

# ROSIE HERRERA DANCE THEATRE



### ABOUT ROSIE

Rosie Herrera is a Cuban-American dancer, choreographer and artistic director of Rosie Herrera Dance Theater in Miami. She is a graduate from New World School with a BFA in Dance Performance. She has been commissioned by The Miami Light Project, The Adrienne Arsht Center for the Performing Arts, Dance Place, Maui Arts and Cultural Center, Ballet Hispanico, Moving Ground Dance Theater, Houston Met Dance and the American Dance Festival (ADF) in 2010, 2011, 2013 and 2016.

Rosie is a classically trained lyric coloratura soprano and performs with the Performers Music Institute Opera Ensemble as well as choreographs and stages operas independently throughout Miami. With over a decade of experience in both dance and cabaret, she has collaborated on productions with The South Miami Dade Cultural Arts Center, New World School of the Arts, The University of Central Florida, Six Floor Ensemble, Zoetic Stage and the New World Symphony as well as with the interdisciplinary performance ensemble/ avant- garde cabaret Circ X. She has also collaborated with filmmakers Adam Reign, Lucas Leyva, George Echevarria and Clyde Scott to create original short films and music videos.

Her company has been presented by the Northrop Dance Series, Adrienne Arsht Center for the Performing Arts, Baryshnicov Arts Center, Texas A & M University, Duncan Theater, The Annenburg Center in Philadelphia, Gotham Dance at Skirball and Focus Dance at The Joyce NYC as well as by The American Dance Festival at the Joyce NYC in 2016.

Rosie is a 2010 MANCC choreographic fellow, a 2014 Bates Dance Festival Artist in residence and a 2011 and 2016 Miami Dance Fellow. She was awarded a Princess Grace Choreographic Fellowship for her work with Ballet Hispanico. In 2015 she premiered her first solo work, Cookie's Kid, at Miami Light Project as well as a duet with NYC based choreographer Larry Keigwan at The American Dance Festival. This summer her newest work Carne Viva premiered at The ADF and later toured to The Joyce Theater in NYC.

### **Awards**

- NFAA Leadership Award 2008
- Film Recording and Entertainment Council's Choreographer of the Year 2010
- Dance magazine "6 breakout choreographers of 2010"
- Miami Herald "Choreographer of the Year" 2010
- Miami New Time's Cultist 100 Cultural Superheros 2010
- Knight Foundation Grantee 2011
- Miami Dance Choreographic Fellow 2011, 2016
- Miami Mastermind Award 2013
- Princess Grace Choreographic Fellowship 2013
- New World School of the Arts Distinguished Alumni 2014
- USA Sarah Arison Fellow 2016

### Residencies

- American Dance Festival 2009, 2013, 2015
- Maggie Alessie National Center for Choreography Fellow Sept 2010
- Ballet Hispanico Instituto Choreografico 2012, 2013
- Moving Ground Dance Theater 2013
- Bates Dance Festival Artist in Residence 2014
- Broadway Dance Lab 2016
- Houston Met Dance 2016
- Alan M. Kreigsman Creative Residency Dance Place, DC 2016
- Schonberg Fellow, The Yard 2016



# THE COMPANY

Since their discovery in 2009 by Charles Reinhart after the premiere of *Various Stages of Drowning: A Cabaret,* Rosie Herrera Dance Theatre (RHDT) has quickly become a beloved fixture in the contemporary arts scene in Miami. With a whirlwind success that has taken them from sold out performances at the prestigious American Dance Festival (ADF), The Adrienne Arsht Center for the Performing Arts of Miami Dade County and The Baryshnicov Arts Center NYC, the company is becoming a force to be reckoned with in the national dance scene.

Known for its diverse ensemble that consists of some of Miami's most brilliant performers and creators ranging in genres from theater, performance art, opera, drag, and contemporary ballet, RHDT has had the priviledge of performing two ADF commissioned pieces and premiering them at the festival as well enjoying unprecedented success in Miami. Their NYC premiere of *Various Stages of Drowning A Cabaret* was said by Kayt MacMaster of BroadwayWorld.com to be "so innovative, searing and disturbing..." that it warranted "repeat viewings..." and their recent NYC premiere of *Dining Alone* was hailed by Deborah Jowitt as "earthy, poetic and beyond dada imaginative." The company is currently preparing for their first season at the Joyce, NYC this summer.

