Flourish has become a favorite word. You can use flourish to describe style, a mindset, prosperity, and accomplishment. Depending on how you think of flourishing, paradoxical thoughts might get mixed in. For example, if I’m worried can I still flourish? Yes. What if I’ve been diagnosed with a terminal medical condition do I stop flourishing? No. Can I flourish without a ton of funds? Yes.

Over the summer months, and with a practical flourish, Dancers’ Group has been able to increase the grant award in our CA$H regranting program from $3,000 to $3,500. Our ambition is to find additional funding partners that can help us increase grant funds for creative projects—projects might include making a new dance or performing previous works again. If you’re not familiar with the CA$H grant program, now in its 20th year, visit our website to learn how these grants provide direct support for an expanding range of creativity activity.

We know from past experience and previous CA$H awardees that when applicants have been able to plan well and allot significant time to discuss and review their proposal materials—with a variety of people—those proposals tend to do well. The hard fact is that even top-ranked projects might not be funded (we call these applications finalists) due to the fact that there are more finalist applications than available funds. To encourage dialogue about the program and address applicant questions, Dancers’ Group staff will be available to meet and go over the CA$H application process the week of September 8-13. Our doors will be open to drop in, call, or email with your questions. Or if time is tight, consider reaching out to make an appointment to talk further. The fall deadline to apply to CA$H is Wednesday, October 2.

I’m delighted to formally introduce two new Dancers’ Group staff. And if you’ve already been greeted, spoke by phone, or received an email from them then here’s a tad more information on what these artist-administrators will bring. As the new Community Resource Manager Katie Taylor will support an ever-expanding artistic community. Katie is a dancer and teacher and is on faculty at Danspace in Oakland where she manages their Adult Division program. We’re eager to capitalize on Katie’s experience in bringing resources to communities in an equitable and accessible manner. Our second addition to the office, as Artist Resource Manager, is Zoe Donnelly. Zoe is a performance artist based in Oakland and she has shown work at SAFEhouse Arts, The Foundry Nights and Salta. Zoe will be the point person for regranting programs like CA$H and will support the fundraising activities of our fiscally sponsored artists and companies. And we are fortunate to continue to work with all-around superwoman Andréa Spearman.

Many imagine arts administration as something tedious. I don’t. I don’t differentiate my past work as a dancer and choreographer to my current administrative process. The process for me is the same: I dream of what I am interested in bringing forth; I get messy and make things that go through multiple refinements (phrases - grant proposals); I discard ideas (movement - programs); I rearrange sections; I discover something new; I have doubts about the material; and often I wake up with an idea that I can’t wait to share with my co-workers (dancers - collaborators).

We flourish in the light of potential.
BUILDING A HOUSE OF CULTURE:
Jesus Cortez’s Journey to Create Cuicacalli Dance Company
by ROB TAYLOR

HOW MANY TIMES has a dancer dreamed over a cup of te at La Bohéme? The cafe beneath Dance Mission Studio at 24th and Mission in San Francisco has hosted so many pre-class/post-class meet-ups among dancers that if its walls could speak, they would spin a tale of San Francisco’s dance community over the past twenty years rivaling any history the most attuned member of the dance community could recall. Dreams and movement, cultivated in conversation among friends and among community.

I met with Jesús Cortez at La Bohéme on a cool summer morning to hear him describe how his dream came to be a reality in San Francisco. Jesús is the director and choreographer of Cuicacalli Dance Company and in that role he has manifested a dream that brought him from Vera Cruz, Canal, and Mexico City, to Dallas/Fort Worth and New Mexico in the US, and finally to San Francisco, where he also built an artistic practice focused on both Ballet Folklórico and Contemporary Dance styles that he will be sharing with the community at the Rotunda Dance Series in San Francisco’s City Hall on Friday, September 6th.

The original dream, the childhood dream, as often is for young people around the world, was football. As a child in Vera Cruz, Jesús’s initial interest in footprint was connected to the soccer pitch, but from the age of six his mother was very strict about me taking dance classes. I could do anything I wanted, but before I could do anything else I had to go to classes every Monday, Wednesday, and Friday.” His teacher was his great grand uncle. Jesús notes that he ran a dance academy in Vera Cruz named Cuicacalli. After 11 years of training with his uncle, Jesús moved to Cancún to dance there and began to envision a career as a professional dancer. This dream came closer to reality when he joined the Ballet Folklórico de México de Amalia Hernández. Based in Mexico City, the company is the most prestigious Ballet Folklórico company in the world. Performing with that company was a further advancement in Ballet Folklórico. But by virtue of being in Mexico City and touring cosmopolitan cities, he began to dream of working in a professional level company. And Jesús moved to San Francisco.

The dream was to live as a teacher and practitioner of dance; the home of one’s work and the progression slow. He danced for Printz Dance Project and took classes with Robert Moses among others, but his intention was to build an academy for dance. He recalls that he and his girlfriend at the time (now wife) were “flying everywhere in the Mission and the Excelsior and throughout the city. We rented a studio and for the first two months I only had one student! But I kept going because if I had at least one student then I had school.” He moved to a new studio at the Katherine Michelson school on Guerrero street where classes began to grow, and when he outgrew that space a friend and fellow dancer moved in next door. Jesús moved to an academy in the Mission District. He speaks of his experience at Brava with reverence: “It was something magical. I started renting the studio on Saturdays. Now Brava has been our home for the past 12 years.” For Gone are the days when Jesus kept the dream alive with just one student; today Jesús teaches eight classes a week for over 50 regular students and is an artist-in-residence at Brava. In the spring of each year, the entire company performs an annual production, “Tradición, Movimiento y Pasión” in Brava’s main theater. He was recently able to take Cuicacalli Dance Company on their first tour and a return to San Fe was one of the stops. He’s planning a tour in the future to take his company to Mexico, and take his American students to Vera Cruz where his journey first began.

Jesus describes his school as a dance formation school where children as young as six begin with Ballet Folklórico and develop their skills over time in additional classes that include Hip-Hop and Contemporary dance. He is proud to share that over time they “now have a couple of generations of dancers who are dancing with me and are now dancing in professional level companies.” Furthermore, he continues, “the dance academy has been built in honor of my great grand uncle, with the name also being Cuicacalli—once again it means ‘House of Culture.’ Other people know Cuicacalli as ‘House of Singing,’ but because [the Cuicacalli] was the place where the Nahua children [the Nahua are an indigenous culture in the Southern part of Mexico, and border US] would be sent to learn singing, dancing, and the arts I call it the House of Culture.

