FOR IMMEDIATE RELEASE

Chamber Dance Company 2017

The Body Politic

University of Washington - The Chamber Dance Company (CDC) will present The Body Politic, a program of eight dance works, between Thursday, October 12 and Sunday, October 15, 2017 in Meany Center for the Performing Arts. Known for restaging and archiving significant works from the modern dance canon, CDC is in its 27th year and has become one of Seattle's most respected and revered dance companies. Works by Lucinda Childs, Jane Dudley, Isadora Duncan, Eve Gentry, Susan Marshall, Crystal Pite, Helen Tamaris, and Kate Weare will be performed. According to Artistic Director Hannah Wiley, these works raise social consciousness or expand aesthetic perception when audiences might be more comfortable to look in another direction.

The dancers in CDC are pursuing MFA degrees after completing at least eight years of a professional performance career (a requirement for admittance into the MFA program) most of which have experience with nationally and internationally acclaimed dance groups. This is a concert featuring world class dancers whose biographies can be found at www.dance.wa.edu/people/graduate-student.

Lucinda Childs, whose early works convey strong overtones of nascent feminism, created her first solo, Pastime, in 1963 for “A Concert of Dance #4” at Judson Memorial Church in NYC. Childs’s minimalist aesthetic identified her as one of the founding figures of postmodern dance.

Jane Dudley was a founder of the New Dance Group whose performances were created to initiate political reform and protest social injustices. One of Dudley’s most famous dances, Harmonica Breakdown (1938) was supported by the Federal Theater Project, which marked the first time that the U.S. government provided direct funding for theater and the arts. This timeless solo is set to the music of Sonny Terry and Oh Red.

Isadora Duncan’s The Revolutionary (1922) was inspired by her reaction to the Russian Revolution of 1917, which she believed was becoming increasingly torturous and bloody. The Revolutionary is set to Alexander Scriabin's stormy Etude, Op. 8, No. 12 performed live by Dainius Vaicekonis.

Believing that dance could speak to the heart and could affect societal change, Eve Gentry choreographed Tenant of the Street in 1938. A portrait of a homeless woman, this poignant solo invokes the art and drawings of German Expressionist, Kathe Kowiltz.

Susan Marshall's Arms (1984) is a powerful duet that offers a disturbing glimpse into a rocky relationship. Set to a relentless sound score by Luis Resto, Arms characteristically delves into the dark complexity of human relationships. Marshall once wrote, "Arms operate like poems in terms of their economy, density and brevity."
Seen as a risk taker and vanguard of dance innovation **Crystal Pite** pushes the choreographic envelope in an excerpt from *Dark Matters* (2009). Canadian-born Pite has said, “Right from the early days, my choreography tended to push against ballet, as much as I could while still immersed in it.” In 2015, she garnered praise for the Pacific Northwest Ballet’s presentation of *Emergence* performed by 38 dancers.

**Helen Tamiris**’s *Go Down Moses* (1932), is one in a suite of dances titled *Negro Spirituals* that speaks to the African American struggle of slavery, persecution, and oppression. The dance is set to the spiritual of the same name that will be performed live by Paul Moore and Lavert Woodward, Jr.

**Kate Weare**’s *The Light Has Not the Arms to Carry Us* (2009) uses light and shadow to punctuate her defiant choreography. A former Kate Weare Company member referred to Weare as “…a warrior who works aggressively and with hair-trigger precision.” A 2014 Guggenheim Fellowship for Choreography recipient, Weare's choreography is being staged by former CDC member, Leslie Kraus.

**Additional Information**

Tickets are on sale now. Online patrons have the advantage of choosing their own seats. Tickets may also be purchased in person at the ArtsUW Ticket Office, 1313 NE 41st Street. Tickets are subject to availability. Artists, dates, programs, and prices are subject to change.

Tickets can be purchased at: [www.dance.uw.edu](http://www.dance.uw.edu), [www.ArtsUW.org](http://www.ArtsUW.org) and at 206-543-4880.

General Admission, $22  
Faculty/Staff/UWAA, $20  
Seniors $12  
Students $10  
An additional $2 per ticket is charged at the door.

Location and Parking: Meany Hall is located on the Seattle campus of the University of Washington, on 15th Avenue NE between NE 40th and 41st Streets. Parking is available in the Central Parking Garage (entrance at 15th Avenue and 41st Street). On street metered parking is also available.

Special Needs: The University is committed to providing access, equal opportunity, and reasonable accommodation in its services, programs, activities, education and employment for individuals with disabilities. To request disability accommodation, contact the Disability Services Office at least 10 days in advance of the event you are attending: 206-543-6450 (voice), 206-685-7264 (fax) or dso@u.washington.edu.

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