

CITYWEEKLY

ARTS & ENTERTAINMENT

24Seven | Where It's @ For The Week Of Oct. 18-24

By Joey Hellrung



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- In the midst of buildings coming *down* in Sugar House, it's refreshing to hear about the opening of a new business. The (aptly named) Sugar Space is a multidisciplinary arts center, and is celebrating its opening with two dance pieces by founders Brittany Reese Dance: *THE COURTING GAME* and *BLINK*. The two pieces explore the intertwined concept of attraction through the ages and what role space and time play in that—and the time is right tonight for all Sugar House-a-holics to unite! *The Courting Game* and *BLINK* @ The Sugar Space, 616 E. Wilmington Ave. (2190 South), Oct. 19-20, 8 p.m. TheSugarSpace.com

<http://www.cityweekly.net/utah/article-39-6252-24seven-where-itrs-a-for-the-week-of-oct-18-24.html>



News

2008 was a busy and fulfilling year for Duhon Dance and for Theresa. The most exciting development of the year was when Theresa received an iLAB mini residency along with collaborator biologist Colin Grubel. Together they explored similarities and differences between their fields, worked with cormorants, and developed material in rehearsals with Duhon Dance dancers Sophie DeVore, Cristina Jesurun, Joy Magyawee, Uta Takemura, and Lutin Tanner, as well as various guests. [Read more](#) about the residency and see photos.

Another highlight of 2008 was Theresa's guest artist appearance May 19-24 at Sugar Space (a dance studio run by Brittany Reese Dew) in Salt Lake City, Utah, where she taught daily modern technique classes and set several pieces from the Duhon Dance repertory on local dancers, culminating with a performance at the end of the week.

During the course of the year, Theresa created two commissioned works, one for Middle Collegiate Church (a duet she performed with Maya Seidel) and one individual commission, a ballet pas de deux. Additionally, Duhon Dance created and presented two brand-new pieces. One was "Trois Mouvements Perpetuels," an energetic trio to music of the same name by Francis Poulenc, performed by Sophie DeVore, Hae Young Oh, and Theresa at the Dancenow RAW Festival in April. The other was "Jamaica: from the Days of King to Today's Queens," specifically created for the Dance Jamaica! series of dance concerts in Jamaica, Queens. Duhon Dance was one of three companies chosen to perform as part of the series, each receiving one Saturday in October for a site-specific, outdoor performance on the lawn of the new Jamaica Performing Arts Center. Theresa's piece incorporated text by local historical figure Rufus King and was performed by Duhon Dance members Sophie DeVore, Cristina Jesurun, and Lutin Tanner, as well as Theresa, and special guest performer Lynn Brown.

To close out the year, Naoko Matsumoto performed "Donde Voy," a solo Theresa choreographed for her in 2002, and Theresa joined Naoko in a structured improv performance at Isabella House, where Naoko teaches hula dance.

As we move forward into 2009, Duhon Dance will continue to both explore new work and revisit old pieces. Our next scheduled performance will be Saturday, May 2, in Green Space Blooms, an annual curated concert of Queens choreographers at Green

Space in LIC, Queens. There we will show "A Sense of Small," a series of solos performed to various poems and other excerpted text read live, which was choreographed in 2004.

Stay tuned for news of other upcoming performances and events!

<http://www.duhondance.com/>

The Salt Lake Tribune

Sugar Space: Art finds a sweet new home

Multidisciplinary center for artists thrives in Sugar House.

By Roxana Orellana
The Salt Lake Tribune

Published February 25, 2009 6:00 pm

This is an archived article that was published on sltrib.com in 2009, and information in the article may be outdated. It is provided only for personal research purposes and may not be reprinted.

Returning to Utah after living 17 years in New York City meant more room to raise children and coming back to family for Brittany Reese Dew. But it also meant leaving the artistic environment and activities she had been a part of as a student and professionally trained dancer.

Missing that part of her life, in October 2007 she opened Sugar Space, an artistic space modeled after places where she'd worked and performed. "I wanted a place where people could feel safe and less pressure to do experimental work in a smaller venue," Reese Dew said. "I really couldn't find it. I also wanted to introduce my own work. I worked in art administration and I'm an entrepreneur. I decided to do it and open this space."

She describes the 1,500-square-foot Sugar House building at 616 E. Wilmington Ave. as a multidisciplinary center for artists in all fields. Her business aim is "to broaden community appreciation for the arts by promoting exposure to experimental international and national artists."

