Takehiro Ueyama, Artistic Director

www.takedance.org
Takehiro “Take” Ueyama moved to the United States in 1991 to study dance at the Juilliard School in New York City. Upon graduation, he was invited to join the Paul Taylor Dance Company, touring the world with them for 8 years.

In 2003 Ueyama debuted his first choreographic work, Tsubasa, performed with fellow Taylor dancers at the McKenna Theatre at SUNY New Paltz, NY, and in 2005 founded TAKE Dance. He has performed repeatedly as a guest artist with with Kazuko Hirabayashi Dance Theatre. His television and film credits include PBS’s Dance in America series (with the Taylor Company), Acts of Ardor, and Dancemaker, a film by dancer/choreographer Matthew Diamond.

Having been a baseball player in Japan before fully committing to dance, Ueyama’s work blends both eastern and western sensibilities. Containing both powerful athleticism, as well as traces of his Japanese heritage by employing delicate gestures, his repertoire has been inspired by the beauty in nature, the duality of darkness and light in the universal human condition and the humanity and compassion in day-to-day living. These elements, combined with his various partnerships and collaborations with artists of other genres, lend diversity to movement, music and subject matter. Described as both sensitive and exciting, Ueyama’s choreography ensures a place for the heart on any stage it appears, a feast for the eyes, mind and soul; it is uniquely, “TAKE”.

In 2005 Ueyama’s work, Sakura Sakura was a prizewinner at the International Modern Dance Choreographic Competition in Spain, and he was one of four choreographers selected for 2006 Free to Rep at FSU’s Maggie Allessee National Center for Choreography. In 2010 he was the first choreographer to win the S & R Foundation’s prestigious Washington Award.

Ueyama has created and re-staged works for The Alvin Ailey School, Tallahassee Ballet, The New School, The Juilliard New Dances, Purchase College, Princeton University, Vassar College, Marymount Manhattan College, Randolph College, The Hartt School, Adelphi University, Roger Williams University, Grand Valley State University, Perry-Mansfield Performing Arts School, the International Summer Dance in Burgos, Spain and ArcDanz in Mexico and Circo Fantazztico in Costa Rica.

“He’s a fascinating performer - weighted, but silky”
- Deborah Jowitt, The Village Voice

“Takehiro Ueyama is without restraint, a choreographer, dancer, and artist that I long to see more as he grows and matures. If he is producing work such as this still so early in his career, what will he give in 5 years, 10 years, 20 years. I hope I am there to witness it!”
- NYC Dance Stuff
TAKE Dance is a NYC-based contemporary dance company founded by Artistic Director Takehiro Ueyama. Since its inception in 2005, TAKE Dance has been praised for its exciting athletic movement and unusual sensitivity to create distinctive work that is uniquely ‘TAKE’. The Company's mission is to create and stage works that deepen society’s sensitivity and understanding of the human condition. The fusion of Eastern and Western culture is a key element in what makes Take’s work truly one of a kind. By making bold choices in movement, musical selections, and subject matter, TAKE Dance strives not simply to be seen but rather, fully experienced. Take utilizes action to inspire action: the works created and performed by the Company are based on socially relevant issues and seek to make a positive impact on society. TAKE Dance seeks to use the human body to its fullest capacity, smashing the barriers created by language, skin color, gender, or religion. By taking these aforementioned differences that have become so enormously divisive and linking them, Take’s work speaks to a wide range of audience members and demonstrates that despite the variation that exists between us, we are all ultimately connected to one another.

The company has performed at NY venues such as Central Park Summer Stage, Baruch Performing Arts Center, Kaatsbaan International Dance Center, Joyce Theater, Joyce SoHo, Dance Theater Workshop, Symphony Space, The Alley Citigroup Theater, Joe’s Pub at The Public Theater, The Cunningham Studio, PS/21 Chatham, National Academy Museum, Columbia University’s Miller Theater, Bryant Park, Galapagos Art Space, Cedar Lake Theater, Kazuko Hirabayashi Dance Theatre, La MaMa’s Ellen Stewart Theatre and The Judson Memorial Church.

