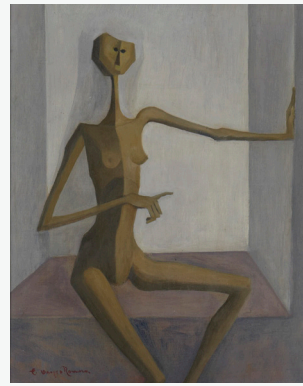


Princeton University Ballet (PUB), founded in 2008, is an entirely student-led, innovative, and evolving ballet company. PUB strives to renew the expression of ballet while maintaining a strong classical base; to that end, the company leads, creates, and performs two shows a year, showcasing both student and guest choreography in contemporary and classical ballet.

**OFFICER BOARD**

- President** Lucy Sirrs
- Artistic Director** Elena Remez
- Vice President** Vivian Li
- Assistant Artistic Director** Becca Berman
- Business Manager** Tiffany Huang
- Publicity Chairs** Jake Cedar and Uanne Chang
- Creative Media Chairs** Kyle Ikuma and Mei Geller
- Production Manager** Kristen Umbriac
- Costume Chair** Manya Zhu
- Social Chairs** Jon Golden and Henry Yuan
- Gear Chair** Yuki Chevray



**LUCY SIRRS '23**

SONG: "As Ballad" by Lambert

I was inspired by the female focus of Carlos Orozco Romero's *La modelo (The Female Model)*. In my observation of the work, the thin, lithe figure of the nude model and the sharp edges of the space in which she is enclosed evoked many stereotypical associations between ballet, femininity, and the female body. In my piece, I wanted to interrogate these associations and explore the ways that ballet both exposes and conceals the body. In addition, I wanted to challenge the notion of femininity as exclusive and examine the ways in which we can harness ballet's association with women to make it a space of belonging.

**ARTWORK**

Carlos Orozco Romero (1898–1984; born Guadalajara, Mexico; died Mexico City, Mexico; active Madrid, Paris, and Mexico City), *La modelo (The Female Model)*, 1939. Oil on composition board. Princeton University Art Museum. Bequest of David L. Meginnity, Class of 1958. © Estate of Carlos Orozco Romero

**FELICITY AUDET '22**

SONG: "Will" by Yuki Kajiura

Blurring the lines between the real and familiar with the esoteric and abstract, Leonora Carrington's *Twins* evokes a beautifully haunting—yet oddly inviting—atmosphere. The sole presence of two complementary, not-quite-human entities shrouded in black against a minimalistic backdrop cause me to contemplate the relationship between individuality and the duality of existence. Inspired by the questions these dualistic figures seem to suggest, I am driven to explore the relationship between ourselves as individuals and what it means to exist across dimensions. By blurring the lines of the world we live in, for instance, does individuality persist? Or rather do we oscillate amongst dualities in space? Intrigued by the thought that our bodies and minds might exist in unfamiliar ways in other dimensions—fictitious or otherwise—I felt compelled to explore this notion of individuality vs. the duality of existence through an exploration of movement set to Yuki Kajiura's composition "Will."



**ARTWORK**

Leonora Carrington (1917–2011; born Clayton Green, UK; died Mexico City, Mexico), *Twins*, 1997. Mixed media on canvas board. Princeton University Art Museum. Bequest of David L. Meginnity, Class of 1958. © Leonora Carrington / Artists Rights Society (ARS), New York



