



Ballet
Hispanico

PRESS KIT 2018-2019 SEASON



MISSION & HISTORY

Ballet Hispánico, America's leading Latino dance organization, has been bringing individuals and communities together to celebrate and explore Latino cultures through dance for nearly 50 years. Whether dancing on stage, in school, or in the street, Ballet Hispánico creates a space where few institutions are breaking ground.

The organization's founder, National Medal of Arts recipient Tina Ramirez, sought to give voice to the Hispanic experience and break through stereotypes. Today, Ballet Hispánico is led by Eduardo Vilaro, an acclaimed choreographer and former member of the Company, whose vision of social equity, cultural identity, and quality arts education for all drives its programs.

Ballet Hispánico, a role model in and for the Latino community, is inspiring creativity and social awareness in our neighborhoods and across the country by providing access to arts education.



CARMEN.maquia | Photo by Marius Fiskum/ Northern Lights Festival

ABOUT EDUARDO VILARO

Photo by Paula Lobo



Artistic Director & CEO

EDUARDO VILARO joined Ballet Hispánico as Artistic Director in August 2009, becoming only the second person to head the company since it was founded in 1970. In 2015, Mr. Vilaro took on the additional role of Chief Executive Officer of Ballet Hispánico. He has been part of the Ballet Hispánico family since 1985 as a dancer and educator, after which he began a ten-year record of achievement as founder and Artistic Director of Luna Negra Dance Theater in Chicago. Mr. Vilaro has infused Ballet Hispánico's legacy with a bold and eclectic brand of contemporary dance that reflects America's changing cultural landscape. Born in Cuba and raised in New York from the age of six, he is a frequent speaker on the merits of cultural diversity and dance education.

Mr. Vilaro's own choreography is devoted to capturing the spiritual, sensual and historical essence of Latino cultures. He created over 20 ballets for Luna Negra and has received commissions from the Ravinia Festival, the Chicago Sinfonietta, the Grant Park Festival, the Lexington Ballet and the Chicago Symphony. In 2001, he was a recipient of a Ruth Page Award for choreography, and in 2003, he was honored for his choreographic work at Panama's II International Festival of Ballet. Mr. Vilaro was also inducted into the Bronx Walk of Fame in 2016 and was awarded *HOMBRE Magazine's* 2017 Arts & Culture Trailblazer of the Year.

“The Latin-American experience at last has a voice.”

-The New York Times

Through the fresh, relevant new works of the Ballet Hispánico repertory, Artistic Director & CEO Eduardo Vilaro continues to explore the Latino voice in dance. Each season brings choreography from contemporary masters and emerging stars. These artists reinvigorate the Company's aesthetic so that it resonates with a new generation of audiences. Works are organized by the choreographer.

EDWAARD LIANG

Photo by Zaire Kacz



EDWAARD LIANG (*Choreographer*) a former dancer with New York City Ballet and Nederlands Dans Theater, has built an international reputation as a choreographer. Born in Taipei, Taiwan and raised in Marin County, CA, Mr. Liang began his dance training at age five with Marin Ballet. After studying at the School of American Ballet, he joined New York City Ballet in 1993. In 2001, Mr. Liang joined the Tony Award® winning Broadway cast of *Fosse*. Since establishing himself as a choreographer, his works have been performed by dance companies around the world including Bolshoi Ballet, Joffrey Ballet, Shanghai Ballet, Singapore Dance Theatre, among many others. In 2013, Mr. Liang was named Artistic Director at BalletMet where he continues to choreograph new works for companies both domestically and abroad. In 2017, he received an Emmy® Award for his short dance film *Vaulted*. In 2018, he created a new ballet with Roberto Bolle for the opening of the World Economic Forum Annual Meeting in Davos, Switzerland.

Photo by Paula Lobo



El Viaje (2019)

Liang evokes emotion through moving sound and lush movement to exemplify how many individuals feel when one leaves one's homeland or country of birth to seek a new life, including moments of remembering, sharing, and letting go. He particularly focuses on the Chinese mass emigration from the nineteenth century to 1949 and the Chinese-Cuban diaspora to explore identity and the ghosts of a former life.

“The striking, stirring, and highly athletic choreography by Edwaard Liang is raw, visceral, intense, and extremely passionate.”

- David Clarke, *Broadway World* on Edwaard Liang's *Murmuration*

ANNABELLE LOPEZ OCHOA

Photo by Titus Tiel Groenestege



ANNABELLE LOPEZ OCHOA (*Choreographer*) has been choreographing since 2003 following a twelve-year dance career in various contemporary dance companies throughout Europe. She has created works for fifty companies worldwide including Ballet Hispánico, Atlanta Ballet, Cincinnati Ballet, Compania Nacional de Danza, Dutch National Ballet, Finnish National Ballet, Royal Ballet of Flanders, Ballet du Grand Théâtre de Genève, Göteborg Ballet, Joffrey Ballet, BJM-Danse Montréal, New York City Ballet, Pacific Northwest Ballet, Pennsylvania Ballet, Tulsa Ballet, San Francisco Ballet and Les Grands Ballets Canadiens, to name a few. In 2012, her first full length work, *A Streetcar Named Desire*, originally created for Scottish Ballet, received the Critics' Circle National Dance Award for "Best Classical Choreography" and was nominated for the prestigious Olivier Award for Best New Dance Production the following year.

