



Advance Program Notes

Aspen Santa Fe Ballet
Thursday, October 30, 2014, 7:30 pm

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

ASPEN SANTA FE BALLET

Founder: Bebe Schweppe

Artistic Director: Tom Mossbrucker
Executive Director: Jean-Philippe Malaty

Artists: Corwin Barnette, Craig Black, Katherine Bolaños, Sadie Brown,
Paul Busch, Samantha Klanac Campanile, Peter Franc,
Nolan DeMarco McGahan, Emily Proctor, Seia Rassenti, and Joseph Watson

Production Stage Manager: Danny Bacheldor
Lighting Supervisor: Seah Johnson

Representation

North America:

Cathy Pruzan
4709 Paradise Drive
Tiburon, CA 94920
(415) 789-5051 . cpuzan@aol.com

International:

Margaret Selby, CAMI Spectrum
1790 Broadway, 16th Floor
New York, NY 10019-1412
(212) 841-9554 . mselby@cami.com

Program Notes

OVER GLOW

Aspen Santa Fe Ballet commissioned work

Choreography: Jorma Elo
Music: Felix Mendelssohn and Ludwig van Beethoven
Costume design: Nete Joseph
Lighting design: Jordan Tuinman
Assistant to the choreographer: Nancy Euverink

Craig Black, Katherine Bolaños, Samantha Klanac Campanile, Peter Franc, Nolan DeMarco McGahan, and Emily Proctor

Premiere: July 12, 2011; Aspen Santa Fe Ballet; Vienna, Virginia – Wolf Trap

Aspen Santa Fe Ballet's production of OVER GLOW was commissioned by Wolf Trap Foundation for the Performing Arts with additional support by Kelli and Allen Questrom.

Intermission

RETURN TO A STRANGE LAND

Choreography: Jiří Kylián
Music: Leos Janacek
Costume and decor design: Jiří Kylián
Lighting design: Kees Tjebbes
Staged by: Arlette VanBoven

Katherine Bolaños, Craig Black, Samantha Klanac Campanile, Peter Franc, Nolan DeMarco McGahan, and Joseph Watson

Premiere: May 17, 1975; Stuttgart Ballet

Aspen Santa Fe Ballet's production of Return to a Strange Land is made possible through the generosity of Sherry and Eddie Wachs.

Intermission

THE HEART(S)PACE

Aspen Santa Fe Ballet commissioned work

Choreography: Nicolo Fonte
Music: Ezio Bosso
Costume design: Christine Joly de Lotbiniere
Lighting design: Seah Johnson

Corwin Barnette, Craig Black, Sadie Brown, Paul Busch, Samantha Klanac Campanile, Peter Franc, Emily Proctor, Seia Rassenti

Premiere: February 14, 2014; Aspen Santa Fe Ballet; Aspen, Colorado

Aspen Santa Fe Ballet's production of The Heart(s)pace is made possible through the generosity of Kelli and Allen Questrom.

About the Company

Ballet's dynamic story in the American West

In 1996 Aspen Santa Fe Ballet founder Bebe Schweppe invited Tom Mossbrucker and Jean-Philippe Malaty to create a ballet company in Aspen, Colorado. A unique multidimensional arts organization developed rapidly from the ballet school Schweppe had established in the Rocky Mountains.

"Bebe's vision for Aspen to have its own ballet company was the project of a lifetime," says Malaty, Aspen Santa Fe Ballet's executive director. "We embarked together on a serendipitous adventure. Eighteen years later, the connection between the dancers and our two communities is deep and inextricable."

Forging a new frontier

The company began modestly, with six dancers. Growth was organic. Friends in the field—Gerald Arpino, Trey McIntyre, Septime Webre, and Dwight Rhoden—offered start-up repertoire. Moses Pendleton's highly popular *Noir Blanc* was a seminal event for the young Aspen Santa Fe Ballet. It launched a tradition of commissioning new works. An open, exploratory style emerged as Mossbrucker and Malaty tapped the creative scene in Europe, where classical ballet was breaking from its boundaries. The athletic and adventurous American dancers found themselves at a crossroads of dance history. The divide between ballet and modern dance was dissolving.

