

Ragamala Dance *Sacred Earth*

Friday-Saturday, March 6-7, 2014
Space Place Theater
Hancher
University of Iowa



Ranee Ramaswamy and Aparna Ramaswamy, Artistic Directors

RAGAMALA

D • A • N • C • E

presents

~ SACRED ~ EARTH ~

Concept and Choreography

Ranee Ramaswamy and Aparna Ramaswamy

Original Artwork

Anil Chaitya Vangad (Warli)

Ranee Ramaswamy (Kolam)

Original Compositions

Prema Ramamurthy

Development of Score

Ranee Ramaswamy and Aparna Ramaswamy
with Lalit Subramanian, Anjna Swaminathan, Rajna Swaminathan

Dancers

Aparna Ramaswamy, Ashwini Ramaswamy, Tamara Nadel,
Jessica Fiala, Bonia Biju

Orchestra

Ramya Sundaresan Kapadia (vocal),

Kasi Aysola (*nattuvangam*),

Rajna Swaminathan (*mridangam*), Anjna Swaminathan (violin)

Light Design

Jeff Bartlett

Video Projection Design

Perimeter Productions

(Robert C. Hammel, Michele Blanchard, Caitlin Hammel)

Photography

Ed Bock

This project is supported in part by an award
from the National Endowment for the Arts. Art Works.



ABOUT SACRED EARTH

S*acred Earth* explores the interconnectedness between human emotions and the environment that shapes them. Inspired by the philosophies behind the ephemeral arts of *kolam* and Warli painting and the Tamil Sangam literature of India, *Sacred Earth* brings both internal and external landscapes to life.

Each morning, women in southeastern India perform the silent ritual of *kolam*, making rice flour designs on the ground as conscious offerings to Mother Earth. This daily ritual creates a sacred space and becomes a link between the intimate home and the vastness of the outside world. The indigenous Warli people of western India revere the land and live in perfect coexistence with nature. Using their everyday lives as inspiration, their dynamic wall paintings find the spiritual in the everyday. For the Tamil Sangam poets of South India, the Earth was sacred. Recognizing that human activities are interwoven with all of creation, they drew parallels between inner and outer landscape and used the natural world as a metaphor to examine the intricacies of human emotion.

As *Sacred Earth* builds from silent, meditative beginnings, the performers create a sacred space to honor the divinity in the natural world and the sustenance we derive from it. We surrender to the beauty of this sacred earth that has been given to us to safeguard, cherish, and pass on to our future generations.



THE POETRY OF SACRED EARTH

The Tamil Sangam poets (300 B.C.E. – 300 C.E.) saw divinity in the physical world, which they divided into five *tinai*s (landscapes): *kurinji* (mountainous region), *mullai* (forest), *neythal* (seaside), *marutham* (farmland), and *paalai* (desert). Recognizing that human activities are interwoven with all of creation, they drew parallels between inner landscape and outer landscape and used the natural world as a metaphor to examine the intricacies of human emotion. The *tinai*s thus become more than geographical realms. Each region's particular qualities—flora and fauna, climate and seasons, music and culture, people and daily life—are interwoven with the area's emotional tones to create a distinct portrait of mood and setting. Characters in Sangam poetry are never named, rather they represent ideals—paradigms of the human condition.

AGALAKILLEN

**An invocation from the 8th century poet Nammalvar
in praise of the divinity of the natural world**

As the moon wears his shadow is Vishnu to his love.
Washed by the rising waves,
Vishnu lifted up and married the Earth-goddess.
Now not a spot of earth is ever troubled by the sea.

Praise to you, Bhudevi, sacred earth, who dwells in the oceans,
Adorned in beauty by the mountains.
It is with reverence that I set my foot upon you.

EXCERPTS FROM THE PARIPATTAL

Soloist: Aparna Ramaswamy

Endure forever, O beautiful Land!
May the Clouds never fail but ever pour
In plenty, so that the River great
May never be dry but ever full.

