



# BOOMERANG

DANCE AND PERFORMANCE PROJECT

“Brilliant. Exceptionally strong work.  
BOOMERANG made me listen.”

- Robert Wilson

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Photograph by Jonno Rattman

# ABOUT

**BOOMERANG** is a daringly physical, poetically-nuanced dance and performance project created in 2012 by co-directors Matty Davis and Kora Radella with founding member Adrian Galvin. Recognizing the body as an evolving repository for both physical and psychological life, BOOMERANG sifts through and siphons from the rich, eclectic histories that constitute the personhoods of the people with whom they work. Using idiosyncratic movement invention, unpredictable phrasing, and choreographic skills, BOOMERANG creates unfailingly committed, physically intense, vulnerable explorations of how human histories might be sensitively layered, distorted, and recontextualized. They have been referred to as the “punk Mozarts of dance.”

BOOMERANG’s work has been presented in New York City at venues including Dixon Place, Judson Church, Roulette, Danspace Project, CPR -Center for Performance Research, Triskelion Arts, the Irondale Center, and at the United Nations, as well as in Cleveland, Chicago, Grand Rapids, and Pittsburgh. BOOMERANG has additionally appeared in alternative spaces including art galleries, parks, vineyards, the desert, and schools. They made their European debut in Berlin and Barcelona in the summer of 2015.





Photograph by Marcella Hackbardt

## KORA RADELLA co-artistic director/choreographer

KORA RADELLA is the choreographer and co-artistic director of BOOMERANG. In addition to her work with BOOMERANG, she is the artistic director of Double-Edge Dance, whose work has been performed in cities including Aberdeen, Amsterdam, Barcelona, Basel, Berlin, Brussels, Cleveland, London, and New York City. Noted for her use of “awkward grace,” the integration of idiosyncratic motion with musical phrasing, compositional form, and performance depth, her movement research often delicately teeters on the edge of being out-of-control, pushing both physical and psychological balances. Radella is an Assistant Professor of Dance at Kenyon College. Her work with Kenyon students was performed at Kennedy Center in Washington D.C. as part of the National College Dance Festival in 2012. Her honors include a 2014 Ohio Arts Council Individual Excellence Award, the Ineke Sluiter Prize for choreography in Amsterdam and a fellowship from the Belgian American Educational Foundation to pursue post-M.F.A. choreographic research in Brussels. Her work has been funded by organizations including Anjersfonds and Prins Bernard Fonds in Amsterdam, Société des Auteurs et Compositeurs Dramatiques in Brussels, the Abteilung Kulturelles des Kantons Basel-Landschaft grant in Basel, Switzerland, Illinois Arts Council, Ingenuity Festival, and the Ohio Arts Council. Radella has an M.F.A. from the University of Illinois at Urbana-Champaign, an advanced diploma from the School for New Dance Development (SNDO) in Amsterdam, Netherlands. Radella’s primary teaching interests include contemporary dance technique with dynamic release principles, contact improvisation, improvisation as a performance art, choreography, and movement for actors. She is a certified yoga teacher (500 RYT).



Photograph by Charlotte Woolf

## MATTY DAVIS co-artistic director/performer

MATTY DAVIS is a performer and co artistic director within BOOMERANG. He has been involved in the creation and performance of every one of BOOMERANG’s works. He is also a performancebased visual artist whose work pits the body against often radical undertakings and journeys that explore the limits and empathic possibilities of embodiment, memory, and love, as well as the origin of materials and mark making. Davis has performed at the Watermill Center, Judson Church, the United Nations, in Performa 13 (with Guido van der Werve and Pedro GómezEgaña) and Performa 15 (with Francesco Vezzoli and David Hallberg), and staged guerrillastyle performances in Death Valley, upon the rural ball fields of Oklahoma, and atop deserted tractor trailers in the Great Smoky Mountains. He has studied at Kenyon College, the American Dance Festival, Anne Teresa de Keersmaeker’s P.A.R.T.S. in Brussels, Belgium, and will earn his MFA from the School of the Art Institute of Chicago this May. In 2015, he was selected as one of 80 artists internationally to work with Robert Wilson at the Watermill Center’s International Summer Program.

More information about his work is available at [www.mattywdavis.com](http://www.mattywdavis.com)

# WORKS

ALL REPERTORY AVAILABLE FOR PERFORMANCES

## TRIO

Repercussion

## DUETS

Boomerang

Our Past the Fuse

Gut check

For the toward

## SOLOS

Thesheld

How you shone through me

An anchor for each vessel





# REPERCUSSION

TRIO 2016  
45 minutes

Drummer: Greg Saunier

By pushing physical extremes with both sensitivity and rigor, in both dance and musical performance, Repercussion interrogates the relationship between memory and "active forgetting" (Lewis Hyde). Drummer Greg Saunier's charged physicality mirrors the essential dynamics that have come to mark BOOMERANG's work.



Photographs by Mark Davis

PRESS

**T** THE NEW YORK TIMES STYLE MAGAZINE

# A Dance Project With Fashion, Literary and Indie-Rock Cred

By JULIE BAUMGARDNER MARCH 11, 2016



Rehearsal scenes from "Repercussion," the first full-length work from the dance troupe Boomerang. Jonno Rattman

The “Repercussion” lineup is certainly impressive, bolstered by the involvement of the fashion collective threeAS-FOUR, who designed the costumes; the MacArthur Prize-winning writer Lewis Hyde; and Greg Saunier of the indie-rock band Deerhoof. Saunier reached out to Radella after seeing her work, she says; the two discussed collaborating, and “Repercussion” was born. Saunier created the piece’s score, comprised entirely of percussive instruments (hence its title) — and performs in it as well, playing drums that serve not just as an instrument but as a dancer’s prop, too. As for Hyde, Radella had heard him read some yet-unpublished essays on “active forgetting,” a concept Davis says informed the piece: “in terms of how memory or one’s involvement in life as a body, and just talking about the way the body is a capsule for memory.”

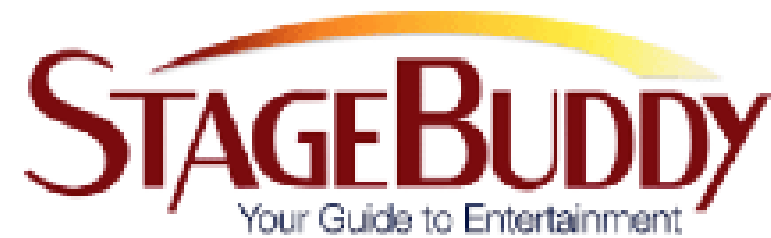
Boomerang “got permission to utilize the text however we wanted; it’s an underneath component,” Radella says. “We don’t work with representation or presentation, it’s more the theme of memory and ‘active forgetting.’ It’s more that it’s seeped into the work rather than we’re showing it or trying to portray something.” As Davis chimes in: “This is not operating exclusively in a dance canon; and the ideas, energies, concerns resonate more broadly in multiple disciplines in life.” With all the stretching, slithering, tumbling and human near-rocket launches punctuating the piece, it’s hardly a surprise that “Repercussion” was commissioned by Dixon Place, a Lower East Side nonprofit performance space dedicated to productions that push all sorts of boundaries, where it opens tonight for a three-weekend run.

