

 TAYLOR

Paul Taylor Dance Company



PRESS KIT

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ABOUT TAYLOR



Photo of John Harnage, Lisa Borres Casey, and Jessica Ferretti in Larry Keigwin's *Rush Hour* by Whitney Browne

The PAUL TAYLOR DANCE COMPANY is one of the world's leading dance organizations, based in New York City and with vast international reach. Under the artistic direction of Michael Novak, together with the best dancers, choreographers, educators, and creatives, the Company continues to innovate and transform the landscape of 21st-century dance performance and education. The Taylor Company was founded in 1954 by cultural icon Paul Taylor (1930-2018), one of America's most celebrated artists, who molded it into one of the preeminent performing ensembles in the world, driven by a belief that dance is able to convey complex truths about the human experience.

The hallmark of the Company is the brilliance of its ever-expanding repertory. Of the 170 dances that exist within the canon (147 choreographed by Paul Taylor), many are hailed as some of the greatest dances of the 20th and 21st centuries. While celebrating these masterworks of the past, the Company simultaneously invests heavily in the future of the art form, appointing Lauren Lovette as the Company's first Resident Choreographer in 2022 and Robert Battle as the Company's second Resident Choreographer in 2024. Ms. Lovette and Mr. Battle, along with other diverse contemporary voices, are generating a collection of new works that expand conversations about what modern dance is and what it can become. The Company hosts its annual season at Lincoln Center for the Performing Arts in New York City with its partners Orchestra of St. Luke's, bringing the finest repertory to audiences on a scale rare for the artform.

ABOUT TAYLOR

Dedicated to sharing dance and education with the broadest possible audience, the Taylor Company sustains a global presence through its robust touring programs, both domestically and internationally. Since its first European tour in 1960, the Company has performed in more than 600 cities in 66 countries, representing the United States at arts festivals and touring extensively under the aegis of the U.S. Department of State.

As the Company enters its seventh decade, Novak is propelled by a vision to expand - and share - the ethos of Paul Taylor and the Company. In addition to its longtime studios on the Lower East Side of New York City, the Company has created a vast new headquarters in New York City's Midtown to become a greater resource to the city, the heart of the dance universe, offering a broad spectrum of dance, fitness, and education programs to support and grow the next generation of dancemakers.



Photo of Jessica Ferretti in Jody Sperling's *Vive La Loie!* by Whitney Browne

MICHAEL NOVAK

Artistic Director

MICHAEL NOVAK, Artistic Director of Paul Taylor Dance Company, is carving a profound mark in the dance industry with an unwavering commitment to usher in a new era of expansion for the Taylor organization, driven by his passion for artistic innovation, preservation, and education. Before assuming his role as Artistic Director, Novak built an impressive career as a critically acclaimed Taylor dancer, hailed by *The New York Times* as “a marvel of plasticity and penetrating imagination.” In 2018, after 8 years of performing with the Company, Paul Taylor appointed Novak as his successor, entrusting him with the responsibility of preserving and evolving the Company. That same year, Novak officially became Artistic Director after Paul Taylor’s death, and retired from performing shortly thereafter.



Photo by Rachel Neville

Under Novak’s direction, Taylor continues to be one of the world’s leading dance companies, with robust domestic and international touring; an annual season at Lincoln Center for the Performing Arts; an ever-expanding repertory that includes both Paul Taylor’s groundbreaking work alongside new choreographic voices to reflect contemporary themes and diverse perspectives; several educational programs to inspire the next generation of dancers and dance advocates; and a recent expansion to large new headquarters in Midtown Manhattan, offering greater resource to the creative community in New York City, the heart of the dance universe. *The New York Times* hailed his inaugural season as Artistic Director as “groundbreaking and inspirational.” In 2019, he partnered with Orchestra of St. Luke’s Bach Festival, curating the first presentation in a single engagement of all six of Paul Taylor’s iconic dances set to music by the Baroque composer. In memory of Mr. Taylor, he launched “The Celebration Tour,” a multi-year international touring retrospective of the Taylor repertoire. He co-directed the Company’s first virtual live-streamed benefit, *Modern is Now: Stories of our Future*, hailed by many as the high bar for digital dance benefits. In 2021, during the height of the COVID-19 pandemic, he brought the Taylor Company to 16 venues in eleven American cities for a total of 51 performances, earning the designation “Best of Dance 2021” from *The Washington Post*. That same year he selected Taylor alumna and dance educator Carolyn Adams to head the Taylor School to cultivate the next generation of professional dancers and dance advocates. A few months later, he was named a Crain’s New York Business “40 Under 40” for his leadership.

MICHAEL NOVAK

Artistic Director

In 2022, he appointed former New York City Ballet dancer Lauren Lovette to be the Taylor Company's first Resident Choreographer, while simultaneously producing a historic restaging of Kurt Jooss' *The Green Table*. This juxtaposition of presenting dance works that span centuries is central to Novak's vision, and has garnered significant attention, elevating the modern dance idiom at Lincoln Center and around the world. He appointed Robert Battle as the second Resident Choreographer in 2024, as part of a larger vision for a new commissioning model for the Company.

Born with a passion for movement and expression, Novak's formal dance education began at a young age, with foundational training in his hometown of Rolling Meadows, Illinois. He later studied at University of the Arts, The Pennsylvania Academy of Ballet, Kaatsbaan Cultural Park, Springboard Danse Montréal, and The Taylor School. In 2005 Novak was admitted to Columbia University's School of General Studies, where he was awarded scholarships for academic excellence. He became a member of the Columbia Ballet Collaborative, the University's critically acclaimed resident company, and was named Artistic Associate responsible for advising on the curation of resident choreographers and directing the group's branding and promotion.