KURINJI

Soloist: Aparna Ramaswamy

Bigger than the earth, certainly,
Higher than the sky.
More unfathomable than the waters
Is this love for this man
Of the mountain slopes
Where bees make rich honey
From the flowers of the *kurinji*
That has such black stalks

-Tevakulattar, *Kurunthokai* 3

MULLAI

On his hills
The *manai* creeper that usually sprawls
On large round stones
Sometimes takes to a sleeping elephant
At parting,
His arms twine with mine
He gave me guarantees
That he would live in my heart
Forever
Friend, why do you think



That is any reason for grieving?

-Paranar, *Kurunthokai* 36

NEYTHAL

Soloist: Aparna Ramaswamy

I am here:
My loveliness
Eaten away by pallor
Is lost in the woods by the sea.
My lover is comfortable in his hometown.
All the guarded secrets of our love
Are all over the village square

-Venputhi, *Kurunthokai* 97

MARUTHAM

Soloist: Tamara Nadel

There was a time when
My friend gave you
Bitter neem fruit and
You called it
Sweet lump of sugar.
But now she gives you
Sweet water
From the ice-cool springs
Of Pari's Parambu hill
And you call it hot and brackish.
Is this the way
Your love has gone?

-Milai Kanthan, *Kurunthokai* 196

KURINJI

Soloist: Ashwini Ramaswamy

What could my mother be
To yours? What kin is my father
To yours anyway? And how
Did you and I meet ever?
But in love our hearts are as red
Earth and pouring rain:
Mingled
Beyond Parting

-Cempulappeyanirar, *Kurunthokai* 40

PRITHVI SUKTAM (HYMN TO THE EARTH) FROM THE ADHARVA VEDA

Soloist: Aparna Ramaswamy

May this Earth, whose
surface undulates with
many gradients, and
sustains an abundant
variety of herbs and plants
of different potencies and
qualities, support all human
beings, in all their diversity
of endowment, in mutually
supportive harmony and
prosperity

ABOUT RAGAMALA DANCE

Founded in 1992, Ragamala Dance creates work that conveys a sense of reverence, of unfolding mystery, of universal celebration. Artistic Directors Raneer Ramaswamy and Aparna Ramaswamy draw from the myth and spirituality of their South Indian heritage to make contemporary dance landscapes that dwell in opposition—secular and spiritual life, inner and outer worlds, human and natural concerns, rhythm and stillness—to find the transcendence that lies in between. The company’s rigorous training in the classical form of Bharatanatyam is the bedrock of a creative aesthetic that prioritizes truthful emotion above all else. Nationally recognized as one of Minnesota’s top companies, Raneer and Aparna’s choreography traverses the scope of human experience, from the intimate to the infinite.

Now in its 21st season, Ragamala has toured extensively, both nationally and internationally. The company’s 2011 performance at the Kennedy Center in Washington, DC was hailed by *The New York Times* as, “*movingly meditative... [Ragamala] showed how Indian forms can provide some of the most transcendent experiences that dance has to offer.*” Additional highlights include the American Dance Festival (North Carolina), Music Center of Los Angeles (California), Walker Art Center (Minnesota), New Victory Theater (New York), University Musical Society (Michigan), Phillips Center (Florida), Krannert Center (Illinois), Lied Center (Kansas), Just Festival (Edinburgh, United Kingdom), Bali Arts Festival (Indonesia), Soorya Festival (Kerala, India), and National Centre for Performing Arts (Mumbai, India).

In May of 2014, Ragamala will premiere *Song of the Jasmine* at the Walker Art Center in Minneapolis. This new work is conceived and choreographed by Aparna Ramaswamy and Raneer Ramaswamy and created in collaboration with jazz saxophonist/composer Rudresh Mahanthappa, and is commissioned by the Walker, the Krannert Center (University of Illinois), the Clarice Smith Performing Arts Center (University of Maryland), and Lincoln Center for Lincoln Center Out of Doors. In the current season, Ragamala is also touring *Sacred Earth* in the U.S. and U.K., and Aparna Ramaswamy is touring the U.S. and India as a soloist with live music.