**UANNE CHANG '24**

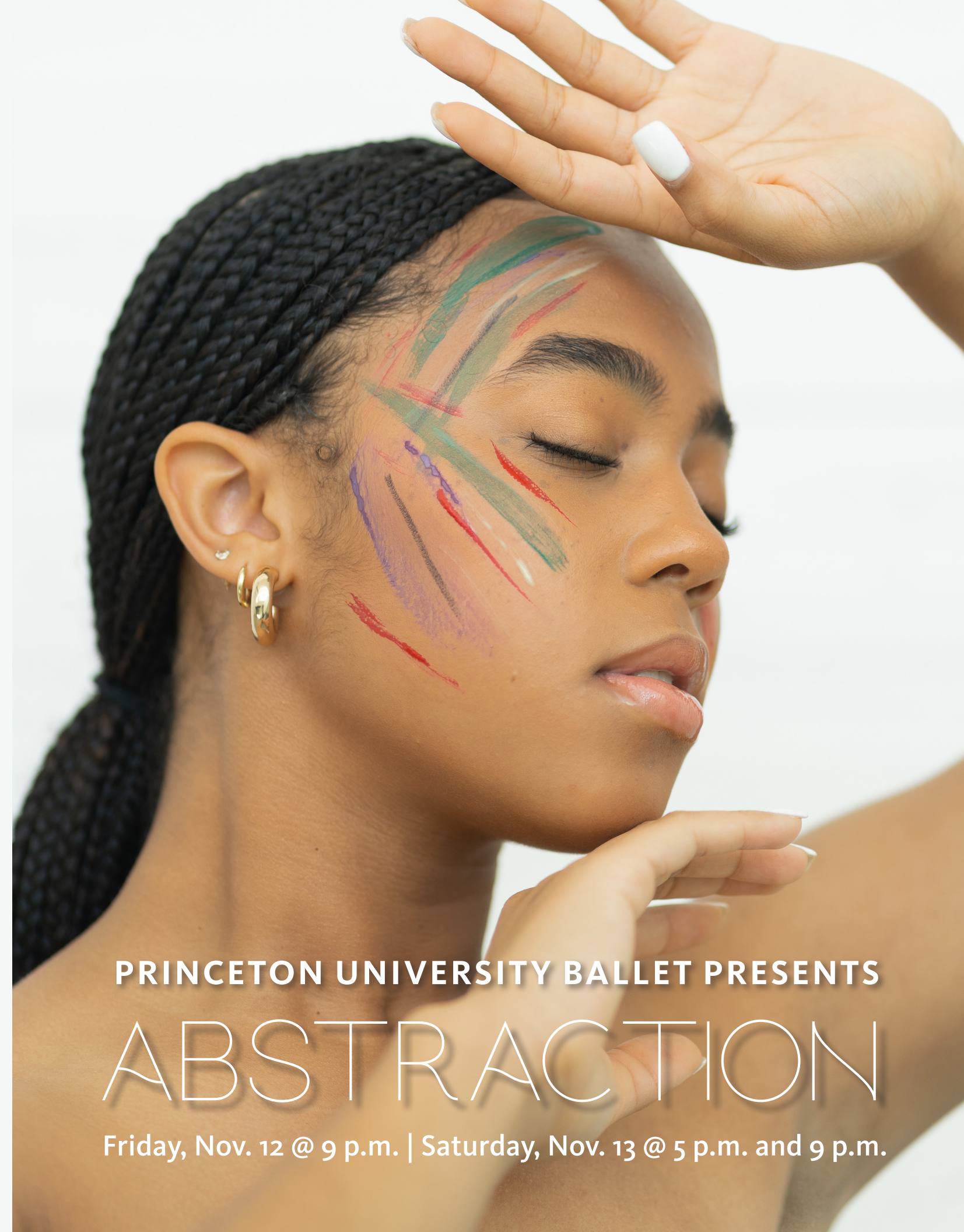
SONG: "Photo ID" by Remi Wolf

Inaccurate hues are shaded in like a kindergartener crayoning in a coloring book, but Marilyn remains so recognizable through her beauty mark, heavy lidded eyes, the hair—I wanted to create something, thus, that reflects the funky nature and vibrancy of this pop art, the commercialism associated with such an iconic figure, a contemporary take on both visual art and ballet.

**ARTWORK**

Andy Warhol (1928–1987; born Pittsburgh, PA; died New York, NY; active New York), *Blue Marilyn*, 1962. Acrylic and screen print ink on canvas. Princeton University Art Museum. Gift of Alfred H. Barr Jr., Class of 1922, and Mrs. Barr

PRINCETON UNIVERSITY  
**ART MUSEUM**



PRINCETON UNIVERSITY BALLET PRESENTS

ABSTRACTION

Friday, Nov. 12 @ 9 p.m. | Saturday, Nov. 13 @ 5 p.m. and 9 p.m.

The Princeton University Art Museum and Princeton University Ballet (PUB) present a collaborative dance performance inspired by objects in the Museum’s collections.

