

2024 - 2025



CONTEMPORARY DANCE

AUDIENCE GUIDE

RAISING THE BARRE FOR DANCE



THE OVATIONS 2024 - 2025 DANCE SERIES

Kayla Farrish

December 5, 2024 at 7 PM
Westbrook Performing Arts Center

CONTRA-TIEMPO: *joyUS justUS*

February 6, 2025 at 7 PM
Merrill Auditorium, Portland

Complexions Contemporary Ballet

April 11, 2025 at 7 PM
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



*Complexions Contemporary Ballet
Photo by Rachel Neville*



CONTRA-TIEMPO
Photo by Christopher Duggan
and Jamie Kraus

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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

From Brian J. Evans
Portland Ovations 2024-25 Dance Scholar-in-Residence

Dear Ovations Friends and Dance Enthusiasts,

As the vibrant hues of autumn unfurl, we are thrilled to welcome you to a new season of invigorating dance performances that promise to captivate, inspire, and move you. This season, we celebrate the artistry and innovation of some of the most exciting contemporary dance artists of our time: Kayla Farrish, CONTRA-TIEMPO, and Complexions Contemporary Ballet. Through their unique expressions and narratives, these artists highlight the diversity and dynamism of contemporary dance today.



Kayla Farrish is a Black interdisciplinary artist merging dance, theater, filmmaking, narrative, and sound score, making lasting impressions with her bold and evocative choreographic voice. Recently honored with the 2023 Ellis-Beauregard Foundation Choreographer Award, Farrish's work is a testament to her extraordinary talent and ability to blend dance with storytelling. Her pieces often delve into themes of identity, history, and social justice, weaving together powerful performances that resonate deeply with audiences. Farrish's choreography is a visceral experience, urging us to reflect on our shared humanity and its complexities.

Similarly, **CONTRA-TIEMPO**, the dynamic Los Angeles-based activist dance theater company, brings fresh and exhilarating energy to the stage with its *joyUS just US* presentation. This piece is a vibrant celebration of community joy as a form of resistance and resilience. CONTRA-TIEMPO's work is renowned for its ability to merge salsa, Afro-Cuban, hip-hop, and contemporary dance forms, creating a rich tapestry of movement that is as socially conscious as it is artistically stunning. *joyUS just US* invites audiences to embrace joy as a communal act of defiance against adversity, illustrating the power of dance to unite and uplift communities.

Meanwhile, **Complexions Contemporary Ballet** continues to push the boundaries of contemporary ballet under the visionary direction of Dwight Rhoden and Desmond Richardson. Known for their virtuosic technique and groundbreaking choreography, Complexions seamlessly blends classical ballet with contemporary styles, producing technically brilliant and emotionally profound performances. Their repertoire, which includes an array of diverse and daring works, challenges traditional notions of ballet and celebrates the beauty of diversity in dance. This season, we are excited to witness how Complexions continues to redefine ballet for the modern era, infusing it with new energy and perspectives. As we embark on this season, we are reminded of the transformative power of dance. Each of

these artists—Kayla Farrish, CONTRA-TIEMPO, and Complexions Contemporary Ballet— brings a unique vision and voice to the stage, offering us new ways to see and understand the world around us. Their work not only entertains but also provokes thought, inspires change, and fosters a deeper connection to our shared human experience.

We invite you to join us in celebrating the artistry and innovation of these incredible dance makers. Their performances promise to be unforgettable, leaving an indelible mark on all who witness them. Whether you are a longtime dance enthusiast or new to the world of contemporary dance, this season offers something truly special for everyone.

Welcome to a season of exploration, inspiration, and extraordinary dance. We look forward to sharing these unforgettable moments with you.

Sending Much Love and Light,



Portland Ovations 2024-25 Dance Scholar-in-Residence
Assistant Professor of Dance and American Studies | Bates College
brianjevans.org



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, 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.

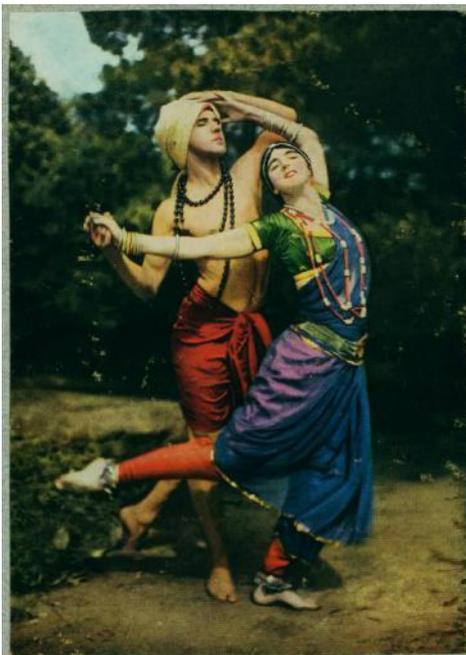
Loie Fuller and Isadora Duncan led the charge toward a new form of expression in the early 20th century. Loie Fuller, an American actress-turned-dancer, popularized “free dance” through her natural movement and use of theatrical lighting as well as the manipulation of transparent lengths of China-silk 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 fewer 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.

December 2025

Ovations presents Ellis Bauregard Foundation Contemporary Dance Award Recipient Kayla Farrish.

