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UNIVERSITY OF VIRGINIA'S DANCE PROGRAM TO PRESENT

FALL EXPERIMENTAL DANCE CONCERT

December 5th, 6th, & 7th at 8PM

in the Culbreth Theatre

**Program features works by students and dance faculty in collaboration with guest
composers**

Matthew Burtner, Erik DeLuca, and Kristina Warren.

CHARLOTTESVILLE, VA- November 21, 2013- The Dance Program of the Department of Drama at the University of Virginia presents its Fall Experimental Dance Concert on December 5, 6, and 7 at 8:00 p.m. in the Culbreth Theatre.

The Fall Dance Concert emphasizes experimentation through the use of inventive staging, dance on film, and projections. The diverse works created by faculty and student choreographers experiment with interactions between subjects as diverse as American Sign Language, Fosse movement, and poetry. Faculty-designed pieces have unique sound scores due to collaboration with local musicians, faculty, and grad students from the McIntire Department of Music.

For audience members who were able to attend *Technosonics XIV: Motion*, this is also an interesting opportunity to see how a dance performance evolves and changes over time and through different media. Kim Brooks Mata, lecturer, head, and artistic director of the U.Va. dance program, has taken her dance for camera work *Liminal State (pt. 1)* and, with musician Kristina Warren, expanded the original idea into a two-part performance piece that explores how “notions of interpersonal relationships, exteriority vs. interiority, and foreground vs. background” can “shift and mutate as they are applied to the stage through live dance, projections and other stage elements.” Dinah Gray’s *Construct Your Story, Name Your Days* explores the relationship between music and dance through musical improvisation. Violinist Chloe Sackier will perform live, composing in response to the set choreography of the dancers on stage.

This year’s student choreographed pieces draw on a wide range of topics: Erika Choe explains that she created her piece *We, Rhythms in a Canvas* with the intention of “tingling the audience's

perceptions of the syncopation literature makes when recited” and Olivia Howard describes the evolution of her work, *The Centre Cannot Hold* as starting off “as an exploration of creating movement from American Sign Language and has morphed into an abstraction of the struggles in communication, both literally and emotionally, in daily life.” Janelle S. Peifer deconstructs pure Fosse movement with */un/bound*, saying that she wanted “to explore modern conceptualizations of femininity and sensuality in a fun and approachable way.”

Other student-created pieces look at issues particularly important to the university community, such as Elena Dimitri’s *Eloquence Unheard*, which she explains “is about having something to say, but not having the platform to express it.” Tara Bonanno describes her, *[re]turning to the potter’s wheel*, as “a look at the process of identity formation. Through movement exploration, it briefly touches upon the sedimentary layers and weathered seams within each individual that holds us all together.”

Whatever your taste, this year’s Fall Experimental Dance concert promises to provide its audience with a very diverse, engaging program.

Tickets can be purchased online at www.artsboxoffice.virginia.edu, by calling 434-924-3376 or in person at the U.Va. Arts Box Office, located in the lobby of the U.Va. Drama Building. Tickets are \$10 for adults and seniors, and \$5 for U.Va. students, children, faculty, staff, and alumni association members. Free parking on performance nights is available in the Culbreth Road Parking Garage, located next to the Drama Building.

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