**Learn more about the student choreographers and the artwork that inspired their performances.**



## MARY WHELAN ’25

SONG: “Rhapsody in Blue” by George Gershwin

When I found La Rosa’s *SOHO, New York City*, I immediately thought of what was going on behind the windows of the apartment building. How many unique stories, perspectives, and personalities are within those walls? In my piece, I want to represent some of the individuals who live in the apartment building and how they relate to each other. I chose the first couple of minutes of Gershwin’s “Rhapsody in Blue” because of its classic New York City sound and its short sections with different characteristics (or personalities) that I could use to represent individual dancers.

### ARTWORK

Fernando La Rosa (1943–2017; born Arequipa, Peru; died Macon, Georgia; active Peru and United States), *SOHO, New York City*, 1984. Gelatin silver print. Princeton University Art Museum. Museum purchase. © Estate of Fernando La Rosa and Frances de La Rosa / Artists Rights Society (ARS), New York

## MEI GELLER ’24

SONG: “I Don’t Wanna Miss a Thing” by Aerosmith

I am reminded here that sometimes it is important to just stop. To look around, to forget about the little things. To be filled with a sense of wonder. To fall into the unknown and float in the space between what you understand and everything you don’t. Wonder can be anything—watching dancers move in space, watching a truly bad movie on a chilly night with the kind of people who make it worth it. And if we’re really lucky, wonder can be looking out the window and seeing the whole world pass by, a silent parade of blue and green and white.

### ARTWORK

National Aeronautics and Space Administration, *Astronaut Bruce McCandless with Earth in Background*, 1984. Dye transfer print. Princeton University Art Museum. Museum purchase, anonymous gift in honor of Peter C. Bunnell



## ISABELLE CLAYTON ’25

SONG: “Illicit Affairs” by Taylor Swift

Eve Aschheim’s *Small Disturbance* seems to me to depict a web, or net, that has shattered, whose broken fragments ricochet to the outskirts of the canvas, leaving the space at the center of the image barren. There is palpable tension in this piece, in the rigidity of the black lines; however, there is a sort of freedom, too, in the movement of these lines as they appear to escape the canvas itself. Seeing this piece reminded me of Taylor Swift’s “Illicit Affairs” and her lyrics “For you I would ruin myself . . . a million little times.” The song encapsulates a paradox of passion and pain and contemplates what one must do when the person they love is simultaneously the one breaking their heart. Love can serve as something strong and interconnected; however, through secrecy, betrayal, and all else, love is strained and ultimately shatters, creating a “small disturbance” of its own. It is my hope that by choreographing to Swift’s “Illicit Affairs,” I will be able to bring Aschheim’s illustrations of movement, interconnectivity, and emptiness alive on stage.

### ARTWORK

Eve Aschheim (born 1958, New York, NY; active New York), *Small Disturbance*, 2011. Gesso, black gesso, ink, and graphite. Princeton University Art Museum. Gift of Lois Dodd. © Eve Aschheim



## ELENA REMEZ ’23

SONG: “Zora” by Little Symphony and With Dogs

The vast silence of the landscape comes through in *Woman seated in the woods*. I was inspired by the evident stillness in the piece, which leaves room for the imagination to flow on what could be within the trees. I chose to pair this artwork with “Zora” by Little Symphony to try to make the audience feel as though they were among the blades of grass, watching the events of the scene unfold past the time stamp of the photo. The movement styles in the piece are inspired by a whimsical flurry of the natural elements, and the joy of the unpredictable nature of nature itself.

### ARTWORK

Clarence H. White (1871–1925; born West Carlisle, OH; died Mexico City, Mexico; active Ohio and New York), *Woman seated in the woods*, ca. 1909–10. Princeton University Art Museum. The Clarence H. White Collection, assembled and organized by Professor Clarence H. White Jr., and given in memory of Lewis F. White, Dr. Maynard P. White Sr., and Clarence H. White Jr., the sons of Clarence H. White Sr. and Jane Felix White



