

Hedwig Dances



About the Company

Hedwig Dances creates, performs, and cultivates contemporary dance theater within communities of audiences, dancers, and artists with the goal of provoking human connection and wonder. To achieve this, Hedwig works in collaboration with prominent artists from a variety of mediums and cultural backgrounds, trains and mentors dance artists, and creates corporeal works of emotional insight and beauty – engaging its communities in a process of artistic creation and reflection.

Founded in 1985, Hedwig Dances is a contemporary dance theater ensemble celebrating its 39th season under the artistic direction of its founder, Jan Bartoszek. Ms.

Bartoszek created Hedwig Dances as a vehicle to develop and perform her own choreography and to provide a base for her educational touring programs. Since its founding the company's size has more than doubled and has successfully added outreach, mentoring and cross-cultural collaborative programming.



ASCENDance (2013) Photo by William Frederking

From 1992 to 2011, Hedwig Dances served as the Dance Company-In-Residence at the Chicago Cultural Center at the invitation of visionary leader Lois Weisborg (Commissioner, Chicago Department of Cultural Affairs 1989-2011). Over the course of its 20-year tenure at the Cultural Center, Hedwig Dances offered more than 600 classes and workshops to over 8,500 students and 250+ performance events attended by over 30,000 people. These workshop events have included well over 100 local, national and international dance artists and companies.

Currently in-residence at the Ruth Page Center, Hedwig Dances' critically acclaimed and award-winning dance ensemble has presented over 1,500 performances throughout Chicagoland including the Ravinia Festival and the Pritzker Pavilion in Millennium Park as well as at prestigious national and international venues. Additional engagements include Joyce SoHo (New York City), Bauhaus Dessau (Dessau, Germany), Teatro Nacional De Cuba Sala Avellaneda (Havana, Cuba), Teatro Diana (Guadalajara, Mexico), the Aspen Institute (Aspen, Colorado), Grace Street Theater (Richmond, Virginia), Margaret H'Doubler Performance Space (Madison, Wisconsin), Lee Theater (Spring to Dance Festival, St. Louis, Missouri), among myriad other performances, residencies, and outreach programs over the past four decades.

Hedwig Dances uniquely incorporates a cross-cultural mix into its lyrical and poetic dances. Clean and technically strong, the dancers are trained in ballet, modern, and contemporary dance forms and draw from a wide variety of dance traditions from around the globe. Hedwig Dances and its associated artists have been honored with two Ruth Page Awards and a Chicago Dance Award. The Company is named in honor of Ms. Bartoszek's paternal grandmother.

For more information, contact Hedwig Dances today!

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Jan Bartoszek

Founder & Artistic Director



Jan Bartoszek is an American choreographer. For decades, she has created powerful, visually compelling dances, established multiple international dance collaborations, mentored scores of dance artists, and played a leading role in making dance a vital force at the Chicago Cultural Center. Bartoszek has choreographed over 70 dances for Hedwig Dances that critics have described as “intelligent, accomplished, moving” ([Chicago Tribune](#)) and “poignantly human” ([Chicago Reader](#)).

She has presented her works in Chicago’s vibrant theaters, national performance venues including the Aspen Institute and two exclusive performances at Joyce SoHo in New York City, and internationally in Cuba, Germany, Honduras, Mexico, Brazil, and Canada. Through her interdisciplinary dance



work, she has fostered a spirit of collaboration with other artists - merging choreography, objects, media, text, and music - to create dances that resonate with complexity and depth.

From 1992 - 2011, while Hedwig Dances was in-residence at the Chicago Cultural Center, the residency served as a dance laboratory and a showcase for Bartoszek’s award-winning choreography. The Chicago Dance Coalition honored Bartoszek with a Ruth Page Award for Outstanding Contribution to the Dance Community 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.” [Today’s Chicago Woman](#) included her in “100 Women Making a Difference” 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.”

