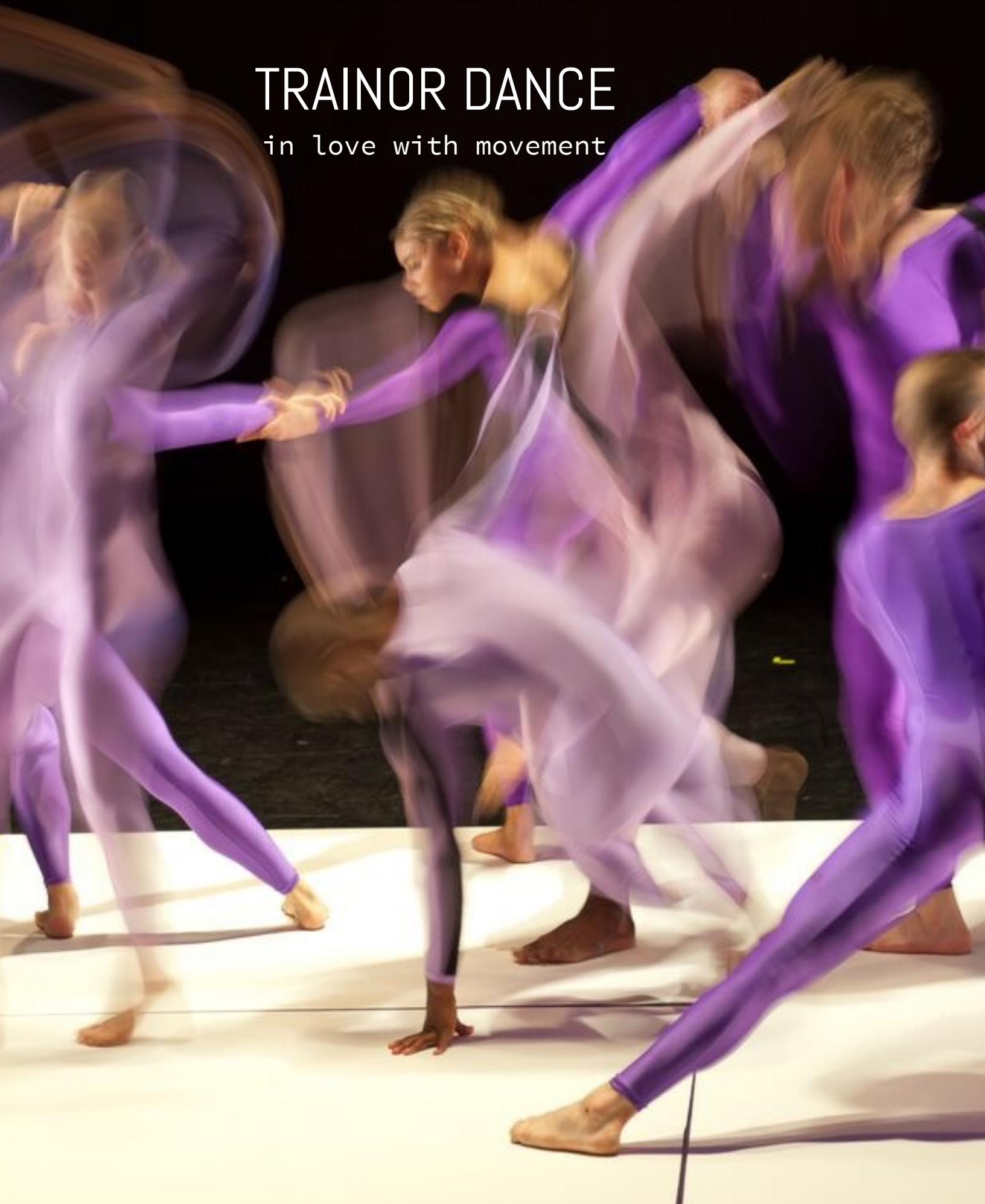


# TRAINOR DANCE

in love with movement



# WELCOME to Trainor Dance!

We love to move and we want to move you.

We create visually compelling, physically exciting, and thought provoking work through collaborative process. We work skillfully, creating dance with as much humanity as virtuosity. Inclusion and community are essential to our mission.

