

About the Show

An Evening with SLOWBURN Dance features repertory works from our company's six year history, as well as new contemporary dance works. We have primarily focused on building new works over the years, and are excited to have the opportunity to share works from across the years in an intimate, cozy theater setting. The original costuming of these works has been changed to one singular costume in order to keep the show running smoothly (the Artistic Director has a personal vendetta against quick changes).

Under each work in the program you will find a description from the Artistic Director. The run time for the show is approximately 1 hour and 15 minutes, including a 15 minute intermission.

About SLOWBURN Dance

SLOWBURN Dance is a contemporary dance company, founded in Seattle in 2019 by Artistic Director Meredith Pellon. The style of the company is grounded in Pellon's movement aesthetic, which employs small movements and sharp shifts with resonating aftermath.

In Seattle, SLOWBURN Dance has performed at Yaw Theater, 12th Ave Arts, Gallery 110, Mutuus Studio, Base, Jack Apartments, Seattle Center, Erickson Theater and Columbia City Theater. In February 2022, the company's first evening-length work *Ours* premiered at Arts at the Armory in Somerville, MA. Their second evening-length work *Excavate* premiered at The Shed in November 2022 and was re-staged in 2023 at Counterbalance Park as part of Uptown Arts Storefronts Project, as well as in DanceWorks (Port Townsend, WA). In 2023, the company was featured in the James Ray Residency and Touring Project through Seattle International Dance Festival. Their work *Exosphere* toured to Somerville, MA to perform at Rebel Rebel in Bow Market. Their most recent evening-length work, *Last Last Last*, was performed at Slip Gallery in 2024 with excerpts shown at Vashon Center for the Arts, 18th & Union, Cal Anderson Park (through Seattle Parks & Rec), and Seattle Design Festival. They partnered with music producer Glissade to create *Industrial Angels*, a music and dance performance at Georgetown Steam Plant in 2024. Additional performances include Ten Tiny Dances® presented by The Dance Complex, NACHMO Boston, Salem Arts Festival and Dancing Through It - Expressions of Movement From the Pandemic, hosted by Celebrity Series of Boston.

An Evening with SLOWBURN Dance

Agony Column (2025)

Dancers: Hannah March, Elise Meiners, Madeline Morser, Meredith Pellon, Shayley Timm, Izzy Wroblewski

Music: The Smiths, Mk.gee

Choreography: Meredith Pellon in collaboration with dancers

This work was created for the Guild Dance Company's The Works2: Reconnected in April 2025. I made the first solo while I was in college. I always wanted to make a longer work out of it, but it never fit with what I was doing at the time. Finally, I decided to commit to expanding it for this piece. I titled the work "Agony Column" after newspaper columns that offer advice to readers who write in about their personal lives.

This work is a realistic look at repeating yourself over time. At imagining pathways out, but never finding one that actually leads somewhere. At having limited options and doing little with them. I see my role in this work as someone who is yearning for something they will never have, watching this unrealized life pass them by.

Ours (2022)

This work contains two excerpts from an hour long work

Dancers: Elise Meiners, Meredith Pellon

Music: Original composition by Josh Karnofsky

Choreography: Meredith Pellon in collaboration with dancers

I created this work while living in Cambridge, MA. Elise flew out and stayed with me for a week to create an evening-length work and perform it at the end of the week. It was my favorite week of the entire year that I lived in Cambridge. We both took off work from our normal jobs and danced all day in my dining room. At night, I would tell her new ideas for the work that I would already have discarded by the morning. I felt such deep joy from having all of my brain dedicated to dance, creating something new alongside such a fantastic collaborator.

I wrote in the work description that "Ours" was where we can bask in each other's kinesthetic company. As I was living on another coast from all of the company dancers, I thought a lot about how you can keep someone in mind and care for them even when you're not in the same space and time as them. Elise and I established a complicated map of how the stage space related to different meanings in the work. The center circle was us dancing together in person, in linear time. The right downstage to left upstage diagonal was us directly communicating with each other in real time. The sides of the stage were out of time or out of space selves watching each other. And the left downstage to right upstage diagonal was us interacting in a future world.

