

SUMMERDANCE 2022

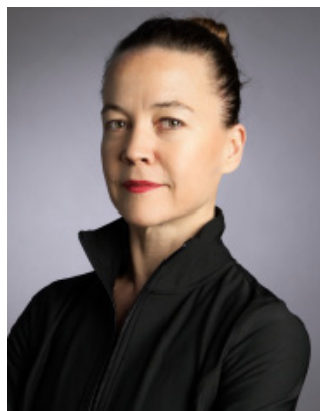
Celebrating diversity and passion in dance

Michele Hulse Pearson trained in Los Angeles with Elisabeth Baird, Margaret Graham Hills and Stanley Holden. She also trained at Pacific Northwest Ballet under full scholarship. Michele performed as a soloist with Colorado Ballet, Tulsa Ballet and Santa Barbara Ballet Theatre. She performed in many classical and contemporary works including Balanchine's Concerto Barroco staged by Victoria Simon. She also worked with Arthur Mitchell, Frederick Franklin, Roman Jasinski and numerous other choreographers during her performing years. From 1991 to 2006 Michele was Principal Owner of the Santa Barbara Ballet Center and Co Artistic Director of the Santa Barbara Festival Ballet. Michele received a Teaching Certificate from The Royal Academy of Dance in 1994,



and in 2009 was appointed to the Panel of Examiners for The Royal Academy of Dance. She travels each year world-wide on behalf of the RAD and has conducted Ballet Examinations in Europe, Asia and throughout the Americas. In addition to Examining for the RAD Michele has taught at the University of California Santa Barbara and is presently teaching for State Street Ballet Professional Track program. Michele also holds a teaching certification in Pilates training having completed the Comprehensive Teaching program through Polestar Pilates. She resides in Santa Barbara California.

Jennet Zerbe believes careful, rigorous training in classical ballet technique yields incisive, versatile dancers for the stage. Since joining the University of North Carolina School of the Arts (UNCSA) faculty in 2014, her students have become professional dancers in companies including American Ballet Theatre, Dance Theatre of Harlem, Sarasota Ballet, Pittsburgh Ballet Theatre, and Northern Ballet. She coached two UNCSA students to become Finalists at the prestigious Prix de Lausanne Competition. Zerbe has worked alongside Susan Jaffe, Natalia Makarova, Ethan Stiefel, Margaret Barbieri and many others in staging ballets for UNCSA students. She was awarded a Kenan Institute for the Arts Faculty Leadership Grant in 2016. Zerbe began



her training in California with Carla Moseley, Olga Fricker, and Sheila Darby. She continued her training at the Royal Ballet School in London. Her graduation performance of "Odette" in Act II, Swan Lake, garnered her an invitation to join American Ballet Theatre (ABT), where she danced for eight years under the direction of Mikhail Baryshnikov. Her repertoire included the "Lilac Fairy" in Sir Kenneth MacMillan's The Sleeping Beauty, "Dance of the Big Swans" in Baryshnikov's Swan Lake, as well as many neoclassical ballets by George Balanchine, including the 1st movement principal couple in Bourrée Fantasque. After her professional career, Zerbe earned her B.A. from Wellesley College, became an ABT Certified Teacher at the launch of ABT's National Training Curriculum, and earned her Maestro Enrico Cecchetti Diploma in London. She sought additional teacher training with Nancy and Murray Kilgour in Canada and proudly carries these pedagogical giants into her work at every opportunity. Zerbe is keenly aware of the value of injury prevention. She presented lecture demonstrations at the 1st and 2nd City of Arts and Innovation Dance Medicine Conferences in Winston-Salem, NC. When imparted and practiced with care, classical ballet technique facilitates growth and vibrancy of expression; dancers with strong classical training can safely and skillfully execute a wondrously rich vocabulary and tell beloved and new tales with aplomb.

