

FOR IMMEDIATE RELEASE

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**Dance Art, Inc., in association with
Dandelion Dancetheater and CELLspace**

present

DROP

**Ground-breaking multidisciplinary performance
from Dandelion Dancetheater**

SAN FRANCISCO - Eric Kupers and Dandelion Dancetheater, together with a multidisciplinary ensemble of performers, present their collective vision of the formative effects of life's instabilities in *DROP*, an exciting new work from the company that created the groundbreaking *Undressed Project*.

With risky movement, unpredictable stories, highly original live music, gravity-defying sets and the use of unusual performance spaces, *DROP* plunges audience members into visceral experiences that reflect on the performers' memories of dashed expectations, surprising losses, and slippery twists and turns that have made them question who they are. *DROP* exposes the audience to sudden shifts of perspectives and experiences of groundlessness, of "the rug being pulled out from underneath."

DROP is the debut of this collaborative ensemble of dancers, actors, musicians and designers - performers dedicated to continually subverting mainstream artistic culture and expanding the boundaries of the forms by integrating their various disciplines. This ensemble has been working together for a year, experimenting with using each other's strengths to pull themselves outside of their familiar artistic territory and inject instability into the creative process. Eric Kupers, director of *DROP*, is one of the recipients in the first batch of Emerging Choreographer grants from the Wallace Alexander Gerbode Foundation, given to support the creation of new dance work in the Bay Area. The Gerbode Foundation supports projects with "potential for significant impact" in areas including the arts, the environment, and the philanthropic process.

Dandelion Dancetheater has in a relatively short time grown into a powerful and provocative presence in the Bay Area arts community. Their extensive repertory has been performed throughout California, across the U.S., and abroad in India and Scotland. Dandelion is one of the Bay Area's most active and popular small dance companies. Dandelion utilizes a unique approach to performance, colliding dance with experimental theater, video, writing, music, and image to create unforgettable performance experiences.

Performances are scheduled:

Aug. 17 – Sep. 2, 2007

Fri./Sat./Sun. nights, 8pm

At CELLspace, 2050 Bryant St., San Francisco, CA 94110

Tickets are \$20 General/\$10 Low-Income or Students, 415-648-7562, info@dandeliondancetheater.org

DROP is produced by DanceArt, Inc. in association with Dandelion Dancetheater and CELLspace as a WestWave Dance Festival special event.

For More Information:

www.dandeliondancetheater.org

www.cellspace.org/

www.danceartsf.org/

<http://foundationcenter.org/grantmaker/gerbode/>



FOR CALENDAR EDITORS

DROP

WHAT: *DROP* is a dance/theater work that explores the theme of groundlessness – the instability in life we so often try to avoid, but with which we ultimately must come to terms. Reflecting on the performers’ experiences of dashed expectations, surprising losses, and slippery twists and turns that have made them question who they are and the nature of identity itself, *DROP* exposes the audience to sudden shifts of perspective, experiences of “the rug being pulled out from underneath.”

WHO:

Direction and choreography by Eric Kupers.

Text by Kimiko Guthrie, Eric Kupers and ensemble.

Original Music by Mantra Plonsey, David Ryther and the ensemble.

Ensemble: Julie Brown, Julie Kane, Debby Kajiyama, Eric Kupers, Mantra Plonsey, Anne-Lise Reusswig, David Ryther and Stacz Sadowski.

Lighting Design by Richard Olmsted, Jesse Miller and Julie Brown

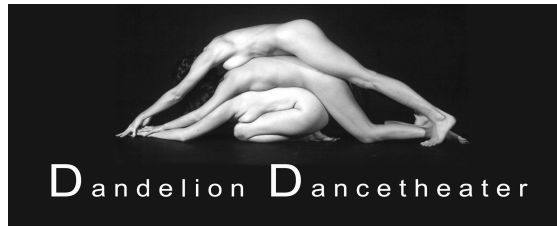
WHEN: August 17- September 2, 2007. Friday/Saturday/Sunday nights, 8pm

WHERE: CELLspace, 2050 Bryant St., San Francisco, CA 94110

TICKETS: 415-648-7562, info@dandeliondancetheater.org

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MORE INFO: www.dandeliondancetheater.org



About *DROP*

DROP started with the Buddhist teaching of *Anatta*—the ultimate absence of any lasting, solid self one can identify with. To translate this concept into an accessible performance piece, director Eric Kupers began by working with a particular description of *Anatta* offered by one of his teachers, Pema Chodron. Chodron describes *Anatta* as the experience of having the rug pulled out from underneath us—the experience of groundlessness—and further says that it is the misconception of a solid self that eventually leads us into conflict, prejudice, self-righteousness and alienation. Kupers and Dandelion use the realm of performance art to investigate this aspect of our experience with *DROP*.