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 Gesture
CONTRA-TIEMPO
Photo by Steve Wylie*



*Example of Suspended
Complexions Contemporary Ballet
Photo by Rachel Neville*

Kayla Farrish

December 5, 2024 • 7 PM
Westbrook Performing Arts Center



Kayla Farrish
Photo by Sarah Annie Navarrete

The recipient of the 2023 Ellis-Beauregard Foundation Choreographer Award, Kayla Farrish is a Black interdisciplinary artist merging dance, theater, filmmaking, narrative, and sound score. Her work captures the ranging identity, mythical dualities of history and present survival of Black and Brown lineages, and powerful dreaming leading to liberation. Farrish's work embraces radical moments of humanity and freedom, characterized by fluidity and emotional depth. She blends contemporary and modern techniques with influences from hip-hop and street dance, creating a unique movement vocabulary. Her performances emphasize storytelling and vulnerability, showcasing a strong connection to the music and an ability to convey complex emotions through movement.

Learn more about Kayla Farrish: www.kaylafarrish.com/

What to look for.

Emotional, intimate moments; athleticism and grace; movement as storytelling.

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 it feel to experience this piece from your seat? If you attended with someone else, how were your experiences similar and different?
5. How did the performance convey a sense of narrative? How would you describe the story of this piece?
6. How did the choreography reflect the emotional themes presented in the performance?



CONTRA-TIEMPO
Photo by Steve Wylie

CONTRA-TIEMPO: *joyUS justUS*

February 6, 2024 • 7 PM
Merrill Auditorium, Portland

CONTRA-TIEMPO is a multilingual, Los Angeles-based dance-theatre company that combines physical virtuosity and political analysis under the leadership of director, choreographer, and activist Ana Maria Alvarez. Bringing together salsa, Afro-Cuban, hip-hop, and contemporary dance with theatre, text, and original music, CONTRA-TIEMPO believes that our power comes from our relationships as human beings, and that art, engagement, and education are ways that we connect, build, and grow.

joyUS justUS is a participatory Activist Dance Theater experience that takes on joy as the ultimate expression of resistance. Whenever humans have survived immense hardship and injustice, prevailing with their humanity intact, the presence of joy or, the knowingness and celebration of our true beauty and power has always been at the root. *joyUS justUS* reclaims the dominant deficit-based narrative of people of color in this country as being underprivileged, voiceless, powerless, and victimized, and flips it on its head by embodying stories of joy collected from communities of color in South Los Angeles. According to the company, “The stories shared in this work are personal truths about the power of hope, faith, and family, the strength of the villages that have raised our children and the wealth that lives in our collective histories of struggle and resistance.”

Learn more about CONTRA-TIEMPO: www.contra-tiempo.org/

What to look for.

Big, bold movement inspired by hip-hop and Latine dance styles; Interactive moments that invite audience engagement; Dancers speaking or performing to recordings of interviews.

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. What different styles of dance did you notice during the performance? What concepts were those styles used to express? Why do you think the choreographer and company made those choices?
5. How did it feel to participate in moments of this piece?
6. What themes or symbols did you notice in the performance? What did you see that specifically led you to that conclusion? Did any of those themes repeat in different ways throughout the show?



*Complexions Contemporary Ballet
Photo by Rachel Neville*

Complexions Contemporary Ballet

April 11, 2025 • 7 PM

Merrill Auditorium, Portland

Founded in 1994 by dance icons Dwight Rhoden and Desmond Richardson, Complexions brings a introduces audiences to a new, exciting genre with their singular approach to reinventing contemporary ballet. The company's ultimate goal is to make ballet more accessible, inclusive, and diverse through a groundbreaking mix of methods and styles that removes boundaries, rather than reinforcing them.

The signature piece in this performance, *WOKE*, is a moving one-act ballet created in 2019 as a physical response to news headlines. Featuring music by Kendrick Lamar, Logic, and Drake, *WOKE* conveys a message of social consciousness. According to Dwight Roden, "It is a galvanizing protest rally of a ballet that explores the essence of 'wokeness' to injustice, brutality and political chaos."

Learn more about Complexions Contemporary Ballet:
www.complexionsdance.org/

What to look for.

Lyrical, balletic movement; Dancers performing duets or Pas de Deux; Traditional ballet techniques used in contemporary ways.

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 the song choices complement the choreography? How did the songs and choreography together contribute to the overall themes explored in the performance?
5. If you had to summarize the message of *WOKE* for someone who had never seen it, how would you describe the piece?
6. How did the choreography use traditional ballet techniques in a new way? How did the performance transcend the limits of traditional ballet?

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

Community Workshop with Kayla Farrish

December 3, 2024 - 10:30 AM - 12 PM
Casco Bay Movers, Portland

Post-Performance Conversation with Kayla Farrish

December 5, 2024 - Immediately following performance
Westbrook Performing Arts Center

Community Dance Workshop with CONTRA-TIEMPO

February 4, 2025
Casco Bay Movers, Portland

Masterclass with Complexions Contemporary Ballet

April 10, 2025
Drouin Dance Center, Westbrook

Post-Performance Conversation with Complexions Contemporary Ballet

April 11, 2025 - Immediately following performance
Merrill Auditorium, Portland



Masterclass with Alvin Ailey American Dance Theatre, 2024

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.

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** @dancingdivyaravi, 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 2024-25 season artists on social media:

- **Kayla Farrish:** Instagram: @fulloutfarrish; Facebook: @kaylafarrish TikTok: @kayladecentstructures
- **CONTRA-TIEMPO:** Instagram, Twitter: @contra_tiempo; Facebook, Youtube: @contratiempo
- **Complexions Contemporary Ballet:** Instagram, Twitter: @complexions_ballet; Facebook, Youtube: @complexionscontemporaryballet

ACKNOWLEDGEMENTS / CREDITS

Written by Dr. Liz Schildkret, in consultation with Susan Griffin

Designed by Katie Day

Cover Photo Kayla Farrish

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CONTRA-TIEMPO
Photo by Steve Wylie

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PHILL STEELE &
FRANCESCA GALLUCCIO-STEELE

