

Cultural Daily

Independent Voices, New Perspectives

Dancing From WOKE to David Bowie

Ann Haskins · Wednesday, October 2nd, 2019

Site specific dance at Santa Monica beach, refugees considered in Echo Park, new choreography in Long Beach, immersive dance in El Sereno, Butoh in Westwood, a dance fest enters week #2 downtown, and more SoCal dance this week.

5. Taking it from land to sea

One of the stirring moments in L.A.'s 1984 Olympic Arts Festival was the white powdered bodies of Japan's **Sankai Juku** dangling slowly down the façade of the Music Center's Dorothy Chandler Pavilion. The ensemble of male Butoh performers have periodically returned even after one of their band tragically died during a performance. The ensemble's current generation, under the direction of Ushio Amagatsu, performs *Meguri: Teeming Sea, Tranquil Land*, considered by some reviewers as Amagatsu's strongest work. UCLA Royce Hall, 10745 Dickson Ct., Westwood; Sun., Oct. 6, 7 p.m., \$29-\$74. www.cap.ucla.edu.



Sankai Juku. Photo courtesy of the artists.

4. Taking it from LA streets

The always energized LA-based street dance troupe **Versa-Style Dance Company** brings their latest full-length production *Origins*. Led by artistic directors Jackie Lopez (a.k.a. Miss Funk) and Leigh Foaad (a.k.a. Breeze-lee), the troupe is known for its hip hop outreach to younger audiences, sometimes with an LA-blend of hip hop and Latin street dance. Smothers Theater, 24255 Pacific Coast Hwy., Malibu; Sat., Oct. 5, 7:30 p.m., \$20. <https://arts.pepperdine.edu>.



Versa-Style Dance Company. Photo courtesy of the artists.

3. Taking it from A to B

In its newest endeavor, **LA Dance Project** hosts *LA Dances*, promising an intermittent festival spread over six weeks with ten LA premieres and six world premieres, divided into three programs labeled A, B & C. Each installment has works from four or five choreographers, most from New York, a few based here, plus a revival of a work by the late Bella Lewitzky. The opening Program A (Oct. 10-13, 20, & 25) includes dances from two former New York City Ballet now LADP dancers Janie Taylor and Gianna Reisen, plus contributions from Emily Mast & Zack Winokur, and NY-based Kyle Abraham who is currently a UCLA artist in residence. Program B (Oct. 3-6,

16-18 & 25) brings Lewitzky's *Kinaesonata*, and works from Charm La'Donna, Mast & Winokur. Program C (Nov. 14-17 & 21-24) presents two dances from LA Dance Project director Benjamin Millepied, Lewitzky's *Kinaesonata*, plus dancemakers Tino Sehgal and Madeline Hollander. LA Dance Project, 2245 E. Washington Blvd., downtown; Program A: Thurs., Sept. 26-29, 8 p.m., complete schedule at website. \$45. <http://ladanceproject.org/19-20-season>.



LA Dance Project: "LA Dances." Photo by Josh Rose.

2. Taking it to "terra"

When she was an undergraduate student at USC, Kate Hutter wrote a business plan for **L.A. Contemporary Dance Company** and after graduation not only made it a reality, but established LACDC as a major player on the LA dance scene. Part of that business plan included turning the company over to new blood after ten years. She did that too and her selected successor Genevieve Carson has carried on, expanding the company's profile as a repertory company incubating new dance, especially from LA-based choreographers. While Hutter has been low profile since her "retirement" from LACDC, she has not been idle, recently opening of a new dance performance space The Stomping Ground. With LA dance troupes always in search of rehearsal/performance space at the same time many long-time venues/studios are falling to redevelopment and soaring rent increases, the new space is an occasion for celebration. Aptly, LACDC stomps the new ground with *terra*. The Stomping Ground, 5453 Alhambra Ave., El Sereno; Tues.-Sat., Oct. 8-12, 8 p.m., \$25, \$15 students & seniors; <https://www.artful.ly/store/events/18803>; Sun., Oct. 13, performance and party \$150, <https://www.artful.ly/store/events/18804>.



LA Contemporary Dance Company's "terra". Photo courtesy of LACDC.

1. The *complexion* of dance

Known for its ability to seamlessly blend contemporary dance with ballet as well for its dynamic dancers **Complexions Ballet Company** arrives for a single performance. Led by choreographer Dwight Rhoden who has more than 80 dances under his belt, the troupe brings two works that earned strong reviews in the New York launch of its 25th anniversary season earlier this year. The SoCal premiere this visit is *WOKE*, described by Rhoden as a physical response to the daily news with segments set to a remix of music from Kendrick Lamar, Drake, Diplo and others. The second work marks the return of *STARDUST*, Rhoden's popular 2016 tribute to the music and genius of David Bowie. Carpenter Performing Arts Center, Cal State University Long Beach, 6200 Atherton St., Long Beach; Sat., Oct. 5, 8 p.m., \$55. <http://carpenterarts.org>.



Complexions Ballet Company. Photo courtesy of the artists.

Other Dance of Note:

The plight of refugees is the subject of choreographer Chris Emile's *With Memories on Their Backs*. The dancers from **Voices Carry** include Shauna Davis, Jobel Madina, Brandon Mathis, Carissa Songhorian, Ruby Street and Fia McArthur. Echo Park Lake Boathouse, 751 Echo Park Ave., Echo Park; Sat., Oct. 5, 3 p.m., free. <http://voicescarryinc.net/upcoming-events>.



Voices Carry. Photo courtesy of the artists.

