Welcome to The Joyce’s Fall ’19/Winter ’20 season!

We are happy to have you in the theater as Victor Quijada’s athletic troupe RUBBERBAND opens our season with the U.S. premiere of Ever So Slightly. This Montreal-based dance group fuses hip-hop and contemporary sensibilities to explore the intricacies of our relationships.

The Joyce’s new Director of Programming, Aaron Mattocks, has put together a robust season that celebrates the human spirit. We are particularly excited that live music will be featured during each engagement in 2019, highlighting the dynamic collaborations between sound and movement artists from around the world.

Later this season, our international presentations bring their distinct regional styles to our intimate Chelsea home. New Zealand’s Black Grace, Brazil’s Companhia de Dança Deborah Colker, and Argentina’s Che Malambo reimagine the crossing of tradition and the contemporary. Soledad Barrio + Noche Flamenca present a thrilling program of Spain’s top flamenco dancers, while Shantala Shivalingappa embodies the rich history of South Indian dance through five unique solos. South Africa’s Vuyani Dance Theatre makes their Joyce debut in Cion: Requiem of Ravel’s Boléro, presented as part of the Prototype Festival, a pioneer in the production of opera-theatre works.

Supporting cross-disciplinary collaboration, we bring together Kate Wallich & The YC with Perfume Genius in a co-commission with Seattle Theatre Group and Mass MoCA. Renowned dancer Wendy Whelan collaborates with cellist Maya Beiser, choreographer Lucinda Childs, and Pulitzer Prize-winning composer David Lang in the star-studded production, THE DAY. Ephrat Asherie Dance presents a high-energy collaboration between the eponymous choreographer and her brother, jazz pianist Ehud Asherie, with elements of breaking, hip-hop, house, and vogue.

Returning to our stage, Camille A. Brown & Dancers presents Mr. TOL E. RAnCE, the first installment of Brown’s dance theater trilogy on black identity. The lauded A.I.M returns with a mixed bill, including a solo performed by founder Kyle Abraham, accompanied by a live gospel choir. Pam Tanowitz adapts New Work for Goldberg Variations for her company with classical pianist Simone Dinnerstein’s live, nuanced accompaniment. For our balletomanes, Annabelle Lopez Ochoa’s evening-length ballet The Little Prince, performed by BalletX, features live music by composer Peter Salem. Audience favorite COMPLEXIONS Contemporary Ballet brings a modernized version of the Stevie Wonder-scored Innervisions to New York.

We also celebrate the musical aptitude of some of the world’s most renowned tap dancers. Dorrance Dance illuminates the holiday season with a three-week residency, while Ayodele Casel joins Grammy-winner Arturo O’Farrill in a collaboration that pays homage to their mutual roots in Afro-Latin jazz culture. Dormeshia, Derrick K. Grant, and Jason Samuels Smith make their appearance as a collective in And Still You Must Swing, a celebration of tap history through the years.

A season full of artistic innovation and collaboration, we can’t wait to welcome you back!

Sincerely,

Linda Shelton, Executive Director
Leadership support for The Joyce Theater Foundation has been received from the LuEsther T. Mertz Charitable Trust.

Special support for The Joyce's presentation of RUBBERBAND provided by the Québec Government Office in New York and the Consulate General of Canada in New York.

Leadership support for The Joyce's presentation of dance is provided by the Doris Duke Charitable Foundation.


Key support for The Joyce has been provided by First Republic Bank, The Jerome Robbins Foundation, The Thompson Family Foundation, and Virginia B. Toulmin Foundation.

Support for The Joyce’s presentation of international dance provided by the R. Britton Fisher and Family Gift for International Dance. Additional support has been provided by the Lila Wallace-Reader’s Digest Endowment Fund to encourage the performances of out-of-town companies at The Joyce Theater.
EVER SO SLIGHTLY
(U.S. Premiere)

Choreographer: Victor Quijada in collaboration with the dancers
Dramaturge: Mathieu Leroux
Musical Director: Jasper Gahunia
Original Music: Jasper Gahunia and William Lamoureux
Lighting Designer: Yan Lee Chan
Costume Designer: Cloé Alain-Gendreau
Technical Director: Yan Lee Chan
Production and Tour Manager: Véronique Perreault

Performers:
Amara Barner, Jean Bui, Daniela Jezerinac, Sydney McManus,
Brontë Poiré-Prest, Jerimy Rivera, Zack Tang or Jontae McCrory,
Ryan Taylor, Lavinia Vago, Paco Ziel

Music (live performance):
Jasper Gahunia - bass, drum machine, keyboard, turntable
William Lamoureux - violin, guitar, keyboard

ABOUT THE WORK

Victor Quijada is back with ten dancer-athletes in top form. Ever So Slightly explores the behavioural mechanisms and reflexes we develop against the ceaseless flow of irritants that bombard us in our daily lives. Most of us long for calm and resilience, but how do we get to a zone where noise and aggression no longer have a place?

Simultaneously delivering delicacy, brutality, finesse, and high-voltage action, the choreographer conveys all the energy contained in urgency, revolt, chaos, and flight from danger. Through Quijada's RUBBERBAND method, the cast delves deeply into human relationships and the intrinsic impulses that drive and band together a group of individuals. Ever So Slightly represents a quest to find a realm of tranquility within chaos, but at what cost?

