



AMY MORROW

Arts Management | Teaching | Choreography

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"What if ability is availability?"

-Amy Morrow



Gaga

About Gaga

Gaga is a movement language which Ohad Naharin developed over the course of many years and which is applied in daily practice and exercises by the Batsheva Dance Company members. The language of Gaga originated from the belief in the healing, dynamic, ever-changing power of movement. Gaga is a new way of gaining knowledge and self-awareness through your body. Gaga provides a framework for discovering and strengthening your body and adding flexibility, stamina, and agility while lightening the senses and imagination. Gaga raises awareness of physical weaknesses, awakens numb areas, exposes physical fixations, and offers ways for their elimination. The work improves instinctive movement and connects conscious and unconscious movement, and it allows for an experience of freedom and pleasure in a simple way, in a pleasant space, in comfortable clothes, accompanied by music, each person with himself and others.

Hosts & Presenters 2012-18

Abrasive Media | Nashville, TN
 Addo Platform | Vancouver, B.C.
 Alabama Dance Festival | Birmingham
 Arova Contemporary Ballet, AL
 American College Dance Festival | MS
 ADF Scripps Studios | Durham, NC
 American Dance Festival | Durham, NC
 Austin ISD | Austin, TX
 Arts Mission | Dallas, TX
 Arts Umbrella | Vancouver, CA
 Avant Chamber Ballet | Dallas, TX
 Balance Dance Studios | Austin, TX
 Barnstorm Dance Fest | Houston, TX
 Batsheva Ensemble | Tel Aviv, Israel
 Belhaven University | Jackson, MS
 Belisama | Santa Fe, NM
 Belmont University | Nashville, TN
 CORE Performance Company | Atlanta
 Chapman University | Orange, CA
 Café Dance | Austin, TX
 ConArte | Monterrey, MX
 Contemporary Ballet Dallas | Dallas
 Dance Month | Houston, TX
 Dallas Feldenkrais | Dallas, TX
 Danz Mode | Vancouver, CA
 Dallas ISD | Dallas, TX
 Dance Discovery | Austin, TX
 Danzcorps | Guadalajara, MX
 DGDG | Dallas, TX

East Austin Studio Tour | Austin, TX
 Emerge Dance Festival | Tulsa, OK
 Emory University | Atlanta, GA
 Encuentro Metropolitano de Danza
 Generation Dance Festival | Houston
 Hope Stone | Houston, TX
 Houston Dance Collective | Houston
 Hunter Dance Center | Houston, TX
 Jewish Community Center | Austin, TX
 KJ Dance | Plano, TX
 KDH Dance Company | Austin, TX
 Keshet Dance Company | Albuquerque
 Kinetics Dance Theater, MD
 Lou Conte Dance Studio | Chicago, IL
 McCallum School of Fine Arts | Austin
 Move on Creative Movement | Mexico
 Moving Canvas | Arlington, TX
 Musical Dreams | New Delhi, India
 New Dialect | Nashville, TN
 Newtown Centre of Classical Ballet | CT
 Out on a Limb Dance Company | Waco
 Sam Houston State University | TX
 San Jacinto College | Houston, TX
 Second Story Studio | Nashville, TN
 Southern Methodist University | Dallas
 Spellman College | Atlanta, GA
 Suzanne Dellal Center | Tel Aviv, Israel
 Tapestry Dance Company | Austin, TX

7 Stages | Atlanta, GA
 Oral Roberts University | Tulsa, OK
 Out on a Limb Dance Company | Waco
 Texas Dance Improv Festival | TX
 Texas State University | San Marcos
 Texas Women's University | Denton
 The Bellhouse | Tulsa, OK
 The Dance Gallery Festival | Huntsville,
 The Liz Lerman Dance Exchange | MD
 The Oklahoma City Ballet | OK
 University of Central Oklahoma | OK
 The University of Houston | Houston
 The University of Maryland | MD
 The University of New Mexico | NM
 The University of North Texas | Denton
 The University of Texas | Austin, TX
 Totem Dance Group | Kiev, Ukraine
 TuMM | Tulsa, OK
 UDLAP | Puebla, Mexico
 University of California | Fullerton, CA
 University of Washington | Seattle, WA
 University of Colorado | Boulder, CO
 Vassar College | Poughkeepsie, NY
 Velocity Dance Center | Seattle, WA
 Visceral Dance Center | Chicago, IL
 Waco Arts Council | Waco, TX
 Wanderlust Dance Project | Dallas, TX



Class Descriptions

Gaga/dancers

Gaga/dancers classes are open to professional dancers or advanced dance students ages 16+.

