

## ABOUT DANCE CERES

---

The mission of Dance Ceres is to realize subtlety through action, individuality through community, immediacy through timelessness, and equality through art. The core inspiration of the work examines crisis and resilience through intricate and energetic dance. It is with the highest caliber of dance, in both the creation and execution that I wish to inspire our community to experience life boldly.



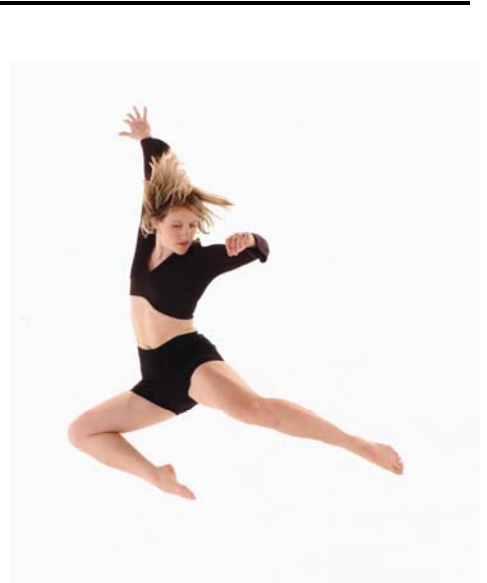
*Photo by May Seun*

The creation of theatrical events from these experiences elevates the repetition interwoven throughout history and unifies diverse belief systems and communities. By releasing common stories, events and concepts through abstraction, we expose honest, classic lessons and unveil gifts of vulnerability within both performers and witnesses. The company dancers are: Cari Bellinghausen, Claudia Hubiak, Rebecca Gilbert, Gianna Shepard, Jayme Winell & Jenny Ward.

## ABOUT BRITTANY BROWN CERES

---

Hailed by dance critic Allan Ulrich as a choreographer with "genuine craft & individual sensibility" (VOD, 7/03), **Brittany Brown Ceres** is the director of Dance Ceres and teaches at SF School of the Arts and City College. She grew up in Portland, Oregon and received her first professional choreographic project at the age of fifteen. She attended UC, San Diego and secured a BA in Theater, with a double minor in Dance and Biology ('95) in three years, under the mentorship of Jean Isaacs, Nina Martin, and Margaret Marshall. In San Diego, she studied extensively with Lower Left Dance, Isaacs/McCaleb & Dancers and performed and choreographed her own work for Synaptic Alternative Dance Project, while working daily as the Assistant to the Director at the San Diego Area Dance Alliance. In 1997 she moved to New Zealand to choreograph and perform with Christchurch's Dance Core, under the direction of Sheryl Robinson. While in NZ she also choreographed for St. Margaret's College for Girls and taught Modern dance at Hadley College.



*Photo by Andy Megg*

BRITTANY BROWN CERES  
Choreographer  
Dancer  
Teaching Artist

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752

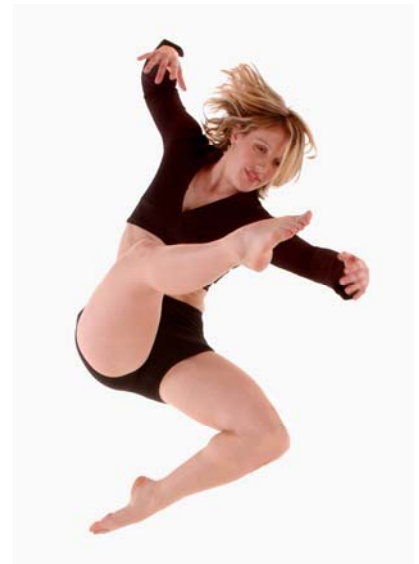
Ceres's choreography has been produced in the San Francisco Bay Area at Summerfest/dance, Jon Sims Center for the Arts, Noh Space Theater, ODC Theater, The Thumbnail Festival, Dancers' Group's Local Series, Venue 9 Series and at the American College Dance Festival. She has also produced work in New York, Connecticut, New Jersey, Vermont and Oregon. Ceres was one of the first graduate

students to complete an MFA in Choreography from SUNY, Purchase College (2000). She went on to finish her studies with an MA in Dance Education at Stanford (2001), where she frequently substitute teaches for modern dance faculty.