Davis first met Radella as her pupil at Kenyon College; after a quintet choreographed by Radella including Davis (and Boomerang’s third founder, Adrian Galvin, who is also in “Repercussion”) traveled to the Kennedy Center in Washington, the group had a mutual feeling of formalizing a troupe. “There’s both a relentlessness we share in the rigorous attention to the work and desire to express what is possible within it,” Davis explains. The group’s tight-knit bond grounds “Repercussion.” “The relationships are very important in the work; the performers really see each other and have a dialogue,” Radella explains. “We really are trying to deal with each other as we are. I call it ‘wild calm’: It’s an awkwardness that’s very human and honest, and often erased in dance. I’m interested in that honesty and vulnerability.”

[http://www.nytimes.com/2016/03/11/t-magazine/entertainment/boomerang-dance-project-repercussion-deerhoof.html?\\_r=0](http://www.nytimes.com/2016/03/11/t-magazine/entertainment/boomerang-dance-project-repercussion-deerhoof.html?_r=0)

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## Review: BOOMERANG Dance and Performance Project's "Repercussion"

«\$20 in Manhattan at [Dixon Place Theatre](#)

[See Event Page](#)

7:30pm

Now - Mar 26th, 2016





With a plain white stage, a simple drum set, and three bodies dressed in black, BOOMERANG Dance and Performance Project's *Repercussion* calls the audience to rethink the sounds, shapes, and interactions within dance.

The bare aesthetic of the show, performed at Dixon Place, creates a hyper-awareness in the atmosphere. Every slide on the floor and every breath that leaves the body are shared by the audience. Every generated and acoustic noise in the space becomes part of the soundscape.

The speed and duration of each performer's motion is immediately noticeable. Dancers Matty Davis and Adrian Galvin (co-founders of BOOMERANG) bring purpose to each movement. Their bodies weave in and out of each other, sometimes unifying, and other times contradicting each other. The various relationships they form with each other in the space juxtapose well with Greg Saunier's haphazard and chaotic drumming. The kinesthetic response between all three performers is uncanny and beautiful. Saunier's drumming reflects the audience's internal reactions – either full of anticipation or the initial shock from the constant clashes.

Director/choreographer Kora Radella has cultivated a space where bodies are always present, always breathing, and full of life and anticipation. Rebecca Wolf (lighting designer) and threeASFOUR (costume designer) create a monochromatic world that becomes a rich playing space full of dramatic tension and repetition fostered by dramaturg Will Arbery. Lewis Hyde's lyrics come to life through dancer Galvin's voice in a way that illuminates the many sounds of the body reintroduced in *Repercussion*.

BOOMERANG Dance and Performance Project invites us to tune in carefully to the sounds of handclaps and foot stomps, of sliding on the floor and banging on the drums, and of the shapes of silence.



### **Sadah Espii Proctor**

Sadah Espii Proctor is a dramaturg, performer, and sound/media designer based in Brooklyn, New York. She has a B.A. in Theatre Arts from Virginia Tech and is currently a M.F.A. candidate at Brooklyn College's Performance and Interactive Media Arts program. She works primarily in devised theatre and intermedia performance.

<http://stagebuddy.com/reviews/review-boomerang-dance-performance-projects-repercussion>

## WORLD PREMIERE AT DIXON PLACE: BOOMERANG'S REPERCUSSION

Holly Ledbetter | March 15, 2016 | [Dance](#), [Interviews](#) | [No Comments](#)



Photo of Repercussion by Mark Davis

Wilson is right. BOOMERANG's Repercussion will have you considering dancers Matty Davis and Adrian Galvin's fearlessness and sensitivity alongside Greg Saunier's full-bodied, hurtling score long after the lights go out in Dixon Place. Boomerang's Repercussion, commissioned by Dixon Place, will run March 11, 12, 18, 19, 25, and 26.

Late last November I sat down with choreographer Kora Radella, dancers Matty Davis and Adrian Galvin, and drummer Greg Saunier of Deerhoof, as they prepared to show an in process version of Repercussion for Danspace's Draftwork series.

The following interview has been edited for length and clarity.

Holly Ledbetter: Tell me a little bit about this piece, and more specifically what makes it similar/different to previous works you have made?

Kora Radella: The biggest difference has been this man [points to Greg]. I feel like he embodies a lot of what we do which is a very raw energy and fully physical, but also very sensitive and vulnerable and precise. There are things he brings up, some about rhythm, but also about silliness or not silliness.

Matty Davis: Another significant difference has been the infrastructural support for the creation of the work including residencies in Berlin and Barcelona. The piece involved a commission from Dixon Place, so we've had that support and platform upon which to develop and offer the work. We also hugely developed the work while in residence at the Watermill Center in January.

KR: [Through the residencies] we are able to have dialogue afterwards altogether...look at the footage and talk and read and digest the material, which is so helpful.

Adrian Galvin: We get to have these really intense blocks of time, when it's really intimate, then we get to go off and be our own people. We are not only bringing our own movement strategies to the table but also our own mindsets and different intentions.

GS: For me it is not different from a rock band really. I think I expected [Kora] just to tell everybody what to do and I was like "boy she is really not saying very much, well I guess I'll just keep tapping away." It was quite mysterious. And when you have a performance that is being called a work in progress then you go into performance mindset, which for me is completely different. It must be really fun for the audience. It is like we are saying this is just a portion, we are still working it out, we still don't know quite what we are doing and in BOOMERANG it is not without some element of physical risk.

HL: How did you go about deciding what you were going to show this weekend?

MD: Showing work in progress is a part of the BOOMERANG motor. We have been performing on an almost monthly basis. When you go to different venues you expose yourself to different audiences. We believe that there is deep and vital information within the work that is not particularly of the "dance world".

KR: There is a certain aesthetic people tend towards. I tend to do athletic movement and sometimes when dancers see us the feedback is “it looks so scary”. You don’t say that for hockey players. They are athletes; we are dealing with real concerns of gravity.

GS: When we first started chatting it reminded me of a kitten or a couple kittens playing with each other. It is moment-to-moment reaction to physical circumstances and thrilling stimuli. [Kittens] find themselves on their hind legs and that causes them to want to do something that one can do only on their hind legs. You take a risk, almost kill yourself, and then you find a solution and go from there. Then your solution is what you are starting with. Even when it is finished there will still be an element of moment-to-moment negotiation. These guys love the word negotiation...

KR: There is a lot of tight structure but then there is also finding the space where it is logical for them to have choice.

HL: What is your conscious consideration of your audience when you are creating?

