

2023 - 2024



CONTEMPORARY DANCE

AUDIENCE GUIDE

RAISING THE BARRE FOR DANCE



THE OVATIONS 2023 - 2024 DANCE SERIES

MOMIX: *ALICE*

October 19, 2023 at 7pm
Merrill Auditorium, Portland

Palaver Strings + little house dance: *Noisefloor*

December 6, 2023 at 7pm
December 7, 2023 at 7pm
State Theatre, Portland

360 ALLSTARS

March 14, 2024 at 7pm
Merrill Auditorium, Portland

Faye Driscoll

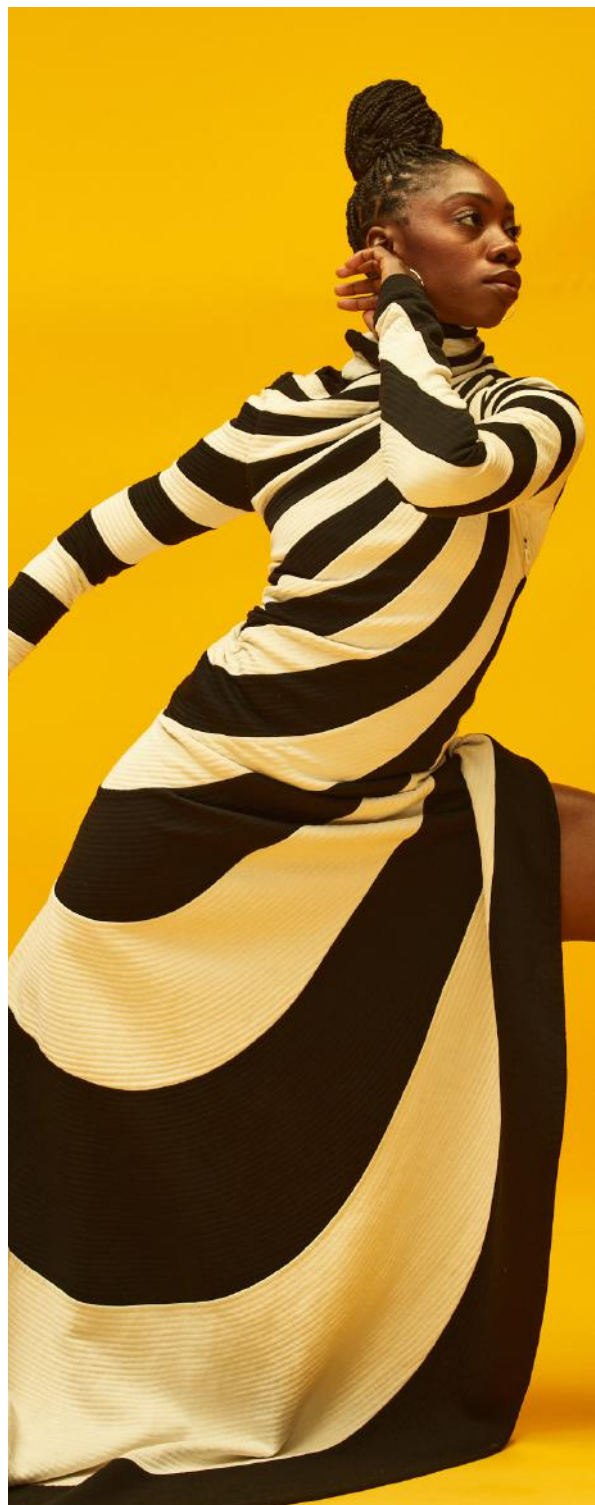
March 28, 2024 at 7pm
Westbrook Performing Arts Center

Alvin Ailey American Dance Theater

April 30, 2024 at 7pm
Merrill Auditorium, Portland

“Dance is for everybody. I believe that the dance came from the people and it should be delivered back to the people”

- *ALVIN AILEY*



*Alvin Ailey American Dance Theater
Khalia Campbell
Photo by Dario Calmese*



360 ALLSTARS
Photo by Matt Loncar

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INTRODUCTION TO THIS AUDIENCE GUIDE

For some people, their interaction with dance is long hours in a dance studio warming up their bodies and perfecting their technique before performing. Others' interactions with dance are watching an annual performance of *The Nutcracker*, seeing children in their first onstage roles. Some have queasy memories of square dancing or line dancing in a stuffy gym class with sweaty, disinterested partners; some, joyful abandonment on a crowded dance floor at a wedding.