Ceres is a three time awardee of the Mary Edith Clifford Award for Choreography and in 2005 & 2007 received commissions from Stanford Lively Arts. She has also danced with Black Label Dance, Dance Elixir, Davalos Dance Company, Deborah Slater Dance Theater. As an administrator, she directed the WestWave Dance Festival from 02-07, managed of ODC Theater from 03-06 and currently manages a SF based start-up, widgetbox.com.

### **SHORT VERSION**

Hailed by dance critic Allan Ulrich as a choreographer with "genuine craft & individual sensibility" (VOD, 7/03), **Brittany Brown Ceres** is the founder of Dance Ceres. With an MFA from SUNY, Purchase College and an MA from Stanford, She currently teaches choreography at SF School of the Arts and City College. Ceres is a three time awardee of the Mary Edith Clifford Award for Choreography and in 2005 & 2007 received commissions from Stanford Lively Arts. Her work has been produced in the San Francisco Bay Area, New Zealand, New York, Connecticut, New Jersey, Vermont and Oregon. She directed the WestWave Dance Festival from 02-07, managed of ODC Theater from 03-06 and currently manages a SF based start-up, widgetbox.com.



*photo by Andy Megg*

### **FUNDING & SUPPORT**

Dance Ceres gratefully acknowledges the crucial role community support plays. Without support, art could not be created. Dance Ceres has received funding from the following gracious organizations and individuals: The Zellerbach Family Foundation, the CA\$H Grant program organized by Dancers' Group and Theatre Bay Area, The Jon Sims Center for the Arts, CounterPULSE Theater, Ken Hempel, Margaret Jenkins Dance Lab, Rob Bailis, Margaret Marshall, ODC Theater, Sadie Weinberg/The Group, Roger & Jennifer Brown, Emma Stewart, Rich Gill, Jer Faludi & Howard Junker.



*Photo by Andy Megg*

**BRITTANY BROWN CERES**  
Choreographer  
Dancer  
Teaching Artist

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752

Dance Ceres is fiscally sponsored by DanceArt, Inc. and acknowledges mentors: Janice Ross, Joan Lazarus, KT Nelson, Nina Martin, Margaret Marshall and Jean Isaacs.  
*Dance Ceres would not be possible without the constant attention of Carol Nelson Ceres.*

**ABOUT THE DANCERS**



**Cari Bellinghausen** is a Chicagoland native who has been dancing for the better part of her 25 years. She majored in dance at the University of Illinois Champaign-Urbana and graduated with honors in '02. Since re-locating to San Francisco that same year, she has come to love this city in all its foggy, gritty glory. Cari walks dogs for Four Legged Fitness and teaches regularly as certified Ashtanga yoga instructor. She has performed such well known works as "Esplanade" by Paul Taylor, and "The Fugue" by Twila Tharp. Cari has recently been dancing with Megan Nicely and Company, PPAR Dance, Maxine Moerman Dancetheatre, Right Brain Performancelab, Funsch Dance Experience, Dance Ceres, and Capacitor.



**Rebecca Gilbert** received her BA in dance from Mills College and has since performed with SF Dance Repertory, Kate Mitchell and Dancers, Dance Elixir and various other companies. She is currently a member of Ahdanco, little seismic dance company and is co-founder of Barely Complete Productions. She is ecstatic to be performing her first full season with Dance Ceres.



**Claudia Hubiak** is originally from Boulder Colorado, where she grew up as a competitive gymnast. She graduated from the University of California, Santa Barbara with a BFA in dance where she studied with Nancy Colahan, Christopher Pilafian, Tonia Shimin and Stephanie Nugent. Claudia currently lived in San Francisco where she performs with ABD Productions, Dance Ceres and is a co-founder of Vispo dance.

**BRITTANY BROWN CERES**  
Choreographer  
Dancer  
Teaching Artist

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752



**Elizebeth Randall** began her dance training in Santa Cruz where she performed nationally as a member of Santa Cruz Ballet Theater. She has studied at the Joffrey Ballet School, Limon Company, Santa Monica College and SF State, where she recently graduated with a BA in Dance. Elizebeth works as a Pilates and modern dance teaching assistant for professor Susan Whipp at SFSU and is a children's dance instructor at Lamorinda Ballet Center, Shawl-Anderson Dance Center and Volee Dance. In addition to Dance Ceres, Elizebeth performs with Davalos Dance Company, Terry Sendgraff's Motivity Aerial Dance, and is a member of Liss Fain Dance.