KR: It’s different in a work in progress. I don’t yet have a handle on this like I do other pieces. We believe in the work and we genuinely care about sharing our work. We don’t think, “this would be really cool,” “maybe they will gasp.” We want to just share these two humans...now three humans.

AG: When people consider the audience I imagine them considering their attention span or a relationship or identification with a character. This works because Matty and I have a really intimate friendship. We physically and emotionally trust each other. When you are really honest and wholehearted those concerns about the audience don’t need to come into play. It is what it is.

GS: Personally, I find it more confusing. Being a drummer in a rock band I’m very used to considering the audience. It’s like the intimate relationship that you describe having with each other while you are performing is one that I’m always looking to have with the audience. I tend to be a ham on stage and it is definitely questionable how much it fits in this piece so I am trying to tune into something else. I still feel the audience and I am trying to feel your attention, I’m trying to navigate the ups and downs, the tension, the release. It is something I keep struggling with each time. The rehearsal I hope is moving me into areas I don’t know about and it has to do with this calm.

KR: Wild calm has been an important phrase for me. That is what I’m asking for, simultaneously.

<http://www.culturebot.org/2016/03/25535/world-premiere-at-dixon-place-boomerangs-repercussion/>



# Dixon Place presents 'Repercussion' by BOOMERANG



By: [Meagan Meehan](#) | [AXS Contributor](#) | [Mar 13, 2016](#) | [4 days ago](#)



"Repercussion" by BOOMERANG will be performed at Dixon Place.

Photo credits courtesy of Mark Davis, used with permission.

**D**ixon Place is a well-known Manhattan-based theater dedicated to fostering the New York avant garde artist. Since its establishment in 1986, Dixon Place has garnered Bessie and Obie Awards for its unwavering support in fostering the creative process by presenting original works of theater, dance, music, puppetry, circus arts, literature and visual art at all stages of development. Presenting over 1000 creators a year, this local haven inspires and encourages diverse artists of all stripes and callings to take risks, generate new ideas and consummate new practices. Many artists, such as Blue Man Group, John Leguizamo, Lisa Kron, David Cale, David

Drake, Deb Margolin and Reno, began their careers at DP. This March, Dixon Place will present a show titled "Repercussion" which focuses on dance yet also branches out into other forms of performance. According to the official press release:

“Repercussion” is the first full-length work by the NYC-based performance collective BOOMERANG. Choreographed by the ensemble’s co-founder Kora Radella, the work features percussionist Greg Saunier of avant-garde punk rock band Deerhoof, virtuoso dancers Matty Davis and Adrian Galvi, and utilizes yet-unpublished writings on memory and active forgetting by 1991 MacArthur Fellow, poet, essayist and cultural historian Lewis Hyde. The costumes for “Repercussion” were designed by the avant-garde fashion collective threeASFOUR, recipients of the Cooper-Hewitt/Smithsonian Museum’s 2015 National Design Award known for their work with such artists as Björk, Yoko Ono, and Matthew Barney.

BOOMERANG is a daring dance and performance project, which has been hailed as the “punk Mozart’s of dance”. Developed at a number of residencies (including Dixon Place and a month-long summer stay at the Watermill Center, led by the legendary avant-garde theatre maker Robert Wilson), “Repercussion” is both their first full-length production and a multidisciplinary collaborative project, born out of choreographer Kora Radella’s longstanding interest in relationship between physicality of dance movement and sound of live music, previously explored in her projects with the performance collective Double-Edge Dance. Recently, the cast of BOOMERANG spoke to AXS about their experiences working on this production:

AXS: What inspired you to start BOOMERANG and why was that specific name chosen?

Kora Radella (K.R.): Matty Davis and Adrian Galvin premiered the eponymous duet “Boomerang” at Kenyon College in spring 2012 and, once they were both in NYC, we decided we all wanted to continue to collaborate. When I was searching for a title of our first duet, Adrian sent me some spontaneous writing that included: “I am a boomerang. I backstab my precious truths and feed them to western winds where they find arid land. No thoughts dare to go there. I forget each day, and each day must revive the ability to wrestle myself in order that I may be with another.” When we were all searching for a name for our ongoing work together, BOOMERANG is the name we all stood behind.

Matty Davis (M.D.): The name is apt, I think, for the way in which movement and partnering essentially functions within our work. When force is initiated in the body, or when one performer initiates force upon another, you can bank on that force coming pretty much full circle back at you, being recycled, in a sense—that’s what enables there being so much energy within BOOMERANG. It’s a circular and cyclical energy.

AXS: So far, how many works have you produced, and how did they influence your first full-length work Repercussion?

M.D: We’ve so far made 7 works, 4 duets and 3 solos, apart from “Repercussion”, and we’re already planning for a second evening-length that will go up in 2017 in New York.

K.R: Each work is an intense process and involves specific research. The duet “Our Past the Fuse” came from a few sources from our movement and creative histories together, including from the quintet material. The duets “Gut Check” and “For the Toward” included work with Will Arbery, dramaturg for “Repercussion” – first as a writer, and then as a performer. We worked with Matty Davis’s steel sculptures for that piece. Each duet and solo has gone on to be performed multiple times, letting the repertory fully live and evolve.

M.D.: “Repercussion” combines daring, full-on physicality, intimacy and vulnerability that run through all our works with the aural of the body’s weight as explored most notably in the solo; an anchor for each vessel. It also deals with Greg Saunier’s drums as both the obvious instruments that they are as well as abstract, metaphorical objects, and explores the manipulation and visceral potential of objects, much like “For the Toward,” which incorporates 4 solid steel sculptures that weigh between 15 and 35 pounds and which are locomoted, hurled, and collided between and by the performers.

AXS: How did you come up with the idea for “Repercussion”?

K.R.: We wanted to create an evening-length work and pieces fell into place – such as the commission from Dixon Place, an artist residency at Lake Studios Berlin in June 2015, where Matty and I developed the majority of the movement material for the work, the permission to work with Lewis Hyde’s yet unpublished writing, and the collaboration with Greg Saunier. When I skyped from Berlin with Ellie Covan and Katy Einerson at Dixon Place, I pitched two ideas and one of them was the work with Greg Saunier and the Hyde text and that is what we went with ultimately. Having a commission was huge for us and gave us space, literally and figuratively, to make this work. I also feel super thankful for working with Greg and consider this to be BOOMERANG’s first trio along with it being our first evening-length piece.

M.D.: We tend to work in a really organic way. I don’t think we are the kind of artists who say, “This is what we want to make” and then set out tooth and nail to make it. We all have our unique interests and are all highly perceptive, curious people, so I think we tend to discover and reveal. Process is key. Of course, we start with nuggets of ideas — like there was this writing by Lewis Hyde, we knew Greg would be in the piece, etc. — and so when we first started working those realities were there. As we rigorously mined and pushed them, and newer possibilities proliferated from them, “Repercussion” emerged.