The company has also performed at Jacobs Pillow Dance Festival, New Noises Festival at Perry-Mansfield, Sardinia, Italy’s Festival Internazionale Nuova Danza, WestFest Dance Festival, DanceNOW Festival, Cape Dance Festival, ITE Dance Festival, Saratoga ArtsFest, San Francisco’s West Wave Dance Festival, Spring to Dance Festival, Dance St. Louis, Washington DC’s National Cherry Blossom Festival and Dance Place, The Lewis Center at Princeton University, Nort Maar Fete de Danse, ArtsQuest Center at SteelStacks, University of Rochester, UAAlbany Performing Arts Center and the Burgos, Spain International Dance Festival.

TAKE Dance has been the company-in-residence at Skidmore College, University at Albany, Randolph College, Kingsborough College, DANCENOW at Silo and PS/21 in Chatham, NY.
**THE DANCERS**

**Jill Echo (Associate Director)**

Jill Echo has been active in the New York City dance community for over twenty years. As a professional modern dancer, Jill has performed with Kazuko Hirabayashi Dance Theater, Pearl Lang Dance Company, Janis Brenner & Dancers, Sue Bernhard Dance Works, Cortez & Company, Risa Jaraslow, Karla Wolfangle and Will Swanson, among others. Jill was also founding member of Taylor 2 and a member of the Paul Taylor Dance Company. She is a founding member of TAKE Dance. Jill's master classes in technique, repertory, improvisation, partnering, choreography/composition and movement for actors are essential components of the TAKE Dance residency programs. She has taught at Alvin Ailey/Fordham BFA Program, Long Island University CW Post, The Joffrey School, New York University, Randolph College, West Virginia University, Perry Mansfield, International Summer Dance in Burgos, Spain, Skidmore College, Stephens College, the University at Albany and the American Academy of Ballet. She has held the positions of Adjunct Professor of Dance at Purchase College, and Adjunct Instructor at Vassar College, and is presently teaching Movement for Actors in the Department of Theatre Arts at Purchase College as well as at Michael Howard Studios in New York City. Jill holds a BFA and a MFA from Purchase College. She has restaged the works of Takehiro Ueyama and Kazuko Hirabayashi and her choreography has been performed on TAKE Dance as well as dance programs in the United States and Abroad. Television credits include appearances on PBS Alive From Off-Center, Dance in America and American Masters.

**Brynt Beitman**, a native of Dallas, attended the prestigious Booker T. Washington High School for the Visual and Performing Arts. After a nomination for Presidential Scholar in the Arts by the National Foundation for the Advancement of the Arts, Beitman went on to earn a B.F.A. from The Juilliard School. He has danced with Bruce Wood Dance Project, Contemporary Ballet Dallas, Heidi Latsky Dance, and New York Baroque Dance Company. His own choreographic work has been shown in NYC, Montreal, Dallas, and Varna, Bulgaria. He was chosen as runner-up for Northwest Dance Project’s Pretty Creatives 2012 International Choreographic Competition. Beitman presented “With or Without Me” at Dance New Amsterdam in a series curated by Jack Ferver. Beitman’s most recent work is Ode, premiered by TAKE Dance in 2014.

**Elise Drew** is originally from Oxford, CT and joined the Limón Dance Company in 2010. She received her early training with the Brass City Ballet School before graduating from the Alley/Fordham BFA Program in Dance. An original member of TAKE Dance, she has performed with Barkin/Selissen Project, Camille A. Brown and Dancers, HopeBoykinDance, Pajarillo Pinta’o, the Santa Fe Opera, Sean Curran Company, and Luna Negra Dance Theater. Elise teaches for the Limón Institute at the Peridance Capezio Center and also serves as The Alley School’s Summer Housing Coordinator. She is a 2014 Princess Grace Dance Honoraria Recipient.
John Eirich was raised in Orlando, Florida where he studied ballet and jazz at Southern Ballet Theatre. He earned his BFA in dance from New World School of the Arts in 2005, was a student at Jacob's Pillow Contemporary Traditions Program and performed with Miami Contemporary Dance Company and the Florida Grand Opera. He has worked with the Amy Marshall Dance Company, was a member of Taylor 2 from 2006-2010 and has been a member of TAKE Dance since 2007. John joined Dusan Tynek Dance Theatre in 2010, is currently a member of Dance Heginbotham, has performed Missa Brevis with Limón Dance Company, L'Allegro and the Hard Nut with the Mark Morris Dance Group and, most recently, in Isaac Mizrahi’s The Magic Flute for Opera Theatre St. Louis.

