

wexner center for the arts

THE OHIO STATE UNIVERSITY

PRESENTS



Companhia Urbana de Dança

US PREMIERE

Eu danço—8 solos no geral



FRI, FEB 28 | 8 PM

Capitol Theatre
at the Riffe Center

2013-14 PERFORMING ARTS SEASON

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joining us at tonight's
performance.

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POLICIES

Late seating and reentry after the program has begun are generally not permitted at dance and theater presentations. When late seating is permitted, latecomers will be seated during a break so as not to disturb other patrons.

Taking photographs, filming, or operating recording devices during the performance is strictly prohibited.

Please turn off mobile phones and other electronic devices before the performance.

All programs are subject to change. Sorry, no refunds or exchanges unless an event is canceled.

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This program is part of *Via Brasil*, the Wexner Center's multidisciplinary initiative focusing on contemporary art and culture in Brazil.

Major support for the Wexner Center's 2013–14 performing arts season is generously provided by the **Doris Duke Charitable Foundation**.

This project is made possible in part by a grant from the **National Performance Network's Performing Americas Program**, for which lead funding is provided by the **Robert Sterling Clark Foundation** and the **Doris Duke Charitable Foundation**.
For more information: nprweb.org

In-kind support for this tour is provided by SESC RIO and Centro Coreográfico da Cidade do Rio de Janeiro.

Accommodations are provided by **The Blackwell Inn**.

The Wexner Center receives general operating support from the **Greater Columbus Arts Council**, **The Columbus Foundation**, **Nationwide Foundation**, and the **Ohio Arts Council**. Generous support is also provided by the **Corporate Annual Fund of the Wexner Center Foundation** and **Wexner Center members**.

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PROGRAM

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ARTISTIC DIRECTION

AND CHOREOGRAPHY **Sonia Destri Lie**

DANCERS

Tiago Sousa
Miguel Fernandez
André “Feijão” Virgilio
Johnny Britto
Julio Rocha
Rafael Russier
Thiago Williams
Jessica Nascimento

LIGHTING DESIGNER

Renato Machado

STAGE MANAGER

Tom Bernardes

CHOREOGRAPHER'S

ASSISTANT **Miguel Fernandes**

RESEARCHER

Monica Lima

COSTUMES

Paul Stroher

MUSIC

Felipe Storino

The program will run approximately 50 minutes.

RESIDENCY ACTIVITIES

In addition to organizing public presentations of contemporary work in the performing, media, and visual arts, the Wexner Center actively seeks to provide opportunities for interaction among visiting artists, students, faculty, and staff of The Ohio State University, and members of the community. These activities and associated discussions led by authorities in many fields offer our audiences a better understanding of the creative process and the work of artists engaged by the Wexner Center.

While performing as part of the Wexner Center's *Via Brasil* initiative highlighting outstanding contemporary Brazilian artists in all disciplines, choreographer Sonia Destri Lie and members of Companhia Urbana de Dança conducted a master class with Ohio State's Department of Dance students. At this session, the students discovered how movement material was developed for the production *Eu danço—8 solos no geral* and learned about how the conceptual framework for the performance was determined. Students also had the opportunity to hear more about how the ensemble has evolved since its inception and become recognized internationally as standard bearers for new directions in dynamic dance from Brazil.



ABOUT COMPANHIA URBANA DE DANÇA

When Companhia Urbana de Dança and Sonia Destri Lie made their US debut at the New York Center in 2010, the eyes of even the most been-there-saw-that critics opened wide with amazement. Destri's boldly original mix of contemporary Brazilian dance and hip-hop—meditative one moment, explosive the next—infused both forms with new rigor. Locating the true heart of hip-hop, Destri strips the genre of easy tricks, bringing it back to its original emotional depth, expressive range, and poetic integrity.

Founded in Brazil by artistic director and choreographer Sonia Destri Lie and dancer Tiago Sousa in 2004, Companhia Urbana de Dança is an ensemble of street performers working to foster the human experience through dance. Destri's experiences traveling through Europe working in theater and films exposed her to hip-hop and b-boy dance techniques. Highly influenced by Brazilian street forms, she began to integrate these techniques into her already established contemporary movement sensibility. Pulling from the *favelas* of Rio, where many of her company members grew up, Companhia Urbana de Dança aims to transcend cultural boundaries, while showcasing the dancers' eclectic skill sets.

The work of Companhia Urbana de Dança brings its dancers' identities, testimonials, and attitudes to the stage, and it does so with an Afro-Brazilian accent, or *Carioca*. The group is positioned in the most contemporary urban dance scene in Brazil. It highlights the talents of young, black, and poor Brazilians in the modern world from an affirming and pluralist stance.