We have many temperaments. Our soundtracks range from Mozart and electronica to breath and body percussion. Our repertory includes site specific, experimental dance, game-based and pure dance.

... within these differences, we maintain a through line of aesthetic and conceptual inventiveness.

Live performance ignites us.  
Audience interaction fuels us.  
Let's move!





## ABOUT THE COMPANY

Caitlin Trainor founded Trainor Dance in 2011 with a focus on robustly physical, interdisciplinary work.

The company has a supple structure, with an ever-growing repertoire that canvasses concert dance, site-specific work, and audience interactive performances. Trainor's choreography consistently maintains a commitment to highly musical, visually stimulating work with a social conscience.

Since its inception, the company has grown steadily with increasing critical acclaim for its signature athleticism and luscious movement.

Highlights of past performances include:

The Yard (Martha's Vineyard), Jacob's Pillow (Becket, MA), TEDx Columbia Engineering, Battery Dance Festival (Manhattan, NY), the World Science Festival, Platform Northeast (Newcastle, England), the Saratoga Springs Summer Arts Fest, Joyce Soho for the NYFA Bootstrap Festival, Center for New Media (CT), BAAD (Bronx, NY) and SUNY Purchase (Westchester, NY).



## OUR MISSION

We use movement as a playground for ideas. Imagination, physicality and skillful creation are at the heart of our work. We foster community through shared in-person experiences and aim to make work that is both pleasurable and powerful. Trainor Dance envisions a world in which dance is not limited to the cultural elite, but is shared by thriving communities of art lovers.

## ABOUT CAITLIN

Named by Dance Magazine as "One of 25 to Watch in 2016," Caitlin Trainor is a dancer, choreographer, entrepreneur and the artistic director of Trainor Dance. Driven by music and imagination, Trainor creates and performs highly physical, intensely human dances. She has made dance for site, game-based audience interactive work, and extravagant group dances for the concert stage. She performs solo and in duets, and choreographs on her company, as well as for schools and companies including Columbia Ballet Collaborative, Nacre Dance Company, Polaris Dance, Northumbria University, Providence College, Murray State University, Kennesaw State University and Rosie's Theater Kids.

Trainor has been featured on the dance podcasts Conversations on Dance, Pod a Duex, and Movers and Shapers, where she discussed her online dance class start-up Dancio, dance as a spiritual practice, and the advantages of a free range childhood.

Originally from Rhode Island, Trainor fell in love with dance during her college years at Skidmore. She received her MFA in dance from Mills College in Oakland, CA before moving to New York City and performing for the Metropolitan Opera Ballet, Seán Curran, and site-specific choreographer Stephan Koplowitz. She is a member of the dance faculty at Barnard College/Columbia University, and has taught at American Ballet Theatre, Montclair State University, Sarah Lawrence College, The Master's School and many more.



# CONCERT DANCE

We find a pleasure in motion, celebrated on the concert stage with spatial structure and musical harmony.

Our choreography reaches beyond pure dance, integrating imagery, human relationship and sophisticated design into every piece.



A woman with long brown hair is shown from the chest up, laughing heartily with her mouth wide open. She is covered in numerous splatters of blue, white, and red paint. She is wearing a white short-sleeved top. The background is a light-colored wall also covered in paint splatters, with a large black letter 'Y' visible in the upper left. A semi-transparent dark grey box containing text is positioned in the upper right corner of the image.

## AUDIENCE INTERACTIVE PERFORMANCE

In our interactive works, watchers become players. Through their bodies, voices and technology, the audience is invited to participate, determining both performance dynamics and content. For each show, the mechanisms of engagement are thoughtfully considered to assure optimal outcomes.



## SITE SPECIFIC DANCE

A unique location is the starting point. Industrial sites, natural landscapes, and even a staircase are springboards for choreographic innovation.

The space inspires the movement, and we enliven the space.

# PRESS QUOTES

Trainor Dance's PAINT is a startling social commentary on herd mentality and behavior. A piece that can stand alone as a visually arresting and beautiful display of color, it is also a social experiment and quite a notable risk for a choreographer, and her performers, to take.