At Columbia, Novak became immersed in the study of dance history, which ignited a passion for modern dance. He developed a keen interest in the work of François Delsarte, the 19th Century French movement theorist who codified the system linking emotion and gesture that would inspire the first generation of American modern dancers. At Columbia, he performed Mr. Taylor's solo in *Aureole*, leading him to embrace the Taylor repertoire. In a 2009 program celebrating Diaghilev at Columbia's Miller Theatre, Novak embodied Vaslav Nijinsky's role in *L'Après-midi d'un faune* with an authenticity that brought him to the attention of dance critics and scholars.

Upon graduation, he received his BA in Dance *magna cum laude* with Departmental Honors, and was elected to Phi Beta Kappa. As a distinguished alumnus, he was the Keynote Speaker for the Class of 2020, and now serves as a member of their Board of Visitors.



Photo by Jordan Matter

PAUL TAYLOR

Founding Artistic Director

PAUL TAYLOR (1930–2018), one of the most accomplished artists this nation has ever produced, helped shape and define America’s homegrown art of modern dance from the earliest days of his career as a choreographer in 1954 until his death in 2018. Having performed with Martha Graham’s company for several years, Mr. Taylor uniquely bridged the legendary founders of modern dance – Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey and Ms. Graham – and the creative voices of the 20th and 21st centuries with whom he later worked. Through his initiative at Lincoln



Photo by Jack Mitchell for Getty Images

Center begun in 2015 – Paul Taylor American Modern Dance – he presented great modern works of the past and outstanding works by today’s leading choreographers alongside his own vast repertoire. He also commissioned a new generation of dance makers to work with his renowned Company, thereby helping to ensure the future of the art form.

Mr. Taylor continued to win public and critical acclaim for the vibrancy, relevance, and power of his dances into his 80s, offering cogent observations on life’s complexities while tackling some of society’s thorniest issues. While he often propelled his dancers through space for the sheer beauty of it, he more frequently used them to comment on such profound issues as war, piety, spirituality, sexuality, morality, and mortality. If, as George Balanchine said, there are no mothers-in-law in ballet, there certainly are dysfunctional families, disillusioned idealists, imperfect religious leaders, angels and insects in Mr. Taylor’s dances. His repertoire of 147 works covers a breathtaking range of topics, and recurring themes include the natural world and man’s place within it; love and sexuality in all gender combinations; and iconic moments in American history. His poignant looks at soldiers, those who send them into battle, and those they leave behind prompted *The New York Times* to hail him as “among the great war poets” – high praise indeed for an artist in a wordless medium. While some of his dances have been termed “dark” and others “light,” the majority of his works are dualistic, mixing elements of both extremes. And while some of his work was iconoclastic, he also made some of the most purely romantic, astonishingly athletic, and downright funniest dances ever put on stage.

PAUL TAYLOR

Founding Artistic Director

Paul Taylor was born on July 29, 1930 – exactly nine months after the stock market crash that ushered in the Great Depression – and grew up in and around Washington, DC. He attended Syracuse University to study painting and wound up getting a swimming scholarship in the late 1940s until he discovered dance through books at the University library. He then transferred to The Juilliard School and began his career in New York City. In 1954, he assembled a small company of dancers and began to choreograph. A commanding performer despite his late start in dance, he joined the Martha Graham Dance Company in 1955 for the first of seven seasons while continuing to choreograph on his own troupe. In 1959 George Balanchine created the "Episodes" solo for him, and he was invited to be a guest artist with New York City Ballet. He respectfully declined, citing his interest to focus on his own work.

Mr. Taylor first gained notoriety as a dance maker in 1957 with *Seven New Dances*; its study in non-movement famously earned it a newspaper review made up of 3 inches of blank dance space. In 1962 with his first major success – the sunny *Aureole* – he set his trailblazing modern movement not to contemporary music but to Baroque works composed two centuries earlier, and then went to the opposite extreme a year later with a view of purgatory in *Scudorama*, using a commissioned, modern score. He inflamed the establishment in 1965 by lampooning some of America's most treasured icons in *From Sea To Shining Sea*, and created more controversy in 1970 by putting incest and spousal abuse center stage in *Big Bertha*.

After retiring as a performer in 1974, Mr. Taylor turned exclusively to choreography, resulting in a flood of masterful creativity. The exuberant *Esplanade* (1975), one of several Taylor dances set to music by Bach, was dubbed an instant classic, and has come to be regarded as among the greatest dances ever made. In *Cloven Kingdom* (1976), Mr. Taylor examined the primitive nature that lurks just below man's veneer of sophistication and gentility. With *Arden Court* (1981), he depicted relationships both platonic and romantic. He looked at intimacy among men at war in *Sunset* (1983); pictured Armageddon in *Last Look* (1985); and peered unflinchingly at religious hypocrisy and marital rape in *Speaking In Tongues* (1988). In *Company B* (1991) he used popular songs of the 1940s to reveal the optimistic propaganda of the nation's war effort while Americans were sacrificing their lives overseas. In *Eventide* (1997) he portrayed the budding and fading of romance. In *The Word* (1998) he railed against religious zealotry and blind conformity to authority. In the first decade of the new millennium he reminded us of humanity's ability to overcome destruction in *Promethean Fire* (2002); condemned American imperialism in *Banquet of Vultures* (2008); and stared death square in the face in the Walt Whitman inspired *Beloved Renegade* (2008). *Brief Encounters* (2009), examined the inability of many people in contemporary society

PAUL TAYLOR

Founding Artistic Director

to form meaningful and lasting relationships. In this decade he turned a frightening short story into a searing drama in *To Make Crops Grow* (2012) and compared the mating rituals of the insect world to that of humans in the comedic *Gossamer Gallants* (2011). Mr. Taylor's final work, *Concertiana*, made when he was 87, premiered at Lincoln Center in 2018.