Since its creation in 2004, the company has performed abroad and throughout Brazil in many well-known festivals and theaters. In France, Biennales de la danse de Lyon (2006, 2008), Festival de Biarritz (2008), Festival hoptimum in Seine-et-Marne, Hangar23 in Rouen (2009), and Suresnes cités danse (2011); in Italy, Riccione Festival (2012); in Colombia, Teatro Lido (2009); in the US, Fall For Dance at the New York City Center (2010), Peak Performances at the Alexander Kasser Theatre at Montclair University, NJ (2011), and Jacob's Pillow Dance Festival, New York (2013). The 2014 season includes performances at FUNDarte in Miami; Wexner Center for the Arts; Joyce Theater in New York (in collaboration with 651 Arts Brooklyn); Yerba Buena Center for the Arts in San Francisco; Myrna Loy Center in Helena, Montana; Walker Art Center in Minneapolis; Dance Place in Washington DC; and Carpetbag Theatre, Knoxville, Tennessee. The company is invited for the second time this summer to participate in the Jacob's Pillow Dance Festival.

Companhia Urbana de Dança
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BIOGRAPHIES

Sonia Destri Lie (artistic director and choreographer) is the artistic director and choreographer of Companhia Urbana de Dança. Receiving degrees in both psychology and ballet has given her a unique perspective on human expression and form. Destri traveled throughout Brazil and Europe after completing her studies, working in dance, theater, film, and musical theater. It was then that she discovered hip-hop and b-boy dance styles. She had defined her unique and refreshing interpretation of these styles by infusing them with the rich cultural influences of Brazil and the *favelas*. Her works creatively embrace elements of hip-hop, b-boying, contemporary dance, and Brazilian social dances. Destri's choreography has been cited as a significant contribution to the field of dance. She generates an entirely new genre that coincidentally returns a greater appreciation for existing dance styles and the significance of sociocultural influences. Reviews of her performances by the media and her contemporaries are nothing short of spectacular. She received the Best Script Award by the Ford Foundation, the Staging Award by the State of Rio de Janeiro for the show *Eu danço—8 solos no geral*, the FADA Award by the City Hall of Rio de Janeiro, and the Best Choreography Award by the International Dance Council.

Monica Lima e Souza (researcher) holds a PhD in history and has been studying African History since 1986. She has worked in African historical archives (Angola, 1995, and Senegal, 2004) and with European colonial written sources about Africa at the CAOM (Centre des Archives d'Outre-Mer) in Aix-en-Provence, France (2005). She has given lectures at universities in Angola, Brazil, South Africa, and Tanzania. Souza has also prepared many Brazilian teachers to work with African History and Afro-Brazilian History, giving short courses in many parts of the country, and wrote books to help teachers to introduce those subjects in the curricula. She worked with teenagers and adolescents teaching subjects of African and Afro-Brazilian History for many years and now is the coordinator of LEÁFRICA (Laboratory of African Studies) at the Federal University of Rio de Janeiro, where she is Assistant Professor of African History.

Renato Machado (lighting designer) has been nominated for several awards, receiving the following prizes: Coca Cola Theater Award (1996); Shell Theater Award (2003, 2010); Zilka Salaberry Theater Award (2010); and APTR Theater Award (2010). His recent projects include *Me and my choreographer in 63*, *Telesquat*, *H2*, and *H3* with Grupo de Rua (Bruno Beltrão); *Becket*, *Underworld*, and *Where is my hero?* with Grupo Sobrevento; *Orquestra* and *Chegança* with the choreographer Paula Nestorov; and *Two roses for Richard III*, a Brazilian-British coproduction with the Bufomecanica Company and the Royal Shakespeare Company (London 2012). Renato Machado designed the lighting for the last two creations of Companhia Urbana de Dança: *Na pista* (2012) and *Eu danço—8 solos no geral* (2013).

Felipe Storino (composer, musician, and music producer) composed and provided musical direction for *Outside—A Musical Noir*, written by Cia de Teatro, directed by Marco Andre Nunes, and inspired by the artistic universe of David Bowie. Storino was the winner of first prize in *Questão de Crítica* (Question Criticism magazine) in 2011 for best direction and original musical soundtrack and sixth prize APTR 2011 Best Soundtrack for *Dear Horse*, with *Aquela Cia de Teatro*. He was the winner of second prize Critical Issue 2012 and was nominated for the Shell Prize 2013 for best soundtrack for his work on *This Child* with *Companhia Brasileira de Teatro*, directed by Marcio Abreu. Storino has produced tracks for parades, São Paulo Fashion Week, and Fashion Rio for designers including AcquaStudio, Alexandre Herchcovitch, Cori, Lucy in the Sky, and Wilson Ranieri. His film credits include editing for *Aunt Eulalia—The Empire of the Divine*, directed by Rodrigo Ponichi and Contador and Alexandre Enrique, and music for *Omoide* and *Dialogue*, both directed by Dannon Lacerda. He also created the soundtrack for the TV shows *I'll Tell You*, *The Way I Speak*, *Cool Ideas* (Future TV), and *Rain Rice* (Season 2/GNT).

DANCERS

Companhia Urbana de Dança is a unique dance group with roots in hip-hop, urban, and contemporary aesthetics from Brazil. The group consists of eight young dancers from Rio de Janeiro. The following excerpts are personal accounts from each of the dancers describing their journeys of dancing from the *favelas* of Rio de Janeiro to international concert stages.