**Gianna Shepard** grew up in Boulder, CO where she trained at the Ballet Arts Academy and performed with Boulder Ballet. Following high school, Ms. Shepard joined the Colorado Ballet as an apprentice for one season. After a two-year hiatus from dancing, she became a member of Yale Dancers with whom she performed, choreographed, and served on the board. Ms. Shepard received her BA in Anthropology from Yale University in May of '02. In addition to dancing, she serves as Associate Development Director for ODC.



Renowned speaker and play activist, **Jenny Ward**, MFA has brought the joy of play all over the country. She created Playward.com with the intention of reminding adults the importance of enjoying life. Jenny received her masters from New York University, is a Licensed Life Coach and Yoga Teacher. As a performer, Jenny Ward has appeared on, Sex in the City, As the World Turns, Law and Order and numerous Off Broadway productions in New York City. Her one woman show "Who Said So? about Beauty" continues to be seen all over the country in colleges and high schools. Jenny is the author of "Who Said So?...creating a life outside the box" and "101 Ways to Play."

**BRITTANY BROWN CERES**  
 Choreographer  
 Dancer  
 Teaching Artist

10 ARGENT ALY #12  
 SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
 P: 415-794-0752

Recently Playward was honored in an exhibit for the International Women's Museum. Playward's interactive workshops encourage the participants to experience joy not just talk about it. Their clients include Alza, Johnson and Johnson, Merrill Lynch, Telik, University of California, Calavie Resort and Spa and more. Playward is serious about one thing, reminding their clients the importance of enjoying life, through retreats, workshops, books, play-yoga and corporate trainings.

## **"BODILY FILE" (2008)**

---

### **Bodily File (2008)**

Choreography: Brittany Brown Ceres

In collaboration with Jenny Ward & The Dancers

Dancers: Cari Bellinghausen, *Claudia Hubiak*, *Jennifer Kesler*, *Gianna Shepard*, *Emma Stewart*, *Jenny Ward* & *Brittany Brown Ceres*

Coming soon – winter 2008

Bodily Filing is a collaborative journey between Dance Ceres and play activist, Jenny Ward, to be created during a 2007-2008 residency at Counterpulse Theater in San Francisco. We will explore moment and undefined emotions stored in our bodies in conjunction with Playward's search to find balance in the corporate work environment ([www.playward.com](http://www.playward.com)).



Our body houses physical manifestations of emotions, feelings, thoughts, ideas that do not have descriptive words. Language can not describe these feelings because they are individual and have not been "classified" "identified as universal" or "individually discovered" despite having been felt. Our body stores beyond that which we can clearly identify with language; content which is inherently human; felt experiences and reactions that remain uncategorized. This reality is evident in psychological studies focused on releasing past emotional/physical trauma; in medical evaluations focused on physical recovery; even in support groups... and yet it has not been studied as an artistic concept. Language is not only spoken, but communicated. How does each person's experience translate in the connective and fluid tissues of the body and how can dance/movement bring language to those unidentified thoughts and feelings?

This study towards performance will develop movement initiated and generated from these physical places of emotional storage.

***Photos by Adam Aufdecamp***



### **BRITTANY BROWN CERES**

*Choreographer*

*Dancer*

*Teaching Artist*

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752

## “CORP\$ de CO.” (2007)

### Corps de Co. (2007)

Choreography: Brittany Brown Ceres & Austin Forbord

Music: Stephen Mackey

Video Design: Austin Forbord

Costumes: Brittany Brown Ceres

Dancers: Cari Bellinghausen, *Claudia Hubiak*, *Jennifer Kesler*, *Gianna Shepard*, *Emma Stewart & Jenny Ward*

12 minutes

Photos by BBCeres

Corps de Co. is a play on the original Corps de Ballet, in which a large group of dancers are cast into nominal dance roles, yet in unison, create a vital portion of the dance staging theatrics and plot advancement. As Corps members, these dancers serve as witnesses to the actions and outcomes. Les Corps is less essential, less exceptional, more monotone, more conforming, yet the fully functioning

ballet rest atop of these dancers. Systems like Les Corps are represented in multiple aspects of society and the nature world. Within this premiere, we will explore both the systems that require multiple efforts, multiple people & the individual stories within them.