These classes last for an hour and fifteen minutes and are taught by dancers who have worked closely with Ohad Naharin. Gaga/dancers classes are built on the same principles as Gaga/people classes but also employ the specific vocabulary and skills that are part and parcel of a dancer's knowledge. The layering of familiar movements with Gaga tasks presents dancers with fresh challenges, and throughout the class, teachers prompt the dancers to visit more unfamiliar places and ways of moving as well. Gaga/dancers deepens dancers' awareness of physical sensations, expands their palette of available movement options, enhances their ability to modulate their energy and engage their explosive power, and enriches their movement quality with a wide range of textures.

Choreography Toolbox

Following a Gaga warm-up, participants use Gaga tools inside composition. Gaga is a key to unlock the body and mind and develops artistic voices inside the language. Toolbox is a special session to experiment with endless possibilities using tools not rules. It also hones skills to craft work with a wide range of dynamic, texture, integrating layers of practice from other practices that deconstruct choreographic grids and re-choreograph our bodies. We continuously push our limits, listen to the body, and ask "How is our dance relevant as artist citizens?"

Gaga/people

Gaga/people classes are open to people ages 16+, regardless of their background in dance or movement. No previous dance experience is needed.

Gaga/people classes last for one hour and are taught by dancers who have worked closely with Ohad Naharin. Teachers guide the participants using a series of evocative instructions that build one on top of the other. Rather than copying a particular movement, each participant in the class actively explores these instructions, discovering how he or she can interpret the information and perform the task at hand. Gaga/people classes offer a creative framework for participants to connect to their bodies and imaginations, increase their physical awareness, improve their flexibility and stamina, and experience the pleasure of movement in a welcoming, accepting atmosphere.

Technique Classes

Classical Ballet, Pointe, Modern, and Indian dance forms



The Theorists

Our Vision

The Theorists are artist/citizens collaborating internationally to create multi-disciplinary homegrown art in Austin, because people matter and places matter. We believe in specialized cross-training. We study Classical Ballet, Gaga, Countertechnique®, Gyrokinesis®, and toolbox these methodologies. Beginning with ourselves, we are agents of change. It is our goal to synthesize techniques to amplify each artist's voice in relationship to the community. We are dedicated to equip dancers with efficient tools under the mentorship of specialized teachers through choreographic laboratories that explore movement methodologies.

Our Practices

We believe in specialized cross-training. We study Classical Ballet, Gaga, Countertechnique®, Gyrokinesis®, and toolbox these methodologies. Beginning with ourselves, we are agents of change. It is our goal to synthesize techniques to amplify each artist's voice in relationship to the community. We are dedicated to equip dancers with efficient tools under the mentorship of specialized teachers through choreographic laboratories that explore movement methodologies.

Our Performances

Based in Austin, Theorist collaborators hail from Guatemala, Brazil, Columbia, Richmond, Korea, NYC, and deep in the heart of Texas. Their works have been shared in NYC, India, Monterrey, México City, Puebla, Phoenix, Guadalajara, DFW, Detroit, Tulsa, Albuquerque, Birmingham, Huntsville, Richmond, and Houston. Art-fiction portrait/exhibition "Batsheva," is written by Sandra Goldman and produced by Rino Pizzi with the artistic guidance of Deborah Hay. "The Lady of" solo was selected by Nancy Wozny as Arts and Culture's standouts for the 2014-15 season and "Carry On" received the 2016 choreographic exchange award for the 2017 Detroit Dance City Festival Gala and Dumbo Dance Festival. Excerpts of evening-length works toured Grace Street Theater, The Majestic, Gelsey Kirkland Arts Center, Detroit Institute of the Arts, Moody Performance Hall, Eisemann Center, Ailey Citigroup Theater, Zilker Hillside Theater, Tulsa Performing Arts Center, Tulsa Ballet Studio K, and the Fort Worth Modern among others.



TBX provides **specialized** workshops for creative artists to hone skills for their **personal practice** and expand their **professional market**. Each workshop highlights a different **technique** and **choreographic process** coupled with a **movement lab & community showing**.



[Re-choreographing Ourselves] with *Deborah Hay*

This special edition of TBX allows participants to work closely with the acclaimed choreographer, Deborah Hay, in a choreography before and after her residency with the Cullberg Ballet to create "Figure a Sea." Sessions focus on performance development through her personal practice for over 47 years. More info: www.dhdcblog.blogspot.com



[Contemporary Edition] with *Manuel Vignouille*

The Contemporary Edition of TBX allows selected dancers to work closely with NYC based French choreographer, Manuel Vignouille over the course of two residencies in April & October 2015. Vignouille was a dance artist with both Ballet du Grand Theatre de Geneve (Switzerland), and Cedar Lake Contemporary Ballet (New York with inspiring choreographers such as Sidi Larbi Cherkaoui, Hofesh Shechter, Ohad Naharin, Benjamin Millepied & Alexander Eckman.