### Touring History

- Miami Made 2009, 2010, 2012
- Film, Recording and Entertainment Council Gala 2009
- American Dance Festival 2010, 2011, 2016
- Arsht Center for the Performing Arts presents Rosie Herrera Dance Theater 2011
- Daniel Lewis- A Life of Dance Scholarship Fundraiser, Gusman Theater Feb 2011
- City of Bal Harbour Concert Series presented by The Miami Light Project April 2011 (Rosie Herrera- A Retrospectacle)
- Lotus house Woman's Shelter Concert Series April 2011
- Miami Light Project Grand Opening May 2011
- Performing Arts Exchange Miami Showcase at the Miami Light Project, September 2012
- Northrop Dance presents Women of Substance, O'Shaughnessy Theater, Minnesota 2012
- Circ X Anniversary at the Fillmore Miami Beach, October 2012
- Baryshnicov Arts Center NYC 2013
- Focus Dance at Joyce Theater 2013
- American College Dance Festival at the University of Central Florida, Tampa 2013
- Focus Dance at Skirball Center for the Performing Arts NYU 2014
- Texas A & M University 2014
- Duncan Theater, Lake Worth FL 2014
- Dance USA Annual Conference 2015
- Annenberg Center for the Performing Arts 2015
- Pulse with the New World Symphony, Miami FL 2016
- The Joyce Theater 2016
- Knight Foundation Award Ceremony, New World Symphony 2016

### **Upcoming**

- Dance Place, DC April 2016
- Maui Cultural Arts Center Feb 2016

# VARIOUS STAGES OF DROWNING: A CABARET

# VARIOUS STAGES OF DROWNING: A CABARET

Using water as a metaphor for the unconscious, *Various Stages of Drowning: A Cabaret* recreates dream states using dance, theater, cabaret, and film. The breakout piece by this young choreographer—World Dance Reviews calls Herrera "a magician that twists our emotions" and The Classical Voice of North Carolina says "this work is strange and adventurous, bright and cheeky...., as much dance as it is theater and is highly theatrical as it is booty shaking kinetic."

Commissioned by the Miami Light Project in association with the Adrienne Arsht Center for the Performing Arts 2009

Estimated runtime: 45-50 minutes

"Mysterious beauty, dark comedy, bad behavior, unrestrained desire, seat-shifting discomfort and poignant empathy all co-exist within a work using a series of vignettes that follow the peculiar logic of dreams."

- startribune.com









# PITY PARTY

Pity Party uses party culture as the content to explore the grieving process and the isolation that is endemic to adolescence. Inspired by her many years working at bat mitzvahs, quinceñeras, weddings and corporate events, this work is an analytical deconstruction of the symbols of youth and a colorful, interactive and irreverent celebration of life and death.

Commissioned by The American Dance Festival 2010

Estimated runtime: 50 minutes

"...filled with bright color, great costumes, engaging, bizarre imagery and peculiar skits... it is hugely ambitious and skilled in its scope."

### Classical Voice of North Carolina









# DINING ALONE

Dining Alone is an exploration into the deconstruction of empathetic instincts assigned to age, fragility, youth, and isolation. Addressing the inherent drama and comedy attached to food, *Dining Alone* invites you into the bittersweet and private moments that are amplified by the experience of dining.

Commissioned by The American Dance Festival with the Adrienne Arsht Center for the Performing Arts 2011

Estimated runtime: 45-50 minutes

"The episodes here—with their obsessive and entrancing moves—turn hunger and satiety into metaphors: the mouth as porthole to the soul. As usual, Herrera juggles the wry (a female trio writhes at a table, getting pies in the face as Snow White warbles about her prince) and the wrenching (a woman follows a lonely path of plates laid out underfoot).

To her banquet, Herrera invites both rascals and angel."