AXS: Can you tell us a little more about the production?

K.R.: Once both Adrian and Greg were in rehearsal with us, we were able to integrate Greg’s playing, the sound, and the actual instruments — snare drum, cymbal, and bass drum — into the work. The piece began with movement. Greg expected to be with the drum set the entire time, but I gradually lured and coached him with Matty and Adrian into more movement in the work. Matty and I had developed some material in Berlin thinking of Greg, such as Greg riding on Matty’s back at the beginning of the piece. We had also sent Greg some footage from Berlin. One of his responses was: “This is smokin’. Can you turn the opposite direction in the middle of the circle?” So Matty and I went back into the studio and switched it up. The work-in-progress showings with Matty and I in Berlin, Barcelona, and with the full cast at Roulette and Danspace Project in NYC were helpful as was the artist residency to finish the piece at the Watermill Center. Greg wrote to me after riding with Will Arbery back from Watermill Center to NYC: “Will and I had an incredible drive back to NY, sharing our experiences with BOOMERANG. So many of the same surprises, confusions, frustrations, discoveries. I never would have done anything like this if you hadn’t gotten me involved. It’s been a great experience. Thank you.”

AXS: How was the experience like when the show was developed at Robert Wilson’s Watermill Center?

M.D: Watermill offered us concerted time and space to develop the work. None of us have this kind of time in our normal lives. We’re all working on different projects and not all of us live in the same place. There’s a certain depth and focus in “Repercussion” that belies the durational intensity that forged the piece.

Adrian Galvin (A.G.): The Watermill Center is like an oasis in the middle of a desert, or maybe it’s a dessert amidst a vast forest. Whichever way you see it, it becomes a space in which you are removed from reality in a way. Having to live, eat, and work among a community of artists gives you a sense of immersion. And of course that is what all residencies are about, immersing oneself in the work. But there is stillness to beaches in the winter. There is a part of it that feels out of place and empty. There was a quality to the space that felt cavernous, with a yearning to be filled. The buildings are made of simple concrete blocks and sheet metal, the grounds are littered with upturned boulders and hulking obelisks that don’t speak, hedges that hide the sounds from cars on the road. It became an almost burdensome obligation to fill it at different times with the sounds of being human: with aggression, with terms of endearment, with the sounds of Greg and his rhythmic ramblings. It was a wonderful responsibility to take on, and I can’t wait to show how we came through it.

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K.R.: To be in such an amazing environment surrounded by art and the exquisite landscape was nurturing and sustaining. We had Will Arbery for the latter part of the residency. It was really helpful to work with someone who understands our work from the outside and inside. Sharing our work at the end was important to get a sense of the entire piece as an artistic team and from the feedback from the audience, including the genuinely positive and articulate response from Robert Wilson.

AXS: How does movement change when juxtaposed with live music?

K.R.: One of the most important aspects of choreographing and performing is active listening and full-bodied motion, regardless of the range and scale. Having live music brings that listening from mainly a kinesthetic and empathetic listening to include aural listening, much more subtle than call and response. One of the things I work on a lot is the idea of dialogue within the body and then between performers and the audience as well. Having a live musician wakes up that dialogue via the real sound being made by a real human who is encouraged to actively respond to and within the work as a vital part of the conversation. Greg is not playing a completely set score, and though the piece is set and choreographed, the ways in which all the performers can respond to one another is very alive within "Repercussion".

AXS: How did you end up working with Lewis Hyde?

K.R: In terms of research for the work, I began looking at Lewis Hyde's writing in spring 2015. Hyde gave me permission to read and work with his yet unpublished writing on memory and active forgetting and to share it with the cast for this work. I do feel the themes seeped into the movement though there is not a singular theme or narrative within "Repercussion".



AXS: How did you start working with threeASFOUR and how does their input fit in the rest of the work?

M.D: I met Gabi Asfour of threeASFOUR in NYC at this year's Performa, the international performance biennial directed by RoseLee Goldberg. I was doing a project with visual artist Francesco Vezzoli and ballet dancer David Hallberg that was sponsored by Prada, so naturally a lot of the fashion world was at the performance. When we saw each other's work, there was mutual interest in trying to make something happen. BOOMERANG wanted to go for a bit more costume-wise with Repercussion, to have heightened visual specificity given the multi-faceted physical and psychological layers within the work.

AXS: How did you end up working with Kora and BOOMERANG? How different is performing with them from what you usually do as a drummer (especially for Deerhoof)?

Greg Saunier (G.S): I saw some BOOMERANG performances with some dreamy music and thought it would be so cool to see this with drums instead. Of course I thought that meant I'd meet up the day before a performance and I'd improv something loud in the back while they did their thing. To my surprise, that has turned into months of my calendar being blocked up with BOOMERANG rehearsals. Day one at Dixon Place the staff came in after 20 minutes and said "We can't have loud drums in here." So right off the bat I had to change my plan. More and more of what I thought I did well as a drummer has been stripped away from the piece, while I've been integrated into the dance part which I totally didn't expect. Instead of thinking about quarter notes and hot licks they got me focusing on what is the weight of a drumstick, what do your fingers feel like when they hit a drum, the physical sensations of drumming that I usually don't think about. It was confusing and frustrating and in the end, awesome. In the end it's actually a lot like playing in Deerhoof because it's all about listening.

AXS: Do you plan on doing more projects like this one?

G.S: BOOMERANG has already screwed me up permanently. Whether they're there or not, I play differently now after this intensive experience with them.

AXS: What is the most challenging and most rewarding about "Repercussion"?

M.D.: Repercussion is literally and metaphorically a journey. It processes through numerous psychological, musical, and physical modes, from unsustainable intensity to the silence and fragility of a pin drop. As a performer, you can't leave the piece without your whole nervous system being heightened and re-wired.

A.G.: The very challenging aspect of any of our pieces is the physicality of it. But I wouldn't say that it's challenging like we can't do it. Our struggle is part of the piece. Our breath that gets louder and softer at different times in the piece becomes a part of the score just as much as Greg's playing is. So in a way, even the most difficult parts play an essential role in their difficulty and our ways of coping with the challenge. The most rewarding aspect is the dance itself. I dance to find a primal sense to moving and relating. It's ecstatic and intellectual at the same time. It offers one an opportunity to fly, to throw oneself into space. It creates space for bodies to collide and reverberate off one another, for sound to bounce and travel and change.

AXS: What is it like to be on stage with Greg, and what was your process like when integrating percussion with the movement you are performing?

M.D.: This piece is BOOMERANG's first trio, so apart from having to shift focus and understandings between two radically different people, being on stage with Greg is actually a little like how he once described BOOMERANG: it's like being with a "kitten" and "Chuck Berry" simultaneously (laughs), which sounds absurd. But it's truth in that he's extremely playful and unpredictable, while also possessing this masterful attention and ability improvise and push really hard within the work. It's been an indelibly awesome experience to work with him and get to know him as a person. I'm not a drummer, so I try to use my naiveté to my advantage. When we first started working with Greg, I was like, "Kora, why don't we just crash your falling body through the cymbal?" I tend to see the drums as objects and surfaces, points of support, fragility, and friction, rather than as this instrument I'm supposed to play.