[Activist Edition] with *Jesse Zaritt*

The Activist Edition of TBX hosts, Jesse Zaritt. We investigate relationships between activism, performance & choreography to develop/co-create new ways to connect choreography, performance and activism. Zaritt graduated M.F.A. from Hollins University & teaches at the American Dance Festival. He toured internationally with Shen Wei, Inbal Pinto & Avshalom Pollak Dance Company, Deborah Hay, Neta Yerushalmy, & Faye Driscoll.

[Counter Edition] with *Kira Blazek*

The Counter Edition of TBX features four residencies with certified Counter Technique® instructor, Kira Blazek featuring the creation of "Remix | Reorganized" and the production of a dance film project. Blazek is one of 4 certified instructors in the US and is a Dance MFA Graduate from CalArts now on faculty at North Carolina School of the Arts. She has performed for Pilobolus, Shen Wei Dance Arts, Anoukvandijkdc, and has been hosted by BodyTraffic and The American Dance Festival.





Accolades and Reviews

[25th Austin Critic's Table Award](#)

Best Dancer for performances in Hiraeth, We've Been Here Before, & Save Our Spaces Second Line March

[Detroit Dance City Festival](#)

Recipient of the 2016 Artist Exchange Award for Dumbo Dance Festival and Detroit Dance City Festival Gala 2017

[Dallas Morning News](#) by Manuel Mendoza

Amy Morrow, the Austin choreographer whose brilliant piece Hiraeth was the linchpin of the inaugural 2016 show.

[The Dallas Morning News](#) by Manuel Mendoza

Just as startling was the only avant-garde piece on the bill, Austin choreographer Amy Morrow's We've Been Here Before for her aptly named company, the Theorists. Morrow should be familiar to Dallas dance audiences. At its most loose and frantic, We've Been Here Before elicited the sense that anything could happen at any time.

[Star Telegram](#) by Mark Lowry

Austin's The Theorists performed the most modern and interesting work of the festival, with Amy Morrow's We've Been Here Before.

[The Dallas Morning News](#) by Manuel Mendoza

Toward the end of Saturday's performance at the Majestic, the entire Wanderlust cast assembled on stage and then dispersed to the aisles for a spine-tingling finalé that seemed to contain a subtle political message about love and cooperation. Choreographed by Austin dance-maker Amy Morrow, Hireath, named after a Welsh word that means longing for home, peaked with a segment in which 11 dancers were strung together by their sneakers and had to figure out how to move as a unit. Morrow emerged to explain that she didn't know what the piece meant. "You don't have to get it," she said before the dancers engulfed her and then commenced hugging one another.

[Theater Jones](#) by Margaret Putnam

But the fun—and the brilliance—came from David Cross's zany Casually Irrational and the ending piece, Amy Morrow's "throw-everything-in-the-pot-and-see-what-comes-out" Hireath....It was a delightful mess, with everything from hip-hop to a line of dancers holding hands paper-doll fashion, to a stunning set of looping turns by Mr. Speiller. At one point, dancers retrieve tennis shoes that are all linked together, try to dance with them on, abandon them and go their merry way. It ends brilliantly with all 55 dancers dancing in the aisles as Ms. Morrow stands alone on stage, fighting with a dozen pair of tied-together shoes.

[The Austin American-Statesman](#) by Jeanne Claire van Ryzin

Dancemaker Amy Diane Morrow finds inspiration in myriad things that at first may seem to have little to do with modern dance, such as physics and science... Playfully and elegantly, the dancers never letting go of the string, the dance seems to ask just how far can you stretch the relationship between two bodies physically and metaphysically.



Accolades and Reviews

[Star Telegram](#) by Mark Lowry

Austin's Amy Morrow's whimsical, moving Carry On (an etude on effort)...with all three carrying backpacks and using an actual voicemail from Morrow's grandmother, as well as a humorous bit with Siri.

[16 Standouts of the Fall 2014 Season](#) by Nancy Wozny

When the lights came up on Austin-based dancer Amy Morrow's wiggling upside down legs, I knew immediately that this was one dancer to watch. She moves with a sassy mix of precision and abandon, something we rarely see on contemporary dance stages. The piece had something to do with her grandmother, it could have been about her car, and I would have still loved it. I am looking forward to seeing more of Morrow in motion.