### Guillermo Perez, Dance Magazine









# COOKIE'S KID

Cookie's Kid is a solo dance theater work that explores what is inherited muscle memory. The first solo work by Rosie Herrera, it utilizes her unique and diverse performance background ranging from cabaret, classical music, and urban and contemporary dance as a way to explore and dissect the oppression of toughness. Utilizing iconography ranging from La Lupe, Charles Bronson, and Walter Mercardo as the framework to explore movement, Cookie's Kid is an exploration on how these seemingly unrelated idols are connected within a theme of rebellion, strength, vulnerability and the ethereal.

Commissioned by Miami Light Project, Dance Place and the Maui Arts and Cultural Center, 2015.

This project made possible in part by support from the National Performance Network (NPN) Performance Residency Program.

Estimated run time: 45-50 mins

"Cookie's Kid, the first solo piece by the always intriguing Rosie Herrera, has many of the same ingredients as her group works: the lusciously beautiful images; the pop iconography; the disorienting swings from self-conscious camp to desperation....

Herrera seemed to have made a psychological excavation of her own body - intense, interior, opaque."

The Miami Herald





# CARNE VIVA



# CARNE VIVA

A quartet originally developed to be a part of *Make Believe, Carne Viva* is an exploration into the violence of transcendence. Loosely translated to mean "open wound" *Carne Viva* builds upon the themes of religion and romance for a work that is much sparser and physical than Herrera's previous work. Brutal and elegant, *Carne Viva* is a visceral journey into the dichotomy of power within relationships.

Commissioned by The American Dance Festival with support from the Doris Duke/SHS Foundations Award for New Dance. Additional support provided by Hilton Durham near Duke University.

The development of this work was made possible through the Alan M. Kriegsman Creative Residency at Dance Place and was created at The Yard, an artist residency and performance center dedicated to contemporary dance, theater and related arts, as part of the 2017 Off-Shore Creation Residency.

Estimated runtime: 25-30 minutes

"...compelling evocations of the complexities of human relationships."

Sandra Forsyth, broadwayworld.com





# MAKE BELIEVE



# MAKE BELIEVE

Make Believe uses religious iconography to explore themes of love and romance. In it we explore religious spectacle and how these rituals are unified by themes of paganism, magic and celebrity worship. Make Believe deconstructs what it means to believe in magic and how that bleeds into our constructions of spirituality and our understanding of romance.

Originally conceived at The American Dance Festival during a 2013 choreographic residency, Make Believe is a work in progress that is set to premiere on Rosie Herrera Dance Theatre in 2018.





## WHAT THE CRITICS ARE SAYING

"I'm taking a chance because she doesn't just show talent, but really developed talent, the sophistication to be able to make you laugh and cry in the same breath. So here we go I'm crossing my fingers. If I was a gambler- which I am in my world-I'd put my money on Rosie."

### Charles Reinhart quoted by the Miami Herald 2010

"Rosie Herrera is a bit of a magician. She transports us into surreal, ridiculous, and unexpected places and jolts us with little surprises before we even have time to guess what's coming next. She twists our emotions, our expectations, and our associations. With a skillful sleight-of-hand, she can turn the seemingly benign piñata—parties! candy!—into a darkly symbolic object, carrying disappointment, disillusionment, and violence. Or perhaps she just exposes what is already there, in the image, in us."

### turnofphase.blogspot.com

"...an astonishing dance-theater work that gracefully brought together both spectacle and intimate gesture."

### **World Dance Reviews**

"Herrera, whether through intuition or calculation, has found just the right touch, just the right balance between campy and poignant, over-the-top and subtle."

### **World Dance Reviews**

"..known for her dramatic flair and her ability to infuse her choreography with a heady mix of wackiness, sadness, and beauty, complete with impeccable comic timing."

### **World Dance Reviews**

"Herrera is a master of contrast, using it to create humor and to expose the layered meaning of a moment."

### **World Dance Reviews**

"... blew our collective mind with her previous works that premiered here, Pity Party and Dining Alone, both of which were intensely colorful, completely surreal and utterly captivating.

### **Classical Voice of North Carolina**

"One of the strongest and most original talents to emerge from Miami."

The Miami Herald

"She mixes up different mediums in unexpected and quirky ways that set her apart.

