

IFE-ILE AFRO-CUBAN DANCE FESTIVAL AND
THE 5TH INTERNATIONAL CARIBBEAN BIENNIAL DANCE COMPANY

PRESENT

DANCE UNTAMED:

RITUALS OF RESISTANCE
FOR THE 21ST CENTURY

AUGUST 3-6

2022



HistoryMiami Museum

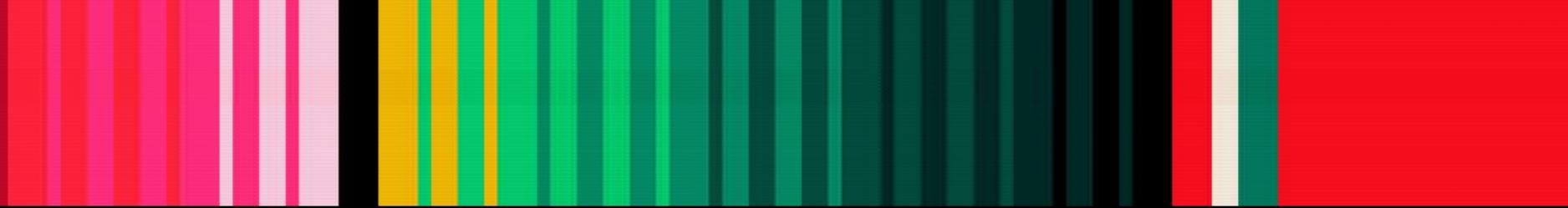
Miami Herald

EL NUEVO
HERALD

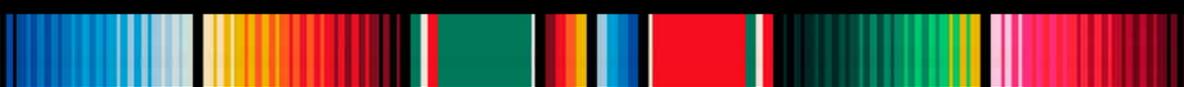


MIAMI-DADE
COUNTY





As we find ourselves in the midst of the
aggressive clouds of war, disease of body and soul,
senseless conflicts and constant instability,
we invite you to come together in the circle of
our conference, which delves into the alienated rituals
of dance and sidelined practices, reconnecting with our
true history of community through various traditions
to repair the fragmentation of families, people,
societies, countries...



VENUES

HistoryMiami Museum

101 W Flagler St, Miami, FL 33130

(Academic panels and opening performance by IFE-ILE)

Miami Dade College Koubek Memorial Center

2705 SW 3rd St, Miami, FL 33135

(Workshops and performance)

SCHEDULE AUG 5-6

	@ Koubek Center	@ Koubek Center
	Friday August 5	Saturday August 6
8:30am	Registration	Registration
9:00a – 9:50a	Cuban Modern Torres	Orishas (<i>Obatala/Ochosi</i>) Gonzalez
10:00a-10:50a	Orishas (<i>Eleggua</i>) Gonzalez	Orishas (<i>Babalu Aye/Arara</i>) Quintero
11:00a-11:50a	Orishas (<i>Oggun</i>) Quintero	Orishas (<i>Oya</i>) Torres
12:00p-12:50p	Orishas (<i>Chango</i>) Gonzalez	Yuka/Makuta Gonzalez
1:00p-1:50p	Congo (<i>Palo</i>) Quintero	Rumba (<i>Columbia</i>) Garcia
2:00p-2:50p	Orishas (<i>Ochun</i>) Torres	Hatian Yanui
3:00p-3:50p	Afro-Contemporary Woods	Caribfunk Carey
4:00p-4:50p	Bailes Populares (<i>Mambo, Son, Chachacha</i>) Lizaso	
5:00p-5:50p	Casino Garcia	
8:00p		Gala Performance
10:00p		Closing Party Theater Lobby

GUEST INSTRUCTORS



Andrea E. Woods Valdés

– Dancer/Choreographer/Musician/Video Artist/Educator – is the Chair of the Duke University Dance Program and artistic director of Souloworks/Andrea E. Woods & Dancers. She found the wimmim@work showcase and the Calabasa Calabasa summer intensive to develop Black audiences and performing and teaching opportunities for wimmin of color. She is a former dancer/rehearsal director with Bill T. Jones/Arnie Dance Co. She holds an MFA in Dance from The Ohio State University and a MAH in Caribbean Cultural Studies from SUNY Buffalo and is completing a Ph.D. (ABD) in Dance at Texas Woman's University.

Woods Valdés has received grants from The Jerome Foundation, (NEFA) The National Dance Project, National Performance Network, Arts International, and the North Carolina Arts Council. Woods Valdés creates dances as contemporary African American folklore.