And it’s really a house of many cultures, according to Jesús “we don’t only do Ballet Folklórico, we do Afro-Mexico, Afro-Nicaraguan, Afro-Peruvian, among other styles. We hire choreographers [from these traditions]. The vision of the school is to be an overall dance academy, not to be only one style. We also have a youth mariachi group. That’s why I call it Cuicacalli Dance Company and not Ballet Folklórico Cuicacalli, which I do when we perform just Ballet Folklórico. But we have many branches.”

For Jesus, there’s a reward as a teacher, “but also as a carrier of the tradition of my great grand uncle. Sometimes when we are in other countries it’s very easy to lose [touch with culture] because there aren’t that many people who are passing it down. He continues, “so even though I am not passing it down to my community in Mexico, I feel that my part of the tradition is to pass it down to the people who left Mexico and don’t have those outlets anymore.” That transferrence of tradition extends to his own family. His daughter is a member of the group, and his son is just about to start classes.

When I ask about his teaching, he shares that he “likes to see students who become professional dancers, but I also want to see students who don’t become professional dancers just become better people. I say that when I teach dance, I’m teaching life. Everything you do in dance classes is going to relate to what you’re going to be doing in the streets, what you’re going to be doing in a job. It’s all about the discipline, hard work, you know, the commitment.”

When I say he’s fulfilling his dreams, Jesús agrees, saying “It’s not very easy to find a job that you love, and right now I am doing that job, and I love it and I am passionate about it. And I’m looking for more, I have big dreams and I know the dreams will not happen unless you pursue them and take action.

When he brings his dancers to San Francisco City Hall for the Rotunda Dance Series, they will perform Ballet Folklórico Mexican using style associated with different states of Mexico. He also says that the company will perform a Contemporary...
Healing the Immigrant Body with Performance

by MABEL VALDIVIEZO

DURING MY 15 YEARS as an undocumentado artist, I was deeply disconnected from my body and from society at large. The heavy impact of my status affected my entire existence. I lived in silence, underground, and saw no chance to reclaim my being. I didn’t realize that my physical being was holding deep fear and that trauma and illness had ravaged my once healthy body. Unsurprisingly, I became very sick.

A sheer will to live took me through recovery. My whole being ached for movement, fulfillment, and freedom. I began to imagine a vision that would take me out of isolation and into empowerment for myself, my community, and my culture. Within that context, Metamorphosis: Phase 1 came into being.

Gestation

Metamorphosis is a multimedia dance performance that combines contemporary and indigenous worldview and the heroines journey archetype. The dance portrays an indigenous woman surviving systemic violence and gender violence while she crosses the U.S. Mexico border. Seeking solace, she encounters a Peruvian shaman who guides her to a healing garden. She begins her path to wholeness and reemerges as the Aztec earth goddess Tonantzin.

In this piece, the choreography explores elements of contemporary dance, indigenous shamanic dance, and physical theater. From the combination of these different “languages,” the choreography interprets the narrative and symbolic elements of the story through physical actions, specific movements, gestures, images and improvisational patterns that define the dance and the characters. The context of the narrative explores movement in a way that goes from the concrete to the abstract and vice versa. Additionally, technology and music are elements that influence the choreography.

Trauma and Healing Using Dance and Tech

MV: Travis, two key topics in the piece are the stress felt by the Latinx community due to immigration and (un)documented immigration policies that technology plays a role. How do we direct the energy of the piece to avoid re-triggering trauma? I am thinking about the night time attack scene that we are exploring. Using a technique like the heat map of the body, we are able to see the audience imagine what could be happening in that scene more than what we are putting in display for them to watch. This moment becomes an internal emotional struggle. When we bring this technology in that way, we create a bigger impact and draw the audience in.

The same thing works in the healing parts of the piece when we start to explore another level of consciousness or spirituality that is not normally seen. We’ll be able to expand the understanding and the energy of what we’re performing so that there is another level of themes on top of what we are showing and dancing. Using the technology, we can actually tip our hat to inter-dimensionality.

Working with the Latinx Community

MV: Metamorphosis calls for a strong community component.

We are facilitating a series of free Art for Healing workshops for immigrant women at La Voz Latina in The Tenderloin and in The Mission district as a way of building empowerment for them in their community. Our process ends up finding things that are emotional and vital to the community component.

We have created a show called Pulse during our September performances.

A ritual space emerges where we envision the past, present, and future of immigrant women.

Photo by Robbie Swamy

Envisioning Metamorphosis

MV: As the Artistic Director, I am grateful for my background as a choreographer, dancer, and artist, I was deeply disconnected from my indigenous ancestry and my culture. Within that context, and the heroines journey, dance and tech; also bringing community voices and truths into the dance space.

We are developing a work that can be socially, culturally, and artistically impactful. My whole being ached for movement, so that my work and my own perspective can bring to the performance. The residency details and characteristics that technology can bring to the performance. The residency allows us to work with the Latinx community for universal answers and deeper connection.

The narrative of Metamorphosis designates the aesthetic aspects of the characters and even the body language for each dancer. In this case, the immigrant woman is defined in contemporary body language and the shaman in an indigenous language. This fusion between the indigenous ancestral and the contemporary increases the possibilities for movement. A ritual space emerges where we envision the past, present, and future of immigrant women.

Converging Dance and Tech

MV: Travis, I’m curious how you see the role of technology plays.

TB: Technology is one of the best mediums for collaboration because it needs a lot of exploration and experimentation to figure out how to be effective, tell a story, and evoke certain emotions. This is a lengthy process and continual effort to tease out the subtle details and characteristics that technology can bring to the performance. The residency gives us the time and space to explore this topic with the technology to find the right balance of concerns, narrative, and expression that can take our piece to the next level.

MV: We have given a lot of thought to our themes and the tech side.

TB: The dual nature of a modern immigrant’s journey (leaving everything behind for a chance at something better) is a dense tapestry of interwoven hopes and fears. We use a variety of tools and techniques throughout the piece to expose this struggle to succeed in a world of heightened cultural divides, increased political instability, and algorithmic bias.

Through the simple act of masking or revealing, we seek knowledge, relief, and understanding (with our custom software, 3D depth sensors, and cameras). We mask dangers and reveal truths. We hide pain and show love. We heal and gain transcendence. As a collective of artists, we rework these ideas on the conceptual side and experiment with visuals and technology, music and choreography, and how they all interact. The process ends up finding things that are emotionally resonant that are a good fit for the piece. They become a much more refined toolkit for us to explore further.