Photo by Susan Bestul

**Sombrerísimo (2013)**

Inspired by the surrealist world of Belgian painter René Magritte, famous for his paintings of men in bowler hats, *Sombrerísimo* references the iconic *sombreros* (hats) found throughout the world that help to represent culture. Originally choreographed for an all-male cast, *Sombrerísimo* has evolved into a work that can also be performed by an all-female or mixed-gender cast. Casting is determined by Ballet Hispánico's artistic staff.

"With its elastic groupings, acrobatic partnering, and touches of Latin sexiness, *Sombrerísimo* proved an effective vehicle for the company's men. The liveliest dance of the evening, it received the greatest ovation.

- Brian Seibert, *The New York Times*

OR

Photo by Paula Lobo

**Línea Recta (2016)**

Línea Recta pairs the hallmark passion of flamenco dance with highly inventive and intricate partnering, performed to Spanish classical guitar.

"*Línea Recta* explores how a hybridization of traditional and contemporary steps allows for more physical contact between dancers than textbook flamenco would typically allow. It also shows the versatility of the dancers as they move adeptly between balletic and flamenco dance steps."

- Brittney Feit, *The Village Voice*

"... I could watch it over and over again, world without end."

- Juan Michael Porter III, *The Huffington Post*

MICHELLE MANZANALES

Photo by Paul Audia



MICHELLE MANZANALES (*Choreographer*) is a choreographer and dance educator originally from Houston, TX who has created works for numerous professional companies, universities, and schools including Cerqua Rivera Dance Theatre (Chicago, IL), Houston Metropolitan Dance Company under the direction of Dorrell Martin, the University of Houston, and Rice University among others. In 2007, Manzanales created *Sugar in the Raw* (*Azucar Cruda*) for Luna Negra Dance Theater, which was applauded by the *Chicago Sun-Times* as “a staggering, beautiful, accomplished new work.” In 2010, her homage to Frida Kahlo, *Paloma Querida*, was hailed as a “visual masterpiece” by Lucia Mauro of the *Chicago Tribune*.

Photo by Paula Lobo

**Con Brazos Abiertos (2017)**

Michelle Manzanales explores with humility, nostalgia and humor the iconic Mexican symbols that she was reluctant to embrace as a Mexican-American child growing up in Texas. Intertwining folkloric details with a distinctly contemporary voice in dance, set to music that ranges from Julio Iglesias to rock en español, *Con Brazos Abiertos* is a fun and frank look at a life caught between two cultures.

“Fresh and funny, Ms. Manzanales’s work grapples with her ambivalence toward her Mexican-American identity — symbolized by the sombreros and voluminous skirts that she mocks but also mines for beauty. The strains of hyphenated identity are exhausting, a voice-over explains, but this dance is mostly a delight.”

- Brian Seibert, *The New York Times*

TANIA PÉREZ-SALAS

Photo courtesy of Tania Pérez-Salas



TANIA PÉREZ-SALAS (*Choreographer*) was born in Mexico City. She obtained her first significant recognition in 1993, when she received the award for Best Female Performer in the National Dance Competition of Mexico. Since then, she has won national and international recognition as both a dancer and choreographer, including the National and Continental Prizes for Choreography in Mexico and the sixth Paris International Dance Competition, among others. In 1994, Pérez-Salas founded the Tania Pérez-Salas Compañía de Danza. The Company has been invited to perform her work in some of the most important theaters and festivals in Mexico, the United States, Canada, South America, China, the Middle East, and Europe. Her work is based on universal themes, which she presents from unique angles. For example, a satire on technology, informs *Biography of Desire* (*Biografía del Deseo*); the dimensions of death and life are inherent in *Visitor* (*Visitante*); femininity in *The Hours* (*Las Horas*); love and sensuality in *Anabiosis*; water, with its infinite power of conveying metaphors and images in *The Waters of Forgetfulness* (*Las Aguas del Olvido*); or reviving literary texts as in *Clodia, the Impudent* (*Clodia la Impúdica*).

TANIA PÉREZ-SALAS CONTINUED

Photo by Paula Lobo

**3. *Catorce Dieciséis* (2002)**

One of the leading voices of Mexican contemporary dance, Tania Pérez-Salas draws inspiration from the number Pi to reflect on the circularity of our movement through life. With intense theatricality and breathtaking imagery set to music by Vivaldi and other Baroque composers, *3. Catorce Dieciséis* is a joyful feast for the senses.

“*3. Catorce Dieciséis* showcased the company’s technique and was the most artistically integrated work on the program. Set to music by Vivaldi and other Baroque composers, the piece moved seamlessly through a series of scenes as through a kaleidoscope: the colours and moods shifting but ever moving forward. Quick, sharp movements, unexpected flexes of the feet and undulations of the back and chest, brought out the astringent quality in the music, making it sound thoroughly up to date. Unlike the others, this piece is not meant to be fun, yet as a picture of the human condition — keep moving or die — it was beautiful.”