Hailed for uncommon musicality and catholic taste, Mr. Taylor set movement to music so memorably that for many people it is impossible to hear certain orchestral works and popular songs and not think of his dances. He set works to an eclectic mix that includes Medieval masses, Renaissance dances, Baroque concertos, classical warhorses, and scores by Debussy, Cage, Feldman, Ligeti and Pärt; Ragtime, Tango, Tin Pan Alley and Barbershop Quartets; Harry Nilsson, The Mamas and The Papas, and Burl Ives; telephone time announcements, loon calls and laughter. Mr. Taylor influenced dozens of dancers who have gone on to choreograph – many on their own troupes – while others became important teachers at colleges and universities. And he worked closely with such outstanding artists as James F. Ingalls, Jasper Johns, Alex Katz, Ellsworth Kelly, William Ivey Long, Santo Loquasto, Gene Moore, Tharon Musser, Robert Rauschenberg, John Rawlings, Thomas Skelton, Rouben Ter Arutunian, and Jennifer Tipton. Mr. Taylor's dances are performed by the Paul Taylor Dance Company and companies throughout the world including the Royal Danish Ballet, Rambert Dance Company, American Ballet Theatre, San Francisco Ballet, Miami City Ballet, and Alvin Ailey American Dance Theater.

As the subject of the documentary films *Dancemaker* and *Creative Domain*, and author of the autobiography *Private Domain* and *The Wall Street Journal* essay, "Why I Make Dances," Mr. Taylor shed light on the mysteries of the creative process as few artists have. *Dancemaker*, which received an Oscar nomination in 1999, was hailed by *Time Magazine* as "perhaps the best dance documentary ever," while *Private Domain*, originally published by Alfred A. Knopf, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. A collection of Mr. Taylor's essays, *Facts and Fancies*, was published by Delphinium Press in 2013.

Mr. Taylor received nearly every important honor given to artists in the United States. In 1992 he was a recipient of the Kennedy Center Honors and received an Emmy Award for *Speaking in Tongues*, produced by WNET/New York the previous year. He was awarded the National Medal of Arts by President Clinton in 1993. In 1995 he received the Algur H. Meadows Award for Excellence in the Arts and was named one of 50 prominent Americans honored in recognition of their outstanding achieve-

PAUL TAYLOR

Founding Artistic Director

-ment by the Library of Congress's Office of Scholarly Programs. He is the recipient of three Guggenheim Fellowships, and honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut College, Duke University, The Juilliard School, Skidmore College, the State University of New York at Purchase, Syracuse University and Adelphi University. Awards for lifetime achievement include a MacArthur Foundation Fellowship – often called the “Genius Award” – and the Samuel H. Scripps American Dance Festival Award. Other awards include the New York State Governor's Arts Award and the New York City Mayor's Award of Honor for Art and Culture. In 1989 Mr. Taylor was elected one of ten honorary members of the American Academy and Institute of Arts and Letters. Having been elected to knighthood by the French government as Chevalier de l'Ordre des Arts et des Lettres in 1969 and elevated to Officier in 1984 and Commandeur in 1990, Mr. Taylor was awarded France's highest honor, the Légion d'Honneur, in 2000 for exceptional contributions to French culture.

Mr. Taylor left an extraordinary legacy of creativity and vision not only to American modern dance but to the performing arts the world over.



Photo by Jack Mitchell

LAUREN LOVETTE

Resident Choreographer

LAUREN LOVETTE personifies the intertwining of dance and choreography, moving seamlessly from one to the other. In spring 2022 she was invited to be the first ever Resident Choreographer for the Paul Taylor Dance Company and creates new work on the Company annually. Born in Thousand Oaks, CA, Lovette began studying ballet at the age of 11. She enrolled at the School of American Ballet as a full-time student in 2006 and from 2009-2021 she danced with the New York City Ballet, quickly rising to the role of principal dancer.

Lovette began creating dance as a ballet student, and as a principal dancer at New York City Ballet, she choreographed for the 2016 Fall Fashion Gala. She was awarded the Virginia B. Toulmin Fellowship at the Center for Ballet and the Arts at NYU in 2018, and a year later created a second work for the Fashion Gala. In addition to Paul Taylor and NYC Ballet, her work has been commissioned and performed worldwide with a full-length Romeo + Juliet at Leipzig Ballet, and regionally at American Ballet Theatre, Vail International Dance Festival, American Ballet Theatre Studio Company, Nevada Ballet Theatre, Oregon Ballet, Colorado Ballet and showcased in a self-produced evening, "Why It Matters." Lovette received the Clive Barnes Award for dance in December 2012, was the 2012-2013 recipient of the City Ballet Janice Levin Award and won the School of American Ballet's Mae L. Wein award for Choreography in 2024. In 2023, Lovette joined the Nantucket Dance Festival as Co-Artistic Director.