She is a woman of ideas who draws from cultures, experiences and training not necessarily commonly represented in New York."

### Mikhail Baryshnikov

"The woman who made Pity Party and Dining Alone is not a force that can be contained..."

### Classical Voice of North Carolina

"For the past several months, I have repeatedly lamented the dearth of inventive and compelling dance – preferably without an intense display of nudity. I am pleased to announce that I have found a piece of dance theater worthy of my comprehensive recommendation: Rosie Herrera's Dining Alone."

### bachtrack.com

"But I left the theater feeling newly rejuvenated about the state of dance in performance – and this was a dance theater piece, no less! Ms Herrera has a firm handle on just how much "dance" needs to be included, it appears, and I will continue to trust her judament."

### backtrack.com

"...the Pina Bausch of South Beach."

NY Times

"Rosie Herrera Dance Theatre was an eccentric little gem in the middle of the desperation, frustration and repeats that often become the reality of the APAP conference." broadwayworld.com

"It is my hope that Ms Herrera and her vivacious cast felt welcomed by the city. Their presence was a breath of tropical air amongst the sometimes-suppressive black and gray seriousness of New York City's modern dance."

### broadwayworld.com

"...earthy, poetic, beyond-dada imagination..."

Deborah Jowitt for artsjournal.com

"In a piece about appetites of all kinds, Herrera reveals a hunger that never abates -one that craves acceptance and love, but on its own off-kilter terms."

startribune.com

"I look forward to seeing Rosie Herrera Dance Theatre again. A company that is so innovative, searing and disturbing bears repeated viewings."

broadwayworld.com

"Herrera has undeniable choreographic competence coupled with a biting, sophisticated, and irreverent sense of humor that alone is sufficient reason to see her company."

Jerry Hochman, criticaldance.org



# OUTREACH



Rosie is actively engaged in creating outreach opportunities in the community whenever possible with a particular interest in LGBT youth, LatinX and young women. She has developed a teaching style that utilizes her varied performance background as a platform to build and develop performance techniques for students ranging in experience, training and age. She has taught masterclasses at The American Dance Festival, Bates Dance Festival, University of South Florida, New World School of the Arts, NFAA Young Arts, Texas A&M University, the University of Akron and Cleveland State University to name a few.

RHDT's company members are internationally recognized instructors of break dance, yoga, contact improv and partnering, improvisation and theater.





### Masterclasses: Performers Toolbelt/ Techniques for Performance and Collaboration

Structured as an exercise in solo performance, each class begins with focused and direct breath work to awaken and align the body. We vibrate the body a lot. Similar to how I work with my company, we utilize a series of guided improvisations early in class that challenge the performer to access various emotional states and use these states to access deeper physical exploration. Using music as a guide, or as a point of resistance, we focus on discovering an individualized authentic language that is driven by instinct, self- awareness and elegance. Active observation allows space for guided group conversations that aim at developing our language about performance technique and help identify various methods to confront challenging theatrical and physical demands.

### Brutal Elegance: Rosie Herrera Dance Theatre Repertory and Performance

This performance driven class pulls material from two different dance theater works currently in my company's touring repertory. Utilizing some of the improvisational scores used in the original creation process as well as set phrase-work, we focus on exploring the nuanced and varied dance theater structures. Oscillating from pedestrian movement, club dance and ecstatic physical experience, I treat this class like an extension of my company with individualized direction and prompts. There will be a continual focus on the idea of presence in performance; examining what creates a performance that resonates, is moving, and authentic. Be prepared to cry and laugh and be pushed to do something you've never done before.

### Composition

This class will investigate relationships between choreography, presence and performance, play and community. There is more cross over between dance, theater, and performance art than there has ever been, so this class invites all different forms of expression into the studio so as to develop an interdisciplinary skill set. Using dance theater structures, I utilize a series of task based exercises to generate content centered around a specific theme. In this class I will explain how I develop and manipulate those tasks to get a desired physical or emotional result. I am interested in instigating an instinct driven creative process and I encourage students to bring a notebook as they will receive many prompts that might help them develop their own material in the future.