- Robin J. Miller, *Dance International Magazine*

CARLOS PONS GUERRA

Photo by Josh Hawkins



CARLOS PONS GUERRA (*Choreographer*) is an independent choreographer who has created work on dancers from companies such as Rambert, Northern Ballet, Attakkalari Centre for Movement Arts (India), ENDanza (Dominican Republic), Verve, Elmhurst School of Dance (Associate School of Birmingham Royal Ballet) and more, as well as receiving commissions from international dance institutions such as Sadler’s Wells, The Lowry, Birmingham Hippodrome, and the British Council. Carlos founded his company, DeNada Dance Theatre, in 2012, and has created four works for it since. His triple bill for DeNada, *Ham and Passion*, has had two international tours, playing across the UK, as well as internationally in the Caribbean and Europe. In 2015, Carlos was nominated for the UK Critics’ Circle National Dance Awards, in the category of Best Emerging Artist, and in 2016, his company received two nominations for the same awards: “Best Independent Company” and “Outstanding Female Performance (Modern)” for dancer Marivi Da Silva’s role in Carlos’ work, *Young Man!*.

Photo by Paula Lobo

***Waiting for Pepe* (2018)**

Federico García Lorca’s 1936 play, *The House of Bernarda Alba*, tells the story of five Andalusian sisters confined by their tyrannical mother to eight years of strict mourning. Taking its initial inspiration from this iconic play, *Waiting for Pepe* expands the walls and number of inhabitants of Bernarda Alba’s house. The dance reflects on our current world, where domineering figures like García Lorca’s infamous matriarch are appearing across the globe. These figures draw a raw, absurd, and darkly comical portrait of the yearning, tension, and hysteria that oppressed communities experience when they are denied the beautifully feathered bird that is sexual, religious, and individual freedom.

WAITING FOR PEPE CONTINUED

“The piece seemed to morph from a broad yet individualized examination of bullying and the shame of feeling different into an exploration of themes in the Garcia Lorca play that Pons Guerra had found so enlightening.”

- Jerry Hochman, *CriticalDance*

“Valls was extraordinarily wild and crazy and ... controlled – as well as dancing and emoting with exquisite agony. And she delivered a hauntingly anguished scream to match.”

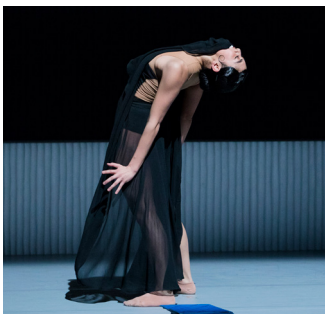
- Jerry Hochman, *CriticalDance*

GUSTAVO RAMÍREZ SANSANO

Courtesy of Gustavo Ramirez Sansano



GUSTAVO RAMÍREZ SANSANO (*Choreographer*) was Artistic Director of Luna Negra Dance Theater (2009-2013), and now he combines his work as a freelance choreographer with the direction of Titoyaya Dansa, the company he founded in Spain with Veronica Garcia Moscardo in 2006. Sansano has received numerous awards for his choreography, including first prize at the Ricard Moragas Competition in Barcelona (1997), Prix Dom Perignon Choreographic Competition in Hamburg (2001), and Premio de Las Artes Escénicas de la Comunidad Valenciana (2005). Sansano has been commissioned to create works for many companies such as Nederlands Dans Theater, Compania Nacional de Danza, Hubbard Street Dance Chicago, Luzerner tanz Theater, Ballet BC, The Hamburg Ballet, Atlanta Ballet, Ballet Hispánico, and Luna Negra Dance Theater, among others.



CARMEN.maquia (2012) – available through the fall of 2020

A Picasso-inspired, contemporary take on Bizet’s beloved classic. The physically charged and sensual choreography fuses contemporary dance with nods to the Spanish paso doble and flamenco.

“Ramírez’s movement is refreshingly unique.... Ballet Hispanico’s ensemble plays many parts and maneuvers through humorous and nuanced moments with ease and clarity.”

- *Broadway World*

“An experience unlike any other in the Latin dance space we’ve seen in quite some time.... *CARMEN.maquia* continues to haunt us in the most beautiful way.”

- *Latina*

BENNYROYCE ROYON

Photo by Kuo-Heng Huang



BENNYROYCE ROYON (*Choreographer*) is a Filipino American director, choreographer, and dancer based in Brooklyn, NY. He received a BFA in Dance from The Juilliard School in 2006. He has worked on Broadway (*The King and I*), Off-Broadway (*Artist of Light*), at The Metropolitan Opera, at the New York Philharmonic (*The Cunning Little Vixen*), and more. Royon has been noted by *The New York Times* for his “keenly focused, succinct way with movement.” He has received commissions from Atlanta Ballet, Point Park University, and The Joffrey Academy of Dance to name a few. Royon has also received two CUNY Dance Initiative residencies, Velocity Dance Center’s Creative Resident Award, and The Joffrey Ballet’s Winning Works Choreography Award. In 2010, Royon founded Bennyroyce Dance, a project-based contemporary dance company, which has performed at venues in New York City including The Joyce Theater, Baruch Performing Arts Center, Hostos Center for the Arts & Culture, Bryant Park Presents, and more.

