

Photo by Tyrone Domingo



# CONTRA-TIEMPO

## *Agua Furiosa*

### WORLD PREMIERE

Thu, Jan 14 at 8pm  
Fri, Jan 15 at 8pm  
Sat, Jan 16 at 8pm  
Sun, Jan 17 at 4pm  
Thu, Jan 21 at 8pm  
Fri, Jan 22 at 8pm  
Sat, Jan 23 at 8pm  
Sun, Jan 24 at 4pm

Glorya Kaufman  
Dance Theater

### RUNNING TIME

90 minutes, no intermission

### POST PERFORMANCE DISCUSSIONS:

Join the creators and the company on Jan 16th, 21st and 23rd for a conversation about the process of development.

### CAP UCLA SPONSOR

Supported in part by the James A. Doolittle Endowment.

### MEDIA SPONSOR:



Inspired by Shakespeare's *The Tempest* and Oya, the Afro-Cuban deity of wind and storms, artistic director and choreographer Ana Maria Alvarez harnesses her unique Urban-Latin movement approach to create a visually stunning and thought provoking evening of dance performance. *Agua Furiosa* challenges audiences to confront the harsh realities of race and water and locate themselves inside this complex and transforming conversation. This evening length work merges live vocals, water themes, fierce physicality, the performers' own personal narratives and hope for a more just and compassionate future for us all.

**ACT I: In The Beginning - Ella**

**ACT II: We Are All Caliban, The First**

**ACT III: I/We/She, La Segunda Caliban**

**ACT 4: The Enemy is All Around - Caliban 3**

**ACT 5: Water No Get Enemy, Caliban**

### CONTRA-TIEMPO Urban Latin Dance Theater **AGUA FURIOSA**

Directed and Choreographed by  
**Ana Maria Alvarez** in collaboration with the company

Performed by  
**Isis Avalos, Christopher Cuenza, Jannet Galdamez, Bianca Golden, Samad Guerra, Francisco Herrejon, Bianca Medina, Diana Toledo and Pyeng Threadgill**

Sonic Archivist  
**d. Sabela grimes**

With the exception of the opening and closing song, *In the Masters House* and *Went to the Water* written and composed by  
**Pyeng Threadgill**

## MESSAGE FROM THE CENTER

Thank you for joining us and our WAC/D partners at Kaufman Hall to share in the premiere of CONTRA-TIEMPO's newest work, *Agua Furiosa*. It's a fitting home for this company, which started its creative journey over a decade ago right here in UCLA's Department of World Arts & Cultures/Dance (WAC/D), where Artistic Director Ana Maria Alvarez earned her MFA. While this is CONTRA's first appearance on the CAP UCLA Season, we've been proud to partner with them in our Art in Action education and residency programs since 2008.

For nearly two years, we've watched this work take shape, from butcher paper brainstorming notes taped to the rehearsal room mirror, through Community Choreographic Labs here on campus and around Los Angeles; to excerpts shared at performance workshops with hundreds of middle and high school students engaged in our K-12 arts education program. We're thrilled to see this process culminate here, with all of you.

Like all of CONTRA-TIEMPO's work, *Agua Furiosa* is rooted in community – delving deep into issues that are rarely addressed in a creative context in live performance. An important component in the company's creative process is community interaction. In exploring the work's themes of race, exile, injustice, water, drought and upheaval – the L.A. community, company members and collaborators participated in the work's progress; actively contributing in the creation and evolution of the piece.

We invite you to join the conversation and stay for one of the moderated discussions following a performance, or engage informally with the company and/or the Center's staff.

CONTRA-TIEMPO is dedicated to transforming the world through dance, to the growth and development of more self reflective and engaged young artists. Here at the Center, we also believe that CONTRA's unique alchemy – turning strangers into community – helps to create more self-reflective and engaged audience members. Thanks for being one of them.