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We have created a show called Pulse during our September performances.
Presidio Theatre Relaunch

by HEATHER DESAULNIERS

RENEGATION IS A TOUGH, arduous process. Making major changes always is. Setting goals, crafting plans and then finally breaking ground, with the ultimate purpose of building something new.

Consider for a moment a structure under renovation. When you walk into such a space, what are your first thoughts and observations? Is your eye pulled to the work that still needs to be done – the unpainted wall, the exposed wiring, the flooring not yet installed. Maybe your curiosity is piqued by budget or deadlines. Is the project staying within its financial limits? Is it going to be completed on time? Or are you someone who is able to envision the next chapter? Someone who pictures glorious experiences and deep collaborative relationships developing in this new environment, both today and for decades to come. The latter is certainly a powerful perspective, one that can be even more potent when shared. Multiple gases, together, cast on what might be possible; a cohort buoyed by a remodeled space’s potential.

The renewal of the Presidio Theatre has been full of this rare and special spirit. A massive undertaking brought to fruition by a group of passionate, dedicated individuals who imagined another life for an empty building. For the past few years, these folks have worked tirelessly to transform the historic theater that sits on the Presidio grounds (the former army base, now National Park) into a contemporary performance center. Something that could help fill a gap in the San Francisco performing arts ecosystem.

“The theater opened in 1939, and was primarily a space for military personnel and their families to go to see plays and movies, and from time to time, some other performance events,” explains Robert Martin, Presidio Theatre’s Executive Director. “It was a hub where people could gather, for entertainment, sure, but really, as a community.” It is this legacy of community impact that has fueled the renovation plans, with the hope that the revamped space will become a similar hub for today’s audiences and artists - a place to encounter innovative creativity and showcase an array of art practices and disciplines.

Mid-September, the updated Presidio Theatre opens to the public. As the multi-year endeavor nears its end, everyone involved is reflecting on the epic journey, one that Martin describes as “a labor of love.”

While construction began in earnest two years ago, getting a broader sense of the project trajectory requires a bit further. In the mid-1990s, the Presidio ceased operation as an active military base and since that time, the theater had been mostly abandoned. A lack of financial wherewithal seemed the primary reason for its long dormancy, “I think the Presidio Trust [the organization responsible for the park’s care and maintenance] would have loved to have done something with the venue, but the lack of funding and other resources made any attempts extremely difficult,” Martin shares. That is, until Peggy Haas, with whom Martin credits as the driving force behind the new Presidio Theatre, entered the picture approximately five years back.

“When passing by the building one day, Peggy found herself brooding with questions – what is this doing here; why isn’t it being used; how could it be repurposed?” recounts Martin, “and being keenly aware of the need for Bay Area performance spaces, an empty theater seemed like an incredible opportunity.” With the seed planted and the opportunity at hand, the theater and starting from scratch wasn’t an option. Nor was changing whatever they wanted to change – approvals had to be sought and money alone was not enough; so that historic integrity could be maintained. Having said that, much was done to make the space viable and operational for its future artistic visions. Because it had initially been built for cinematic use, the proscenium had to be moved about twelve feet, which Martin describes as “a major engineering triumph.”

The theater housed a basement, which had thus far been underutilized, so in the redesign, that area was excavated and expanded to twice its size, which allowed for the inclusion of dressing rooms, public restrooms, a lobby and rehearsal space. Two outdoor pavilions were also added – one houses the elevator/stairs to the basement level, the other, a catering area, green room, offices and the stage’s load-in point. If you were to visit the Presidio Theatre today, you would find it in a phase of “final touches.”

Martin reports that everyday, something is being checked off the list, “while work on the lighting grid is ongoing as are some tasks in the outdoor plaza spaces, the house itself is mostly finished – the six hundred audience seats are in place and the stage is done.”

Another exciting part of the relaunch process has been happening away from the construction site: programming and curation for the Presidio Theatre’s inaugural season. Such amazing theater, film, music and choreography has been planned for the coming year and beyond! Dance-wise, one of the partnerships that Martin is very much looking forward to is with the San Francisco Ethnic Dance Festival, who will be celebrating their 42nd season in 2020, “a long-term goal is for the Presidio Theatre to become the festival’s home; this January, we begin that journey here as the festival holds their auditions here and then returns for their annual event next June.”

The Presidio Theatre team has also organized and curated a number of riveting movement concerts during the fall months. Sintonía is bringing the world premiere of a full-length work debuted at Grace Cathedral in 2018 and since then has typically been performed in church settings, which makes this one-night engagement particularly noteworthy; “not only will this be a chance for our patrons to experience transcendent choreography and music, but we also hope that it provides an opportunity for ODC to experiment and explore how the site-specific piece translates to a more traditional proscenium environment,” adds Martin.

Before this impressive programming can really get under way, the San Francisco/Bay Area will most be introduced to the new Presidio Theatre. Slated for the weekend of September 21st and 22nd, the grand unveiling features two wonderful events. Saturday’s ticketed evening includes bites and libations as well as an artistic collage of excerpts and offerings from White Crane Lion & Dragon Dance Association, the San Francisco Gels Chorus, Beach Blanket Babylon, and Tahitian performance group Te Mana O Te Ra. The following day, the entire community is invited to tour and celebrate the updated space during a free open house.

Pop Up Orchestra will be on hand revisiting the glorious tunes of the 1930s and 1940s; a nod of honor and recognition to the theater’s original opening eight decades ago.

Eighty years is indeed a substantial legacy, and everyone at the Presidio Theatre cannot wait to contribute to the next chapter of the story. And while the road to this finale has been long and occasionally bumpy, they are so thrilled to see Peggy Haas’ vision fully realized. “We hope the Presidio Theatre will be a place of discovery with a vast mix of programs, and most important, that it will always have a commitment to local Bay Area artists and making it a home for them.”

HEATHER DESAULNIERS is a freelance dance writer based in Oakland. She is the Editorial Associate and SF/Bay Area columnist for DanceTabs, the dance culture for SF Arts Weekly, a contributor to DanceTabs as well as several other dance-focused publications.

Join the festivities as the Presidio Theatre re-opens September 21-22, followed by their 2019-2020 season. presidiotheatre.org
Jess Curtis/Gravity Presents
(in)Visible

How do you experience a performance?
By seeing it?
What if that's not possible?

