

dance

Foreign Relations

The ADF welcomes choreographers from Spain, Russia and Indonesia

By Lissa Brennan

As the American Dance Festival draws to a conclusion for the year, audiences have espied every possible interpretation of dance in this country that can be imagined. Modern in all its anomalous incarnations — hip-hop, ballet, improvisational — raw young artists and entrenched favorites have all had their moments in the spotlight, proving that the ADF truly is the home of American dance.

But in spite of its title, the American Dance Festival has not implemented geographical harnesses to restrict its participants. One of the most intriguing series to take the ADF stage is the International Choreographers Commissioning Program.

"We invite them to come and create a work," says ADF Co-Director Stephanie Reinhardt. The program was initiated in 1987 as an outgrowth of the International Choreographers Residency Program. The Residency Program started in 1984 to

solicited to formulate a short piece to debut at the ADF. "We're looking for talent," says Charles. "We want to help develop that talent, to give our kids the experience of working with a choreographer from another culture and assist the choreographers themselves in working with dancers from another culture."

The 20 to 25 minute time length is the only guideline. Artists select casts from the ADF dancers, have access to rehearsal space, support with sets, costumes, music and everything else they might need —

"We do try to limit it to only two elephants," jokes Charles. Consequently, the output

says Charles. "They said 'We've never seen the ocean.'" A beach trip is in the works.

And the process of innovation accelerates the process of socialization. "Because the artists are working on their own material, they really get to know the other dancers, the dancers get deeply involved in the work," says Charles. "There's incredible socializing within the community itself, spilling over to the volunteers and the patrons. It's one of those wonderful things that seems to happen."

The Reinharts have be-

come, in a sense, diplomats.

Their finesse is amply evident when they're queried

year they're so different," while Stephanie only offers a brief "No comment." She adds that all of the artists and organizers concerned may be from drastically diverse environments, but have found their common ground — "We believe modern dance is an international art form and political boundaries are not important."

"Forgive me for saying this," Charles, the emissary, precedes his upcoming comment. "But it's a very exciting and emotional program. We get all of these people from very different cultures, and what holds them together is not language or history. It's dance and art."

"I think we could do a better job than the United Nations at solving the world's problems." ▲

This year the International Choreographers Commissioning Program features Sabine Dahrendorf of Spain, Tatiana Baganova of Russia and Sukarji Siman of Indonesia. They will per-

