



FOR IMMEDIATE RELEASE

April 10, 2008

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Dandelion Dancetheater (SF), in association with
AXIS Dance Company (Oakland)
Compañía Y (Madrid)
Mayday Dance Company (Montreal)
the San Francisco International Arts Festival
and CELLspace
present

three weeks
of Physically Integrated Dance/Theater

SAN FRANCISCO – Bay Area audiences will have the chance to see four cutting-edge international dance companies, coming together for three weeks of performances May 9-24.

AXIS Dance Company (Oakland), Compañía Y (Madrid), Dandelion Dancetheater (SF) and Mayday Dance Company (Montreal), will all be performing in new physically integrated dance works during three weekends in May. Over the three-week time span, the companies will present their own work and integrate members from the other companies into their pieces, creating a different show for each weekend.

Physically integrated dance (dance for people with and without disabilities) is a relatively new field and is rapidly expanding on the international dance scene. Bay Area dance has played an important role in that expansion, in large part due to AXIS Dance Company, a pioneer in the field and one of the best known physically integrated dance companies in the U.S. AXIS and Dandelion Dancetheater co-director Eric Kupers, who is also a professor at Cal State University East Bay (CSUEB), are currently shaping the nation's first BA in physically integrated dance, to be offered through CSUEB's Department of Theater and Dance.

The artists collaborating on the upcoming May performances are all working at the leading edge of physically integrated dance. Kupers, Compañía Y director Nadia Adame and Mayday Dance Company member Jacques Poulin-Denis met while performing together in AXIS Dance Company in 2002, and have since partnered on many projects that have sought to turn conventional ideas about performance upside down. Last August, Dandelion Dancetheater traveled to Poulin-Denis's hometown Montreal to perform with Mayday, where they met choreographer Mélanie Demers (previously a dancer with O Vertigo Danse) and the ball was set in motion for this large collaborative performance.

The performances in May start with two weekends of collaborative shows with Compañía Y, Dandelion Dancetheater and Mayday Dance Company at CELLspace (May 9 – 18). As part of the second half of the show on May 16th, there will be a special presentation of the piece *Speed*, created from Dandelion Dancetheater's collaboration with the CSUEB Department of Theatre and Dance and Clausen House Program for Adults with Developmental Disabilities. Eric Kupers choreographed this dance/theater romp through the chaos of contemporary technology, communication and information processing. With text by Kimiko Guthrie and a radically diverse cast, *Speed* challenges the boundaries between ability and disability.

The performance run culminates during the third weekend in a performance co-sponsored by the San Francisco International Arts Festival, in which Dandelion Dancetheater and members of Compañía Y will share a show with AXIS Dance Company at Yerba Buena Center for the Arts Forum (May 23-24). Dandelion Dancetheater and Compañía Y will perform "oust," drawing from material seen during the first two weekends of performance, and AXIS Dance Company will perform a new work by acclaimed local choreographer Joe Goode.

All four companies are interested in the intersection of dance and social change through looking at body and identity politics, and have worked with this concept on their own projects and in past collaborative projects and performances. The first two weekends of these performances look at issues of displacement, dislocation and immigration on macro and micro levels. The third builds on these investigations by including issues of the reality, illusion and consequences of perception.

These three weeks of performances are supported in part by the Canada Arts Council, CELLspace, Le Conseil des Arts et des Lettres du Québec, the MAP Fund, Meet the Composer/MetLife Creative Connections, ODC Theater, SF International Arts Festival, the SF Arts Commission, SF Grants for the Arts, the Special Hope Foundation, and the Spanish Consulate of San Francisco.

Performance information:

Weeks One & Two:

Program A, 7:00pm

Mayday Dance Company - *Les Angles Morts*

Dandelion Dancetheater - *oust*

Program B, 8:30pm

Compañía Y - *9 días y 20 horas a la deriva*

Jacques Poulin-Denis – *DORS*

May 9, 10, 11 (Previews)

\$10 for one program, \$15 for both

May 16*, 17, 18 (Premieres)

\$15 for one program, \$20 for both

*Special Event, *Speed*, May 16 @ 8:30pm as part of Program B

@ CELLspace

2050 Bryant St., San Francisco

\$5 off for students/seniors/people with disabilities. n.o.t.a.

