

ARTSHOUSTON

Thursday, April 19, 2007

MIAMI MOVES:

A WEEKEND AT THE MIAMI BEACH DANCE FESTIVAL

BY NANCY WOZNY

It's good to send the dance critic out of town every now and then. With that in mind, I jumped at the chance to be a last minute dance talk replacement for Tedd Bale at the Miami Beach Dance Festival. Plus, as much as I love you all, I welcomed an opportunity to see new faces dancing through space.

Momentum Dance Company, LLC, organized the festival. A hurricane. She's not kidding this dance maven does more in a week, and looks good on a visit to Miami dump the fruit for a pair of Manolo Blahnik

Where better way to launch The festival got off to magic Momentum Dance Company Beach Botanical Garden. More bromeliads and bamboo wood dancers that were not afraid concrete included Danella E Amber Wortham, Amy La R

Getting up to speed on two no easy task, but I did my best tried to learn a lot in a short was on Aria for Endangered Core Performance Company Ellen Bromberg, and images Bromberg was the "it" choreographer in San Francisco, so it was her. Turns out this piece was the first time she incorporated work. Bromberg is now a film University of Utah. I hope we Houston some day soon.

Because the piece is quite a mountains, Core's Artistic Director excerpted the piece salon performance with Ono and wonderfully sensitive performance Dismukes, Brooks Emmanuel Patton White brought the piece visiting Ono's work came as a blessing as well. In the 80s I was part of a Fluxus revival at the Washington Project for the Arts. Of course, as a typical unconscious artist, I had no idea what I was performing; it just felt cool. We forget the road Ono paved for us in her work that continually questioned and reframed perception. I plan to start using some of her Instruction Paintings as way to refresh my own lens. The event was presented by the Center for Emerging Art under the direction of Ava Rado. Special thanks to curator Valerie Cassel

Oliver at the CAM for giving me some direction with the Yoko part of my talk.

My next challenge was to come up with something meaningful to say about Carolyn Dorfman, a mid-career artist with some 50 works under her choreographic belt.

My next challenge was to come up with something meaningful to say about Carolyn Dorfman, a mid-career artist with some 50 works under her choreographic belt. The Carolyn Dorfman Dance Company has been performing in and around New York, and elsewhere since 1982. She's a serious woman that makes substantial work and it was a great joy to get to know her and her work. Dorfman crafts dances that delve deeply into her Jewish history, her love of storytelling, and her finesse with props. Not just any props, but big ones, like a huge 120 lb. wheel in *Echad*. Dorfman is a whiz at making the stuff she puts on stage look like it really belongs there. I half expected the wheel to take a bow. Her newest work, *Cat's Cradle*, traces life in Theresienstadt, a ghetto in Czechoslovakia where they sent all the artists and intellectuals. The piece draws its history from true-life tales of Dorfman's mother and aunts (all Holocaust survivors) enlisting knitting as a means to endure. It's a haunting work, built from reverence and remembrance. With songs, sung in English and German, by Ilse Weber and Bente Kahan we revisit this chilling period in history. The piece was beautifully danced by her fine troupe: Joan Chiang, Jacqueline Dumas, Sarah Wagner, Kate Hirstein, Wendee Rogerson, Kyla Barkin, Mark Taylor, David Shen, Aaron Selissen, and Jon Zimmerman.

company has been New York, and elsewhere man that makes great joy to get to know her dances that delve into her love of storytelling, not just any props, but big ones in *Echad*. Dorfman is a whiz on stage look like it half expected the wheel to take a bow. *Cradle*, traces life in Theresienstadt, Czechoslovakia where they sent all the artists and intellectuals. The piece draws its history from true-life tales of Dorfman's mother and aunts (all Holocaust survivors) enlisting knitting as a means to endure. It's a haunting work, built from reverence and remembrance. With songs, sung in English and German, by Ilse Weber and Bente Kahan we revisit this chilling period in history. The piece was beautifully danced by her fine troupe: Joan Chiang, Jacqueline Dumas, Sarah Wagner, Kate Hirstein, Wendee Rogerson, Kyla Barkin, Mark Taylor, David Shen, Aaron Selissen, and Jon Zimmerman.

and watch a spared bill company, and an energetic Ensemble, under the direction of Ilse Weber and Diego Salterini. The piece was beautifully danced in a sand pit (exact). And what a treat to see, elegantly danced by Ilse Weber and Salterini's lively troupe. The festival was presented by La Rosa and Ballet of Oaxaca.

awards; this is a perfect opportunity to keep dance alive. Miami Beach

Dance Festival awards went to Florene Litthcut Nichols, who has helped countless students experience the joy of dance, and Pedro Pablo Pena whose leadership in the Miami International Ballet Festival has made an enormous contribution to Miami culture.

Evenings were spent at the fabulous Z Wine Grill, the official watering and dining spot for the festival, while I spent my days hanging with the peacocks poolside. Not a bad way to spend the weekend.