— Critical Dance 2017

Sandpainting melts into moments of sinuous softness, duets and solos parting the air like time-lapse photography, only to pick up speed again, like waves crashing and receding on a beach. Each dancer is nuanced and masterful, able to command the technique and contrasting dynamics effortlessly.

— Critical Dance 2015

The dancers brought raw feeling and human idiosyncrasies above, on, and within the confines of a geometric stairwell. Dancers flipped, dangled, climbed, and collapsed.

"There is something about the contrasts, Trainor said. "The hardness and greyness of the surfaces, very unyielding structures, with the messiness of the human body—all curves. Alive. Vulnerable."

— Columbia Daily Spectator 2016



The highlight of the night was the premiere of (In)visible (pun intended) which experimented with various forms of lighting, reflective surfaces and darkness ... the dancers moved effortlessly ... (In)visible felt like the most feasible candidate on which to project the story of our own inner workings right up until the lights went down on a figure, barely visible, still dancing in the dark.

—BWW/Dance 2015

It was more than sufficient to highlight Trainor's innate musicality and musical mind... making it come alive visually so that the viewer's senses are awake, alive and in communion.

—Critical Dance 2015

The myriad of dancers in Faux Pas seemed to perform solely to revel in the freedom of movement — sometimes grounded and abstract, sometimes airborne and balletesque — within a whirlwind of dancer bodies as diverse as a the rainbow of hues.

—BWW/Dance 2014

Full of intricate allegro work, lush extensions, joyful jumps and serene suspensions, Faux Pas is a kaleidoscope of color, movement and sound.

—Critical Dance 2014

There's a joy and freedom in the suspensions — like tiny roller coaster rides.

This is pure dance without pretensions.

—The Times Union 2013

Trainor's dances are pure dance for dance's sake, joyous in their fluidity, charm and crystal clear movement intention.

—Critical Dance 2014

# CONTACT

Thank you for your interest in TRAINOR DANCE.

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# CriticalDance

Review of "PAINT"

"Trainor Dance: Paint the Dancers"

by Cecly Placenti

November 2, 2017

In this age of increased gun violence, the Trump presidency and its associated discord, #metoo, and the desensitization caused by social media, Trainor Dance's *PAINT* is a startling social commentary on herd mentality and behavior. A piece that can stand alone as a visually arresting and beautiful display of color, it is also a social experiment and quite a notable risk for a choreographer, and her performers, to take.

As audiences enter and mill around the empty art gallery, hostesses serving wine amidst a crowd adorned with plastic garbage bags and ponchos, a dancer in a white leotard and construction goggles perched on top of her head moves through a series of sculptural poses and meditations. With musicians playing softly in the corner, the familiar pretext of what it means to be at a gallery persists despite the plastic outerwear of the guests ... and the fact that most of them are holding paint guns.



Trainor Dance in Caitlin Trainor's "PAINT"  
Photo by Paul B. Goode

As more dancers enter and begin to move among the crowd, gently shifting and herding it, somewhere a gun goes off suddenly with a little hiss, bright yellow paint flying through the air, landing on the bare skin of a dancer. A twitter reverberates through the crowd – part nervousness, part excitement, part shock and curiosity. More paint shots are fired and the dancers now have paint on their exposed faces, in their hair, eyes, across their white leotards. I hear giggles as the man next to me offers his gun – he seems much too nervous to take part in this activity. Moments later, just as I am wondering who