Tickets: brownpapertickets.com

Week 3:

Dandelion Dancetheater with Compañía Y - *oust*

AXIS Dance Company - *the beauty that was mine, through the middle, without stopping* - a new work by Joe Goode

Friday May 23, 7pm
Saturday May 24, 4pm
@ Yerba Buena Center for the Arts Forum
701 Mission St., San Francisco

\$20 General Admission (\$16 in advance)
\$14 Full time students with ID & seniors
Tickets: www.sfiaf.org or 1-800-838-3006

For More Information:

www.dandeliondancetheater.org

www.axisdance.org

www.sfiaf.org

www.cellspace.org

www.yly.org

FOR CALENDAR EDITORS

Three Weeks of Physically Integrated Dance/Theater

WHAT: Join four international companies working in physically integrated dance for a series of expectation-shattering performances on the edges of dance, theater and music, by performers with and without disabilities. Each weekend is different. Come experience them all!

WHO:

Performance by: AXIS Dance Company (Oakland), Compañía Y (Madrid), Dandelion Dancetheater (SF), Mayday Dance Company (Montreal) and performers from a collaboration between the CSUEB Department of Theater and Dance and Clausen House's Program for Adults with Developmental Disabilities.

Choreography by: Nadia Adame, Mélanie Demers, Eric Kupers, Joe Goode, and Jacques Poulin-Denis

WHEN:

Weeks One & Two: May 9-11, May 16*-18

Program A – 7:00; Program B – 8:30. Come for one or both programs.

*Special Event, *Speed*, May 16 @ 8:30pm as part of Program B

Week Three: May 23, 7:00pm. May 24, 4:00pm.

WHERE:

Weeks One & Two: CELLspace, 2050 Bryant St., San Francisco, CA 94110

Week Three: Yerba Buena Center for the Arts Forum, 701 Mission St., San Francisco, CA 94103

TICKETS:

Weeks One & Two: www.brownpapertickets.com/event/31409

Week Three: www.sfiaf.org or 1-800-838-3006

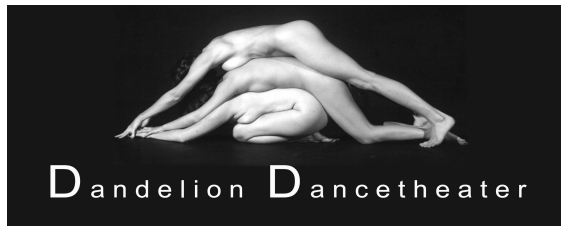
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MORE INFO:

www.dandeliondancetheater.org

www.axisdance.org

www.sfiarf.org
www.cellspace.org
www.yly.org



About the Programs

Les Angles Morts questions our ability to understand the world from another point of view than where we usually stand and observes from every angle, even the blind spots, the small details that make us all the same and perfectly distinct. After a residency in Belgium, a passage at Maguy Marin's Centre Chorégraphique National de Rillieux-la-Pape and a series of shows at The Dance Round Table Festival in Tokyo, the young choreographer premiered *Les Angles Morts* in Montreal in April 2007. The piece created in an international context brings together Mélanie Demers, dancer and composer Jacques Poulin-Denis, South African choreographer Boyzie Cekwana, working here as an artistic advisor and light designer David Perreault Ninacs.

oust (chapter 1) is Dandelion's first segment of a project that will culminate in an evening length work in 2010. The project is the third cycle of a trilogy of works by Eric Kupers, sprouting from investigations of the Buddhist "three marks of existence" teachings, which identify three essential characteristics of all phenomena: *Anicca*, *Anatta* and *Dukkha* (impermanence, non-self, and unreliability.) Similarly to the first two cycles, *ANICCA* (2006) and *DROP* (2007), the ensemble began with questions about one of the "three marks," and was led on a wild ride of movement, sonic, theatrical, meditative, psychological and community explorations, resulting in what is seen and heard onstage. *oust (chapter 1)* was created with support from the MAP Fund, San Francisco Arts Commission, San Francisco Grants for the Arts, Meet the Composer's MetLife Creative Connections program, an anonymous foundation, CELLspace and ODC Theater.

