

Limón

75TH
ANNIVERSARY





Photo by Kelly Puleio

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JOSÉ LIMÓN DANCE FOUNDATION

HISTORY



Photo by Barbara Morgan

José Limón (1908-1972)

Choreographer and dancer José Limón is credited with creating one of the world's most important and enduring dance legacies—an art form responsible for the creation, growth, and support of modern dance in this country. Numerous honors have been bestowed upon both Limón and the Company he founded in 1946, including most recently the White House's 2008 National Medal of Arts for Lifetime Achievement. José Limón immigrated to the United States in 1918 and is considered one of Mexico's greatest artistic exports, making him a role model for Latino communities throughout North America. His story is a powerful vehicle for reaching young people today. Our arts-in-education program, Limón4Kids, is an important addition to the Institute's mission taking the Limón legacy directly into the classrooms of the most underrepresented New York City's public schools and community centers.

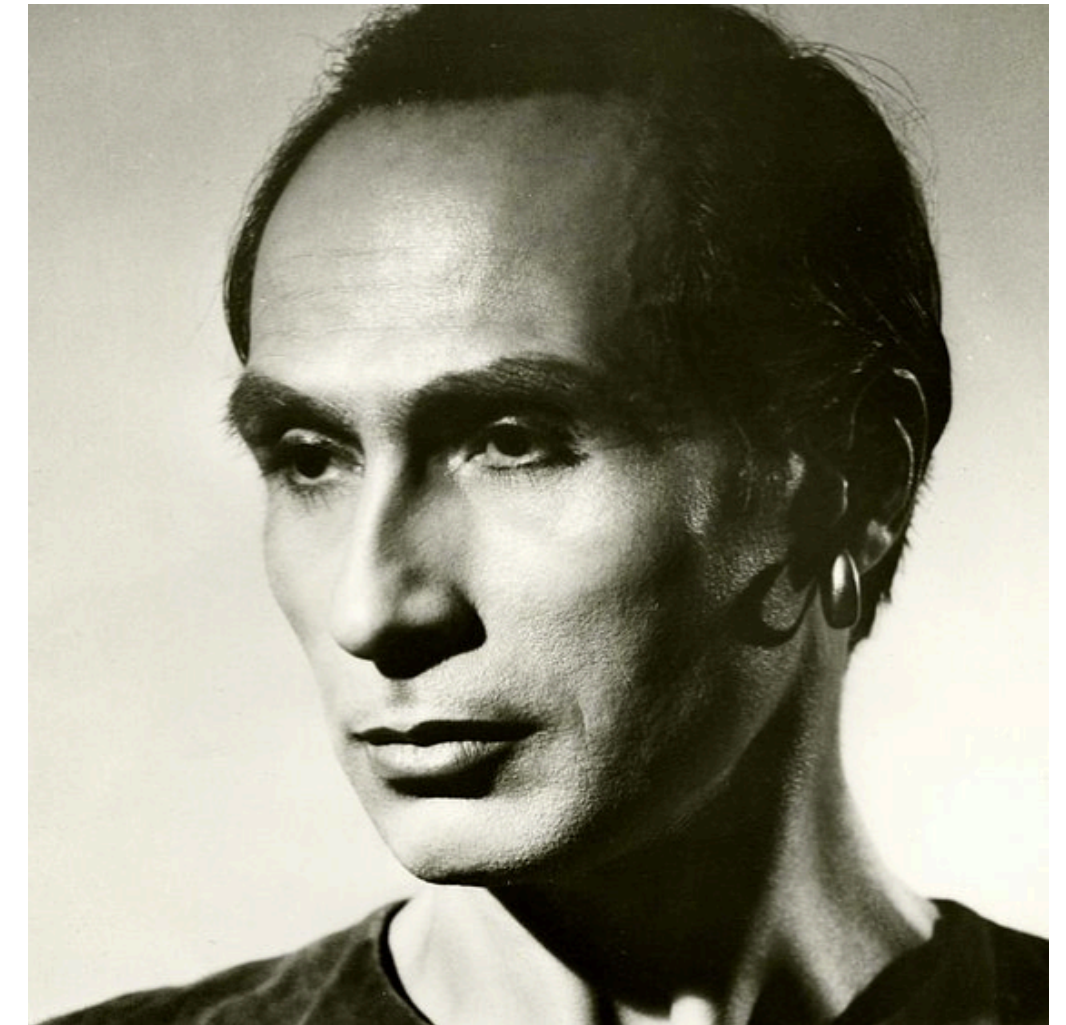
The José Limón Dance Foundation supports two entities: the Limón Dance Company, this country's first modern dance repertory company, and the Limón Institute, an educational and archival resource center. In our home-base of New York City, the Limón Institute reaches more than 50,000 students and scholars annually through its archival library, professional training programs, arts-in-education programs, and New York City classes and workshops.



Photo by Kelly Puleio

FOUNDERS

JOSÉ LIMÓN (Founder/Choreographer, 1908 - 1972), born in Culiacan, Mexico, spent a year at UCLA as an art major before moving to New York to continue his arts studies. It was there that he saw his first dance concert: one by German expressionists Harald Kreutzberg and Yvonne Georgi. Of this concert Limón said: *"What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and towering majesty, dance...dance as Michelangelo's visions dance and as the music of Bach dances."* Throughout his career, Limón worked to change the image of the male in dance and bring it to a new stature and recognition. Limón enrolled in the dance school of Doris Humphrey and Charles Weidman, and between 1930 and 1940 performed in most of their works. In 1946, after serving in the army, Limón collected a small group of dancers and formed his own company with Humphrey as his artistic director. During the ensuing years the company grew in size and stature, becoming the first group to tour abroad under the auspices of the U.S. State Department's Cultural Exchange Program. In his later years, Limón performed at the White House, and was the recipient of numerous commissions, awards, and honorary doctorates. José Limón choreographed a total of 74 works, with many being recognized as masterpieces, the most famous which is *"The Moor's Pavane"*. Some of his most famous dances include *"Missa Brevis"*, *"The Traitor"*, *"The Exiles"*, *"There is a Time"*, *"Emperor Jones"*, *"Carlota"*, *"The Unsung"*, *"Dances for Isadora"*, and *"A Choreographic Offering"*.