Innovative business model

In 2000 the Aspen, Colorado-based ballet company forged a dual-city relationship with Santa Fe, New Mexico, broadening its scope and lending crucial revenue diversification. Under this hybrid business model, a roster of arts activities takes wing, year-round, in both cities. Performance, education, presentation, and community outreach all join in the mix. Within this innovative structure, Aspen Santa Fe Ballet anticipates its 20th anniversary season in 2015-16.

New commissions

Aspen Santa Fe Ballet's mission places highest priority on developing new choreography and nurturing relationships with emerging choreographers. The company fostered the early careers of now in-demand global dance makers like Nicolo Fonte (nine commissioned Fonte works in the Aspen Santa Fe Ballet repertoire), Jorma Elo (three commissioned Elo works), Edwaard Liang, Jacopo Godani, Helen Pickett, Cayetano Soto, Alejandro Cerrudo, and others. Works by late 20th century masters—William Forsythe, Jiří Kylián, and Twyla Tharp—round out the repertoire.

"We value building relationships with choreographers who become integral to the company. The natural beauty of our surroundings has a profound impact on creativity, and our choreographers find it inspiring to create here," says Mossbrucker, Aspen Santa Fe Ballet's artistic director.

National reputation

Based for 18 years in the American West, Aspen Santa Fe Ballet now sits at the vanguard of its field, brandishing a strong national reputation. Repeat engagements at the American Dance Festival, Harris Theater for Music and Dance, Jacob's Pillow Dance Festival, Joyce Theater, The Kennedy Center, Saratoga Performing Arts Center, and Wolf Trap testify to the company's popularity and ability to please audiences. Overseas invitations arrived, and Aspen Santa Fe Ballet embarked on international tours to Brazil, Canada, France, Greece, Guatemala, Israel, Italy, and Russia. Premier funders—National Endowment of the Arts, Joyce Foundation, Wolf Trap Foundation, Dance St. Louis, Jerome Robbins Foundation, and Princess Grace Foundation—have supported ASFB's growth.

About the Company, continued

Flamenco joins the fold

In January 2014, Aspen Santa Fe Ballet announced with pride the addition of Juan Siddi Flamenco Santa Fe under its arts management umbrella. The collaboration with the seven-year-old flamenco company provides the benefits of economies of scale and other business synergies, as well as a simpatico artistic alliance. The addition of Juan Siddi Flamenco Santa Fe is a further expression of Aspen Santa Fe Ballet's core mission. It represents an opportunity to celebrate cultural heritage, expand diversity, serve as a catalyst for new ventures, and play a role in fortifying a heritage art form.

Accolades into the future

In recognition of their pioneering and innovative model for American dance, Tom Mossbrucker and Jean-Philippe Malaty were honored by the Joyce Theater Foundation with the Joyce Theater Award in 2010.

The 2014-15 season sees the company's return engagements in Denver, Pittsburgh, and Tucson, and debuts in Akron, East Lansing, Penn State, and San Antonio, as well as the Canadian capital, Ottawa. The company anticipates its seventh presentation at New York's Joyce Theater. The fast-evolving Aspen Santa Fe Ballet looks to a bright future with energy and optimism.

Biographies

BEBE SCHWEPPE

Bebe Schweppe, founder, grew up in Augusta, Georgia, and started dancing at the Georgia Dance Theatre under Frankie Levy at the age of seven. She was invited by Robert Joffrey to study at his school in New York on a full scholarship at age 11. Bebe moved to Aspen in 1975 and 15 years later founded the Aspen Ballet School. Her presence was a catalyst in the region. In 1996, she invited Jean-Philippe Malaty and Tom Mossbrucker to develop a small professional company in Aspen. Through their combined energies, the Aspen Ballet Company was born a year later. Shortly after, new performing opportunities beckoned in Santa Fe, upon which the company was renamed Aspen Santa Fe Ballet. Schweppe speaks with pride when she considers the changes that have occurred over the years to her “baby.” “The company has evolved to having earned a name of its own—Aspen Santa Fe Ballet. What a treat! It is recognized by other artists and respected by all. This is, of course, due in large part to Jean-Philippe and Tom.” She cites that “their strength has been in their unique ability to perceive and design a repertoire that entertains all parts, whether it’s the audience or the dancer.” Mossbrucker and Malaty have “greatly succeeded” in realizing her dreams for the company, she says. “I am thankful that I had the dream and was lucky and persistent enough to convince JP and Tom to relocate from New York City. Never did I imagine that one day the company would be performing nationally and internationally, and never did I imagine that one day they would be performing works by internationally famous choreographers. Although I had the dream, I never imagined so much. I feel very lucky.”