The premiere of Ever So Slightly took place in December 2018 at Théâtre Maisonneuve of Place des Arts, in Montreal.
In founding RUBBERBAND, Victor Quijada reconciles the two poles that inhabit him: the spontaneity, risk, and fearlessness of the hip-hop culture of the American West Coast where he grew up, and the choreographic refinement of contemporary dance, the milieu in which he developed as a professional dancer. The revolutionary character of the aesthetic Quijada has created is illustrated in the close to thirty works he developed during seventeen years of artistic research. Imbued with the inherent independence of the street and a sharply perceptive sense of staging, his choreography explores human relations, focusing in particular on the passion of obsession, the brutality of violence, and the delicacy needed for conveying tragedy and comedy.

With his street-dancer sensibilities intact, Victor Quijada seeks to integrate the spontaneity of hip-hop circles into stage performance and break down the barrier between performers and audience as often as possible. In addition to his performance and film works, Quijada has developed a training program, the RUBBERBAND Method, that prepares professional dancers for the choreographic requirements of the company.

This program initiates dancers into a hybridity of movement influenced by both urban and contemporary dance, while emphasizing interpretation, decision-making, rhythmic variations, and partnering. Workshops and lecture presentations are offered regularly during company tours.

Photo credit: Mathieu Doyon
VICTOR QUIJADA (Artistic Director and Choreographer) created RUBBERBAND as a vehicle to fuse the form and rigor of post-modern, contemporary, and classical ballet with the ideology and movement vocabulary of the hip-hop culture in which he grew up. Since 2002, Quijada has choreographed close to 30 pieces, both within the company structure and through commissions, and has created award-winning films as choreographer, director, or dramaturge. From the hip-hop clubs of his native Los Angeles to an extensive performance career with dance companies such as THARP!, Ballet Tech, and Les Grands Ballets Canadiens, Victor originally developed the RUBBERBAND Method to train his company members for the specific demands of his choreography. Now, RUBBERBAND Method workshops and classes are conducted at numerous international festivals, conservatories, and universities.

AMARA BARNER (Dancer) began her dance training in childhood in Minneapolis. While still an adolescent, she travelled as an assistant to several choreographers and trained in the framework of The Pulse On Tour and Intrigue Dance Convention, among other opportunities for professional development. Contracts in Los Angeles and New York opened doors for her, allowing her to perform and conduct workshops in Australia, Mexico, England, and Italy. Moving to New York City, she participated in the creation and performance of several works with Isodoc Dance Group. Barner joined RUBBERBAND in 2016.

JEAN BUI (Dancer) studied visual art and urbanism before deciding to explore the artistic and athletic potential of the human body through parkour and the circus arts. After general training for the circus in 2011, he completed the contemporary dance program at L'Université du Québec à Montréal (UQAM). He has worked with George Stamos, Manuel Roque, Katya Montaignac, and Maud Saint-Germain, and has appeared in music and promotional videos, television series, and feature films. He joined RUBBERBAND in 2015.

DANIELA JEZERINAC (Dancer) grew up in Mississauga, Ontario, where she began dancing at a local studio. At the age of 15, she became a company member of Canadian Contemporary Dance Theatre, where she stayed for three years. Upon her training there, she performed works by José Limón, Colin Connor, Kevin Wynn, Robert Glumbek, and Ofiflio Sindadhino. She is currently finishing her studies at the Conservatory of Dance at SUNY Purchase College in New York. Jezerinac joined RUBBERBAND in 2018.

JONTAE MCCRORY (Dancer) is originally from Detroit, Michigan and started his training at Western Michigan University at the age of 19. In 2017, McCrory attended the year-long Dancers Course with BalletBoyz in London, England. Throughout his training, he has had the privilege of learning works by Kyle Abraham, James Gregg, Frank Chaves, and Azure Barton. As a choreographer, McCrory has had works featured in the 2017 American College Dance Association Gala Concert, Festival Chéries-Chéris - Paris Film Festival, and BBC Network London. McCrrory joined RUBBERBAND in 2019.
SYDNEY McMANSUS (Dancer) is a multidisciplinary artist, originally from London, Ontario, who currently works between Montreal and Toronto. As a freelance artist her experience includes performances with TOES for Dance, Fog in Hand, Alysa Pires Dance Projects, among others. Besides her work in performance, she is also a practicing visual artist with continued studies at OCAD University. McManus joined RUBBERBAND in 2016.

BRONTÉ POIRÉ-PREST (Dancer) hails from Montreal, Quebec. She fell in love with the art of movement at Ballet Divertimento, where she started her classical dance training in 2010. She then continued her studies at L’École de danse contemporaine de Montréal, where she had the fortune to work and collaborate with renowned choreographers such as Angélique Willkie, Hélène Blackburn and Alan Lake. Upon leaving school, she was invited to work with several well-established companies from Montreal such as Van Grimde Corps Secrets and Le Carré des Lombes, and as a freelancer for Compagnie Marie Chouinard. Poiré-Prest joined RUBBERBAND in 2018.