DORIS HUMPHREY (Founder/Choreographer, 1895 - 1958), a founder of American modern dance, developed a distinctive movement approach based on the body's use of weight and its relationship to gravity. Her choreographic contributions include many works now considered modern dance classics. Between 1928 and 1944, Humphrey collaborated with Charles Weidman, producing great dances as well as some outstanding performers, José Limón among them. When physical disability ended her career as a dancer, she became the artistic director for José Limón and his company, creating new works for the dancers, as well as choreographing for The Juilliard Dance Theater.

"She was one of the half dozen women of great vision and total dedication, who succeeded in giving entity to what was really a new art, if any art worthy of the name can ever be said to be new. Certainly, it was the first completely and incontestably American manifestation in our artistic history."

John Martin, dance critic

LEADERSHIP

JUAN JOSÉ ESCALANTE (Executive Director) *(he/him)* came to the Foundation with an impressive nonprofit management background from New York City Ballet, where he worked as an associate director of finance and Miami City Ballet as the development manager and human resources director, and Ballet Florida, where he served as Executive Director from 2001 to 2004. He also led the Orlando Ballet from 2009 to 2011 as their Executive Director. Mr. Escalante holds a Bachelor's Degree in Business Administration, a Masters Degree in Global Management and recently completed the Strategic Perspectives in Nonprofit Management Program at Harvard University. He has chaired the national committee for small and medium companies for DanceUSA, and the Cultural Executive's Committee for the Palm Beach County Cultural Council. Mr. Escalante was appointed Executive Director of the José Limón Dance Foundation on January 1st, 2014 and currently serves on the Board of Dance NYC.



DANTE PULEIO (Artistic Director) *(he/him)*, a widely respected former member of the Limón Dance Company for more than a decade, Puleio was appointed only the sixth Artistic Director in the Company's 75-year history, a position that originated with Doris Humphrey. After a diverse performing career with the Limón Dance Company, touring national and international musical theatre productions, television and film, he received his MFA from University of California, Irvine. His research focuses on contextualizing mid 20th century dance for the contemporary artist and audience. He is committed to implementing that research by celebrating José Limón's historical legacy and reimagining his intention and vision to reflect the rapidly shifting 21st century landscape.

LOGAN FRANCES KRUGER (Associate Artistic Director) *(she/her)* hails from Atlanta, Georgia. She began her training with Annette Lewis and Pamala Jones-Malavé, and went on to receive a BFA from The Juilliard School. Throughout her career, she has performed in theaters across five continents, working with Adam H. Weinert, Jonah Bokaer, Shen Wei Dance Arts, and Damian Woetzel's DEMO, among others. As a principal dancer with the Limón Dance Company, Logan performed featured roles in works by José Limón, Jiří Kylián, Rodrigo Pederneiras, Seán Curran, Jonathan Fredrickson, and Kate Weare. Logan has taught internationally and staged Limón works for various institutions including the Limón Dance Company, the Limón Institute, and the Vail International Dance Festival. Logan joined the Limón Dance Company in 2009, became the Company's Rehearsal Director in 2017, and was appointed Associate Artistic Director in 2021.



LIMÓN DANCE COMPANY

CELEBRATING 75 YEARS

Founded in 1946 by José Limón and Doris Humphrey, the Limón Dance Company has been at the vanguard of American Modern dance since its inception and is considered one of the world's greatest dance companies. Acclaimed for its dramatic expression, technical mastery, and expansive yet nuanced movement, the Limón Dance Company illustrates the timelessness of José Limón's work and vision. The Company's repertory, which includes classic works in addition to new commissions from contemporary choreographers, possesses an unparalleled breadth and creates unique experiences for audiences around the world. It's Artistic Director, Dante Puleio, assumed artistic leadership on July 1, 2020. Numerous honors have been bestowed upon both José Limón and the Company he founded seventy five years ago, including the White House's 2008 National Medal of Arts for Lifetime Achievement. Additionally, the Company was the first modern dance group to tour under the auspices of the State Department and to perform at Lincoln Center.



LIMÓN DANCE COMPANY



SEASON EXCERPTS

LIMÓN TECHNIQUE

The Limón technique is based upon the movement style and philosophy of theater developed by modern dance pioneers, Doris Humphrey and Charles Weidman. In the early 1930s, both Weidman and Humphrey developed a dance vocabulary that worked in opposition to the strict rules of classical ballet. Their intention was twofold: to demonstrate human emotions in a less stylized manner than ballet; and to incorporate in their work the natural movement patterns of the body and its relation to gravity. Limón further developed their ideas for his own work and technique.

The Limón technique is divided among various physical extremes: fall and recovery, rebound, weight, suspension, succession and isolation. These ideas can be illustrated in the way a dancer uses the floor as a place from which to rise, return to and then rise from again. The way a dancer explores the range of movement between the one extreme of freedom from gravity and the other of falling into it; for example, the moment of suspension just as the body is at the top of a leap, and the moment the body had fallen completely back to the earth. There are many words and ideas that are immediately associated with the Limón technique, i.e. its humanism, its use of breath, musicality, lyricism and its dramatic qualities; however, the overwhelming consensus is that through the movement is always demonstrated some physical expression of the human spirit.



Photo by Kelly Puleio

LIMÓN PROGRAMS

LIMÓN OUTDOORS

Limón Outdoors classes are held every summer at NYC's Bryant Park. These classes fulfill our goal by bringing Limón out of the theater, out of the studio, and into the public. Often, attending a formal dance class in a studio intimidates non-dancers. Our partnership with Bryant Park Moves eliminates all such pressures by creating a welcoming and encouraging environment.



LIMÓN4KIDS (L4K)

Nothing is more central to fulfilling our legacy than our engagement with local youth, developing their minds and imaginations, which is central to the arts education work of the Limón4Kids program. The inspiration and content for L4K classes are José Limón's dances. L4K focuses on reaching school youths in grades 6 through 12. L4K happens annually in NYC, and with special arrangements, can take place any where.

LIMÓN LAUNCH & PRO

Year round pre-professional and professional dance training for students 18 years old and older. The programs offer daily advanced Limón technique classes, one-on-one coaching with the Artistic Director, Company members and Limón faculty. It also offers students repertory workshops, performance opportunities, and unique access and involvement to the Limón Dance Company rehearsals.



