



ELEVATE

CHICAGO DANCE 2022

OCTOBER 13-16

RETURN TO ELEVATE
HOMEPAGE

FORGE at Pivotal Arts Festival 2022, Edge Theater, Photo by William Frederick

The Dance Center of Columbia College Chicago

1306 S Michigan Ave, Chicago, IL 60605

Thursday, October 13 - Friday, October 14 2022 - 7:30 PM

Wheelchair Accessible / Audio Description on Thursday

\$30 General / \$10 Students / \$15 Industry



"All We Can See from Here" by Ginger Krebs and collaborators

"Meta I Mor I Phos – A Triadic Fiction" (Chicago/U.S. premiere), a co-production between Hedwig Dances and the Bauhaus Dessau Foundation

"A M.A.D.D Mixtape" by Donnetta Jackson / M.A.D.D. Rhythms

AD)) *Audio Description offered Thursday, October 13.*



[RETURN TO ELEVATE](#)
[HOMEPAGE](#)

The Elevate Chicago Dance festival was only supposed to happen once. Born out of a partnership with the New England Foundation for the Arts' Regional Dance Development Initiative, the festival was a way to showcase the work of Chicago dance artists and bring local, regional, and national audiences and presenters together. That "one time" festival was supposed to have its third iteration in 2020 and we all know what happened then.

Here we are in 2022, altered, making our way back to rehearsal studios and live performance. This festival is showcasing some of what Chicago's dance artists have been thinking about, dancing about, and working toward over the last couple of years. We are intentionally positioning works-in-progress showings, excerpts, panel discussions, site-responsive performances, durational works, and completed pieces for the stage all side by side with one another to underscore the reality that this is what artists are doing now and it is worth support and recognition.

As we've listened, watched, and learned from our fellow artists in preparation for this festival we've asked ourselves, what do we need to gather again in performance? How has our work changed? And, what kind of practices help us sustain shifts in the field? We hope you ask these questions with us and remain open to all that comes next.

Joanna Furnans
Executive Director, Chicago Dancemakers Forum

Ginger Krebs and collaborators

“All We Can See from Here”

Viewers of "All We Can See from Here" choose to look directly at the action in front of them, or at an aerial view streamed to their phones. The allusion to surveillance is reinforced by a drone that patrols the theater at the start of the show, and the ritual of interdependence that unfolds can be understood as a response to this fundamental condition of exposure.

Why do these performers cooperate so absolutely? Their communication is physical; they use each other for leverage with the matter-of-fact intimacy of litter mates. Yet the hypnotic patterns they create suggest that algorithms may be at work. Facial recognition technologies use edge detection to identify their targets, so interlacing pattern-blocked bodies could be a strategy these humans are using to make themselves disappear. Legibility and code similarly weave through the sound score. Chirps organize themselves into sine wave speech, the source of which becomes momentarily recognizable as Facebook's privacy statement.

Ginger Krebs, choreography and direction, with collaborators Kennedy Alexandria, Lauren Kunath and Andy Slavin, dance Joseph Kramer, sound Sky Cubacub, costume design, and Justin Lynk, drone videography

This performance is designed to be seen from two vantage points at once: 3-dimensionally, from nearby, and 2-dimensionally, from a distance.

Please use your smartphone to access the aerial livestream of the performance by clicking [HERE](#).



Ginger Krebs and collaborators, cont.

“All We Can See from Here”

Thanks to Selena Lasley and Anna Goetz for their contributions to early iterations of the project, and to the many Chicago dancers who participated in project workshops and improvisation sessions.

"All We Can See from Here" is supported by High Concept Labs and the Monira Foundation in Joint Residency at Mana Contemporary, an Individual Artist Program Grant from the City of Chicago Department of Cultural Affairs & Special Events, a grant from the Illinois Arts Council Agency, a Bogliasco Foundation Fellowship, and Ginger Farley and Robert Shapiro. An earlier iteration of the project was presented as part of the Chicago Park District's Night Out in the Parks series, supported by the Mayor's Office and Chicago's Department of Cultural Affairs and Special Events.