Photo by Paula Lobo



***Homebound/Alaala* (2019)**

Homebound/Alaala explores the intersection of Latino and Asian cultures through ideas including the spirit of communal unity (*bayanihan*), the resilience of women, overcoming hardship, and the quest for home.

“Royon has a unique choreographic voice and the dancers seemed to revel in his creation.”

- Deborah Searle, *Dance Informa Magazine*

EDUARDO VILARO

Photo by Paula Lobo



EDUARDO VILARO (*Choreographer*) joined Ballet Hispánico as Artistic Director in August 2009, following a ten-year record of achievement as Founder and Artistic Director of Luna Negra Dance Theater in Chicago. Mr. Vilario is an accomplished choreographer, having created over 20 ballets for Luna Negra and others such as the Ravinia Festival, the Chicago Sinfonietta, the Lexington Ballet, and the Civic Ballet of Chicago. He has worked in collaboration with major dance and design artists as well as musicians like Paquito D’Rivera, Susana Baca, Luciana Souza, the Grant Park Orchestra, and the Chicago Symphony Orchestra. In 2001 he was a recipient of a Ruth Page Award in choreography, and in 2003 he was honored at Panama’s II International Festival of Ballet for his choreographic work. A former principal dancer with Ballet Hispánico, Mr. Vilario has performed throughout the United States, Europe, Central and South America.

Photo by Paula Lobo



Danzón (2009)

Initially evolved from Haitian contradance, the danzón has been called the official dance of Cuba. Eduardo Vilario has taken this traditional and quintessentially Cuban dance form and reinvented it with contemporary language to construct a joyous celebration of music and movement.

“An authentically rousing number.... The dancers, with their supple backs, effortless turns and perfectly pointed bare feet made it feel like a luxury.”

- Rebecca Ritzel, *The Washington Post*

“[Eduardo Vilario’s *Danzón* is] above all a celebration – of romance and rhythm, of community and identity. It’s also masterfully choreographed, from fast-paced, tightly arranged sequences performed in perfect unison, to big, ballroom-y pas de deux, to a slow section set to a single drumbeat that reads almost like a warm-up or dance class.”

- *Times Union*

Photo by Paula Lobo



Asuka (2011)

Asuka is a celebration of the music of Celia Cruz through the lens of the Latino experience. Cruz, renowned as the “Queen of Salsa,” captured the heart of Latinos the world over and became a symbol of perseverance for many. Through rich imagery and humor, Eduardo Vilario explores the struggles of departure from one’s homeland and the exuberance of success experienced by a community.

“A deliciously executed homage to the diva [Celia Cruz] with a spicy and tropical feel.”