We explore the question: “what makes a group function?” and how do these concepts play out in the individual and the group? What actions cause ease or stress within the functionality? How does individuality play out in positive and negative ways within the overall common goal? Where do these goals come from? Does health play a part? This dance will pull back the curtain on itself to expose the layers of content that is worked and reworked throughout the process. Drawing from experience within a nation full of personal, couples and even corporate therapy, Corps de Co. is a dance made within and in spite of our current political and socio-economic regimen.



As a method of both capturing/focusing on detail as well as expanding the space, the video performance portion of the dance is made to portray the massive contributions of others into the system of the whole. The video Corps is as much choreographed spatially as the physical dancers on the stage. The Video Corps moves in and out of frame (staging) to expand the obviousness of the contributions to the work, beyond the stage itself. All of the versions that come before the final version that the physical dancers display on stage will be present in the video, hence creating a living memory within the presentation. By revealing multiple versions and layers we dispel the “magic” and elevate the honest hard-working individuals who bring vision to life.

BRITTANY BROWN CERES  
Choreographer  
Dancer  
Teaching Artist

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752

**“SIMULTANEOUS SOLOS” (2006)**

**Simultaneous Solos (2006)**

Choreography: Brittany Brown Ceres

Music: Michael Gordon’s “Weather”

Costumes: Brittany Brown Ceres

Dancers: *Claudia Hubiak, Elizabeth Randall, Gianna Shepard, Emma Stewart & Brittany Brown Ceres*

11.5 minutes

Photos by CNCeres

*Special thanks to Cari Bellinghausen, Marlena Penny Oden & Carol Ceres. This piece was made possible through a JSDance Residency at the Jon Sims Center for the Arts.*

In “Simultaneous Solos,” I thematically and formally address the simultaneity of difference how when individuals meet, they co-exist in a quietly understood state of agreeable dissimilarity for a time, until they slowly become closer and more familiar with each other. While they undoubtedly change to accommodate one another, they also remain individuals. The work is built on the following question: “as we grow closer and more familiar, does the level or even the degree of our inherent difference actually change?”

This work premiered during the 15th anniversary season of the WestWaveDanceFestival, presented by Summerfest/dance. This premiere opportunity was the perfect celebration of my intent with this work, in part to celebrate the choreographic form with abstract work capable of standing alone on stage as a vibrant visual, emotional and communicative art form.



For the first time in my career, the movement language was not generated collaboratively by was built on my body and translated to the performers. It is a language very much my own. My strengths in choreography have always been in the area of form and composition, less so in movement invention or syntax. My movement has often encompassed large, bold stokes of movement, as my ideas have been developed through the fall and release of Limon Technique coupled with the careful “launching of the body” in contact improvisation. This piece is a departure from those modes of movement making. During the development of the work, I found myself digging deeper, looking to the specificity of each movement, each gesture for a greater specificity, aiming through detail for a clearer articulation of the whole body’s function in communicating dance. With this focus on movement invention, I began to realize the limits of the art form in the sense that there are only so many “moves” any one body can physically complete.

My personal body is not the “dancers’ ideal,” it is physically twisted. I learned during this process about my own resilience, and that I have a lot to learn from this limitation as an art-maker. The shape of my body demands that I think outside the box to create lines that are both “idealized” and still relevant to my intensions, still deliverable for my body. Each one of my movements is actually two or three twists off of a “classical line.” Because I built this work on my body and then translated it, articulating my own physical paradigm to the dancers is something that suddenly became very important. So, instead of being content with each dancer throwing their arm into the air, I have actually solidified each angle, each beginning, each ending and the quality necessary for completing the movement. Translating my body’s kinesthetic language exactly in each of the five solos has opened up a new doorway for me – offering a level of ownership and a new commitment to my movement palette that has made a fine closure for this series of works.



Musically, I have enjoyed returning to inspiration from such formal music structures as counterpoint and fugue. Setting these solos within Michael Gordon’s post-minimalist sensibilities in his piece “Weather” (one), offers me a great deal of inspiration as well. His score brings an inherent structural roadmap for the work, and places it “in time,” such that I have been, ironically, freed by the limitations of his formalism to risk and focus singularly on my own areas of growth.