# CENTER FOR THE ART OF PERFORMANCE AT UCLA



cap.ucla.edu  
310 825 2101

Text and Lyrics

**Pyeng Threadgill** in collaboration with **d. Sabela grimes, Ana Maria Alvarez** and ancestral wordsmiths/collaborators **Chief Si'ahl, Audre Lorde, Sojourner Truth** and **William Shakespeare**

*I Went To The Water* and *The Beginning, Middle & End/Ella's Song*  
Music and Lyrics by **Pyeng Threadgill**

Lighting and Set Design by

**Masha Tsimring**

Dramaturgy by

**Michael John Garcés**

Costume Design

**Rosalida Medina**

Set and Props Associates

**Madeleine Maloy** and **Alvaro Renteria**

Videography and Documentation

**Tiffany Judkins** and **Loren Robertson**

Show Night Stage Managers (Kaufman Hall)

**Ginger Holguin** and **Arsenio Apillanes**

## CONTRA-TIEMPO Staff

Executive Director

**Rebecca Renard-Wilson**

Artistic Director

**Ana Maria Alvarez**

Development Manager

**Julia Murphy**

Futuro Junior Company Director

**Jasmine Burgos**

Associate Technical Director

**Tuçe Yasak**

Company Manager

**Nathan Shreeve**





## PROGRAM NOTES

### A Note from the Choreographer

*What if in the beginning the dance starts like...  
and say you don't memorize it or write it down.  
You don't even have to go to school for it...not to  
know Ella.*

*What if in the beginning, middle and end was a beat  
and a beat joined together creating/bearing song and  
invoking form for us to dream/see one another*

*(from the closing song of Agua Furiosa)*

The dance is and always has been a space of constructing and deconstructing power. I feel the depth of memory held in movements across the Americas – the USA, Caribbean, South America, Central America – movements rooted in the African Diaspora – this embodiment of who we are and have always been is something that no one can take away. Ever. On this I am clear. Shakespeare was also clear about the stage being this space, and in his plays, he made concrete decisions that reflected his times and perspective. How can a story, wild, complex, layered, brutal, euphoric and sometimes hilarious, be a space to dismantle and redistribute power? How can a telling of her-story, from a perspective that in his-story isn't given body or voice, be a place where we are reminded of what we already know?

This piece was born from my attempt as a mama to protect my own child. My son is the reason I make work and I move to create a world that he will inherit – one full of love, compassion and hopefully more justice. The winter of 2012 – February 26th to be exact – Black History month – in Florida, where all of my Cuban family resides, a young black man breathed his last breath at the hand of a Latino man – we all know the tragic story of Trayvon Martin and the many many stories that preceded and succeeded it, of young men and women of color and unjust and horrific loss. The cost of racism in our country has been life after life after life. As a mama all I could think of was of my own child, and of the mothers who buried their children. Soon after I began the

process of creating Agua Furiosa and months later California entered into its worst drought in over 100 years. It's not an accident that we are inside an immense and unmanageable environmental crisis, with the most basic element of life (water) – while simultaneously our society is in upheaval. As all artists do, I used all of my questions, love, frustration and made a work, with an amazing collective of artists and collaborators, that was an attempt to understand this connection I deeply felt, but couldn't articulate through words.

Throughout the making of this piece – I kept coming back to arrogance as the root of our disconnect. Water, the great equalizer, is crucial for our survival yet can be deadly. We as human beings think we have the capacity to control nature, as we think we can control or dominate one another, again arrogance is at the root of this idea. Human arrogance has us live in a world under the false construct of race, breaking down our human to human connection. Human arrogance has us believe that our blind consumption and waste will not have an impact for future generations, breaking down our human to mother earth connection. Human arrogance has us continue to build a country on denial, denial of a his-story based on enslaving and murdering Africans and Native peoples of this land – breaking down our connection to ourselves. There is an impact of this arrogance and we are feeling it. A line from The Tempest that you will hear tonight is, "the sea is hence – what cares these roarers for the name of king" – essentially we are ALL going down in this storm – and listening to Ella, acknowledging and acting based on our connection, knowing that she cares not if we are a king or a janitor, is our only hope.