JEAN-PHILIPPE MALATY

Jean-Philippe Malaty, executive director, was born in the Basque region of France. After receiving his baccalaureate in dance, he accepted scholarships to study at Mudra, Maurice Béjart’s school in Brussels, and at John Cranko’s ballet academy in Stuttgart. Invited by acclaimed instructor David Howard to study in New York, Malaty traveled to America under Howard’s tutelage. Malaty’s performance career began with *Joffrey II*. He also danced as a guest artist with Los Angeles Classical Ballet, Ballet Hispanico, and the Lyric Opera of Chicago. He segued from the stage to an administrator role while still in his 20s. A key member of Aspen Santa Fe Ballet’s start-up team, Malaty has been central to developing the company’s unique dual-city-based hybrid business model. He directs operations in two locations, overseeing a \$4 million budget that he allocates to the company, two schools, an esteemed presenting series, and an award-winning folkloric outreach program. Malaty’s first love is teaching, and when his schedule permits, he conducts master classes at schools and universities. In 2013, he shared an honor with Artistic Director Tom Mossbrucker when the Santa Fe Community Foundation bestowed its Piñon Award on the company. In 2012, the Denver Bonfils-Stanton Foundation granted Malaty a Livingston Fellowship in recognition of his significant leadership role in Colorado’s non-profit sector. In 2010, in recognition of Aspen Santa Fe Ballet’s contribution to the field of dance, Malaty and Mossbrucker were honored with the Joyce Theater Foundation Award. A naturalized U.S. citizen, Malaty is proud to have forged a company alive with American energy, invention, and eclecticism.

“Dance is a celebration of the human spirit, and not a celebration of steps. Here at Aspen Santa Fe Ballet, we foster the spirit and the love of dance.” —Jean-Philippe Malaty

Biographies, continued

TOM MOSSBRUCKER

Tom Mossbrucker has been artistic director of Aspen Santa Fe Ballet since 1996. For the past 17 years Mossbrucker has built a prestigious arts organization sharing two homes in Aspen and Santa Fe. In his role as artistic director, he cultivates highly sophisticated and challenging works of contemporary ballet. His shining achievement is Aspen Santa Fe Ballet's roster of 27 ballets created on commission by leading global choreographers. Mossbrucker began to dance at age four, studying tap in his hometown of Tacoma, Washington. He pursued classical ballet training at the School of American Ballet and the Joffrey Ballet School. His 20 years as a principal dancer with the Joffrey Ballet, performing in over 70 ballets under the direct coaching of founders Robert Joffrey and Gerald Arpino, coincided with a period of high artistic achievement for the company. Mossbrucker danced in ballets by great 20th century choreographers: Fredrick Ashton, George Balanchine, Laura Dean, William Forsythe, Jiri Kylián, Mark Morris, Paul Taylor, and Twyla Tharp. Signature roles included Iago in Jose Limon's *The Moor's Pavane*; Champion Roper in Agnes DeMille's *Rodeo*; Billy in Eugene Loring's *Billy the Kid*; and Romeo in John Cranko's *Romeo and Juliet*. Mossbrucker brings this rich dance background to coaching dancers today. In 2013, he shared an honor with Executive Director Jean-Philippe Malaty when the Santa Fe Community Foundation bestowed its Piñon Award on the company. In 2010, in recognition of Aspen Santa Fe Ballet's contribution to the field of dance, Mossbrucker and Malaty were honored with the Joyce Theater Foundation Award. A former board member of Dance USA, Mossbrucker currently serves on the board of the Gerald Arpino and Robert Joffrey Foundation.