Kile Hotchkiss was born in Half Moon Bay, California and trained with Bruce Alan Ewing as a member of Repertory Dance Theater in Oak Ridge, Tennessee. He studied at the Joffrey Ballet School on scholarship, at The Alvy School in the Fellowship Program and at LINES Ballet School under the direction of Alonzo King. Kile graduated from the Alvy/ Fordham BFA Program. He has performed works by Alvin Ailey, Nacho Duato, Paul Taylor, Lar Lubovitch, Bill T. Jones and Nicolo Fonte. Kile also dances with Skybetter & Associates and Keigwin + Company. He joined TAKE Dance in 2007. Kile choreographed his first piece for TAKE Dance, PENUMBRA, during the Judson Church project, THE DISTANCE OF THE MOON, in the Fall of 2010 and I ONLY SEE YOUR FACE AT NIGHT in 2014.

Gina Ianni is a native of St. Louis, Missouri, and moved to New York City in 2004 to study dance at Marymount Manhattan College. Gina graduated cum laude from Marymount Manhattan College in 2008 and was awarded the Gold Key, the highest honor from the MMC Dance Department, for demonstrating excellence in her field. The Company’s 2008 summer performance at PS/21 in Chatham, NY marked Gina’s debut as a company member of TAKE Dance. Gina has also performed with Steps Repertory Ensemble and Keigwin + Company. Television credits include: BET, America’s Got Talent. Industrial credits include: AXE Body Spray, Pepsi, Tommy Hilfiger, New York Fashion Week.

Marie Zvosec is a graduate of the Dancers’ Studio at Oberlin, the North Carolina School of the Arts, The Juilliard School (BFA) and the DeVos Institute for Performing Arts Management. She has been seen with, among others, Buglisi Dance Theatre, Bennyroyce Dance Productions, Douglas Dunn and Dancers, Hilary Easton + Company, DOORKNOB Company with Shannon Gillen and Elisabeth Motley, Doug Elkins and Friends, the Metropolitan Opera in works directed by Zhang Yimou and Mark Morris and Ohio Dance Theatre, where she is a frequent guest choreographer. She completed the National Dance Institute’s Teacher Training and now serves as Chair of the Dance Department at the Brooklyn Music School. She joined TAKE Dance in 2010.
Mr. Ueyama brings a soft and silky calm and sunny sweetness to everything he does.
- The New York Times

Ueyama’s choreography displays a reverence all his own, with both traditional and unstructured styles adding to the weight of his dance innovations.
- Scallywag & Vagabond

Ueyama speaks of hope in troubled times.
- The Daily Gazette

The whole show was excellent and moving, exciting and enthralling, with a true sense of the East meeting West.
- Asiance Magazine

REIEWS

Fascinating, combining a smooth grace with impressive athleticism...
- The New York Sun

TAKE Dance is a troupe we should know better.
- The San Francisco Chronicle

“Footsteps in the Snow” offers some gorgeous moments.
- The Washington Post

Ueyama mixes a harmonious Eastern visual aesthetic with spirited athletic energies. The results consistently please the eye while provoking the mind and soul.
- Backstage
An often moving, sometimes comic, always intelligent and sensitive depiction of a day in the life of a Japanese businessman, Salaryman is spectacular.

- Backstage
SALARYMAN is a full-evening work depicting the life of the Japanese businessman. The piece is a reflection of the working man’s everyday “drama” - the stress of the universal daily grind of work - being a cog in the company machine - essential to the success of the business world and economy, but not feeling respected or rewarded; lacking any sense of individuality or autonomy. This piece blends reality and fantasy, juxtaposing the frenetic, high-octane will to succeed with the daydreams of a sweeter past, where remembrances, hopes, desires and fantasies are brought to life. SALARYMAN honors those people that relinquished their personal dreams, yet continued to find happiness and pride in their lives; through their dedication, they played a crucial role in Japan’s post World War 2 success.