I invite you as an audience member, to be open to seeing yourself in this work. This piece is about you, this piece is about me, it's about my son, and it's about all of us.

—Ana Maria Alvarez

Photo by Tyrone Domingo



## ABOUT THE PROJECT: DEVELOPING AGUA FURIOSA

### CHOREOGRAPHIC LABS

The development of *Agua Furiosa* began with a series of site-specific participatory laboratories. These choreographic laboratories happened in connection with several distinct bodies of water in Los Angeles and occurred throughout the creation of the piece. Open to the public, these laboratories invited audience members/participants to witness work in progress, participate in the creation process and have an opportunity to share their own stories connected to the themes explored in the piece. The stories shared, both personal and local, and the contributions made by participants from all over the city, are an integral part of the final work.

### INFLUENCES

#### *The Tempest*

*The Tempest*, is considered to be one of William Shakespeare's greatest works. Written while Europe was colonizing the Americas, *The Tempest* is thought of as Shakespeare's in-depth discussion into the morality of colonialism and has attracted feminist criticism due to the lack of female voices in the play. Alvarez was inspired to create *Agua Furiosa* as a counter narrative to *The Tempest*—taking on many of the themes of the original play, including magic, the soul and justice—but from a clear female and contemporary perspective. The work calls on two distinct characters of the play.

Caliban, a disfigured slave; his name is connected to the word Cannibal, which is derived from "Carib", the term then used for natives in the West Indies. In *The Tempest*, Caliban is very much in touch with the natural world, but demonized and not considered fully human.

Sycorax, the mother of Caliban, one of the less-prominent women mentioned in *The Tempest*, is only described by the men of the play and never given body or voice. Woven throughout these descriptions of her is a suspicion of woman as evil, malicious and untrustworthy.

In *Agua Furiosa*, Sycorax is embodied by Pyeng Threadgill and is called "Ella". She is based on Oya (Afro-Cuban deity) and is an embodiment of maternal ancestry. Our story is danced and sung from the perspective of Ella and her children, four distinct Calibans. Although Shakespeare wrote "Ella" (Sycorax) out of *The Tempest*, she is a main protagonist, the cantante principal, the clave, of *Agua Furiosa*. She is both goddess and human, I/we, all encompassing and reminding us of our fluid connection—human to human, human to nature.

#### Oya, Yansa

Oya, in the Afro-Cuban pantheon, is the deity of the wind, the air, lighting, fertility and magic. Beyond destruction, Oya is the spirit of change, transition, and chaos. She is associated with the marketplace, the gates of cemeteries, which reveal Oya in her aspect as facilitator of transition and transformation. She is a queen and a warrior orisha. In Yoruba, Oya literally means "She Tore". She is also called "the one who wears pants to go to war".

Other artists, thinkers, activists/believers/dreamers/fighters that were sampled and provided us inspiration for this work are: Celia Cruz, Duke Ellington, Fatoumata Diawara, Petey Pablo, Kev Carmody, Soledad Bravo, Afrekete & Javier Campos Martinez, John Kieran (Narration), Jamaican Woman (Kingston)

For a more complete resource guide for the making of this work, including links to organizations working on environmental and racial justice, and ideas on how to become more involved, please visit [contra-tiempo.org](http://contra-tiempo.org)