- *Havana Times*

2018-2019 SCHEDULE

August 6-9

Avon, CO
Vail Dance Festival

August 11-12

Mt. Gretna, PA
Mt. Gretna Playhouse

September 29

Los Angeles, CA
California State Los Angeles

October 4-5

Minneapolis, MN
University of Minnesota

October 11

New Brunswick, NJ
State Theatre New Jersey

October 13

New York, NY
New York City Center

October 17

State College, PA
Penn State University

October 19

Albany, NY
The Egg at Empire Center/
Union College

October 24

Lörrach, Germany
Burghof Lörrach

October 27

Viersen, Germany
Viersen Festhalle

November 10-11

Cleveland, OH
Playhouse Square—Ohio Theatre

November 15

Madisonville, KY
Glema Mahr Center

November 16

Danville, KY
Norton Center at Centre College

December 7-8

New York, NY
Apollo Theater

January 19

Bronx, NY
Lehman Center for the Arts

January 26

Atlanta, GA
The Rialto Center for Arts

January 29

Meridian, MS
Riley Education

February 2

Columbus, GA
The River Center for the Performing Arts

Marh 16

Beaver Creek, CO
Vilar Arts Performing Arts Center

March 18

Logan, UT
Cache Valley Center for the Arts

March 22-23

Santa Monica, CA
Broad Stage

March 26-31

New York, NY
The Joyce Theater

April 6

Miami, FL
South Miami-Dade Cultural Arts Center

April 9-10

Asheville, NC
The Diana Wortham Theatre

April 12

New Bedford, MA
Zeiterion Theatre

April 16

Derry, NH
Stockbridge Theater at Pinkerton
Academy

April 18

Amherst, MA
UMass Amherst

April 19-20

Burlington, VT
Flynn Center for the Performing Arts

April 26

St. Johnsbury, VT
Lyndon Institute Alumni Auditorium

May 3-4

Yakima, WA
Capitol Theatre

May 9

Madison, WI
Overture Center for the Arts

May 11

Glen Ellyn, IL
College of Dupage

May 17-19

Dallas, TX
Dallas Black Dance Theatre

June 6-7

New York, NY
Hudson River Dance Festival

June 8

Mamaroneck, NY
Emelin Theater

July 20-22

Israel
The Israel Opera Tel-Aviv-Yafo



DANCER BIOS



CHRIS BLOOM is from Fredrick County, VA where he began dancing at the Blue Ridge Studio for the Performing Arts and the Vostrikov Academy of Ballet. Chris graduated Summa Cum Laude from the Ailey/Fordham BFA Program in 2012. In 2011, he joined Parsons Dance as an apprentice and continued to perform with Parsons as a guest artist for two years while also dancing with Lydia Johnson Dance, Thang Dao Dance Company, VonUssar DanceWorks, 360° Dance Theatre and the Peridance Contemporary Dance Company. Chris joined Ballet Hispánico in 2013 and has had the pleasure of originating roles in new works by Annabelle Lopez Ochoa, Edgar Zendejas, Miguel Mancillas, Fernando Melo, Michelle Manzanales, Gustavo Ramírez Sansano, and Eduardo Vilaro. In addition, he has performed in Nacho Duato's *Jardi Tancat* and as Don José in Gustavo Ramírez Sansano's *CARMEN.maquia*.



JARED BOGART is originally from Crystal River, FL with a BFA in Dance from Jacksonville University. He spent his early years training at his parents' dance school in Crystal River, FL. He has trained during the summers at the Orlando Ballet School, Archcore40, Florida Dance Masters, and Florida Dance Festival. While in Jacksonville, Bogart worked with artists such as Jennifer Muller, Robert Moses, Jennifer Archibald, and Stephanie Martinez. Bogart is very excited for his second season with Ballet Hispánico.



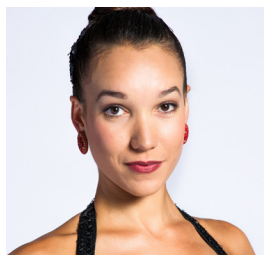
ANTONIO CANGIANO was born in Naples, Italy. He began his dance training at age sixteen and was awarded scholarships from the following dance academies: Ateneo Danza (Forli), Accademia Normanna (Naples), and the Martha Graham Dance School in New York City. Cangiano has danced for the Nai-NI Chen Dance Company, Dardo Galletto Dance, Acsi Ballet, and Graham 2. In 2014, he made his first appearance at the Italian International Dance Festival dancing in a homage to Luigi, the "master of jazz," by Dianna Folio, and received the Festival's Rising Star Award in 2017. In 2016, he was selected to dance at the Martha Graham Dance Company's 90th Anniversary Season at New York City Center. Since 2015, Cangiano has been a guest teaching artist at many Italian dance schools to teach modern dance.



SHELBY COLONA is a 2013 graduate of The Ailey School's Certificate Program. In 2011, she graduated from The High School for the Performing and Visual Arts (HSPVA) in Houston, TX. Shelby has had further training with Alonzo King LINES Ballet, Perry-Mansfield, and Complexions Contemporary Ballet. She has performed works by Robert Battle, Benoit-Swan Pouffer, Peter Chu, Nicholas Villeneuve, Billy Bell, Loni Landon, and has performed with companies such as Alvin Ailey American Dance Theater, Lunge Dance Collective, and BHdos before joining Ballet Hispánico.



RAÚL CONTRERAS is originally from Monterrey, MX and has trained at Escuela Superior de Música y Danza de Monterrey, the Martha Graham School, and Generation IV Dance. Contreras was an apprentice for Ballet Metropolitano de Monterrey for the 2011-2012 season, and was invited to be part of Metamorphosis Dance Collective's Shanghai Residency in 2017. Contreras has shown an outstanding development as a teacher, choreographer, and artistic director for Universidad de Monterrey's Dance Group, winning several dance competitions in Mexico and the United States. He also taught in Tec de Monterrey, Urban Dance Community Monterrey, as well as The Dance Revolution, the biggest dance convention in México, as a special guest. Contreras has also worked with renowned choreographers such as Edgar Zendejas, Miguel Mancillas, and Alicia Sánchez, among others.



LAURA LOPEZ was born and raised in Miami, FL, where she began dancing at the age of three at Patricia Penenori Dance Center. She attended New World School of the Arts High School where she continued her dance training in ballet and modern. Lopez was a 2013 Young Arts finalist and was nominated as a Presidential Scholar. In April 2016, she graduated New World College, where she received her BFA in Dance from the University of Florida. Lopez has danced professionally with Complexions Contemporary Ballet and Ballet Hispánico's BHdos. Throughout her dance career, she has attended summer programs at Exploring Ballet with Suzanne Farrell, Miami City Ballet, Alonzo King Lines Ballet, and Jacob's Pillow. Lopez has had the privilege of dancing the works of Eduardo Vilaro, Annabelle Lopez Ochoa, Robert Moses, and many more.