LIMÓN2

Limón2 is dedicated to the development of young professionals for a sustainable career and lasting contributions to the dance world. Limón2 seeks to generate innovative programming and accessible community engagement. This 2021 inaugural artistic venture brings together young talent, the iconic works of José Limón, along with today's most exciting up and coming choreographers.



COMMUNITY ENGAGEMENT

The Limón Dance Company offers a broad array of customizable community engagement activities that are led by the Artistic Director and/or the Company members. Engagement activities take place prior to or following performances, deepening audience relationships to the venue, the company and the work.

PRE-PERFORMANCE TALK

Pre and post performance talks provide audiences with context and in-depth knowledge about Limón’s dances and offer a glimpse into his creative process. Company members can also join in the conversation during post performance talks.

MASTER CLASSES

Limón technique master classes are available to advanced, pre-professional, and professional dancers as well as college and university students. Classes are conducted by the Artistic Director, the Rehearsal Director, or one of the many experienced teaching artists who dance with the Company. On occasion, local dance company members and advanced college dance students are invited to take Limón’s company class.

WORKSHOPS

The Limón Dance Company tailors workshops based on each community's needs and interests. Besides being a prolific dancer and choreographer, José Limón was an educator, underscoring his commitment to education. Company members and teaching artists have experience working with varied groups; including at-risk youth, senior citizens, disabled children, musicians, athletes, and students ranging from elementary to college-aged.

LECTURE DEMONSTRATIONS

These lively narrated programs offer audiences of all ages a behind-the-scenes perspective, illustrating how dancers train and how choreography is created. Discussions also include musical choices, lighting, scenic design, and other elements required to complete the theatrical experience. Audience members are invited onstage to learn and perform a short movement sequence from Limón repertory. The work is then performed in full by the Company, followed by a Q&A with the performing artists.

2022-2023 LIMÓN REPERTORY



“AIR FOR THE G STRING” (1928)

Choreography: Doris Humphrey
Music: Johann Sebastian Bach
Running Time: 5 minutes

Created by Doris Humphrey in 1928, *Air for the G String* is a sculptural dance set to Bach’s *Orchestral Suite No. 3 in D Major*. Five women in long Renaissance-like draperies move slowly in procession reflecting the music’s sustained spiritual mood. Inspired by Humphrey’s love for the beauty of the music, the flowing movement and reverential gestures suggest an inner exaltation.

“[Air for the G String] one of the most breathtaking performances. Beauty was everywhere, in every gesture of every draped fold of the women’s robes.”

— The New York Times



“CHACONNE” (1942)

Choreography: José Limón
Music: Johann Sebastian Bach
Running Time: 10 minutes

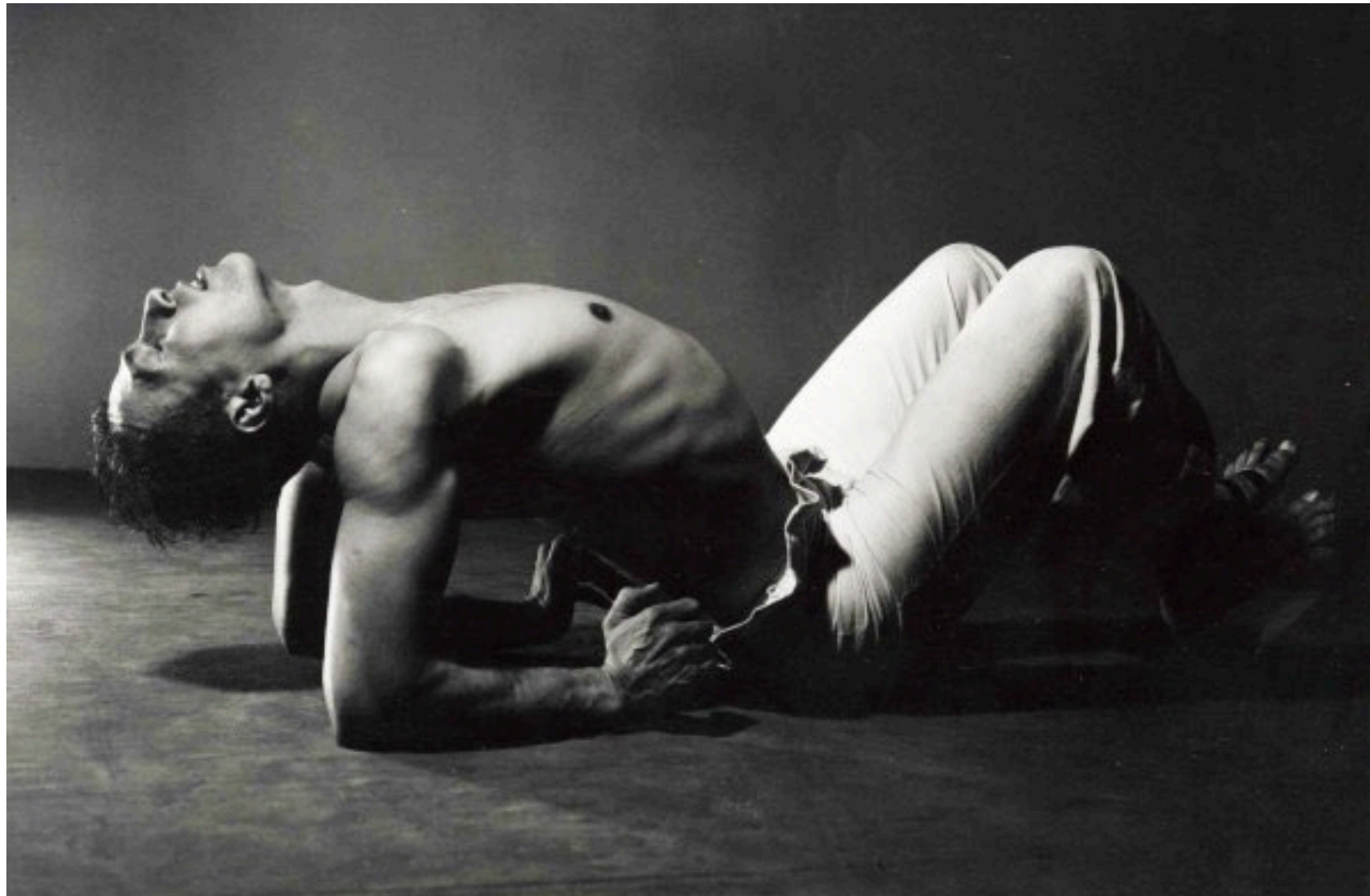
Celebrated for its musicality and emotional power, this was a solo Limón created for himself. With *Chaconne*, part of the intensity we feel is watching the performer rising to the challenge of form.