Ginger Krebs's performance work has been presented in Chicago at The Arts Club of Chicago, the Chicago Artists Coalition, the Storefront Theater, the Hyde Park Art Center, the Museum of Contemporary Art Chicago, and as part of the IN>TIME festival. She has been awarded residencies at The Bogliasco Foundation in Genoa, Italy, the Maggie Allesee National Center for Choreography (MANCC) at the Florida State University-Tallahassee, the National Center for Choreography – Akron, High Concept Labs, The Chicago Artists Coalition, MacDowell, Ucross, and Djerassi. She was recognized with Artist Fellowship Award in Performance-Based Arts by the Illinois Arts Council in 2019, a MAP Fund grant in 2015, and a Chicago Dancemakers Forum Lab Artist Award in 2014. She is an Adjunct Associate Professor in Performance and Contemporary Practices at The School of the Art Institute of Chicago, where she has taught since 2004.



Ginger Krebs and collaborators, cont.

“All We Can See from Here”

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Kennedy Alexandria (Kenny) is a Chicago native with an active passion for the pursuit of pleasure, sensation, and dynamic muscularity in dance. Supported by their years of study at Columbia College Chicago, which culminated in a BFA of Fine Arts, Kenny is joyfully wading through the experience of art making as dancer, choreographer, and administrator alike. Connecting with the body as library and conduit, Kenny centers the activity of enthusiastic challenge and communication as present modalities.

Sky Cubacub (They/Them/Xey/Xem/Xyr) is a non-binary disabled Filipinx neuroqueer from Chicago, IL. They are the creator of Rebirth Garments, a line of wearables for trans, queer and disabled people of all sizes and ages. Sky has most recently been working on a free online queercrip DIY fashion program with Chicago Public Library called Radical Fit. Sky was named 2018 Chicagoan of the Year by the Chicago Tribune and is a 2019/2020 Kennedy Center Citizen Artist and a Disability Futures Fellow. rebirthgarments.com

Joseph Kramer is an artist working with technology and sound as orienting tools, creating instruments, objects, and compositions to explore the limits of our reach and investigate the nature of our connections. He works primarily in collaboration, most notably with Noé Cuéllar since 2009 under the project name Coppice. He is based in Chicago, IL.



Ginger Krebs and collaborators, cont.

“All We Can See from Here”

Lauren Kunath arrived from Waukee, IA in 2011 to continue her formal training in dance at Columbia College Chicago. Kunath received her BA in dance in 2014 and has since presented her work in shows such as Fraction, Delve, Mess Hall and Adler After Dark. Working as a freelance dancer, she has worked with the Coincidentals, Khecari and Ginger Krebs.

Justin Lynk is a director of photography & filmmaker focusing on independent and experimental film-making. His background in photo-journalism and documentary lead him on an obsessive path of truth seeking through atmospheric storytelling and immersive lighting. Justin strives to collaborate with fellow artists that seek similar truths. You can see more of his work at JustinLynk.com and [@jlynk](https://www.instagram.com/jlynk)

Andy Slavin is a movement artist based in Chicago, IL. They have worked with choreographers Emma Draves, Kristina Isabelle, Ginger Krebs, Hannah Santistevan, and Darling Shear among others in addition to collaborating with Hot Kitchen Collective and director Dani Wieder. They have presented choreographic work at Rebirth Gallery, Outerspace, Salonathon, The Fly Honey Show, The Grelley Duvall Show, 13 Love Songs, and Prp Thtr. You can donate to Andy's favorite abolitionist organization Black + Pink Chicago, here: https://www.patreon.com/bp_chicago_reentry



Hedwig Dances

"Meta I Mor I Phos – A Triadic Fiction" (excerpt)

"META|MOR|PHOS," a co-production between Hedwig Dances and the Bauhaus Dessau Foundation, is a sequel to Oskar Schlemmer's "Triadic Ballet," a constructivist, abstract ballet and icon of avant-garde dance, which premiered 100 years ago. Schlemmer posited that technology would radically alter the trajectory of human existence. "META|MOR|PHOS" focuses on how humans connect with natural non-human life forms for the benefit of their own species as well as the planet as a whole. Schlemmer's costumes serve as exoskeletons from which a new evolution of humanity emerges. In this way, Schlemmer's "Triadic Ballet" is reactivated as a living, unfinished experiment in human transformation.