## ABOUT THE ARTISTS

### **Ana Maria Alvarez:** Founding Artistic Director

Ana Maria Alvarez is a Cuban-American choreographer, raised in the South, known for her daring, multidimensional and boundary blurring choreography. Alvarez received a BA in Dance and Politics from Oberlin College and received her MFA in Choreography from UCLA's Department of World Arts and Cultures. Her thesis work, which explored the abstraction of "Latin Dance", specifically Salsa, as a way to express social resistance within the US immigration battle, eventually became the impetus for founding CONTRA-TIEMPO in 2005. In 2013 Alvarez was invited to choreograph the first of seven plays about Hunger with Cornerstone Theater and Homeboy Industries. Alvarez is regularly invited to speak about and teach her work in venues all over the country and world. In 2012 Alvarez was invited by the LA Department of Cultural Affairs and America Dance Abroad, to represent Los Angeles contemporary dance and CONTRA-TIEMPO at Internationale Tanzmesse in Dusseldorf, Germany. Several months later, she was invited back to Dusseldorf to participate in a new choreographers lab called IPAY Kindling/Fresh Tracks, where she began work on *Agua Furiosa*. She is currently an artist in residence at UCLA's Center for the Art of Performance and was recently commissioned by HeritageWorks to create two original new works for artists in Detroit. For a full bio visit [www.contra-tiempo.org](http://www.contra-tiempo.org)

### **Isis Avalos:** Company Member

Isis was born in Mexico and raised in Texas. With over 15 years of dance experience, she has taught dance workshops internationally and choreographed for several professional dance projects. Growing up, she trained intensively in classical Ballet, Jazz, and Modern dance. Her movement can be best described as dynamic and fusion based with influences of Hip Hop, Mexican Folklorico (folk dance), Jazz, Modern and Contemporary, and more recently Salsa. Isis has traveled throughout the US to choreograph for music videos and has been invited to teach hip hop and modern dance technique workshops in Mexico. Isis joined CONTRA-TIEMPO as a US Dance Ambassador on the 2014 DanceMotion USA Tour to South America. She holds a BFA in Dance from The University of North Texas.

### **Christopher Cuenza:** Company Member

Chris began dancing at the age of 13 with Kultura Phillipine Folk Arts. In 2000 he began training in hip hop, joined the St Genevieve High School Dance Team and a year later became captain. He since has performed with WOR, FLYjinx, PACmodern, SickStep, on FOX's *So You Think You Can Dance*, Expressive Doubt, Boogiezone Breed Dance Company, GRV, AOS (Acadamee of Swagg) and Mix'd Elements. He is currently dancing with CultureShock LA and directing FutureShock LA, a younger (13-17yrs old) division of the Culture Shock LA family. Along with his dance team/dance crew experience he has also danced and choreographed for artists such as Vy nguyen, Andy Quach's new music video HuA featuring Thai foon and DW, an up and coming artist from Hollywood. Cuenza's style is a mix of old school, new school, funk with some swag, popping and krump, but when it comes to his own choreography he lets the music lead. Cuenza has discovered and begun training in a variety of ballroom styles including Salsa. Cuenza joined CONTRA-TIEMPO as a company member in Fall 2014.

### **Jannet Galdamez:** Company Member/Rehearsal Director

Jannet started dancing ballet at the age of 5 and later fell in love with Salsa and Hip Hop. In 2012, she received her Bachelors of Arts from the University of California Irvine, majoring in Dance and minoring in Education. During her five years at UC Irvine she trained intensively

in jazz, modern and ballet. She was first introduced to Afro-Cuban movement during her second year in college and has been training under Afro-Cuban Master Kati Hernandez in LA ever since. Galdamez led the UC Irvine Salsa Team for four years and was a member of UCI's Insight Jazz Dance Ensemble led by Sheron Wray. In 2010, she had the opportunity travel and dance in Ghana, Africa. Throughout her time in school Galdamez worked with the Orange County Therapeutic Arts Center teaching ballet, creative dance, and hip hop to children with Down syndrome and Autism. In 2012 Galdamez began working as a Choreographer and Instructor with a musical theater summer camp based in Los Angeles. She created her own dance company, Soulclectic Roots, which had their debut performance at the San Francisco Salsa Rueda Congress February of 2013. This same year Galdamez began touring professionally as a dancer in Roni Benise's World Music and Dance Spectacular.