“Limón’s choreography goes beyond zestful musicality, revealing his mastery of composition and emotional modulation. This Mexican man traveled far to realize his dreams and left a legacy on par with Alvin Ailey and Martha Graham.”

— The DancEnthusiast



2022-2023 LIMÓN REPERTORY



“DANZAS MEXICANAS” (1939 / 2022)

Choreography: José Limón

Reconstructor and Re-imagination: Dante Puleio

Re-imagination movement research and generation : Sarah Stackhouse

Dramaturg: Risa Steinberg

Music: Lionel Nowak

In 1939 the young José Limón created a work consisting of 5 solos, each a symbolic, historic Mexican figure that solidified his choreographic voice. This reconstruction and reimagination will be created from filmed excerpts, entries from Limón's "Libro de Ideas" and a collection of drawings and photos.



“PSALM” (1967)

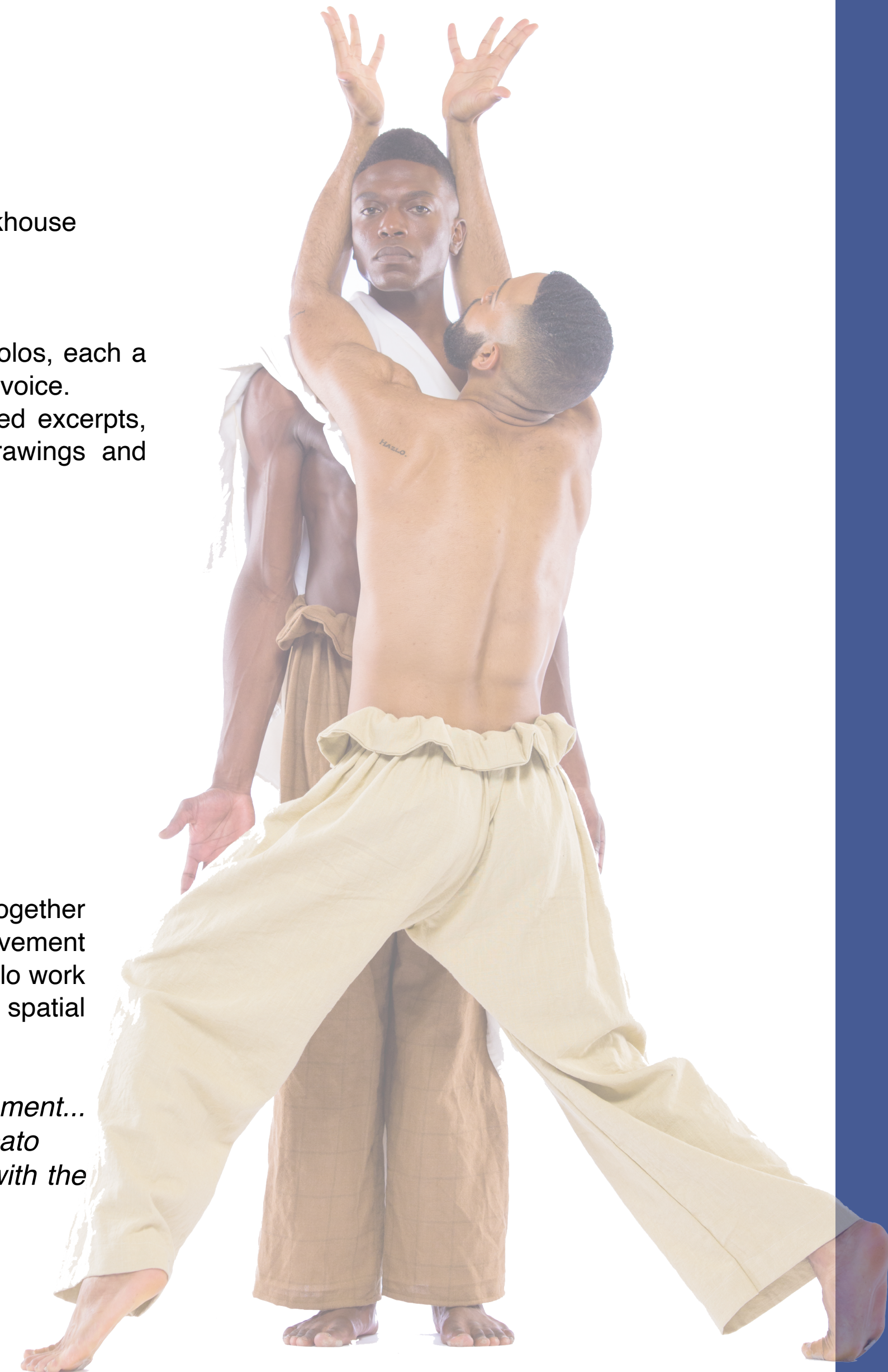
Choreography: José Limón

Music: Eugene Lester

Running Time: 16-30 minutes

Drawn by the Jewish story of The Righteous, Limón weaves together mysticism, ritual, and history into a stunning choreographic achievement of anguish and joy. Psalm counterpoints emotionally evocative solo work with a powerful rhythmic ensemble and a rich sense of spatial architecture. Psalm is danced to Eugene Lester's original score.

“Elating... Limón knew how to sculpt the stage with movement... Wonderful to see...Psalm's suspensions, glides, and the staccato changes elicit our participation. Even as we sit, we breathe with the dancers.” — The DancEnthusiast



2022-2023 LIMÓN REPERTORY



“SUITE DONUTS” (2020)

Choreography: Chafin Seymour

Music: Miguel Atwood Ferguson, Slum Village & Erik Satie

Running Time: 12 minutes

Co-commissioned by the American Dance Festival, *Suite Donuts* is a contemporary piece with an urban groove choreographed to an eclectic mix of music. Inspired by Limón’s choreography and use of music, Mr. Seymour dances originate from a resilient relationship to gravity, making a compelling hybrid movement vocabulary that stresses physicality and musicality.