Thu-Sun October 3-13
8pm @ CounterPulse
www.JessCurtisGravity.org

(50) Arts Commissions

2019 AWARDS IN Dance & Movement-Based Performance
hewlett.org/dance  APPLY BY NOVEMBER 13
BrasArte’s
Brazilian Day Festival
BrasArte, Berkeley
In its thirteenth year, BrasArte’s Brazilian Day Festival plays homage to two major celebrati-
on Brazil: Brazil’s Independence Day and a remembrance of a Lavagem, a cleansing ceremony
using song and dance. The festivities unfold in Berkeley as a street party. Sun, Sep 1, 10-1pm.
FREE.
brasarte.com

American Bon Dancing
Yerba Buena Gardens, SF
A joyous celebration of departed ancestors, Bon is a Japanese Buddhist festival that’s been
marked for more than five centuries with a traditional dance known as Bon Odori. American
Bon Dancing – An Invitation to Dance features an array of traditional masters. San Jose,
Takha, one of the leading takha ensemble outside of Japan, also performs. Sun, Sep 1, 1pm.
FREE.
ybgfestival.org

Open Stage
CounterPulse, SF
An evening of body-based, improvisational,
and poetic expression, creative of our word
and radical community. This is CounterPulse’s fourth Open Stage. Wed, Sep 4, 6-7:30pm.
FREE.
counterpulse.org

AXIS Dance Company
Yerba Buena Gardens, SF
Returning to the Gardens, AXIS presents a
live, interactive performance with excerpts
from the current repertoire including Fluster
by Robert Dekker. Historias Rotas by Nadia
Adams, and a peak at new work by Jennifer
Archibald. Thu, Sep 5, 12:30-1:30pm. FREE.
ybgfestival.org

Rotunda Dance Series:
Cuicacalli Dance Company
City Hall Rotunda, SF
The Rotunda Dance Series brings many of the
Bay Area’s most celebrated dance companies to San Francisco City Hall for five
month-long, noon-time performances and is presented by
ancers’ Group and World Arts West in part-
nership with Grants for the Arts and SF City
Hall. Cuicacalli “House of Culture” is a year-
round youth training program, in association
with DANCING EARTH, the nation’s foremost
Indigenous contemporary dance ensemble. Founded in 2008 by renowned international
performer Jesus “Jacob” Cortes. Fri, Sep 6, 12-1pm.
FREE.
dancersgroup.org

SOULSKIN Dance
Dance Mission Theater, SF
SOULSKIN Dance is proud to premiere two new
contemporary ballets: PARADIGMS, DIALOGUES – a West Coast Premiere - choreographed
by Adrianna Thompson (SOULSKIN Dance artistic
director) and GOLDEN MEAN – a World Pre-
miere choreographed by Adrianna Thompson and guest choreographer Barbara Koch as part
of their 6th Season in San Francisco. Fri, Sep 6, 8-9:30pm. $25-$50.
soulkindance.org

Andi Salazar, Jyoti Arvey,
and Mogli’s Movers Artist Collective
SAFEhouse ARTS, SF
Andi Salazar is a Chilean dancer, choreographer
and sociologist, and in her new dance work, she
celebrates migrants through the poetic image
of birds. Jyoti Arvey’s new work is based on her
sociologist, and in her new dance work. Jyoti Arvey’s
work experiment on transparency in their new
work and installation. Mogli’s Movers Artist Collective
explores the idea of transparency in their new
work ///. The collective is led by Sierra
Berg. Fri-Sat, Sep 6-7, 8-10pm, $15-$20.
safehousearts.org

Lizz Roman & Dancers
Home Salon, SF
A new site-specific journey, engaging a home’s
architecture with performance, music and
film. Roman’s newest project Sunset Dansano it
draws audiences into an intimate experience
that unfolds in multiple locations simultane-
ously as audiences at 3 locations migrate
throughout the home. The production includes
9 dancers, Academy Award-winning filmmaker
Pete Lutkenoz, award-winning lighting
designer Clyde Sloat, musician/composer
Jerome Lindner and percussionist Malcolm
Lee with vocalist Tami Hall performing an
original live score. Fri-Sun, Sep 6-8, 11-15,
20-22, 8pm, $30.
lizzromananddancers.com

DanceFAR (For A Reason)
Herbst Theater, SF
DanceFAR 2019 is hosting a benefit for the In-
ternational Rescue Committee and Gugulethu
Ballet Project. All proceeds will be directed to
serve the immediate needs of refugees and

Antonia Mitchell, Sep 7-8 / photo by Kyle Adler
provide education to empower impoverished youth through dance. DanceFAR features works from today’s top choreographers with international artists from companies representing the diverse Bay Area dance community. Sat, Sep 7, 7pm. FREE–$15.
dancefar.org

Arielle Cole & Sevankelee Boutl
SAFEhouse ARTS, SF
In Phone, Keys, Wallet Arielle Cole’s ArcTan- gen Dance explores society’s transition from analog to digital through the lens of the millen- nial experience. Sevankelee Boutl (lucky 7) presents a work exploring the history of the和社会 relationship to slavery Fri-Sat, Sep 13-14, 7pm, $15–$25.
safehousearts.org

CONCEPT series: 26
Green Room at SF War Memorial and Performing Arts Center, SF
Hibbardance and guest artists from 26th Annual Dance Party, randy nyes, Red Brick Company! Nick Korkos, Robert Woods-Labate & Sarah Woods-Labate, and Virginia Matthews. Fri, Sep 13, 8pm; Sat, Sep 14, 1pm & 7pm; $10–$25.
rawdance.org

Bliss Dance Company
Ohlone College Dance Studio, Fremont
Bliss Dance Company presents Sugar Baby. An evening length performance that will carry you through unexpected twists and turns using modern and contemporary jazz movement (For Mature Audiences). Sat, Sep 14, 8pm; Sun, Sep 15, $15–$20.
broadwaydance.org

FROLIC
Waterfront Theater, Berkeley
Shawl-Anderson Dance Center’s first annual Queering Dance Festival presents FROLIC; to experiment on the edge of what is known. This year they present works that activate the entire building with dynamic healing gardens and manipulated realities. Thu-Sat, Sep 12-14 & 19-21, 7-9pm. FREE–$15.
counterpalooza.org