**BRITTANY BROWN CERES**  
Choreographer  
Dancer  
Teaching Artist

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752

---

### **“UNDERNEATH (*all these nothings*)” (2005)**

---

Choreography: Brittany Brown Ceres  
Music: Lech Jankowski  
Costumes: Brittany Brown Ceres  
Dancers: *Carol Nelson Ceres & Brittany Brown Ceres*  
10 minutes

*“Underneath, all these nothings”* is a recreation of a gothic, Victorian duet inspired by the Brothers’ Quay’s full-length feature film, *Institute Benjamenta*. This haunting piece, set to a sparse and breathy score, was developed and presented in ODC’s Pilot 41 and Migrations series.

---

### **“NORMAL PEOPLE HAVE SECRETS” (2005)**

---

Choreography: Brittany Brown Ceres  
Music: John Tavener for Soprano Patricia Rosario  
Costumes: Brittany Brown Ceres  
Dancers: *Amy Kingwill, Elizabeth Randall, Sonya Smith, Damara Ganley, Emma Stewart & Brittany Brown Ceres*  
12.5 minutes

Inspired by the little things we are all so afraid to reveal, “Normal People Have Secrets” is seamless series of narrative interludes revolving around both white and not-so-white lies. Beginning with the drowning murder of a loved-one, this new work intends to pierce the sticky-sweet center of all of our secrets. The exploration of non-verbal characterization, ensemble dancing, and the physicality of buried memories are at the for-front of movement development. With the haunting “Akhmatova Songs”, by John Tavener, sung by Patricia Rosario, six dancers tell stories of many little lingering personal lies.

---

### **“AND AGAIN, WE MEET” (2004)**

---

Choreography: Brittany Brown Ceres  
Music: Ari Messer, Lech jankowski, Sigur Ros  
Costumes: Brittany Brown Ceres  
Dancers: *Amy Kingwill, Elizabeth Randall, Sonya Smith, Damara Ganley, Emma Stewart & Brittany Brown Ceres*  
Full Evening- 1.5 hours  
*Additionally presented by the Jon Sims Center for the Arts for the ‘05 National Queer Arts Festival.*

The full evening of story telling, dance and performance art, is woven together to reveal the details and interior landscapes of two people. “And Again, We Meet”-- opens with a full stage set of dominoes, ready to fall. The collapsed pattern would create the space for the first movement section to take place. Two middle-age characters are the reoccurring protagonists in a playful, yet haunting twist of historic time. From the recreation of her gothic, Victorian duet set to a sparse and breathy score, “Underneath, all these nothings” is a haunting piece, inspired by the Brothers’ Quay’s full-length feature film, *Institute Benjamenta*. to a 1920’s short story by Gertrude Stein, spoken through a set of ping pong, and on through this century of game-playing and love-making, there is an interpersonal progression from independence to *dependence* within the performers’ relationships as they revisit each other through historical time. It is as if the time it takes to “know” another person is equal to **all** time, past, present and future—and each separate journey is full of the same collective stories, revelations, boredom and disasters, spread along unique timelines. Historic lesbian reference, twisted social-leisure activities, intricate dance and honest risk fuse to create a performance story to speak for all love affairs. Sounds collages, composed by Ari Messer will round the evening’s score with verbal and non-verbal characterization through literature by and about Gertrude Stein and Bertolt Brecht.

BRITTANY BROWN CERES  
Choreographer  
Dancer  
Teaching Artist

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752

**BRITTANY BROWN CERES**  
Choreographer  
Dancer  
Teaching Artist

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752

## **PRESS**

Brittany Brown Ceres's dances are voluptuous and lucid. They are also finely crafted, ...for those of us who value imagination and brains, Ceres is a choreographer to watch."

- Rita Felciano, [SFBG](#), Dec '07

"Brittany Brown Ceres may be WestWave Festival producer, but her Simultaneous Solos, premiered at the top of the bill last Saturday (July 22) earned its place through talent alone. An abstraction for five women set to Michael Gordon's industrial strength Weather, the piece was carefully plotted. Vibrating wrists seemed to unleash a contrapuntal exercise constructed with almost lapidary precision. Movement motives were introduced austerely and leavened with group strides; the trajectory was swift and irresistible."