### **Bianca Golden:** Company Member

Born in NYC and raised in Miami, Florida, Bianca graduated from Marymount Manhattan College, with a BFA in Dance in 2009. She taught all over NYC and was the assistant director at West Side High for the Sports and Arts Leadership Academy, as well as an artist in residence for CONTRA-TIEMPO at Celia Cruz School of Music. Golden has dance training from the New World School for the Performing Arts, Dance Theater of Harlem School, Alvin Ailey School and Miami Conservatory, and also participated in community projects promoting peace, culture and education with SGI, a Buddhist lay organization. Her choreography credits include: *Peace Silencer* (2004); *Let Go* and *Unending Times* (2005); *Funk* (2008) which was showcased in Florence, Italy; and *1 in 7* (2009), a piece dedicated to sexual abuse victims. Golden is currently working on a project entitled *Heal Me* which is about how young women transform themselves through the process of healing. She performed as a member of a Speak Easy Theatrical Dance Company, called "Sass N' Betties", that performed in Guam. She is currently a member of a modern dance company based out of New York, "Von Ussar Dance Works" with whom she recently performed at the Joyce Theater in NYC for "Dancers Responding to Aids" as a guest company member and Summerstage New York. Golden joined CONTRA-TIEMPO as a US Dance Ambassador on the 2014 DanceMotion USA Tour to South America.

### **Samad Guerra:** Company Member

Samad Guerra began performing at the age of five with "Children in Flight", an African-based percussion and dance ensemble for children at the Malonga Casquelourd Center for the Arts in Oakland, CA. There, he learned to play *djembe*, *dundun*, as well as dance 'the gumboot' from South Africa. He was awarded California Arts Scholar after completing the rigorous California State Summer School for the Arts training program in 2004. While traveling to Cuba, Samad discovered his passion for Afro-Cuban dance and studied for a year under master artist Jose Francisco Barroso upon his return. In 2010, Samad moved to Los Angeles and completed a B.A. in World Arts and Cultures with an emphasis in Dance, as well as a minor in Visual and Performing Arts Education from UCLA.

### **Diana Toledo:** Company Member

Diana Toledo began her journey with dance informally. Learning hip hop on the streets of Compton she eventually joined a hip hop company out of Redondo Beach called eFunk, where she danced and performed for two years. She was introduced to the world of Salsa through a Salsa club on her high school campus and by her sophomore year she was the

President of Sabor de Salsa, the hip hop team, and the break dance team, remaining President of all three throughout her time at Redondo Union High School. Once Toledo graduated she made the decision to become a Dance major and is now working towards her BFA. Toledo auditioned for CONTRA-TIEMPO in 2010 and became an apprentice for the company for the next 18 months training rigorously in all dance forms and participating in CONTRA-TIEMPO's Futuro Summer Intensive program for two consecutive years. Toledo joined CONTRA-TIEMPO as a US Dance Ambassador on the 2014 DanceMotion USA Tour to South America.

**Bianca Medina:** Company Member

Bianca Medina is a Chicago native and holds a BFA in Dance from the University of Iowa '14 along with a minor in Health Promotions. At Ulowa, she held the talent and academia based Iowa Arts Scholarship, and had opportunities to work with professional choreographers Armando Duarte, Eloy Barragan, Duane Lee Holland, Maurice Watson, Jennifer Kayle, Nicolas Leicture. She was also a selected touring company member of Ulowa's Dancers in Company, bringing the arts & diversity to communities throughout the Midwest in performance and teaching master classes. Now based in Los Angeles, Bianca is a dancer, performer, choreographer, arts activist, and Zumba/Dance Fitness Instructor. She is excited for her first appearance as a company member in the World Premiere of *Agua Furiosa*.

**Francisco Javier Herrejon Zuñiga:** Guest Artist

Francisco trained at the Professional School of Dance Mazatlan (Bachelor of Dance), as well as State Arts Center (CEART). His other credits include: *Attitude 2010* and *Attitude 2012* (International Contest - Mexico City), international José Limón Dance Festival. Francisco was introduced to the company by his dance professor, Claudia Lavista, founding Artistic Director of Delfos Danza Contemporanea. Claudia met Ana Maria Alvarez in 2015 during her company's residency at UCLA Center for the Art of Performance.

