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UW DEPARTMENT OF DANCE PRESENTS

Chamber Dance Company

Presenting contemporary dance works of artistic and historic significance.

Thursday–Saturday, October 12–14, 2023, 7:30pm
Sunday, October 15, 2023, 2pm

Meany Hall—Katharyn Alvord Gerlich Theater, UW Campus

Tickets: \$10–22 / ArtsUW Ticket Office / arts.uw.edu / 206-543-4880

Info: dance.uw.edu / [UW Department of Dance Facebook](#)

Described as a “pure, buoyant delight for audiences” by *The Seattle Times*, this year the Chamber Dance Company’s annual program celebrates a broad sweep of contemporary dance including choreography by **Robert Moses** (2006) and **Doug Varone** (1994), as well as new works by UW MFA candidates **Noel Price-Bracey** (2023) and **Beth Twigs** (2023). With a mission of restaging and archiving significant contemporary dance works, Chamber Dance Company is among the few companies in the country ensuring that seminal masterworks are kept alive and accessible.

About the Program & Choreographers:

Speaking Ill of the Dead (2006), by Robert Moses

Featuring a bass-heavy, urban jazzy score co-written by Robert Moses and David Worm, Speaking Ill of the Dead takes on the subject of war and the inevitability of loss through embodied musicality and pin-point choreographic specificity.

Founded in 1995 in San Francisco, the internationally celebrated dance company **Robert Moses’ KIN** uses movement as the medium through which race, class, culture, and gender are used to voice the existence of our greater potential and unfulfilled possibilities. The company is known for its eclectic movement vocabulary, demanding choreography, ferocious dancing, and provocative themes. Artistic Director Robert Moses’ focus on the expressiveness of the human body and his desire to speak with the voices of his African American heritage have produced works with global recognition. Robert Moses’ KIN has collaborated with prominent dancers, musicians, composers, sculptors, authors, poets, and designers to realize the concept of dance as a unifying art form. Robert Moses’ KIN has presented an annual home season in San Francisco since 1995, premiering new works every year, with a repertory of over 100 works that range from neoclassical ballet to postmodern movement theatre. Robert Moses’ KIN has enjoyed an increase in touring to universities, colleges, and festivals, including Jacob’s Pillow, New York City Center’s Fall for Dance Festival, OPEN LOOK St. Petersburg International Dance Festival, Serendipity Arts Festival (Kolkata, India), Bates Dance Festival, Colorado Dance Festival, the Maine Festival, Colorado Dance Festival, and Black Choreographers Moving Toward the 21st Century.

Possession (1994), by Doug Varone

Possession, inspired by the A.S. Byatt novel of the same name, hints at the story of two couples separated by a span of 100 years, whose lives begin to intertwine physically and emotionally in surprising ways. Varone’s

ordinary gestures, evocative lifts, and sweeping physicality drive the non-linear narrative and allow the viewer emotional access into this highly celebrated work.

Doug Varone is the Artistic Director of Doug Varone and Dancers. Since 1986, the Company has toured major venues both nationally and internationally, performing in more than 125 cities in 45 states across the U.S. and in Europe, Asia, Canada, and South America. Stages include The Kennedy Center, Lincoln Center, Brooklyn Academy of Music, The Joyce Theater, San Francisco Performances, London's Queen Elizabeth Hall, Toronto's Harbourfront, Moscow's Stanislavsky Theater, Buenos Aires' Teatro San Martin, the Venice Biennale, Marble Hall in Tokyo, and the Bates, Jacob's Pillow and American Dance Festivals. Commissions include Paul Taylor's American Modern Dance Company, The Limón Company, Hubbard Street Dance Chicago, Martha Graham Dance Company, Batsheva Dance Company and others. In opera, he is in demand as both director and choreographer and his numerous theater credits include Broadway, Off-Broadway and regional theaters across the U.S.. Honors include a Guggenheim Fellowship, an OBIE Award, two individual Bessie Awards, a Doris Duke Artist Award and the Lifetime Achievement Award from the American Dance Guild. His latest work, *To My Arms/Restore*, will premiere at NYU's Skirball Center for the Arts in March 2024, accompanied by MasterVoices Chorale and the New York Baroque Chamber Ensemble.

Acts 'n III: of what joy, receive, betta move sum bodies (2023), by Noel Price-Bracey

Acts 'n III is a moving reflection anchored on the necessity of community during intrapersonal conflict. This concept, demonstrated through the dancer's relationality and physicality, invites tension alongside release in an effort to embrace the unresolved journey of solo strength and collective support.

Noel Price-Bracey is a Detroit native, educator, advocate, and artist. She holds a BA in Dance from Western Michigan University and is currently working toward a MFA in Dance at the University of Washington (2024). As an independent artist Noel has performed and choreographed for many local Seattle festivals, community engagements, and interdisciplinary works since 2014. Noel established PRICEarts LLC in 2015 as a conduit for her passion to educate through art. In 2019 Seattle Dances honored Noel for her commitment to advocacy with their Dance Crush award. Recently she was commissioned to set work for Gonzaga University which was presented in Florence, Italy during Gonzaga Law School's Human Rights Conference—Black Lives Matter as a Global Movement (2021). She holds this belief: My body is a source of knowledge, my practice is my protest. Theatrical expression, physical and verbal, are the primary mediums Noel uses to engage others, investigate phenomena, and illuminate public discourse.

The Psychosomatic Experiences of Obligation: A Study (2023), by Beth Twigs

The Psychosomatic Experiences of Obligation: A Study delivers a lecture hall experience which includes presentations providing impertinent information regarding the condition commonly referred to as Obligation. There is also a lot of dancing.

Beth Twigs (she/her) grew up in Santa Cruz, California, where she spent her early childhood years creating worlds, theatrical performances, and dance extravaganzas. At a young age she was introduced to ballet and immediately fell in love. So driven by this new passion, she forgot her roots were truly planted in creation and not personal performance. After spending ten years with Ballet Austin in Texas and freelancing in San Francisco and London, she has re-found her roots in Seattle and has spent the past few years passionately exploring, generating, and supporting dance works here through her company, The Gray. Beth is thrilled to be diving even deeper into her curiosities through the generous support of The University of Washington's Dance Department's MFA program and wants to thank all of her mentors, teachers, advisors, fellow graduate students, friends, and family for their compassionate support and enthusiastic encouragement. Also, an enormous thank you to the dancers joining her in this collaboration for Chamber Dance Company. The time spent with these incredible artists and collaborators in the studio has been inspiring beyond imagination and she is forever grateful for their generosity and support.

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"[A] vibrant company with terrific repertory...[making] this annual concert one of the best in Seattle, local or otherwise."
(Seattle Weekly)

<https://dance.washington.edu/chamber-dance-company>

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All photos by: Steve Korn

- 4628: Chris Kaiser and Cameo Letham
- 5090: Derek Crescenti and Emily Schoen Branch
- 5437: Cameo Letham
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For high-quality photos, contact dancepr@uw.edu or visit dance.washington.edu/press-releases-and-photos.

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