"We strive for continuity and enjoy bringing choreographers back to create second and third works...to us that is success." —**Tom Mossbrucker**

Biographies, continued

DANCERS

Corwin Barnette began dancing in his hometown of Mesa, Arizona. While in high school, he performed across the United States, Europe, and China, and received national recognition from organizations including New York City Dance Alliance's Outstanding Dancer. Most recently, Corwin received a bachelor of fine arts in dance from The Juilliard School. He is very excited to be joining Aspen Santa Fe Ballet for his first season.

Craig Black is in his fourth season with Aspen Santa Fe Ballet. The California native was the captain of his San Jose high school's nationally ranked dance team. Black received a bachelor of fine arts from The Juilliard School, where he was awarded the 2010 Princess Grace Award in Dance. He won the 2011 Lorna Strassler Award for Student Excellence at Jacob's Pillow Dance Festival. Black's summer programs were at Springboard Danse Montreal, Nederlands Dans Theater, and the Pillow. "We are all super involved. We all love what we do. At first, a new piece is overwhelming. I love the challenge in that. It gives me the push I need to step it up to the next level," Black said.

Katherine Bolaños, a native of Oklahoma City, is in her 11th season with Aspen Santa Fe Ballet. Bolaños began her professional career with Ballet Oklahoma, where she remained for seven years, performing mostly classical roles. As a guest artist with the Los Angeles Ballet Ensemble, she toured extensively in Taiwan and China. "I love the partnering in contemporary work and moving in a way that's very slow, expressive, and creature-like. I enjoy rehearsing in the studio as much as performing on stage. The studio gives the freedom to grow artistically. On stage I feel like I'm in a different world," Bolaños said.

Sadie Brown, now in her second season with Aspen Santa Fe Ballet, began to dance in her hometown of Evansville, Indiana. She also studied at the Boston Ballet School, The Harid Conservatory, and the Walton School for Girls in Grantham, England. Brown performed for three seasons with the Grand Rapids Ballet and as a guest artist with Evansville Dance Theater, Evasville Ballet, and Michigan Classic Ballet. Her guesting with Ballet Bratislava took her to Slovakia and Austria. "The dancers have been extremely welcoming and it's a wonderful work environment. Some days it feels like you aren't even coming to work; you're just showing up with a group of people who love to dance," Brown said.

Paul Busch is in his fourth season with Aspen Santa Fe Ballet. Born in Romania, Busch began dancing with the Dayton Ballet. He received his high school diploma from Interlochen Arts Academy and a bachelor of fine arts in dance from The Juilliard School. Busch's musical background led him to dance. "As a pianist, I studied the Suzuki method. Listening to music, I started to move and fell in love with dance. But now that I'm a dancer, I could never go back to just playing piano. I see myself as a musician who dances," Busch said.

Samantha Klanac Campanile enjoys the honor of being the company's most longstanding member, now in her 14th season with Aspen Santa Fe Ballet. Campanile has originated roles in creations by Jorma Elo, Nicolo Fonte, and Cayetano Soto. Growing up in Buffalo, she trained at the American Academy of Ballet, The Chautauqua Institute, NYSSA, and the School of American Ballet. She began her college education at SUNY Purchase, but earned a bachelor of arts from SUNY Empire State College. "The beauty of dance is that the challenge is always there. We're always learning, and no two performances are alike. The company has evolved in many wonderful ways while I've been here. I feel lucky to be a part of it," Campanile said.

Peter Franc is in his third season with Aspen Santa Fe Ballet. Franc's first teacher was Maniya Barredo at Metropolitan Ballet Theatre in Atlanta. After high school training at the Louisville Ballet School, he moved to the Houston Ballet Academy, eventually joining the Houston Ballet, where he danced for seven years. Franc reached the rank of demi-soloist, performing in works by George Balanchine, Christopher Bruce, Jorma Elo, Nicolo Fonte, Jiří Kylián, Jerome Robbins, Stanton Welch, and Christopher Wheeldon. "I like the demand dance puts on my body, finding a coordination it never found before. The feeling that I'm at my limit gives me a high. I'm pushed by the good competition here. Everyone is really gifted," Franc said.