What is dance? Despite some first impressions and experiences, dance is not an art form veiled in mystery meant only for the trained and the graceful. Dance is about moving our bodies. Dance is open to all. It stems from our innate spirit, from our need to communicate our feelings and to be in our bodies. Whether it is ballet or tap, jazz or street funk, contra or country, ballroom or hip-hop, clogging or stepping, lockin' or poppin', or just moving to music – it's all dance.

This guide is a way to engage more deeply, with your brain and body, with the dance performances Ovarions is presenting this season. We hope you are inspired to talk about dance, from your own perspective. This audience guide includes examples of what to look for and questions to think about for each performance. We invite you to engage in conversation with your fellow audience members during intermission or after the performance. Nothing would make us happier than to see and hear lively conversation about dance!

WELCOME LETTER

This season, and for many years to come, we proudly present the best of contemporary dance: the innovators, the change-makers and the living legends, both local and international, and you're invited. Our 2023-24 contemporary dance series comprises myriad styles, vocabularies, aesthetics and traditions. We invite you to join us as we nurture a community of dance lovers and makers who support this beautiful, complex and vital art form.

At its core, dance is a human experience meant to be shared both onstage and off. At Ovations, we work hard not just to bring high quality dance to Southern Maine, but to foster a vibrant community of dance lovers engaging in the awe of contemporary dance with each other and with the dancers and choreographers themselves. There are lots of opportunities to discover more about dance whether at a performance or on your feet through one of our community workshops or masterclasses.

Let's dance!



Aimée M. Petrin
Executive & Artistic Director



MOMIX "Alice"
Photo by Sharen Bradford

CONTEMPORARY DANCE: A BRIEF HISTORY

Now one of the most ubiquitous genres of dance, the history of contemporary dance is one of push and pull as dancers and choreographers rejected established styles and techniques and embraced individual expression and sought social change.

THE BEGINNING

Modern dance has its beginnings in the 20th century through the work of Loie Fuller, Isadora Duncan, Ruth St. Denis, and Ted Shawn in the United States, and Rudolf Laban and Mary Wigman in Germany. These dancers rebelled against the rigid formalism of classical academic ballet and the banality of burlesque and used movement as a metaphor and language to express social concerns and explore emotional landscapes. The early history of modern dance in the United States was dominated by white women who used the artform to find a new voice and means of expression, while their contemporaries fought for the right to vote in the suffrage movement. Through their efforts, the United States became one of the primary places of innovation for contemporary dance.

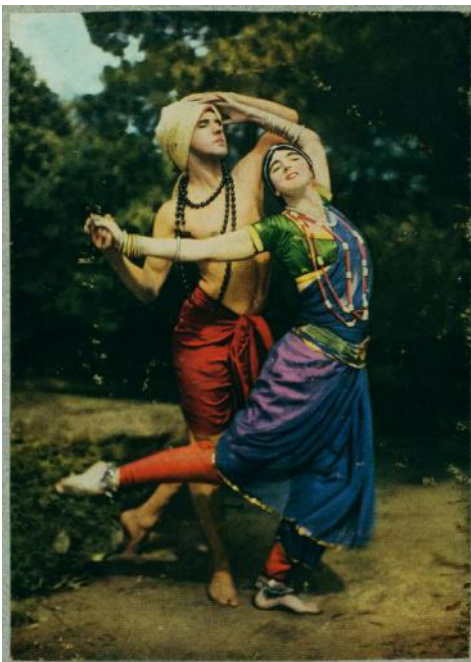
Loie Fuller and Isadora Duncan led the charge toward a new form of expression in the early 20th century. Loie Fuller, an American actress-turned-dancer, popularized “free dance” through her natural movement and use of theatrical lighting as well as the manipulation of transparent lengths of China-silk fabrics. She paved the way for modern dancers in rebelling against formal technique and pioneered new theatrical lighting techniques. While dance was only one tool Fuller used to achieve a larger theatrical effect, it was the focus of Isadora Duncan’s work. Duncan brought a vocabulary of basic movements to heroic and expressive standards. She performed in thin, flowing dresses with no corset that left her legs, arms, and feet bare—a revolutionary artistic choice in the early 20th century. Her choreography—characterized by powerful, simple movements influenced by Greek mythology—left an impact on dance that lasted far beyond her death, not just in the nascent field of modern dance, but also ballet.

