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**BALLET HISPANICO
ANNOUNCES ITS 2017 NEW YORK SEASON
AT THE JOYCE THEATER
FEATURING ALL-FEMALE CHOREOGRAPHERS**

April 18-23, 2017

**World Premiere of *Con Brazos Abiertos* by Michelle Manzanales
Línea Recta by Annabelle Lopez Ochoa
3. *Catorce Dieciséis* by Tania Pérez-Salas**

New York, NY – Ballet Hispanico, the nation’s premier Latino dance organization, brings its bold and eclectic brand of contemporary dance to the Joyce Theater with a program of all-female choreographers from April 18-23, 2017. Tickets start at \$10 and are on sale now at www.joyce.org.

The engagement features the world premiere of Michelle Manzanales’s *Con Brazos Abiertos*, an exploration of iconic Mexican symbols that Manzanales was reluctant to embrace as a Mexican-American child growing up in Texas; *Línea Recta* by Belgian-Colombian Annabelle Lopez Ochoa, a work pairing the hallmark passion of flamenco dance with highly inventive and intricate partnering, performed in collaboration with flamenco guitarist Eric Vaarzon Morel; and 3. *Catorce Dieciséis* by Tania Pérez-Salas, one of the leading voices of Mexican contemporary dance, which draws inspiration from the number Pi to reflect on the circularity of the human condition.

“Our Joyce program this year showcases the talents of three exciting Latina choreographic voices,” said Eduardo Vilaro, Artistic Director and CEO of Ballet Hispanico. “Ballet Hispanico’s commitment to presenting diverse perspectives has never been stronger or more necessary.”

***Con Brazos Abiertos* (2017) by Michelle Manzanales – World Premiere**

In her first work for Ballet Hispanico, 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. *Con Brazos*



Abiertos came to fruition through Ballet Hispánico's Instituto Coreográfico, an innovative choreography lab for Latino dance makers launched in 2010 by Artistic Director & CEO Eduardo Vilaro.

Línea Recta (2016) by Annabelle Lopez Ochoa

From one of today's most sought-after choreographers comes a powerful and resonant work that explores an intriguing aspect of flamenco dance: the conspicuous absence of physical contact between dancers. While maintaining the integrity and hallmark passion of the genre, Belgo-Colombian Annabelle Lopez Ochoa imagines an original and explosive movement language premised upon the theme of communication between the sexes and performed to an original guitar composition by Eric Vaarzon Morel. *Línea Recta* came to fruition through Ballet Hispánico's Instituto Coreográfico, an innovative choreography lab for Latino dance makers launched in 2010 by Artistic Director & CEO Eduardo Vilaro. *Línea Recta* was commissioned in part by the Apollo Theater and Jacob's Pillow Dance Festival.

3. Catorce Dieciséis (2002) by Tania Pérez-Salas

One of the leading voices of Mexican contemporary dance, Tania Pérez-Salas draws inspiration from the number Pi to reflect on the circularity of the human condition. 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.

MetLife Foundation is the Official Tour Sponsor of Ballet Hispánico.

Univision Communications, Inc. is Media Sponsor of Ballet Hispánico's New York Season at the Joyce Theater.

Ballet Hispánico's New York Season is made possible by Jody & John Arnhold, The Howard Gilman Foundation, The Harkness Foundation for Dance, The Frances Lear Foundation, The SHS Foundation, The Fan Fox & Leslie R. Samuels Foundation, The Scherman Foundation, The Shubert Foundation, Inc., with public support from National Endowment for the Arts, New York City Department of Cultural Affairs, and New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Major funding for Ballet Hispánico is also provided by Doris Duke Charitable Foundation and Ford Foundation.

MICHELLE MANZANALES 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*. Manzanales's choreography has also been presented at the *Capital Fringe Festival* (Washington, DC), *Texas Contemporary Weekend* (Houston, TX), *Spring to Dance* (St. Louis, MO), *Fort Worth Dance Festival* (Fort Worth, TX), *Festival de Danza Córdoba* (Veracruz, Mexico), and honored by the *American*



College Dance Festival. Michelle Manzanales began working with Ballet Hispánico Artistic Director & CEO Eduardo Vilaro in 2003 as a dancer for his then-company Luna Negra Dance Theater of Chicago, where she later became Rehearsal Director in 2006 and eventually served as Interim Artistic Director 2009-2010. Before being named Director of the Ballet Hispánico School of Dance in December of 2016, she served as the Rehearsal Director and Artistic Associate of the main company of Ballet Hispánico since 2010.