Sugar Space, equipped with a professional sound and lighting system, can seat about 75 people for performances. It is also available for rental for performances, rehearsals, workshops, birthday parties, showings and meetings. Among the variety of yoga and other dance classes offered at Sugar Space is a weekend aerial dance course.

One of the facility's programs is the AWARD show -- Artists With Audiences Responding to Dance. Choreographers perform in front of an audience, who vote to determine the strongest work. The program, a collaboration with the nonprofit SB Dance, awards the winner a \$1,000 prize and a performance-space grant.

Reese Dew has a broad vision of using Sugar Space for community building and artist development, programs that SB Dance hasn't been able to launch at its home base at the Rose Wagner Performing Arts Center because of all the activities already scheduled there. "We also needed the flexibility of a

more appropriate space for a bunch of different programs, something that was smaller and not necessarily downtown," Stephen Brown, director of SB Dance, said.

The two met more than two years ago, when Brown hired Reese Dew to perform in his company. Trained at New York University's Tisch School of the Arts in dance, Reese Dew has been dancing since she was 10, eventually performing with companies in New York City and internationally.

At the time, Reese Dew missed the creative environment of New York City, the way things were always happening in the arts community. "She decided that if they weren't going to, that she was going to make it happen," Brown said. "This is the kind of space that is very prevalent in New York City, this kind of community space where all artists come up from. Salt Lake City lacked that, and she was going to make it happen."

The two continue to work together to enhance existing programs and create new ones, as well as seeking funding. One of their projects is the Sugar Space artist-in-residence program. Artists are invited to apply for twice-a-year residencies, which provide 36 hours of free space for rehearsal, a performance and a chance to teach or curate.

Laura Blakely, a dancer who was Sugar Space's first resident artist from September to December last year, created two new works and offered an evening performance. Blakely, who last spring received an MFA in dance from the University of Utah, said it was helpful to be able to use the space for free.

"Sugar Space is more community based, and a smaller organization, so it's geared toward smaller artists who are trying to get their work out there and who are not attached to a larger organization," Blakely said. "There is a huge need for spaces like it in Salt Lake. It's great that it's there."

The facility currently operates on money from rentals, Reese Dew said, though she hopes to receive public funding in the future through its nonprofit partner, SBDance.

As the owner, director and only employee, Reese Dew's plans and ideas for the community space are expansive. While she has been able to pay all her bills, she would like to see the arts organization grow. Eventually, she'd like to hire someone to help organize and oversee events.

"It's a space for everybody and we want to make it that," Reese Dew said. "There are no closed doors here. If someone comes up to me with an idea, he or she will not be turned away."

Dance, dance, dance

Check out Sugar Space's Barefoot Boogie, a community dance to pop and world beat music, from 7-9 p.m. Feb. 28 at 616 E. Wilmington Ave., Salt Lake City. "Good people, good fun, no smoke, no alcohol, no drama!" organizers say. The event includes a facilitated warm-up. Suggested donation: \$5-\$20. For information, visit <http://www.thesugarspace.com> Target="_BLANK"><http://www.thesugarspace.com> and click the Events tab, or call 888-300-7898. Sugar Space will be accepting applications for its second artist-in-residence program starting in March. Details will be posted on the Sugar Space Web site.

<http://archive.sltrib.com/article.php?id=11782387&itype=NGPSID&keyword=&qtype=>



Shall We Dance?: Dancing on Air

Thursday, 30 April 2009 18:42

Published in Shall We Dance

Written by Amy Brunvand

Revolve, Salt Lake's new aerial dance company, takes modern dance to new levels.

by Amy Brunvand

If you have seen aerial dance before, it might have been at a Cirque du Soleil show, or maybe the 2002 Winter Olympics when a group called Anti-Gravity performed at the medals ceremonies. The idea of aerial dance is to liberate the dancer from the floor-to dance on air.

Julianna Hane, artistic director of the Revolve Aerial Dance company in Salt Lake City, first encountered aerial dance when she saw Cirque du Soleil on television: "I said I've got to learn to do that. My mother thought I was crazy because I'm afraid of heights," she says. Nonetheless, Hane followed through. She went to a circus school in Vermont to learn aerial dance techniques.



Aerial dance has elements of circus, acrobatics, gymnastics and rock climbing. Dancers use apparatus made from rope, trapeze, stilts, bungee cords or whatever they can invent that facilitates the particular movement quality they want. One especially beautiful technique, sometimes called "silk dancing," uses a long swath of fabric that dancers can wrap around their bodies in order to suspend themselves hands-free. The techniques give them superhuman powers to climb like a kitten up the drapes, or descend like a spider spinning silk.

