of Ridgewood on April 5, and **Moe-tion Dance Theater** of Frenchtown on April 11.

The series is meant to be educational. Free dance workshops are also included, and Antolini says her dance students have grown more sophisticated since the series began. "I've seen immense changes in their ability to understand modern dance," she says.



Art of Motion Dance Theatre, Lois Greenfield © 2013

"I try to make this festival communal, too," she adds, explaining that both Art of Motion and Moe-tion Dance Theater will incorporate non-professionals in their performances.

Antolini helped prepare the breast cancer survivors and other volunteers who will take part in "BRCA1/Genome," a dance choreographed by Art of Motion's director, Lynn Needle. The musical score composed by Linda Marcel is based in a pattern of genetic mutations that indicate susceptibility to illness. While the volunteers did not require dance experience, the Art of Motion dancers are highly skilled, Antolini hastens to point out. "The ballet training is very apparent," she says.

Yoga is another influence on Needle's work, and the April 5 program will also include "Heaven and Earth," a piece tinged with eastern mysticism. Maureen Glennon, who directs Moe-tion Dance Theater, includes a mix of students and community participants in "Greater Than Zero," a premiere inspired by the "See No Evil" proverb.

"I love her style. It's very theatrical," Antolini says. In addition to works by Glennon, the evening will offer opportunities for guest choreographers Lisa Peluso and Hannah Rolfes to present dances with feminist themes. The company's ambitious program also features "Passages To," a work-in-progress in which the performers interact with grand, sculptural designs.

Robert Johnson: rjohnson76@nyc.rr.com

School Year Habits
WAYS TO IMPROVE

Curtain's Up at Ciccone
NEW SEASON

Reel Voices
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Ridgewood

The key to your community

Life

AND ANOTHER THING ...



Photo courtesy of Sara Riter

The Swan and the Blackbird, Art of Motion Dance

Ridgewood's Art of Motion (AOM) Dance Theatre Principal Ayla Hitron pictured at the Premiere of HEAVEN and EARTH, choreographed by Lynn Needle, Artistic Director of AOM in collaboration with Olivia Galgano and Kent Lindemer at the historic landmark, Jacob's Pillow INSIDE/OUT Festival in Becket, Massachusetts.

Hitron is pictured above as the "Swan" in Annie Hickman's costume.

Also see photo in Table of Content, which has Theatre Principal Janette Dishuk pictured as the "Black Bird" in Annie Hickman's costume.

—Bill Cardone



Freespace Dance hosts lively 40+ Showcase at its Montclair studio

By: ROBERT JOHNSON | October 20, 2015



Rick Kitts and Susan Thomasson dance in "Can't Get Started." ROBERT COOPER

dancers swayed, undulated and posed in backbends, they resembled extraterrestrial models vogueing down a catwalk on some far-off planet.

In striking contrast, schlumpy Maxine Steinman wore a dress like a potato sack. Steinman's solo, "Silence Is," was anything but glamorous. Appearing to hang in space, she moved in small, painful increments, collapsing in stages, groveling and lying stricken. Raising herself up, she poked a finger into her arm, as if giving herself an injection, and then pulled back to the edges of the small, dim area in which she seemed confined.

In "Grace," a dance of sisterhood, Denise Brown and Kathy Costa held hands and supported each other, their figures meshing or lying parallel on the ground. As significant as their weighty, sculpted movements were the smiles they exchanged, reassuring us even when they parted.

Preceded by a scream, Rick Kitts burst onto the stage in "Go," a manic solo featuring run-on bits of dialog, snatches of song and compulsive acting-out. If this were a movie, it might be called "A Ham Is Born." Yet Kitts' over-the-top energy gave this program a boost.

Growing older means having time to reflect. Duet partners Malcolm Low and Charmaine Warren were businesslike, not mushy about it in Low's "Speakeasy/DEVOTION." Marching around the perimeter of the space, they deposited their stuff in a corner and took turns reading their thoughts aloud. While Warren recounted significant conversations with friends, Low spun and tumbled in the background. He recounted finding true love at 40, while she sidled up to him or pushed against the wall. Even the simplest movements have an impact when the dancing is sincere.

