

## About the Company

**H**edwig Dances is a contemporary, Chicago-based dance theater ensemble celebrating its 30th year under the artistic direction of its founder, Jan Bartoszek. The ensemble's bold, interdisciplinary

collaborations combine poetic choreography with sculptural artifacts, projected images, and haunting original music. Hedwig Dances' performances resonate with complexity and depth while provoking emotion, connection, and wonder.

Hedwig Dances features the choreography of Jan Bartoszek, as well as guest artists Susan Marshall, Andrea Miller, Bill Young, Colleen Thomas, Judith Sanchez Ruiz, Beverly Blossom,

Marianela Boan, Jan Erkert, Renée Wadleigh, Charlie Vernon, Maray Gutierrez, Victor Alexander and Michel

Rodriguez.

The critically acclaimed and award-winning dance ensemble has presented more than 1,500 performances at venues throughout Chicago, including frequent performances at

of the Chicago Cultural Center and seven seasons at The Dance Center Columbia College. Other Chicago area venues include the Ruth Page Theater, Northwestern University, the Athenaeum Theatre, Ravinia, Stage 773, and the Store-front Theater.

The company has twice performed in exclusive engagements at Joyce SoHo (New York City). Additional national engagements include, the National Theater of Havana, Cuba, Grace Theater (Richmond, Virginia), the Margaret H'Doubler Theater (Madison, Wisconsin), Lee Theater (Spring to Dance Festival, St. Louis, Missouri), and many others.

Hedwig Dances uniquely incorporates a cross-cultural mix into its lyrical and poetic dances. Clean and technically strong, the dancers are trained in modern dance and ballet and draw from a wide variety of ethnic dance traditions. Several company members studied at the National School of Dance and performed with Danza Contemporanea de Cuba in Havana, which toured internationally to dance festivals and theaters. Hedwig Dances was named in honor of Ms. Bartoszek's paternal grandmother.



*Trade Winds (2014)*

## Company History

*"Hedwig Dances is one of Chicago's longest-standing most consistently excellent companies."*

*Phil Reynolds,  
Executive Director,  
The Dance Center of  
Columbia College  
Chicago*

*"Hedwig Dances has graced the stage of our Festival for three years in a row and never failed to engage the audiences with their invention and professionalism. Its dancers are very communicative and should be an asset to any residency program."*

*Michael Uthoff,  
Artistic & Executive  
Director,  
Dance St. Louis*

**F**ounded in 1985, Jan Bartoszek created Hedwig Dances as a vehicle to develop and perform her own choreography and provide a base for her educational touring programs.

Since its founding, the company's size has more than doubled and successful outreach, mentoring, and cross-cultural collaborative programming have been developed. In-volved in the Chicago dance community for more than 30 years, Ms. Bartoszek nurtures emerging dance artists through dance instruction and mentoring, including many of Chicago's current choreographers.

For 20 years (1992 - 2011), Hedwig Dances served as the Dance Company-In-Residence at the Chicago Cultural Center under the administration of

Lois Weisberg (Commissioner, Chicago Department of Cultural Affairs, 1989 - 2011), who recognized Hedwig Dances' strong leadership and programming.

Over the course of its 20-year residency, Hedwig Dances has offered more than 600 classes and workshops to over 8,500 students and 250+ performance events attended by over 30,000 people at the Chicago Cultural Center. These performance and workshop events have included well over 100 other Chicago-area dance companies and dance artists.

The company has led artistic tours to Cuba and Germany since 2012. In the 2014/2015, Hedwig Dances culminated a multi-year international collaboration with Havana-based dance ensemble DanzAbierta.



**For more information, contact Hedwig Dances today!**

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# Jan Bartoszek

Founder & Artistic Director



**J**an Bartoszek's artistic credentials include fellowships from the National Endowment for the Arts (1) and the Illinois Arts Council (8); decades of creating powerful, compelling dances; mentoring of numerous artists; and a leadership role in making dance a vital force at the Chicago Cultural Center. Ms. Bartoszek has choreographed more than 60 dances that critics have described as "intelligent, accomplished, moving" (*Chicago Tribune*) and "poignantly

human" (*Chicago Reader*). These dances have been presented in national performance venues and internationally in Honduras, Brazil, and Canada. Throughout her career, Bartoszek has fostered a spirit of collaboration with other artists, merging choreog-



raphy, visual art, media, text, and music.