Scheduled to coincide with the extended hours of *First Friday* along Venice's trendy Abbot Kinney Blvd., *High Voltage* provides a respite of sorts to the food trucks, open galleries and people watching with an eclectic assortment of dance, music and other performance arts. This month's participants include Lisa Moncure, Zena Bibler, Adam Barnhardt, Lucia Brizzi, Roxanne Steinberg, and J Green. Electric Lodge, 1416 Electric Ave., Venice; Fri., Oct. 4, 9 p.m., \$10. https://www.eventbrite.com/e/electric-lodge-presents-high-voltage-october-2019-tickets-73696994695?aff=ebdssbdestsearch&mc_cid=2bc312611f&mc_eid=8960e146c5.



High Voltage. Photo courtesy of Electric Lodge.

Guest choreographers, faculty and BFA candidates provide new dances under the banner *Variance*. Participating dancemakers include Micaela Taylor, Rebecca Bryant, Aisha Shauntel Bardge, Jeffrey Finneman, Jasmyn Hamblin, Allie Miks, and Nancy Rivera. Martha B. Knoebel Theater, Cal State University Long Beach, 6200 E. Atherton St., Long Beach; Thurs.-Fri., Oct. 10-11, 8 p.m., Sat., Oct. 12, 2 & 8 p.m., \$22 online, at door cash only. https://ci.ovationtix.com/27175/production/1015957?performanceId=10445408&fbclid=IwAR1vRvyMvvsnpUxOG69yo5aJvxUYHHDhK6oHdUqFoNt6Q_phQekeweCKDI8.



Paola Escobar's "Darning Without a Needle". Photo courtesy of the artist.

Concluding several months in residence at this venue, choreographer **Paola Escobar** unveils *Darning without a Needle*. This interactive work was developed for this beachside site in collaboration with performers Willy Souly, Gabriel Jimenez and Martin Velez. Annenberg Beach House, 415 Pacific Coast Hwy., Santa Monica; Fri.-Sun., Oct. 4-6, 5:30 p.m., free with reservation. <https://www.santamonica.gov/arts/beach-culture#air>.



Max 10. Photo courtesy of Electric Lodge.

The monthly, uncurated **Max 10** offers an evening that may include dance, music, film, spoken-word, slideshow, visual art and/or performance art, each no longer than ten minutes. This edition includes dance from Vanessa Van Wormer and Therese Correy. Coordinated by Michelle Clay and hosted by Joel Shapiro, the long-running Monday night series is always full of surprises and this month includes dancer Damien Ruud. Electric Lodge, Scott Kelman Theatre, 1416 Electric Ave., Venice; Mon., Sept. 2, 7:30 p.m., \$10. https://www.eventbrite.com/e/max10-october-2019-tickets-55395603742?aff=ebdssbdestsearch&mc_cid=2bc312611f&mc_eid=8960e146c5.

Choreographer **Jessica Emmanuel** offers */?kwir?/*. Pieter, 420 W. Avenue 30, Glassell Park; Sat., Oct. 5, 8:30 p.m., free with non-monetary donation to free bar or boutique. <https://pieterpasd.com/events/%cb%88kwire/>



Heidi Duckler Dance. Photo courtesy of HDD.

Choreographer Heidi Duckler can't resist a chance to create site specific dance and *Agua Viva*, the

34th gala for **Heidi Duckler Dance**'s is no exception. The company offers two performances in this fully restored, historic movie palace along with drinks, food and a silent auction. Los Angeles Theater, 615 S. Broadway, downtown; Sat., Oct. 12, 5 p.m., \$250 and up. <http://heididuckler.org/events>.



Bauhaus Beginnings. Photo by AL Haskins.

Born in 1919 amid the human and physical debris of World War I, Bauhaus is widely hailed as an influential school of architecture and design, but an often overlooked facet is the part dance played in its curriculum and later on, its role in Bauhaus' survival when under siege by the Nazis. The Getty's Research Institute's two-part deep dive into the world of Bauhaus includes a physical exhibition **Bauhaus Beginnings** (to October 13) along with an on-line exhibition **Bauhaus Building the New Artist** that offers a chance to participate in three Bauhaus-style endeavors including selecting movement, costume and music to choreograph a dance. At the physical exhibition, dance fans should seek out the darkened alcove with photos, programs, and other memorabilia. Videos of recreated Bauhaus dance performances reveal how the integration of craft and fine art were captured in movement. Mostly created in the 1920's, the movement admittedly is dated, but for its time was considered experimental. Some costumes are reminiscent of Pablo Picasso's creations for the 1917 Ballet Russes ballet *Parade* and even today could appear as part of the popular Swiss human puppet troupe Mummenschanz. While ultimately the school closed and Bauhaus figures were among the Nazi victims, ironically instead of Bauhaus' destruction the Nazi persecution inadvertently propelled its influence. The exhibit includes a section on the Bauhaus diaspora which has a dance element in North Carolina's Black Mountain College where major Bauhaus figures were faculty and whose students included Merce Cunningham and John Cage. The college closed in 1957, but a book in the museum store recounts its history and how the founders' ideas on progressive education fused with the Bauhaus philosophy. ***Bauhaus Beginnings*** Getty Center, 1200 Getty Center Dr., Brentwood; thru October 13, 2019, Tues.-Fri., Sun., 10 a.m. – 5:30 p.m., Sat., 10 a.m. -10 p.m., free, parking price varies. www.getty.edu. ***Bauhaus Building the New Artist- online exhibition*** www.getty.edu/bauhaus.

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