Choreographed by Joelle Van Sickle and performed by Jennifer Colandrea, "Unbroken" suggested a loosening of psychic bonds. Imprisoned within a circle of rose petals, Colandrea lay flat upon the ground or knelt with her head bowed, but found the inner resilience to stir, to stretch and ultimately to free herself.

All these pieces made up only half the program. Highlights after intermission included Donna Scro's "I am," which gave viewers a second chance to study the dancer's fluid movements without the accompanying text. "The grind" was Kim Whittam's moody and disheveled response to Shostakovich, and to life in general; and in Peter Pucci and Carol Parker's hilarious courtship number, "Can't Get Started," the irrepressible Kitts returned to woo Susan Thomasson, giving this exhausted tootsie a reason to perk up and swing.

If older dancers know one thing, it's that the clock is ticking. So when last year's 40+ Showcase proved successful, artistic director Donna Scro did not hesitate to program a second edition this fall. If not now, when?

In fact, the 40+ Showcase, which returned on Saturday, promises to become an annual highlight of the New Jersey dance season, hosted by Scro's company, [Freespace Dance](#), in its studio-theater at Yoga Montclair. These never-say-die performers intend to keep going, twirling gracefully – always gracefully – toward 50+ and beyond.

This bunch has energy to spare. Their experience seems limitless; and with such diversity among them the 40+ Showcase offers a wonderfully varied evening of dance.

Lynn Needle's "Shakti" supplied the eye-opening curtain raiser. A disciple of the late Alwin Nikolais, Needle knows a thing or two about costuming; her trio arrived outfitted in glinting, metallic ball-gowns that hid the dancers' legs beneath collapsible cones. Elbow-length gloves ended in spindly, limp fingers. As the

(201)
Magazine

AUGUST 2013

SPEED DIAL

Just Dance



Photo by Anna Hurt

ART OF MOTION, a nonprofit performing arts center located in downtown Ridgewood recently celebrated its 10th anniversary of teaching and presenting arts projects in the community and on national and international stages. As part of its anniversary season, AOM's recently-formed company, Art of Motion Dance Theatre, will perform an original piece at the Colima Dance Festival in Mexico in September. Founded by Lynn Needle, AOM offers classes for all ages and levels in ballet, modern, Broadway musical theater, jazz, tap, Pilates, yoga, and vocal instruction. AOM is at 17 Chestnut St., Ridgewood.

Student Life

the independent newspaper
of Washington University in
St. Louis since 1878

International dancer Lynn Needle comes to WU



COURTESY OF DEBORAH MICHAELS

Lynn Needle begins her appointment as a guest professor in the Dance department on Oct. 22. She will offer a multiple modern dance classes and a Luigi Jazz class.

KATHLEEN HEIST SCENE REPORTER

Mary-Jean Cowell, Coordinator of Washington University's Dance program, is bringing professional dancer Lynn Needle to campus in hopes that students will learn from her versatile talents. Needle will be a guest professor in the Dance department starting Oct. 22.

Throughout her dance career, Needle has performed on six continents as a principal soloist with the Nikolais Dance Theatre. She is currently the founder and artistic director of Art of Motion, a nonprofit performing arts organization in Ridgewood, N.J.

Her husband, Mark Needle, and son, sophomore Max Needle, are former and current students of Wash. U. Needle has also performed once at Edison Theatre and taught as a guest lecturer during Parents and Family Weekend last year. Her presence promises to be rewarding for both students and faculty of the Dance department.

"[Needle's] enthusiasm is boundless," Cowell said. "Dancers can be sure to expect a high-energy class."

Needle will be teaching a variety of levels of modern classes and a Luigi Jazz class.

Needle entered the dance scene with a bang—a London-punk-infused modern dance, to be exact. At just 20-years old, Needle had her choreography performed at the Kennedy Center in Washington D.C. Her carefully choreographed piece started with dancers smoking on stage, and soon the dancers, who were wearing black leather jackets, were putting what looked like an album cover into motion. Needle said

that her choreography was selected for the performance because it captured the essence of her generation.