Ms. Bartoszek was honored with a Ruth Page Award for Outstanding

Contribution to the Dance Community by the Chicago Dance Coalition for "keeping the spirit and vision of MoMing\* alive through her work at the Chicago Cultural Center, serving as an educator, mentor, presenter, administrator, and promoter of dance in the city with inspirational excellence." She was included in "100 Women Making a Difference" by *Today's Chicago Woman* in recognition of her artistic contribution to the Chicago cultural community. *New City* described her as "... a movement pioneer who [has] incorporated global-historical elements into [her] bottomless repertoire."

Her choreography credits include work for Steppenwolf, Northlight, Live Bait and Court theaters; an opera (*Dead Birds: A War Ritual*) in collaboration with composer William Harper and director D.W. Moffet; and choreographing and assisting in the direction of work by director Ping Chong. She premiered her first dance film, *Arch of Repose*, at Chicago's Music Box Theater in 2009. Created with Daniel Kullman and Nicolas DeGrazia of the film production company, Bitter Jester Creative, the film was the culmination of a year-long process of dance research and development as a 2008 Chicago Dancemakers Forum Lab Artist.

**A**s a dance performer, Ms. Bartoszek toured nationally and internationally with Ping Chong & Company, the Charlie Vernon Performance

Company, and the Radis Dance Strata. She has served on the Advisory Board of the Arts and Business Council of Chicago, dance panels for the Illinois Arts Council and the Oregon Arts Commission, and the Board of the Chicago Dance Coalition.

\**MoMing Dance & Arts Center* (1973 – 1990) was Chicago's legendary performance center and school for contemporary dance that served as a performance venue for local, national, and international dance artists.

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## Jan Bartoszek

**B**artoszek co-founded and co-curated *Dance for the Camera*, an annual program presented at the Chicago Cultural Center from 2007 to 2011. She has partnered with the

Chicago Cultural Center in the development and implementation of *Dance Bridge* (a space grant and mentoring

program for emerging choreographers) and *About Dance* (a performance program that encouraged dialogue between artists and audiences). Ms. Bartoszek was a dance adjunct faculty member at Northwestern University as well as at the School of the Art Institute of Chicago, Roosevelt University, and the University of Chicago.



### Career Achievements

*Founded Hedwig Dances in 1985*

*Created the Hedwig School of Dance at the Chicago Cultural Center (1992 - 2011)*

*Honored with Ruth Page Award and Chicago Dancemakers Forum Lab Artist Award*  
*Recognized as "100 Women Making a Difference" by Today's Chicago Woman Magazine*

*Co-founder and co-curator of Dance for the Camera (2007 - 2010)*



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## Current Repertoire **ASCENDance (2013)**



Six Dancers | Running Time: One hour, evening length work

*ASCENDance* is an interdisciplinary dance theater work exploring the themes of renewal and transformation in a chaotic world. This multi-media collaboration was such that each component -- movement, sculpture, video, lighting, and music -- influenced the direction of the created art, and was, in turn affected by it. Hedwig Dances' artistic director and choreographer Jan Bartoszek, collaborated with the creative team of sculptor Barbara Cooper, video projection designer Petra Bachmaier of luftwerk, composer Matthew Ferraro, and, lighting designer Ken Bowen.

*ASCENDance* began by developing the depth, complexity and movement capability of flat pieces of paper, using folding processes based on the Japanese art of Origami to create large-scale structures. The structures are a metaphor for the information inundation we can experience in our 24/7 news cycle world. Just as information is folded into smaller bits, compressed into smaller technological devices, the Origami folds contain information about the unfolded paper that, in its folded state, remains concealed.

The dancers use the structures to illustrate the dichotomy between individual sanctuary and the kaleidoscopic nature of our world, expressing the ongoing need for balance between the personal and the public -- the dilemma of the modern-day individual within society.

