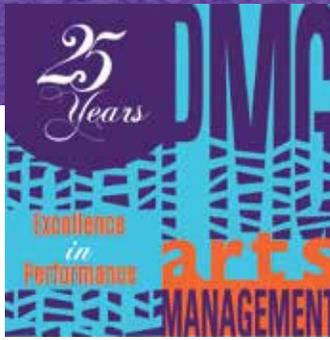


"Brown is far more than a choreographer of the moment. She's one for the ages... Ink, is, ultimately, embodied history that touches hearts and souls."

– DCMetro



"Brown has called on her dancers to dig deep to perform with a level of exactitude that renders the unspoken into an... enigmatic yet compelling movement language."

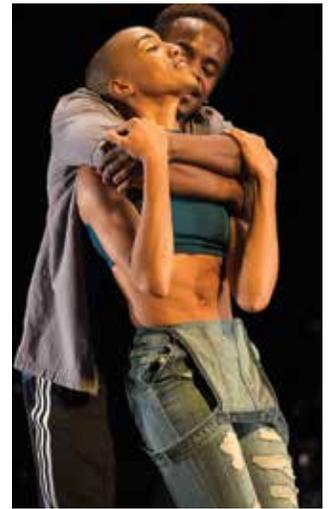
– DCMetro



Camille A. Brown
& DANCERS *ink*

ink celebrates the rituals, gestural vocabulary, and traditions that remain ingrained within the lineage of the African Diaspora and reclaims African-Americans narratives by showcasing their authenticity. The work examines the culture of Black life that is often appropriated, rewritten, or silenced.

In collaboration with Music Director Allison Miller, percussionist Wilson Torres, violinist Juliette Jones, and composer/pianist Scott Patterson, *ink* is the final installation of Brown's dance theatre trilogy about identity (along with *Mr. TOL E. RAnCE* - 2012, *BLACK GIRL: Linguistic Play* - 2015). Together, using the rhythms and sounds of traditional African and handmade instruments as its center, the work travels through time with elements of Blues, Hip-Hop, Jazz, and Swing. This musical landscape embodies its own storytelling. The movement is an amalgamation of African-American social dance, African, Tap, Jazz, Modern, and Hip-Hop. Through self-empowerment, Black love, brotherhood, exhaustion and resilience, community and fellowship, *ink* depicts the pedestrian interactions of individuals and relationships as grounds for accessing one's innate super powers and finding liberation.



2016 Bessie
Award Nomination

BLACK GIRL: Linguistic Play

BLACK GIRL: Linguistic Play reveals the complexity of carving out a self-defined identity as a black female in urban culture. In a world where black women are often only portrayed in terms of their strength, resiliency, or trauma, this work privileges the black girl gaze - interrogating these narratives by representing a nuanced spectrum of black womanhood in a racially and politically charged world. With live music and original compositions by Scott Patterson (piano) and Tracy Wormworth (bass), Brown uses the rhythmic play of African-American dance vernacular including social dancing, double dutch, steppin', tap, Juba, ring shout, and gesture to evoke childhood memories of self-discovery.

UPCOMING PERFORMANCES

January 13, 2018

APAP Showcase (1:45pm)
NY City Center, Studio 4
New York, NY

January 14, 2018

APAP Showcase (6pm)
NY City Center, Studio 4
New York, NY

January 27, 2018

University of Iowa
Hancher Auditorium
Iowa City, IA

February 1-4, 2018

Peak Performances
Montclair State University
Alexander Kasser Theater
Montclair, NJ

February 16, 2018

Fairfield University
Regina A. Quick
Center for the Arts
Fairfield, CT

March 23, 2018

The Ordway &
St. Catherine's University
St. Paul, MN

March 26-28, 2018

Bulgaria Festival
American Dance Abroad:
Spotlight USA
Plovdiv, Bulgaria

Summer 2018 (Exact Dates TBA)

Camille A. Brown Solo Appearance
American Dance Festival
Durham, NC

REPERTORY OFFERINGS

Evening

BLACK GIRL: Linguistic Play
MR. TOL E. RAnCE
ink

MIXED REPERTORY OPTIONS*

BLACK GIRL: Linguistic Play (excerpts)
Mr. TOL E. RAnCE (excerpts)
New Second Line
Evolution of a Secured Feminine
The Groove to Nobody's Business
*Selections in consultation with CABD