Needle's enthusiasm for teaching is apparent.

"I love the range of teaching—from the 3-year-olds to the 80-year-olds," Needle said. But teaching in the arts—especially dance—can be an uphill batter.

Needle expressed frustration at the lack of funding given to dance programs across the country. Her hope is that philanthropists will turn their attention to the arts, and to dance in particular. In order to raise awareness about the importance of dance, Needle has committed herself to promoting the value of artistic expression through movement, hoping that eventually programs will be awarded more funding.

Although Needle started her dancing career as a ballerina at four years old, she fell in love with modern dance during her undergraduate years at Connecticut College. To Needle, modern dance is about "the freedom of choice and expression—the search for unique expression," which is exactly what appealed to her. While somewhat wild and free-spirited in her youth, Needle worked diligently at developing her technique and mastering the art of dance.

This diligence is what has enabled Needle to stay optimistic and to continue actively dancing and performing.

"I credit my health to my commitment to technique," Needle said. While working with Nikolais, Needle developed a sense of resilience, a virtue that has proven useful in every endeavor she has taken on.

Write to Kathleen Heist at
KATHLEEN.HEIST@STUDLIFE.COM

AND ANOTHER THING ...



Photo courtesy of Sara Kiter

Art of Motion Shows the Power of Dance in NYC

The Art of Motion Dance Theatre (AOMDT) performed excerpts from "HEAVEN and EARTH & POWER of the DANCE" at the Booking Dance Festival NYC at Lincoln Center, Jan. 10, at the Allen Room, Frederick P. Rose Hall, Home of Jazz at Lincoln Center, Broadway at 60th Street, New York, NY, Located in the Time Warner Building.

The Art of Motion Dance Theatre is a repertory company performing original works by artistic directors Lynn Needle, Olivia Galgano, and guest artists. Hailing from the Nikolais and Ballet Russe legacies, Needle and Galgano have created works defying logic.

—Sara Kiter

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THE RIDGEWOOD NEWS

FRIDAY, JUNE 26, 2015

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THE RIDGEWOOD NEWS

ARTS & LEISURE

DANCING IN TRIBUTE

D 5



THE RIDGEWOOD NEWS JUNE 26, 2015

PHOTO COURTESY OF LYNN NEEDLE

From left: Lynn Needle, Donna Scro and Trista ReDavid DeFilippis dance in Nikolais' Girl's Trio. NIK: A tribute to the legacy of Alwin Nikolais, was held at the Abrons Arts Center Henry Street Settlement Playhouse Centennial 1915-2015, on June 12 and 13.

THE RIDGEWOOD NEWS

ARTS & LEISURE

FRIDAY, AUGUST 10, 2012

GALA DANCERS

The Ridgewood-based Art of Motion Dance Theatre recently performed at the annual LongHouse Reserve Gala in East Hampton, N.Y., an evening honoring Robert Wilson and Dorothy Lichtenstein. The evening featured performances by principals of the Art of Motion Dance Theatre, Artistic Director Lynn Needle and Austin Jarred and Courtney Karam and guest artists Michael Blake, Michael Crawford, Alberto Del Saz and Kent Lindemer. Philip Glass performed during the dinner and auction. For more information about Art of Motion, see artofmotion.org.



PHOTO COURTESY OF ANNIE HICKMAN



SHAKTI

AOMDT

Excerpt from HEAVEN and EARTH

Choreographed by Lynn Needle

Performed by Austin Jarred, Courtney Karam & Lynn Needle

Costumes by Annie Hickman



ORPHIC DESCENT

AOMDT

Choreographed and performed by Lynn Needle in collaboration with Kent Lindemer
Costumes by Lynn Needle



Art of Motion Dance Theatre, Lois Greenfield © 2013

MONARCH

AOMDT

Choreographed by Lynn Needle
Performed by Austin Jarred
Costume Design by Annie Hickman