Exclusive representation by

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For additional information or to sign up for Ragamala’s e-newsletter, please see our website at www.ragamaladance.org or contact us at 612-824-1968 or info@ragamala.net
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ABOUT THE ARTISTS

RANEE RAMASWAMY AND APARNA RAMASWAMY (Artistic Directors/Choreographers/Principal Dancers) are protégés and senior disciples of legendary dancer/choreographer Alarmél Valli, known as one of India's greatest living masters. This training is the bedrock of a creative aesthetic that reaches down into their roots and up towards mysterious, unending branches—physical bodies bridging ancestry with the personal, history with a new breath.

Ranee and Aparna's work is supported by the National Endowment for the Arts, National Dance Project, MAP Fund, New Music/USA, USArtists International and the Japan Foundation, and has been commissioned by the American Composers Forum, the Walker Art Center (Minneapolis), Lincoln Center for Lincoln Center Out of Doors (New York), the Krannert Center (University of Illinois), and the Clarice Smith Performing Arts Center (University of Maryland). Ranee and Aparna were jointly named "2011 Artist of the Year" by the Minneapolis Star Tribune. Their upcoming work, *Written in Water*, has been selected for a development residency at the Maggie Allesee National Center for Choreography (MANCC).

Ranee has been a master teacher and performer of Bharatanatyam in the U.S. since 1978. Since her first cross-cultural collaboration with poet Robert Bly in 1991, Ranee has been a pioneer in the establishment of non-Western dance traditions in Minneapolis and in pushing the boundaries of Indian classical dance on the global scene. Among her many awards are 14 McKnight Artist Fellowships for Choreography and Interdisciplinary Art, a Bush Fellowship for Choreography, an Artist Exploration Fund grant from Arts International, two Cultural Exchange Fund grants from the Association of Performing Arts Presenters, a 2011 McKnight Distinguished Artist Award, and a 2012 United States Artists Fellowship. Most recently, Ranee was appointed to the National Council on the Arts by President Barack Obama.

Aparna's choreography and performance have been described as "a marvel of buoyant agility and sculptural clarity" (Dance Magazine), "thrillingly three-dimensional," and "an enchantingly beautiful dancer," (The New York Times). Aparna has toured her work extensively, both as a soloist and as choreographer/principal dancer of Ragamala. She has been awarded several honors, including three McKnight Artist Fellowships for Dance and Choreography, a Bush Fellowship for Choreography, an Arts and Religion grant funded by the Rockefeller Foundation, two Jerome Foundation Travel Study Grants, an Artist Exploration Fund Grant from Arts International, two Artist Initiative Grants from the Minnesota State Arts Board, Jerome Foundation Choreographic Support, and the Lakshmi Vishwanathan Endowment Prize from Sri Krishna Gana Sabha (Chennai, India). In 2010, Aparna was the first Bharatanatyam artist to be named one of "25 to Watch" by Dance Magazine. Aparna is an empaneled artist with the Indian Council for Cultural Relations (of the Government of India). Her solo work *Sannidhi/Sacred Space* is currently touring to nine U.S. cities with support from the National Dance Project. Aparna serves on the Board of Trustees of Dance/USA. She has a B.A. in International Relations from Carleton College.