Biographies, continued

Nolan DeMarco McGahan, a native of Dallas, Texas, has danced with Aspen Santa Fe Ballet for eight seasons. Nolan trained at Ballet Academy of Texas and then with Fernando Bujones at the Orlando Ballet School. A graduate of Booker T. Washington High School of the Performing and Visual Arts, McGahan attended summer programs with Ballet Austin, Pacific Northwest Ballet, and Boston Ballet. He earned bachelor of fine arts in dance from The Juilliard School. "I've had amazing opportunities at Aspen Santa Fe Ballet. I got to work with the original group—Seth, Sam and Katie. It shaped me as a young dancer. I learned from their maturity, professionalism, and real artistry," McGahan said.

Emily Proctor, a graduate of The Juilliard School, is marking her eighth season with Aspen Santa Fe Ballet. A native of Raleigh, North Carolina, Proctor trained at the North Carolina School of the Arts. Prior to joining Aspen Santa Fe Ballet, she had the opportunity to tour with Hell's Kitchen Dance in Aszure Barton's *Come In*, which starred Mikhail Baryshnikov. Proctor was selected as one of *Dance Magazine's* "25 to Watch" in 2010. "I just had career-saving foot surgery that went well. I'm so grateful to be back doing what I love, which gives my life a wonderful sense of purpose," Proctor said.

Seia Rassenti danced with Flamenco Y Mas as a youngster in Arizona, then trained in ballet with Linda Walker at the Tucson Regional Ballet. After graduating from the Kirov Academy of Ballet in Washington, D.C., she danced with North Carolina Dance Theater, where she worked with Dwight Rhoden. Now in her sixth season with Aspen Santa Fe Ballet, Rassenti says, "I feel most comfortable in the contemporary mode. I trained classically, because I knew it would help me become a better dancer. But I really love the freedom and personal expression of the work we do here. I found my niche."

Joseph Watson, now in his sixth season with Aspen Santa Fe Ballet, began formal dance training at T.W.I.G.S. (To Work In Gaining Skills), a respected after-school program in his home town of Baltimore. After graduating from the Baltimore School for the Arts, Watson attended The Juilliard School, earning a bachelor of fine arts in dance. He was a member of North Carolina Dance Theatre before joining Aspen Santa Fe Ballet. "I try not to overthink a performance. I just tell myself that I'm about to go on stage to do what I love. I love the zen feeling I get when I'm out there," Watson said.

Biographies, continued

CHOREOGRAPHERS

JORMA ELO

Finnish-born Jorma Elo is one of the most sought-after choreographers in the world. Elo, who was named resident choreographer of Boston Ballet in 2005, was singled out as a “talent to follow” by Anna Kisselgoff in her 2004 Year in Review for *The New York Times*. It was an astute observation. He has since created numerous works in the U.S. and internationally, including *Slice to Sharp* for New York City Ballet, *Glow-Stop* and *C. to C. (Close to Chuck)* for American Ballet Theatre, *Double Evil* for San Francisco Ballet, *Carmen* for Boston Ballet, *A Midsummer Night’s Dream* for Vienna State Opera Ballet, *Pur ti Miro* for National Ballet of Canada, *10 to Hyper M* for Royal Danish Ballet, and *Offcore* for Finnish National Ballet. His *From All Sides* debuted in 2007 for Hubbard Street Dance Chicago to a commissioned score from Chicago Symphony Orchestra’s Mead composer-in-residence, Mark Anthony Turnage, and the piece was conducted by Maestro Esa-Pekka Salonen. Elo trained with the Finnish National Ballet School and the Kirov Ballet School in Leningrad. Prior to joining Netherlands Dance Theater in 1990, he danced with Finnish National Ballet from 1978 through 1984 and Cullberg Ballet from 1984 to 1990. For Boston Ballet, Elo has created six world premieres: *Sharp Side of Dark* (2002), *Plan to B* (2004), *Carmen* (2006), *Brake the Eyes* (2007), *In On Blue* (2008), and *Le Sacre du Printemps* (2009). Elo has received commissions from Netherlands Dance Theatre 1, Basel Ballet, Houston Ballet, Royal Danish Ballet, Norwegian National Ballet, Finnish National Ballet, Royal Ballet of Flanders, Stockholm 59° North, Alberta Ballet, Staatstheater Nurnberg, Aspen Santa Fe Ballet, and Ballet X. He is also a skilled designer of costumes, lighting, and video effects for his ballets. The 2005 Helsinki International Ballet Competition awarded Elo a choreographic prize and he is the recipient of the Prince Charitable Trust Prize and the Choo-San Goh Choreographic Award in 2006. *Dance Magazine* (April, 2007) featured Elo on their cover with a corresponding article, *Pointe Magazine* named him a Dance VIP of 2006, and *Esquire Magazine* named him a “Master Artist” in 2008.