ESTABLISHING THE FOUNDATION

Ruth St. Denis and Ted Shawn, partners both in life and dance, were the first to formally teach modern dance with the establishment of the Denishawn School in 1915 in Los Angeles, California. Shawn went on to purchase the property in Massachusetts that would become Jacob’s Pillow in the 1930s. The Denishawn school was the foundation for many modern dancers, including two women who shaped modern dance as a genre, Doris Humphrey, a student of Ruth St. Denis and Martha Graham, a student of Ted Shawn. Doris Humphrey emphasized craftsmanship and structure in choreography which focused on fluidity and “fall and recovery,” playing with and against gravity. Doris Humphrey wrote one of the foundational texts for modern dance, *The Art of Making Dances*. Martha Graham deeply explored human emotion, psychology, and the physical expression of emotion through muscle tension and her technique of “contraction and release,” set to music by contemporary composers. Like Isadora Duncan, Graham was heavily influenced by Greek myth. Her dance company fostered generations of innovators of



Arnold Genthe / Isadora Duncan in 1915



New York Public Library / Ted Shawn & Ruth St. Denis in 1916

HISTORY: CONT

modern dance, including Merce Cunningham and Paul Taylor. The work of pioneers like Martha Graham, Ruth St. Denis, Ted Shawn, Lester Horton, and Katherine Dunham firmly shifted modern dance away from its roots as an avant-garde reaction to classical ballet and into the mainstream. By the 1950s, modern dance had firmly become established as an art form which fully embraced the range of human emotion and addressed contemporary social concerns. The physical language of modern dance emphasized the torso and pelvis as centers of movement, and horizontal movement close to the floor was as integral to modern dance as the upright stance is to ballet.

As artists sought ways to respond to contemporary social, political, and economic concerns, dancers began shifting their focus away from the relatively linear expressionism of choreographers like Martha Graham towards more abstract, non-linear work. Merce Cunningham, a former ballet student who studied with Lester Horton and performed as a principal dancer with Martha Graham became one of the champions of the movement toward the abstract. He developed his own technique, which incorporated elements of ballet, and embraced chance in composition and organization, using rolls of dice to determine the structure of his pieces. He believed dance should be only about movement, not focus on emotional expression at all. Cunningham was a prime influence on the development of post-modern dance in the 1960s.

Along with abstraction, choreographers in the 1950s increasingly embraced theatricality as a tool for expression in dance. At the forefront of this aesthetic trajectory were Alwin Nikolais, whose productions incorporated highly sculptural lighting and props like thread and fabric as an integral part of the choreography, and Paul Taylor—a principal dancer with both Martha Graham and Merce Cunningham—who augmented a rigorously rhythmic style with theatrical projection.

Not all choreographers in the 1950s rejected narrative—most notably Alvin Ailey who choreographed stunning masterpieces that emphasized both narrative and theatricality in celebration of African American culture and history and sought to create a form of modern dance that would be accessible to a broad range of audiences. Ailey was a student of Lester Horton's and became director of the Lester Horton Dance Theater following Horton's death in 1953. He went on to found Alvin Ailey American Dance Theater in 1958, where he choreographed and performed his signature piece, *Revelations* (1960), a sweeping, powerful examination of African American cultural heritage, which Ailey described as, "sometimes sorrowful, sometimes jubilant, but always hopeful."



*Alvin Ailey American Dance Theater
Khalia Campbell
Photo by Dario Calmese*

HISTORY: CONT

MOVING BEYOND MODERN DANCE

Following the influence of Merce Cunningham, dancers and choreographers in 1960's New York reinvented modern dance to perform in non-theatrical spaces, and created pieces that incorporated repetition, pedestrian movement, improvisation, minimalism, speech, singing, and mixed media, including film. This movement became known as post-modern dance. Avant-garde experimentalists from the Judson Dance Theater (sometimes colloquially known as Judson Church after their studio), Trisha Brown, David Gordon, and Deborah Hay all went on to create their own companies in this style. A former dancer with Paul Taylor's company, Twyla Tharp, created experimental pieces in street clothes on a bare stage with no music and incredibly technically precise movement. Tharp embraced jazz in the 1970s, and while her choreography retained its technical precision, she adopted a style marked by an air of nonchalance and flippant humor, carefully crafted to create an improvisatory feel, which established her as one of the most influential choreographers of the later 20th century.