9 días y 20 horas a la deriva, a dance trio performed by Jose Luis Sendarrubias, Alba Fenández Alba and Nadia Adame, presents the reality of "forced travelers" (economic migrants who cross borders illegally) in contrast with tourists who travel on luxurious cruise ships for leisure. It gives voice to the voiceless in presenting movement and issues, such as alienation and displacement, from an underrepresented sector in our media and arts: the otherwise anonymous immigrants.

An immersive project, *DORS* draws the spectator into a unique setting that explores the themes of night, sleep and the surreal logic of dreams. A muffled laugh lost in the density of a pillow, an ambiance that recalls a dormitory... this interdisciplinary project seeks to create an authentic and encompassing environment,

convening the spectator to an interior voyage, a privileged visit of different nocturnal states of meandering. Here, light, sound and movement dialogue with obscurity, silence and immobility. Witnessing DORS is to get in the skin of an insomniac, diving into the consuming minimalism of a room lost in sleep and examining the slightest details often confined to the invisible.

Joe Goode (choreographer of *the beauty that was mine, through the middle, without stopping*) has been awarded fellowships from the National Endowment for the Arts and the California Arts Council. In 1998, Joe Goode was awarded one of the first Irvine Fellowships in Dance. In 1995, Goode was one of only ten U.S. choreographers to receive a prestigious National Dance Residency Program grant, an award for artistic development. Joe Goode has been recognized for excellence by the American Council on the Arts and the Business Arts Council/San Francisco Chamber of Commerce. His dance works have been commissioned by Pennsylvania Ballet, Margaret Jenkins Dance Company, Ririe Woodbury Dance Company, AXIS Dance Company, Center for Theater Arts at University of California Berkeley and Zenon Dance Company. The M.H. de Young Memorial Museum of San Francisco and the Capp Street Project have commissioned his performance/installation works. Goode teaches at Dancers Group Studio in San Francisco and has guest lectured throughout the United States. Joe Goode Performance Group was formed in 1986 and has toured nationally. Additionally, the company has appeared in Canada, Europe, South America, the Middle East and Africa. For more information, visit www.joegoode.org.

About AXIS Dance Company

AXIS Dance Company's mission is to create and perform high quality contemporary dance that is developed through the collaboration of dancers with and without disabilities. AXIS teaches dance and educates about collaboration and disability through community outreach and education programs. AXIS is committed to promoting and supporting physically integrated dance, locally, nationally and internationally.

"There is no more defiant a land that I can think of than AXIS. They showed me what dance could be." -Bill T. Jones

Since 1987, AXIS Dance Company has created an exciting body of work developed by dancers with and without disabilities. They are pioneers of a powerful and inclusive dance form, "physically integrated dance". More than any other physically integrated company in the U.S., AXIS has been a bridge between contemporary dance and physically integrated dance. AXIS has performed in theaters and dance spaces at its home base in the Bay Area, on tour throughout the U.S., as well as in Germany and Siberia. Described as a "visual and physical discovery, creating fascinating works of movement art," the Company has become internationally known for its high artistic and educational standards and innovative movement vocabulary. Under the Artistic Direction of Judith Smith, their stellar repertory includes works by Stephen Petronio, Bill T. Jones, Joe Goode, Joanna Haigood, Sonya Delwaide, Victoria Marks, Ann Carlson, Margaret Jenkins as well as by AXIS choreographers.

The Company has created over forty repertory works, two evening length works and two works for young audiences. AXIS has been commissioned to create works for Yerba Buena Center for the Arts, Bates Dance Festival, San Francisco Exploratorium and the CAL Performances and UAM/PFA's Off the Wall series. They've been featured in several national and local broadcasts including public television KQED's Spark program in 2004, WNET's nationally-broadcast production of People In Motion as well as in a documentary video, Dancing From the Inside Out, which won over a dozen awards including Dance On Camera in New York and the National Educational Film and Video Festival. AXIS dancers have also served as consultants and models for the creation of Life Forms choreography software used to introduce disabled students to dance and choreography.

AXIS' extensive community education/outreach program, Dance Access and its youth component Dance Access/KIDS! offers classes and workshops for adults and youth of all abilities, school assemblies, presentations, lecture demonstrations, and residencies locally and abroad. Dance Access is a model program that was presented in the Kennedy Center's national Imagination Celebration at the 2002 Olympic Arts Festival,

received the CA Arts Council Exemplary Arts award in 2002, is currently on the roster of Young Audiences Northern California, and is featured on the Young Audience's national Arts4Learning website.