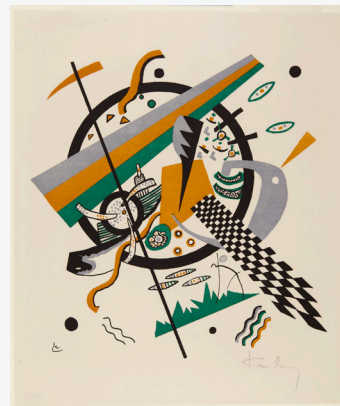
## BECCA BERMAN ’23

SONG: “Nørrebro” by Fyfe & Iskra Strings

When I first saw *Kleine Welten*, I was struck by this unique kind of elegance that emerged from its abstractness. I was enticed by how this piece seems to pull in and out of structure, simultaneously constructing and deconstructing. I wanted to emulate this feeling in my choreography, negotiating in and out of geometric shapes as well as balletic structures and motifs. And, inspired by the various shapes, colors, patterns, and textures interwoven in the work, I chose a song richly layered with different instruments and dynamics while working also to layer my choreography. Kandinsky, the artist of this beautiful piece, was a pioneer for abstract art—in honor of him, I have pushed to abstract from classical ballet in this dance.

### ARTWORK

Wassily Kandinsky (1866–1944; born Moscow, Russia; died Neuilly-sur-Seine, France; active Germany, Russia, and France), published by Propyläen Verlag, *Kleine Welten (Small Worlds)*, plate 4, 1922. Color lithograph. Princeton University Art Museum. Bequest of Walter E. Rothman



## ANNIKA HSI ’23 AND JONATHAN GOLDEN ’22

SONG: “This Place is a Shelter” by Olafur Arnolds

We were drawn in by the minimalistic design work on this fragment of a bowl from the third to fourth century. The sweeping and jagged edges create a feeling of loss, incompleteness, and a foreboding clarity as the viewer knows this is only a fragment of the whole picture. The unique shape of the piece lends itself to the structure of our work, set to “This Place is a Shelter” by Olafur Arnolds.

### ARTWORK

Roman, Imperial to Late Antique, *Fragment of a bowl*, 3rd–4th century A.D. Transparent, almost colorless, greenish glass. Princeton University Art Museum. Gift of the Committee for the Excavation of Antioch to Princeton University



## HENRY YUAN ’23

SONG: “String Quartet No 3 (Mishima) Blood Oath” by Phillip Glass

I interpret Kay Sage’s *I Saw Three Cities* as a depiction of the cycle of life. The stationary geometric forms in the background strike me as the remains of a fallen civilization, giving me a sense of sadness. But the curtain twisted around the pole and seemingly flapping in the wind gives me a contrasting feeling of hope for something new and unknown; it is full of motion and takes a less defined form than the shapes in the background. I try to embody a similar sense of the cycle of life and the feelings associated with it in my choreography for this piece.

### ARTWORK

Kay Sage (1898–1963; born Albany, NY; died Woodbury, CT; active Italy, Paris, and New York), *I Saw Three Cities*, 1944. Oil on canvas. Princeton University Art Museum. Gift of the Estate of Kay Sage Tanguy



## THE COMPANY

### Class of 2025

Moses Abrahamson  
Anna Borodianski  
Isabelle Clayton  
Brooke McCarthy  
An Phan  
Emilia Santianni  
Paige Sherman  
Clara Toujas-Bernate  
Mirabelle Weinbach  
Mary Whelan  
Bel Wu

### Class of 2024

Katherine Brubaker  
Uanne Chang  
Yuki Chevray  
Mei Geller  
Laura Haubold\*  
Vivian Li  
Gigi Schadrack\*  
Camille Sevrain  
Kristen Umbriac  
Ally Yan  
Manya Zhu

### Class of 2023

Abigail Anthony\*  
Becca Berman  
Jake Cedar\*  
Aaron Hilton\*  
Annika Hsi  
Tiffany Huang  
Kyle Ikuma\*  
Chris Luo\*  
Gigi Pacheco  
Anastasia Poverin  
Mandy Qua  
Elena Remez  
Lucy Sirrs  
Camryn Stafford  
Rachel Sturley  
Emma Wang  
Henry Yuan

### Class of 2022

Felicity Audet  
Molly Gibbons\*  
Jon Golden  
Dana Iverson  
Andy Latoni\*  
Samantha Liu\*  
An-Ya Olson  
Abby de Riel\*  
Angie Sheehan

### Doctoral Candidates

Christine Blackshaw  
Teagan Mathur  
Hannah Smith\*  
Katie VanderKam

\*not dancing in this performance