Mark Morris brought a new energy in the early 1980s with comedic, satirical pieces, performed with vibrantly colorful costumes and lighting, and a deep sense of musicality. While the stricter genre of post-modern dance began to dissolve in the 1980s, the term "contemporary dance" rose to describe the vast landscape of modern and post-modern dance, continuing to respond to social and political concerns and explore both abstract and narrative expression.

CONTEMPORARY DANCE IN THE 21ST CENTURY

It's important to note that most of the taught history of contemporary dance was dominated by white dancers, as those were the individuals with access to performance spaces and funding. Their work is the most documented and archived – though dance transcription remains very limited. However, there were many dancers of color working within the genre and creating work in conversation with or in opposition to form, adding their own cultural and racial experiences to their technique and choreography. Today, contemporary dance includes a wide range of artists and art forms, and a wealth of companies and schools have taken root across the country so that New York and Los Angeles are no longer the only seats of innovation. Ballet, jazz, and modern dance have blended together to create less rigid lines between technique and form. Hip Hop dance, in all of its forms, is a powerful aspect of dance in contemporary times. Philadelphia-born choreographer Rennie Harris is credited by many for bringing hip hop from the street to the proscenium stage and promoting it as a concert dance form.

With the rise of international music stars who dance, the music video (which draws heavily on hip hop dance forms), and reality shows like "So You Think You Can Dance," the role that dance plays in popular culture has exploded. While myriad choreographers and dancers are creating innovative work shifting the landscape of contemporary dance, two artists currently leading the charge are Camille A. Brown and Hope Boykin. Camille A. Brown made her debut on Broadway directing "for colored girls who have considered suicide/when the rainbow is enuf" making her the first Black woman to direct and choreograph a Broadway show since Katherine Dunham. She was also the first Black woman to direct a mainstage production at The Metropolitan Opera with "Fire Shut Up In My Bones." Hope Boykin, a former member of Alvin Ailey American Dance Theater, combines artistic innovation with education and advocacy through her work with organizations like the Kennedy Center's Dance Lab, training new generations of dancers in intentionally open and accepting environments where "lifting and leading young and aspiring artists to a secure foundation and a concrete understanding evolves a confidence and an assurance which will be unmatched." (Those in attendance at Ovations' 2019 presentation of Alvin Ailey American Dance Theater experienced the grace and power of Hope Boykin dancing.)

Contemporary dance today is a constantly developing artistic medium influenced by its written and unwritten history, as well as multiple forms of hip hop dance, social dance, and wide variety of cultural traditions that inform dancers and choreographers.

OVATIONS DANCE HISTORY

Portland Ovations was founded in 1931 as the Portland Concert Association (PCA) and focused on presenting classical music. With one notable exception, a presentation of the Kurt Jooss Ballet in 1939, Ovations did not regularly present dance until after we established ourselves as a multidisciplinary presenter in 1977. Ovations began consistently presenting dance in the 1980s and, throughout the 80s and 90s, presented one high-profile dance company per season (Pilobolus, Dance Theater of Harlem, Savion Glover, and various versions of ballets like *Swan Lake*, *Giselle*, and *Cinderella* to name a few). In 2006, Aimée M. Petrin took on the role of Ovations' new Executive Director. During her first season, she witnessed the community's huge response to Alvin Ailey American Dance Theater. With Petrin at the helm in 2007, Ovations began to invest in the presentation of no less than three dance companies per season that represent a range of aesthetics and traditions. Since then, Ovations has presented nearly 50 performances by over 40 companies from five continents and participated in the creation of five new contemporary dance works.



BANDALOOP, presented September 2021
Photo by Tim Greenway

February 2011

Ovations co-commissions Doug Varone's "Chapters from a Broken Novel," alongside Bates Dance Festival (BDF). BDF hosts a creative residency in summer 2010 with a preview of the new work. When the company returns in February 2011 for the premiere of "Chapters" Ovations hosts a Choreographer's Salon.

March 2013

As part of a yearlong celebration feting both the 100th Anniversary of Igor Stravinsky's "Rite of Spring" and the centennial of Merrill Auditorium, Portland Ovations presents the illustrious Joffrey Ballet in a faithful restaging of "Rite."

September 2017

Ovations presents vertical dance company BANDALOOP performing on the sides of two iconic Arts District buildings in downtown Portland. The free public performances impact an estimated 7,000 people.