A.G.: I am originally a drummer by trade, you could say. I dance partially because of the sonic quality of bodies relating to one another. A big part of BOOMERANG's exploration has dealt with the absence of organized sounds. We have played on the physical quality of our arms slapping against one another, or our chests heaving with heavy breaths, but adding Greg made it real; it gave those sounds a body and a mind and whole new history to work with. I think Greg, like any third aspect when added to a pair, creates a different vibration. There is now a trinity, a triangle to deal with. Even though he is not a dancer, his lack of technique is particular to him and his history and his story. That specificity is what we use to form a connection, a real relationship. It has been so invigorating to add Greg to the mix and I look forward to working with him and other artists who, like him, have the ability to use their sincerity and vulnerability to connect with one another. We are fascinated with movement and moving bodies and how a body influences its space and time. Dancers aren't the only people who use their bodies. We are interested in how cooks move, how artisans physically interact with their products, how construction workers interact with their materials, etc. Greg is magical in how he melds himself and the drums in a whirl of spin hits. We love it. We want to explore how more of us in our own ways can be more physically expressive, can be dancers.

AXS: To date, what has been the most rewarding part of working in dance?

K.R.: Moving. I love to move and challenge myself with motion. I thrive on movement invention and creation. Movement is largely how I process the world, how I channel and ignite my energy and curiosity. I view my work as a choreographer and teacher as active research in such things as momentum, resilience, offsetting balance to ride the edge of a precarious wave, and intricate gestural material as hieroglyphic language that is decipherable only in the nonverbal realm. Dancing is my ongoing laboratory. I have focused on improvisation to keep myself more steeped in possibilities with an emphasis on composing in the moment. I love teaching a mix of classes including contemporary dance technique, (which I often call riding resilience training), contact improvisation, yoga, and choreography.

M.D.: I have ambivalent feelings about working in dance in this country. I'm also a visual/performance artist, Adrian's a musician – Adrian and I have talked a bit about this... it sometimes feels like there's a lot more opportunity, or more desirable opportunity in other fields, but I also see the dance field as highly malleable, waiting to be charted in new ways. Particularly with the work BOOMERANG is doing, which melds information from many disciplines and fields, I'm excited to try to carve a different trajectory for ourselves. Part of that journey so far has involved the work connecting with so many different kinds of people, from former steel workers in Pittsburgh, to children in small cities in Michigan, to Robert Wilson. There's been such range, which is really important to me, as I believe the work offers information that resonates both deeply and broadly.

AXS: Where do you hope BOOMERANG will be in ten years?

K.R.: We would love to have BOOMERANG be a sustainable project with funding and touring and teaching. Right now, we are always losing money though we are working incredibly hard. We want to keep working hard but have some ways to support the work in more practical ways.

M.D.: I'd love for BOOMERANG to have a physical home, whether that's within a university setting or a private space. I think the body of knowledge that the work is building is highly useful and rich for a variety of purposes, beyond the creation of artistic works. Whether for healing, fitness, yoga, philosophy – all of these disciplines drive and come out of the work, and I'd like to have a space that facilitates the practice development, and engagement of these ideas. I'd like for the work to be touring internationally and collaborating with artists whom we respect in a variety of fields.

AXS: What advice would you give to someone who is striving to enter the field of dance and choreography?

K.R.: Do the work. Be tenacious and stay true to your real interests as opposed to being indoctrinated by the trends, codified approaches, and mind/body sets.

M.D.: Keep your practice open. Maybe you identify as a dancer or choreographer, but there's so much that informs what that can be. Live a robust life that explores the body in many different ways and which reveals its capacities, limits, and needs in unexpected ways. Let your personal experience inform what dance becomes for you, more so than fitting yourself into the world of dance that is broadcasted by various popular niches, particularly in this country.

“Repercussion” will be performed from March 11 to the 26, 2016, and ticket prices range from \$15 to \$22. For more information visit the Dixon Place website and Facebook or follow them on Twitter via @dixonplace

<http://m.axs.com/dixon-place-presents-repercussion-by-boomerang-78549>

# The New York Times

Dance Listings for March 11-17

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**Boomerang Project** (Friday through March 26) Matty Davis and Kora Radella began the performance collective Boomerang in 2012 to cultivate their interest in urgent and unexpected movement. In “Repercussion,” the group’s first evening-length work, dance and sound are intricately and, occasionally violently, linked. A drum set, played by Greg Saunier of the rock band Deerhoof, provides driving rhythms, but also serves as a prop and even a kind of participant. Fridays and Saturdays at 7:30 p.m., Dixon Place, 161A Chrystie Street, between Rivington and Delancey Streets, Lower East Side, 212-219-0736, [dixonplace.org](http://dixonplace.org). (Brian Schaefer)

# PRESS

## FROM A PERFORMANCE OF “REPERCUSSION” AT THE WATERMILL CENTER JANUARY 16, 2016

“Brilliant. Exceptionally strong work. BOOMERANG made me listen. Whether to the breathing, or to the feet on the floor or to the musical instrument, it was all part of a unity. This is a work of extremes, from quick movements with violent attacks to soft interior moments. Geometric choreography is counterpointed with moments of free movement, with intelligent and carefully thought out use of space. Bravo.”

- **Robert Wilson**

“Combining raw physical power with a finely honed artistic sensibility, BOOMERANG takes the idea of “movement as art” into unexpected and provocative territory. Co-founders Matty Davis and Adrian Galvin, both extreme sports aficionados, have—along with choreographer Kora Radella—forged a work that combines the grace and precision of ballet with the physical force of extreme rollerblading. Moves that would look at home in pairs figure skating segue into playful interludes that seem drawn from a school playground, then morph again into moments of intense stillness. A performer slings his body onto the stage, hard, then a moment later is held close. The connection between the performers is arresting.”