Choreographer: Jan Bartoszek

Dramaturg: Torsten Blume

Dancers: Ciara Borg, Olivia Gonzalez, Jessie Gutierrez, Jesse Hoisington, Hannah Marcus, Rigo Saura

Music: Patricia Taxxon, with additional music and sound design by Richard Woodbury

Lighting Design: Michael Reed

Costumes: Oskar Schlemmer from the "Triadic Ballet"

Additional costume and mask design and production by: Torsten Blume; and, soft sculpture costume design by Jacky Kelsey with fabrication by the Chicago Puppet Studio, a program of the Chicago International Puppet Theater Festival, led by Blair Thomas with Zachary Son, Averly Sheltraw, Miki Straus and Lelia Woods. Additional costume fabrication by Matthias Lipeck, Annegret Mittmann, Andreas Wohmann, Eduardo Sosa

Special thanks to Jeffrey Usow, Julie Volkmann, Dance Center Evanston, Silvino da Silva and the Ruth Page Center staff, Michael Reed, Chris Busch, Marcus Wozny.



Hedwig Dances, cont.

"Meta | Mor | Phos – A Triadic Fiction" (excerpt)

THANKS TO OUR SPONSORS

Pamela Crutchfield

Nancy Kosobud

Susan Manning and Doug Doetsch

Mayer Brown LLP (German Office)

In this centenary year, the Chicago-based Hedwig Dances reimagines the "Triadic Ballet" in an approximately 45-minute fluid, experimental interpretation. The new work, "Meta | Mor | Phos – A Triadic Fiction," premiered at the Bauhaus Museum in Dessau, Germany on September 1-4, 2022. Schlemmer's original costume designs serve as a form of exoskeletons from which new figures, and a new evolution of humanity, emerge. Following a prologue in which the historical costumes appear, "Meta | Mor | Phos" demonstrates how, through the metaphor of insect metamorphosis (larva, pupa, imago), a new image of humanity can emerge. In this way, Schlemmer's "Triadic Ballet" is reactivated as a living, unfinished experiment in human transformation, this time re-connected to the natural world.

Schlemmer's "Triadic Ballet" is an icon of avant-garde dance and performance art. It premiered 100 years ago in Stuttgart, Germany, and was subsequently further developed by its creator Oskar Schlemmer at the Bauhaus. To this day, the costumes Schlemmer designed for this constructivist abstract ballet, which he characterized as sculptures moved by dancers, continue to inspire reproductions, adaptations, and homages.

As a painter, sculptor, designer, and movement theorist living through a time of rapid industrialization, Oskar Schlemmer was fascinated by the transformative abilities of the body in different material, formal, and spatial contexts. He continually rearranged his Triadic costumes to experiment with, and mirror, humanity's evolving relationship with technology. That relationship is also reflected in the dance's abstract-geometric environment. His "Triadic Ballet" posited that technology would radically alter the trajectory of human existence.

This thesis has proved prescient. Technology has fundamentally transformed humanity, but not always for the better. Today, Schlemmer's 1920's era enthusiasm for technology is exchanged for a renewed appreciation for humanity's ties to the natural world. In an age of climate change and environmental degradation, this co-production focuses on how humans can connect with natural non-human life forms for the benefit of their own species as well as the planet as a whole.



Hedwig Dances, cont.

"Meta I Mor I Phos – A Triadic Fiction" (excerpt)

HEDWIG DANCES:

Founded in 1985 by Artistic Director Jan Bartoszek, Hedwig Dances creates, performs, and cultivates contemporary dance theater within communities of audiences, dancers, and artists with the goal of provoking human connection and wonder. Hedwig works in collaboration with prominent artists from a variety of mediums and cultural backgrounds, trains and mentors dance artists, and creates corporeal works of emotional insight and beauty - engaging its communities in a process of artistic creation and reflection. For 20 years (1992-2011), Hedwig served as the dance company in residence at the Chicago Cultural Center. In January 2016, Hedwig became an in-residence company of The Ruth Page Center.

Among its 1,500+ performances, the company has twice performed in exclusive performances at Joyce SoHo (NYC). Hedwig Dances has established a partnership with the Bauhaus Dessau Foundation resulting in two dance works based on Bauhaus concepts and ideas: "Futura" (2019) and "META I MOR I PHOS" (2022) which have been performed at the Bauhaus in Dessau, Germany. Additional engagements include Teatro Nacional De Cuba Sala Avellaneda (Havana, Cuba), Teatro Diana (Guadalajara, Mexico), Aspen Institute (Aspen, CO), as well as multiple venues throughout the United States.