The creation of this piece coincided with the deadly tsunami in Japan. As the Japanese struggle to survive, their innate loyalty, tenacity and resilience are indicative of not just the Japanese community as a whole, but also of their corporate culture. Embracing joy, sadness, comedy and beauty, this piece is a dedication to the Japanese Salaryman.

Salaryman is a masterful portrait of the Japanese corporate worker.
- The Daily Gazette

“A series of vignettes, handsomely lit and powerfully danced, (depicting) the rat race of modern-day life. The inspiration may come from Japan but the images are universal.”
- Oberon's Grove
**DARK MOURNING**

Choreography  Takehiro Ueyama  
Music  Songs from *Early Music (Lachrymæ Antiquæ)* by Kronos Quartet  
Lighting  Lauren Parrish  
Costumes  Jesse Dunham  

Premiere  September 27, 2013 at Peter Norton Symphony Space, New York, NY

*Dark Mourning* explores the visceral moments that is universally shared when someone or something passes. Juxtaposing sadness, struggle, fear, and loneliness are moments of acceptance, acknowledgement and even happiness. “*Dark Mourning* is not all about suffering. It also reflects the beauty and enjoyment of life.”

*A meditative elegy highlighted with bursts of quick, sharp passion, “Dark Mourning” danced us through the many phases of grief. With daring duet work and a detailed, sensitive use of the hands and fingers that is a signature of Ueyama’s work, we journeyed through the grief, nostalgia, longing, despair, anger and frustration inherent in loss. Just as in life, processing grief is never linear, and each vignette of “Dark Mourning” doubled back on itself, visually displaying the erratic, confusing desperation of sorrow. – Critical Dance*

*This somber new work, in which movement, music, and silence are meshed into a cogent whole, expresses both the terror and tranquility of death, and presents a haunting view of bereavement*  
– Oberon’s Grove
WHEN THE MOON IS FULL

Choreography  Takehiro Ueyama
Music  W. A. Mozart, Serenade in G, K. 525 "Eine kleine Nachtmusik": Allegro, Falco, Rock Me Amadeus
Lighting  Lauren Parrish
Costumes  Takehiro Ueyama & Jill Echo

Premiere  August 22, 2014 at PS21, Chatham, NY

First section commissioned and premiered by The Roger Williams University Dance Theatre in Bristol, R.I., May 2014
Past Events Can Be Ignited by a Host of Sense Memories - Sight, Scent, Place, Sound

After the Tohoku earthquake and tsunami on March 11, 2011, I felt that my heart was torn apart by the tragedy and devastation to my country and my people. Wanting to reflect back on all my childhood memories in Japan that gave me joy, I found myself listening to the music that flooded my ears through records, radio and television during the 70's and 80's, creating a window back into my childhood in Tokyo. Nostalgic memories of time spent with friends and family in my country came rushing back with each song. Using these popular Japanese songs, in Somewhere Familiar Melodies, I am taking a moment to dream of the past for a little while and remember the Japan I grew up in.

*I would proclaim the World Premiere of Takehiro “Take” Ueyama’s Somewhere Familiar Melodies a great success. All I can say is never count on Take Ueyama to do the expected! He takes movement and sculpts it into unique statements of expression; they are never cliché and always original.*

- NYC Dance Stuff
FOOTSTEPS IN THE SNOW

“While not immortal, we hope to leave our imprint behind”

Choreography  Takehiro Ueyama
Music  Arvo Pärt  Spiegel Im Spiegel, Für Alina, Cantus in memory of Benjamin Britten
Lighting  Jason Jeunnette
Costumes  Cheryl McCarron

Premiere  July 30, 2009 at Dance Theater Workshop, New York, NY

First and Last sections commissioned and premiered by The New School Dance Department in New York, May 2008

Ueyama uses metaphor to draw his audience into a realm of compassion where pain is shared, exposed and sometimes healed.
- The Daily Gazette

