

daCi
IN PRINT

NEWSLETTER

May 2018

Issue 19.1

2nd joint congress of
daCi (dance and the Child international) and
WDA (World Dance Alliance)
Global Education and Training Network



www.daci.org

Hello daCi Friends,

by Susan R. Koff, Chair Elect



With this newsletter, I bring to a close my three years of editing and sending these to you as Chair-Elect. I have enjoyed these years of getting to know so many of you through your submissions. It has given me deep insight to the activities and directions of your local daCi chapters. I value all the difference that we represent as a daCi community, united in our support of access to dance for all, regardless of where we live or how we are raised.

Highlighted in this newsletter are some activities, productions and ideas that our members will be bringing to Panpapanpalya 8-13 July in Adelaide, Australia. It is my hope that many of you are planning to attend and see how these presentations, concepts and performances unfold during that packed week. There is also a wonderful array of additional performances that you can attend, and other exciting activities surrounding the conference. Those details are in this newsletter as well, so please read them and make all your plans prior to arriving for this exciting July week. If you have not already registered, I encourage you to do so: <http://www.jointdancecongress2018.com/>

The planning committee has some practical information on the website. Some things to pay attention to prior to departing for Australia:

- You most likely need a visa. It is very easy to process but will save you time if you do so on the website prior to departure: <https://www.australia.gov.au/information-and-services/immigration-and-visas>
- July is winter in the southern hemisphere. Adelaide does not generally have severe winters but do check weather websites for accurate and up to date information. If you are planning travel throughout Australia, be prepared that you might also find warm weather in the north.

I have enjoyed being Chair-Elect and getting to know so many of you through these Newsletters and in person. I look forward to greeting many of you in person this July in Australia.

Thank you for three years of wonderful contributions!

Susan Koff



Dear daCi Friends,

by Maria Speth, Chair

‘Every young person has a right to dance’

From the very beginning there has been a strong commitment within the daCi community to promote the growth and development of young people.

This is a special year for daCi as we celebrate its 40th anniversary.

What started in Canada in 1978 as the first meeting of Dance and the Child - organized by Joyce Boorman in Edmonton, Alberta - daCi has grown into a worldwide network of dancers, dance teachers, dance researchers, choreographers and dance lovers.

“Panpapanpalya: Dance - Gathering – Generations – Learning” is the 14th World Congress of Dance and the Child International and the 2nd joint Congress between daCi and World Dance Alliance (WDA).

For those who are able to join us in Adelaide prepare for a special event with an exciting program acknowledging the many perspectives of dance.

For those who won't be able to join us, we will keep you updated through our daCi facebook page with daily messages and pictures.

<https://www.facebook.com/dacifanpage/>

As this will be my last message as Chair, I feel grateful and blessed to have had the opportunity to be part of the daCi community and to serve on the Executive Committee since 2006. Through my involvement with daCi I had the opportunity to meet many of you and each encounter was meaningful, often leading to warm friendships.

I wish you all the very best, with a warm thank you for your friendship and collaboration throughout the years.

Maria Speth
Chair daCi



Brazil

Submitted by Alba Pedreira Vieira and Flavia Brassarola Borssani

Brazilian's events and performances: Dancing preparations for the Adelaide Daci Congress
Brazilans DaCi members are excited for the upcoming Daci Congress in Australia. Here are some examples of what we have being doing for the great event:

[IV International Arts Seminar – Aesthetics and Ethics of the Body](#)

The Adelaide DaCi Congress became an encouragement for DaCi Brazilian representative, Alba Vieira, to organize an International Seminar with seven colleagues from four different universities in her native country. Hence, in October 27-28 2017, the “IV International Arts Seminar – Aesthetics and Ethics of the Body” took place at PUC University, in Belo Horizonte:

IV SEMINÁRIO INTERNACIONAL DE ARTE

encontro que promove diálogo criativo entre a dança, teatro, ginástica e outras áreas de conhecimento, visando a construção de projetos artísticos, departamentais e acadêmicos, processos e produções nas áreas artísticas.