March 2024

Ovations presents the world premiere of a new work by Faye Driscoll, recipient of the inaugural Ellis Beauregard Foundation Contemporary Dance Award.

October 2012

Portland Ovations premiere Bridgman/Packer Dance's "Voyeur," a multi-media dance installation, at the Institute of Contemporary Art at Maine College of Art.

February 2016

An incredible residency with the Bill T. Jones/Arnie Zane Company features the company alongside an octet of Maine Musicians, and 13 dancers drawn from local studios and colleges.

October 2019

Ovations launches Raise the Barre to support and nourish contemporary dance and those who love it.

HOW DO WE TALK ABOUT DANCE

Dance can be hard to talk about and describe. Often, dance heavily relies on audience members to make their own meaning out of what they experience. The human brain is built to make connections and find meaning, but we aren't always in the habit of noticing all the observations we make in the moment that lead us to those connections. Taking a moment to note our observations about a piece of art before analyzing it can help us to think more deeply and broadly about the themes and emotions it explores. Dance is an artform that explores the body in space, using energy, over time, so observing dance can be broken down into three categories: **Space, Energy, Time**

Space describes the way the body interacts with the air around it and the floor underneath it. It describes movement and stillness, and how much room the body takes up. As you observe the space the dancers use, consider:

- Stillness: what kinds of shapes do dancers create with their bodies when they are still?
- Movement: Is the movement traveling across the floor (locomotor), or does it stay in place (axial). Both locomotor and axial movement can be described in a variety of ways.
 - ❑ Levels: low (close to the floor), middle (standing, moving on one or two feet), or high (jumping, leaping)
 - ❑ Directions: movement forward, backward, diagonal, up or down.
 - ❑ Pathways: curved or straight (when you think about pathways imagine the lines dancers create when they travel through space or with their arms and legs as they remain in place).
 - ❑ Unison: dancers moving together
 - ❑ Contrast: dancers moving separately
 - ❑ Gesture: moving a part of the body. Gestures can be recognizable (like a wave) or abstract.

Energy describes the amount of tension a dancer uses in a given movement. Dancers describe energy through “movement qualities.”

- Sustained: an even flow of energy, no accents or abruptness
- Percussive: Sharp, accented movement
- Suspended: hanging or resisting gravity (think balances)
- Collapsed: giving in to gravity (i.e. falls)
- Swinging: pendulum-like movements that use suspension and collapse together.
- Vibratory: quick bursts of energy, usually small and repetitive (like shaking.)

Time describes the quality of the movement. Most descriptions of time come from music and describe the musicality of the movement, not necessarily the duration of the movement.

- Tempo: how fast or slow the dancers move
- Meter: the number of musical beats that make up the movement. Just like in music, meter in dance can be double, triple, or mixed.
- Rhythm: the way beats combine to create patterns, just like in music, the rhythm of movement can be long or short.
- Canon: Truly a combination of Time and Energy, describes when the same movements happen at different intervals.



*Example of Unison
Alvin Ailey American Dance Theater
Photo by Dario Calmese*



*Example of Suspended
MOMIX
Photo by Sharen Bradford*

PERFORMER PROFILE



MOMIX
Photo by Sharen Bradford

MOMIX: ALICE October 19, 2023 at 7 PM Merrill Auditorium, Portland

Inspired by Lewis Carroll's *Alice in Wonderland*, MOMIX seamlessly blends illusion, acrobatics, and whimsy to send audiences on a spectacular journey down the rabbit hole. MOMIX is known internationally for presenting works of astounding inventiveness and physical beauty under the leadership of Artistic Director, Moses Pendleton whose latest creation showcases the company in a dazzling, mind-bending adventure. "I don't intend to retell the whole Alice story," Pendleton says, "but to use it as a taking off point for invention." Filled with visual splendor and startling creative movement, Alice reveals that nothing in MOMIX's world is as it seems.

Learn more about MOMIX: <https://www.momix.com/>
Watch a profile on Moses Pendleton: <https://www.pbs.org/video/profile-moses-pendleton/>

What to look for.

Acrobatic movement; Sweeping and small gestures; projections, props and costumes that enhance choreography.

What to think and talk about after the performance.