SARASWATI'S DREAM

AOMDT

Choreographed and performed in collaboration by Lynn Needle and Kent Lindemer

Costume Design by Lynn Needle

Lighting by Ruth Grauert

Live Bansuri Flute by Steve Gorn and Guitar by John T. LaBarbera



Art of Motion Dance Theatre, Lois Greenfield © 2013

SWAN

AOMDT

Excerpt from HEAVEN and EARTH

Choreographed by Olivia Galgano and Lynn Needle

Performed by Gabriel Alvarez and Ayla Hitron

Costume Design by Annie Hickman



BLACKBIRD

AOMDT

Excerpt from HEAVEN and EARTH, Jacob's Pillow Inside/Out Festival

Site Specific Artistic Direction by Olivia Galgano and Lynn Needle

Costume Designed by Annie Hickman

Performed by Janette Dishuk

Photo by Sara Kiter



Art of Motion Dance Theatre, Lois Greenfield © 2013

SLAUGHTER ON TENTH AVENUE

AOMDT

Excerpt from Legend, Myth & Nature/Power of the Dance
Choreography by Olivia Galgano in the spirit of George Balanchine
Music by Stanley Black
Performed by Janette Dishuk & M.A. Taylor



FOREST

AOMDT

Excerpt from HEAVEN and EARTH, Art of Motion Studio Theatre
Choreography by Lynn Needle
Music by Friedemann, Speer and Lanz
Performed by Lynn Needle, Janette Dishuk, Austin Jared, & Courtney Karam



MAN vs. NATURE

AOMDT

Excerpt from HEAVEN and EARTH, TEDMED 2014 Conference/Kennedy Center, Washington DC

Choreographed by Lynn Needle

Performed by Gabriel Alvarez & Erick Rios

Photo by Sandy Huffaker



BATTLE

AOMDT

Choreographed by Lynn Needle
Performed by Gabriel Alvarez, Janette Dishuk, Erick Rios
Costume Design by Lynn Needle
Photo by Anna Hurt

Our Mission

The Art of Motion Dance Theatre is committed to a unique artistic vision celebrating collaboration. Lynn Needle, former soloist with Nikolais Dance Theatre and Olivia Galgano, former principal Ballet Russe have created original work on the company that has developed into a vast array of repertory honoring the complexities of dance as an art form in the 21st Century. Their work is continually evolving, has a clear aesthetic base and references the classical ballet and modern dance legacies of Ballet Russe and Nikolais. These iconic companies are tour de forces in dance history. Needle and Galgano wish to continue the vision and commitment to virtuosic performance, multimedia and theatricality by collaborating with costume designer, Annie Hickman, lighting designer, Ruth Grauert and various musicians and composers who have created original scores for their work. The AOMDT Boutique Roster includes solos, duets, trios and small group works for 1-5 dancers and features work by additional collaborative relationships including Needle's partnership with Kent Lindemer, former principal Pilobolus Dance Theatre.



Photo by Scott Mitchell

Our Vision

Needle and Galgano have invested in training the company, creating specific roles featuring each dancer's unique expressive range and honoring their interest and commitment to revitalizing the classics, and creating new, fresh and vital work reflecting the world in which we live. Three varied programs including HEAVEN & EARTH, POWER OF THE DANCE and LEGEND, MYTH and NATURE offer a vast array of dance, music, film, lighting and elaborate costuming. Audiences have been inspired, thrilled, excited, ignited and enthralled by their work including the WALL STREET JOURNAL where they were recently featured for their site-specific work. The company tours, teaches and performs in theatres, festivals, gardens and public spaces as well as Arts-In-Education events where the company outreach extension program has impacted thousands of school children in the metropolitan area.