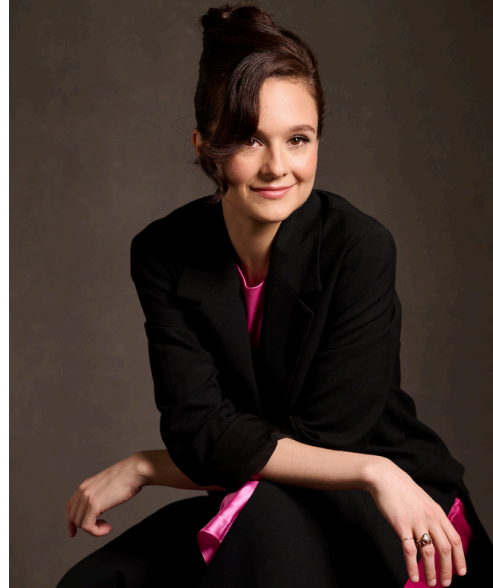


Photo By Rachel Neville

ROBERT BATTLE

Resident Choreographer

ROBERT BATTLE's journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida, where he showed artistic talent early and studied dance at a high school arts magnet program. From there he attended Miami's New World School of the Arts and then the dance program at The Juilliard School where he met his mentor, Carolyn Adams. He danced with Parsons Dance from 1994 to 2001, and set his choreography on that company starting in 1998. Mr. Battle founded his own Battleworks Dance Company in 2002 which performed extensively at venues including The Joyce Theater, American Dance Festival, and Jacob's Pillow. A frequent choreographer and artist in residence at Alvin Ailey American Dance Theater since 1999, he set many of his works on the Ailey Company and Ailey II.



Photo by Marie Cowan

In July 2011 he was personally selected by Judith Jamison to become Artistic Director of Ailey, making him only the third person to head the Company since it was founded in 1958. During his 12 years as Artistic Director he expanded the Ailey repertory with works by artists as diverse as Kyle Abraham, Mauro Bigonzetti, Ronald K. Brown, Rennie Harris, and Paul Taylor. He also instituted the New Directions Choreography Lab to help develop the next generation of choreographers. He stepped down from the position in 2023.

Mr. Battle was honored as one of the "Masters of African American Choreography" by the Kennedy Center for the Performing Arts in 2005, and he received the prestigious Statue Award from the Princess Grace Foundation-USA in 2007. He is a recipient of the 2021 Dance Magazine Award and has honorary doctorates from The University of the Arts, Marymount Manhattan College, and Fordham University. Mr. Battle was named a 2015 Visiting Fellow for The Art of Change, an initiative by the Ford Foundation. In spring 2025 he was invited to be a Resident Choreographer for the Paul Taylor Dance Company.

REHEARSAL DIRECTORS



BETTIE DE JONG

Bettie de Jong was born in Sumatra, Indonesia, and in 1946 moved to Holland, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Pantomime Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Company, the Pearl Lang Company, John Butler and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. Ms. de Jong joined the Taylor Company in 1962. Noted for her strong stage presence and long line, she was Mr. Taylor's favorite dancing partner and, as Rehearsal Director, continued to be his surrogate in the studio and on tour for more than 40 years. In 2019, she received the 2019 Balarasawati/Joy Anne Dewey Beinecke Endowed Chair for Distinguished Teaching Award from American Dance Festival for her substantial contributions to the sustainment of the Taylor legacy.



CATHY MCCANN

Cathy McCann was a member of the Paul Taylor Dance Company for 13 years. Among the 18 dances Mr. Taylor made on her were *Mercuric Tidings*, *Brandenburgs*, *Musical Offering* and *Sunset*. She was featured in five Taylor television specials, including the 1991 Emmy Award-winning *Speaking in Tongues*. In 1991, Mikhail Baryshnikov invited her to join the White Oak Dance Project, where she performed works by Mark Morris and Lar Lubovitch. Ms. McCann has staged Taylor dances for American Ballet Theatre, Alvin Ailey American Dance Theater, San Francisco Ballet, Paris Opera Ballet and Houston Ballet, among others, and her own choreography has been presented at New York City Center. She has been a faculty member of Adelphi University, Barnard College and Hofstra University, and has taught at the American Dance Festival and Jacob's Pillow Dance Festival. She was Director of Taylor 2 from 2019 - 2020, and was appointed Rehearsal Director in Summer 2020.

DANCERS



MADELYN HO, M.D.

Madelyn Ho, M.D. is from Sugar Land, Texas, where she began dancing at Kinard Dance School with Shirley McMillan and later trained with BalletForte under the artistic direction of Michael Banigan. She graduated from Harvard College with a B.A. in Chemical and Physical Biology. While there, she was awarded the Artist Development Fellowship and attended the Taylor School Winter Intensive. She was a member of Taylor 2 from 2008 to 2012 and left to attend Harvard Medical School, during which time she was a guest artist for Alison Cook Beatty Dance and performed with Urbanity Dance. She joined the Paul Taylor Dance Company in Spring 2015 and completed her Doctorate of Medicine in May 2018.



KRISTIN DRAUCKER

Kristin Draucker was born in Washington D.C. and grew up in York, Pennsylvania. She began her training at the Central Pennsylvania Youth Ballet under Marcia Dale Weary. In 2005, she was awarded a fellowship to study Horton and Graham at The Ailey School. Since moving to New York City she has danced with Michael Mao Dance, ArmitageGone!Dance, New Chamber Ballet, and at Bard's Summerscape in Les Huguenots. In 2009, she joined the 50th Anniversary International Tour of West Side Story and, in 2010, performed in Tino Sehgal's KISS at The Guggenheim Museum. Ms. Draucker began creating dances in 2014 and has shown her work in New York, Philadelphia and as part of the LaMAMA Umbria Festival in Spoleto, Italy. She joined the Paul Taylor Dance Company in Winter 2017.