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counterpalooza.org

Allysa Mitchel
ODC Dance Commons, Studio B, SF
How do we learn? Allysa Mitchel draws upon her background in education as she explores that question in an hour-length dance pro- duction, The Classroom. Each section of work examines a particular element of the learning process. Mitchel integrates the recorded interview responses and written reflections of students, teachers and professors. The work features seven dancers: Jessica Bozzo, Jessica DeFrancesco, Sierra Heller, Taylor Kinner, Nicole Maimon, Katherine Neumann and Frankie Lee Peterson. The creative team includes lighting designer, Daniel Wesemann, Chicago-based jazz composer Jacob Fisher and videographer Mark McConnell. Sat Sep 7, 8pm; Sun, Sep 8, 6pm, $20.
allysasevenmitchel.weebly.com

Black Choreographers Festival: Summer Series
Holmgren Casquelourd Center, Oakland
Saturday’s program will feature works by Kendra Kimbrough Rams, Gregory Dawson and Reginald Sawry, among others. Sunday’s show features more than half a dozen pro- fessional youth dance groups from around the Bay Area, including Frankie Lee Peterson II, New Style Motherhood, Oakland School for the Arts, Dream Weavers, and Zaczico Youth Dance Company. Sat Sep 7, 8pm; Sun, Sep 8, 3pm, $10–$15.
info@handnowe.com

Combustible Residency
CounterPulse, SF
CounterPulse is back with year three of Combustible, their highly acclaimed dance/ technology residency that carves a place

Coastal Belly Fest
Veterans Memorial Building, Santa Cruz
Come and enjoy the 4th Annual Coastal Belly Fest. Doors open at 10pm for dance workshop, shopping the extensive bazaar, henna tattoo, Face painting all afternoon and a spectacular evening Gala Show featuring the workshop teachers and special guests. Sat, Sep 21, 10pm–1am, $15–$25. coastalbellfest.com

Hope Mohr Dance’s Bridge Project
The Women’s Building, SF
HMD’s Bridge Project and SFMOMA’s Open Space present AMNERTED BODIES: How do movement artists in different traditions contend with, honor, and resist the past? Featuring a series of lecture demonstra- tions using language and movement by Sara Shelton Mann, Jaamil Olawale Kosoko, and Snowflake Towers: Following, join Claudia La Rocco, Director of Community Engagement and Editor-in-Chief, SFMOMA’s Open Space, for a moderated group discussion. Thu, Sep 19, 6pm. FREE.
hopemohr.org

Peri Trono
SAFEhouse ARTS, SF
Peri Trono explores space, shape, and order in her new work, inspired by Orygins, the art of paper folding. Trono has influenced her work in New York, San Fran- cisco, Santa Barbara, and Southern California. Fri-Sat, Sep 20-21, 8pm, $15–$20.
safehousearts.org

Vishwa Shanthi
Cubberly Community Center, Palo Alto
Join the inaugural performance of Vishwa Shanthi’s new series, Sampradaya. A Brid- diction to Art. Shwetala Suresh takes the stage to perform Bharathanatyam in its tradi- tional and pure form in an intimate chamber setting for connoisseurs and serious students to enjoy. The one-hour performance will be followed by Q&A with the dancer. Sat, Sep 28, 4:50–5:30pm. $20.
vishwashanthi.com

Los Lupeños de San José
School of Arts and Culture, San Jose
The Kashin Cultural Legacy invites you to Los Lupeños de San José’s 50th Anniversary Gala Concer. Under the artistic direction of choreographer Samuel Cortez, experience a deep-dive into distinct regions of México showcasing the past, the present, and the future – all with live musical accompaniment. Over 100 performers will share the stage including Los Lupeños Juveniles, Los Lupeños Legacy, Mariachi de la Bahia, Madrigal Música, and Ensemble Folklórico de Veracruz. Sat, Sep 21, 8pm, Sun, Sep 22, 9pm-10pm. $20–$35.
cashincultrallegacy.org

Duniya Dance & Drum Company
Jerry Garcia Amphitheater, SF
The festival will feature traditional performing arts groups representing different regions of Africa and the African diaspora. The lineup will include some of the Bay Area’s premier dance companies, including Chinyakare Ensemble, Fia Fia Congo, Duniya Dance and Drum Company, and The Ruth Asawa San Francisco School of the Arts World Music + Dance de- partments. Sat, Sep 21, 9pm-4am. FREE.
duniyadance.com
SUNSET DANCES AND BEING GRATEFUL

by LIZZ ROMAN

Making dance has always been a mixture of disciplined artistry and gratefulness. As in any other craft, there are levels or stages we pass through: student, performer, teacher, choreographer, mentor, producer, administrator, but no two of us have the same career. Dance as a career is a big commitment. It costs money to train and keep our skills sharp, we need to train. To make the money to train or practice, we gotta work and if you don’t have a paying dance job, you have to figure out how to work and dance. A dance career can be as rewarding and beautiful as it is frustrating. In essence, we need to dance, so we need other people who need to create, teach or practice dance who need us to dance for or with them. So with every class, performance, or rehearsal I try and practice gratefulness. As for the rest of my dancer/collaborators, we are on a similar journey and how we collectively make up this thing we call “dance community.”

I primarily make site dances. The dance is the sum of the journey we take through a site, creating a visual history of our physical journey through that space that becomes a dance. It is driven mainly by the architecture of the space. I am working with a small community of dancers, musicians, a filmmaker and lighting artist on a collaborative project SUNSET DANCES II. The first installation of SUNSET DANCES, Architectural Meditations, was performed in 2017 in large urban rooftops. For this second installment, the same site twice in my 25 years of making site specific dances. I really enjoy the challenge of seeing the site with fresh eyes so it helps to think of Lizz Roman & Dancers as a pick up company, so I don’t hold on too tight to my collaborators. Artists have lives outside your project, so it just makes practical to recognize this. To be honest, it’s just how it is, so I try to practice being grateful when I get to work with new collaborators. I’ve learned to embrace the change that comes with each project. SUNSET DANCES II is full of repeat collaborators and includes past collaborators coming back in new ways as well as first time collaborators. For this, I am super grateful. It’s the beginning of something, the adjustment you make to work with new people, requires seeing what everyone brings to the table, as a new opportunity to explore your site.