AOMDT Artistic Collaborators

Lighting Design: Ruth Grauert

Costume Design & Construction: Annie Hickman

Costume Design: Ralph DiRienzo

Costume Mistress: Laura Rime

Dramaturge & Artistic Associate: Stephen Innocenzi and Jan Schwartz

IT Consultant and Web Design: Nikah Fialkoff and Sara Kiter

Arts Administration & Graphic Design: Austin Jarred and Sara Kiter

Photography and Projection: Ruth Grauert, Lois Greenfield, Anna Hurt, Sara Kiter, Scott Mitchell, Dieter Steinmeyer

Film/Video Direction & Animation: John Crawford

Original Sound Scores and Arrangements by:

Niel Alexander, Guido Arbonelli, John Colianni, Uli Geissendoerfer, Dinu Ghezso, Steve Gorn, John T. LaBarbera, Ron Levy, Dr. Linda Marcel, Enki Bello, Larry Newcomb, Stanley Yates, New Jersey Choral Society, and Garden State Opera

Artistic Director Biographies

Lynn Lesniak Needle, RYT 500 (Founder/Artistic Director Art of Motion, Inc. and AOMDT) earned her B.A. in Dance from Connecticut College where she was the recipient of the *Dance Magazine* National Award for choreography, adjudicated by Murray Louis, Pauline Koner and Clay Taliafero. Her work *COOL WAVE*, featured in *Dance Magazine* was performed at the Kennedy Center in Washington, D.C. and hailed as "a flash of what is happening now...Lesniak has a great theatrical sense...the choreographer is in touch with the times in which we live." Lynn is a former soloist with the Nikolais Dance Theatre where she toured internationally, traveling to six out of seven continents and more than 40 United States. She has been influenced by many, including Martha Graham, Twyla Tharp, Luigi, Ann Reinking, and B.K.S. Iyengar, but studied intensely with her mentors Alwin Nikolais and Murray Louis at the Dance Lab in New York City. Nik created seminal works on Lynn during her tenure with the company and she began teaching and assisting Hanya Holm. While on tour she was later asked to direct the Nikolais and Louis Dance Lab, a professional studio school of dance in Soho where she arranged for dancers from around the world to study, choreograph, and perform. During this time, Lynn pioneered classes in Pilates-based exercises. Her students included many dancers who have gone on to perform with professional companies and tour throughout the world. Over the years, Lynn has been featured in the PBS documentary *Nik and Murray*, been photographed by Lois Greenfield, Lizzie Himmel and Tom Caravaglia and has enjoyed collaborating with lighting and costume designers, composers, and poets. She has choreographed numerous works, both site specific and for proscenium theaters throughout the country. In many of these venues, Lynn has set work on the *Art of Motion Dance Theatre*, a company established after she founded the non-profit studio, Art of Motion, Inc, with Olivia Galgano, her Artistic Associate. Lynn has also worked as an artist-in-residence in the public schools, as a staff developer, and is currently an adjunct Professor of Modern Dance at Bergen Community College. She has dedicated her life to preserving the Nikolais legacy and training future generations of professional dancers. Her most recent collaborations with performance artist and costume designer Annie Hickman, composers Dr. Dinu Ghezzo, John T. LaBarbera, and Steve Gorn and former Pilobolus Principal Dancer, Kent Lindemer have led to the creation of new work exploring nature, the physics of partnering, sculptural shape and complex relationships. Lynn and the AOMDT have been hailed by the *Wall Street Journal* as "inspired", by *Out and About* as "absolutely fantastic" and by the fashion blog of *Women's Wear Daily* as "spectacular".