- Inscrições para o evento: 12/08 a 13/10
- Inscrição para trabalhos: 12/08 a 30/08
- Valor de inscrição: R\$100,00 (Vagas limitadas)

Data de realização
27/10 de 17h às 22h
28/10 de 8h às 14h30

Informações:
arteeseminarosite@gmail.com
(31) 3019-4025

Local:
PUC Minas
Av. Dom José Gaspar,
500, Condição Esportiva
Belo Horizonte - MG

WordPress: arteeseminarosite.wordpress.com/ Facebook: www.facebook.com/seminariodearte/

Realização:
PUC Minas | UEMG | UFMG | UFV | UNIFEMM

Apóio: FAPENIS, FUNARBE, ABRACE
Parceiros: daCi, Universidade de Brasília

Similar to the Daci Conferences, researchers, teachers, students and artists got together to make, do, see and speak on arts in general – including, but not limited to dance. We, participants, enthusiastically shared academic and artistic proposals, ideas and works that allowed us to make new connections and enrich relationships that, hopefully, will last beyond the event. The Brazilian DaCi member who will attend the Daci Congress in Adelaide, Flávia Marques, presented in Belo Horizonte a paper from her doctoral research (on Dance and Audience) that she will also present in Australia.

<https://arteeseminarosite.wordpress.com/>

Federal Institute of Brasília (IFB)

Deborah Dodd Macedo, has been developing since 2015, at the Bachelor of Dance Program of the Federal Institute of Brasília (IFB) in partnership with the Cultural Institute of Denmark, the Brazil - Denmark Dance Education Encounter (B-DE). These are international seminars based on the wide cooperation of its participants, aiming at the development of the Dance area in general, and the constitution and solidification of the Dance Education area in particular. The Encounters aims to create a sustainable platform for artistic, academic and social actions on both sides of the Atlantic. This initiative will be presented by Deborah in the DaCi Congress 2018. Deborah also will present her research on how dance might be experienced simultaneously as a kinesthetic phenomenon and as a collaborative process that can contribute to new artistic and pedagogical tools to dance education. This teaching approach was conceived and applied by the author in the context of a four-year dance education graduation course at the Federal Institute of Brasília (IFB), Brazil.

Engaging with Communities Conference

Another preparation for the DaCi Congress in Adelaide took place in New Zealand. In this country, Flavia Marques and Alba Vieira attended the **Engaging with Communities Conference** held from 22 - 25 November 2017 at the University of Auckland, New Zealand. There, Alba and Flavia presented a research they conduct together in Brazil on the Creative Process in Dance of the Mosaico Dance Company. This research will also be presented in DaCi Australia.



Alba and Flavia in Un. Oof Auckland, New Zealand.

International Dance Day

Finally, **International Dance Day** was celebrated by the Mosaico Dance Company, in Vicosa/MG, with the performance CORPACO (body and space). Performers were Amanda Pinheiro, Caio Fillype, Humberto Martins, Julia Linda, and Alba Vieira; the research process was conducted under the supervision of Alba Vieira, Flavia Marques and Felipe Menicucci.

CORPACO in text and pictures:

Five dancing bodies adorned with fine knitwear, boot gloves, boots and black masks on their faces performed and danced along the main street of the Federal University of Viçosa/UFV (MG) to celebrate the International Dance Day. They were dancing on and with the space of the famous “Straight of UFV.” This event by the Mosaic Group, under the artistic direction of Alba Vieira, and collaboration of Flavia Marques, started from the four pilasters, the main entrance of the university. The group moved around proposing a dialogue between bodies and the space: structures, nature, animals, people, objects, etc. In short, everything that came to this encounter was a detonator of the movements, expressions and gestures creation, of “wanting to say”.



Mosaico Dance Company entering the Library of UFV



Humberto and Alba, main entrance of UFV

Dilated bodies, contracted, large, tiny, light, heavy, smooth, rough, scalded, dry, fluid, toned, geometric, irregular, strange, beautiful, hollow, filled, molded and absorbed the stimuli of this environment, reflecting bodily art, dance, performance, forms, techniques, proposals, assumptions, concepts, preconceptions with/on spaces.

Corpaco calls attention to human ecology - an urgent phenomenon in Brazil and in the world. Human ecology is about the relationships between people and their environment, which is perceived as an ecosystem (Marten, 2001).

This is also an example of embodied research that deals with human diversity and respect. Respect for human beings and human respect for the environment. It reflects on how these performances embraced the possibilities of intertwining Brazilian cultures, dances and rituals with those of other cultures, ethnicities and countries. The performance offers the possibility to challenge knowledge on creating, executing, and sharing artistic works with many people around the world and what lessons we have learned. This artistic and educational process includes the ability to dance constantly between the poles:



Humberto performing with and on the tree



Mosaico Dance Company in Corpaco

connection and disconnection, rational and emotional thinking, apathy and surprise, restriction and flow of energy, complexity and simplicity. Finding a balance between these poles has been instrumental in developing and understanding dance and performance in relation to human ecology.