About Compañía Y

Founded in 2003 by Mark Swetz and Nadia Adame, **Compañía y**, is an international performing and media arts collective based in Madrid, Spain. Particularly interested in creating and promoting works that explore new conceptions of accessibility, integration and form. **Compañía y** has produced more than 15 dance, theatre and film works, and has presented them around the United States, South America and Europe. For more information visit: www.yeca.org.

About Dandelion Dancetheater

Dandelion Dancetheater's work is grounded in a fascination with the intersections of bold risk-taking and accessibility. The company is committed to the individual and intersecting artistic visions of Kimiko Guthrie and Eric Kupers. We teach and create with people of diverse sizes, shapes, ages, cultures and abilities, so that viewers of all walks of life can find themselves reflected in the work. We view the bodily exploration of human vulnerability, strength and paradox as a potent means for personal and collective growth.

Seeds for the company were planted when Guthrie and Kupers started choreographing together at UC Santa Cruz in 1991. Since then the company has created numerous works that have been presented at venues throughout the country, including New York, Minnesota, Hawaii and all over California, as well as many studios, theaters and living rooms throughout the greater Bay Area. Dandelion has performed internationally in India, Canada and Scotland. The company and co-directors have received funding and support from the Wallace Alexander Gerbode Foundation, Dance USA/Irvine Foundation's "Dance: Creation to Performance," MAP Fund, San Francisco Arts Commission, SF Grants for the Arts, the Princess Grace Foundation, Creative Capital, Zellerbach Family Fund, Theatre Bay Area's CASH program, CSU East Bay, ODC Theater, Djerassi Resident Artist's Program, Jon Sims Center for the Arts, CELLspace, Sisters of Perpetual Indulgence, Inc., Serpent Source Foundation, MetLife Meet the Composer Fund, an anonymous foundation and many individual donors. www.dandeliondancetheater.org

About Mélanie Demers/Mayday Dance Company

Mélanie Demers is a graduate of LADMMI (Les Ateliers de Danse Moderne de Montréal). After working with choreographers Paula de Vasconcelos, Roger Sinha and Danièle Desnoyers, she joined the internationally renowned dance company O Vertigo in 1998. At the same time, she enlarged her collaborative activities with emerging young choreographers.

Since 1996, Mélanie has presented her own choreographies in Montreal, Toronto, New York, Ouagadougou, Nairobi and Port-au-Prince. She has been involved in establishing a cultural center in Haïti for the last few years combining her aspirations as an artist with her social commitment. She also benefited from a six-week artist's residency in Nairobi in 2005, sponsored by the UNESCO-Ashberg grant and the Gaàra Company of Kenya. In 2006, she was described as one of the 10 young choreographers to watch for in Montreal and toured for the occasion her Little Pocket Solo.

Recent Press

About Dandelion Dancetheater

"...achieves eloquence with its 'naked' honesty."

-Gus Solomons Jr. The Dance Insider, NYC

"Art that revels 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

About Mayday

“(…) For the brave questioning of the role of the artist (…) For the emotional charge and coherence of a piece full of images and moods signed Mélanie Demers (…) “

-Fabienne Cabado, Voir, December 20, 2007

“Mélanie Demers does not waste a single second in submerging us in her world (…) It is very difficult to qualify or even quantify *Les Angles Morts* because it works at such an experiential level that discussing it inevitably feels futile. The only way to truly appreciate it is to experience it. It will move you to action, and even maybe to creation.”

-Sylvain Vestricht, Indyish website, April 28 2007

About AXIS Dance Company

"A program of cannily constructed and masterfully executed dances awaits anyone venturing into the home season of AXIS Dance Company this weekend...So irresistible has been AXIS' rise that one long ago stopped marveling at how these performers transcend handicaps...In fact, one attends their concerts with the expectations one brings to any superior repertory modern dance company."

-Allan Ulrich, Voice of Dance

"The performance itself exceeded our hopes. The quality of the choreography and the presentation was wonderful. Both the evening and student matinee performances were excellent artistry."

- Hanlina Kuslieka, The Fine Arts Center, UMass Amherst