- Allan Ulrich, [Voiceofdance.com](#), July '06

"brainy and luscious" -Rita Felciano, July '06

"Kate Weare's premiere of "Drop Down" and WestWave festival producer Brittany Brown Ceres's "Simultaneous Solos" were also stunners. Ceres's "Solos," also a premiere, was set to the the composition "Weather" by Bang on the Can co-founder Michael Gordon. With its post-Cunningham elemental elegance and artful use of a mere five performers to fill the stage, Ceres juxtaposed slicing, linear leg work with circling, shuddering arms, nervous hands and undulant torsos. Where many young choreographers seem to make a fetish out of gesture without knowing what they are supposed to communicate, Ceres embedded the gestures in the impulse of the dance itself." - Ann Murphy, [DanceViewtimes.com](#), July '06

"Brittany Brown's Recollection - suggested we were in the presence of genuine craft and individual sensibility" -Allan Ulrich, [Voice Of Dance.com](#), July '03

"(Ceres' choreography) created a sense of urgency towards the climax of a new place, of change and resolution." -Rebecca Hirshman, [Critical Dance](#) July '04

## **COMMENTS FROM RECENT PRODUCERS**

"subtle and complex, but also accessible. Unlike many contemporary choreographers, she doesn't shy away from creating beautiful movement. But through that beautiful movement, she explores the intricate, personal, and often painful details of life that affect all of us. She's guaranteed to push you out of your comfort zone, but you're also likely to enjoy the process." - Jessica Robinson, Executive Director, [CounterPULSE](#)

"Ceres is an emerging leader in the region and a dance maker of considerable gifts. Her dual passions for creative community and smartly conceived, beautifully executed dance combine in investigations of social issues and matters of the heart, rendered with insight and wit in brave movement of the highest caliber."

-Rob Bailis, [ODC Theater Director](#)

"Brittany makes great dances- She also builds communities of dancers."

-Diane Frank, [Stanford University / Formerly of the Merce Cunningham Studio.](#)



photo by Andy Mogg

**COMMENTS FROM MY PEERS after "and Again, We Meet" premiered, 11/2005**

"Your dancers looked great and I'm still reminded of many of the beautiful images -- the ping-pong game, the sculptural lifts on the floor in the beginning, bodies moving through the lace curtains, feet and a tutu coming out of a box, the apple duet (which I loved, especially on the Twister board)...Thank you." *-Mary Carbonara, Mary Carbonara Dances*



"it was an intimate and beautiful work--the evening had a clear vision and that vision was communicated successfully, artistically, and with style. It made me feel so good, I wanted to run home and hug my husband." *-Leyya Tawil, Dance Elixir*

"your dances are structured in a really sophisticated manner, and you've got movement invention coming out of your ears." *-Kate Mitchell, Kate Mitchell and Dancers*

"And Again, We Meet" was thought-provoking, intelligent, and beautiful. I found your ending to be particularly expressive and emotionally satisfying. It is the kind of work I wish I could see several times and really think about." *-Jamie Wright*

"Your performance swept me up and kept me fully lifted on the rhythm of the performance from start to finish. It was truly beautiful. Never dull, never contrived or cliché. Slow and patient movement without a moment of being boring. Dynamic and exhilarating without bombarding the audience. It was purposeful, cohesive, impressive and smoooooth." *-ava*

"Your show last night was beautiful. The emotions and movement held together and moved along, so at the conclusion the evening felt complete." *-Liss Fain, Liss Fain Dance*

"Whimsy, delight and a beautiful kinetic momentum...some lovely movements of suspension and surprise." *-Jo Kreiter, Flyaway Productions July '03*