Something New (2025)

Dancers: Hannah March, Elise Meiners, Madeline Morser, Shayley Timm, Izzy Wroblewski

Music: Chino Yoshio, Dylan Henner

Choreography: Meredith Pellon in collaboration with dancers

I created this work as a means of procrastinating the re-learning of the other works in this show. I've always been drawn to starting something new over working on something old.

Ivory (2022)

Dancer: Elise Meiners (Friday, May 30th), Madeline Morser (Saturday, May 31st), Shayley Timm (Sunday, June 1st)

Music: Bing & Ruth
Choreography: Meredith Pellon

This solo was made for National Choreography Month, through NACHMO Boston. I wanted to make a solo with four different movement states. I named it Ivory after the soap brand. I wanted the movement states to feel like soap sliding along the body, coming and going with ease.

Intermission (15 minutes)

Ecila (2025)

Dancers: Hannah March, Elise Meiners, Shayley Timm, Izzy Wroblewski
Music: Cole Pulice, helen island, Holly Herndon, Clooney, Young M.A, InntRaw, HNTR
Choreography: Meredith Pellon in collaboration with dancers

This is the description I wrote for the piece when I had barely made any of the choreography: "Ecila is an apocalyptic look at losing everything. At being swallowed by a wave of never ending remorse, at always moving in the same direction. At performing a disintegrated version of the epitome of completeness."

At the bottom of my notes I wrote "Main thing to resolve: how is the disintegration happening? How are we getting from point A complete dance to fully disintegrated version?"

I'm not sure that I ever resolved it. I leaned in more to my interests within the pseudo apocalypse.

How to Make a Meadow (2025)

Dancers: Hannah March, Elise Meiners, Madeline Morser
Music: Apex Twin
Choreography: Meredith Pellon in collaboration with dancers

This work was inspired by the concept of growing a meadow over time. The choreography mimics wildflowers popping up and departing over the passage of years.

Inventory (2023)

Dancer: Izzy Wroblewski
Music: Bing & Ruth
Choreography: Meredith Pellon in collaboration with dancers

This dance is based off of a list. It assigns movement to each item, investigating the poetics of each line. The list is made up of past references, imagined futures, and general nonsense. This dance is read in no particular order. It is an effort to retain creative zest again and again and again and again.

1. Starting over

2. *Gliding into something precious*
3. *Reckless nostalgia*
4. *A sinking feeling*
5. *The sound of ice cubes cracking*
6. *Repetitive openness*
7. *Dance for dance's sake but also for the performer's sake*
8. *Yellow*
9. *A shamrock shake if you will*
10. *Something like this but not this*
11. *Conversations at dusk*
12. *Vodka cranberry with an edge*
13. *SOFTNESS AT ONCE*
14. *Sallow*
15. *Differing versions of strength*
16. *Waiting to hold*
17. *Holding*
18. *A series of transitions strung together*
19. *Green*
20. *Interior choices*
21. *Insert*
22. *Past objects*
23. *A soft loop*
24. *Repurposing*
25. *Inverted raindrops*

Izzy and I worked on this solo to perform for Short Shorts. For me, it was a time to experiment with how I was building choreography and what worked or didn't work within those methods.

Excavate (2022)

This work contains three excerpts from an hour long work

Dancers: Hannah March, Elise Meiners, Madeline Morser, Meredith Pellon, Shayley Timm

Music: Colleen, The Infinity Room

Choreography: Meredith Pellon in collaboration with dancers

Excavate is a contemporary dance work that explores themes of burying, unearthing, and the amplification of individualized reality. Dancers orbit the same physical landscape but exist in alternate worlds, each with only a partial perspective of the space in front of them.

We made the first 20 minutes of this work in 2020 and for a while I was not sure it would ever be performed. It felt like looking at a video of different people when we re-learned the initial choreography in 2022 from our 2020 selves.

This work was made possible by a residency through The Shed, culminating in a performance in November 2022. A site-specific version of this work was remounted in Counterbalance Park in

2023 through a commission by Uptown Arts & Culture Coalition (UACC), as part of the Uptown Storefronts program.

Thank You

Thank you so much for attending our performance! If you want to learn more about our company, visit slowburndance.com