Special Technical Requirements:

Two video projectors, Minimum 40' x 30' stage, Rigging to move 11' x 11' structure

*"A thoroughly entertaining night full of incredible virtuosity and complemented by smart and seasoned artistic choices leaves the audience begging for more..."*

*Jordan Reinwald, Examiner*

*"Visually stunning...total theater...a stellar evening of dance"*

*Angela Allyn  
Chicago Stage Standard*



Photography: William Frederking

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## Trade Winds (2014)



Six Dancers | Running Time: 50 mins

*Trade Winds* explores the relationship of cyclical time in two different cultures: North and South, temperate and tropical. *Trade Winds* is one half of a multi-year collaborative piece created with Havana-based dance company DanzAbierta. The two pieces were created separately to stand on their own but then interlocked on stage for their premieres in Chicago (2014) and Havana (2015). An original music score by Havana composer Eme Alfonso; sound design by Erica Ricketts; and video projections of landscapes reflecting seasonal changes, created by cinematographer Daniel Kullman of Bitter Jester Creative, filmmaker Nadia Oussenko.

(Note: the full collaborative piece with DanzAbierta, *Trade Winds/Aires de Cambio*, can be booked if presenter organizes travel arrangements for Cuban dancers.)

Special Technical Requirements:

Projection

*"...a bipartisan artistic offering between creators and dancers from both sides"*

*Reny Martinez*



Photography: William Frederking

## Our Repertoire

### Line of Sighs (2013)

Three Dancers | Running Time: 15 Minutes

Six Dancers | Running Time: 50 Minutes



*Line of Sighs* is a collaboration between Hedwig Dances' dancer/choreographer Victor Alexander and artist/weaver Deborah Valoma. The dance integrates the conceptual, spatial, rhythmic, and sensual dynamics of weaving and dance, triggering a charged zone of corporeality. *Line of Sighs* builds an arena wherein the metaphors of weaving and dance intermingle, rendering visible the human need for connection. Structured on intervals of four (mirroring four beats in a measure, four harnesses on the loom, and choreographic movements in intervals of four), the dancers move through an on-stage loom of white cord that alters the viewer's perspective.

Special Technical Requirements:

Theater must have capacity to firmly bolt 12 elastic cords that run from approximately seven feet up the upstage wall and attach securely to the downstage lip of the stage.

"...one of the most promising new works seen during this or last season... the men's manipulations of the cables and of each other physically suggest a huge range of possible relationships and emotions among them. It's not often that my immediate reaction to a dance is 'Hot damn do I want to see that again'..."

Zac Whittenburg  
Time-Out Chicago



Photography: William Frederking

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# Our Repertoire



## One Grand Dance (2015)

Seven Dancers | Running Time 50 minutes

One Grand Dance is the linking of select, iconic works from Jan Bartoszek's repertoire. The work is a retrospective and reflection on 30 years of creating dances under the banner of Hedwig Dances (and 40 years of work as a choreographer). Historic works present in One Grand Dance include: *Polka* (1982), *The I Depend on Tango* (1988), *Waltz #3* (1993), *Sweet Baby, Baby Suite* (1993), and *Ache of the Arc* (2002).

One Grand Dance premiered at The Athenaeum Theatre in May 2015.

Special Technical Requirements:  
self-constructed, wheeled platforms

*Nobody does beautiful like Jan Bartoszek. Yet her dances are never just beautiful; instead, her unsentimental emotional acuity — her conviction that the last is never the last, that no ending or perfect union is ever final — honors the domestic impulse that holds families and communities together.*

*Laura Molzahn,  
Chicago Tribune*



Photo by Michael Jarecki

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## Bangweulu (2015)



Six Dancers | Running Time: 20 minutes

*Bangweulu*, choreographed by Hedwig Dances company member Edson Cabrera, premiered at the One Grand Dance 30th Anniversary Concert in 2015. The word "Bangweulu" is of African origin and means literally where the water meets the sky or the infinite horizon or timelessness. The dance will be structured as three separate duets based on the theme of relationships between friends, family members and lovers.

*Bangweulu* premiered in One Grand Dance at The Athenaeum Theatre on May 15-16, 2015.

Special Technical Requirements:

None

*"...deftly intertwine  
conflict and  
interdependence"*

*Laura Malzohn,  
Chicago Tribune*



*Photo by Michael Jarecki*

## Our Repertoire

### Dance of Forgotten Steps



Six Dancers | Running Time: 25 Minutes

Jan Bartoszek's Dance of Forgotten Steps is full company work (six dancers) that transforms the stage into a vibrant illuminated realm, while delving into memory, identity, and the influence on the living of those who have gone before. It features costumes by Carol Genetti, set design by sculptor Barbara Cooper, a video projection design by Petra Bachmaier of luftwerk, and a new music score by composer Michael Caskey of Eastern Blok.