In this new site-dance, I welcome back my son Jerome, a musician who has worked with two of my main music collaborators; WATERSAW (2012-2018) and Alex Kelly and Clyde Sheets (2004-2010). Thanks for all the beautiful, inspiring music you created for my dances. For SUNSET DANCES II, Jerome is leading a band composed of new collaborators, Malcolm Lee (percussion) and Tamsin Black (vocals). The joy of creating art with my son is pretty special. He really loved SUNSET DANCES I, so he was excited to join the project and has brought an entirely different sound. His band mate Malcolm brings a joyful energy and beautiful drumming that’s extremely infectious. Tamsin is the daughter of a favorite collaborator, Chris Black. Chris’s current bio on my website is remixed by me, the daughter of a favorite collaborator, Chris Black. His current bio on my website is short and sweet, which says she’s been dancing for my 25 years. She has, and I am grateful to her for taking this journey with me. And then there’s always a little bit of sadness with each project as it’s the last time I will work with some of my collaborators. This time around I am saying goodbye to an artist who opened up my work with an entirely new skill set and a kick ass attitude. Sonya Smith, I just love you. Sonya is leaving the Bay Area to run her own Circus School in Ashland, Oregon. What an incredibly generous artist/individual you are. Thank you. As for the rest of my dancer/collaborators, Jerome Nakama, Giah Muniz, Colin Epstein, Jenny McAllister, Becky Leviton-Robinson, and Clara So Ko. Thank you for making art with me.

Then there’s filmmaker Pete Liebowicz, who when I asked him to join me for SUNSET DANCES I, wasn’t sure he could make a film for my dance. Relieved, I replied, “Well, that’s good, as I actually want you to make a film that is part of my dance”. That’s where our journey began and this time around, we’re enjoying the collaboration on a whole new level. And there’s Clyde Sheets, one of those collaborators who is an accomplished artist himself, lighting designer, musician and all around, knows a lot about art, artist. In 2012 Clyde left the Bay Area to return to his home state Michigan. His dad has cooled down, currently grasping Interlochen Arts Academy with his greatness. Clyde comes back to the Bay Area for a handful of local artists who like me, love the mix of skills and confidence he brings to each project. So once again, he will come back and light my dance.

Finally, thanks to Jerry, my partner for the past 32 years. As I finish this dance, I am grateful to you for every building you’ve cleaned and organized, every prop created and bench you’ve built, every tree and shrub you’ve cut back, every shoe you’ve ushered and for everything else you do that I did not mention.

LIZZ ROMAN and her company have been making dances in San Francisco and the Bay Area since 1995. LD/ID are best known for their trademark expansive dances that spring, roll and fly through buildings, resulting in OBE nominations for Outstanding Achievement in Choreography in 2008 for SUNSET DANCES (2007), in 2013 for DEEPER Architectural Meditation at CounterPULSE (2012) and tisse nominations for Outstanding Achievement in Performance-Company for SUNSET DANCES (2017) and CELLGROUND (2006). The company has developed innovative site-specific techniques to work in unique and commonplace locations with a variety of multi-media collaborators and scenic elements. In 1995, Roman and filmmaker Kevin Cunningham received the SF WEEKLY Black Box Award for Cross Genre Performance for 100 WTR DREAMS. In 2015, Roman was commissioned by TFL to perform SUNSET DANCES II as part of their 10 year anniversary season.

Lizz Roman and Dancers presents SUNSET DANCES II: September 6-22, Home Salon, SF, lizzromananddancers.com
Bahiya Movement was founded in 2011 by mother/daughter team Afia and Nafi Thompson. At the age of 12. Due to my advanced skill level, DEPE accepted me one year sooner than the actual age limit. From my mother’s guidance, I have learned that dance continued to affirm that dance will always be a part of my life. Not only did my mother dance, my grandmother and grandfa- ther are artists and they too were an inspiration towards my destiny for dance to encompass all facets of my life.

Describe Bahiya Movement?

Nafi: Bahiya Movement creates and presents live performances throughout the San Francisco Bay Area, touching upon social issues such as body image, race, and sex trafficking, to name a few. Bahiya Move- ment has collaborated and pro- duced work for youth compa- nies such as Dance-A-Vison National Haitian Dance Arts Center Youth Dance Com- pany under Sarah Crowell, and Mini Mix’D Youth Dance Company under Anolin. Bahiya Move- ment participated in Ms. Zakia Harris’s, a cultural artist, and educator, video afran- caddaknafranc in 2016. The company has also presented work at the Oakland Art and Soul Festival, Black Choreog- raphers, Dennis Hopper Center in Denmark, Maine, San Fran- cisco Carnaval, and The Palace of Fine Arts, and RAW natural born artist showcase.

We enjoy working with the youth, they are the new gen- eration of dancers. The youth dancers take away great knowl- edge of the African Diaspora and a better understanding of becoming a professional artist. Most of the work produced for the youth are around social issues such as homelessness, bullying, and self-confidence and seeing the audience smile and cheering the youth on con- firm that we are on the right track towards building a better community one youth at a time.

Bahiya Movement fuses traditional dance styles from across the African Diaspora from Mali, Guinea, Gambia, Senegal, DR Congo, and Liberia, with contemporary Basic Ballet and Modern Jazz, standard Hip-hop, House, and Reggaeton as well as fusion of Beautiful “Bahiya” Movement. Bahiya Movement is currently working to be considered for Bahiya Movement’s Fusion of Fine Arts, and RAW natural artist showcase, and our yearly Self emerging artist mentorship program, Believe In Self, an established programs, which are Believe In Self emerging artists mentorship program, Bahiya Movement’s Fusion of Fine Arts, and RAW natural artist showcase.

What have you done?

Nafi & Afia: What have you done?

Afia: Bahiya Movement is currently working on two events: GLO Artist Show- case supported by SAFHouse Arts is where dance, spoken word and visual artist submitters to their work to be considered for Bahiya Move- ment GLO Artist Showcase on November 2. And the second is, Bahiya Movement’s 2020 Believe In Self emerging artists mentorship program. This is an intensive paid residency that cultivates the artist’s growth of artists ages 18-22. Led by mentor artists from the dance community, mentees will work col- lectively to produce a solo and group per- formance that includes spoken word, paired with movement.

What’s a future goal for the company?

Afia & Nafi: The future of Bahiya Movement is to build and sustain our three recently established programs, which are Believe In Self emerging artists mentorship program, GLO Artist Showcase, and our yearly GLO Movement dance workshops series. Bahiya Movement will continue building social jus- tice work, building community, having fun, and enjoying the art of dance.

Who or what inspires you both?