JERIMY RIVERA (Dancer) is a native of New York City. He practiced gymnastics from an early age, but after several experiences with New York City Ballet, he decided to dedicate himself exclusively to dance. After training with Steps on Broadway, he broadened his stylistic reach to contemporary dance, Hip Hop, jazz ballet, and musical theatre dance. He studied for two years at the JKO School at American Ballet Theatre under Franco Devita and Raymond Lukens before joining Manhattan Youth Ballet. Rivera continued his training at The French Academie of Ballet under François Perron and Nadège Hottier. In 2012, he toured with West Side Story–The Musical. In 2013, he moved to Montreal, where he danced with Les Grands Ballets Canadiens for four years. Rivera joined RUBBERBAND in 2017.

ZACK TANG (Dancer) is originally from Houston, Texas and holds a diploma from The High School for Performing and Visual Arts. Upon receiving his BFA from The Juilliard School, under the direction of Lawrence Rhodes, Tang won the Hector Zaraspe Prize for choreography. He has worked with choreographers Peter Chu, Alexander Ekman, Stijn Celis, Larry Kegwin, Mark Morris, and Darrell Grand Moltrie. From 2011 to 2013, he danced with Alonzo King’s LINES Ballet. In 2012, Zack was listed in Dance Magazine’s “Top 25 to Watch”. Most recently he has been casted in events for Cirque du Soleil, Cirque Éloize and Running Leap Pictures. Tang joined RUBBERBAND in 2013.
RYAN TAYLOR (Dancer) is originally from Colchester, England. He was introduced to dance through Hip Hop and breakdancing, joining Battalions Crew and participating frequently in European competitions. Training under Akram Kahn at the National Youth Dance Company inspired him to continue his dance studies at the London Contemporary Dance School where he was taught by Hofesh Shechter, Dane Hurst, and Sasha Roubicek, among other artists. In 2017, dancing in ROSALIND by James Cousins Company at Edinburgh Festival Fringe, he won the award for Best Moment of the Festival. Taylor joined RUBBERBAND in 2017.

LAVINIA VAGO (Dancer) is a dance artist from Italy. She graduated magna cum laude from Cornish College of the Arts. While in Seattle, she worked with artists such as Tonya Lockyer, KT Niehoff, and Zoe Scofield. Lavinia performed with Sidra Bell Dance New York, and toured internationally with Korhan Basaran and Artists. In January 2013, she was invited to attend the Robert Rauschenberg Residency in Captiva Island, Florida, with her collaborator Kate Wallich. Since joining RUBBERBAND in 2013, she continues working with Loni Landon Projects in New York and as an associate director and performer for The YC in Seattle.

PACO ZIEL (Dancer) began studying music and art at age twelve at the Instituto Nacional de Bellas Artes in Mexico, his country of origin. He won a scholarship to attend Estudio Profesional de Danza Ema Pulido, where he honed his technique and performance skills. He came to Montreal in 2011 to continue training in classical ballet at l’École supérieure de ballet du Québec. His choreography, Huapango, won first prize at the 2011 Bravissimo competition, and another work, Mexica, garnered positive reviews from Mexican critics. Ziel is a co-founder of the Montreal-based dance collective, Quantum. He joined RUBBERBAND in 2015.

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RUBBERBAND also benefited from the support of Danse à la Carte and residencies at Place des Arts, Salle Pauline Julien, CCOV - Centre de création O Vertigo, and Théâtre Hector-Charland for the creation of Ever So Slightly.
ABOUT THE JOYCE THEATER FOUNDATION

The Joyce Theater Foundation ("The Joyce," Executive Director, Linda Shelton), a nonprofit organization, has proudly served the dance community for over three decades. Under the direction of founders Cora Cahan and Eliot Feld, Ballet Tech Foundation acquired and The Joyce renovated the Elgin Theater in Chelsea. Opening as The Joyce Theater in 1982, it was named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther’s clear, undaunted vision and abundant generosity that made it imaginable and ultimately possible to build the theater. Ownership was secured by The Joyce in 2015. The theater is one of the only theaters built by dancers for dance and has provided an intimate and elegant home for over 400 U.S.-based and international companies. The Joyce has also expanded its reach beyond its Chelsea home through off-site presentations at venues ranging in scope from Lincoln Center’s David H. Koch Theater, to Brooklyn’s Invisible Dog Art Center, and to outdoor programming in spaces such as Hudson River Park. To further support the creation of new work, The Joyce maintains longstanding commissioning and residency programs. Local students and teachers (K-12th grade) benefit from its school program, and family and adult audiences get closer to dance with access to artists. The Joyce’s annual season of about 48 weeks of dance now includes over 340 performances for audiences in excess of 150,000 patrons. Visit Joyce.org for more information.

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FACILITIES & SERVICES

Box Office (212-242-0800): Open Monday thru Sunday, 12pm - 6pm. On days when there is a performance, the box office is open through curtain time; advance sales stop ½ hour prior to curtain time (including matinees). Closed on major holidays. For Hearing Impaired call (TDD) 212-245-2994.

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