ANIL CHAITYA VANGAD (Visual Artist) is a traditional painter of the *adivasi* (indigenous) Warli craft, which has been in his family for three generations. Since 1991, his work has been exhibited at prominent festivals, museums and arts centers throughout India, highlighted by the Mumbai Festival (Mumbai), Government Craft Museum (New Delhi), Sarojini Naidu Hall (Hyderabad), Swobhumi Craft Mela (Calcutta), Shivaji Nagar Hall (Pune), Gandhi Shilp Bazar (Mysore), Neerja Modi Visual and Performing Art Center (Jaipur), Gramotsav, (New Delhi), and Mahalaxmi Saras (Mumbai). His many commissions include murals at the Bank of Muskat (Bangalore), and the home of the Chairman of the Bhoruka Corporation (Bangalore), and he has led workshops at the International School of Bangalore and the National Traditional and Folk Artist Camp in Jaipur. In 2011, Anil was commissioned by Ragamala Dance to spend six weeks in residence in Minneapolis, MN, USA, creating large-scale paintings to be incorporated as projections in *Sacred Earth*. He resides in the village of Ganjad in Maharashtra, India. addiwashi.blogspot.com

SMT. PREMA RAMAMURTHY (Composer) has been an outstanding vocalist and composer for more than four decades. She hails from a family of musicians from Bellary, India, and was initiated into music by her parents, Late. Sri.S.Nagaraja Iyer and Smt.Jayalakshmi, and her grandfather, Sri S. Srinivasa Iyer, the then Zamindar of Bellary. Prema has had further intensive training under the great Maestro 'Padmavibhushan' Dr. Mangalampalli Balamurali Krishna. She has also specialized in the art of 'Pallavi singing' from Vidwan Sri T. V. Gopalakrishnan, and has learned the art of singing 'Padams & Javalis' from the veteran musician, Mrs. T. Muktha. One of the most sought-after artistes of South India, Prema is an A-TOP Grade Artist of All India Radio and Doordarshan TV. She has won critical acclaim as a composer, and has performed in many of the top venues and festivals of India, the US, Europe, Asia, the Middle East, Australia, Mexico, and South Africa.

KASI AYSOLA (Nattuvangam) is a Bharatanatyam dancer who was under the tutelage of Viji Prakash for over ten years. Kasi has also been privileged to work with leading exponents of Bharatanatyam throughout his years of training, such as Guru C.V. Chandrasekhar, Bragha Bessel, Ajith Bhaskaran Dass, Harikrishna Kalayanasundaram, and Mythili Prakash. Additionally, Kasi has taken training in Ballet and Modern dance at locations such as the Maryland Youth Ballet. He has toured extensively with the Shakti Dance Company across the U.S., Canada and Mexico. He has also had the opportunity to tour with Mythili Prakash to Naples, Italy, and to accompany her on *nattuvangum* in various solo productions and pursues it as well with other artists. Most recently Kasi has worked with Dakshina/Daniel Phoenix Singh Dance Company, performing at venues such as The Harmon Theater and The Kennedy Center, and is involved in many other dance endeavors.

BONIA BIJU (Apprentice) is a student of Ragamala Dance and has been taking one-on-one classes from Aparna Ramaswamy for five years. In the fall of 2012, Bonia performed with Ragamala at the Soorya Festival in South India. In the current season, she is joining Ragamala on Midwest tours of *Sacred Earth*. Bonia is a sophomore in high school and is involved in many activities, such as National Junior Honors Society, Speech, Student Council, Drama, and Future Leaders of America.

JESSICA FIALA (Dancer) began training with Ragamala in 2006 and has toured with the company throughout the US and to India and the UK. In recent years, she has also performed locally with Kaleena Miller and Vanessa Voskuil. Jessica completed a Master of Liberal Studies focused in Museum Studies

through University of Minnesota in 2008. She is a tour guide and blogger for the Walker Art Center and most recently presented research at the MeLa conference “The Postcolonial Museum” in Naples, Italy. Outside Ragamala, Jessica works for the Caux Round Table and Lutman & Associates.