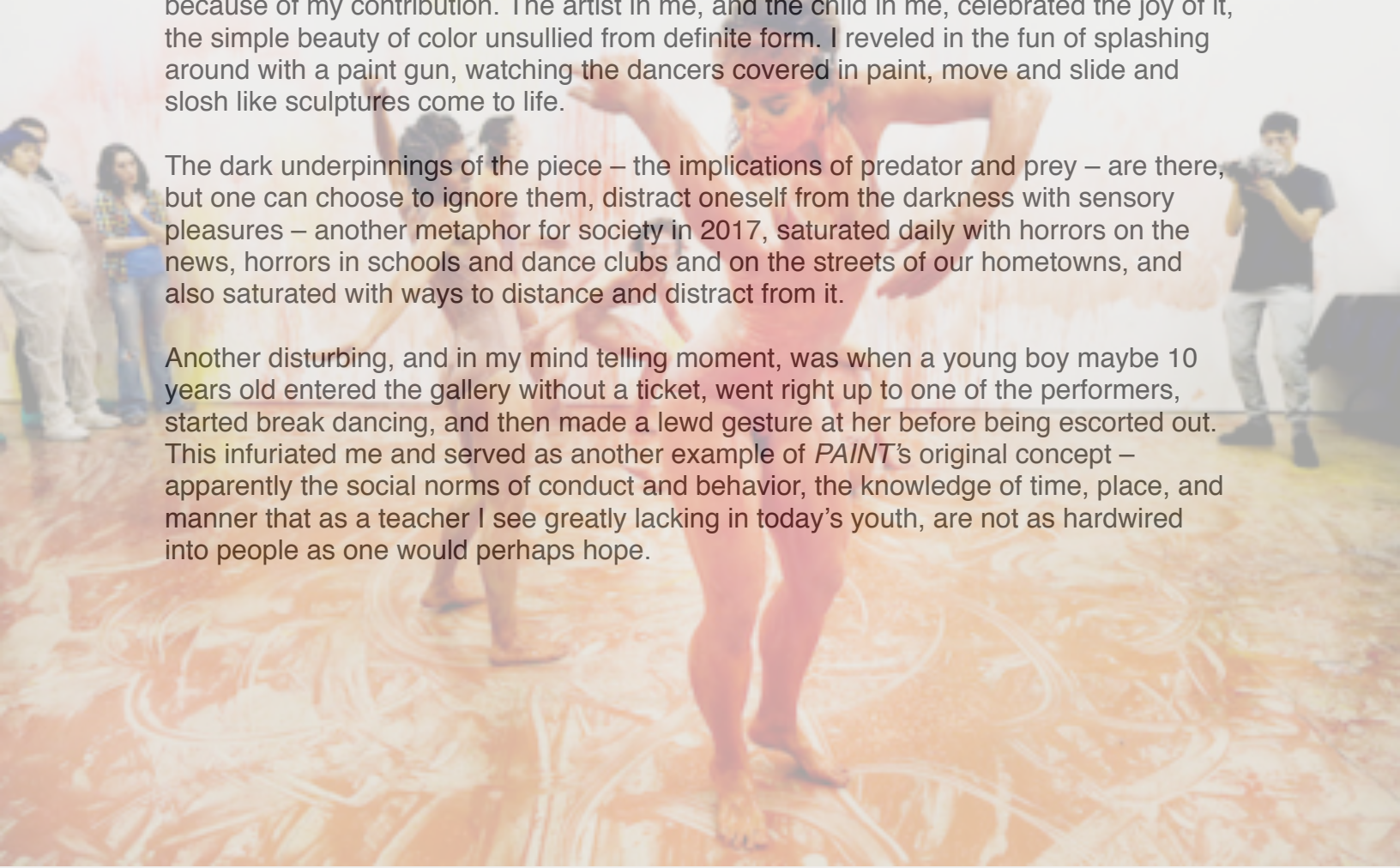
started shooting and if someone was placed in the crowd to start us off, a recorded message comes over the speakers – the instructions of the game. Each gun has a specific amount of paint. The audience can shoot the guns starting now. And once the last gun is emptied of color, the game ends.

And herein lies the shock, the most telling part of the experiment. With an almost zealous disregard and maniacal enthusiasm, completely unprompted, people shot at other people. Yes it was just paint, harmless and soft. Yes it was obviously the role of the audience to shoot the paint guns that were given to them, and yes it was clearly an integral part of this piece. But the fact that it all began without prompting, without knowing, is disturbing. As the dancers lowered their goggles, I got the sense that they were in that moment resorting to a more improvised structure than perhaps they had planned.