Born and raised in Ventura County, California, **Molly Bogunovic** began her ballet training at the age of seven under the direction of Clarissa Boeriu and Stanley Holden. At age 16, Molly was accepted at the Rock School for Dance Education

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in Philadelphia as a resident student under full dance scholarship. In 2006, she joined Pennsylvania Ballet, performing numerous corps and soloist roles in productions including George Balanchine's *The Nutcracker*, *Giselle*, *Sleeping Beauty*, Christopher Wheeldon's *Carnival of the Animals*, Matthew Neenan's *Carmina Burana*, Peter Martin's *Fearful Symmetries*, a new work by Peter Quanz, *Anges de Mille's Rodeo*, Twyla Tharp's *Push Comes To Shove*, ballets by George Balanchine (*Serenade*, *Ballo Della Regina*, *The Four Temperaments*, *Theme and Variations*), *Romeo and Juliet* choreographed by John Cranko, as well as the *Fall Solo* in Ben Stevenson's *Cinderella*. While with Pennsylvania Ballet, Molly also had the honor of going on tour to New York City at the New York City Center and the Kennedy Center in Washington, D.C. In 2010, Molly joined the Los

Angeles Ballet, performing in countless productions, including Balanchine's *Western Symphony*, *Serenade*, *La Valse*, and the classics, including *Giselle*, *Swan Lake*, and *La Sylphide*, to name a few. Molly also had the opportunity to perform principal roles in new works from So You Think You Can Dance choreographers Stacy Tookey and Sonya Tayeh and originated a soloist role in Christopher Stowell's World Premier of *Cipher*. Molly has also danced in numerous national TV commercials and shows over the course of her career. Throughout her career and beyond, she has coached many pre-professional dancers throughout Southern California, and taught for Los Angeles Ballet's Community Outreach Program, "A Chance to Dance LA." Currently, Molly is a Writer and Panelist for the Spotlight Academy at The Music Center, Guest Lecturer at UC Santa Barbara, and Lecturer at USC's Gloria Kaufman School of Dance.



Meredith Lyons is a dancer, educator, choreographer, and administrator that hails from New York. As a dance artist, she has presented work nationally and internationally, and has been a faculty member, guest artist, visiting choreographer, and administrator in private, public, collegiate and K-12 performing arts organizations across the nation. Meredith served with the US Peace Corps as a Dance Professor and Dance Educator Teachers Trainer in the Eastern Caribbean country of Dominica, where she wrote the dance curriculum for Dominica Institute of the Arts Caribbean Advanced Proficiency Exam Certification, in addition to teaching and facilitating cross-cultural dance exchange. Previous appointments and guest artist positions include Bates Dance Festival, Bates College, Boston Dance Complex, Colby College, Colorado Mesa University, Connecticut College, Dickinson College, Franklin and Marshall College, Mercyhurst University, Ohio University, Providence

College, Springfield College, and Ursinus College. International choreographic commissions, performances, teaching, and presentations include Austria, Aruba, Czech-Republic, Dominica, Dominican Republic, England, France, Finland, Hungary, Italy, Jamaica, Puerto Rico, Spain, and Turkey. She has presented dance research on improvisation, collaborative authorship, accessibility, and access in dance education at conferences: International Association of Dance Medicine and Science in Helsinki, Finland, Dance Studies Association at the University of Malta and Rutgers Mason Gross School of Dance, Society of Dance History Scholars/Congress of Research and Dance in Athens, Greece, and the National Dance Educators Organization in both Miami and Washington, DC. Currently, Meredith is a Lecturer in Dance at the University of California Santa Barbara, serves as Administrative Fellow for Dance Studies Association, and is a representative on the Advocacy Committee of the National Dance Educators Organization. Meredith holds an MFA in Dance Choreography from Smith College, a BA in Dance Pedagogy from Mercyhurst University, and is a Jean McNulty Wyatt Scholarship Recipient for her PhD in Dance Studies from Texas Woman's University. Meredith continues to travel nationally and internationally as a master teacher and guest artist.