Her creative process is inspired by folk traditions such as blues, jazz, folk music, African American literature, family folklore and movement reflective of the African Diaspora social and cultural experience. She has created collaborative works with musicians Randy Weston, David Pleasant, Tiyé Giraud, Madeleine Yayodele Nelson, Philip Hamilton, Shana Tucker, and Atiba Rorie and performance poet, hattie gossett.

www.SOULOWORKS.com



A'Keitha Carey

is a Bahamian artist, educator, scholar, mother, and activist. She developed the dance technique CaribFunk, a fusion of Afro-Caribbean, ballet, modern, and fitness principles and rooted in Africanist and Euro-American aesthetics and expressions. She received her B.A. in Dance from Florida International University, an M.F.A. in Dance from Florida State University, and an M.A. in African and African Diaspora Studies from Florida International University. She also holds a Certificate in Women's Studies from Texas Woman's University and is currently in PhD program in Global Cultural Studies at Florida International University. She researches Caribbean spaces, locating movements that are indigenous, contemporary, and fusion based and investigates how Caribbean cultural performance (Bahamian Junkanoo, Trinidadian Carnival, and Jamaican Dancehall) can be viewed as praxis. Her dissertation focus is: "Deconstructing the Erotic: Vulgarly, Slackness and Black Female Performance in Jamaican Dancehall." She is also a member of Olujimi Dance Theatre in Miami, Florida.



Weiselande 'Yanui' César

is a multidisciplinary artist residing in Miami. Dr. César is an educator of MDCPS. She is also the Founding Executive Director of Tradisyon Lakou Lakay Inc. Her literary work includes three self-published books and articles. Recently published in the National Dance Education Organization was her blog, "Demystifying Haitian Folkloric Dance through Pedagogy and Performance Art". Her much inspiring and spirit uplifting workshop, Haitian Folkloric Dance LAB was presented at the National Dance Education Organization Conference in October 2019 at the Hyatt Regency, Miami. Her work ranges from collaborative to independent projects, lending her in a 2018 production with Berlin based choreographer/experimental artist, Isabel Lewis, during Faena's commissioned Art Basel Festival. Yanui's choreographed piece, directing TLL Dance Ensemble, led the group to a cast in "Colors" Jason Derulo 2018 music video. Yanui was also a featured artist in VoyageMIA magazine in 2019. Through the nonprofit, the organization Concert Series made its debut at Julius Littman Performing Arts Theater, a work commissioned by the City of North Miami Beach. In May 2021, Dr. César's future work also includes a proposed Haitian Folkloric Dance Performance and Pedagogy class at the National Dance Education Organization's Online Professional and Development Institute (ODPI). This work will be the first presented on the platform and at this professional caliber

IFE-ILE INSTRUCTORS



Neri Torres

– dancer, is the founder and director of IFE-ILE and the Annual Afro-Cuban Dance Festival (now merged with the International Biennial Caribbean Dance Conference Torres founded in 2014 in Barbados while working at UWI). Born in Havana, Cuba, Neri studied at the Escuela Nacional de Instructores de Arte and Instituto Superior de Artes prior to defect to the U.S. in 1991. She holds and MFA from University of Colorado at Boulder where she minored in film. She turned her passion for dance and cultural advocacy into a successful career spanning more than twenty years. Trained in jazz, ballet, modern, and Afro-Cuban dance, Torres has choreographed, written, directed and performed numerous shows (from musicals, movies, commercials to videos). Among her achievements are being the choreographer and principal dancer for Gloria Estefan. Neri is a leader in Miami's arts and culture community, whose numerous awards include a Fellowship of Artistic Merit and a Folk Heritage Award from the State of Florida for her long-standing contributions to Afro-Cuban culture. Currently, Neri is a Visiting Professor at the University of Texas at El Paso and a Policy Board member of the National Dance Education Organization (NDEO). She is the main editor of the book *Perspectives on Dance Fusion and Dance Sustainability in the Caribbean Rituals of Modern Society*.



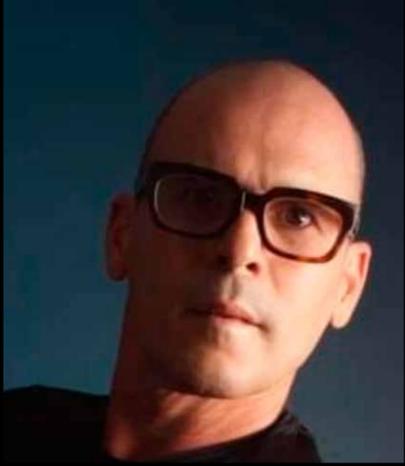
Yosvani Gonzalez

graduated from both Escuela Nacional de Artes and Instituto Superior de Artes in Havana, Cuba in Afro-Cuban Dance and Music. Founder of Oche, the first Afro-Cuban dance Company in Villa Clara, Cuba in 1996, Yosvani was also member of the renowned Conjunto Folclorico Nacional de Cuba where he worked for over a year. In addition, he participated in several festivals and dance competitions both national and internationally. After fulfilling a contract with the University of Monterrey Campus, Guadalajara, he relocated to Miami in 2015, the year he joined IFE-ILE Dance Company.