“...luscious movement was something that this work uniquely offered — something memorable and also widely needed in this turbulent, uncertain time in the world.” — Dance Informa



“THE MOOR’S PAVANE” (1949)

Choreography: José Limón

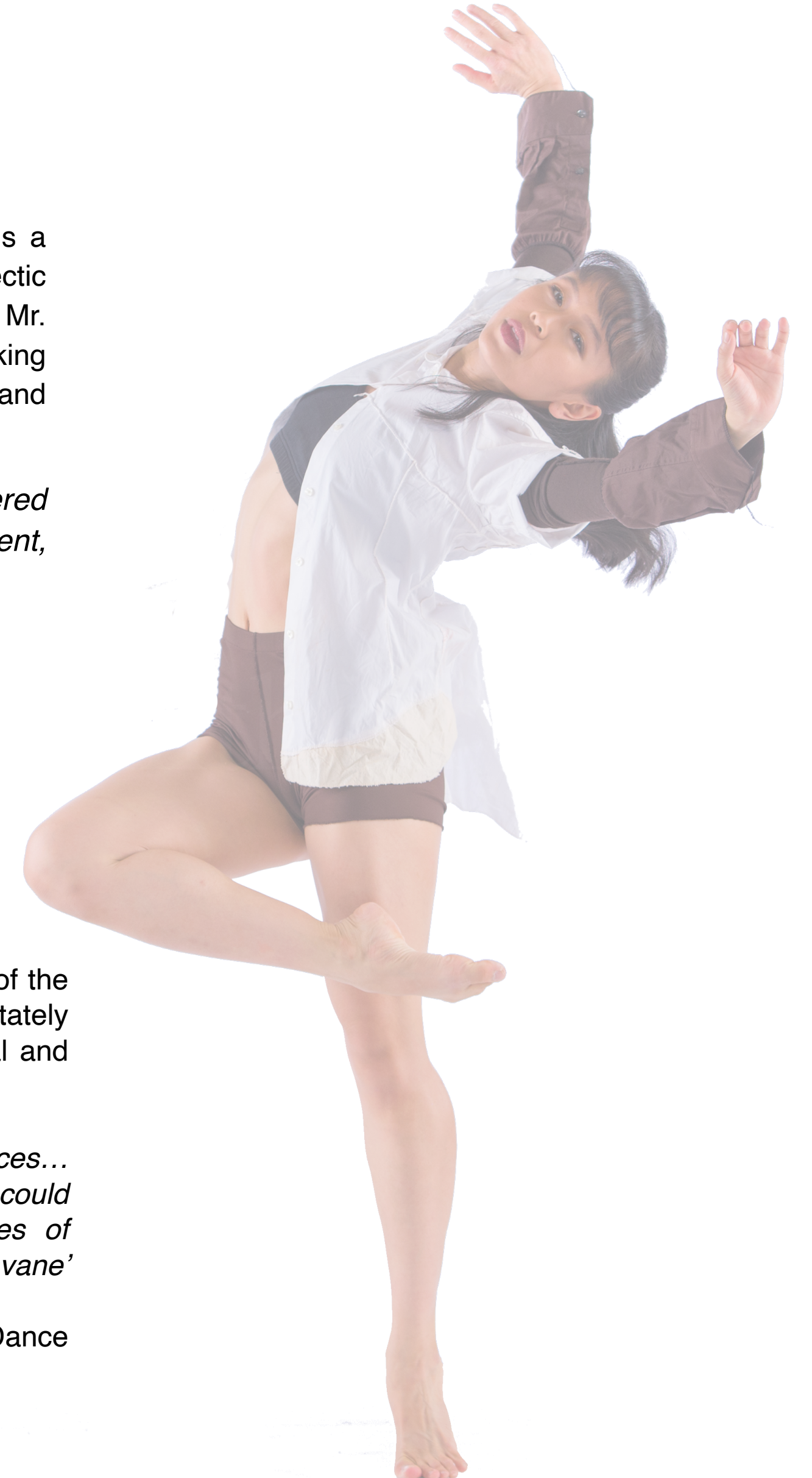
Music: Henry Purcell

Running Time: 21 minutes

Based on Shakespeare’s “Othello”, *The Moor’s Pavane* is a picture of the corrosive force of jealousy and the destruction of good by evil. The stately and formal choreography provides a stark contrast to the emotional and passionate characters in this tragic story.

“The Moor’s Pavane’ is one of Limón’s most critically acclaimed pieces... one would find it hard to believe that this Shakespearian variation could continue to be relevant seventy years later. And yet, with tones of deception, chaos, mistrust and injustice, suddenly ‘The Moor’s Pavane’ becomes eerily appropriate and suited to this year”

— Eye On Dance



2022-2023 LIMÓN REPERTORY



“THERE IS A TIME” (1956)

Choreography: José Limón
Music: Norman Dello Joio
Running Time: 35 minutes

Choreographed to a Pulitzer Prize winning score by composer Norman Dello Joio, *There is a Time* was inspired by a passage from ‘Ecclesiastes’: “To everything there is a season, and a time to every purpose under the sun.” The dance conveys a powerful sense of community, it evokes the breadth of the human experience and the cyclical nature of life.

“The dance motifs are sharply focused and brilliantly expressive... Emotionally the work shows a constant interplay of light and shade” — The New York Times



“WALDSTEIN SONATA” (1972 / 2022)

Choreography: José Limón and Daniel Lewis
Music: Ludwig van Beethoven
Running Time: 16-30 minutes

José Limón was working on *Waldstein Sonata* when he passed away in 1972. Daniel Lewis — then a member of the Limón Dance Company and later, its acting artistic director — reconstructed as much of the Limón choreography as he could, and completed the ballet himself. Danced for the first time by The Juilliard Dance Ensemble in 1975, the Limón Dance Company is set to dance the piece for the first time at The Joyce Theater in April, 2022.