LEE DUVENECK

Lee Duveneck grew up in Arlington, Texas, where he trained with Anne Oswald and Gwen Price. In 2010, he earned his B.F.A. in Dance Performance from Southern Methodist University, where he studied with Taylor alumna Ruth Andrien and jazz dance icon Danny Buraczeski. While in New York, he has danced for Annmaria Mazzini, Mari Meade and Jessica Gaynor. Mr. Duveneck joined Taylor 2 in 2012, and joined the Paul Taylor Dance Company in Summer 2017, and was promoted to Assistant Rehearsal Director in Summer 2025.

DANCERS



ALEX CLAYTON

Alex Clayton grew up in Louisville, Kentucky, and he received his B.F.A. in Dance with a Minor in Visual Arts from Stephens College in 2013. He was a Graham 2 company member from 2014 to 2015. He also performed with companies including 10 Hairy Legs, Abarukas Project, Curet Performance Project and Performa15. He served as Rehearsal Assistant for Paul Taylor American Modern Dance “Taylor Company Commissions” choreographer Lila York when she created *Continuum* in 2016. He joined the Paul Taylor Dance Company in Summer 2017.



DEVON LOUIS

Devon Louis hails from Washington, D.C., and is a graduate of Duke Ellington School of the Arts. He attended the Ailey School as a recipient of the Oprah Winfrey Scholarship, and furthered his dance education at Jacob’s Pillow Dance Festival under the direction of Milton Myers. Mr. Louis has performed works by Alvin Ailey, Matthew Rushing, Christopher Huggins, Nathan Trice, Ronald K. Brown and Annabelle Lopez Ochoa. He has also performed as a member of Ballet Hispanico’s junior company, BHDos, The Metropolitan Opera, and Nimbus Dance Works. Mr. Louis joined the Paul Taylor Dance Company in Summer 2018.



JOHN HARNAGE

John Harnage is a native of Miami, Florida, and studied dance at the Miami City Ballet School and New World School of the Arts. He was a Modern Dance Finalist in the 2010 National Foundation for Advancement in the Arts Young Arts competition. In 2014, he graduated from The Juilliard School, where he performed works by Pina Bausch, Alexander Ekman, Jose Limón, and Lar Lubovitch, among others. He then began working with Jessica Lang Dance, and joined the company in 2015, performing and teaching around the world. He also performed as a principal dancer in Washington National Opera’s 2017 production of *Aida* at the John F. Kennedy Center for the Performing Arts. Mr. Harnage joined the Paul Taylor Dance Company in Fall 2018.

DANCERS



LISA BORRES CASEY

Lisa Borres Casey, a native of Staten Island, New York, is a graduate of LaGuardia High School of Music and Art and Performing Arts. At the Hartt School of the University of Hartford, from which she graduated in 2011, she studied with Stephen Pick and Katie Stevenson-Nollet and danced in works by Martha Graham and Pascal Rioult. She participated in Summer Intensives at the Joffrey Ballet School, Martha Graham Dance Company, Alvin Ailey American Dance Theater, and Parsons Dance. Since 2012, Lisa has been part of the selection process for Ballet Tech, Eliot Feld's tuition-free school that draws its students from the NYC public school system, whose diversity reflects the full American spectrum. She has performed with Amy Marshall Dance Company, Elisa Monte Dance, DAMAGEdance, and Lydia Johnson Dance. She joined the Paul Taylor Dance Company in Spring 2019.



JADA PEARMAN

Jada Pearman began dancing at the Motion School of Dance in Hamilton, Bermuda where she trained extensively in all styles of dance. In 2013, Jada attended The Grier School in Pennsylvania, as a pre-professional dancer under the direction of Jocelyn Hrzic. Whilst at The Grier School, she worked with choreographers such as Jon Lehrer, Melissa Rector, Kiki Lucas, Phil Orsano and many more. As a member of Grier Dance, she performed at the Palm Springs Choreography Festival, Steps on Broadway Choreography Festival and Koresh Artists Showcase. She attended summer intensives including Alvin Ailey, Point Park, University of North Carolina School of the Arts and Hubbard Street. She earned her BFA from the University of Arizona in Spring of 2019 where she performed works by Martha Graham, Larry Keigwin, and others. She joined the Paul Taylor Dance Company in Summer 2019.



JESSICA FERRETTI

Jessica Ferretti is originally from Port Chester, New York, and started her dance training at Westchester Dance Academy. She graduated magna cum laude in 2019 from Marymount Manhattan College, where she performed works by Larry Keigwin, Jessica Lang, Michael Thomas, Loni Landon, Nancy Lushington, Pedro Ruiz, Chase Brock and Tito Del Saz. She attended the Paul Taylor Summer Intensives in 2016 and 2018 and the Martha Graham Intensive in 2017. She joined Taylor 2 in Fall 2019, and the Paul Taylor Dance Company in Summer 2021.