**Pyeng Threadgill:** Ella

Pyeng graduated from Oberlin College with a BA in music and was awarded the Mellon fellowship to study music in Brazil. She appeared with CONTRA-TIEMPO in *Full Still Hungry* (National Tours). Pyeng Threadgill is an American born jazz blues singer. She has been a fixture in New York venues like The Kitchen, Joe's Pub etc, has toured Europe extensively, and moved to Berkeley, CA after releasing 2 LPs on the Random Chance label. For the next several years of performing and raising her now 10 year old daughter, Threadgill wrote and developed a new body of work based on short stories by well known authors such as Jamaica Kincaid and Bruno Schulz. This song cycle entitled *Portholes To a Love* earned her a Fellowship in music composition through New York Foundation For The Arts and a third album (self released).

**Masha Tsimring:** Lighting and Set Designer

Masha trained at the Yale School of Drama (MFA). She previously worked with CONTRA-TIEMPO on *Full Still Hungry* (National Tours) and DanceMotion USA (Bolivia, Ecuador and Chile Tour).

Selected other credits include: *American Night: The Ballad of Juan Jose* (Yale Repertory Theatre); *4000 Miles* (Hangar Theatre); *Last Days of Mankind* (Bard College); *Echo in Camera* (La MaMa), *Chorus of All Souls* (Experiments in Opera), *My Friend's Story* (Int. Festival of Arts & Ideas); *King Richard 2*, *Cloud 9*, *Petty Harbour*, *The*



Photo by Tyrone Domingo

*Seagull*, *Doctor Faustus Lights the Lights*, *The Taming of the Shrew* (Yale School of Drama); *Good Goods, Drip* (Crowded Fire); *Fireworks Festival* (Berkeley Repertory Theatre); *The Norman Conquests*, *Skylight* (Shotgun Players); *Once in A Lifetime* (ACT Conservatory). Masha is a founding member of Guilty by Association. [www.mashald.com](http://www.mashald.com)

**Rosalida Medina:** Costume Designer

Rosalida's work spans continents and various art forms - from creating costuming at the Paris Opera House; to working her needles and creative mind on Film sets and TV shows in sunny Los Angeles, to costuming for concert dance and for the stage with The Actors Gang, The Cedar Lake Ballet and Invertigo Dance among others. She currently teaches at Otis College of Art and Design is thrilled to join the talented company of CONTRA-TIEMPO on their newest project, *Agua Furiosa*.

**d. Sabela grimes:** Sonic Archivist

d. Sabela grimes studied at University of California, Los Angeles (BA in English; MFA in Dance and Choreography). d. Sabela grimes, a 2014 United States Artists Rockefeller Fellow, is a choreographer, writer, composer and educator. Described by the Los Angeles Times as "the Los Angeles dance world's best-kept secret" and as "one of a mere handful of artists who make up the vanguard of hip-hop fusion," grimes is considered one of the most imaginative and innovative artists in his field. He created and continues to cultivate a movement system called Funkamentals that focuses on the methodical dance training and community building elements evident in Black vernacular and Street dance forms. Credits include: *World War Whatever*; *40 Acres & A Microchip*; *BulletProof Deli*; *ELECTROGYNOUS*; *Rome and Jewels* (Rennie Harris Puremovement).

**Michael John Garcés:** Dramaturg

Michael studied at the University of Miami (BFA). Credits include: Artistic Director of Cornerstone Theater Company. *The Falls*, (The Guthrie Theatre), *Los Illegals*, *Demeter in the City*, *Lethe*, *3-7-11*, *Beyond the Beyond*, *The Tempest* (All for Cornerstone Theater Company).

Other credits: *dark play, or stories for boys* (Actors Theatre of Louisville - Humana Festival), *Light Raise the Roof* (New York Theatre Workshop), *Force Continuum* (Atlantic Theatre Co.), *Snapshot Silhouette* (Children's Theatre, MN), and *Breath, Boom* (Huntington Theatre and Yale Repertory Theatre).