#### Special Technical Requirements:

Two video projectors, Ability to transport five 9' x 4' metal frame structures, Minimum 30' x 35' stage

*Passion, sumptuous dancing, and a psychological focus unify this program..."*

*Laura Molzahn  
Chicago Reader*



Photography: William Frederking

*Dance of Forgotten Steps  
"...evokes images of  
myth and legend."*

*NewCity Stage*

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# The Critics Speak



## About the Performances

### **ASCENDance**

“ASCENDance...a reflection on inundation of information and compression of space...”  
*NewCity Stage*

“A stellar evening of dance...total theater”  
*Angela Allyn, Chicago Stage Standard*

### **Dance of Forgotten Steps**

“...shows off the company’s genius for stark but expressive design. Devoted to the ongoing influence of long-gone communities, it uses video projections on movable screens to confuse substance and shadow.”  
*Laura Molzahn, Chicago Reader*

“intelligent and well-crafted, intricate mixes of groupings propelled by their own irrepressible logic”  
*Sid Smith, Chicago Tribune*

### **Vanishing Points**

“Hedwig Dances goes for the gut in *Vanishing Points*. Passion, sumptuous dancing, and a psychological focus unify this program of four pieces...”  
*Laura Molzahn, Chicago Reader*

“*Vanishing Points*, a full length program of four original choreographic works, is so imaginative and effective that you have a feeling of seeing something brand new, a Company full of innovation and forward-looking ideas. That’s exactly what you’re seeing, but you’re also seeing a Company that is in its twenty-seventh successful year, so *Vanishing Points* is not only bright and surprising, it’s also a carefully woven presentation of professionalism in every detail...”  
*John Nevin, aotpr.com*

### **Night Blooming Jasmine**

“a meditative journey through the sensual corridors of nightfall.”  
*Chicago Tribune*

“original, varied and simply elegant.”  
*Chris Atamian, NYC dance critic and blogger*

### **Rein, Bellow**

“Shone the spotlight on beautifully trained dancers and their ability to tackle physically and psychologically challenging choreography... One heart pounding segment featured a dancer being tossed around on a table as she tried to rescue another dancer on the floor.”  
*Lucia Mauro, Chicago Tribune*

### **Blues Dances**

“Bartosek’s loose-limbed but intricate ensemble work achieves some extraordinary feats in terms of humanizing movement. In *Blues Dances*, Bartoszek strips down the Broadway musical convention of showing a diorama of broadly painted relationships across a bustling cityscape to something more aching and internal... Beyond the troupe’s desire to bask in the rarely tapped well of blues music, it presented a sophisticated program that exhibited comedy and emotional depth.”  
*Chicago Tribune*

### **One, Two (and a Half), Three**

“Mozartian whimsy...”  
*Chicago Tribune*

### **Ache of the Arc**

“... emotionally moving... metaphorical, exploring the polarities of the sacred and profane as well as those of ascension and descent.”  
*Chicago Tribune*

## About the Performances

### After the Fall, Desire

"... a masterful, richly expressionistic duet Adam and Eve. Jan Bartoszek's complex and powerful choreography (set to a striking score by Winton Damon) was superbly performed by Mei-Kuang Chen, a dancer of tremendous authority, and her fine partner..."

*Chicago Sun-Times*

### Dances of Innocence and Desire

"The sort of deep and magical evening of dance and performance that makes one's heart inexplicably soar. The title exactly mirrors a sense of humility in the face of strange, poignant beauty..."

*Chicago Tribune*

### The I Depend on Tango

Bartoszek – with her dancers' help – seems to be musing about dependence and independence, about how we stylize and dramatize those frightening polarities. But she does it with gentleness and humor... Intelligent, accomplished, moving."

*Chicago Reader*

### Sweet Baby, Bay Suite

"Shattered illusions many viewers have about modern dance. Savvy, funny and sometimes downright silly, *Sweet Baby* connected with just about everyone's inner baby."

*Chicago Sun-Times*

"...a knockout..."

*Chicago Tribune*



## About Jan Bartoszek

"The thriving community of independent choreographers who worked here in the early 80's – a community that included Bartoszek... has dissipated like mist on the lake. Some choreographers have moved to other cities, some to other careers. We should recognize that Chicago has nonetheless a handful of choreographers making dances at least as interesting as their more noted national counterparts."