DANCER BIOS



JENNA MARIE was born in Philadelphia, PA. She began her dance training at Olga Kresin's Ballet School and later attended The Philadelphia High School for the Creative and Performing Arts. As a scholarship student, Marie trained at The Ailey School and has participated in a number of dance competitions including the Youth America Grand Prix, where she was featured in the documentary *First Position*, the Barcelona International Dance Competition, and the Tanzolymp Danz Festival. Marie has worked for artists such as Beyoncé, Romeo Santos, Nile Rodgers, and Betsey Johnson. She has been featured in *Dance Magazine* and *Pointe Magazine*, and has performed as a guest artist with Zest Collective and The Black Iris Project. Jenna Marie was a member of Ailey II under the direction of Sylvia Waters and Troy Powell. She was also a member of Nai Ni Chen Dance Company, Complexions Contemporary Ballet, The Metropolitan Opera, and MOMIX. This is Jenna Marie's third season with Ballet Hispánico.



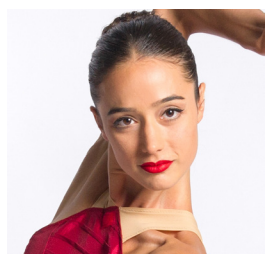
GEENA PACAREU is from Tarragona, Spain, where she trained at Artemis Dansa, and graduated from the Royal Conservatory of Dance Mariemma in Madrid. She has won numerous prizes at internationally renowned dance contests, such as Les Espoirs de la Danse and The National Confederation of Dance in France. Before graduating, Pacareu was accepted as a full-time trainee at Ajkun Ballet Theatre in New York City and was promoted to Company artist in 2012. A year later, she joined Parsons Dance under the direction of David Parsons, where she performed repertory from choreographers such as David Parsons, Robert Battle, Trey McIntyre, and taught all over United States, Europe, and Latin America. Pacareu has worked as a dancer/model for the 2015 W/F Studio collection of OYSHO, Voice of Insiders, and Lois Greenfield's Breaking Bounds 2018 Calendar.



OMAR RIVÉRA is originally from Los Angeles, CA. After moving to Dallas, Texas, Rivéra trained at Prodigy Dance & Performing Arts Centre under the direction of Camille Billelo. In addition to training at Prodigy, he graduated from the prestigious Booker T. Washington High School for the Performing & Visual Arts (HSPVA) under the direction of Lily Cabatu Weiss, and was a part of HSPVA's dance ensembles Repertoire Dance Company I & II, where he performed a variety of works choreographed by national leading artists including Robert Battle and Desmond Richardson. Soon after, Rivéra attended the University of Arizona-School of Dance, under the direction of Jory L. Hancock on scholarship, and graduated with a BFA in Dance in 2018. Throughout his years at the University of Arizona, Rivéra was one of eight men selected to perform at The Joyce Theater for the José Limón International Dance Festival, and danced works by guest artists including Christopher Wheeldon's *The American*, Darrell Grand Moultrie's *Boiling Point*, and Bella Lewitzky's *Meta4*, among others.

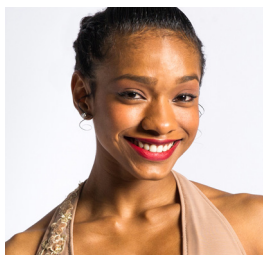


GABRIELLE SPRAUVE was born in Queens, NY and raised in Savannah, GA. During her high school years, Sprauve attended Savannah Arts Academy for the performing arts and participated in programs at Alvin Ailey American Dance Theater and The Martha Graham School. She went on to Marymount Manhattan College, where she earned her BFA in Dance under the direction of Katie Langan in 2017. Sprauve has performed at the American Dance Guild, the 92nd Street Y's Fridays at Noon Series, and The Martha Graham Company's University Partners Showcase. She has also performed works by Larry Keigwin, Alexandra Damiani, Norbert De La Cruz, Paul Taylor, Darrell Grand Moultrie, Adam Barruch, and Jo Strømgen. This is Sprauve's second season dancing nationally and internationally with Ballet Hispánico.

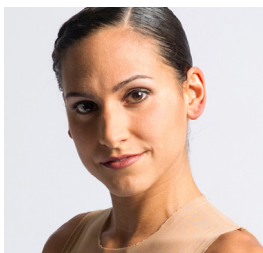


EILA VALLS is originally from Spain and graduated from El Real Conservatorio Profesional de Danza (The Royal Professional Dance Conservatory) "Mariemma" in Madrid, Spain in 2010. She is the winner of the Virginia Valero extraordinary award in Madrid, and the first place winner of the international competition Certamen de Dansa Ciutat de Barcelona (Barcelona City Dance Contest), through which she was awarded a full scholarship to the Peridance Certificate Program and The Joffrey Ballet. Since she moved to New York in 2011, she's had the privilege to work with Peridance Contemporary Dance Company, where she has performed repertory by choreographers such as Igal Perry, Dwight Rhoden, Ohad Naharin, and Sidra Bell, among others. She has also danced under the direction of Manuel Vignoulle, Brice Mousset and Yesid Lopez, and has worked as a dancer/model for Adidas, Nike, and Under Armour.