TAMARA NADEL (Dancer) is a disciple of Ranees Ramaswamy and Aparna Ramaswamy and has been performing with Ragamala since 1994, touring extensively with the company throughout the U.S. and in Russia, Taiwan, Japan, Indonesia, India, and the U.K. Tamara is the recipient of a McKnight Artist Fellowship for Dancers, Minnesota State Arts Board Career Opportunity Grant, Metropolitan Regional Arts Council Next Step Fund grant, and Jerome Foundation Travel Study Grant. She has been studying Carnatic music under Lalit Subramanian since 2011. Tamara served on the City of Minneapolis Arts Commission from 2008-2010. She is also Ragamala’s Development and Outreach Director, and holds a degree in Religious Studies and Dance from Macalester College. She currently sits on the board of Minnesota Citizens for the Arts.

ASHWINI RAMASWAMY (Dancer) has studied Bharatanatyam with Ragamala’s Artistic Directors Ranees Ramaswamy and Aparna Ramaswamy—her mother and sister—since the age of five. She has toured extensively with Ragamala, performing throughout the U.S. and in Russia, Taiwan, Indonesia, Japan, the U.K., and India. Ashwini is a 2012 McKnight Artist Fellow for Dance, and the recipient of two Minnesota State Arts Board Artist Initiative Grants for Dance and a Metropolitan Regional Arts Council Next Step Fund grant. She was recently accepted for one-on-one study with Bharatanatyam legend Alarmél Valli, one of the greatest living masters of the form. Ashwini is Ragamala’s Director of Publicity and Marketing and holds a degree in English Literature from Carleton College. She currently sits on the board of Arts Midwest.

RAMYA SUNDARESAN KAPADIA (Vocal) is a Carnatic vocalist and Bharatanatyam dancer. She is fast making a name for herself as a skilled vocal accompanist at Bharatanatyam recitals and also as a solo Bharatanatyam dancer and choreographer. Ramya has written, choreographed, and presented several thematic productions all over the United States and abroad. She currently runs the Natyarpana School of Dance & Music in Durham, NC.

RAJNA SWAMINATHAN (Mridangam) is an accomplished young artist in the field of South Indian classical percussion - *mridangam*. She is a disciple and protégé of *mridangam* maestro Umayalpuram K. Sivaraman. Rajna is one of only a handful of female *mridangam* artists in the world. She has accompanied many renowned musicians widely in the US, Canada, and India. She has also performed extensively in the December Music Festival in Chennai for the past 8 years. Rajna performs frequently in the dance scene, touring extensively with Ragamala Dance, and accompanying Bharatanatyam dancer Mythili Prakash. She performs lecture demonstrations and workshops on South Indian rhythm, most notably at the Banff International Workshop in Jazz and Creative Music, the Percussive Arts Society International Convention, and the KOSA International Percussion Camp. Rajna has also studied piano for some years. As a result of her hybrid upbringing in South Indian and Western musical systems, Rajna has developed a penchant for intercultural and crossover work. Over the past two years, she has been collaborating with distinguished artists in the New York jazz scene, including saxophonist Steve Coleman and pianist Vijay Iyer. Rajna is active as a composer and has been commissioned to create original music for playwright Anu Yadav, the Spilling

Ink Project, and Dakshina/Daniel Phoenix Singh Dance Company. She holds degrees in Anthropology and French from the University of Maryland, College Park. www.rajnaswaminathan.com

ANJNA SWAMINATHAN (Violin) is a budding artist in the field of South Indian Carnatic Violin. A disciple of the late violin maestro Parur Sri M.S. Gopalakrishnan and Mysore Sri H.K. Narasimhamurthy, Anjna has been trained in both Carnatic classical and Western classical styles of violin. In summer 2010, she had her solo concert debut in India. Along with her solo performances, Anjna collaborates with several musicians and dancers, providing accompaniment for Carnatic concerts and dance productions. She has worked with many professional dance companies, as a musician and composer, most notably, Ragamala Dance (Minneapolis), with whom she has been performing for the past three years, The Spilling Ink Project (Washington, D.C.), and Dakshina/Daniel Phoenix Singh Dance Company (Washington, D.C.). As a theatre artist and dramaturg, Anjna also engages in interdisciplinary work, composing and directing musical scores for theatrical productions. She holds a degree in Performance Studies from the University of Maryland, College Park. www.anjnaswaminathan.com