*Chicago Reader*

"Jan Bartoszek's choreography unfolds so gently and graciously that it sometime makes its own music... Bartoszek's dances are poignantly human. They feel familiar yet otherworldly, landscapes of the soul filled with bittersweet emotions."

*Chicago Reader*

## About Hedwig Dances

"Hedwig Dances, always a small, serious cultural vanguard and leader in the dance community..."

*Angela Allyn, Chicago Stage Standard*

"Hedwig Dances is a vector pointed at bracing physicality matched by confident theater..."

*Zachary Whittenburg, Chicago Dance Critic*

"[Hedwig Dances demonstrates] a deep seriousness of purpose, a hieratic, almost devotional aura and an evident passion for their work."

*Chris Atamian, New York City Dance Critic*

# Residency Activities and Touring



*"Our students immediately responded to both [Hedwig's] technical knowledge about dance but also their extreme passion for dance."*

Hilary Peterson, M.F.A.  
Dance Instructor/  
Choreographer,  
Southeast Missouri State  
University

**H**edwig Dances serves the community by introducing audiences to the power of dance through performances, multi-cultural collaborations, and dance education. We work within communities to illustrate that "dance is an open door," uniquely capable of bridging social, cultural, and economic boundaries to bring the sheer enjoyment of dance to the public. Our programs serve three primary audiences and include:

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## General Public

### Curtain Talks

Curtain Talks are informal, post-performance discussions between Hedwig Dances' artists and their audiences to increase understanding and awareness of the artistic process. The public is invited to ask questions.

### Open Rehearsals

Hedwig Dances opens the rehearsal process to a small group. The audience watches as the company works on a specific dance. The choreographer explains the creative and

rehearsal process. The rehearsal concludes with a question and answer session.

### Lectures and Demonstrations

Hedwig Dances presents segments from several dances from the repertoire with costumes, sound and lighting. Hedwig Dances also has a program that contrasts choreographing dance for stage and film. The artistic director moderates the program and demonstrates how the dances are made.

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## Students and Young Professionals

### Master Classes

Modern dance, ballet, Afro-Cuban, contact improvisation, composition and improvisation classes are available to dancers at all

levels of proficiency at colleges and local dance studios.

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## School Groups

### Performances

Hedwig Dances performs a program of dances geared to a young audience and explains how the dances are made.

### Residency Opportunities

Residency opportunities can be scheduled prior to or during the company's engagement. The activities can be tailored to aspiring professionals or school groups who may be exposed to dance for the first time.

*(Subject to advance scheduling.)*

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# Technical Requirements



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Stage	<p><b>Size</b> 30 feet wide x 30 feet deep minimum</p> <p><b>Floor</b> Wood, smooth, level and sprung (laid over wooden sleepers for give) with Marley floor covering</p> <p><b>Wings</b> Free of obstruction</p>	<p><b>Masking</b> Two wings per side and three foot crossover</p> <p><b>Heating</b> 70 – 75° Farenheit</p> <p><b>Rehearsal</b> Company requires a five hour technical rehearsal with full crew and dancers the day of or prior to the first performance</p>
Lighting	<p><b>Lighting Equipment</b> Presenter will provide all lighting equipment and agrees to hang light plot as drawn. Presenter will provide ground plan, rigging</p>	<p>plot and lighting inventory to company. Company will provide rigging plot.</p> <p><b>Grid Height</b> 15 Feet</p>
Sound	<p><b>Sound Equipment</b> Presenter will provide all sound equipment including CD player, amplifier and speakers</p>	
Dressing Rooms	<p><b>Facilities</b> Clean with tables, chairs, mirrors, clothing racks, sufficient light for make-up and</p>	<p>electrical outlets, properly heated (70 – 75° Farenheit). Quick-change areas on stage.</p>
Stagehands	<p><b>Running Crew</b> Light board operator, house sound assistant, and four stagehands to change gels, run props, and shift scenery. All employees must work technical rehearsal.</p>	<p><b>Load in /Focus</b> Five-person crew</p>
Technical Rider	<p><b>Technical Rider</b> Hedwig Dances requires a technical rider to all performance contracts. For more information, please contact:</p>	<p>Jan Bartoszek 773-871-0872 Telephone hedwig@hedwigdances.com</p>

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