- **Lisa Daffy**, writer for The Southampton Press

## RESPONSE TO THE WATERMILL RESIDENCY, JANUARY 2016

"An artist in residence at the Watermill Center, Mr. Davis and his partners in BOOMERANG, Kora Radella and Adrian Galvin, are forging works that combine the grace and precision of ballet with the physical force of extreme rollerblading. At Watermill, they are working on an evening-length piece called "Repercussion," commissioned by Manhattan's Dixon Place. Moves that would look at home in pairs figure skating segue into playful interludes that seem drawn from a school playground, then morph again into moments of intense stillness. A performer ings his body onto the stage, hard, then a moment later is held close. The connection between the performers is arresting. In describing his work, Mr. Davis continually returns to themes of energy and communication. Although he studied dance—notably under collaborator Ms. Radella, who teaches dance and contact improvisation at Kenyon College in Ohio—other kinds of movement drive his creative process. "Growing up, I was an avid snowboarder and rollerblader, y- ing down stairs, grinding handrails. Working with gravity and speed, negotiating pain and falling and repetition," he says. "I'm interested in how we understand those nuances and how we articulate that with the world in a way that's not generally talked about in the arts. I felt like in dance, I was seeing the body used in a way that didn't feel as wholly actualized, as multidimensional, as I had experienced it. "In BOOMERANG," he adds, "I feel like there's a deep digging into the history and memory of the body, listening to the various practices or circumstances in life that have forced us to move." Past Boomerang creations have included solos and duets. This piece is a trio, with Deerhoof drummer Greg Saunier joining Mr. Davis and Mr. Galvin on stage. While Mr. Saunier has no background in dance, he wryly points out that he has been moving all his life—"even the odd twitch before birth, actually," he says. But merging the drummer into the performance has been an experiment in itself. "If it hadn't been demanded of me, I would have been doing what I pictured doing when I was asked to join," Mr. Saunier says. "I gured, 'I'll play drums. Cool.' Then Kora was like, 'We should definitely make sure you're on stage and visible,' and now they've got me doing who knows what!" "When I saw Greg play, I saw he had that combination that BOOMERANG has: the wild, unleashed thing, but he's also very precise, very sensitive and caring," according to Ms. Radella, who is choreographing the project. "Too often, I think those things are separated. Often you'll see really athletic dancing, but it doesn't have that honesty and vulnerability that makes us human." Mr. Davis and Mr. Galvin have been dancing together for four years, and the trust they've built in one another is evident in the knife-edge physicality of their performance. "Whether it's the attention they pay simply standing, or when Adrian and Matty are swinging each other around, holding on by a single limb, there's this constant aliveness of the tension and an awareness of what's at stake that pulls the audience in," Ms. Radella says. A group of youngsters from the Bridgehampton Child Care Center seemed to agree wholeheartedly. After watching a rehearsal in open-mouthed amazement, the kids wasted no time trying out some moves themselves. And the performers welcomed their efforts, happy to spread their love of movement to a new generation.

- **Lisa Daffy**, The Southampton Press

<http://www.27east.com/news/article.cfm/Water-Mill/466242/Open-Rehearsals-Offer-Rare-Glimpse-Into-Water-mill-Center-Residencies>

# Video Content Concerning “Repercussion”

**Process Video Concerning “Repercussion” & BOOMERANG:  
The Choreographers’ Way ~ Making Dance w/ BOOMERANG**

<https://www.youtube.com/watch?v=MheWHBUiwn0>

**“Repercussion” Trailer**

<https://vimeo.com/154557990>







# *Boomerang*

DUET 2012

7.5 minutes

Music by Godspeed You! Black Emperor

A duet of vigor and fragility, like a ceaseless tug-o-war in which rope is frayed and worn thin by the performer's ongoing mutual intensity. The rope never breaks, however, as they exert control over the tides of their physicality to maintain the connection whereby they fuel and support one another.



Photographs by Mark Davis & Charlotte Woolf



# *Our Past the Fuse*

DUET 2012

21 minutes

Music by Johann Sebastian Bach, Prélude and Allemande,  
& Poor Remy, Still Sleeping

A highly physical and intimate work that explores the way in which we can discover an integral part of ourselves - the capacity to feel, appreciate, and grow - only through each other. Upending, contorting, and enriching traditional dance vocabularies and performance techniques, *Our Past the Fuse* chisels away at the performers' capacity to see one another and themselves.



Photographs by Mark Davis  
& Darial Sneed



## *Gut check*

DUET 2013

20 minutes

Text by Will Arbery

Gut check is a journey. It progresses, stalls, rewinds, and changes directions through a series of ritual-like preparations, verbal miscommunications, and demanding, intimate challenges. The performers' relationship alternately fortifies and corrodes as they pursue their collective and individual journeys.



Photographs by Mark Davis &  
Reiko Yanagi

## *For the toward*

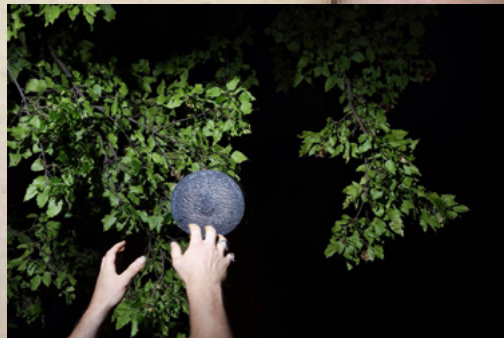
DUET 2014

16 minutes

Sculpture by Matty Davis

Text by Will Arbery

In *For the toward*, two young men strain against crushing weight. They coax, ride, and hurl steel sculptures that are the result of relentless labor. Raw energy channeled into athletic grace is mirrored and reciprocally absorbed by the performers. As they balance on shaky weight and exchange charged words, they attempt to create a bearable environment in which to exhale and endeavor.



Photographs by Mark Davis, Kora Radella, & Erin Wilson

# PRESS

## RESPONSE TO For the toward at ArtPrize7, FALL 2015:

BOOMERANG was curated by SiTE:LAB to participate in ArtPrize7 and was consequently shortlisted as 1 of 20 juried finalists for the Grand Jury Prize, having been selected as one of the top 5 time-based artists by Senior Programmer of the Sundance Festival, Shari Frilot. There were 1,550 entries overall in ArtPrize7. SiTE:LAB's exhibition at ArtPrize7 was one of Hyperallergic's top 10 exhibitions for 2015.

<http://hyperallergic.com/262144/best-of-2015-our-top-10-exhibitions-across-the-united-states/>

"I mean, I saw a lot of performance, but this work stood out in its intensity. It's very focused, as well. It's about negotiating the unbearable baggage of an intimate relationship. It's abstract but very legible, really accessible, and palpable--the energy between the two performers. And the materials—nails and big discs of steel—you really felt the energy from one moment to the next. It was relentless, and very magnetic." - **Shari Frilot**, Los Angeles-based Senior Programmer of Sundance Film Festival and Curator of New Frontier at Sundance, Juror of Time-Based work at ArtPrize

"And what we saw actually was just the solo dancer but it was just beautiful. I mean it was dealing with strength and the environment, that he was not afraid to actually lying himself around on the asphalt and moving these weights which, at some points you thought he was actually going to crush himself. It was very moving, especially in the environment - it was outdoors and not really getting distracted by anything in the outdoors but it was just very powerful." - **Crimson Rose**, co-founder of Burning Man, San Francisco

"Definitely one of my favorites.... pulled a lot of variations of performance art, the history of performance art. There was endurance. There were other components of it. The tension of it, the violence of it, was really captivating." - **Edward Winkleman**, writer and gallery owner, New York