Johnny Britto earns respect as a member of Companhia Urbana de Dança by not only traveling the world, but by living the lifestyle of a dancer with something to offer. Understanding that dance is not as respected as it should be in his hometown of Baixada, Brazil, he emphatically claims that dance has given him a sense of confidence and direction.

Miguel Fernandes attended his first funk ball at the age of 12 in the *favelas* of Macacos. He and his friend each told their mother that they were sleeping at the other's house. After seeing the other boys from his neighborhood week after week walking with soccer sneakers in their hands, they quickly realized that they had come across the Polish Corridor, which is essentially a fight club in which the music provokes the crowd to bloodshed. Despite a violent introduction to the club scene, he found a love for the high energy atmosphere and eventually for performance.

Jessica Nascimento began dancing at an early age and is inspired by the ongoing quest for technical improvement. Waking up at 4 am to be at rehearsal by 9 am, Nascimento proves to be not only dedicated but disciplined as well. Her mother offers tremendous support, while her father still refuses to acknowledge her career. At 20 years old, Nascimento finds that despite her father's opposition, dance is her life and she would not want to be doing anything else.

Julio Rocha worked as a baker, lifeguard, gardener, and mason's helper. Rocha's dance career had a humble start, to say the least. With the support of his father, Rocha grew up with the confidence that, if he were to just take a chance and go for his dreams, doors would eventually open for him. With his father's advice to be the best version of himself, Rocha began studying capoeira. Having to sneak onto the bus to get to class, Rocha managed to find the necessary means to accomplish his goals.

Rafael Russier found himself at a young age going to extremes to be involved in the dance community. Against his mother's will, he would sneak out of the house each week and walk an hour through the neighborhoods of Madureira and Caxis just to take classes. Establishing a strong connection to dance, Rafa knew early on that he was destined to perform.

Tiago Sousa grew up incredibly shy and watched as his more gregarious sisters danced hip-hop amongst their huge circles of friends. Inspired to study dance as a way of breaking out of his introversion not only in movement, but in his interpersonal relationships as well—Tiago began taking classes. He quickly found himself connecting to the music and the general movement style while also making new friends and avoiding the potentially violent lifestyle of his neighborhood.

André “Feijão” Virgilio credits dance with not only giving him a sense of identity, but self-confidence as well. Rather than following the “normal lifestyle” of his peers, he found direction in his dance studies; just by dancing he discovered where he wanted to go in life. “It was like a miracle, like a bright light. I saw that I could be me.”

Thiago Williams

“When I was 13 I used to go to dance clubs every Sunday, only for teenagers, and I saw it, the dance. There were hip-hop battles, social dances, and boy-band covers. It was love at first sight. So I discovered Mr. Wiggles and I started studying every video that I could find of him. I began performing with cover groups and practicing jazz dance. My passion was growing so hard and so fast but I was raised to study, go to a public university, and have a nice and comfortable job. It was a long and difficult war against my family and close friends to reject all the regular education I’ve had and live just for dance. But once I started supporting myself with money provided by dance, everything started changing.”

UPCOMING VIA BRASIL EVENTS

Gary Lucas plays *Esta noite encarnarei no teu cadáver* (*This Night I Will Possess Your Corpse*) by José Mojica Marins (aka Coffin Joe)

SAT, MAR 1 | 8 PM

Crazed cult-classic horror film by Brazilian auteur Coffin Joe with haunting live score by "The Thinking Man's Guitar Hero."

Copresented by the Wexner Center's performing arts and film/video programs.



PHOTO: COURTESY OF GARY LUCAS

Cyro Baptista's *Banquet of the Spirits*

THU, MAR 6 | 8 PM

Brazilian percussion master Cyro Baptista (David Byrne, Laurie Anderson, John Zorn collaborator) and his freewheeling quartet is "a joyous, carnival-like treat" (*All About Jazz*).



PHOTO: ELEONORA ALBERTO

Criolo

SAT, APR 5 | 9 PM

"Possibly the most important figure on the Brazilian pop scene." —CAETANO VELOSO

São Paulo hip-hop sensation's riveting music embraces rap, samba, funk, and Afrobeat for infectious rhythms and grooves.

This is a standing only show.

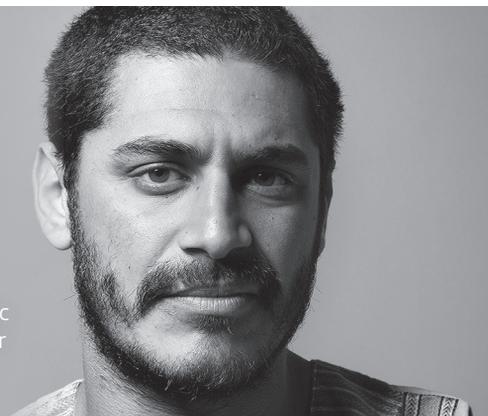


PHOTO: DARVAN DORNELLES

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