Olivia Galgano (Artistic Director of Art of Motion, Inc. and AOMDT) directs the classical ballet program at Art of Motion and choreographs excerpts from classical repertory as well as original work. Olivia began her ballet training with the Boston School of Ballet at the age of seven under the direction of E. Virginia Williams. At the age of 16, she became a member of the New England Civic Ballet Company, presently known as the Boston Ballet Company. As a soloist, her performances included *Rustic Wedding*, which was created specifically for her by Leon Danielian. The work was premiered at the Boston Arts Festival and also performed at the Gloucester Arts Festival. She was then invited to join and became one of the youngest members of the Ballet Russe de Monte Carlo, touring throughout the United States and Canada. Olivia's repertoire included over 50 ballets, and she performed solo roles in such ballets as *Coppelia*, *Swan Lake*, *Gaite Parisienne*, *Le Beau Danube*, and *Sombreros*. Her coaches included such renowned artists as Fredrick Franklin, Anton Vilzak, Leon Danielian, and Irina Barovska, all of the Ballet Russe de Monte Carlo. Now a resident of Paramus, Olivia has been teaching in Bergen County and has choreographed a number of original pieces that have been performed at the New Jersey Dance Festival and the Bergen Community Dance Festival. Along with her dedication to teaching and choreographing, she has served as chairperson of the Cultural Committee for the Paramus Schools and has assisted the music department in creating and developing movement into their curriculum. Olivia has been co-owner and artistic director of the Classic Ballet School for over 20 years. The Classic Ballet Ensemble has performed throughout the New Jersey school system and other community facilities. As co-director of Art of Motion, Olivia looks forward to continuing her artistic dedication and endeavors by sharing her love, passion, and expertise with the performing arts community. Olivia Galgano is an Adjunct Professor at Bergen Community College, and recent director of the Ars Nova Annual Concert. Olivia was recently invited to be a guest speaker at the Annual Buckhill Arts Festival in Pennsylvania, and is participating as an alumnus in the Boston Ballet 50th Anniversary Celebration.



The Art of Motion Dance Theatre is a Repertory Company performing original works by Artistic Directors, Olivia Galgano, Lynn Needle and Guest Artists. The Boutique Roster includes solos, duets, trios and small works touring with 2-5 dancers. The full Company Repertoire includes up to 12 dancers. AOMDT has toured theaters throughout the country and offers master classes as well as residences.

AOMDT TOURING - Colleges & Universities, Galas, Festivals, Gardens & Special Events

Global TEDMED-The Kennedy Center/DC
TEDMED- Library of Congress/DC
INSIDE/OUT/Jacob's Pillow, Becket, MA
Smithsonian Enid Haupt Garden/Washington DC
LongHouse Reserve Gala/East Hampton, NY
RALPH PUCCI Penthouse Gallery/NYC
Lincoln Center/NYC
Bryant Park/NYC
The Wildlife Conservatory/Bronx Zoo/NYC
DNA-Dance New Amsterdam/NYC
MMAC-Manhattan Movement Arts Center/NYC
Hunter College/NYC
NYU/Steinhardt/NYC

92nd Street Y/NYC
The Hatch/NYC
Earth Celebrations Christopher Street Pier/NYC
Dance in the Desert Festival 2010/2011/2014/NV
Int'l Composers & Interactive Artists/BCC, NJ
Bergen Community College/NJ
Caldwell University/NJ
County College of Morris/NJ
Centenary College DANCEFEST/NJ
Rider University/NJ
Rutgers University/NJ
Ramapo College/NJ
Art of Motion Studio Theatre/NJ

MASTER CLASSES

Taught by Artistic Directors of AOMDT and Company Members:

Ballet Folklórico de México/Colima, MX
Trinity Laban/London, UK
Centenary College/NJ
Connecticut College/CT
Washington University/MO
Bergen Community College/NJ
Montclair State University/NJ
Ramapo College/NJ
College of Southern Nevada/NV
Public High Schools-Arts in Residence Programs/NY/NJ/CT

Art of Motion has hosted master classes taught by:

| | |
|-------------------------------------|----------------------------|
| Daniel Catanach & Amar Ramasar/NYCB | Carrie Ellmore/Graham |
| Murray Louis | Christopher Jeannot/Graham |
| Alberto Del Saz/Nikolais/Louis | Christian Van Howard |
| Donna McKechnie/A Chorus Line | Anne Butler/RAD Australia |
| Luigi | Pam Bank/Israel |
| Francis Roach | Susan Thomasson |
| Peter Kyle/Nikolais/Louis | Henning Rubsam/Germany |
| Kim Gibilisco/Nikolais/Louis | Todd Iyins |
| John Mineo/Fosse | Paul McRae |
| Linda Sabatelli/42nd Street | Paul Sutherland |
| Laurie-Crochet-Hyslop | Renato Jimenez/Mexico |