As a playwright, credits include: *points of departure* (INTAR), *Acts of Mercy* (Rattlestick Playwrights Theatre), *suits* (Twilight Theatre Company), *land*. (juggerknot theatre co., Miami, FL). Michael is the recipient of the Alan Schneider Director Award, the Princess Grace Fellowship, a Princess Grace Special Project Grant, a TCG New Generations: Future Leaders Grant, the NEA/TCG Career Development Program Grant, a playwriting fellowship from the Mark Taper Forum (Latino Theatre Initiative), a NYFA Artists' Fellowship for Playwriting, a Van Lier Directing Fellowship, a Drama League Director's Project Special Interest Residency, and a NYSCA Individual Artist commission. Michael is a resident playwright at New Dramatists.

**Nathan Shreeve:** Company Manager

Nathan trained at the University of Manchester (BA Hons) and previously worked with CONTRA-TIEMPO on *Full Still Hungry* (National Tours). Other Credits include: *Les Miserables* (Queens Theatre, West End); *Ghost* (World Premiere, Manchester Opera House), *Old Times* (American Airlines Theatre, Broadway), *We Are Proud to Present...*, *LIFE & TIMES: Episodes 1-4*, *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney*, *An Octoroon*, *Marie Antoinette* (Soho Rep.), *The Universe is a Small Hat* (Babycastles Gallery).

As Artistic Director of Schmucks Theatre: *The Little Match Girl* (Manchester In Fringe Theatre Award: Best Director), *The Carroll Myth* (Edinburgh and Buxton Festivals), *Richard III* (Liverpool Shakespeare Festival), *Blackbird* (Location One, NYC). Nathan is an Artistic Associate for The Living Theatre.

**Madeleine Maloy** (Set and Props Associate)

Select credits include: *This Just In* (LANY Fims); *Hopscotch* (The Industry); *Carrie the Killer Musical Experience* (Los Angeles Theater), *Forever Plaid*, *The Mystery of Edwin Drood*, *The Sound of Music*, *Gypsy* (N.L.B.P); *Peter Pan Live! On NBC* (Gotham Scenic), *Carrie the Musical*, *The Little Mermaid*, *Sweeney Todd*, *RENT: School Edition*, *The 39 Steps*, *Into The Woods Jr.*, *Once on this Island Jr.*, *Hair*, *The Color Purple* (WPPAC); *La Traviata*, *Il Trovatore* (New York Grand Opera). www.madeleinemaloy.com

**Tuçe Yasak** (Associate Technical Director)

Tuçe Yasak graduated from the Department of Industrial Design at Middle East Technical University in Turkey in 2004. She worked for XXI Architecture and Design Magazine for five years as the Editor of Industrial Design. She designs for dance, theater and concerts, and is interested in site-specific performances and light installations. She went to NOLA Fringe Festival with Enthusiast Theater Company's site-specific piece *the Decay of the Cities* in November 2013. She has been involved with Lumensentient Projections since 2011 and has performed in *LAMP*, the urban light festival in New Haven in October 2013 and at MassBliss Festival in July, 2015. She was a contributing participant in Gutai Card Box exhibited at the Solomon R Guggenheim Museum, NYC as a part

of Gutai: Playground retrospective exhibition in February/March 2013. In August 2013, she was a resident at MANA Contemporary Art Center, NJ with choreographer Nikki Holck. She worked as a contributor writer of *PLSN Magazine* and made interviews with lighting designers. She has collaborated with choreographer Korhan Basaran since 2011 in both NYC and Istanbul (*Gatherings*, *Untitled*, *RAU*, *DRT*, *RAU2*, *Unfold*, *Unsettled*). She has also collaborated with actress and playwright Vicky Araico on her solo show *Juana in a Million* including the performance at the Yerba Buena Arts Center in San Francisco as a part of MEX I AM festival, in July 2014. She was a resident at the Bates Dance Festival with Korhan Basaran, where she got the opportunity to light *Unsettled*, a collaborative work by Korhan Basaran Dance Company and the David Dorfman Dance. This was commissioned and produced by DanceMotionUS and BAM, and performed at Brooklyn Academy of Music, NYC in August, 2014. She has been a creative collaborator to choreographer Raja Feather Kelly of the Feather Theory in his recent works including *Color Me Warhol* and *37 Other Reasons to Cry* in 2015. She has been dancing tango since 2000 and she loves listening to jazz.