“A taut and brilliant sense of structure...The result is most gratifying. It is an interesting work.” — The New York Times



2022-2023 NEW WORKS



RAÚL TAMEZ | PREMIERE (2022)

Choreography: Raúl Tamez

Mr. Tamez is an award winning Mexican choreographer who works in the dance theater tradition. His new work will be a response to José Limón's *Tonanzintla* (1951) which was inspired by the stunningly beautiful church of Santa María Tonantzintla in Puebla, México. Commissioned by the University of Minnesota.

"My piece will be inspired by topics such as migration, indigenous voices, symbolic domination, syncretism in México, and interculturality. I would like to encourage voices that are often marginalized within the context of México and the United States relationships. It is an honor and a great privilege to talk about these delicate topics onstage, a challenge that I want to assume with care and sensibility." — Raúl Tamez



OLIVIER TARPAGA | PREMIERE (2022)

Choreography & Music: Olivier Tarpaga

A native of Burkina Faso, Olivier Tarpaga is the Artistic Director of Nomad Express International MultiArts Festival in Ouagadougou in West Africa. He also serves on the music faculty at Princeton University. Mr. Tarpaga will choreograph a new dance and compose original music that reflects his experience of escaping political unrest in his country of birth and making an artistic career in the United States --a story very much like José Limón's life. Commissioned by The Joyce Theater.

"Dance is deeper than a combination of movements. A strong dance work for me is a journey that hits the audience's heart. My creative process is concentrated on the human condition. I start with personal questions that provoke personal gestures, which transform into movements, which become phrases that give life to a choreography." — Olivier Tarpaper



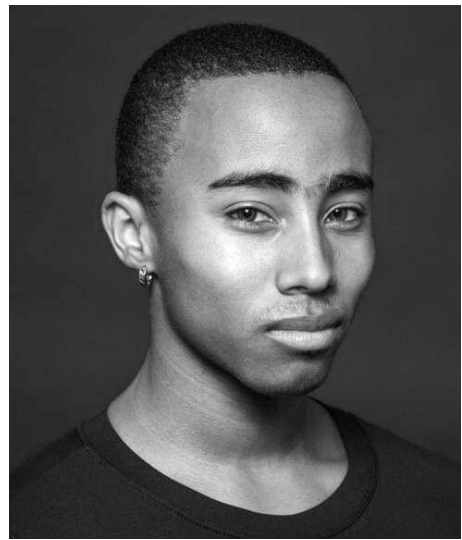
LIMÓN DANCE COMPANY DANCERS



Joseph Columbus (*he/him*) began his training in the Chicagoland area where he studied with Forum Dance Theatre. In May 2016, he graduated from the Alvin Ailey/Fordham University BFA program where he performed works by Pascal Rioult, Alexander Ekman, Mark Morris, Robin Mineko Williams, Alvin Ailey, Jae Man Joo, Christopher Huggins, and Norbert De La Cruz III. Since graduating, he has had the opportunity to work with companies such as RIOULT Dance NY and Company XIV. Joey also has the pleasure of being a part of The Metropolitan Opera's ballet company, where he has been part of productions such as *Rusulka*, *Samson et Dalila*, and *Marnie*.



Terrence Donzell Mitchell Diable (*he/him*) (New York, NY) a graduate from the Ailey/Fordham BFA program, Diable has performed works choreographed by Paul Taylor, David Parsons, Martha Graham, Robert Battle, Aszure Barton, Matthew Rushing, Ohad Naharin and Fernando Melo. In 2011, Mr. Diable joined the Francesca Harper Project and in 2012 he collaborated with the New Jersey Symphony Orchestra. He also danced for The Steps Repertory and, most recently, has been assistant to Matthew Rushing on his commission of *ODETTA* for the Alvin Ailey American Dance Theater. Diable joined the Limón Dance Company in 2017.



Michael Edwards Jr (*they/them*), today is known as MJ was born in Middletown, NY, and studied at The Juilliard School, pursuing a BFA in dance. They began their professional training at Fiorello H. LaGuardia High School. While at LaGuardia, they trained on scholarship at **MOVE|NYC|**, American Ballet Theatre, Steps on Broadway, and French Academie of Ballet. In 2017, MJ then began studying at the San Francisco Ballet School and achieved the San Francisco Ballet School's 2018-2019 Choreographic Fellowship. They are a 2019 YoungArts Winner in Modern/Contemporary, as well as a 2019 Meringoff Family Foundation Valedictory Prize Winner. They joined the Limón Dance Company in 2021.



Mariah Gravelin (*she/her*). Born in South Korea, Mariah grew up and began her dance training in Southeastern Connecticut under the direction of Gloria Govrin, where she began her Limón training with Libby Nye at the age of 11. In May of 2018, she received a BFA from Alvin Ailey/Fordham University. Mariah joined the Limón Company as an Apprentice in January 2019, during which she performed and toured nationally, and was promoted to be a full Company member in summer 2019. Additionally, she is a photographer, a member of Peter Stathas Dance, and has been a teaching artist and Social Media Associate for the José Limón Dance Foundation since 2020.

LIMÓN DANCE COMPANY DANCERS



Johnson Guo (*he/him*), from Brooklyn, New York, began his dance training under Eliot Feld's Ballet Tech Program at the age of 8. There, he had the honor of performing works by choreographers Eliot Feld, Brian Brooks, Julia Eichten, and Stephanie Terasaki at the beautiful Joyce Theater. Upon graduating from Ballet Tech, Johnson continued his dance education at the Conservatory of Dance at SUNY Purchase, where he was introduced to a vast variety of techniques such as, Graham, Cunningham, Gaga, DOVA, floor work, and Limón. Johnson has had the wonderful opportunity of performing works by Rena Butler, José Limón, and Eve Chan.



Deepa Liegel (*she/her*) is thrilled to rejoin the Limón Dance Company for the 2022 season. Deepa was born in Calcutta, India and raised in Seattle, Washington. She grew up dancing with Cornish Preparatory Dance, Leela Kathak Dance and Seattle Theatre Group. She got her BFA in Dance Performance and a minor in Arts Management from Southern Methodist University. Professionally, she's worked with Mark Morris Dance Group, The Metropolitan Opera, Broadway Bares and Delta Rae. Deepa is a certified classical Pilates instructor through Power Pilates, NYC. She's represented by Jim Keith, Movement Talent Agency, NYC Division. Instagram: @deepaleaps.