Hedwig Dances is funded in part by the U.S. Small Business Administration (Shuttered Venue Operators Grant); State of Illinois (Illinois Arts Agency and a Back to Business Grant through the Illinois Department of Commerce & Economic Opportunity); City of Chicago (Chi Biz Strong, Together Now, and a CityArts Grant through the Department of Cultural Affairs and Special Events); Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts, The Andrew W. Mellon Foundation, and the John D. and Catherine T. MacArthur Foundation; Arts Work Fund for Organizational Development, a donor advised fund of The Chicago Community Foundation; The MacArthur Funds for Culture, Equity, and the Arts at the Richard H. Driehaus Foundation; The Chicago Community Foundation; National Performance Network (NPN Performance Residency Program, Creation Fund and Forth Fund); John D. and Catherine T. MacArthur Foundation International Connections Fund; Gaylord and Dorothy Donnelley Foundation; The Morris and Dolores Kohl Kaplan Fund of the Dolores Kohl Education Foundation; 3Arts and 3 Arts Partners; The Albert Pick Jr. Fund; Bloomberg Philanthropies; Hyman and Shirley Hill Charitable Foundation; The Meyer J. and Norma L. Ragir Foundation; and many generous individuals. Additional support has been provided by Chicago Dancemakers Forum, High Concept Labs, Whitehall Hotel and Bitter Jester Studios. Hedwig Dances is an Artist-in-Residence at The Ruth Page Center.



Hedwig Dances, cont.

"Meta I Mor I Phos – A Triadic Fiction" (excerpt)

JAN BARTOSZEK:

Jan Bartoszek is an American choreographer. As the founder and artistic director of Hedwig Dances, she has choreographed over 70 dances which critics have described as "intelligent, accomplished, moving" (Chicago Tribune) and "poignantly human" (Chicago Reader). Ms. Bartoszek has presented her work in Chicago's vibrant theaters, national performance venues such as the Aspen Institute and Joyce SoHo, and internationally in Cuba, Germany, Honduras, Mexico, Brazil and Canada. Through her interdisciplinary dance work, she has fostered a spirit of collaboration with other artists; merging choreography, objects, media, text and music to create dances that resonate with complexity and depth.

Jan Bartoszek received a National Performance Network Creation Fund Grant (2014) and a MacArthur International Connections grant (2013) to develop and tour "Trade Winds," a dance collaboration between Hedwig Dances and the Havana-based DanzAbierta. "Arch of Repose," Jan Bartoszek's dance film, received a 2016 Chicago/Midwest Emmy Award nomination.

BAUHAUS DESSAU FOUNDATION:

Established in 1994 after reunification, the Bauhaus Dessau Foundation is a non-profit artistic-scientific foundation with the mission of preserving and passing on the ideas and themes of the Bauhaus. The foundation's work is historically reflexive and simultaneously investigates the present-day relevance and contemporary potential that may be derived from the Bauhaus legacy for the 21st century. The Bauhaus mission has recently expanded its reach in the European Union, including through its climate-related initiatives.

The stage has always occupied a central role in the philosophy of the Bauhaus. In 1997, Bauhaus Dessau Foundation revived a tradition by inviting guests to a major performance-focused Bauhaus Festival once a year. With multi-disciplinary performances, experimental installations, readings, and a wealth of live music by regional, national, and international artists, the festival has become a permanent fixture of cultural life in Dessau. The Bauhaus Festival attracts around 5,000 visitors each year. Annual themes provide a point of departure for each festival's programmatic content. This year, the festival's focus is Oskar Schlemmer's "Triadic Ballet." 100 years after the premiere of that historic dance, and 25 years after the first revival, the Bauhaus Festival explores the historic ballet anew in 2022.



Donnetta Jackson

M.A.D.D. Rhythms

"A M.A.D.D. Mixtape"

"A M.A.D.D. Mixtape" is designed to transport the party from the club to the stage and bring the audience along for the choreographic ride. Accompanied by a live DJ spinning, Donnetta Jackson/M.A.D.D. Rhythms demonstrates the rhythmic connection of Tap Dance and Footwork to African Diasporic lineage.