**ABOUT THE COMPANY**

CONTRA-TIEMPO is a bold, multilingual Los Angeles-based dance company creating physically intense and politically astute performance work that moves audiences to imagine what is possible. They create a new physical, visual and sonic vocabulary that collages Salsa, Afro-Cuban, hip-hop, and contemporary dance with theater, text, and original music to bring dynamic multi-modal experiences to the concert stage. While their performances are consistently electrifying, what sets the company apart most is their unique relationship to their own community. CONTRA-TIEMPO takes an uncompromisingly radical approach to the ways in which artists function within communities and create their work. They intentionally engage diverse audiences, cultivate dancer leaders, and center stories not traditionally heard on the concert stage, using their engagement process to inform and continuously re-fuel their creative process, and vice-versa.

Much like the communities they reach, CONTRA-TIEMPO is itself a tapestry. The company members are professional dancers, artists, immigrants, educators, activists, organizers, and movers of all types, living and working across Los Angeles and across the country. Each company member lives, expresses, and struggles within the varied and infinitely complex political and personal landscapes that Artistic Director, Ana Maria Alvarez seeks to address through the company's work.

The Company's work has been seen across the world, touring North America, Central America and South America, as well as being represented abroad in Europe and Asia. In 2014, CONTRA-TIEMPO was selected to tour Bolivia, Chile and Ecuador, representing American dance abroad as part of the DanceMotion USA, a program of the Bureau of Educational and Cultural Affairs of the US Department of State, produced by BAM (Brooklyn Academy of Music).

**CONTRA-TIEMPO IS SUPPORTED IN PART BY:**

## ARTIST ACKNOWLEDGMENTS

Special Thanks to CONTRA-TIEMPO's Funders

It takes a massive amount of work to mount a production like *Agua Furiosa* and we would like to take the space to thank those who have helped to make this premiere possible. To our extraordinary funding partners: The New England Foundation for the Arts' National Dance Project (NEFA/NDP), Doris Duke Charitable Foundation, Andrew W. Mellon Foundation, National Endowment for the Arts (NEA), National Association of Latino Arts and Cultures (NALAC), Center for Creative Innovation (CCI) and Engaging Dance Audiences (administered by Dance/USA and made possible with generous funding from the Doris Duke Charitable Foundation.) Without the generous support of these leading organizations, the creation of *Agua Furiosa* would not have been possible. Thank you to our organizational funders: LA County Arts Commission, LA City Department of Cultural Affairs, California Community Foundation, California Arts Council, Capital Group and Herb Alpert Foundation. We would also like to express a special thanks to Kristy Edmunds, Meryl Friedman, Ben Johnson, Angelia Leung, Lionel Popkin and the entire UCLA Center for the Art of Performance and UCLA Department of World Arts and Cultures staff, faculty and administration. Thank you for your unflinching support in the process of creating this work and your commitment to supporting local artists.

### Acknowledgements

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Learn more about *Agua Furiosa's* themes and inspiration. Follow the blog at [CONTRA-TIEMPO.org](http://CONTRA-TIEMPO.org)

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## COMING UP AT CAP UCLA



### Akram Khan & Israel Galván: *Torobaka*

Fri, Mar 18 at 8pm  
Sat, Mar 19 at 8pm  
Royce Hall



### ODC: *boulders and bones*

Fri, Apr 15 at 8pm  
Royce Hall