<http://www.artprize.org/blog/artprize-seven-category-jurors-reveal-their-shortlists>

<http://woodtv.com/2015/09/28/artprize-adventures-the-jurors-shortlist/>

[https://www.youtube.com/watch?v=zra8AEOK\\_9U&app=desktop](https://www.youtube.com/watch?v=zra8AEOK_9U&app=desktop)

## For the toward in NYC, Fall 2015:

Steel weights fly, slide and balance in BOOMERANG'S "For the Toward". These sculptures bring a dynamism and threat into the choreography, creating real stakes for performers MATTY DAVIS and WILL ARBERY to act with precision and care. Sparks shine off the asphalt as the dancers collide the sculptures. DAVIS'S leaps gain further momentum with the heavy weight. Alongside this volatile force is an intimate compulsion, strength and softness are both at play in "For the Toward". The dancers caress the steel and cooperatively exchange it. They confront each other face-to-face throughout the performance. KORA RADELLA'S choreography navigates both physical and inter-subjective space, presenting a spectrum of compassion, curiosity and conflict. "For The Toward" was shown in three guerrilla style locations: under the BQE, at Transmitter Park and in Tompkins Square." Park."

- **Elise Gallant**, Purple Magazine

<http://purple.fr/diary/boomerang-for-the-toward-new-york/>





THRESHOLD

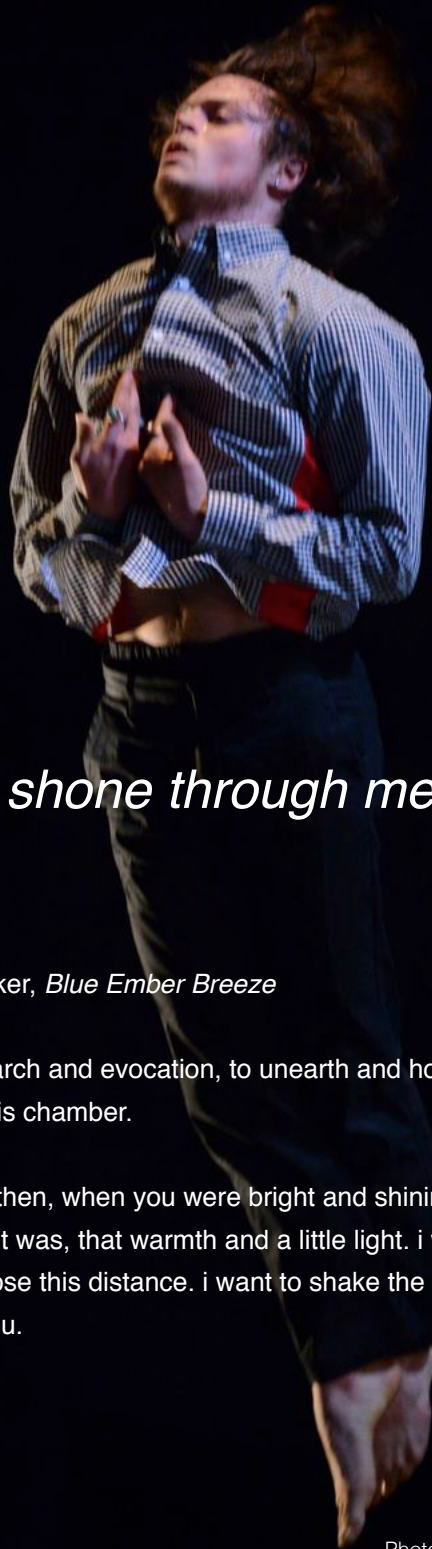
SOLO  
15 minutes

Pianist: Adam Tendler  
Music: John Cage, Dream; David Lang, Cage



Photographs by Ian Douglas, Jonno Rattman, Ryan Michael White





## *How you shone through me*

SOLO 2014

9.5 minutes

Music by Tim Hecker, *Blue Ember Breeze*

A dance about search and evocation, to unearth and honor all who have passed through this chamber.

now necessitates then, when you were bright and shining. how was it ever close? but it was. it was, that warmth and a little light. i will bring you back to myself. i will close this distance. i want to shake the inner you; I will shake the inner you.

Photograph by Bob Christy



## *An anchor for each vessel*

SOLO 2013

7 minutes

*An anchor for each vessel* explores the body's relationship to the ground, to space, and to itself - ways in which the body anchors us to the earth and simultaneously functions as the vessel whereby we are both tethered to and free to navigate it. Energy oscillates between calm resignation and full fledged, violent attempts to transcend and unmoor the body that comprises the very capacity to move. Set to silence, sound rises and falls in space as an organic by-product of weight and breath. Body taps and pounds, hands cascade and silently deliver, each sound a discreet manifestation of the tension between confinement and release, like the muted grind of an anchor as it lugs and slips across the ocean floor.

Photograph by Mark Davis

# PRESS

## Pittsburgh Post-Gazette

June 9, 2014 THREE RIVERS  
ARTS FESTIVAL OPENS  
BOLDLY WITH NYC TROUPE  
BOOMERANG

by Sara Bauknecht

Mix bits of yoga, modern, ballet and breakdance with some soccer and skateboarding and pepper it all with poetry, and what do you get? At the Dollar Bank Three Rivers Arts Festival on Saturday, the answer was boomerang, a New York City-based troupe that opened the dance offerings at the Trust Arts Education Center.

Through four works in about 60 minutes by co-artistic director and

choreographer Kora Radella, dancers demonstrated the depth of their repertoire, starting with the amply athletic “Oughta.” Co-artistic director Matty Davis explored the body’s capabilities, sometimes swinging lower limbs like a pendulum as the upper body stayed stiff (or limp) and vice versa. Fellow performer Will Arbery watched, then contributed with spoken words that lifted Mr. Davis in choreographic phrases that carried him across the stage. “How you shone through me” spotlighted Mr. Davis in a more reflective state. Stooped before a candlelit, miniature vanity, he slipped rings onto his fingers that he tapped across his body and the floor, coloring the piece with percussive el-

ements. Repetitive movements, coupled with reverent instrumentals made it all feel meditative.

The performance art reached its peak with “For the toward.” Mr. Arbery pontificated about work and worth as he and Mr. Davis maneuvered about thick disks of varying sizes. Sometimes they balanced on them like circus performers. Other times they served as pillows or pedestals for headstands. The program closed with the more intimate “Our Past the Fuse,” an unorthodox pas de deux between Mr. Davis and Jordan Holland with palpable sensuality.

What stood out was the choice to not churn out tricks merely for the sake of doing them. Movements were grounded in meaning that often times was

sensed in the gut rather than grasped by the mind.

Having boomerang perform was a bold choice for the Three Rivers Arts Festival. While the physicality was entertaining, it required focus from the audience, which likely included proletarians to performance art and did include the occasional “I don’t get this” whispered. But it was a risk worth taking, an evocative complement to other dance groups on tap at the festival.