[Theater Jones](#) by Margaret Putnam

Of the five works, Amy Diane Morrow's String Theory...made the biggest splash...long silver strings stretching halfway the length of the stage—turned out to work magic...Their bodies are sometimes as taut as the strings... their elbows lifted up and heads down. How far you can stretch strings and what kind of sound comes forth seem to symbolize how far you can stretch relationships and time. Seldom do we see a work so fascinating.

[The Dallas Morning News](#) by Manuel Mendoza

Women's Choreography Project extends Avant Chamber Ballet's range. Austin choreographer Amy Morrow's String Theory, set to Chopin, was the afternoon's most emotional work, making clever use of the title prop to bind dancers together and dramatize their literal breakups.

[The Dance Dish](#) by Lydia Hance

"With an autobiographical breath of fresh air, Amy Diane Morrow danced her self-created solo The Lady of...She continued to sparkle with feminine peculiarity, her dance moving from distal twisting to slapping her skin. We heard her voice telling stories of her grandmother, whose plaid watermelon dress she wore. Sassiness runs in the family, and the dress delivered another layer of Morrow's grandmother, the kind of lady who would dance to "The Girl from Ipanema." It was her authenticity that held me; real people and real stories are captivating."



Choreography

Full Evening

[*The Theorists Present: ATX Remix*](#)

Zilker Hillside Theater (Austin, TX)

[*The Theorists Present: Hiraeth*](#)

Zilker Hillside Theater (Austin, TX)

[*The Theorists Present: String Theory*](#)

Zilker Hillside Theater (Austin, TX)

[*@Home \[a portrait series \]*](#)

Keshet Center for the Arts (Albuquerque, NM)
Fort Worth Community Arts Center (Fort Worth, TX)
La Bordelle (Tel Aviv, Israel)

Excerpts

[*American Beauties*](#) (20 min)

Detroit Institute of the Arts (Detroit, MI)
Latino Cultural Arts Center (Dallas, TX)
McCallum Fine Arts (Austin, TX)

[*Hiraeth*](#) (23 min)

The Majestic Theater (Dallas, TX)
The Gelsey Kirkland Arts Center (NY, NY)
Arova Contemporary Ballet (Birmingham, AL)

[*Super String Theory*](#) (18 min)

Barnstorm Dance Fest (Houston, TX)

[*XYZ Atlas*](#) (45 min)

800 South Congress (Austin, TX)

[*We've Been Here Before*](#) (13 min)

Dallas City Performance Hall (Dallas, TX)
Pecha Kucha (Austin, TX)

[*String Theory*](#) (16 min)

Tulsa Performing Arts Center (Tulsa, OK)
Tulsa Ballet Studio K (Tulsa, OK)
Eismann Centre (Dallas, TX)
The Grace Street Theater (Richmond, VA)
GPAC Dance Theater (SHSU, TX)
Charles Johnson House American Legion (Austin, TX)

[*Carry On \(études on effort\)*](#) (10 min)

Dallas City Performance Hall (Dallas, TX)
Detroit City Dance Festival (Detroit, MI)
Tulsa Ballet Studio K (Tulsa, OK)
Sam Houston State University (Huntsville, TX)

[*TRIBE*](#) (18 min)

McCallum Fine Arts (Austin, TX)

[*Carry On*](#) (10 min)

McCallum Fine Arts Theater (Austin, TX)

[*A Distraction*](#) (8 min)

Zilker Hillside Theater (Austin, TX)

[*The Lady Of*](#) (9 min)

Ailey Citi-Group Theater (NY, NY)
Sam Houston State University (Huntsville, TX)



Amy Morrow

Professional Bio Amy Morrow is an Austin based teacher, choreographer, consultant, & founder of AM Arts. Arts Administration experience includes serving on staff for The American Dance Festival 2009/11, PR with Barnabas Agency 2012-14 & managing tours for award-winning Israeli choreographers such as Idan Sharabi, & consulting Inbal Oshman. Film screenings include the award-winning

documentary, Mr. Gaga. The North American Premiere won audience choice award at SXSW & additional screenings include Santa Fe JFF, National Dance Institute, OKDFF, Circle Cinema, Alamo Draft House DFW & ERJCC.

Certified in 2012 by Ohad Naharin in the inaugural teacher training program, Morrow travels internationally offering Gaga & Toolbox workshops as well as Ballet & Indian Dance. She has taught Ballet, Improvisation, and Gaga at the University of Texas in Austin & is a choreographer in residency at McCallum Fine Arts. Teachings invitations include Suzanne Dellal Center for Dance, Arts Umbrella, Addo Platform, American College Dance Festival Association, American Dance Festival, The Liz Lerman Dance Exchange, New Dialect, Alabama Dance Festival, National Dance Institute, Chapman University, Vassar, SMU, TCU, TWU, UC Fullerton, UMCP, UH, UNM, UC Boulder & Emory among others.