Afia: My daughter is truly my inspiration. Afia is amazing - her calmness, level head- edness, and openness to be patient and approachable really is a guide for me and others to model after. My parents are also my inspiration. They instilled in me that I have the power to become anything I set my mind towards, with meditation, a positive outlook on life, and the belief that without a doubt that all is always working out for me. I am inspired by the great masters - Josephine Baker, Debbie Allen, Alvin Ailey, and Fatima Robinson, to name a few. I am inspired by great out-of-the-box art, art that takes risks, art that is thought-provoking, art that supports the youth, and art that moves you. Art that makes you happy and inspires you to do good in the world and lastly art that makes you simply say ‘HMMMM, interesting.’

Afia: Honestly my mother is my inspiration.

Afia: What’s it like to work as mother-daughter team.

Afia: It’s been a delightful journey work- ing, building, creating, and growing with my daughter. My artistic experience with her will be held close to my heart for eternity. We have both learned a lot about each other and con- tinue to deepen our trust day by day. I would not trade this experience for nothing in the world. I started my artist journey with my parents and now with my daughter. We have continued the family tradition of those who dance and build art together, stay together. My daughter and my dance styles comple- ment each other so well, creating a perfect fusion of Beautiful “Bahiya” Movement. I enjoy choreographing with Nafi, it’s like magic. Over the years we have smoothed out the kinks of our creative process, and now it comes with creative ease, performing and teaching as a dynamic mother-daughter duo.

Afia: What’s a piece of advice that you still use?

Afia: This life is all we have, so make the best of it. Have fun, laugh often, share smiles, give hugs, and inspire each other to be the best we can be. Dance, sing, and love big!

Afia: What’s your favorite song or type of music to dance to?

Afia: My favorite song is “Don’t Worry, Be Happy” by Bobby McFerrin. I enjoy dancing to "Happy" by Bobby McFerrin. I enjoy dancing to pop, rock, R&B, and House music. My favorite music genre is Pop, with R&B and House being a close second.

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I Grew up in Brooklyn (New York, not Wisconsin, if you think the clarification is unnecessary, you've never been to Wisconsin). And this is what it was like taking dance classes in New York in the summer: Walk five blocks to subway in hazy-hot-and-humid-with-a-high-of-95 weather, wear as little as possible; board freezing train and pile on the layers hidden in dance bag; pray not to hear “We should be moving shortly”; emerge from train into Broadway-Lafayette cauldron—strip; walk a few more blocks to arrive at studio drenched in sweat; barely keep up with the warm-up, for two hours struggling among dancers way more committed and talented than you—are more sweating, class ends; walk out onto sultry street to enjoy the sweat that now cools your skin; descend once more into the fifth circle of hell; board train—sweat turns to siccles, muscles atrophy. I loved those NYC summer classes but I didn’t have the right constitution for it long term. Dancing in the Bay Area was a better fit—cooler air, for one thing, and I felt like my questions were welcome rather than signs of my inability to just shut up and dance. Then, as I began writing dance criticism, I started to hear about the tension between the New York and Bay Area dance communities, a tension felt mostly, it seems, in the Bay. In fact, RAPT Production’s documentary Artists in Exile: A Story of Modern Dance in San Francisco (2002) highlights “the marginalization of Bay Area artists due to the New York dance establishment.” The film does a wonderful job explaining this sentiment while honoring the contributions of Bay Area artists to the dance field.

Earlier this year, I witnessed the tail end of an master class taught by Tali Jackson. Jackson arrived in the Bay Area in 2018 after ten years with the Bill Vanaver Caravan, a woman on the east coast, whom I eventually became partners with. She was living in the heart of the San Francisco Bay Area, located in the heart of the San Francisco Bay Area. Mills College offers BA, MA, and MFA degrees in dance.

In Dance  May 2014  dancersgroup.org
 unify  strengthen  amplify
44 Gough Street, Suite 201
San Francisco, CA 94103
www.dancersgroup.org

TJ: So it will be a short story. Proceed.
TJ: At 13 I was introduced to the Vanaver Caravan, a woman on the east coast, whom I eventually became partners with. She was living here in Berkeley, and about what his fresh, newly exiled eyes see here.

SIMA BELMAR
Give me the quick and dirty version of your life story.
Talli Jackson: I was born in Liberty, NY in 1989.

SB: How was it to go from New Paltz to NYC, from one summer at ADF to the Ailey School?
TJ: I was doing a lot of dance at ADF so I was prepared in some way for the amount of dancing that it was, 6 days, 15 classes a week, all ballet and Horton except for one jazz class. But I think that their fellowship program works you get a fellowship for one semester and then you re-audition. And I didn’t get it the second time.

SB: A twist in the plot! Were you devastated?
TJ: I wouldn’t say that I was devastated but I was disoriented and very disappointed. I had worked very hard for that time, getting there early, staying there late, never missing a class except to go on a brief tour with the Vanavers. Afterwards Livia Vanaver connected me with a work study position at Perdance and I started taking class around the city.

SB: You’re still so young at this point.
TJ: Yeah, 17. That year I went to the Bates Dance Festival, did a summer dance program at Steps with Heidi Linsky, and performed at the Holland Dance Festival with the Francisco Harper Project. When I was 18, I went back to ADF, this time in the adult program. When I went I had in my mind that this would either be the moment I’d find the dance company I would aspire to join and orient my training toward, or I’d turn my attention to college and find some other thing.

SB: I’m sensing a turning point!
TJ: Yes—I saw the Bill T. Jones/Arnie Zane Company for the first time, in Sarena! The Proposion. I thought the dancers were fierce, the vocabulary was articulate, and they had more diversity in that company, racial and of body type, than any other company in the festival. They were bringing together ideas, literature, beautiful speech, and powerful music, and it was everything I wanted to do. In the ADF library I found the documentary Bill Moyers did with Jones on Still/Here, and I was struck with an impression of Bill T as someone with a truly deep and living heart. I decided that was the company, and the man, I wanted to dance for. I thought if I really focused for about two years, really got my ass in class, then maybe I’d be ready to audition for his company.

The next day, Janet Wong, the associate artistic director, was teaching a master class. I went in with no sense that anything was at stake—I was just going to have a good time and do my best. Afterwards she came up and asked if I would be interested in apprenticing with the company. At the beginning of 2009 I became a member of the company.

SB: Whirlwind?
TJ: When I was invited to join the company I didn’t think I was good enough to be in it, and to a certain extent I wasn’t. I wasn’t really at the level of the other dancers. When Janet and Bill saw me, they were presented with a choice about whether to take this green, bodied, racially ambiguous, young male dancer and try to support and cultivate his development, or to let him go on his way. When they took me on it was a risk, an investment, and a generosity. I worked hard, and it wasn’t until about six years later that I felt I was starting to be able to meet the work.