The issues raised by the artistic creations of the Mosaic Dance Company (funded by FAPEMIG, PIBEX and PROCULTURA/UFV) are similar to those of Flávia's doctoral research on the dance creative process and its relationship with the audience.

See more artist events on:

Facebook: @MosaicoGrupodeDancaContemporanea

Youtube da Cia.: https://www.youtube.com/channel/UCQc_AKtjyZqRKTJckbFG4YQ

In Adelaide, Brazilians attending the congress will look for partners and collaborators. Our intention is to promote an exchange of experiences, to call attention for the coexistence and respect to the diverse knowledge and methodologies in Art.

Reference

Marten, Gerald G.. Human Ecology: Basic concepts for sustainable development. Earthscan: London, 2001.



USA

Submitted by Heather Francis (MA candidate at Wayne State)

Dance the Math, Do the Math

BYU Kinnect is a dance education outreach company at Brigham Young University in Provo, Utah. Every year since its founding in 2002, Kinnect dancers and directors have collaboratively created and presented an interactive educational dance assembly to up to 20,000 students.

“Dance the Math, Do the Math” is the title of the BYU Kinnect 2018 interactive lecture demonstration that illuminates the beautiful and sometimes surprising connections between dance and mathematics. The concepts and choreography were developed by two Artistic Co-Directors—Marilyn Berrett, BYU dance professor and founder of Kinnect, and Heather Francis, dance teaching artist and secondary math educator— and 14 undergraduate BYU students majoring in dance, dance education, and elementary education. Below is a brief description of a portion of the content designed for this lecture demonstration; see the entire show performed at the daCi International Congress in July.

Everybody feels differently about math.

Dancers perform the start of a new school day on chairs and tables, before settling into their seats for “math class”. Then, solo after solo, the dancers perform to a recording of their voice describing personal attitudes and feelings towards math. Some “love the challenge”, others share that “math feels like spinning in circles”, a few are apathetic, and others feel pride in their mathematics abilities because they “always get the answers right!” After acknowledging that everyone feels differently about math class the audience is invited to consider how they might feel about dancing math.

“Argh, where’s that X?”

Suddenly a special guest enters looking for something we often search for in mathematics, the unknown variable “X”. A pirate captain with his treasure map and first mate at his side proclaim:

Captain: “Argh!!! “Z” marks the spot! That’s where me treasure be!”

Pirate: “Uh, actually Capt’n, “X” marks the spot!”

Captain: “Argh me hearty, yer right, where’s that X?”



The captain and his mate attempt to capture “X” represented by the dancers on stage as they pop up off the floor creating large “X” shapes with their bodies. At last, the pirates “capture an X”, drag it off stage and return with a chest of mathematical treasure, with four large bejeweled cardboard props cut into the shape of the addition, subtraction, multiplication, and division symbols. The captain and his first mate apply the power of these operations to manipulate the action of the ensuing pirate themed dance.



The power of addition adds music and more of the pirate crew to the stage. The power of subtraction eliminates each pirates’ left leg then requires one pirate to walk the plank. Multiplication increases the speed of the dance and division divides the pirates into groups then shrinks the space until the captain and his crew are restricted to a small island of space as sharks surround them. The captain subtracts the sharks and the pirates are saved.

Mathematicians and dancers have to identify sets and replicate or reverse patterns.

Three dancers perform select movement patterns as a preview to the next dance and sets of grade-level groups are identified within the audience. “Patterns, Patterns, Patterns and Sets” includes a set of two red boxes, two short blue boxes, four yellow cylinders, and purple, green, and orange pvc pipes. The dancers move the colored sets through the space, creating visually interesting patterns while simultaneously creating, replicating, and retrograding movement patterns. Finally, the dancers resolve in a color wheel pattern of costumes and sets.





In nature we can find examples of geometry in motion.

“Chrysideria”, originally created by BYU Professor, Caroline Prohosky, reveals the beauty of geometry in motion. Large loops of elastic bands create triangles, lines and other symmetrical and asymmetrical designs. The term “Chrysideria” is like the word Chrysalis, the cocoon from which a butterfly emerges, and Prohosky used the geometric designs displayed in nature, on the wings of a butterfly, to inspire the shape and movement in this piece.