DANCERS



AUSTIN KELLY

Austin Kelly is from Overland Park, Kansas where he began dancing at Jody Phillips Dance Company and later studied at the University of Hartford's The Hartt School where he graduated Summa Cum Laude earning a B.A. in Performing Arts Management with minors in Dance Performance and Business Management in 2021. He has performed works by Paul Taylor, José Limón, August Bournonville, Lar Lubovitch, and Stephen Pier. While earning his degree, he simultaneously studied Paul Taylor's style through The Taylor School's winter intensives, summer intensives, and virtual classes held during the Covid-19 pandemic. Austin joined Alison Cook Beatty Dance after graduating and joined the Paul Taylor Dance Company in Fall 2021.



KENNY CORRIGAN

Kenny Corrigan is originally from Southwick, Massachusetts, and received his BFA from Point Park University. He has performed in *Carmen* (Houston Grand Opera), *Carnival Boy* in *Carousel* (Riverside Theatre), *An American in Paris* (First International), *Queen of The Night* (NYC), *Rock the Ballet - SweetbirdProductions*, and *Rasta Thomas' Romeo and Juliet* (International). He has also been seen on *America's Got Talent* (Season 9 Semi-finals), *Bad Boys of Ballet*, at MACYS Thanksgiving Day Parade as Jimmy Fallon's body double, *Saturday Night Live* (Harry Styles) and a Swarovski commercial (Karlie Kloss). Kenny joined the Paul Taylor Dance Company in Spring 2022.



GABRIELLE BARNES

Gabrielle Barnes was born and raised in Tampa, Florida, where she began her dance training at the age of 4 and furthered her studies at Florida State University's School of Dance, graduating with a BFA in Dance in 2021. She is a dancer and Balanced Body Comprehensively Certified Pilates instructor. She has performed works choreographed by Paul Taylor, Norbert De La Cruz III, Merce Cunningham, Jawole Jo Willa Zollar, Donna Uchizono, David Parsons, Trey McIntyre, Francisco Graciano, David Grenke, and Laura Halzack to name a few. Gabby has recently performed with The Heraclitus Project, *Nanm: A Robenson Mathurin Dance Company*, and Laura Halzack. She received a scholarship for the Taylor School in 2022 and joined the Taylor Outreach Ensemble in 2023. Gabrielle joined the Paul Taylor Dance Company in the Summer 2024.

DANCERS



EMMY WILDERMUTH

Emmy Wildermuth is originally from Littleton, Colorado where she began her dance training at the Belliston Academy of Ballet. In 2021, she graduated *summa cum laude* from the University of Oklahoma with degrees in Modern Dance Performance and Professional Writing. Throughout her professional career, Emmy has performed as a company member of Kizuna Dance, rogue wave, and NewBrese Dance Project. Emmy has also created a collection of works for stage and film which have been presented at festivals throughout the country under the collective name dance WILD. In 2023, Emmy and her collaborator, Catherine Messina, founded the unKEMpT Dance Festival, with a mission to provide performance opportunities for artists, regardless of background or resources. In conjunction with this festival, the pair runs an affordable class series. Emmy joined the Paul Taylor Dance Company in the Summer 2024.



ELIZABETH CHAPA

Elizabeth Chapa is from Barrington, Illinois where she trained at Joffrey Ballet and A&A Ballet. She furthered her studies at Butler University, where she studied under Taylor alumna, Susan McGuire. In 2020, Ms. Chapa was the recipient of the Eileen Poston Dance Scholarship award. After graduating with a B.F.A in Dance Performance in 2023, she began her professional career with Ballet Fantastique. She attended the 2023 and 2024 Taylor Winter Intensive, as well as the 2024 Taylor Summer Intensive. Elizabeth joined the Paul Taylor Dance Company in Summer 2024.



PAYTON PRIMER

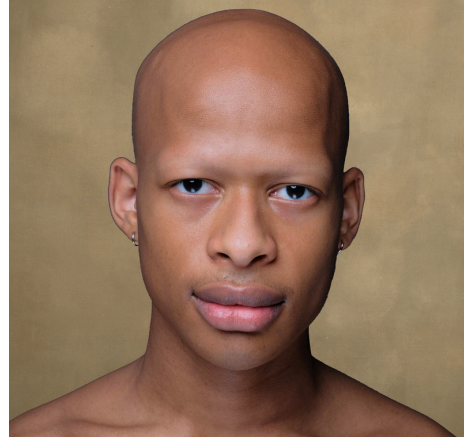
Payton Primer is from Dallas, Texas, where she trained at Booker T. Washington High School for the Performing and Visual Arts. While there, she was named a Contemporary & Modern Dance Finalist in the 2018 National Foundation for Advancement in the Arts YoungArts competition. Payton graduated *summa cum laude* from Fordham University/The Ailey School with three degrees: B.F.A. in Dance, Anthropology, and International Studies with a concentration in Global Affairs. She has performed works by Paul Taylor, Robert Battle, Lar Lubovitch, Peter Chu, Annabelle Lopez Ochoa, and Omar Román De Jesús, among others. Payton has danced internationally in Armenia, Georgia, and Germany, as well as nationally throughout the United States. She has also performed as a member of Gaspard and Dancers, Alison Cook Betty Dance, Adams Company Dance, and Taylor Outreach Ensemble. She joined the Paul Taylor Dance Company in Winter 2025.

