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December 5, 2022
FOR IMMEDIATE RELEASE

UW DANCE PRESENTS

New works from acclaimed dance-makers

Friday & Saturday, January 20 & 21, 2023, 7:30pm
Sunday, January 22, 2023, 2pm
Meany Hall—Katharyn Alvord Gerlich Theater, UW Campus

Tickets: \$10–22 / ArtsUW Ticket Office / Arts.uw.edu / 206-543-4880

Info: dance.uw.edu / [UW Department of Dance Facebook](#) / [UW Department of Dance Instagram](#)

Join the UW Department of Dance for an evening of live contemporary dance performance and a dance film installation created by UW Dance faculty and guest artists. This year's concert will premiere new works alongside excerpts from critically-acclaimed repertory.

Made possible by the Kawasaki Guest Artist Fund, undergraduate students will perform an excerpt of *Dancing Spirit* (2009), an ode to Emeritus Artistic Director of Alvin Ailey American Dance Theater, Judith Jamison, by award-winning choreographer and artistic director of EVIDENCE, **Ronald K. Brown**.

The program will also include a tryptic of short contemporary dance works by **Rachael Lincoln** that includes an excerpt from her highly-praised piece, *an attic an exit* (2006). New works will be presented by faculty **Alana Isiguen**, guest choreographer **Nia-Amina Minor**, named one of *Dance Magazine's* 25 Artists to Watch, and a dance film installation by **Juliet McMains**.

About the Program & Choreographers:

Works by Rachael Lincoln

Rachael Lincoln re-stages a tryptic of her short contemporary dance works including repertory and new work: a duet in hanging suit coats—an excerpt from the highly-praised an attic an exit (2006); an unfolding ensemble piece in 12 folding chairs; and a new duet collaboration with Alethea Alexander. Music by Matmos with a new composition by Ivory Smith.

Rachael Lincoln is a dance maker, performer, and educator. Her choreographic work has been presented in Germany, Poland, Portugal, Cyprus, Indonesia, Ireland, and throughout the U.S. With an M.F.A from UCLA's department of World Arts and Cultures, Rachael joined the UW dance faculty in 2014. She has worked with companies including the Joe Goode Performance Group and Jo Kreiter Flyaway Productions in the San Francisco Bay Area, with wee dance company in Berlin, and in projects with choreographers including Bebe Miller and Nancy Stark Smith. Rachael has been a dancer and associate director with BANDALOOOP, performing on vertical surfaces around the world since 1998, and had the honor of performing Trisha Brown's iconic solo, *Man Walking Down the Side of a Building*, at the UW and at the Fondation Cartier pour l'art contemporain in Paris. Rachael continues making and performing duets with her long-time collaborator, Leslie Seiters, and she practices, teaches, and performs with the Seattle-based ensemble improvisation collective, AVID.

Dance Film Installation by Juliet McMains

Juliet McMains is collaborating with six undergraduate dancers and composer Paul Matthew Moore to create a dance film installation that pays homage to the wisdom of trees. Filmed amidst the majestic conifers and exposed beams of the Winkenwerder Forest Laboratory, the work imagines a means of human interconnectivity modeled on the underground communication networks of tree roots. Given current global levels of deforestation, it may be difficult to recognize the integration of natural woods with human-made steel and glass in the architectural structure of the 1963 building for what it symbolized at the time—the conjoining of urban development and sustainable forestry. Inspired by the juxtaposition of natural and urban elements, dancers reflect the anxiety of their contemporary lives at the same time they heed an urgent call to listen to and be moved by the trees and the deep wisdom they have to offer.

Juliet McMains researches social dance practices of the Americas with particular emphasis on Latin American and Afro-diasporic traditions. She is author of *Spinning Mambo into Salsa: Caribbean Dance in Global Commerce* (Oxford UP, 2015) and *Glamour Addiction: Inside the American Ballroom Dance Industry* (Wesleyan UP, 2006), as well as numerous articles on salsa, rumba, ballroom, swing, and tango. Her work examines how commodification and globalization alter dance traditions. She has recently begun explorations in digital choreography, translating the intimacy and playfulness of social partner dancing into screen dances (julietmcmains.com). Juliet has a Ph.D. in Dance History and Theory from the University of California at Riverside and a B.A. in Women's Studies from Harvard University. She is currently a Professor in the Department of Dance at the University of Washington where she teaches courses in salsa, tango, popular and social dance histories, (un)gendering dance, and research methods.

New Work by Nia-Amina Minor

In collaboration with nine undergraduate dancers, Nia-Amina Minor dives into a continuum of music and movement spirited in the Jazz tradition. In the manner of musicians, the dancers “play” together. Performed to compositions by Eubie Blake and Industrial Revelation, the choreography invites the ensemble to embody complex rhythms while creating space for individual moments of expression. This new work is inspired by a series of ongoing investigations under the title a practice of return; an exercise in looking back to see where you are.

Nia-Amina Minor is a movement-based artist and choreographer. Her creative work uses performance and dance film to converse with Black realities and investigate the intersections of physical movement, memory, and rhythm. Nia-Amina holds a MFA from UC Irvine and a BA from Stanford University. She has taught and guest lectured at University of Washington, Saddleback College, Cypress College, and UC Irvine. As an independent artist, Nia-Amina has performed and presented original work at The Luminary in St. Louis, Seattle Art Museum, Tacoma Art Museum, WaNaWari, CD Forum Showing Out, Reflections Festival, Seattle International Dance Festival, Pacific Northwest Ballet, and Seattle Black Film Festival. From 2016–2021, Nia-Amina was a Company Dancer and Community Engagement Liaison with Spectrum Dance Theater under the direction of Donald Byrd. She performed in acclaimed works including *Rap on Race*, *Shot*, and *Strange Fruit*, receiving a Seattle Dance Crush Award for her performance in *Shot*. Prior to relocating to Seattle, she was a co-founder and former curator of Los Angeles-based collective, No)one Art House. Nia-Amina is a 2021 Velocity Made in Seattle Artist and was recently recognized as *Dance Magazine's* 25 Artists to Watch in 2021.