## *InfiniteBody*

October 4, 2014 OF DANCE AND  
MEN... AT DIXON PLACE

by Eva Yaa Asentewaa

It's a sorry start to the weekend. All grey out there. So, if you need some zest and some fun, make dance your ticket tonight. I recommend *Creatures of Habit*, a program featuring the clever work of that title, choreographed by Jonathan Royse Windham, and a couple of energetic works-in-progress showcased by boomerang and Danté Brown/Warehouse Dance. About 90 minutes, all men dancing all the time.

Why do you want to see that?

Well, in each of these pieces - finished or not, and it's hard to believe there's much more work to be done on those two unfinished ones - these guys go all out. I mean, really all out, whether it is nonstop physical exertion and risk--as in Kora Radella duet, *For the Toward*, for boomerang's Will Arbery and Matty Davis--or the extremes of comic absurdity in Windham's rambunctious ensemble or the exuberant bromance of three frat brothers so well depicted in Danté Brown's *Package* by Brown, Michael Abbatiello and the radiant Chafin Seymour.

Each choreographer works with this full-out male energy, in different ways, to challenge and

different ways, to challenge and complicate our surface understanding of masculinity and, in the case of Windham with his seven over-the-top archetypes, to wickedly satirize how male performers behave around each other. Windham pushes things about as far as they can go--and sometimes too often or over too long a stretch--but his performers are great at morphing into and sustaining their physical/ psychological roles. Radella draws an erotic and sometimes surprisingly tender intimacy from the connection between her two dancers, all the while threatening them, life and limb, with the heavy metal props they toy with and maneuver quite recklessly.



*"Radella draws an erotic and sometimes surprisingly tender intimacy from the connection between her two dancers, all the while threatening them, life and limb..."*

**- Eva Yaa Asentewaa, *InfiniteBody***

*"What stood out was the choice to not churn out tricks merely for the sake of doing them. Movements were grounded in meaning that often times was sensed in the gut rather than grasped by the mind."*

**- Sara Bauknecht, *Pittsburgh Post-Gazette***

*"A gestural language of tenderness and tension slips suddenly into contact-style athleticism. Full out dancing melts into interpersonal relations. Just when you think you know what it is, it's not."*

**- jill sigman, *thinkdance***

*"How you shone through me crackles with presence and discovery and risk. It signifies yet another advance in boomerang's artful, reckless exploration of how the soul stirs and shakes the body; it might just capture the very first moments of consciousness being liberated and embodied."*

**- Knud Adams, theater director**

*"The free-associative duet shreds through the heart of a relationship, through boundaries, through conventional behavior. A see-saw of extreme action balances raw virtuosity with tender pauses. Athleticism is harnessed into new forms of clever partnering and astounding risk-taking."*

**- Daniel Gwirtzman, choreographer**

*"...a holy activity where the quiet moments - the heaving chests, the closed eyes - are juxtaposed with a unison flip that comes from nowhere. Both feel equally sacred."*

**- Balinda Craig-Quijada, dance professor**

*"When Davis moved beyond his hair and grabbed hold of the space above his head, the stakes only got higher for me. The ascent up the shirt and through the hair...the hands suddenly grabbing for air above the head...an attempt to move beyond the body - to reach for something not only intangible, but ultimately unreachable..."*

**- Marty Kezon, writer**

*"It is the movement into and out of grace - those frenetic and jarring disjunctions in tempo and movement - that make Boomerang such a supremely exciting piece."*

**- Jessica Grim, poet**

*"It's thrilling to watch BOOMERANG put themselves wholly on the edge of their lives. This, to me, is virtuosity: balancing ecstatically on the edge of life and death."*

**- Jesse Zaritt, choreographer/performer**

*"This is such an intense, emotional performance that anyone who watches it with the focus it deserves will feel its power long after the final moments."*

**- Lucy McDiarmid, author**

*"That performance almost brought me to tears. I felt like it was a fish or a fledgling, dealing with loss, out of its element."*

**- N. Rahman, audience at *United Nations***

*"The ferocity and visceral nature of BOOMERANG's work is invigorating to witness. Their storytelling is unforgiving and shamelessly personal, all at once being incredibly vulnerable and herculean in its physical accomplishments."*

**- Cory Michael Smith, actor (*Edward on Gotham*)**

*"This vulnerability is a byproduct of the pair's honesty. Somewhat surprisingly, this honesty constitutes the foundation of BOOMERANG's work, not the contact-sports-style physicality, signature back-flips, or propulsive jumps."*

**- Sarah Lass, dancer**

*"BOOMERANG rips us out of the complacency and laziness of 'dance,' just as honest behavior can free us from the clichés of 'acting.' BOOMERANG is pursuing genuine, reactive relationships between bodies in real time, giving us the freshness of improvisation in the composed form."*

**- Christian Scheider, director/actor**

*"BOOMERANG brings a level of intimacy and physicality that leaves you absolutely breathless. After watching Gut check I was almost annoyed that not all artists bring the same intensity, invention, and honesty to their art."*

**- Matt Buechele, comedian/musician**

*"Suddenly there's a searchlight looking for the history of your body. When is the last time I was held? When did I push someone away? When did I lose control? When did someone give it back to me?"*

**- Will Arbery, playwright**

## **RESPONSE TO Our Past the Fuse at Battery Dance Festival, August, 2015:**

Your piece was one of my favorites out of the whole festival. I enjoyed it a lot and it really touched me. Thank you for the great performance!

- **Melissa Wu**, NYC based designer

## **RESPONSE TO Gut Check at Socrates Dance, August, 2015:**

"This was by far.. my favorite and most inspired piece I saw all season. Congratulations!"

- **Steven Speliotis**, videographer upon seeing Gut check and our work for the first time

## **RESPONSE TO Evening of Works at Dixon Place, January, 2015:**

"I loved how versatile all the pieces were. You really chose your moments. Soft vs bombastic. It's so nice when you see performers that can so fully indulge in both those elements. You're doing some very important work here and I can't wait to see what comes next. I also enjoyed the lack of archetypal dening of feminine/masculine features in the performance. I felt that you were good at inhabiting both.

Now I want to see more more more from BOOMERANG!!!"

- **Rania Salem Manganaro**, NYC based actress

# RESIDENCY & ENGAGEMENT

BOOMERANG is available for performances, residencies, commissions, site specific creations, and educational outreach programs in a variety of settings including colleges, museums, K-12 schools, and community centers. They will custom design programs to work with people of all ages and ability levels and which fit a wide variety of spaces.


Please visit [www.boomerangdance.com](http://www.boomerangdance.com) for a detailed list of offerings.



# CONTACT

[boomerangdance@gmail.com](mailto:boomerangdance@gmail.com)

[www.boomerangdance.com](http://www.boomerangdance.com)



BOOMERANG is a fiscally sponsored associate artist of [New Live Arts](#), a non-profit organization.