Dancers aren't the only artists inspired by mathematics.

MC Escher, a dutch artist, used mathematical thinking to create optical illusions, complex reflections, and tessellating shapes. The Kinnect dancers illustrate tessellations by repeating each other's shapes, then morphing tessellations by performing repeating shapes with slight variations before performing “Tessellations” a piece inspired by MC Escher and infused with Hip-Hop.



Tessellating bows and an invitation to the children to dance with Kinnect on stage concludes the lecture demonstration. At the end of a performance, a third grade student at Mapleton Elementary school proclaimed to his teacher, “I'm bursting with joy and I can't wait for dance class!” The Kinnect performers turn into Kinnect teachers and spend the remainder of the day teaching individual creative dance workshops, integrating math, english, science and social studies alongside the elements of dance.

Written by Heather Francis (MA candidate at Wayne State University) is a dance and math educator from Salt Lake City, UT. She is currently Artistic Co-Director of the BYU Kinnect Dance Company at Brigham Young University and the Arts Bridge Director for the BYU ARTS Partnership. She also serves as Chair of the daCi Utah Board, and Member at Large on the daCi USA Board.



New Zealand

“daCi New Zealand One Billion Rising; Strike, Dance, Rise”

February 14, 2018

On behalf of the daCi organization, we performed a flash mob for the cause One Billion Rising on three occasions on February 14, 2018 at the Faculty of Education and Social Work, University of Auckland, on the Epsom Campus.

This was the sixth time we have participated in this event following our decision at the daCi conference in Taipei to respond to the call of “One Billion Rising; Strike, Dance, Rise” focused on stopping violence against girls and women on a global scale.

My thanks to Clare Battersby for conducting all the rehearsals and leading the performances.

Students, faculty members and young children and their teachers joined this global call to stop violence against girls and women to make our voices heard as women, children, people and dancers.

Adrienne Sansom



Our Flash Mob for One Billion Rising From students at the Faculty of Education and Social Work, The University of Auckland



*When the Genesis of Dance Comes from the Child**

Clare Battersby

Dance Educator, New Zealand fairyclare@gmail.com

Liz Battersby

Education Consultant, New Zealand liz@battersby.co.nz

Our paper links to the broad conference theme of how we can “*explore innovative ways forward that address UNESCO’s aims for quality, inclusive and lifelong dance teaching and learning*”. We will examine Clare’s work with a group of 8-12 year-old boys who emerged as protagonists for extending their own dance learning. Some are former members of Clare’s 4-7 year-olds’ Saturday morning creative contemporary dance class at the Auckland Performing Arts Centre (TAPAC), about which she presented at daCi 2015. Others have joined the group in the past two to three years, curious to become involved. We will discuss how the agency of the group developed, and the challenges and joys of continuing to find ways to nurture the boys’ emerging dance identity. We will comment on the Reggio Emilia approach to children’s learning, which inspires Clare’s practice, and the strong image of the child that underpins her co-constructivist response to the boys’ initiative and the evolution of the group. The Reggio concept of the environment as the third teacher will be explored in relation to the group’s dancing experiences in both built and natural environments. These include dancing in the inner-city urban landscapes of Tāmaki Makaurau / Auckland, and in Aotearoa New Zealand’s unique natural environment. As the group will be performing at Panpapanlyya 2018, it is probable that some of them will be involved our presentation.

***Reference**

Sansom, A.N. (2009) 'Mindful pedagogy in dance: honoring the life of the child', *Research in Dance Education*, 10:3, p.176

The Urban Activators

The Urban Activators are off to Panpapanlyya 2018. Flying in from Aotearoa bringing their dance created in urban spaces of the city and their imagination to the theatre space of Adelaide. Inspired by daCi Copenhagen in 2014 and the joy of children performing with their new friends from around the world, we decided to organize to get these wonderful young men to Adelaide. They will be performing *Bones Breaths* and *Building* inspired by both Auckland City and Kampala City .

The boys have had input from many experts in the world of dance who have crossed their pathways so far and now they are heading your way .



Clare Battersby Children's Dance Performer Educator

Key people currently working with the boys towards their performance have this to say.