Juinier Quintero

Graduated in 2009 from the Instituto Superior de Artes in Havana, Cuba in Afro-Cuban Folklore. He danced for the renowned Conjunto Folclorico Nacional de Cuba. In addition he choreographed for several Cuban nightclubs (Havana Riviera Hotel and Capri Hotel in Havana among other). Juinier was also a dance instructor for Baile en Cuba and Varadero Baila. He joined IFE-ILE Afro-Cuban Dance Company in 2013.



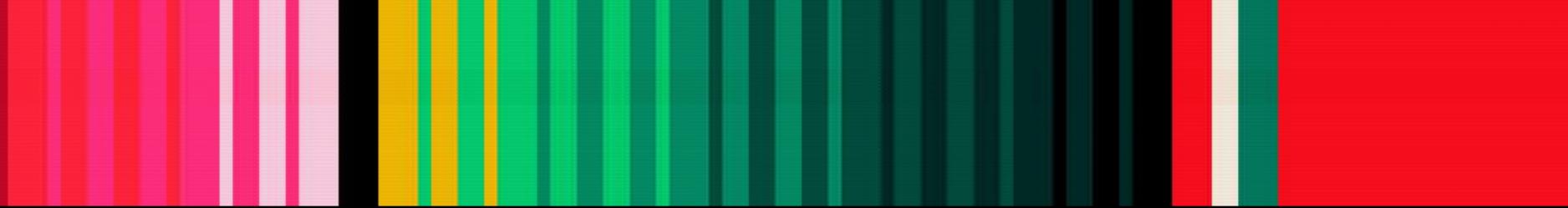
Jorge Lizaso

studied at the National School of Art Instructors with an internship at the National School of Arts. Graduated from the Instituto Superior de Artes, Jorge developed his career as a dancer, teacher and choreographer, participating in festivals and events in Cuba, Mexico, USA, Spain, Italy, France, Germany and Venezuela.



Rainier Garcia

Graduated from the National School of Performing Arts in Havana, Cuba, in the specialty of Musical Shows in 2009. Rainier is a versatile dancer. During his career he has performed at the renowned cabaret Tropicana, Santiago Alfonso's Dance Company and Ballet Rakatan. He has been a member of IFE-ILE since 2014.



WORKSHOPS

Afro-Modern

Dance technique combining Afro-Cuban based dance movements with modern technique, influenced by Graham, Limon, Humphrey and Limon.

Arará

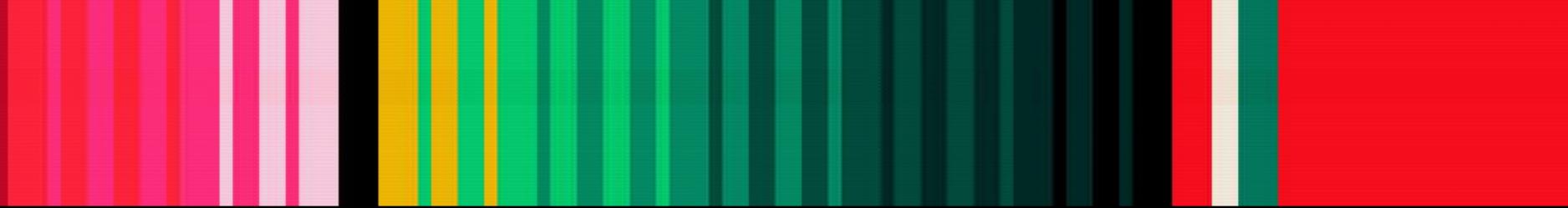
From the Fon people and the Arara kingdom of the Dahomean region, now known as Benin, Arará rhythms, songs and dances were introduced into Cuba, where many of those rituals and ceremonies are still practiced. One of the main characteristics of this style is the percussive use of the upper spine.

Congo

or Palo traditions come from the Bantú people of Central Africa (particularly from Congo). The Bantú represent the majority of African slaves coming into Cuba during the 17th and early 18th century; later the Yoruba (from Nigeria) became the primary group brought to Cuba as slaves. Drums and hand rattles are used in this music, which is based upon communication with ancestral spirits, the dead, as opposed to the Orishas. The songs and chants, often in a hybrid combination of Spanish and Bantú words, play a central role in the rituals of Palo. Music of this tradition has had a strong influence on popular music forms like Rumba, Son and Mambo. It has three distinctive styles: Yuka, Makuta and Palo, known as Congo cycle.