1. What moments from the performance stuck out to you? Why?
2. How would you describe the types of movements you saw?
3. What characters and/or moments do you recognize from the source material, Alice and Wonderland? What types of movements were used to portray specific characters?
4. What emotions did this piece inspire for you? What artistic choices (choreography, lighting, costumes, sound, etc.) emotionally resonated with you?
5. Pendleton's work is intentionally surprising and absurd. What were some moments where the movement or visual landscape of the piece surprised you?
6. How did the choreography incorporate visual illusion?



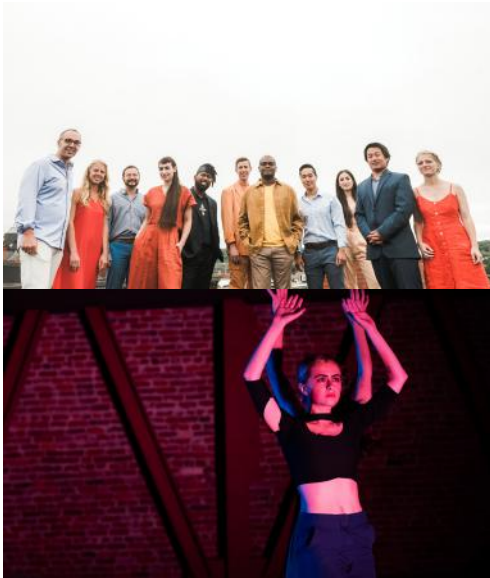
MOMIX
Photo by Sharen Bradford

PALAVAR STRINGS + LITTLE HOUSE DANCE: *NOISEFLOOR*

December 6, 2023 at 7 PM

December 7, 2023 at 7 PM

State Theater, Portland



Contemporary dance collective, little house dance, and musician-led ensemble, Palaver Strings join forces to present an immersive physical, visual, and musical experience where the performers use sound and movement together to activate the stage as well as the space surrounding it. This interdisciplinary performance utilizes a unique theatrical perspective that activates the audience's entire audio-visual field through intentional seating and original composition. *Noisefloor* explores the subjectivity of human reality, including but not limited to visual and auditory perception, the "field" of our lived experience—culture, objects, people, behaviors, thoughts and images.

Learn more about little house dance: <https://littlehousedance.com/>

Learn more about Palaver Strings: <https://www.palaverstrings.org/>

Palaver Strings & little house dance
Photo by Robbie Sweeney

What to look for.

Stark contrasts (loud vs soft, big vs. small, light vs. dark); sound and movement working in harmony and opposition

What to think and talk about after the performance.

1. What moments from the performance stuck out to you? Why?
2. How would you describe the types of movements you saw?
3. What emotions did this piece inspire for you? What artistic choices (choreography, lighting, costumes, sound, etc.) emotionally resonated with you?
4. How did this piece activate your senses?
5. How did it feel to experience this piece from your seat? If you attended with someone else, how were your experiences similar and different?

PERFORMER PROFILE



360 ALLSTARS
Photo by Darren Thomas

360 ALLSTARS

March 14, 2024 at 7 PM
Merrill Auditorium, Portland

A spectacular fusion of artistry and athleticism, 360 ALLSTARS present an “urban circus” exploring all forms of rotation. A cast of World Champion and World Record holding artists and athletes bring performances drawn from BMX racing, breakdancing, basketball, acrobatics, and drumming, all set to a live soundtrack. At the intersection of dance, circus, and urban art, 360 ALLSTARS explores forms of rotation in this dazzling show.

Learn more about 360 ALLSTARS: <http://www.onyx-productions.com/360allstars/>

What to look for.

Athletic and acrobatic moves; spinning and rotation; classic breakdance moves and inversions

What to think and talk about after the performance.

1. What moments from the performance stuck out to you? Why?
2. How would you describe the types of movements you saw?
3. What emotions did this piece inspire for you? What artistic choices (choreography, lighting, costumes, sound, etc.) emotionally resonated with you?
4. A traditional circus is defined by moments of tension or suspense followed by moments of comic relief. How did the performers use movement and music to create moments of both tension and release?
5. How did observing through the context of a circus shape your experience watching breakdancers perform?



360 ALLSTARS



Faye Driscoll
Photo by Bea Borgers

FAYE DRISCOLL

March 28, 2024 at 7 PM

Westbrook Performing Arts Center, Westbrook

Faye Driscoll explores intimacies that grapple with power and presence as well as yearning and absence in this world premiere performance, her first for a proscenium stage. The inaugural recipient of the [Ellis Beauregard Foundation Contemporary Dance Award](#), Driscoll's work crafts an alchemy of bodies and voices, objects, and live sound.