I find my role in relation to the boy's dance group, the Urban Activators, as highly stimulating and also challenging. Used to working with professional dancers and tertiary dance students as a choreographer and lecturer, I don't have a lot of experience in working with kids. The alchemy of the group is special and is not like any other dance group I have encountered. The kids are engaged and empowered by their own creative agency in the group, at the same time they are learning about creative collaboration that is transcultural and transdisciplinary. The group has been nurtured by Clare Battersby over a number of years and I have witnessed the kids getting taller, stronger, more creative and more stropy. I am aware how lucky these boys are to have so many influences on their dancing and the worldview that is emerging in a practice is truly transcontextual, given all the influences they are exposed to; African dance, contact improvisation, circus, improvisation, site dance and contemporary dance. The idea of dance that is enabled by the Urban Activators has a generosity and openness to many different ways of moving and sitting dance, it does not privilege one way of being in the world. It resists the sedimentations of a settler culture that privileges dance as a reinforcing of classical idealism. The kids experience movement through touch, play, experimentation, marking and building. They become buildings in the city, animals in a Ugandan city and trace the motion pathways of peoples from different parts of the world, they learn to jump off each other, to leap through the spaces between each other and to be open and responsive to flexible relations with the earth. At the same time, it is very enriching to witness how the adults who work with the children are also inspired and animated by the project. If children are our future, then it is important that we cocreate with them and keep their sense of scale, what matters to them and their sense of adventure in our sights and kinesthetic empathic relations. This much I have learned from the Urban Activators.

Carol Brown (Choreographer and Artistic Director; Associate Professor, Dance Studies, The University of Auckland).

25th May 2018

"Collaborating with the children allowed me to trust them to take me through their imaginative, reflective, and embodied worlds. Each child reawakened the dormant facets of the child in me that adulthood has suppressed. Their ability to imagine and make 'things' created a middle pulpit on which we all equally stood to question, experience, reflect on, kinaestheticize, and extend the ideas surrounding what it means to be creatives in the globally dis/connected world. This is an experience worth exploring".

Alfdaniels Mabingo

PhD Candidate, Dance Studies

Faculty of Creative Arts and Industries

The University of Auckland

I have had a wonderful time dancing and thinking with the Urban Activators over the last weeks as they prepare for their performance at the daCI conference in Adelaide. I am constantly aware that the core group of these boys have been studying dance, and in many cases dancing together while benefiting from Clare's wonderful attentiveness to each of their contributions, for many years. They have a strong sense of identity as skilled and passionate dancers, and increasingly it seems, as part of a close-knit group. Hence, they are also confidently playful, self-assured, able to risk momentary failure, and open to learning.

Again, and again, I have seen them apply their boyish energies and enthusiasm to inventing their own movements and choreographies when invited. They have come to expect to be creative partners and at times rightfully balk at imposed ideas that do not fully engage their natural curiosity and creativity or perhaps are mismatched to their energy levels in that moment. I have introduced some Contact Improvisation approaches and techniques to the boys and then have been amazed (but no longer surprised) by how quickly and joyfully they respond and work flexibly together. Many times, my initial offers from my dance experience get reinvented and modified almost immediately. In these cases, I am required to make snap judgements about how well they will work. Just as often they are keen to give my ideas a go, applying their many levels of skilled thinking and kinesthetic awareness towards creative and compelling dance.

Lance Cablk
Founder



Panpapanpalya 2018

More exciting dance opportunities for Panpapanpalya 2018 delegates

If you're thinking of registering for Panpapanpalya 2018 it looks set to be a phenomenal week with so much on offer for you all to enjoy. Stay tuned for more updates on our website and Facebook page in the coming weeks.

But in the meantime, besides 5 full days of exciting dance workshops, presentations, performances and gatherings, Panpapanpalya is very excited to be sharing news of a number of other opportunities for you to experience dance during your time in Adelaide.

Australian contemporary dance artist [Alison Currie](#) along with the Human Arts Movement present *Creatures* (see header image) – an exploration of human movement and repetition. For Panpapanpalya 2018, *Creatures* will be performed at Samstag Museum of Art in response to the exhibition *A Conversation with Jheronimus* by South Australian-based visual artist Aldo Iacobelli. As the dancers move among Iacobelli's site-specific installation, a cross-disciplinary dialogue emerges about what it means to be human. Entry is free spaces are limited. Find out more here and book a place [here](#).



Australian Director and choreographer Felecia Hick will be bringing *From Darkness the Day* - an immersive promenade performance for children aged 8-11 which fuses dance, theatre, music, and digital projection. This work follows a child on a journey into danger, wonder and adventure as they travel through the dark night; befriend a bird; and look within to find the courage to overcome their greatest fear. (Duration 50 mins - includes welcoming, performance and interactive play.)

