

IFE-ILE AFRO-CUBAN DANCE FESTIVAL

PRESENTS

THE JOY OF DANCING:

THE EMBODIMENT OF FREEDOM

AUG 8-10

2024



HM ROAMI



MIAMI-DADE
COUNTY



From Neri Torres, festival director:

This year, we want to celebrate the contagious and ubiquitous joy of living present in Afro-Cuban dance and all those expressions that, in one way or another, help free the spirit and transcend the mind and body. At present, we are missing out on dance, just in the way it emanates from the ritual, face-to-face, bodies throbbing and sweating in time and space. Dancing acquires greater relevance now than ever if we want to recover our sense of humanity, our inner peace of mind, our transient sense of freedom...

Este año queremos celebrar la contagiosa y omnipresente alegría de vivir presente en la danza afrocubana y todas aquellas expresiones que, de una forma u otra, ayudan a liberar el espíritu y trascender la mente y el cuerpo. Hoy nos estamos perdiendo la danza, tal como emana del ritual, el cara a cara, los cuerpos palpitando y sudando en el tiempo y el espacio. Ballar adquiere una gran relevancia ahora más que nunca, si queremos recuperar nuestro sentido de humanidad, nuestra tranquilidad interior, nuestra transitoria sensación de libertad...

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)

Tickets and more info: www.ife-ile.org

SCHEDULE AUG 8-10

@ HistoryMiami Museum	@ Koubek Center	@ Koubek Center
THURSDAY August 8	FRIDAY August 9	SATURDAY August 10
	8:30 am Registration	8:30 am Registration
	9:00am – 9:50am Cuban Modern Bercy	9:00am – 9:50am Orishas (Oyá) Ballagas
	10:00am - 10:50am Orishas (Afra) Gonzalez	10:00am - 10:50am Orishas (Obbatalá) Quintero
	11:00am – 11:50am Orishas (Chango) Quintero	11:00am – 11:50am Orishas (Ochun) Ballaga
	12:00pm – 12:50pm Lunch Break	12:00pm – 12:50pm Lunch Break
	1:00pm – 1:50pm Orishas (Yemayá) Balbuena	1:00pm – 1:50pm Congo (Palo) Gonzalez
2:00pm - 4:00om Lecture/ Demonstration Cuban Rumba and Son: Cooking Transnational Salsa Opening Remarks: Neri Torres Guest speaker: Barbara Balbuena Dancers: IFE-ILE	2:00pm – 2:50pm Orishas (Arará- Asojano) Quintero	2:00pm – 2:50pm Conga (Carnival Comparsa) Torres
	3:00pm – 3:50pm Flamenco Fusion Marqez	3:00pm – 3:50pm Capoeira Desormeau
	4:00pm – 4:50pm Flamenco Fusion Marqez	4:00pm – 4:50pm Capoeira Desormeau
	5:00pm – 5:50pm Cubaton Formental	
		8:00 pm Gala Performance
		10:00 pm Closing Party Theater Lobby

GUEST SPEAKER



Dr. Bárbara Balbuena Gutiérrez

as 38 years of professional experience. She studied at the Higher Secondary Level at the Escuela Nacional de Artes, graduating as a teacher-dancer of Modern and Folkloric Dance (1978). She later graduated from the Instituto Superior de Artes with a Bachelor's degree in Dance, in folkloric dances (1991). She completed the Diploma in Ethnology at the Fernando Ortiz Foundation (University of Havana. 1998). She obtained a Master's degree in Art, a mention in Dance(2001), and a Doctor of Science in Art (2002).