With *PAINT*, it is choreographer and Artistic Director Caitlin Trainor's intention to see how people will respond to the opportunity to unload paint guns, and it is interesting to note that, at first, most audience members shot at the dancers, not at the white walls or floor. Once the initial shot was fired, the collective nervousness quickly vanished and was replaced by collective cheerfulness as paint flew at a rapid pace and began to decorate the dancers in vibrant washes of color. Then, once the instructions were made manifest, everyone with a paint gun was delighted to shoot. And, I admit, it was delightful! It was delightful to look at the bodies moving around me, at the white walls and grey floor, and add my shock of yellow where it was missing: To design and create art in the moment as part of a larger piece of art that was unfolding around me, and also because of my contribution. The artist in me, and the child in me, celebrated the joy of it, the simple beauty of color unsullied from definite form. I reveled in the fun of splashing around with a paint gun, watching the dancers covered in paint, move and slide and slosh like sculptures come to life.

The dark underpinnings of the piece – the implications of predator and prey – are there, but one can choose to ignore them, distract oneself from the darkness with sensory pleasures – another metaphor for society in 2017, saturated daily with horrors on the news, horrors in schools and dance clubs and on the streets of our hometowns, and also saturated with ways to distance and distract from it.

Another disturbing, and in my mind telling moment, was when a young boy maybe 10 years old entered the gallery without a ticket, went right up to one of the performers, started break dancing, and then made a lewd gesture at her before being escorted out. This infuriated me and served as another example of *PAINT*'s original concept – apparently the social norms of conduct and behavior, the knowledge of time, place, and manner that as a teacher I see greatly lacking in today's youth, are not as hardwired into people as one would perhaps hope.



Did this child and his older brother, who just watched in amusement, not know the proper way to act? Or were they just too self-absorbed in their own agenda to care? The same question could be asked of the overzealous shooters. Did they also not realize the implications of their actions or were they just too self-righteous to even think about it? Those are the bigger questions *PAINT* leaves me with. Did the safety of the crowd make the initial shooter feel safe and anonymous, or would the same thing have happened in smaller numbers? Are we as a society headed down a dangerous path of self-absorption, narcissism, and a haughty disregard for consequences? Are we becoming more disconnected as technology advances and our exposure to violence increases?

These are the questions art conjures. This is the realm of art as social commentary, as provocation. It causes us to stop and think, question, evaluate, illuminate, and hopefully assimilate into the changes we seek to make, the path of evolution we are on. We get to choose whether that is a blind path or a conscious one. I left *PAINT* with a lot of questions and with the sense that as a society there is much work to be done. We can and should stop to appreciate the beauty around us, we can and should add to it, yet we also can and should to be conscious and responsible, with our eyes wide open.

I appreciate and commend Trainor and her dancers for the huge risk they took in putting their bodies and ideas out in such a vulnerable way with no control over the outcome. Committed and seasoned performers and beautiful movers, they demonstrate an ability to roll with the punches and stay true to an ideal. An important experiment, I would very much like to see this piece developed based on audience feedback and done in a variety of settings, reaching as many different people as possible.



Review of "the stairs"

"Disrupting the order: Dance on the Diana stairs"

by Lexa Armstrong

September 27, 2016

A dancer's chiffon skirt grazed my ankle. I turned and we locked eyes, my uneasy gaze meeting her bold stare; a second passed. She crumpled to the floor, eyes penetrating the ceiling, and gasped for air. I held my breath too.

From September 21 to 24, the Diana Center stairs became a dancer's domain for the sui generis performance the stairs. Eight Barnard and School of General Studies students and alumni enlivened the building's bleak greyness with site-specific choreography by Barnard dance professor Caitlin Trainor. Funded by the Lower Manhattan Cultural Council, this multidimensional work challenged the norms of the proscenium stage and use of instrumental or vocal music.

The dancers brought raw feeling and human idiosyncrasies above, on, and within the confines of a geometric stairwell. Dancers flipped, dangled, climbed, and collapsed. "There is something about the contrasts, Trainor said. "The hardness and greyness of the surfaces, very unyielding structures, with the messiness of the human body—all curves. Alive. Vulnerable."

Movements, music, and milieu were evidently interconnected in the performance. The piece's namesake was the provenance for nearly all of its aspects. "It would've felt inorganic to pipe in music into this type of setting. People are talking. They're on their cell phones. There's sounds of the bodies within the space. Footfalls. It felt artificial to ignore that," Trainor said. The reverberating acoustics of the area provoked a unique soundtrack: The hisses, snaps, whinnies, and murmurs that compose the recorded musical score were created by dancers on the stairs.