In 2013, AM Arts launched the TBX [Toolbox Series] to provide professional development with internationally lauded artists. TBX produced 22+ residencies for 200+ in partnership with The University of Texas, & Texas Performing Arts Center. Sessions include training in Gaga, CounterTechnique®, Repertoire with Black Grace (New Zealand), Multi-media Labs with Jason Akira Somma, & Performance Development with Deborah Hay.

In 2015, AM Arts established The Theorists, a collective of artist citizens who collaborate internationally to produce homegrown art. Their dance, film, & music collaborations have been presented in TLV, NY, Delhi, Puebla, México City, ATX, DFW, Tulsa, ABQ, Birmingham, Huntsville, Richmond, Detroit, & Houston. Downtown Austin Alliance commissioned The Theorists to collaborate with visual artist, Jennifer Chenoweth, on an interactive performance installation culminating her 3-year XYZ Atlas project on Congress. "Carry On" received the DDCF Artist Exchange award to perform at both Dumbo Dance Festival & the DDCF 2017 Gala. Nancy Wozny selected "The Lady of" portrait as one of Arts & Culture's standouts for the 2015 season, "a sassy mix of precision & abandon, something we rarely see on contemporary dance stages." The Dance Dish raved the performance as an autobiographical breath of fresh air. "It was her authenticity that held me; real people & real stories are captivating." Hireath's "spine-tingling finale" (Dallas Morning News) premiered July 2016 at the Majestic Theater reviewed as a "delightful mess...ends brilliantly with all 55 dancers" (Theater Jones). It has since remounted at Gelsey Kirland Arts Center in Brooklyn and The Dance Foundation in Birmingham. Avant Chamber Ballet commissioned her for the inaugural Women's Choreographic Voices series, debuting String Theory in collaboration with Dallas Symphony members. It was noted as "the most emotional work, making clever use of the title prop (Dallas Morning News) & "magic...making the biggest splash...seldom do we see a work so fascinating" (Theater Jones). It has since toured AISD PAC, Tulsa's PAC, Tulsa Ballet's Studio K, Zilker Hillside Theater, FW Modern, Barnstorm, DPAC Dance Theater, & Grace Street Theater.

Awards include the 2017 Austin Critic's Table Award for Best Dancer as well as the Dance Council of North Texas Artful Dance, Austin Emerging Arts Leadership Award, Community Initiatives, CORE, & Capacity Building funding from the Austin Cultural Arts Division to produce programming for collaborators of diverse backgrounds, abilities, & ages. Graduating with a B.F.A. Dance Honors, Morrow's senior thesis contextualized multi-disciplinary collaborations cross-culturally under the mentorship of Jesse Zaritt. Morrow received the Nikolais/Louis Legacy Workshop work/study under Joan Woodbury, Murray Louis & Phyllis Lamhut.



Mr. Gaga

A Documentary by Tomer Heymann

For more than 30 years, the acclaimed Israeli choreographer, Ohad Naharin, refused to allow a camera inside his studio. Finally, in 2006, director Tomer Heymann earned his friend's trust and proposed that they begin a journey together. For the next seven years, the director and his crew followed Naharin and the Batsheva Dance Company to eight countries, collecting over 650 hours of footage. The reels reveal intimate moments in the studio, Naharin's unique artistic process, dance philosophy, and personal life, as well as rare archival materials.

[Mr. Gaga](#) dispels the mystery around the man named Ohad Naharin, peeling back the layers to truly understand the connection between his complex personal biography and the art that touches so many hearts around the world. Premiering this spring of 2014 in conjunction with the 50th anniversary of the Batsheva Dance Company, this substantial feat commemorates one of the most unprecedented cultural figures in Israel.

What People are Saying

"One of the most important choreographers in the world."

-The New York Times

"Ohad Naharin draws the best dancers in the world...I have never seen such a combination of beauty, energy, and skill."

-Mikhail Baryshnikov

"It is very exciting that Ohad is allowing filmmakers into the studio for the first time."

-Natalie Portman

Screenings + Classes

Mr. Gaga premiered in North America at SXSW March 11-15, 2016 in Austin, TX. The screening also included a Gaga/people Master Class with Amy Morrow. Contact amy@amarts.org for future screening/masterclass opportunities.