**BRITTANY BROWN CERES**  
Choreographer  
Dancer  
Teaching Artist

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752

**BBC CHOREOGRAPHY (partial list)**

---

- 2/2008**     **BODILY FILE**  
5 Dancers, 15 minutes  
Artist Residency @ Counterpulse Theater  
In collaboration with www.Playward.com, San Francisco, CA
- 7/2007**     **CORPS de CO.**  
6 Dancers, 13 minutes  
In collaboration with Austin Forbord, WWDF, San Francisco, CA
- 3/2007**     **ANAHATA (for Spirit House)**  
6 Dancers, 10 minutes  
Kate Mitchell & Dancers Commissioned work, San Francisco, CA
- 11/2006**     **STREAMING**  
Duet/Trio 9 minutes  
San Diego, CA 2/06 and for Stanford University (group) 5/07
- 2/2006**     **SIMULTANEOUS SOLOS**  
4 dancers, 11.5 minutes  
UCSD Studio 3 in San Diego, CA 2/06  
WWDF, Summerfest/dance.2006 in July, San Francisco, CA
- 5/2006**     **STRING SUITE**  
4 dancers, 10 minutes  
Bent Spoon Dance Co./ Stanford Dance Division, Stanford, CA  
To be reset on SF School of the Arts for May 2007
- 12/'05 – 5/'07**     **be LONGING**  
4 dancers, plus performance artists JoAnn Selisker  
and composer, Anne Carol, 15 minutes  
ODC Theater, Resident Artist 06-07  
Jon Sims Center for the Performing Arts, Resident Artist 05-06  
San Francisco, CA
- 3/2005**     **RANDOM ACCESS MEMOIRS**  
7 dancers, 8 minutes  
Julia Morgan Center for the Arts, Berkeley, CA  
Stanford Dance Division in Conjunction with Lively Arts
- 11/'04 & 6/'05**     **AND AGAIN, WE MEET**  
6 dancers, Full Evening  
Noh Space, San Francisco, CA  
& presented by Jon Sims Center for the Arts, for the 2005 Queer  
Arts Festival, SF
- 7/2004**     **WANDRIAN**  
6 dancers, 11 minutes  
Summerfest/dance.2004, San Francisco, CA

BRITTANY BROWN CERES  
Choreographer  
Dancer  
Teaching Artist

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752

**7/2004, 2/05 & 7/05 NORMAL PEOPLE HAVE SECRETS**

6 dancers, 15 minutes  
Summerfest/dance.2005, San Francisco, CA  
Vision Series at the Cowell Theater, San Francisco, CA  
ODC Theater's Migrations, San Francisco, CA

**2002-'03 SARGASSO**

9 dancers, 9 Minutes  
Stanford Dance Division Alumni Choreographer, Stanford, CA  
& ODC's Pilot 40, San Francisco, CA

**2002- '03 TRAGEDIETY & UNDERNEATH**

Duet Work, 8 minutes and 6 minutes  
ODC Theater- Pilot 37 & 41, San Francisco, CA

**2001 RECOLLECTION**

Duet Work in three parts, 11 minutes  
Thumbnail Festival, Venue 9 & Dancers' Group, San Francisco  
Danceworks at San Jose State University Theatre  
American College Dance Festival, Albuquerque, NM  
Summerfest/dance.2003, San Francisco, CA

**2001 TRIO & COMPANY**

Solo Work with three video dancers  
Venue 9 & Danceworks at San Jose State University Theatre

**2001 DRIFT**

STANFORD DANCE DIVISION, STANFORD UNIVERSITY  
Group work for Thesis Concert- Paid Public performance

**2000 ZION; the delicate and the unstoppable**

PURCHASE COLLEGE, STATE UNIV. OF NEW YORK  
Conservatory of Dance, Thesis Concert- Paid public performance  
15 minute group piece

**1999 BELLS DUET**

10 minute duet- Video/Dance Creation  
Sutra Bath Ruins, San Francisco, California

**1999-2000 SELF PORTRAIT & VELVETEEN**

Duet Work, Commissioned by Armonk Center for Dance  
New York City & Stamford, Connecticut

**1998-1999 ROADTRIP & EPITAPHE DE MARIE**

PURCHASE COLLEGE, STATE UNIV. OF NEW YORK  
15 minute group pieces

**LA LECON & ONE MORE KISS, DEAR**

15 minute group piece/ 8 minute trio

**1998 THURSDAY AFTERNOON**

Group Work, Local 7 Performance/ Producer: Wayne Hazzard  
Dancers' Group Studio Theatre, San Francisco, California

BRITTANY BROWN CERES  
Choreographer  
Dancer  
Teaching Artist

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752



**1997**

***FROM WHERE WE SPIT; buildings, bridges and other high objects & PART III***

Group work, Solo and Concert Direction- full evening  
Commissioned by Synaptic Alternative Dance Project  
Performing Arts Workshop, Encinitas, California

**1997**

***NOW AND BEFORE***

Full evening work for All Nine Toes Dance Collective @ Echo  
Theatre, Portland, Oregon

**BRITTANY BROWN CERES**

*Choreographer*

*Dancer*

*Teaching Artist*

10 ARGENT ALY #12  
SAN FRANCISCO, CA 94131  
[www.danceceres.org](http://www.danceceres.org)

E: [brittanbrown@hotmail.com](mailto:brittanbrown@hotmail.com)  
P: 415-794-0752