DANCERS



CALEB MANSOR

Caleb Mansor is from Hatboro, PA. He began his dance training at the age of twelve as a student of Metropolitan Ballet Academy and Company in Jenkintown, Pennsylvania, where he first fell in love with dance. There, he had the opportunity to perform classical ballets as well as works by contemporary choreographers. Upon graduating high school, he attended George Mason University School of Dance, completed his BFA in Dance, tried his hand at dancemaking, and learned and performed works by Lucinda Childs, Rafael Bonachela, Christopher d'Amboise, Hope Boykin, and Larry Keigwin among others. Caleb then danced for Nimbus Dance Works in Jersey City from 2022-2025 under the directorship of Samuel Pott. He joined the Paul Taylor Dance Company in Summer 2025.



PATRICK GAMBLE

Patrick Gamble is a dancer with alopecia, born and raised in Queens, New York. Patrick was recently in the final cast of Punch Drunk's *Sleep No More*. Previously a dancer with Ailey II for three seasons, Patrick began his dance training at the age of 5 in The Ailey School's Junior Division. He graduated from the Ailey/Fordham BFA program with a double major in Art History. He has performed works by Robert Battle, Ohad Naharin, William Forsythe, Hope Boykin, Baye and Asa, Andrea Miller, Rena Butler, Earl Mosley, and Francesca Harper. Patrick has also danced with artists such as Nona Hendryx, Mary J. Blige, and English conductor Simon Halsey. Additionally, Patrick has acted in *Saturday Night Live*, *Gossip Girl*, and HBO's *Random Acts of Flyness*. Most recently, he movement directed *Fear of God* and *Players Magazine*. He joined the Paul Taylor Dance Company in Summer 2025.

MOMENTS IN HISTORY

- 1954** Paul Taylor presents his first professional work and his first collaboration with artist Robert Rauschenberg: *Jack and the Beanstalk*.
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- 1961** The Company has its first performance at the American Dance Festival, Connecticut College, New London and premieres *Insects and Heroes*, with sets and costumes by Rouben Ter-Arutunian. Mr. Taylor choreographs *Junction*, the first work in a long-term collaboration with designer Alex Katz, and the first time Mr. Taylor uses a Baroque score, a rarity in modern dance.
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- 1962** The Company performs in Paris as part of the Festival of Nations. Although most of the 23 participating countries are represented by larger and essentially classical companies, Mr. Taylor wins an award for Best Choreographer. Sold-out performances and an invitation to be involved in a TV performance in Turin in four weeks' time leads to Mr. Taylor extending his Paris performances into a season at the Théâtre des Artes.
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- 1963** The Company marks its first Broadway season, at the Little Theater, produced by Richard Barr, Edward Albee, and Clinton Wilder. The Company would subsequently have eight seasons housed in traditional Broadway theaters.
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- 1965** A tour of South America is the first of 11 tours as Goodwill Ambassadors under the auspices of the Department of State. The Company begins to be presented on a larger scale, and performs more often and in larger theaters, often with live music.
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- 1966** The Paul Taylor Dance Foundation is established.
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- 1974** After the New York premiere of *American Genesis* at the Brooklyn Academy of Music on March 14, Mr. Taylor retires from dancing.
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- 1975** *Esplanade* premieres and is immediately acknowledged by many critics and dance professionals as one of the greatest dance works ever created.
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- 1978** The Company appears for the first time on PBS Television's "Dance in America" series (*Paul Taylor Dance Company – Esplanade and Runes*). The Company would subsequently appear ten times on this program.

MOMENTS IN HISTORY

- 1985** *Roses* and *Last Look* are made in the same year, confirming Taylor's position as the choreographic "Master of the Light and the Dark." Mr. Taylor receives a MacArthur "Genius Award."
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- 1987** Mr. Taylor's autobiography, *Private Domain*, is published and is nominated for the National Book Critics Circle Award in Biography. It is now in its third edition.
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- 1990** Mr. Taylor is elected Commandeur de l'Ordre des Arts et des Lettres in France.
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- 1992** Mr. Taylor receives an Emmy Award for *Speaking in Tongues*, produced by WNET/13, and also receives Kennedy Center Honors "for enhancing the lives of people around the world and enriching the culture of our nation."
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- 1993** Mr. Taylor is awarded a National Medal of Arts by President Clinton at the White House.
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- 1999** *Dancemaker* is nominated for an Academy Award for best documentary feature film of 1998
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- 2000** Mr. Taylor is inducted as Chevalier in France's Légion d'Honneur for exceptional contributions to French culture.
Dancemaker appears on the PBS series, "American Masters."
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- 2002** Mr. Taylor choreographs *Promethean Fire*, and *The New York Times* says it may be his greatest work yet.
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- 2005** Mr. Taylor is presented with the Association of Performing Arts Presenters (APAP) Award of Merit for Achievement in the Performing Arts, and the Americans for the Arts Lifetime Achievement Award. In its "Best of the Best 2004" article, *Vanity Fair* magazine hails him as "the greatest choreographer in the world."
The Company celebrates its 50th Anniversary with a three-week season at City Center that draws more than 25,000 people. Following the season's final performance, more than 70 Taylor dancers from past and present join Mr. Taylor for a bow on stage.
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- 2012** Mr. Taylor moves his Company's New York performances to Lincoln Center, where it triumphs in a three-week engagement that shatters its previous box office record. The season celebrates the 50th Anniversary of *Aureole*, bringing the original cast onstage to share the bow with the current cast.