Biographies, continued

CHOREOGRAPHERS, continued

NICOLO FONTE

Nicolo Fonte is known for his daring and original approach to dance. His work has been noted by critics for a unique movement language, as well as a highly developed fusion of ideas, dance, and design. Born in Brooklyn, New York, Fonte started dancing at the age of 14. He studied at the Joffrey Ballet School in New York, as well as at the San Francisco Ballet and New York City Ballet Schools, while completing a bachelor of fine arts at SUNY Purchase. Upon graduation he danced with Peridance in New York City and later joined Les Grands Ballets Canadiens in Montreal, dancing in the works of Balanchine, Tudor, Kudelka, and Spaniard Nacho Duato. Fonte subsequently joined Duato's Compañía Nacional de Danza in Madrid and forged a strong identity in the Spanish company for seven years—for both his dancing and his choreography. *En los Segundos Ocultos* (*In Hidden Seconds*), one of three ballets Fonte made for the Spanish company, was hailed as a breakthrough work of great impact with the poetic vision of a mature artist, and indeed this ballet established his presence on the European dance scene. In 2000 Fonte retired from performing to devote himself full-time to his choreographic career. Since that time he has created or staged his ballets for The Dutch National Ballet, Royal Danish Ballet, Pacific Northwest Ballet, Royal Ballet of Flanders, Stuttgart Ballet, The Australian Ballet, The Göteborg Ballet, The Finnish National Ballet, Cedar Lake Contemporary Ballet, Oregon Ballet Theatre, The Washington Ballet, Ballett Mainz, Ballett Nürnberg, Ballet West, Aspen Santa Fe Ballet, Complexions Contemporary Ballet, TANZ Ensemble Cathy Sharp, North Carolina Dance Theatre, Tulsa Ballet, Ballet British Columbia, and Les Ballets Jazz de Montreal. From 2002 to 2006, Fonte enjoyed an ongoing creative partnership with The Göteborg Ballet in Sweden, creating and staging numerous works that helped establish the company's distinct profile. Fonte has also played an important role in the ongoing development of Aspen Santa Fe Ballet as one of the company's most popular guest choreographers. To date he has created seven highly successful works for Aspen Santa Fe Ballet that have toured throughout the U.S. and overseas—Jack Anderson, writing in *The New York Times*, called Fonte “a choreographer worth knowing” when the company presented *Left Unsaid* at The Joyce Theater in 2005. Aspen Santa Fe Ballet continues to invest in their relationship with Fonte: their 2010 production of *In Hidden Seconds* received outstanding critical reviews on their tours all over the U.S. *Where We Left Off*, which premiered in February of 2011, has also proven to be a popular addition to their repertory. Also in May of 2012, Fonte will premiere a new work for Houston Ballet to a commissioned score by Anna Clyne.

JIRÍ KYLIÁN

Hailed as one of the world's foremost living choreographers, Jirí Kylián was born in Prague and studied at the city's Conservatory and London's Royal Ballet School before joining the Stuttgart Ballet (Germany) under John Cranko in 1968. In 1973 he was invited by the Nederlands Dans Theater in Den Haag as a guest choreographer. By 1975, he was appointed the company's artistic director. Kylián achieved his international breakthrough with *Sinfonietta* in 1978, set to music composed by his compatriot Leoš Janáček. His international reputation kept growing with such works as *Symphony of Psalms* (1978), *Forgotten Land* (1981), *Svadebka* (1982), *Stamping Ground* (1983), and *L'Enfant et les Sortilèges* (1984). Apart from developing choreographic works, Kylián has also built up a unique organizational structure for and within the Nederlands Dans Theater, adding two new dimensions to the Dutch ballet company. The world-famous Nederlands Dans Theater I has been expanded by Nederlands Dans Theater II (“The Young and Dynamic Company” of dancers between the age of 17 and 22) and Nederlands Dans Theater III (dancers/performers beyond the age of 40)—each company with a distinctively individual repertoire. In April 1995, Kylián celebrated 20 years directing the Nederlands Dans Theater by mounting the large-scale dance production *Arcimboldo*, which involved all the dancers of Nederlands Dans Theater I, II, and III. On that occasion, he received one of the Netherlands' highest honors, becoming Officier in de Orde van Oranje Nassau. As of August 1999, Kylián retired from the position of the artistic director of Nederlands Dans Theater. However, with respect to the future development of the company, he maintains the essential roles as a resident choreographer.

