

KATE WEARE CoMPANY

Kate Weare Company is a New York contemporary dance group known for its startling combination of formal choreographic value and visceral, emotional interpretation. As Artistic Director, Weare cultivates the individuality of her dancers to unleash a chemistry onstage that is heartfelt yet precise and bold. Weare's dances deal with intimacy, power, identity, gender and the body's brilliant capacity for truth telling.

“Every dance by Weare that I've seen since she moved to New York eight years ago has stuck in my mind... the four tremendous performers appear to be locked together in a cycle of changing allegiances—always watchful, always aware of one another. If their characters and drives were different, you might imagine you were watching a fever chart of Othello.

By Deborah Jowitt, The Village Voice”

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KATE WEARE CHOREOGRAPHER & ARTISTIC DIRECTOR

Kate Weare, Artistic Director of Kate Weare Company, is committed to **creating dances that explore a contemporary view of intimacy** - both stark and tender - **through the power and clarity of the moving body**. Raised by a painter and a printmaker in Oakland, California, Weare draws on visual art sources, language, poetry, contemporary music and psychology in her work. After earning a BFA from California Institute of the Arts, she danced in Los Angeles, San Francisco, London, Belgrade and Montreal before settling in New York.

Celebrating her **company's 10th Anniversary Season** at BAM Fisher, Weare is honored to receive the **White Bird 'Barney' Creative Prize** in 2015, a **Guggenheim Foundation Fellowship Award** in 2014, the **Inaugural Evelyn Sharp Summer Artist-in-Residency at CalArts** in 2014, the **Inaugural Artist-in-Residency at BAM Fisher** in 2013, **Joyce Theater Creative Residencies** in both 2014 and 2011, and a **Princess Grace Fellowship for Choreography** in 2009. She's currently developing new work co-commissioned by The Joyce Theater and American Dance Festival to premiere in 2016. Dance companies worldwide have asked Weare to travel and set work on their dancers, and she enjoys sharing her work with students most recently as Guest Faculty at Princeton University as well as The Juilliard School, NYU/Tisch, Virginia Commonwealth University, Keene State University, and Marymount Manhattan, among others.

Fascinated by collaborating with living composers, Weare has commissioned **original scores and her company has performed live with extraordinary musicians** such as NY-based composer Katie Down; Michel Galante and NYC's Argento Chamber Ensemble; SF-based violinist David Ryther; SF-based old time band The Crooked Jades (Jeff Kazor & Lisa Berman); composer Barbara White of Princeton University; Brooklyn-based indie band One Ring Zero (Michael Hearst & Joshua Camp); electro-acoustic cellist/composer Christopher Lancaster; and saxophonist/composer/producer Curtis Macdonald.

Kate Weare Company has been presented nationwide by Jacob's Pillow, American Dance Festival, Bates Dance Festival, ArtPower at UC San Diego, Ringling Museum of Art, Dance Celebration Philadelphia, Spring to Dance St. Louis, Northrop Concerts and Lectures at the University of Minnesota, and Boston Institute of Contemporary Art, among many other venues. In New York the company has been presented by Brooklyn Academy of Music, The Joyce Theater, Fall for Dance at New York City Center, The 92nd St. Y, Symphony Space, The Skirball Center, Dancemopolitan at Joe's Pub, Dance Theater Workshop, and Danspace Project.



Artistic Director, Kate Weare
Photos by Keira Heu-Jwyn Chang

“...violently passionate
human intersections”
The Village Voice



Dancers T.J. Spaur and Nicole Diaz in *Unstruck*
Photo by Paula Lobo

“Kate Weare...shone with an intense emotional brilliance and crisp physicality that marks her as a risen star on the national dance scene.”

By Jonathan M. Stein, The Broad Street Review, 2011

“The feeling on stage is that of total awareness, like right before an attack when ears are perked, hair stands on end and insignificant sound seems explosive. Even the audience seems to lean in a little closer to make sure they don’t miss it.”

By Emeri Fetzer, Dance Pulp, 2011

“The most distinguished dance of the evening is Kate Weare’s “Light Has Not the Arms to Carry Us.” Ms. Weare’s choreography keeps the right kind of secrets. The Latin touches Ms. Weare acknowledges in the music are marks of her subtlety and stylishness”

By Brian Seibert, The New York Times, 2013

“What fascinated throughout... was the sense of these people simultaneously being pulled every which way. Weare doesn’t present this issue in terms of resolvable conflicts but as an existential state of being.”

By Rita Felciano, The San Francisco Chronicle, 2011

“Every dance by Weare that I’ve seen since she moved to New York eight years ago has stuck in my mind... the four tremendous performers appear to be locked together in a cycle of changing allegiances— always watchful, always aware of one another. If their characters and drives were different, you might imagine you were watching a fever chart of *Othello*.”

By Deborah Jowitt, The Village Voice, 2008

“Kate Weare creates terrifically satisfying dance phrases. And her fine company brings these steps to full, luscious life. This combination of sophisticated movement invention and high-caliber movement delivery should be pretty straightforward, but it can still be frustratingly difficult for a dancegoer to find. So it was a particular pleasure to receive a full evening of it on Tuesday at the Joyce Theater”

By Claudia La Rocco, The New York Times, 2011



Dancers Julian De Leon, Nicole Díaz, T.J. Spaur
Photo by Paula Lobo

A new trio by Kate Weare, *Unstruck* explores in movement and sound a process of live formation. Like stones in a river, or sound through a tunnel, the dancers forcibly shape themselves and are shaped by each other through unceasing contact and energetic exchange. *Unstruck* taps into nascency and formation at a primitive level: the carving of the body itself, an organization and dissolution of space, a magnetic energy between dancers.

The dance features an original score by composer Curtis Macdonald. While Weare deals with proximity between dancers in her physical process, she explores the idea of Anahata Nad, or unstruck sound, in her collaboration with Macdonald.

Conception:	2015
Choreography:	Kate Weare
Length:	26 minutes
Music:	Curtis Macdonald
Costume Design:	Brooke Cohen
Lighting Design:	Mike Faba

Press Photos available for download:
kateweare.com/press_photos/Unstruck

Kate Weare began choreographing Unstruck during the inaugural Evelyn Sharp CalArts Summer Choreographic Residency in May 2014. She continues to work on the piece thanks in part to a 2014 Creative Artist Residency, awarded by The Joyce Theater. This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Unstruck is a recipient of the New England Foundation for the Arts National Dance Project Touring Award, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.