Additional dance credits include Bartoszek’s work for theater (Steppenwolf, Northlight, Live Bait, and Court theaters as well as choreographing and assisting in work by directed by Ping Chong), and opera (*Dead Birds: A War Ritual* with American Ritual Theater Company composer William Harper and director D.W. Moffet). She has choreographed four dance shows specifically designed for young audiences: *Dances of Many Lands I + II*, *How to Make a Dance*, and *American History Through Dance*. These shows have been performed across the Midwest in schools, museums, and cultural centers. She has led five dance tours to Cuba (2012-2015 and 2019) and three to Germany (2014, 2019, 2022).

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**MoMing Dance & Arts Center (1973-1990) was Chicago’s legendary contemporary and experimental dance school and performance venue for local, national, and international dance artists.*

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Bartoszek’s artistic credentials include numerous fellowships from the National Endowment for the Arts and the Illinois Arts Council, and a 2016 Emmy nomination for her dance film *Arch of Respose*. In 2014, a MacArthur Foundation International Connections Fund grant and a National Performance Network Creation Fund and Forth Fund grant were awarded for Jan Bartoszek’s creation and touring of *Trade Winds/Aires de Cambio*, a dance collaboration with Susana Pous of the Havana-based DanzAbierta.

Under Bartoszek’s leadership, Hedwig Dances partnered in 2018 with the Bauhaus Dessau Foundation and the Institute of Design at the Illinois Institute of Technology to create *Futura* and *Fractals* as part of the Bauhaus Centenary Celebration. Bartoszek choreographed another Bauhaus-inspired dance, *Meta | Mor | Phos – A Triadic Fiction*, with dramaturg and Bauhaus scholar Torsten Blume as sequel to Oskar Schlemmer’s iconic constructivist *Triadic Ballet* for its 100th anniversary. *Meta | Mor | Phos* premiered at the Bauhaus Dessau Museum in Dessau, Germany in September

2022 and at the Ruth Page Center in Chicago in April 2023.

As a dancer, Ms. Bartoszek toured nationally and internationally with Ping Chong & Company, the Charlie Vernon Performance Company, and the Radis Dance Strata. Bartoszek has served on the Advisory Board of the Arts & Business Council of Chicago, the Board of the Chicago Dance Coalition, and dance panels for the Illinois Arts Council Agency, the Oregon Arts Commission, and the New Jersey State Council on the Arts.

As an educator, she has served as adjunct faculty in dance at Northwestern University as well as at the School of the Art Institute of Chicago, Roosevelt University, the University of Chicago, in numerous Chicago Public Schools under the auspices of Urban Gateways, and at Chicago’s MoMing Dance & Arts Center, where she taught dance for 14 years and presented annual performances of her choreography.

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 in 1997 and Chicago Dancemakers Forum Lab Artist Award in 2008

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)

Honored with Emmy Nomination in 2016 for her dance film “Arch of Respose”

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META | MOR | PHOS - A Triadic Fiction (2022)

A co-production between Hedwig Dances Chicago and Bauhaus Dessau Foundation
Six Dancers | Running Time: 45 minutes



Meta | Mor | Phos is a sequel to Oskar Schlemmer's 1922 "Triadic Ballet," an icon of dance and performance art. While Schlemmer oriented his work towards a man-machine symbiosis, the ideas in *Meta | Mor | Phos* are redirected, through the metamorphosis of insects, to an existential connection to the natural world. Structured in three parts (larva, pupa, imago) with a prologue and epilogue, *Meta | Mor | Phos* reimagines Schlemmer's classic work for the 21st century.

"fascinating, playful and downright trippy....dancers shape-shift, swapping and recombining costume pieces in a figurative and literal evolutionary dance"

Sharon Hoyer,
New City

Choreographed by Hedwig Dances' artistic director Jan Bartoszek, with dramaturgy by Bauhaus scholar Torsten Blume, the production includes authentic costume reproductions from the "Triadic Ballet," as well as newly designed costumes by Blume and Jacky Kelsey, fabricated by the Chicago Puppet Studio (a program of the Chicago International Puppet Theater Festival). Patricia Taxxon composed the score with additional music and sound design by Richard Woodbury, and Michael Reed designed the lighting.