From Darkness the Day will be performed three times on Thursday 12 July at 9.30am, 11.30am and 1.30pm at LWD Studios Lion Arts Centre, Cnr Morphett St & North Tce, Adelaide SA 5000. Whilst entry is included in your registration, spaces are limited to 20 per performance so pre-booking early is advised. You can do so today [here](#). In the meantime you can watch the trailer [here](#).

In a collaboration between Australian Dance Theatre and The South Australian Museum, The Cubic Museum is a free performance installation featuring works by Adelaide-based choreographers Erin Fowler, Lewis Major and Jo Stone, performed in a large Perspex cube. Exact dates are yet to be confirmed but we will keep you posted on news as soon as we have it.



Panpapanpalya is also thrilled to be partnering with the inaugural [Adelaide Dance Festival](#) happening at the same time as the congress. The Festival is offering Panpapanpalya delegates some fantastic discounts on tickets to Australia's leading dance companies including exclusive access to behind the scenes events to make dance your focus all day every day! You will need to book these events directly but see below for the special discount codes to quote.

We look forward to welcoming you all to Adelaide in just 6 weeks time!

Best wishes

Dr Jeff Meiners
Congress Convenor

Australian Dance Theatre: The Beginning of Nature

When: 11 -14 July 8.30pm

Where: Dunstan Playhouse, Adelaide Festival Centre

Discount offered for tickets purchased by Panpapanpalya delegates.

Weaving together live music and astonishingly powerful contemporary dance, The Beginning of Nature is a compelling and ritualistic work from world-renowned Australian Dance Theatre.



Portrayed by the nine incredible dancers of ADT, this extraordinary work includes live accompaniment by the acclaimed Zephyr Quartet and two vocalists singing in Kurna language, the first language of the Adelaide Plains.

At times fierce and explosive, at other times graceful and meditative, this stunning work will delight and inspire

For Tickets Please visit the page below:

<https://www.adelaidefestivalcentre.com.au/events/the-beginning-of-nature/>

Limasoni Projekts and Al Seed Productions: The Spinners

When: 11 -13 July 7.00pm

Where: The Space Theatre, Adelaide Festival Centre

Discount offered for tickets purchased by Panpapanpalya delegates.

This project brings together the highly distinctive voices of Australian Choreographer Lina Limosani and Scottish Director Al Seed in *The Spinners*, a story of the Greek Moirai, the trio of women who are the physical manifestation of fate and destiny.



Through stunning visual imagery, an immersive original score, dance and theatre, *The Spinners* is an exhilarating journey into myth and imagination. *The Spinners* continues to explore methodologies for cross-artform collaboration, and demonstrates how the use of contemporary dance can deliver highly physicalised storytelling with fantastical visual imagery and push the way audiences view dance as a form. It is an unusual hybrid of dance and theatre, highlighting a presentation style seldom seen in Australia.

For Tickets Please visit the page below:

<https://www.adelaidefestivalcentre.com.au/events/the-spinners/>

The Australian Ballet: The Sleeping Beauty and more

When: 6 -12 July 7.30pm and 7 and 11 July at 1.30pm

Where: The Adelaide Festival Centre

Discount offered for tickets purchased by Panpapanpalya delegates

David McAllister's adaptation of the iconic story *The Sleeping Beauty* with opulent splendour and fairy tale charm.

Exclusive opportunity for Panpapanpalya delegates!

When: Thursday 12 July ?

Every morning, six days a week company dancers take class. It helps them find new heights of technical excellence and maintain their peak fitness. Get a privileged, in theatre view of their training with commentary by the Company's artistic staff.

Find out more about discounted events and opportunities to step inside *The Australian Ballet* during Panpapanpalya 2018.