Learn more about the artist: <https://www.fayedriscoll.com/>

What to look for.

Extreme gestures created by both the face and the body; both performative and intimate movement; sound and music produced by dancers

What to think and talk about after the performance.

1. What moments from the performance stuck out to you? Why?
2. How would you describe the types of movements you saw?
3. What moments of this performance resonated for you—how did you relate to the emotions expressed physically?
4. What emotions did this piece inspire for you? What artistic choices (choreography, lighting, costumes, sound, etc.) emotionally resonated with you?
5. How did Driscoll use sound and movement to encourage a relationship between the audience and the dancers?



Michael Jackson, Jr. and Sarah Daley-Perdomo
Photo by Dario Calmese

ALVIN AILEY AMERICAN DANCE THEATER

April 30, 2024 at 7 PM
Merrill Auditorium, Portland

The iconic Alvin Ailey American Dance Theater explore Ailey's legacy of virtuosic performance and unique mix of contemporary and classical movement in this exploration of the company's 65-year history. This performance features works spanning the company's tenure, including the timeless masterpiece *Revelations*. Using African American spirituals, song-sermons, gospel songs, and blues, *Revelations* fervently explores the places of profound grief and holiest joy. Whether experiencing Ailey again or for the first time, the artists take audiences on a path of discovery, where dance opens a window to the heart and soul, revealing our deepest selves. Ailey received the Presidential Medal of Freedom, the country's highest civilian honor, in recognition of his contributions and commitment to civil rights and dance in America.

Learn more about the artist: <https://www.alvinailey.org/>

What to look for.

Balletic, graceful movement; storytelling through movement and music; joy and celebration together with grief and loss.

What to think and talk about after the performance.

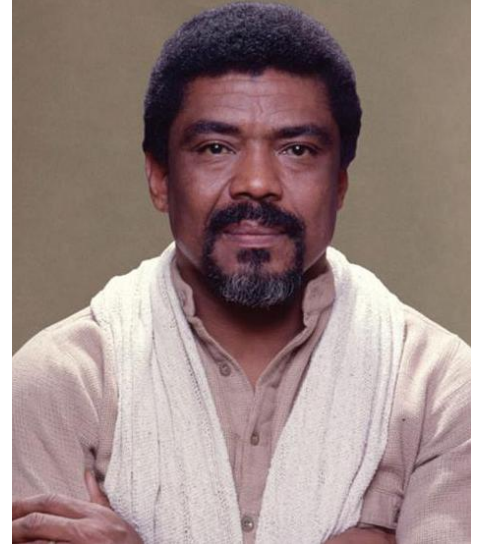
1. What moments from the performance stuck out to you? Why?
2. How would you describe the types of movements you saw?
3. What emotions did the pieces inspire for you? What artistic choices (choreography, lighting, costumes, sound, etc.) emotionally resonated with you?
4. What moments of joy and celebration in *Revelations* stood out to you? Moments that depict grief? How did the movement and music work together to create strong emotions of grief and joy?
5. Consider the 65-year history demonstrated at this performance: what did you notice about the choreography over time? What elements endure through time and what elements change?



Yannick Lebrun
Photo by Dario Calmese

Alvin Ailey

Born in Rogers, Texas in 1931, Alvin Ailey was introduced to dance in Los Angeles by performances of the Ballet Russe de Monte Carlo and the Katherine Dunham Dance Company. His formal dance training began with an introduction to Lester Horton's classes by his friend Carmen de Lavallade. Horton, the founder of one of the first racially integrated dance companies in the United States, became a mentor for Ailey as he embarked on his professional career. After Horton's death in 1953, Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In 1958 at the age of 27, he founded Alvin Ailey American Dance Theater to carry out his vision of a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African American cultural experience. Ailey drew upon his "blood memories" of Texas, the blues, spirituals, and gospel as inspiration for his work, which resulted in the creation of his most popular and critically acclaimed work, *Revelations*. Throughout his lifetime, Alvin Ailey was awarded numerous distinctions, including the Kennedy Center Honor in 1988 in recognition of his extraordinary contribution to American culture. He tragically succumbed to complications due to AIDS in 1989. In 2014, he posthumously received the Presidential Medal of Freedom, the country's highest civilian honor, in recognition of his contributions and commitment to civil rights and dance in America.