JEFF BARTLETT (Light Design) has been honored to light Ragamala Dance since *A Canticle of Mary* in 1994. He lit the first performances of *Sacred Earth* at the Cowles Center in Minneapolis in 2011; other signature works for the company include *1,001 Buddhas: Journey of the Gods*, *Yathra/Journey*, *The Transposed Heads*, *Body and Soul*, *Bhakti*, *Sthree*, and *Ihrah*. A dance lighting specialist based in Minneapolis, Jeff has lit scores of artists in hundreds of productions over more than two decades. His design work has been recognized with 2010 and 2005 Sage Awards for Dance; a 2008 Artist of the Year listing in City Pages; and a 2003 McKnight Theater Artist Fellowship. Jeff is Production Manager at the Weitz Center for Creativity at Carleton College.

ED BOCK (Photographer), a photographer and artist, has been creating promotional images for Ragamala Dance since 1991. For over 35 years Ed has done commercial assignment image work for many top corporations based in Minneapolis and around the country. More recently he has been exploring painting and mixed media art. www.edbockeditions.com

PERIMETER PRODUCTIONS (Robert C. Hammel, Michele Blanchard, and Caitlin Hammel—Video Projection Design) is a Design/Film Production Collective committed to finding new ways to make art available and accessible to a broader audience through developing arts programming on video, working with artists to help them discover new ways of reaching their audience, telling stories of individual artists, or documenting how the arts can change lives. Recent films include *Solo: 1x2*, a feature-length dance documentary, *Dhvee: a Bridge Between Cultures* and *The Path is Hidden*, both featuring Raneer Ramaswamy and Ragamala, *Out of the Shadows*, a film about Interact Center and *Daisy's Dilemma*, a ScreenDance film. Perimeter worked on the video projection design for Flying Foot Forum's *Heaven* at the Guthrie and are in production on several projects with Carl Flink's Black Label Movement. A documentary on *Sacred Earth* is in preproduction.

by the National Dance Project of the New England Foundation for the Arts (with lead funding from the Doris Duke Charitable Foundation and additional funding from the Andrew W. Mellon Foundation, the Community Connections Fund of the MetLife Foundation, and the Boeing Company Charitable Trust), the National Endowment for the Arts, The American Composers Forum's Live Music for Dance Minnesota program (in partnership with the American Music Center, with funds provided by the McKnight Foundation and the Andrew W. Mellon Foundation), and generous support from members of Ragamala's Rasika Circle.

Additional support for Ragamala's work is provided by the McKnight Foundation, Target, the General Mills Foundation, the RBC Foundation - USA, the Fredrikson & Byron Foundation, the Minnesota State Arts Board, the Minnesota Arts and Cultural Heritage Fund (as appropriated by the Minnesota State Legislature with money from the Legacy Amendment vote of the people of Minnesota on November 4, 2008), and friends of Ragamala.



LIZ LERMAN

educated and inspired during UI residency



photo by Lise Metzger

By Erin Donohue, Hancher's Education Programming Director

Choreographer Liz Lerman was on campus September 16-18, 2013 as part of the University of Iowa's Ida Cordelia Beam Visiting Professorships Program. The UI Division of Performing Arts and Hancher collaborated in the creation and execution of related residency activities. Liz is the founding artistic director for the Dance Exchange and a pioneer in the world of modern dance. She has consistently pushed the boundaries of what dance is, using dancers of all ages in the Dance Exchange, working with scientists at CERN (and casting them in her piece), and utilizing ideas from a variety of disciplines.