Sample School Program

New Second Line
BGLP excerpt
Mr. TOL E. RAnCE (solo)
ink excerpts

Camille A. Brown & Dancers Repertory and Workshops

All choreography by Camille A. Brown

SAMPLE WORKSHOPS

A Journey through Juba and Other Social Dances

Rooted in the African-American vernacular, this movement workshop with Camille A. Brown and members of CABD celebrates the power of African-American social dance and its impact and influence on American dance forms throughout history. Using JUBA ("pattin' juba") as a jumping off point, participants are taken on a social dance journey. From "the wing" to "the whip", attendees investigate the ways communities used movement as a way of protest, liberation, and/or healing. By learning about the past, it is Camille's hope that the spirit of expression through movement is embodied in our present day – providing the individual with a platform to celebrate their identity and to share their personal expression with the community of participants. All levels and all ages are welcome.

Double this, JUBA that!

Participants will learn sections from Camille A. Brown's newest work, *BLACK GIRL: Linguistic Play*. In this work, Brown uses the rhythmic play of African-American dance vernacular including social dancing, double dutch, steppin', tap, Juba, ring shout, and gesture to evoke childhood memories of self-discovery. The rhythmic play of Double Dutch serves as an entry point to the rhythms and movements of social dances that are culturally, individually, and politically rooted. Participants will learn the musical compositions of Hip Hop, Reggae, and African infused in the work and the connection between handclap games and "pattin' juba". It is Camille's hope that the spirit of play is embodied and provides a platform for the individual to celebrate their identity. All levels and all ages are welcome.

Lectures by Camille, Music and Tech/Production classes also available.

Mr. TOL. E. RANcE (2012)

7 dancers, 1 musician

Music: Original Score, Live Piano – Scott Patterson
RT: Evening Length or Excerpts, including Solo

Storyteller Camille A. Brown, through sketch comedy, live music, and haunting animation, examines sustained stereotypical roles of black performers in *Mr. TOL. E. RANcE*. Honors the past, mirrors the present and challenges the future all at once.

THE GROOVE TO NOBODY'S BUSINESS (2007)

9 dancers,

RT: 15:00 minutes

*Music: Ray Charles &
Brandon McCune*

*Premiere: September
2007, Sadler's Wells
(London, UK)*

Imagining the meeting of strangers on a subway, Brown's work (commissioned by Alvin Ailey American Dance Theater) reveals

glimpses of humanity in pedestrian movements and ordinary interactions.



THE EVOLUTION OF A SECURED FEMININE (2007)

Solo, RT: 9:00 minutes

Music: Ella Fitzgerald, Betty Carter, Nancy Wilson

*Premiere: September 2007- New York City Center
Company Premiere: Dec 2010 Alvin Ailey
American Dance Theater (New York)*

A poignant, witty and humorous portrayal of a woman who vacillates between uncertainty and carefree expression. The candid journey strives to celebrate the limitless gifts of being a woman. Brown's signature solo brilliantly displays her ability to shape a character infused with emotional nuance, complexity, style and to-die-for dance technique. She is a gifted woman and when she finishes, you are too.

NEW SECOND LINE (2006)

8-14 dancers, RT: 10:00 minutes

Music: Rebirth Brass Band

Visual Artist: Moses Ball

Premiere: August 2006 (Washington, DC)

Commissioned by Reflections Dance Company and inspired by the 2005 events of Hurricane Katrina, this work celebrates the spirit and culture of the people of New Orleans. Second Line is a traditional brass band parade for weddings, social events, and most notably, funerals. The people who follow the parade dancing with high energy and spirit are known as the 'second line'. In this work, the dancers represent spirits of ancestors who have passed on, celebrating of the strength of their descendants who were faced with the terrible conditions of Katrina.

Front photo Matt Karas; Back photo Christopher Duggan
ink photo by Gennadi Novash, Courtesy of Peak Performances @ Montclair State University

View trailers and clips at bit.ly/PMGYoutube
Technical Riders available at www.pmgartsmgt.com