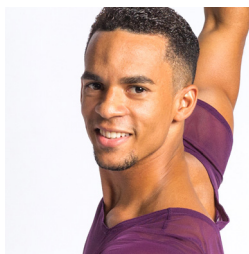




DANDARA AMORIM VEIGA was a scholarship student at The Ailey School in 2016/2017. She started her dance training at Projeto Social Primeiros Passos (Brazil), before training as a scholarship student at Escola de dança Ballerina (Brazil), Studio Margarita Fernandez (Argentina), Opus Ballet (Italy), and Annarella Academia Dr Ballet e Dança (Portugal). Dandara has participated in dance festivals all around the world and received scholarships with San Francisco Ballet and Ballet West. She has performed at events such as Vibe Competition (Montana/US), Assamblé International (Toronto/Canada), Harlem Arts Festival, and the Ailey Spirit Gala (New York/US). She has had the opportunity to work with names such as Charla Gen, Robert Battle, Caridad Martinez, Claudia Zaccari, Jean Emille, Ray Mercer, Raul Candal, and Melanie Futorian.



MELISSA VERDECIA is from Miami, FL and received her early training from Caridad Espinosa, Mencia-Pikieris School of Dance, and New World School of the Arts, where she graduated summa cum laude in 2008. In 2012, Verdecia went on to earn her BFA in dance from The Juilliard School, where she performed works by Sidra Bell, Alex Ekman, Nacho Duato, and Jerome Robbins, among others. Verdecia was selected as a modern dance finalist in The National YoungArts Foundation competition in 2008, and was featured in the HBO series *Master Class*. In 2016, Verdecia had the joy of being presented beside her Ballet Hispánico colleagues in *Lincoln Center at the Movies: Great American Dance Series*, where she performed lead roles in works by Gustavo Ramírez Sansano and Pedro Ruiz.



LYVAN VERDECIA was born in Havana, Cuba. He graduated from the National Ballet School of Cuba in 2013 and joined the ranks of the National Ballet of Cuba through December 2014, where he developed as a dancer and choreographer. He has had the opportunity to participate in festivals and has won gold and bronze medals at international competitions. He has shared the stage with Carlos Acosta in his *Tocororo* and with Viengsay Valdes in Annabelle Lopez Ochoa's *Celeste*. In 2017, Verdecia was awarded a Princess Grace Award in Dance.

PRESS & PRESENTER QUOTES

“Ballet Hispánico is an example of what makes our country beautiful. It is about the stories of people from various perspectives and points of view, and their life experiences. It is an art to use ballet and dance to discuss various themes and ideas. And Ballet Hispánico does a wonderful job of exploring issues that are unique to the Latino community.”

- **Broadway World**

“Ballet Hispánico wows with transcendent dance.”

- **Times Colonist**

“Blazing passion both in movement and vision, Ballet Hispánico seeks to bring cultural identity to the world. Seeking not just to entertain, but to inspire, injecting Latin sparks into other art forms.”

- **The Reviews Hub Scotland**

“The New York-based company has become a staple of the American cultural scene.”

- **Critic’s Pick, The Denver Post**

“The members of Ballet Hispánico are 12 of the most technically accomplished and musical dancers you’ll find in the contemporary sphere.”

- **The Washington Post**

“[The Ballet Hispánico dancers] are, quite simply, stellar in both their stylistic malleability and their ability to create characters.... [they’re] gorgeous to look at and thrilling to watch—highly individualistic performers who can shift easily from ballet and modern to a whole range of Latin styles.”

- **Chicago Sun-Times**

“A sense of community possess the performers as they walk slowly, rhythmically, around the stage, their hips swaying, their expressions open.”

- **The New Yorker**

“Ballet Hispánico...is a sort of Latino counterpart to Alvin Ailey: a group that draws on and celebrates an ethnic tradition, but is not limited by it. Dazzlingly varied and spectacularly executed, the opening performance was a pleasure from beginning to end.”

- **The Boston Globe**

“The company’s momentum has changed stereotypes while exposing the beauty of the fusion of modern dance and ballet with Latin dances.”

- **La Voz**

“The Latin-flavored, New York-based contemporary ballet troupe Ballet Hispánico is dancing better than ever.... This is to the credit of artistic director Eduardo Vilaro.”

- **Backstage**

“Ballet Hispánico knows when to turn up the volume, and when to turn it down. This dance company can wake up the neighborhood with a sudden, brassy shout or it can croon softly in your ear, whispering words of love.”

- **The Star Ledger**

“These dancers can do literally anything; the women, moreover, are the most powerful I’ve seen.”

- **The Reading Eagle**

“Let me just say...the new work for Ballet Hispánico is terrific! I want that on the American Dance Festival program for certain! The men looked incredible. It was the highlight of the program last night [at NY City Center’s Fall for Dance Festival].”