For Tickets Please visit the page below:

<https://www.adelaidefestivalcentre.com.au/events/ausball18-the-sleeping-beauty/>



Honoring: Dr. Harbans Nakra

Remembering Dr. Harbans Nakra Fondly
À la douce mémoire du Dr. Harbans Nakra



with a loving homage to his presence
 and contribution to Kala Bharati
 particularly in the field of *Dance and the Child*
 and *Defining Natya*

un vibrant hommage à sa présence
 et à sa contribution à Kala Bharati
 dans le domaine de *Dance and the Child*
 et *Définir Natya*

Dimanche / Sunday 21 Jan. 2018
 17 h • 5:00 pm
 TEMPLE RADHA KRISHNA
 1626, Boul. Pie IX, Montréal

Please join us for an Indian meal served at 7:30 as prasadam.
 Partagez avec nous un repas indien à 19H30

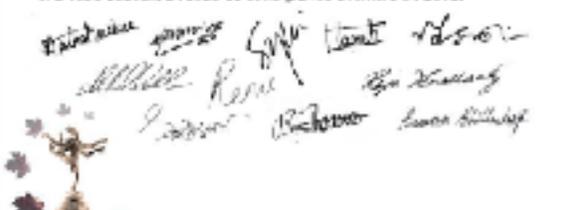
Through his discussions and writings Bans has left behind a vision that has instilled in us a sense of purpose. Sharing with you all a 2018 souvenir calendar, as a tribute to Bans, put together by Biswajit Das of Jonaki ,Howrah and Michel Laverdiere of ACACIA CLASSICS , Montreal .



While remembering Dr. Nakra fondly and paying tribute to his presence and contributions to Kala Bharati's growth and development, on the 17th of December 2017, we undertook to initiate a project defining natya as part of the activities honoring the two cities: Montreal and Kolkata. The work, entitled *The Bharata Natya Tradition: A Personal Perspective* written by Bans has lit the fuse for *Defining Natya* (read *Defining Kala Bharati* too) project too, it available online at http://www.kalabharati.com/na/na-synopsis_bans.html as well as at <http://www.acacia-classics.com/na/na-tradition-a-personal-perspective/>. We seek your thoughts, queries and questions on this work as this journey in 2018.

Le 17 décembre 2017, alors que nous nous souvenons affectueusement à notre souvenir Dr. Nakra en reconnaissant de sa présence et de ses multiples contributions à la croissance et au développement de Kala Bharati, nous avons amorcé le projet de définir « natya » dans le cadre des activités du jumelage des villes de Montréal et de Kolkata. L'article de Bans intitulé *The Bharata Natya Tradition: A Personal Perspective* a allumé la flamme qui a conduit le natya à son tour que nous venons de Kala Bharati. À lire en ligne sur les liens suivants : http://www.kalabharati.com/na/na-synopsis_bans.html et <http://www.acacia-classics.com/na/na-tradition-a-personal-perspective/>.

Nous espérons votre bénédiction et laissons appel à votre bonne volonté, et à votre soutien, à l'achèvement de cette grande aventure en 2018.



ACACIA CLASSICS Tradition Kala Bharati - 24E, rue Desbrosses Est, Montréal (CQ) Canada - M1R 1G8
www.kalabharati.com/na/na-synopsis_bans.html - 514 233 1228



daCi Executive Board (2015-2018)

Executive Committee:

Chair: Maria Speth (The Netherlands)
Chair Elect: Susan Koff (USA)
Secretary: Charlotte Svendler Nielsen (Denmark)
Treasurer: Norma Sue Fisher-Stitt (Canada)
Research Officer: Charlotte Svendler Nielsen (Denmark)

Members at Large:

Nicholeen DeGrasse-Johnson (Jamaica)
Liz Melchior (New Zealand)
Jeff Meiners (Australia)
Lynette Overby (USA)

daCi Advisory Board (2015-2018)

Kathy Vlassopoulos (Australia)
Alba Vieira (Brazil)
Kathy Bond (Canada)
Mary-Elizabeth Manley (Canada)
Ivancica Jankovic (Croatia)
Laura Navndrup Black (Denmark)
Anu Soot (Estonia)
Minna Palokangas (Finland)
Berry Doddema (Germany)
Carolyn Russell-Smith (Jamaica)

Ebbe Daigo (Japan)
Adrienne Sansom (New Zealand)
Elisabete Monteiro (Portugal)
Vesna Gersak (Slovenia)
Robin Haggard (Sweden)
Daria Höhener, (Switzerland)
Laura Kool (The Netherlands)
Ann Tai (Taiwan)
Chris Roberts(USA)

International Membership Fees

Due: January 1, 2018
Individual: CDN \$40 per year
Full-time Students: CDN \$20 per year
Children/Youth Groups: CDN \$50 per year

Please contact your National Representative: <https://daci.international/en/>

Susan Koff, Editor
Shannon Chapman (NYU) Layout