ANNABELLE LOPEZ OCHOA is a sought-after Belgo-Colombian choreographer that since 2003 has created works for more than 40 companies around the world such as Scapino Ballet, Dutch National Ballet, Djazzex, Geneva Ballet, Royal Ballet of Flanders, Gothenburg Ballet, Pennsylvania Ballet, BalletX, BJM-Danse Montreal, Luna Negra Dance Theater, Ballet National de Marseille, Saarbrucken Ballet, Jacoby & Pronk, Chemnitzer Ballet, Ballet Hispánico, Morphoses Wheeldon Company, Whim W’Him, IncolBallet de Colombia, Finnish National Ballet, Compania Nacional de Danza Madrid, Pacific Northwest Ballet, Scottish Ballet, The Washington Ballet, Ballet Nacional Dominicano, Ballet Saarbrucken, Augsburg Ballet, Ballet Austin, Atlanta Ballet, Grand Rapids Ballet, Ballet Moscow, Ballet Nacional de Cuba, West Australian Ballet, Danza Contemporanea de Cuba, Ballet Nacional Chileno, Ballet Staatstheater am Gartnerplatz Munchen, Ballet Manila, Daniil Simkin Intensio Project, Cincinnati Ballet, Silicon Valley Ballet, Joffrey Ballet, English National Ballet and New York City Ballet. In the fall of 2007 she was selected to participate with the prestigious New York Choreographic Institute. *Dance Magazine* named her work *Cylindrical Shadows*, performed by Pacific Northwest Ballet, as one of the highlights of 2012. Her full-length narrative ballet *A Streetcar Named Desire* has been awarded with ‘Best Classical Choreography’ by the Circle of Critics of the National Dance Award UK, the South Bank Sky Arts Awards for “Best New Production” and has been nominated for an Olivier Award 2012.

TANIA PÉREZ-SALAS 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. She has been awarded multiple contemporary dance fellowships, both as a dancer and as a choreographer from the Mexican National Fund for Culture and the Arts (FONCA). She has also obtained recognition and support from several other cultural institutions in Mexico, as well as support from private enterprises. Pérez-Salas has lectured in Mexico and abroad, served as a juror for prestigious arts awards in Mexico, and with her company represented Mexico in the CINARS 2002 conference in Montreal and at Gateway to the Americas conferences in Mexico City, in 2003 and 2004. Since 2008, Ms. Perez-Salas has been the host and a member of the creative team for *Juego de Cuerpos* (Body Games), a television series featuring dance that is airing for its third season, now under the title *Pasión en Movimiento* (Movement in Passion) on Mexico’s Channel 22.



BALLET HISPANICO

The Joyce Theater, 175 Eighth Avenue (at 19th Street), NYC

April 18-23, 2017

Tue-Wed 7:30pm; Thu-Fri 8pm; Sat 2pm & 8pm; Sun 2pm & 7:30pm

Tickets start at \$10 and are available for purchase in person at the Joyce Theater Box Office, by phone at (212) 242-0800, or online at joyce.org. Ticket prices are subject to change.

ABOUT BALLET HISPÁNICO

Celebrating over 45 years of bringing individuals and communities together to celebrate and explore Latino cultures, **Ballet Hispánico** is the new expression of American contemporary dance. Led by Artistic Director & CEO Eduardo Vilaro, the Company has produced multifaceted performances that have featured master works by Nacho Duato, cutting-edge premieres by Cayetano Soto and Annabelle Lopez Ochoa, and live music collaborations with renowned artists such as Paquito D’Rivera and Ruben Blades—to name a notable few. Ballet Hispánico has performed for **audiences totaling over 3 million**, throughout **11 countries**, and on **3 continents**, and its impact is achieved through world-class productions, innovative education and dance training programs, and community engagement. For more information, visit www.ballethispanico.org.

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 principal 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 the 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. In 2016, he was inducted into the Bronx Walk of Fame.

THE JOYCE THEATER FOUNDATION, INC., a non-profit organization, has proudly served the dance community and its audiences since 1982. The founders, Cora Cahan and Eliot Feld, acquired and renovated the Elgin Theater in Chelsea, which opened as The Joyce Theater in 1982. The Joyce is named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther’s clear, undaunted vision and abundant generosity that made it imaginable and ultimately possible to establish the theater. One of the only theaters built by dancers for dance, The Joyce Theater has provided an intimate and elegant New York home for more than 290 domestic and international companies. The Joyce has also commissioned more than 130 new dances since 1992. In 1996, The Joyce created Joyce SoHo, a dance center providing highly subsidized rehearsal and performance space to hundreds of dance artists. New York City public school students and teachers annually benefit from The Joyce’s Dance Education Program, and adult audiences get closer to dance through pre-engagement Dance Talks and post-performance



Humanities discussions. The Joyce Theater now features an annual season of approximately 48 weeks with over 340 performances for audiences in excess of 135,000.

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