New Work by Alana Isiguen

Alana Isiguen explores concepts of continuity and connection points in a new work. Driven by the music and rhythms of acclaimed Jazz musicians Wayne Shorter, Kenny Barron and Regina Carter, eight undergraduate dancers shift between moments of collective unison and interconnected duets.

Alana Isiguen is a pedagogue, performer and choreographer of Filipino, Cuban, and Russian descent. She holds an M.F.A. in dance from the University of California Irvine and a B.F.A. in dance from New York University's Tisch School of the Arts. Alana trained with Patricia McBride as an apprentice with the North Carolina Dance Theatre and Summer Lee Rhatigan at the SF Conservatory of Dance. She has performed

works by Camille A. Brown, George Balanchine, William Forsythe, Jessica Lang, and Ohad Naharin. Her choreography has been presented at La Mama Experimental Theatre Club in New York, and she has served on faculty at the University of California Irvine, Cornish College of the Arts, Santa Ana College and The School of the Sacramento Ballet. Currently, she is an Artist in Residence at the University of Washington in Seattle where her research focuses on integrating somatic principles into dance pedagogy, choreography and performance.

Dancing Spirit (2009), by Ronald K. Brown

Originally choreographed in 2009 for Alvin Ailey American Dance Theatre, Ronald K. Brown's Dancing Spirit pays tribute to Judith Jamison's profound influence, echoing the title of Jamison's autobiography. Brown's evocative choreography uses movement from Cuba, Brazil and the United States to conjure dancing spirits who embody Jamison's elegance, vision, dignity and generosity.

Ronald K. Brown, raised in Brooklyn, NY, founded EVIDENCE, A Dance Company in 1985. He has worked with Mary Anthony Dance Theater, Jennifer Muller/The Works, as well as other choreographers and artists. Brown has set works on Alvin Ailey American Dance Theater, Ailey II, Cleo Parker Robinson Dance Ensemble, Dayton Contemporary Dance Company, Jennifer Muller/The Works, Jeune Ballet d'Afrique Noire, Ko-Thi Dance Company, Philadanco, Muntu Dance Theater of Chicago, Ballet Hispánico, TU Dance, and Malpaso Dance Company. He has collaborated with such artists as composer/designer Omotayo Wunmi Olaiya, the late writer Craig G. Harris, director Ernie McClintock's Jazz Actors Theater, choreographers Patricia Hoffbauer and Rokiya Kone, and composers Jason Moran, Arturo O'Farrill, Meshell Ndegeocello, Robert Egan, Oliver Lake, Bernadette Speech, David Simons, and Don Meissner. Brown is the recipient of the 2020 Jacob's Pillow Dance Award. His other awards and recognitions include the AUDELCO Award for his choreography in Regina Taylor's award-winning play *Crowns*, received two Black Theater Alliance Awards, and a Fred & Adele Astaire Award for Outstanding Choreography in the Tony Award winning Broadway and national touring production of *The Gershwin's Porgy and Bess*, adapted by Suzan Lori Parks, arrangement by Diedre Murray and directed by Diane Paulus.

Brown was named Def Dance Jam Workshop 2000 Mentor of the Year and has received the Doris Duke Artist Award; NYC City Center Fellowship; Scripps/ADF Award; John Simon Guggenheim Memorial Fellowship; National Endowment for the Arts Choreographers Fellowship; New York Foundation for the Arts Fellowship; United States Artists Fellowship; a New York Dance and Performance "Bessie" Award; *Dance Magazine* Award; and The Ailey Apex Award. Brown is Co-Artistic Director of RestorationART Youth Arts Academy Pre-Professional Training Program/Restoration Dance Youth Ensemble, and a member of Stage Directors & Choreographers Society.

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About UW Dance Presents:

UW Dance Presents brings works from nationally and internationally recognized choreographers—faculty of the acclaimed University of Washington Department of Dance as well as special guests—in an exciting presentation of diverse dance genres performed by dance department students.

<https://dance.washington.edu>

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All Photos: Jim Coleman

Captions:

- 2404—Choreographer: Juliet McMains; Dancer: Nat Musenga
- 2681—Choreographer: Rachael Lincoln; Dancers: Audrey Byrne, Nene Kondo, Hannah Wang
- 2825—Choreographer: Rachael Lincoln; Dancer: Hannah Wang
- 3500—Choreographer: Nia-Amina Minor; Dancers: Benjamin Holroyd, Cindy Lao, Maisy Neill, Ashley Woodworth
- 3565—Choreographer: Alana Isiguen; Dancers: Abigail Friend, Serena Furuta, Colleen McKibben
- 3787—Ronald K. Brown's *Dancing Spirit*; Dancers: Olivia Anderson, Gavin Besteman, Benjamin Holroyd, Helen Li, Jillian Miller, Emma Ottosen, Amanda Winterbauer

High-quality photos available; contact dancepr@uw.edu or visit dance.washington.edu/press-releases-and-photos.

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