A co-production between Hedwig Dances Chicago and the Bauhaus Dessau Foundation, *Meta | Mor | Phos* received critical acclaim at the work's historic September world premiere at Bauhausfest 2022 in the state-of-the-art Bauhaus Museum in Dessau, Germany, before sold-out audiences. It premiered at Chicago's Ruth Page Theater in April 2023..

"The current idea of transformation refers to the necessary socially explosive change of our epoch. Energy crisis. Turn of the times. Climate change. The gigantic insect extinction. [...]he interpretation of the fantasy creatures is left to the viewer, and with it the journey of existence of the insects from the larva, the small caterpillar with many feet, to the figures pupated in absorbent cotton to the imagos, the adult, sexually mature insects... Meta | More | Phos is an experimental arrangement and practice model of human transformation."

Christl Sperlich
Neues Deutschland

Special Technical Requirements:

30' x 30' stage area, black marley floor, black drapery rigged with crossover, center entrance and side entrances, quick change areas with tables + costume racks and stands



Photography: William Frederking

LightPlay (2022)

Six Dancers | Running Time: 30 minutes



LightPlay explores transparencies and shifting perceptions that arise from cascading layers of movement and light forms. Inspired by the work of Bauhaus artist László Moholy-Nagy, Bartoszek reflects on artistic experimentation, process, and development. A series of vignettes structure the dance and interweave significant chapters of Moholy-Nagy's life and artistic development as he moved from his birthplace in Hungary to his adult years at the Bauhaus and in Berlin, Germany to his final home at the New Bauhaus in Chicago.

Lightplay is a visual symphony that includes interactive design, colorful geometric props, and multiple forms of projections. Bartoszek developed the design in collaboration with her dancers, delving deeply into visual metaphor. New York-based sound designer and composer Erica Ricketts composed an original score for the work; playwright and visual artist Sharon Evans Ragir wrote text and fabricated objects; and photographer Eileen Ryan created video projections.

Special Technical Requirements:

Minimum 30' x 30' playing area, side exits with crossover, video camera + projector, overhead projector, white scrim, white marley floor

"developed from architectural principles ... [and] inspired by László Moholy-Nagy ['LightPlay' explores] metaphors between the human body and the object in the intersection between movement, light, and shadow"

Nora Paul
[Chicago Reader](#)



Photography: William Frederking

FUTURA (2018)



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

FUTURA is “a visual metaphor for Bauhaus’s revolutionary ideology” ([Chicago Reader](#)); an eye-popping spectacle of bold geometry, rich theatrical movement, and a rousing musical score. Inspired by the Bauhaus modernists, Hedwig founder Jan Bartoszek’s newest collaborative work is a colorful exploration of how dance shapes and is shaped by society, art, architecture, and design in the 21st century. Conceived in five sections, *Futura* focuses on space, particularly the ideas of confinement and freedom. Throughout, Bartoszek applies core Bauhaus principles such as abstraction, playful thinking, and experimentation to the development of choreography and production elements.

Fractals, an accompanying prologue to *Futura*, was a collaboration between Bauhaus Dessau in Germany and the Institute of Design (ID) at IIT in Chicago -the New Bauhaus founded by Lázló Maholy-Nagy in 1938. The prologue renewed the connection between these two Bauhaus centers. The joint anniversary celebrations of 80 years for ID and 100 years for Bauhaus in Germany was the perfect vehicle for celebrating their mutual roots and the international impact of Bauhaus design principles.