Nicholas Ruscica (*he/him*) is originally from Toronto, Canada where he began his training at Canadian Contemporary Dance Theatre. Nicholas continued his studies at California Institute of the Arts, receiving his BFA in 2020 and was a four-year recipient of the President's Merit Scholarship. After graduation, Nicholas joined Limón in 2021 and has been teaching Limón technique at the National Ballet of Canada, Canadian Contemporary Dance Theatre, and Perpich Arts Highschool in Minnesota. As well, he has had the pleasure of working with artists and companies such as Peggy Baker Dance Projects, Human Body Expression, Raúl Tamez, Olivier Tarpaga, and TOES FOR DANCE.

LIMÓN DANCE COMPANY DANCERS



Frances Samson (*she/her*) is a New York based artist originally from Toronto, Canada. She has had the pleasure of performing for the Canadian Broadcasting Corporation, Walt Disney World, TEDx, Miss Universe Canada, New York Fashion Week and Rotary International. She is an artistic collaborator for WHITE WAVE Dance, Frog In Hand, as well as the multicultural project, The Gravity Between directed by Jacqueline Bulnes with original compositions by Niklas Emborg Gjersøe. Frances is on faculty at the Limón Institute and teaches the Limón style of movement in Europe, Canada and the United States. She joined the Limón Dance Company in 2017.



Jessica Sgambelluri (*she/her*) is a graduate of Marymount Manhattan College, where she received her BFA in Dance in 2014. During her time there she was selected to perform in the Yang Liping International Dance Festival in Kunming, China. Upon graduating, Jessica joined Graham 2 where she received the Pearl Lang Award and performed on TED Talks Live. Since then, she has worked with Odyssey Dance Theater, ARIM Dance, Caterina Rago Dance Company, The Metropolitan Opera, and Buglisi Dance Theatre. Jessica is also a part-time faculty member at The Martha Graham School, Peridance, and a Pilates instructor at Groundfloor Exercise. Jessica is ecstatic to be dancing her first season with the Limón Dance Company.



Savannah Spratt (*she/her*) joined the Limón Dance Company in 2016. Born and raised in Rochester, PA, she attended Lincoln Park Performing Arts Charter School and holds a BFA in Contemporary Dance from the University of North Carolina School of the Arts. She collaborates often with Helen Simoneau Danse and the Merce Cunningham Trust, most notably performing in the Los Angeles installation of Night of 100 Solos. Savannah is a licensed GYROKINESIS Level 1 Apprentice and enjoys knitting in her down time.

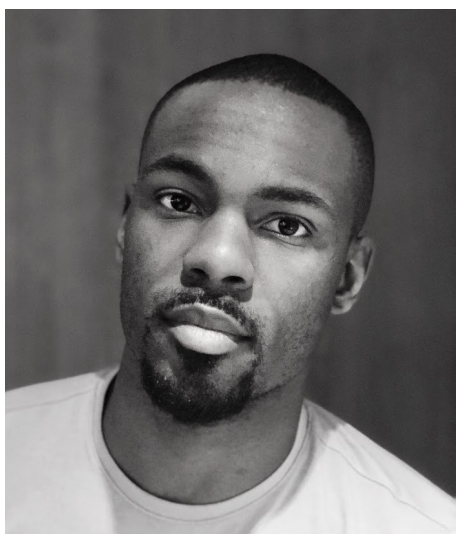
LIMÓN DANCE COMPANY DANCERS



Lauren Twomley (*she/her*), born in Brooklyn, New York, graduated from SUNY Purchase with a BFA in Dance and a minor in Arts Management. She has worked with renowned choreographers: Doug Varone, Sidra Bell, Dylan Crossman, Kevin Wynn, Ana Maria Lucaciu, Chafin Seymour, Francesca Harper, Kate Weare, Raul Tamez and Olivier Tarpoga, and has performed masterworks by Martha Graham, José Limón and Merce Cunningham. Lauren works with Soluq Dance Theater, is a dancer, rehearsal coordinator and social media manager for Peter Stathas Dance, and is a teaching artist for the José Limón Dance Foundation. She joined the Limón Dance Company in 2019.



Robert M. Valdez Jr. (*he/him*), affectionately known as “Buddy”, received dance training at the San Francisco Academy of Ballet and the San Francisco School of the Arts. He earned a BFA from The Juilliard School under the direction of Lawrence Rhodes. Some of the companies Valdez has performed with include Luna Negra Dance Theater, 360° Dance Company, Riedel Dance Theater, Jennifer Muller/The Works, Flexicurve, Armitage Gone! Dance, and ZviDance. Commercial work includes NYFW, Fashion/One TV, Comedy Central, and Janet Jackson's Made for Now music video. Valdez also has certifications to teach yoga, the Feldenkrais Method®, and Latin social dancing.



B. Woods (*he/him*), from Winston Salem, NC, BFA graduate of UNC School of the Arts (UNCSA), began a professional career dancing original works created by Duane Cyrus, Helen Simoneau, Eric Oberdorff, Zane Booker, Juel Lane and more. He soon performed and toured with the West Virginia Dance Company that featured works choreographed by Doug Varone. He is a recipient of the William R. Kenan Fellowship, which commissioned an original work he co-created, entitled “Skin-Deep”, at the Lincoln Center. Most recent collaborations include dances with StubbornMVMT, Olga Rabetskaya, and Variety Pack Collective. This is Brandon’s premiere season with the Limón Dance Company.

PRESS QUOTES

"In this season of worldwide pain, Limón's work is balm and anchor. Limón's work is heroic; the legacy of his movement and musicality continues to honor him."

—Martha Sherman, Dance View Times

"But the Limón Dance Company lives on, now nearly 70, and its members remain heroic defenders of their patrimony, the work of a man who was born in Mexico but became part of the core of modern dance in the United States."

— Brian Seiber, New York Times

"The dance of Limón is for always... a spectacle of the highest artistic level...still the most unique and original American dance company."

— Il Messaggero, Rome, Italy

"The company still carries that indescribable magic that brought it to the forefront of American modern dance so many years ago."

— Wendy Liberatore Daily Gazette

"The choreography of the great José Limón, a Mexican immigrant, with its clean lines, those powerful curved arms and, always, the deep emotional content, is one of our national treasures."