Liz primarily worked with students in theatre and dance during her time on campus. Her first workshop was a combined class of theatre and dance students. She talked to them about bodily intuition and relying on your body for research. Liz led them through a simple improv exercise that relied on the physical structure of the building and studio space. After the students were more comfortable as a group, she led them in another exercise called "What's the news?" during which people had to share an important bit of news from their day. Liz encouraged students to share any detail from their day; she often uses this technique to find interesting narratives from people involved in her process. Liz also talked about how a simple movement, like walking in a line, can help form community and break down potential boundaries in a group.

A graduate student who attended several workshops with Liz reflected, *"I attended the Liz Lerman performance workshop and she introduced us to*

some simple exercises she uses to generate material. Keeping in mind all of these movements [from tasks earlier in class], we walked together in a straight line across the room. We then played with stopping and starting. We built on the stopping and starting and adding in the movements we had created earlier. Suddenly, a movement piece was forming simply from a walk up the stairs, what we noticed that morning, and what we heard others talk about. I left with an entirely new sense of where and how inspiration can be found.”

In a composition class with dance students, Liz led a warm-up exercise that encouraged participants to observe others and copy. She suggested copying is a good exercise for exploring the movement of other people and doing physical research. Liz asked students to break into groups and describe a place they call home. Many students struggled with verbal descriptions and were more comfortable with generating movement, which led to a lively discussion during the class.

In addition to these formal activities, Liz also had informal gatherings during breakfast and dinner to meet with students and learn more about their studies at Iowa.

Liz also met with UI faculty to discuss themes from her *Healing Wars* project. *Healing Wars* is a dance theatre piece that explores the American Civil War with characters who migrate through history to contemporary wars. It specifically investigates the impact of war on medicine, as seen through an American Civil War nurse and a military surgeon in Iraq. It will premiere in June 2014 at Arena Stage in Washington, DC.

“I left with an entirely new sense of where and how inspiration can be found.” -A graduate student attendee of Lerman’s workshops

Liz was inspired to create this piece by the 150th anniversary of the Civil War, but the work is also focused on contemporary war practices and impacts. She talked with faculty about a wide range of topics including the use of media and text in the piece, historical documents detailing medicine and procedures from war, the role of women in war, veterans issues (such as reintegration and PTSD), engineering, and how we experience and recover from war.

As part of her visit, Liz gave an Ida Beam lecture titled *Creative Research: How Artists Work and its Impact on Knowledge-Building*. She discussed a number of ideas in her talk, many from her recent book *Hiking the Horizontal*. She discussed how she conducts research as an artist and how her work relates to other academic areas. Other ideas she explored were ambiguity, asking questions to gather information, the use of the personal, tedium versus obsession, methods of collecting evidence as part of the choreographic process, and the ways in which evidence is research. A student who attended the lecture wrote, “Thank you Hancher for inviting her to come speak with us. It was utterly profound, insightful, and inspirational!”

I couldn’t agree more. I can’t wait for her return visit in November when Hancher will present *Healing Wars*.

thank you!

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unwavering loyalty and crucial support.

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finest performing artists to our region.**

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Sones de México

When we think about music from other countries, it can be easy to get caught up in a one-note stereotype. Sones de México will share the full scope of Mexico's varied traditions when Hancher presents the band on Friday, April 11 at 7:30 p.m. at the Englert Theatre in downtown Iowa City. Sones de México is Chicago's premier folk music ensemble, specializing in a wide variety of Mexican musical forms.

Sones de México formed in 1994 to keep Mexican music traditions alive in many regional forms. The ensemble has developed and popularized many original arrangements of traditional Mexican tunes. The six-member group endeavors to create a more nuanced understanding of the multiple cultures and regions of Mexico by performing authentic examples of regional styles such as son jarocho (a fusion of indigenous, Spanish, and African musical elements from the state of Veracruz) and chilenas (a couples dance from Oaxaca that derives its name from the Chilean sailors who frequented the ports).

Deeply committed to education, Sones de México will participate in a weeklong residency in and around Iowa City. The band will celebrate its 20th anniversary during its week in Iowa City.