Tickets and more info: www.ife-ile.org

IFE-ILE INSTRUCTORS



Neri Torres

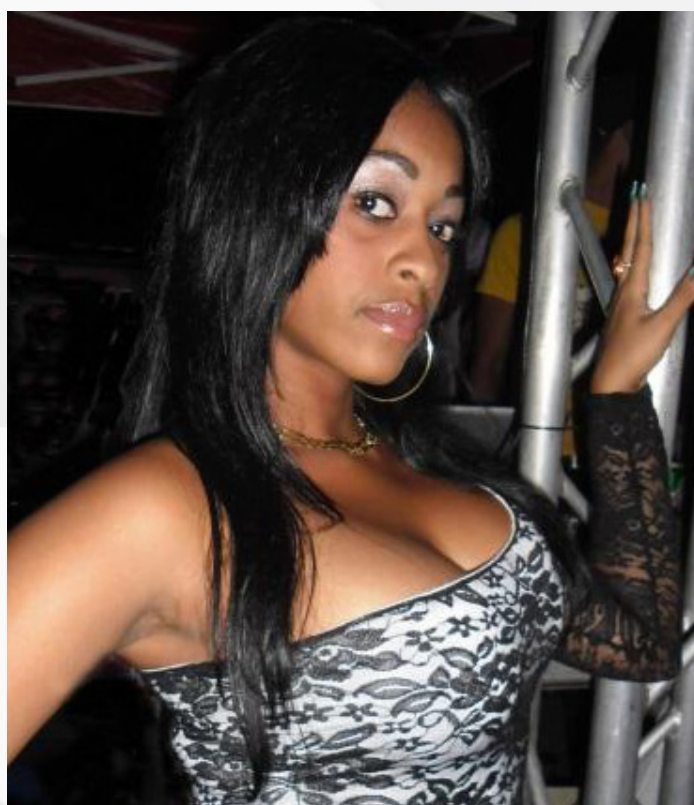
— dancer, is the founder and director of IFE-ILE and the Annual Afro-Cuban Dance Festival. Born in Havana, Cuba, Neri graduated from the Escuela Nacional de Instructores de Artes and studied at Instituto Superior de Artes. She holds an MFA from University of Colorado at Boulder where she minored in film. 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. She is the main editor of the book *Perspectives on Dance Fusion and Dance Sustainability in the Caribbean: Rituals of Modern Society*.

Tickets and more info: www.ife-ile.org



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 Folklórico 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.



Deyanira Formental

Born in Havana, Cuba, Formental graduated from Escuela Vocacional de Artes, Paulita Concepcion and National School of Arts (ENA) where she trained in Modern Dance, Ballet and Afro-Cuban dance. Deyanira danced and toured nationally and internationally with the renowned Cuban Television Ballet - Ballet de la Television Cubana. Deyanira is the assistant choreographer of IFE-ILE.



Annia Ballegas

She graduated from Escuela Nacional de Artes in Havana, Cuba in modern and contemporary dance and Cuban folk dances. She danced in Santiago Alfonso's company, Tanging Fon's Corpus Spiritu Alma Company and Conjunto Foklorico Nacional de Cuba. Annia also taught at the Escuela Nacional de Artes and was a salsa instructor, in Issy Dance School, Italy. Here in Miami, she teaches at Alexander Montessori Elementary School, Palmetto Bay.



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.



Niurca Marquez

is a movement artist/researcher and author. As a trained somatic educator, she uses her body-centered work to provide service to communities undergoing processes of healing and self-realization. A Latinx artist and activist on the margins advocating for silenced voices, she is particularly interested in notions of identity, cultural framework, as well as the multiple layers of communication and understanding in movement practices that lead to liaisons with political and social discourse. Niurca is the recipient of numerous awards for both her artistic creations and her research, and has various publications on contemporary flamenco, dance sustainability and identity politics in movement practices. Her current research includes an examination of the use of collage (and its affiliated approaches) as a methodology for composition when working in hybrid forms to explore how we can evidence the process in performance on various platforms, as well as transculturality, hybridity and mestisaje as they pertain to expressions of identity and the moving body.



Ducarmel Sekou Desormeau

is a Capoeira Angola practitioner, a movement artist and LMT with over ten years of experience in the healing arts. A student of the legendary Mestre Joao Grande since 2000, Sekou's class creates a lively atmosphere where a series of slow and rhythmic movements are performed close to the ground. The basic movements are interactive, fun and easy to learn. The practitioner learns sequences to help strengthen core muscles, increase flexibility, balance, agility, self-defense and body awareness.