Learn more about Alvin Ailey American Dance Theater: <https://www.alvinailey.org/>

Watch a short documentary celebrating *Revelations*' 50th anniversary: <https://vimeo.com/17307366>

Watch Robert Battle and dancers discuss what *Revelations* means to them: <https://vimeo.com/159863911>

MORE WAYS TO ENGAGE

[Ovations Offstage \(O2\)](#) connects the art and artists on our stages with our Maine community. O2 offers pre- and post-performance conversations, masterclasses, special events, and online resources for lifelong learning in conjunction with all of our performances. New opportunities are added throughout the year. Keep an eye on the lineup as it develops by visiting portlandovations.org/community-events. If you'd like more information, reach out to us at offstage@portlandovations.org

All-levels Masterclass with MOMIX

October 18, 2023 - 3:30 - 5PM
Casco Bay Movers, Portland

Masterclass with MOMIX

October 18, 2023 - 5:30 - 7PM
Drouin Dance Center, Westbrook

MOMIX Salon

October 18, 2023 - 6 - 8PM
Portland Ovations, Portland

Post-Performance Conversation with MOMIX

October 19, 2023 - Immediately following performance
Merrill Auditorium, Portland

Open Rehearsals with Faye Driscoll

March 27, 2024
Westbrook Performing Arts Center

Post-Performance Conversation with Faye Driscoll

March 28, 2024 - Immediately following performance
Westbrook Performing Arts Center

Film Screening: *Ailey*

Date and Time TBA
SPACE, Portland

Masterclass with Alvin Ailey American Dance Theater

April 30, 2024 - 10AM - 12PM
Drouin Dance Center, Westbrook



Masterclass with Ballet Hispánico, 2023

ADDITIONAL RESOURCES

Jacob's Pillow Dance Interactive

<https://www.jacobspillow.org/dance-interactive/>

Long considered the birthplace of American modern dance, Jacob's Pillow Interactive is a rich resource. This site is home to hundreds of performance excerpts (some dating back to the 1930s!), a game to test your dance knowledge, and an extensive selection of multimedia essays featuring talks, photos, programs, and other exclusive content organized into themes including Tap, Dance of the African Diaspora, Women in Dance, and more.

Dance Magazine

<https://www.dancemagazine.com/>

Continuously published since 1927, Dance Magazine is your source for everything dance!

PBS Learning Media: Dance

<https://www.pbslearningmedia.org/subjects/the-arts/dance/>

With hundreds of videos available, this collection compiled by PBS is a great way to explore many styles of dance, as well as resources to encourage participation, analysis, appreciation, and history of dance.

The Kennedy Center's Dance Digital Resource Library

<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/collections/collections/dance/>

A rich resource for teachers and parents, the Kennedy Center's Digital Resource Library Dance Collection includes videos, lesson plans, activities for families, and articles on a wide variety of dance topics.

New York Public Library 50 Years of Hip Hop Collection

<https://www.nypl.org/spotlight/hip-hop-50>

In celebration of the 50th anniversary of Hip Hop, the New York Public Library hosts an online archive of playlists, videos, and articles documenting the history and future of Hip Hop music, art, and dance.

Dance on Social Media

- **André Avila and Community in Motion** @commotionusa Organization founded by a Latin social dance expert and educator with the goal of making dance and movement accessible to everyone.
- **Divya Ravi** @dancing divyaravi, Bharatanatyam practitioner and choreographer.
- **Donté Colley** @donte.colley multimedia creator and influencer.
- **James Jones** @notoriuscree, Cree hoop dancer.
- **Kristián Mensa** @mr.kris, acclaimed Bboy, experimental dance artist, and illustrator.
- **Lil Buck** @lilbuckdalegend artist, choreographer, and champion of Memphis Jookin'
- **The Millenium Dance Complex** @mdcdance Los Angeles-based studio that specializes primarily in hip hop.
- **Shelby Williams** @biscuitballerina Soloist with the Royal Ballet of Flanders and dance educator

And be sure to check out the 2023-24 season artists on social media:

- **MOMIX:** @momixofficial
- **little house dance:** @littlehousedance
- **360 ALLSTARS:** @360allstars
- **Faye Driscoll:** @faye_driscoll
- **Alvin Ailey American Dance Theater:** @alvinailey

ACKNOWLEDGEMENTS / CREDITS

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Cover Photo MOMIX, Sharen Bradford

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360 ALLSTARS

Photo by Darren Thomas

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