The underlying theme of *DROP* represents the second concept from a trilogy of Buddhist teachings Kupers has explored in his work. *ANICCA*, which premiered last summer at Project Artaud, was his first work to focus on these core beliefs. The latest from the *Undressed Project*, *ANICCA* used nudity to address the impermanence of the body, thus arriving at issues of body politics, beauty, aggression and multi-layered responses to mortality.

“The more I grow as an artist, the less I want my pieces to be ‘about’ something. I keep finding that the most potent material exists outside of realms that I can describe with words,” says Kupers. Just as beginning with the initial concept of impermanence opened up multiple avenues of exploration for *ANICCA*, the concept of *Anatta* has been a springboard from which the *DROP* ensemble has developed material, a starting point that has transformed constantly as it guided the work, week to week, rehearsal to rehearsal, moment to moment.

About Dandelion Dancetheater

Through dance, collided with experimental theater, video, writing, music, and image, Dandelion Dancetheater aims a kinesthetic microscope at the ever-changing intricacies of the human heart. Our work is emotionally driven and grounded in a fascination with the intersections of bold risk-taking and public accessibility. The company, founded in 1996, is committed to the individual and combined artistic visions of Kimiko Guthrie and Eric Kupers. We view the bodily exploration of human vulnerability, strength and paradox as a potent means for personal and collective growth, and through teaching and creating with people of diverse sizes, shapes, ages, cultures and abilities, we allow viewers of all walks of life to find themselves reflected in our work.

Dandelion Dancetheater has in a relatively short time grown into a powerful and provocative presence in the San Francisco arts community. Our extensive repertory has been performed throughout California, across the U.S., and abroad in India and Scotland. Dandelion is one of the Bay Area’s most active small dance companies with annual presentations at venues such as ODC Theater, Jon Sims Center for the Arts, West Wave Dance Festival, and Julia Morgan Center for the Arts, as well as collaborative events and festivals. Our strength lies in our passionate commitment to dance/theater as a form for reaching diverse cultures and facilitating empowerment. Dandelion is widely known for *The Undressed Project*, which co-director Eric Kupers developed while in-residence at Jon Sims Center for the Arts from 2001-2005. This project, which explores body politics in dance, has forged a powerful network of community support and participation with a diverse range of populations interested in the intersections between art, social activism and healing, including people with disabilities, queer artists and art enthusiasts, advocates for size diversity in dance, elders, people of color, political activists, naturists and more. Due to heightened recognition of the company through *The Undressed*

Project, Dandelion has been rapidly gaining performance, collaboration, touring, and teaching opportunities. This year the company has taken important steps toward its long term goal of paying performers regular wages, mainly through major grants from the “Dance: Creation to Performance Program” through the Irvine Foundation/Dance USA and the Gerbode Foundation, as well as through Kupers’ new three-year artistic residency at ODC Theater.

Recent Press

“...achieves eloquence with its ‘naked’ honesty.”

-Gus Solomons Jr. *The Dance Insider*, NYC

"Art that reveals and reveals through intimacy and lack of pretense."

-Michael Wade Simpson, *SF Chronicle*

"A lively blend of the political and the personal, a fluid journey to the emotional through the physical and back again. Their dance works evoke and penetrate the multifarious strands of the human condition."

-Sima Belmar, *SF Bay Guardian*

“I think there’s something about a denial of death in all of this, and connected to that a denial of change, that our bodies change and decompose over time... A lot of standards that people try to measure up to are trying to freeze us in time. In dance, fashion, the movies, we want people to look like adolescents, basically – men and women. We, don’t want wrinkles, cellulite. We don’t want to see the indications of our own mortality.”

-Eric Kupers, as quoted in NY Times article *Funny, You Don’t Look Dancerish* by Claudia La Rocco, May 20, 2007