It felt eerie for such sounds to bounce off the halls of Diana. "We want to distort students' perception of a place they come to regularly," dancer Falls Kennedy said.

Standing on the second and third floor platforms and scattered along the stairs, the crowd wandered the space throughout the performance, striving to get the best view possible. To Trainor, the interaction was a welcome challenge. "I liked playing with the proximity of the dancers," she said. "Having the dancers nearly brush up on the audience, breathing, hair flying in close range—then having a bird's eye view where the dancers are very removed from the audience."

"You have to expect the unexpected," Kennedy said. "People don't always stand in the perfect place." Shuffling along the platform, leaning over the banister, and sometimes squirming to avoid the dancers' reach was an experience individual to each audience member.

Trainor and the performers collaborated with videographer Gus Reed to create a short film called the stairs. "I view the video as another component of the work, in which we could really push its anti-gravity, disorientation, and peculiarity," Trainor said. Having reached over 3,000 views on Facebook, the video has expanded the reach of the project, creating a wider audience in new dimensions.

The performance was influenced by renowned choreographer Anna Teresa de Keersmaeker's "Rosas danst Rosas", a piece that similarly features female dancers erupting within their caged environment. "That intense emotionality against the cool hard steps—that has a little bit of a flavor of de Keersmaeker for me," Trainor said. the stairs adds another dimension that magnifies the "flavor": distorting perception. The work was also inspired in part by artist M.C. Escher's geometric lithographs, sometimes called "the impossible staircases," which disturb the viewer's perspective with optical illusions and unconventional depiction of gravitation.

"Stairs are approached in such an organized way. We are either ascending up or descending the stairs. I liked the idea of disrupting that order in the way that Escher does," Trainor said.

The relationships between the dancers seemed a microcosm of the Barnard community. "The age of the women that are here, it is a heightened time emotionally," Trainor said. At times, the dancers were supporting one another to reach greater heights of the stairs. Other times they were detached, each nestled within their own window frame, or "pocket of isolation."

Slap click hiss. It echoed throughout the tri-level "stage", and the dancers all reacted individually. Surrounded by structure but enveloped in emotion, the stairs transformed viewers' perceptions of the Diana Center. As the dancer rigid at my feet expelled the air from her lungs, her arms fell limp and legs began propelling her away from the crowd. The dancers rippled down the stairs, and I was left in a daze, leaning over the balcony and peering three stories below.





## The Barnard Voice

### Review of "The Stairs"

#### "The Stairs: A Dance in our Space"

by Manuela Hiches

October 11, 2016

The sounds of gasping roared throughout the space. The dancers' hands slapped against the walls and floors, making me wonder how they could continue despite their quite possibly throbbing hands. The odd yet satisfying combination of sounds consumed me while I was captivated by the movements unfolding before me. I tried to watch it all while focusing on just one dancer. I took a brief glance away as more and more people joined the 'stage' as an audience member. It made me wonder why this place was chosen as the "stage" to begin with.

How could a flight of stairs be so beautiful?

I was only able to attend to one of the four performances, but I know the one I saw was unique despite the one routine they performed. Each show is different because of who in the audience decided to walk through the performance. It was explained after the show that on one of the previous days, a man decided to walk through the performance without a care-proceeding to lead a pack of sheep behind him like a shepherd. The rest of the people followed him as if under some sort of spell.

The same happened during the performance I saw, but on the sidelines. All of us were ushered to the side once the dancers came up to the lobby floor of Diana and continued their performance there. I felt almost a part of the performances since the idea of a stage was not clearly defined. And yet, there was an imaginary barrier between my world and that of the dancers. Every aspect of the space was used in some bizarre but intriguing way; the dancers became one with the space, but also asserted their independence with attacks, like running and slapping. It was quite clear that this performance was like no other.

The Stairs is a site-specific dance project which essentially designs a choreography inspired and affected by the space. To add to that, I truly feel that it also transforms the space of the performance itself. As I take the flight down the stairs to LL1 of Diana Center, I find myself reliving the dance in some form, despite the time that has passed. It is no longer just a flight of stairs to me; instead, it has become almost an exhibition of what once was.