Cuban Salsa

Rueda de Casino Casino/Rueda is an exhilarating form of Salsa dancing, which some people call Cuban Square Dancing because it involves couples exchanging partners. The term Casino comes from the fact that it started in the 1950s in a Havana social club called El Casino Deportivo, and was brought to Miami by the first wave of Cuban exiles. Over the



years, Casino has grown not just in size but also in complexity and style, influenced by new contexts. There are dozens of turns, and each has a name and most have hand signals and are called by the male leader of the rueda. This form of dancing salsa is popular because of how it connects dancers with each other both physically and mentally.

Orishas

Sacred African dances originated in the Yoruba traditions of Nigeria-- the root of many Cuban popular styles. Dances for Orishas such as Yemaya, Elegua, Ochun, Oya, etc., which represent omnipresent and anthropomorphic forces of nature

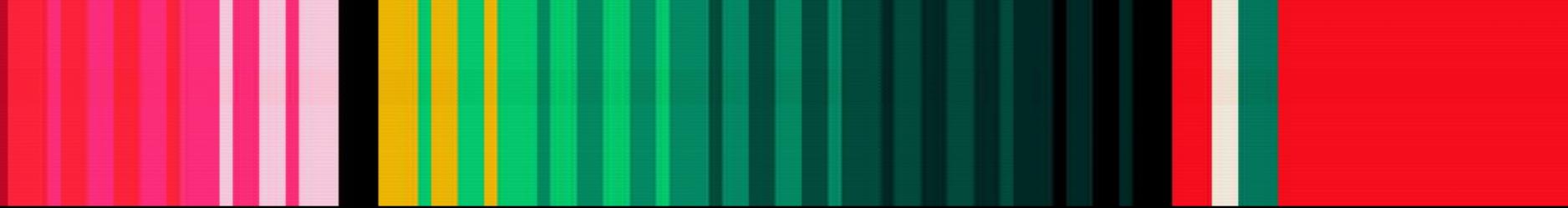
Rumba Columbia

In this fast and energetic style of rumba, with a 6/8 feel, solo male dancers provokes the drummers to play complex rhythms that they imitate through their creative fast pace and acrobatic movements. Men may also compete with other men to display their agility, strength, confidence and even sense of humor. Columbia incorporates many movements derived from Abakua, Yoruba and Congo dances as well as Spanish flamenco. More recently dancers have incorporated dancing and hip hop moves. Unlike its all male specific origin, some women are also beginning to dance Columbia, too.

Son

(Traditional Cuban “on 2” dance)

Son is derived from Cuba’s African and Spanish roots, and is the predecessor of what is now called salsa. Originally rural music that developed as an accompaniment to dancing, it became a popular in Cuba’s urban areas in the 20th century. Eventually, it was adapted to modern instrumentation and larger bands. Traditional Son instrumentation could include the tres (a type of guitar with three sets of closely spaced strings), standard guitars and various hand drums and other percussion



instruments. Many songs also include parts for trumpets and other brass instruments, due to the influence of American jazz.

CaribFunk Technique

is a fusion of traditional and social Afro-Caribbean, classical ballet, modern, and fitness elements, identifying the body as a site of knowledge while illuminating the transformative performances of the pelvis. It identifies Caribbean cultural performance (Bahamian Junkanoo, Jamaican Dancehall, and Trinidadian Carnival) as praxis through “the erotic” –the spiritual, sensual, and political. Participants perform social narratives of the physical, cultural, and material Caribbean diaspora while challenging the politics of space/place, offering a space/place to perform hip-mancipation, a Black performance aesthetic Carey coined to describe the sovereignty expressed through the gyrations of the hip displayed at Caribbean performance sites.

Afro-Contemporary

Dance exploring rhythm, and the impulses of movement developed through the ribs, pelvis, and spine. Wood Valdés’ influences include postmodern dance, Afro-Cuban folklore and movement reflective of the African diaspora social and cultural dynamic. Live percussion accompaniment.

Haitian dance

People with diverse backgrounds can better make connections and found commonality in the arts, culture, more so demystify the Folkloric Dance. Haitian Folk Dance LAB is intended to use movements as a communication tool steering one to divinely inspired and uplifting movements. These movements along with live drumming serve to heal and propel one to experience greater creative flow. The LAB also aims to educate and leverage Haitian performing arts. Participants may also have the opportunity to make connection to Katherine Dunham techniques as a derivation of Yanvalou of the Haitian Folkloric dances.

PERFORMANCES

Wednesday
August 3rd at 4:00 pm

IFE-ILE performs a conga at HistoryMiami Museum Plaza
(following the academic panels)
101 W Flagler St, Miami, FL 33130

Saturday
August 6th at 8:00 pm

Miami Dade College Koubek Memorial Center
2705 SW 3rd St, Miami, FL 33135



Registration and tickets:

www.ife-ile.org

(Schedule subject to change)