Engagement Activities

Thursday, October 30, 2014, 11 AM

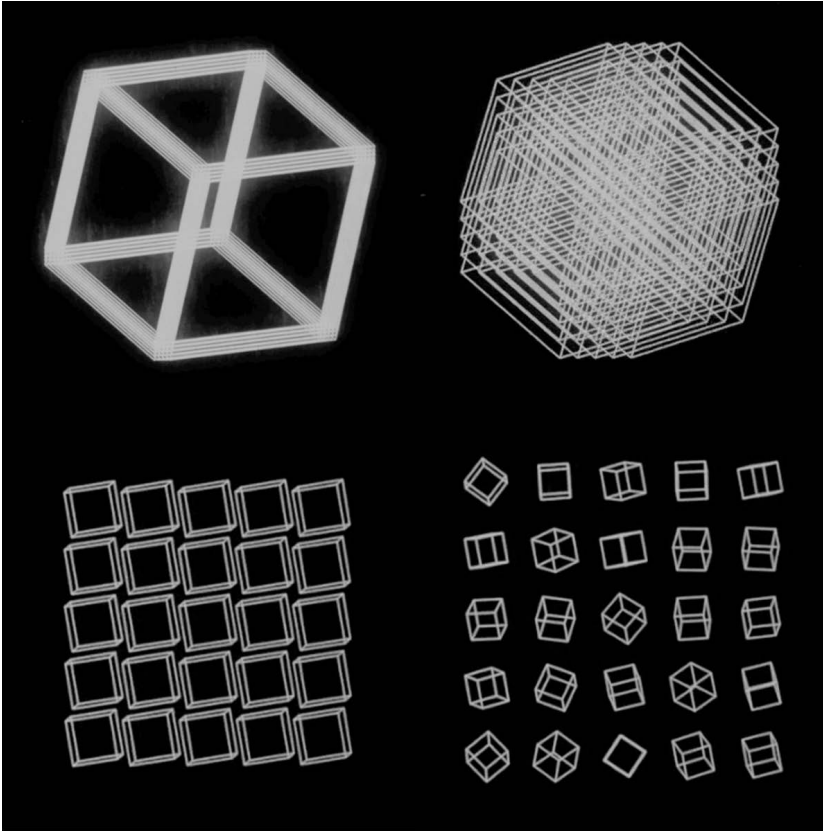
Youth Performance for Middle School Students

Anne and Ellen Fife Theatre, Street and Davis Performance Hall, Moss Arts Center

This morning groups of area middle school students attended a special matinee performance.

Free

In the Galleries



Manfred Mohr

Stills from *Cube Transformation Study*, 1972

Digitization of original 16mm film

Programmed in FORTRAN IV

Explore CONNECTIONS between works of art, artists, and viewers; between art past and present; and between ideas and their aesthetic manifestation.

Evolving Geometries: Line, Form, and Color

Thursday, September 25, 2014-Thursday, November 20, 2014

Hours: Tuesday-Friday, 10 AM-6 PM/Saturday-Sunday, 10 AM-4 PM

Three one-person exhibitions by renowned artists Manfred Mohr, Patrick Wilson, and Odili Donald Odita, who inventively explore geometry from multiple perspectives.

This exhibition features an audio guide available via cell phone. To hear a sample, call (540) 209-9027 and press 7, followed by the pound (#) key. The full guide is available in the galleries.