The tableaus choreographer Takehiro Ueyama created at Dance Place Saturday night might just be the most memorable scenes audiences see there all year.
- The Washington Post
FLIGHT

Choreography  Takehiro Ueyama
Music  Ana Milosavljevic  Reflections with Terry Riley’s Bird of Paradise: Part 1
Aleksandra Vrebalov  The Spell III
Philip Glass  Meetings Along The Edge
Ana Milosavljevic  NEBO
Lighting & Production Design  Lauren Parrish
Costumes  Jess Dunham
Photo Images  Richard Barnes
Sound Design  Damian Eckstein & Ana Milosavljevic

Premiere: May 19, 2010 at Dance Theater Workshop, New York, NY


I find that nature inspires me most and this is what I try to capture in my work. It is pure, honest, courageous, dangerous, and beautiful at any given moment. While in Rome, I witnessed this beauty yet again. Looking up, I saw a flock of starlings playing in the sky. Their movements far surpassed any dance I had ever witnessed, with their breathtaking unison flights and banking turns, sculpting the air in patterns so seamlessly elegant. Time stood still as they danced in the heavens leaving me on the ground wishing I could fly away with them.

It has speed, size, and a Philip Glass-driven turbulence cycle, as well as reverential calm, stillness, and silence. - The New Yorker

It is the elements of surprise married to easy pauses or lulls that make Take's choreography delicious, and when the whole evening hits as it did here, it is a beautiful thing.

- OFF OFF OFF Dance
The Distance of the Moon

Choreography  Takehiro Ueyama  
Music  Philip Glass  *Tirol Concerto-Movement II*  
Lighting  Jason Jeunnette  
Costumes  Mariko Kurihara

Premiere  June 9, 2012 at Kaatsbaan International Dance Center in Tivoli, NY

The first version of The Distance of the Moon was premiered at Judson Memorial Church in NY, October 14, 2010

The first duet is a love story inspired by Italo Calvino’s “Distance of The Moon.” The basic premise of the story is how the moon and earth, once together, slowly move apart never to be so close again. The second duet is based on the Japanese Festival Tanabata, also known as the “star festival”, which takes place on the 7th day of the 7th month of the year, when, according to a Chinese legend, the two stars Altair and Vega, which are usually separated from each other by the milky way, are able to meet.

The duets by Ueyama transport the dancers and audiences over the moon.  
- The Daily Gazette
One is a 30-minute piece consisting of 4 sections, inspired by Gregory Colbert’s exhibit Ashes & Snow. With traces of my Japanese heritage, this piece explores the beauty of nature and the nature of humanity. Juxtaposing ecstatic, uncontrolled movement with simple gestures, poses and design, this piece embodies the universal idea that we come from the past, live in the present and move into the future. One shows the interconnectedness between humanity, nature, life and death. Completing my vision for this piece is a 30 x 10 foot landscape backdrop created by the artist Paul Hunter.

\textit{Sublime, the untenable quality that expresses humanity’s joint conflicts and strides.}
- The Daily Gazette

\textit{Ueyama’s at his most inventive with the ever-shifting pattern of the figures on stage. Any Given moment offers a picture that is exquisitely balanced yet often surprising.}
- Tobi Tobais, Bloomberg.com
SAKURA SAKURA

Choreography  Takehiro Ueyama
Music Japanese traditional song Sakura Sakura
Wolfgang Amadeus Mozart Adagio from Concerto for Piano and Orchestra, No. 23 in A major, K488
Lighting  Jason Jeunnette
Costumes  Sabado Lam

Premiere  February 17, 2005 at Joyce SoHo, New York, NY

Japanese translation “cherry blossoms”. The cherry blossom symbolizes the beauty of Japan; this piece is a tribute to the beauty and strength of Japanese women. It won the 3rd prize at the 4th Certamen Internacional de Choreografía en Danza Moderna Burgos, Spain & New York, July 2005.

Gentle blend of eastern and western sensibilities.
- Woodstock Times
“Love Stories,” in particular, is the subtlest, most intimate incarnation of Ueyama’s passion for physical storytelling. Ueyama exhibits his best hand at breaking the human heart with the beauty of life’s trials.

- Scallywag & Vagabond
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