Choreographer: Jan Bartoszek
Assistant Choreographer: Maray Gutierrez
Composer: Richard Woodbury
Video Design: Jason White
Costume Design: Sanja Manakoski
Lighting Design: Alexander Ridgers

Fractals Designed and Developed by Torsten Blume (Bauhaus Dessau), Jeffery Mau (ID), Jason White (Leviathan) in collaboration with five graduate students from ID

Special Technical Requirements:
Two video projectors, minimum 40’ x 30’ stage (12 meters wide x 10 meters deep)

“a rigorous exercise in experimentation.. exploiting any and all possibilities, lends “Futura” a playful and imaginative feeling, like children at play.....steeped in the depths of abstract expressionist choreographic modernism ...[with] subtle undertones of confinement”

Lauren Warnecke
[See Chicago Dance](#)



Photography by William Frederking

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, costume designer Vin Reed, rigger Michael Reed, 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 experienced 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.

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

Jordan Reinwald
Examiner

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

Angela Allyn
Chicago Stage Standard

Special Technical Requirements:

Two video projectors, minimum 40' x 30" stage, rigging to move 11' x 11' structure



Photography by William Frederking

Our Repertoire

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*, requires additional travel and rehearsal arrangements for Cuban company.)

"Part travelogue, part joint storytelling, part archetypal treatment of the seasons... ambitious, expertly performed..."

Laura Molzahn
[Chicago Tribune](#)

Special Technical Requirements:

Video projector and white back ground cyc for video projection

"Trade Winds/ Aires de Cambio' represents a bipartisan artistic offering offering between creators and dancers from both sides, mindfully building bridges... both real and dreamed, recreated in imagery, sounds, breathing and bodily transformations of dancers"

Reny Martin
[Danzahoy Havana](#)



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The Critics Speak



About the Performances

META | MOR | PHOS

"fascinating, playful and downright trippy....dancers shape-shift, swapping and recombining costume pieces in a figurative and literal evolutionary dance."

Sharon Hoyer, New City

"The current idea of transformation refers to the necessary socially explosive change of our epoch. Energy crisis. Turn of the times. Climate change. The gigantic insect extinction. [...T]he interpretation of the fantasy creatures is left to the viewer, and with it the journey of existence of the insects from the larva, the small caterpillar with many feet, to the figures pupated in absorbent cotton to the imagos, the adult, sexually mature insects... Meta | Mor | Phos is an experimental arrangement and practice model of human transformation."

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ASCENDance

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Jordan Reinwald, Examiner

"A stellar evening of dance...total theater"

Angela Allyn, Chicago Stage Standard

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, Flavorpill

"[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

About Jan Bartoszek

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

Cerinda Survant, 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."

Maura Troester, Chicago Reader



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

Hedwig 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:

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.

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*).

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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Technical Requirements



Stage	Size 30 feet wide x 30 feet deep minimum	Masking Two wings per side and three foot crossover
	Floor Wood, smooth, level and sprung (laid over wooden sleepers for give) with Marley floor covering	Heating 70 – 75° Farenheit
	Wings Free of obstruction	Rehearsal Company requires a five hour technical rehearsal with full crew and dancers the day of or prior to the first performance time. <i>(Subject to advance scheduling.)</i>
Lighting	Lighting Equipment Presenter will provide all lighting equipment and agrees to hang light plot as drawn. Presenter will provide ground plan, rigging plot and lighting inventory to company. Company will provide rigging plot.	Grid Height 15 Feet
Sound	Sound Equipment Presenter will provide all sound equipment including amplifiers and speakers	
Dressing Rooms	Facilities Clean with tables, chairs, mirrors, clothing racks, sufficient light for make-up and electrical outlets, properly heated (70 – 75° Farenheit). Quick-change areas on stage.	
Stagehands	Running Crew Light board operator, house sound assistant, and two - four stagehands (depending on repertoire) to run props and shift scenery. Full crew must work technical rehearsal	Load in/Focus Two - Five person crew, depending on repertoire
Technical Rider	Technical Rider Hedwig Dances requires a technical rider to all performance contracts. For more information, please contact: Jan Bartoszek 312-585-2185 Hedwig@HedwigDances.com	