— Susan L. Pena, Reading Eagle

"Is not surprising that a company steeped in such material should make it this far."

— Siobhan Burke, New York Times

PRESS QUOTES

"Limón Dance Thrives, Decades After Its Founder's Death"

— The New York Times, Marina Harss

"The most welcome element of the program that the Limón Dance Company is presenting this week at the Joyce Theater is the way the group dances are performed. The dancers neither condescend to the old works by José Limón, who founded the troupe in 1946, nor present them as if they were the Holy Grail. They perform with a mixture of honest-to-goodness objectivity and what seems like a certain private pleasure."

— Alistair Macaulay, The New York Times

"The diverse group of dancers whom you often don't come across in mainstream companies."

— Demetrius Shields, Dance Informa

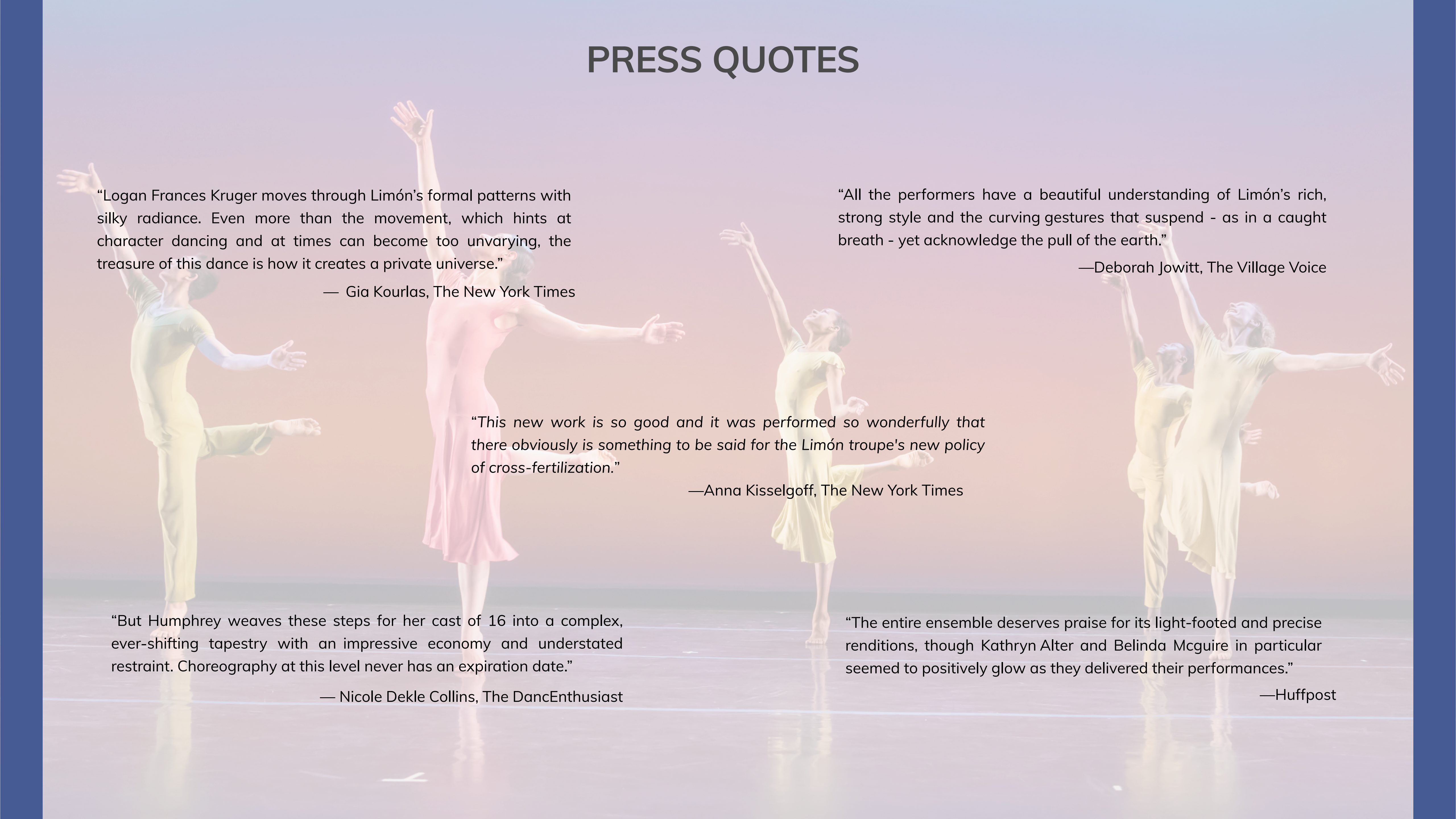
"Curran's Nocturne for Ancestors offers the company and the audience a deep breath of joy, gratitude, and life in community in this hearkening back to the heart of folk dance, no matter what culture, no matter what age. Kudos to the entire Limón family for this powerful and uplifting continuation of their 68th year!"

— Mary Seidman, Eye on the Arts

"As long as we lie, hate, envy and betray, Jose Limon's work will continue to fascinate."

—Sarah Kaufman, Washington Post

PRESS QUOTES



“Logan Frances Kruger moves through Limón’s formal patterns with silky radiance. Even more than the movement, which hints at character dancing and at times can become too unvarying, the treasure of this dance is how it creates a private universe.”

— Gia Kourlas, The New York Times

“This new work is so good and it was performed so wonderfully that there obviously is something to be said for the Limón troupe's new policy of cross-fertilization.”

—Anna Kisselgoff, The New York Times

“But Humphrey weaves these steps for her cast of 16 into a complex, ever-shifting tapestry with an impressive economy and understated restraint. Choreography at this level never has an expiration date.”

— Nicole Dekle Collins, The DancEnthusiast

“All the performers have a beautiful understanding of Limón’s rich, strong style and the curving gestures that suspend - as in a caught breath - yet acknowledge the pull of the earth.”

—Deborah Jowitt, The Village Voice

“The entire ensemble deserves praise for its light-footed and precise renditions, though Kathryn Alter and Belinda Mcguire in particular seemed to positively glow as they delivered their performances.”

—Huffpost

Limon