AOMDT REPERTORY INCLUDES

SHAKTI/modern trio
LA ROTTA/medieval folk-dance quartet
SARASWATI'S DREAM/modern duet
BRCA 1/Genome/modern quartet with large corps, up to 16
CHAIR DANCE/Broadway musical theater jazz octet
EQUINOX/contemporary ballet trio
FOREST/modern, barefoot and on pointe (5) featuring large scale costuming
VALSE FANTASIE/classical sextet on pointe
MONARCH/modern solo or duet with katydid featuring large scale costuming
PAPILLON SUITE/modern group work featuring large scale costuming
REALM/ yoga as performance art
THRESHOLD/modern solo set to live harp
SING, SING, SING/jazz septet
BATTLE/street dance trio
WHITE ORCHID/modern dance quartet
SWAN/classical variation on pointe
HAUNTED/modern solo set to an original kaleidoscopic film
Prelude to IOLANTHE/septet on pointe
EQUANIMITY/modern shadow solo
ITALIAN SYMPHONY/classical septet on pointe
EBB&FLOW/modern male/female duet
BIRDS AND THE BEES/work in progress
CRYING OUT INTO/modern duet
KERES/modern sextet
ORPHIC DESCENT/modern duet
OZONE/modern duet
SLAUGHTER ON 10th AVENUE/male/female trio
ONCE/female solo

With permission from the estate of Claudia Gitelman:

IMPROMPTU/ modern solo choreographed by Claudia Gitelman

AOMDT offers three programs

Program I: HEAVEN AND EARTH

The program, characterized as the epitome of organic beauty, pays homage to eastern and western aesthetics. The suite embodies the mysticism of the heavens and the glory of planet earth.

Program II: POWER OF THE DANCE

An evening highlighting the art of street dance "from B-boy to Ballet" including original sound scores and collaborative projects with an emphasis on world music.
Live music optional

Program III: LEGEND, MYTH and NATURE

A program exploring legendary composers and stories, Greek and Eastern mythology, and the intricacies of nature. Ideal for College and University settings. Featuring costumes by Annie Hickman.

Art of Motion Dance Theatre develops meaningful relationships between arts organizations, managers, presenters and audiences. We invest in customizing our programming to the specific needs of the demographic, the theatre, and college, university and festival themes.

For booking information, please contact Linda Combs
artofmotion.inc@gmail.com | 201.652.5800 | www.aomdt.org

Additional repertory pieces/ audience & community engagement options available by request.



AOM is proud of its **outreach initiative** spanning the past **14** years, reaching thousands across the spectrum in the metropolitan community through a myriad of innovative programs. AOM's outreach programs include **Holiday Programs** at the Cupola Assisted Living Facility, **K-12 Arts Days**, Bergen Community College Site-specific sculpture tour, **Arts-in-education** residences, master classes and inter-active **"School-time" performances**. AOM is also proud of our work with Special QUEST/The Arc, **a program for teens with Autism**, the Rivervale Parents of Exceptional Children Mentor Program, and our Open Hearts ♥ Open Homes/YJCC **international exchange** with teens from Nahariya, Israel.



Art of Motion Dance Theatre, Lois Greenfield © 2013

Art of Motion "Street Crew" as part of our K-12 Arts-In-Education Outreach Program

AOM



**NOW BOOKING COLLEGES + UNIVERSITIES | MASTERCLASSES | ARTS IN EDUCATION OUTREACH | FLASH MOBS
SITE SPECIFIC + POP UP PERFORMANCES | PERFORMANCE ART + SCULPTURAL WORK | PROSCENIUM THEATRE**

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SITE SPECIFIC + POP UP PERFORMANCES | PERFORMANCE ART + SCULPTURAL WORK | PROSCENIUM THEATRE



Art of Motion Dance Theatre, Lois Greenfield © 2013

AOM

Dance Theatre

For booking information, please contact:

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