Aerial dance has long been familiar to everyone as a circus trick (after all, "The Daring Young Man on the Flying Trapeze" was the hit of 1867) but it's relatively new in the world of fine-art dancing. A 2002 article in Dance Magazine, describing the experimental and innovative state of the art at the annual Aerial Dance Festival in Boulder, Colorado, speculates that all the ways of dancing in air have not yet been discovered; even with the techniques they do know, dancers must still find practical and safe ways to perform the routines they can imagine.

And so as the four members of the Revolve Aerial Dance Company worked to develop choreography on a fabric apparatus for their performance this May they were not only exploring aesthetics and spatial architecture, but also exploring the physical question, can we do it?

"Maybe monkey climb would be easier on the single drape," suggested Julianne Hane, as she observed the less-than-graceful ascent of another dancer. Then she grabbed hold of the fabric to demonstrate another idea, gripping the fabric with her knees to swing upwards. As in ballet, one of her goals was to make the difficulty of the move disappear into a visual impression of weightless, easy grace. "We are pushing our physical limits by going upwards," says Hane. "We train really hard to do these amazing tricks, and then we integrate them with dance."

There is a spirit of playfulness in the group as they explore the possibilities. "We look like carousel horses!" laughs Elizabeth Stich, watching a video of the developing dance. She explains, "We are taking a modern dance movement vocabulary to blend aerial skills and ground. We speak about the quality of each section of the dance, and from that quality we ask what kind of aerial skill exhibits that quality." But Stich also agrees that the impression of danger and difficulty is an appealing aspect of aerial dance. "There is something exhilarating about the circus and making the audience gasp, and it's an exhilarating feeling for us, too," she says.

The other two members of the group are Nancy Carter and Stephanie Howell. All four had previous experience in aerial dance, and all but Howell (who is a theatre major) are currently MFA students in Modern Dance at the University of Utah. They are relatively new as a performing group and are clearly pleased by the positive reaction to their first performance last December. "A lot of audience came who were not our personal friends and family," says Stich with some amazement.

"Don't try this at home," warns Hane. The fabric they use has been specially tested for strength. The rigging is made out of some of the same gear that technical rock climbers use and it, too, has been tested to withstand thousands of pounds of force. When Revolve Aerial Dance performed at outdoor venues such as Park Silly Market or the Gallivan Center Monster Circus, they had to figure out how to safely rig their apparatus from some existing object like a bridge or the beams of a building. "I worked at a rock climbing gym," says Hane, "so I'm the safety person. If I can't take care of it, we hire a professional rigger."

But if watching is not enough and you would like to try aerial dance, you can take a class at Sugar Space - Julianna Hane teaches classes for ages 7 thru adult. "I like teaching beginners because of their excitement," says Hane. "On day one you can't climb at all, but by day two you are climbing and next thing you know you're upside down."

Amy Brunvand is adance enthusiast and a librarian.

<http://www.catalystmagazine.net/component/k2/item/849-shall-we-dance?-dancing-on-air?highlight=WyJzdWdhciIsInNwYWNIiwic3VnYXlgc3BhY2UiXQ==>

changedowndances

THURSDAY, MAY 14, 2009

Bridging



changedowndances is performing tomorrow night at The Sugar Space in SLC.

Performers include Nanny Bayles, Krista DiLello, Jordan Wonnacott, Evita Johnson, Lindsey Challis, Heather Arnett and Chantal Downing.

This performance features fine local dancers from BYU and the U of U. We are also honored to be collaborating with Portland poet and writer Shaun DeNooyer and film maker Amanda Belantara.

Please come see this show, May 15 & 16th! 7:30 pm
616 East Wilmington Ave 2190 South.

http://changedowndances.blogspot.com/2009_05_01_archive.html

changedowndances

SUNDAY, MAY 17, 2009

changedowndances May 2009 event 'bridging'



'Redact' Photographs were taken by Natalie Haws Simpson at Sugar Space for the Arts. In May 2009 *changedowndances* premiered **'Redact'**, made possible by Brittany Reese Dew and Sugar Space for the Arts Artist in Residency Program.

Photographs feature performers Jordan Wonnacott and Lindsey Challis.

http://changedowndances.blogspot.com/2009_05_01_archive.html