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Marta Bercy

is a Teacher of Modern Dance and Afro-Cuban Dances. She has a long artistic career and has worked with important figures of Cuban dance, such as Alberto Alonso, Alberto Méndez, Laura Alonso, Víctor Cuellar, Tito Junco, Eduardo Villanueva, and Josefina Miniño (Dominican Republic), Cecilia Rosetto and Alicia Bruzzo (Argentina) among others. She taught at the Laura Alonso Ballet and the Prodanza Center, and her choreographies have been included in the repertoire of important dance companies, including Ballet Clásico Nacional (Dominican Republic), Joven Guardia of the National Ballet of Cuba; Pennsylvania Ballet Theater and several ballet companies in Argentina.

WORKSHOPS

Afro-Modern

Afro-Modern – Cuban 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.

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 anthropomorphous 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 break dancing and hip hop moves. Unlike its all-male specific origin, some women are also beginning to dance Columbia, too.

Conga

Cuban comparsa is the dance of the street carnival and is more commonly known in the US as a conga line. It is loud, flashy and fun, with dancers in colorful and flamboyant attire and musicians playing horns (trumpets, trombones, tubas, etc.), percussion instruments (maracas, bongos, congas, guiros, batas, claves, checkeres, surdos, tamborines) and whistles. In a comparsa some people hold farolas, large and elaborately decorated processional items on long sticks that are usually carried at the front of the parade and twirled or spun by their carriers, in time to the music

Capoeira Angola

is an art form that combines dance movements, fighting techniques and acrobatics with instrumentation and call and response songs. It is a cultural gem that has been preserved, transformed and reemerged through the experience of slavery. It is commonly defined as an Afro-Brazilian martial art/dance.

Cubaton

From the combination of the words Raggaton and Cuba, this style developed from a fusion of Reggae, Dancehall, Latin Rap and Hip-hop, European club music and Cuban rhythms and culture. Cubaton provoked a music revolution because it has been embraced by the Cuban youth who favored it over Cuban traditional styles (Son, Mambo, Cha-cha-cha, etc.). Among the most popular Cubaton bands is Gente de Zona known as pioneering with popular bands such as Charanga Habanera to create the exciting sound blending Cuban Son and Timba with the style. The dance focuses on erotic and sensual pulsations of the pelvis accompanied by the torso in addition to other body isolations plus a mix of traditional Afro-Cuban dance and hip-hop moves.

The Flamenco Body

This workshop aims to simultaneously address the body within the flamenco aesthetic as well as the body of song forms and how they are engaged within flamenco. Students will get an opportunity to consider how weight is carried, rhythmic understandings of basic forms in relation to body percussion, and what exactly it is we listen for in order to enter call and response sequences in flamenco. The workshop is based on an engagement with flamenco as a rooted form with multiple historical and cultural origins, allowing students an opportunity to experience the complexities of this art form while finding a place from which to experience the art form's essence; self-expression and healing in community. No prior experience necessary. Students can choose to wear flamenco shoes or sneakers depending on their level of experience and comfort.

DANCE WORKSHOPS

Friday, August 9 and 10 - Workshops

Venue: Miami Dade College Koubek Memorial Center

PERFORMANCES

Thursday, August 10 at 3:00 pm

Lecture demonstration titled: Cuban Rumba and Son: Cooking Transnational Salsa” by guest speaker Barbara Balbuena.

Featuring IFE-ILE dancers

Venue: History Miami Museum

Address: 101 W Flagler St, Miami, FL 33130

Free Admission

Saturday, August 10th at 8:00 pm

Featuring: Performances by Kuos (Mexico),
Dance Heals (Philadelphia) and IFE-ILE

Venue: Miami Dade College Koubek Memorial Center

Address: 2705 SW 3rd St, Miami, FL 33135

Tickets: \$20 General Admission - \$15 Students and Retirees

Closing Party

following the performance @ 9:30 pm

Venue: Miami Dade College Koubek Memorial Center

REGISTRATION AND TICKETS:

www.ife-ile.org

Telephone: (786) 704-8609

ifeiledancecompany@yahoo.com

(Schedule subject to change)