Created, Directed, Choreographed by Donnetta 'Lil Bit' Jackson

Produced by M.A.D.D. Rhythms

Assistant Director - Davon Suttles

Additional Choreography - Bril Barrett, Andrew Carr, Star Dixon, Caleb Jackson

Dancers:

M.A.D.D. Rhythms: Ivy Anderson, Bril Barrett, Tristan Bruns, Andrew Carr, Ashton Carter, Starinah Dixon, Kelsey Fields, Sterling Harris, Devin Mosely, Case Prime, Caleb Jackson, Donnetta 'Lil Bit' Jackson, Davon Suttles

Creation Chicago Footwork: Michael Davis, Marquis Hudson, Dorian Huff, Eddie Martin, Miley Melendez, Donnetta 'Lil Bit' Jackson, Wesley Stewart

Ayodele Drum & Dance: T. Ayo Alston, Victoria B, Imania Detry, Ashley, Omojalade, Saidia

Music:

DJ: D9-3



Donnetta Jackson

M.A.D.D. Rhythms

"A M.A.D.D. Mixtape"

A M.A.D.D. MIX TAPE is funded in part by a CityArts Grant from the Department of Cultural Affairs and Special Events Making A Difference Dancing Rhythms Organization is funded in part by a General Operating Grant from the Illinois Arts Council Agency & the Department of Cultural Affairs and Special Events

M.A.D.D. Rhythms Company Members: Ivy Anderson, Bril Barrett, Tristan Bruns, Andrew Carr, Ashton Carter, Star Dixon, Kelsey Fields, Alexandrya Fryson, Sterling Harris, Caleb Jackson, Donnetta Jackson, Devin Mosely, Case Prime, Davon Suttles, and William Wims

Donnetta "LilBit" Jackson is a versatile dance performer, instructor, choreographer, and actress. Born and raised on the Southeast Side of Chicago, IL, she began dancing at The Sammy Dyer School of the Theatre at the age of 7. At 11 years old, she became one of the original members of the prestigious M.A.D.D. Rhythms tap company, and later joined the Chicago Footwork crew, Creation Battle Clique / Creation Global. She choreographs for and performs with Grammy award-winning artist, Chance the Rapper. One highlight of her career is performing alongside Missy Elliot at the 2019 VMAs for her Michael Jackson Video Vanguard Award performance. Jackson has also footworked internationally, for corporations like Nike, and has competed on Season 6 of MTV's America's Best Dance Crew. Recently, Jackson appeared on the Foxtv dance series, The Big Leap, as dancer/actress Tamra Smalls.





We acknowledge that where we gather today, the Chicago area, is located on ancestral lands of Indigenous tribes, such as the Council of the Three Fires--comprised of the Ojibwe, Odawa, and Potawatomi Nations--as well as the Miami, Ho-Chunk, Menominee, Sac, Fox, Kickapoo, and Illinois Nations. We can learn more about these tribes and support them through monetary donations, participating in cultural events, and engaging in advocacy efforts.

Three Fires Confederacy - collectively known as the Anishnabek people:

- Potawatomi - Pokagon Band of Potawatomi / Bodéwadmiakiwen [MI]
- Ojibwe - Lac du Flambeau Band of Lake Superior Chippewa [WI]
 - Lac Courte Oreilles Band [Hayward, WI]
 - Leech Lake Band of Ojibwe [MN]
 - Mille Lacs Band of Ojibwe [MN]
 - St. Croix Chippewa [WI]
- Odawa - Little Traverse Bay Bands of Odawa Indians [MI]

Miami Nation - Miami Nation of Indians [IN]
The Miami Tribe of Oklahoma

Ho-Chunk Nation - Ho-Chunk Nation of Wisconsin
Winnebago Tribe of Nebraska

Menominee Indian Tribe of Wisconsin
Sac and Fox Nation - Sac and Fox of the Mississippi in Iowa
Sac and Fox Nation of Missouri
Sac and Fox Nation, Oklahoma

Kickapoo - Kansas Kickapoo Tribe
Kickapoo Tribe of Oklahoma

CLICK [HERE](#) FOR MORE INFORMATION.



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Photo: Elai Pineda Arts Festival 2022, Edge Theater. Photo by William Frederick

Elevate Chicago Dance 2022 is supported by the City of Chicago's Department of Cultural Affairs and Special Events (DCASE), Chicago Park District's Night Out in the Parks program, The Richard H. Driehaus Foundation, Farley Foundation, and the National Endowment for the Arts. This program is partially supported by a grant from the Illinois Arts Council Agency. Food/Beverage donated by Dill Pickle, Illuminated Brew Works, Jewel Osco Andersonville, Milkweed Inn, and Whole Foods Edgewater. Additional support and partnership provided by 21c Museum Hotel, The Dance Center at Columbia College Chicago, High Concept Labs, Links Hall, Monira Foundation, and Segundo Ruiz Belvis Cultural Center. With this support, all participating artists and performers are being paid an honorarium that meets Working Artists and the Greater Economy (W.A.G.E.) requirements.