The residency and performance by Sones de México is supported in part by an award from the Iowa Arts Council.

For tickets, call the Hancher Box Office at 335-1160 or 800-HANCHER or order online at www.hancher.uiowa.edu.



Dublin Guitar Quartet champions new music and new adaptations of modern masterworks

Hancher to present the quartet on March 29



Described as a “quartet with a difference” by the Irish Times, the Dublin Guitar Quartet (DGQ) is a one-of-a-kind classical guitar ensemble that occupies a unique space in the wider chamber music world. It is the first classical guitar quartet devoted to new music.

Hancher will present the Dublin Guitar Quartet on Saturday, March 29 at 7:30 p.m. in the Riverside Recital Hall (405 N. Riverside Dr.) in Iowa City.

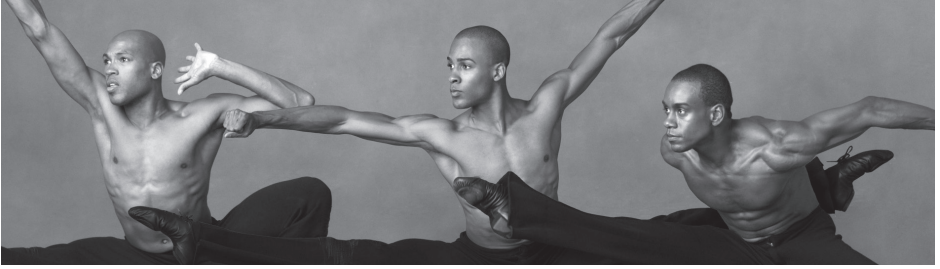
Since its formation at the Dublin Conservatory of Music and Drama, DGQ has worked to expand the limited repertoire by commissioning new works and adapting modern masterpieces from outside of the guitar repertoire. The ensemble’s audiences have come to expect an explosive, entertaining, and novel concert experience.

With the help of eight and eleven-string guitars, the quartet has created an original catalogue of arrangements by composers such as Philip Glass, Steve Reich, Arvo Part, and Gyorgy Ligeti. DGQ’s work has garnered the attention of some of the world’s leading composers.

For tickets, call the Hancher Box Office at 335-1160 or 800-HANCHER or order online at www.hancher.uiowa.edu.

BRILLIANCE IN MOTION

Hancher presents two spectacular dance companies in March and April



Alvin Ailey American Dance Theater

Wednesday, March 19, 8 pm

Paramount Theatre (Cedar Rapids)

A collaboration with Paramount Presents
Transportation from Iowa City available

Founded by a modern dance legend, the Alvin Ailey American Dance Theater is a treasure of American dance. Formed in 1958 in New York City, the company was proclaimed a cultural ambassador to the world by the U.S. Congress in 2008. The company has performed for 23 million people in 48 states and 71 countries on six continents. Today, the company continues Ailey's mission by presenting important works of the past and commissioning new work. In all, more than 200 works by over 80 choreographers are part of the Ailey company's repertory. The program will include *Revelations*, Ailey's masterwork.

Tickets:

319-335-1160 or 800-HANCHER | www.hancher.uiowa.edu



Gallim Dance

Thursday-Friday, April 24-25, 7:30 pm

UI North Hall, Space Place Theater

Founded in 2007, Gallim Dance is a Brooklyn-based contemporary dance company dedicated to creating and performing original work by Andrea Miller, former company member of Batsheva Dance in Israel. *Dance Magazine* named Miller one of its 25 to Watch (2009) and featured her on the cover of the April 2011 magazine, calling her a "wild child" of movement invention. The goals of her company are to nurture the careers of young artists and to stimulate the imagination of a diverse, international audience.

Tickets:

319-366-8203 | www.paramounttheatreocr.com

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February 22–
June 15, 2014

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Iowa Memorial Union



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Kuba peoples
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