SB: I know you left the company in 2017. Why did you leave and what brought you here?
TJ: When I left, I had been working with the company for about nine years and I wanted to push myself to grow beyond what I had established in the company and in NYC. When I was 16 I started getting involved in Nonviolent Communication (NVC), and at 18 I did the Bay Area Nonviolent Communication leadership program and started making connections with people here. Then, through a different pathway entirely, I met a woman on the east coast, whom I eventually became partners with. She was living out here. And I was hearing about SF as one of the centers of dance in the US, so when it came time to decide where I was going to go, I had my partner here, I had connections here, and there was the possibility of exploring the dance scene here.
When they took me on it was a risk, an investment, and a generosity.” —TALLI JACKSON

SB: So, to address the preamble to this interview, what have you found so far?

TJ: In New York it feels like dance and dancing are tied up with people’s sense of survival. Dancers go to New York often to be in companies, to “be” dancers, and do “the great work,” whatever that means to them. I’m still new to the scene in the Bay, but I haven’t experienced this sort of soul survival tied up in dancing here. It’s probably true for people here in different ways, but to me there is an urgency and a hunger that feels different. When young dancers go to New York, I think many of us are asking, “Do I have what it takes?” The Bay Area is no picnic, and it has its own questions to wrestle with, but it doesn’t seem to me to be a place dancers go to find out whether they “have what it takes.”

SB: Can you describe any material differences between teaching or taking class in New York vs. here?

TJ: Terrible overgeneralization: classes in NY tend to be harder—technically harder, longer phrases, longer classes. And people want the tasks. Another large portion was drawn from phrases Janet Wong would make or she would give a seed phrase and then dancers would manipulate it in various ways. And then Bill might give a phrase or we might draw material from one of his past works into a new piece and either put it in whole or manipulate it so. There was always a process of being creatively involved in shaping what was happening. It was not a choreographer’s mind that we were being asked to step into but a material technician’s mind, a composer’s mind in terms of the language of the movement. And then inside of that we were being conducted by Bill’s amazing, richly stocked mind.

SB: So it quenched your choreographic thirst to an extent.

TJ: Yes, but it was not my vision. With choreography, there’s a whole right-brained shift where you’re half in dream space, trying to convert impressions of emotion and image into something that can be actually practiced and refined, and we were not asked to do that. But one of the reasons I stayed so long was that being in the company was a master class in creative process.

SB: What have you been up to since you got here?

TJ: I’m preparing the soil. That soil preparation has involved organizing and assisting in NYV trainings, volunteer work, reading, learning what it means and what it takes to be a living presence in my partner’s life, and trying to learn from, without collapsing under, the many failures inherent in the attempt to grow.

SB: But you’re teaching dance too.

TJ: Yes. My most consistent teaching has been at ODC in their Hot Spot, but I’ve also been lucky to have the opportunity to teach at Sharyl Anderson, Linea, the Berkeley Rep School, and Marin School for the Arts.

SB: How would you describe your pedagogy?

TJ: The role that I want to play as a teacher is an encourager and instigator, someone who offers a space and a structure that says, Here—don’t you just want to step into it and play! I find effort exciting: you sweat a lot and you breathe heavy and your body’s working, and you’re exploring the edge of what is possible. Isn’t it fun to strive and fall and not really know, just to be on the edge of the thing? It’s a question of sharing delight.

SIMA BELMAR, Ph.D., is a Lecturer in the Department of Theater, Dance, and Performance Studies at the University of California, Berkeley. Her writing has appeared in The Brooklyn Rail, San Francisco Bay Guardian, The Oakland Tribune, Dance Magazine, TDR, Journal of Dance & somatic Praxis, Performance Matters, Contemporary Theatre Review, and The Definitive Handbook of Screendance Studies. To keep up with Sima’s writing please subscribe to tinyletter.com/simabelmar.
Mark Morris Dance Group
Mozart Dances

Berkeley Symphony
Colin Fowler, conductor and piano
from Brandenburg.

More than a decade after its West Coast premiere, Mark Morris’ sublime, joyful Mozart Dances returns to Zellerbach Hall in its eagerly awaited reprise. Morris’ buoyant, exhilarating choreography is set to three exquisite Mozart piano works—the Piano Concerto No. 11 in F major, K. 413; the Sonata for Two Pianos in D major, K. 448; and the Piano Concerto No. 27 in B-flat major, K. 595.

Mariinsky Ballet and Orchestra
La Bayadère

Valery Gergiev, artistic director

Music by Ludwig Minkus
Choreography by Marius Petipa (1877); Revised choreography by Vladimir Vasiliev and Valentin Chailakov (1941)

With dances by Maximiliano Gergiev and Nikolai Zakharov

Libretto by Marius Petipa and Serge Katsaroff

Set design by Mikhail Balashinskii after designs by Axel Krause, Konstantin Kondratiev, Yuri Lomakin, and Orest Alekseev

Costumes by Yelena Gerasimova

Lighting design by Mikhail Balashinskii

The story of forbidden love and shocking betrayal, complete with a spectral voyage to the afterlife, radiates with colorful characters, opulent sets, and vibrant costumes, performed with the unmatched refinement, dramatic poise, and flawless technique that defines this centuries-old cultural institution.

Sankai Juku
Meguri: Teeming Sea, Tranquil Land

Directed, choreographed, and designed by Ushio Amagatsu

A majestic stone wall carved with fossils of sea lilies overlooks a sand-dusted stage, where eight dancers from this internationally renowned butoh company enter into a sublime dialogue with gravity.

“At its core, each Sankai Juku production draws the audience together with the performers into a powerful human experience.”
—The Sankei Times

Hālau O Kekuhi
Harnessing the force of the mighty volcanoes and the serene beauty of the forests that are their neighbors, the members of this esteemed and highly respected hula company sing and dance in honor of Pele, the goddess of fire and the creator of their native islands.

MOMIX
Viva MOMIX!

Viva MOMIX! bursts off the stage with a collection of acts from the company’s most visually spectacular shows, including Botanica (about the seasons), Lunar Sea (the moon), and Opus Cactus (the landscape of the American Southwest). “A magical dance theater experience” (Critical Dance).

Sep 20–22
ZELLEBACH HALL

Oct 12 & 13
ZELLEBACH HALL

Oct 20
ZELLEBACH HALL

Oct 26 & 27
ZELLEBACH HALL

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