MOMENTS IN HISTORY

- 2014** Mr. Taylor announces the creation of Paul Taylor American Modern Dance (PTAMD), which will curate and present great modern dances of the past and present alongside Mr. Taylor's own works at Lincoln Center and commission a new generation of choreographers so modern dance flourishes long into the future.
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- 2018** In August, when Mr. Taylor dies at age 88, his obituary is printed on the front page of *The New York Times*. In September, Michael Novak is named Artistic Director by the Board of the Paul Taylor Dance Company and becomes the second Artistic Director in the history of the Company.
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- 2020** When COVID-19 causes the Company to suspend all in-person activities, the Company innovates, launching PTDF Digital - generating unique digital content for audiences around the world. The Company's first-ever virtual live-streamed benefit, *Modern is Now: Stories of our Future* is hailed by many as the new high bar for digital dance benefits.
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- 2021** The pandemic continues, but the Company makes a triumphant return to theaters nationwide with 51 performances in 16 venues in 11 cities and is labeled as "Best of Dance 2021" by *The Washington Post*.
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- 2022** Lauren Lovette is appointed the first Resident Choreographer of the Paul Taylor Dance Company. The Company invests in an expanded New York City presence, performing at City Center, 92Y, The Joyce, Guggenheim Museum, and Lincoln Center - all in one year. The Company commissions Amy Hall Garner's *Somewhere in the Middle*, and reconstructs Kurt Jooss' *The Green Table* in honor of its 90th Anniversary.
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- 2024** The Company begins construction of Taylor Dance West - a 23,000 square foot headquarters in Midtown to add to its longtime home studios on the Lower East Side. The expansion positions the Company to be a greater resource in NYC offering a broad spectrum of dance education offerings, and providing a central home for the creative communities. As part of this expansion, Novak appoints Robert Battle as the Company's second Resident Choreographer.
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- 2025** Taylor Dance West opens in Midtown Manhattan, and Novak reimagines The Taylor School as the Taylor Center for Dance Education, appointing Amy Marshall as the new Director of Education. The Company commissions Hope Boykin's *How Love Sounds*, Amy Hall Garner's *Splendor*, and returns to the JOYCE Theater with a critically-acclaimed, sold-out run. Resident Choreographers Lauren Lovette and Robert Battle premiere *stim* and *Under the Rhythm*, respectively, during the three-week season at Lincoln Center.

PRESS QUOTES

Quotes about Paul Taylor Dance Company

- San Francisco Chronicle* "The American spirit soars whenever Taylor's dancers dance."
- The New York Times* "One of the most exciting, innovative, and delightful dance companies in the entire world."
- New York Magazine* "One of the most intelligent, stylish and physically magnificent dance troupes we have."
- Theater Scene* "The Paul Taylor dancers are at the top of their form, particularly when dancing his repertory which demands speed, strength and style."
- Dance View Times* "The dancers were uniformly terrific, fluid, musical, and strong."
- Critical Dance* "If visitors from another solar system wanted an example of the best of modern dance, I'd take them to see 'Esplanade'."
- Bradenton Herald* "The dancers in Taylor's company are remarkably versatile, performing an impressive stylistic variety and dancing with tenderness, emotion and force, often at the same time."
- Oberon's Grove* "In fact, the entire Taylor company's looking pretty extraordinary these days."
- Ephemerlist* "The dancers are heroic—obviously in a physical sense, performing 20 dances—but mentally, keeping all that repertory fresh and at the ready."
- Oberon's Grove* "One of the most brilliant evenings of dance in recent memory. The sixteen dancers of the Paul Taylor troupe seemed intent on raising the already-stratospheric level of their dancing to some unimagined plateau somewhere beyond the ken of mere mortals."
- Observer* "But the greatest miracle of the season, apart from the miracle of Paul Taylor's genius, is the ongoing strength of his company."
- Zeal NYC* "Be sure to make plans to see this New York City treasure the next time they are performing in the area— you'll be glad you did."

PRESS QUOTES

Quotes about Paul Taylor Dance Company

- Dallas Morning News* “Paul Taylor Dance Company is perhaps the most beloved and respected modern dance company in the world, famous for Mr. Taylor’s wit, its sunny expansiveness, its all-American optimism and its occasional forays into darkness and gloom.”
- San Francisco Examiner* “America’s most magnificent dancing machine performing America’s most deeply communicative and wildly theatrical modern dance.”
- The New York Times* “Paul Taylor knew what he was doing when he left his modern dance organization in the capable, creative hands of Mr. Novak, He not only cares about modern dance, but he also knows how to keep the memory of Taylor – the strange parts, just as much as the joyful – fully alive.”
- Dance Magazine* “Taylor dancers are ready to take on the movement style of any creator, and to tackle works from different eras and traditions.”
- CNCV* “Under Novak’s leadership, the company of dancers represents a continuing powerful hold of modern dance [...] Like the stars, continually blinking in the night sky, Paul Taylor Dance Company continues to shine brightly with a diverse, dynamically daring group of devoted dancers.”
- Wall Street Journal* “The Taylor Company looks strong, refreshed and impressive, [and] is dancing with a cohesion and individuality that distinguished Taylor’s artful choreography during his lifetime.”
- Broadway World* “There is no better steward for this unknown future than the Paul Taylor Dance Company... PTDC will fill the stage with the art that has been so sorely missed, and yet somehow feels brand new.”
- Village Voice* “Go see them. This mélange is, for the most part, modern dance at its best; even jaded audiences may find their faith in the medium renewed.”
- Time Out New York* “A sure slice of heaven.”
- San Francisco Chronicle* “For more than six decades, Taylor has enriched the modern dance repertory with works that have challenged dancers, transformed music and invested the art with tonal nuances that defy the notion of abstraction.”