- **Jodee Nimerichter**
Director, American Dance Festival



COMMUNITY ARTS PARTNERSHIPS (CAP)

Community Arts Partnerships (CAP) engage and enrich communities by providing exploratory learning experiences of Latino cultures in New York City and around the world. CAP includes in and after-school dance residencies that unite teaching artists with the school community, interactive performances featuring our second company, BHDos, or our main Company, classroom workshops, and master classes with Ballet Hispánico's Company members. Our CAP programs extend beyond the New York City area via our Company, which shares our commitment to cultural engagement and arts education to communities internationally. While on tour, the Company offers residencies that are individually tailored to expose students to arts learning, to support a cultural dialogue in the community, and to share the power of dance with local educators and organizations. CAP has transformed the lives of thousands of people in Chicago, Houston, Los Angeles, Miami, New Orleans, and more. In 2018, CAP reached 19,000 students nationwide.

Presenters are urged to discuss these activities with Ballet Hispánico's Company General Manager immediately upon booking the company. Ballet Hispánico looks forward to working with you to create a package of residency activities that meets your community's specific needs.

COMMUNITY ARTS PARTNERSHIPS ON TOUR

Our CAP programs extend beyond the New York City area via our Company, which shares our commitment to cultural engagement and arts education to communities throughout the world. Residencies on tour are individually tailored to expose students to arts learning, support a cultural dialogue in the community, and share the power of dance with local educators and organizations.

COMMUNITY PERFORMANCES

Performances for Young People take audiences on a guided journey through Latin American dance and music. This interactive, fun-filled exploration features excerpts of Ballet Hispánico repertory, and is narrated by one of our master teaching artists. Latin music and cultural connections, choreography insights, and dance history come together to deepen the audience's experience of dance. Students are exposed to world-class choreographers and the cultures of Spain, Cuba, Puerto Rico, and the Americas while learning about Latino icons such as Celia Cruz and Tito Puente.

Sensory-Friendly Performances provide a welcoming space for those with social and cognitive disabilities, including those on the autism spectrum. The performance is similar to our Performances for Young People, but serves the community by creating a safe space at the venue. Elements of the performance include house lights up during the show, specific engagement interactions, stage lighting, and sound geared for the audience.

Latin Social Dance (All Ages) This 50-minute beginner salsa class is ideal for community engagement. Class size can range from a small to large groups, depending on the venue. Participants of all ages and skill levels will enjoy taking a turn around the dance floor to irresistible Latin dance rhythms. Classes are typically taught by two of Ballet Hispánico's principal Company members. Space and technical requirements: Adaptable to almost any location with a large open space, although carpeted areas or concrete floors are not recommended; wood floors are preferred.

Master Classes (Beginner, Intermediate & Advanced Dance Students) Ideal for dance students and professionals to develop and hone technical skills. Master classes are available for dancers of any skill level. Classes can be offered in the following techniques. Maximum of 25 participants per class. Advanced Salsa Partnering Class (character shoes preferred), Modern Master Class, and Ballet Master Class (classes for younger students available by request). Space and technical requirements: A professional dance studio, with a sprung floor and dance surface. Presenters are encouraged to provide a pianist or percussionist (modern) to accompany the class; otherwise, a sound system, CD, or iPod player is required.

RESIDENCY ACTIVITIES

Meet the Artists (All Ages) Pre-Performance Talk: Ballet Hispánico's Artistic Director can be scheduled in advance to participate in pre-performance presentations, Q&A, or other audience gatherings, to discuss the concert repertory. Post-Performance Q&A: The Ballet Hispánico Company dancers and Artistic Director can participate in post-performance question-and-answer sessions, educational panels or seminars, informal gatherings, or special events (subject to availability). Space and technical requirements: Appropriate audio technical support is required.

Movement Workshops for Students (Grades K-12) 45-minute workshops in the schools are taught by a team of two Company dancers. The cultures reflected in these workshops come from such countries as Spain, Mexico, Brazil, Cuba, Honduras, and Puerto Rico. Workshops offer invaluable one-on-one interaction between Company dancers and students. Workshops can be conducted in Spanish, if desired. Multiple workshops can be conducted in one day. Maximum of 35 participants per class. Workshop content can be related directly to the repertory included in company performance and provide an ideal introduction or follow-up to attendance at a performance. Materials for educators can be used to help prepare students for dance workshops and attendance at performance. The workshops conform to national learning standards. Space and technical requirements: Open space such as a gymnasium, auditorium or dance studio; a CD or iPod player is required for each workshop. Interested presenters are strongly urged to contact Ballet Hispánico's Company General Manager to discuss how best to maximize this activity in their community.

Professional Development Workshops for Teachers and Educators (Adults) Orientation Workshops for elementary, middle and high school teachers offer a first-hand experience of the dance forms that their students will experience in a performance, workshop, or one of Ballet Hispánico's Performances for Young People. Workshop content provides an introduction to the use of dance in reinforcing other learning skills and complementing academic subjects. Workshop is led by a Ballet Hispánico Teaching Artist in advance of a Company residency. Space and technical requirements: An open space, such as a library, dance studio, auditorium or gym, with movable seating; CD or iPod player is required.

ALL RESIDENCY ACTIVITIES ARE SUBJECT TO AVAILABILITY

FOR MARKETING NEEDS & PRESS INQUIRIES

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