

Robert Moses' Kin
www.robertmoseskin.org

Media Contact:

Media Contact: Mary Carbonara 415/845-9994

Marycarbonara@gmail.com

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**ROBERT MOSES' KIN PRESENTS
18TH ANNUAL HOME SEASON
JANUARY 25-27, 2013 AT LAM RESEARCH THEATER,
YERBA BUENA CENTER FOR THE ARTS**

Program to feature the World Premiere of *NEVABAWARLDAPECE* created in collaboration with three internationally renowned composer/performers: Carl Hancock Rux, Laura Love, and Corey Harris.

Rux, Love and Harris to perform all original music live.

Tickets: \$25-\$65; tickets and information: 415/978-ARTS (2787) or www.ybca.org

OCTOBER 18, 2012- San Francisco, CA - **Robert Moses' Kin** (RMK) today announces the company's 18th annual home season to feature the world premiere of *NEVABAWARLDAPECE*, a major collaborative project among Artistic Director **Robert Moses**, Obie and BESSIE award-winning writer and performer **Carl Hancock Rux**; Afro-Celtic, Folk-Funk, Hip-Appalachian vocalist **Laura Love**; MacArthur Fellow, blues musician, and composer **Corey Harris**; and former Meredith Monk lighting designer, Stanford faculty member, and visual designer **Elaine Buckholtz**. This power team of collaborators comes together to create *NEVABAWARLDAPECE*, a full-company work exploring critical moments of change in America's liberation movements, insurrections, and revolts. From John Brown to today's populist Occupy movement, Moses and his collaborators will consider our nation's efforts toward humanistic transformation in the 19th century to today. Performances of *NEVABAWARLDAPECE* mark the first time all of these artist collaborators – Robert Moses Kin', Rux, Harris, and Love -- will perform together live. Performances are 8 p.m. Friday through Sunday, January 25-27, at the Lam Research Theater, Yerba Buena Center for the Arts. For more information, go to www.RobertMosesKin.org. Tickets are \$25-\$65 and go on sale in November at www.ybca.org.

Known for creating nuanced, athletic and powerful choreography while addressing charged cultural and social issues such as hate, faith, race and gender dynamics, Robert Moses explains that for the world premiere of *NEVABAWARLDAPECE* he and his collaborators are delving into both the personal and cultural groundings of liberation movements. The creative team is examining the efforts of those movements to shape, transform, and provide symbolic resonance for those who suffer from an unrealized/under-represented presence in our society.

The work will also address narrow aspects of cultural transformation that have broad results.

Moses has worked with Rux's music -- he choreographed the highly praised 2012 ensemble dance *Helen* in part to Rux's music -- but this project marks the first direct collaboration between these artists. Moses says, "Carl [Rux] and I are interested in the ways in which these kinds of movements transform over time, shedding their early idealism and peaceful approach for a strident and uncompromising approach that often ends violently and wreaks havoc on the cause they champion." Moses and Rux will plot the text for *NEVABAWARLDAPECE* while Love and Harris will be deriving inspiration for their musical and lyrical contributions by referring to different social and political movements.

"This is a dream project of mine," says Moses. "To work with these absolutely brilliant artists and creators whom I've admired individually for many years is a tremendous highlight for the 18th season of Robert Moses' *Kin*. Their boldness and their perspectives on these ideas of social change and the question of justice will surely bring us into complex and rich dialogue."

ABOUT THE COLLABORATORS:

Carl Hancock Rux (www.carlhancockrux.com) is a writer and recording artist who crosses the disciplines of poetry, theater, film, music, and literary fiction in order to achieve what one critic describes as a "dizzying oral artistry...unleashing a torrent of paper bag poetry and post modern Hip-Bop music; the ritualistic blues of self awakening." Rux's critically acclaimed debut CD, *Rux Revue*, was voted one of the top ten alternative music CDs of 1998 by The New York Times. His sophomore CD, *Apothecary Rx* was released in 2002 to similar plaudits from publications ranging from the NY Post and the LA Times to Paste and Ink 19. *Apothecary Rx* was listed in Philippe Robert's "Great Black Music: Un Parcours en 100 Albums Essentiels" as one of the greatest black music albums of all time.

Rux created his forthcoming CD, *Homeostasis*, in collaboration with Vernon Reid, Nona Hendryx, Ben Tyree, Dave Smoota Smith, and Vijay Iyer. A portion of the proceeds from *Homeostasis* (due out in Spring 2013) helps Razia's Ray of Hope Foundation, a nonprofit organization dedicated to improving the lives of young girls in Afghanistan through community-based education.

Rux's plays and performance works for theater have been produced and or commissioned throughout the United States and internationally at venues including The Joseph Papp Public Theater, PS 122, Lincoln Center (Serious Fun & Outdoors Festival), REDCAT, University of Ghana at Legon (West Africa), Ebenezor Experimental Theater Festival (Sweden), Maison des Arts (Creteil, France), and the Victoria Theater (Singapore), among others. He has written the libretto for the opera *Makandal*, which will have its premiere at Harlem Stage in 2013.

A published poet, playwright, novelist and essayist, Rux is the author of the Village Voice Literary prize-winning collection of poetry *Pagan Operetta*, the novel *Asphalt* and the OBIE award winning play *Talk*. His newest book, *The Exalted*, will be performed in excerpts as part of the Center for the Art of Performance at UCLA's "Who Is the Poet In Your Life?" program

in March 2013.

A BESSIE© award winner for his direction of the Lisa Jones/Alva Rogers dance musical, *Stained*, Rux has worked as a writer and frequent guest performer in dance, collaborating with Marlies Yearby's Movin' Spirits Dance Theater, Urban Bush Women, Jane Comfort & Co., Bill T. Jones/Arnie Zane Dance Company, the Alvin Ailey American Dance Theater and Martha Clark.

A 2007 MacArthur Foundation "Genius" award winner, **Corey Harris** (www.corey-harris.com) is a guitarist, vocalist, songwriter and band leader who has carved out his own niche in blues. A powerful singer and accomplished guitarist, he has appeared at venues throughout North America, Europe, Brazil, The Caribbean, West Africa, Asia, Australia and New Zealand. He began his career as a New Orleans street singer, travelling throughout the southern U.S. In his early twenties he lived in Cameroon, West Africa for a year, which had a profound effect on his later work. He has recorded many old songs of the blues tradition while also creating an original vision of the blues by adding influences from reggae, soul, rock and West African music. His 1995 recording, *Between Midnight and Day*, is a tribute to the tradition of acoustic blues. Subsequent recordings, such as *Greens From the Garden* (1999), *Mississippi to Mali* (2003), and *Daily Bread* (2005), show Harris' maturation from interpreter to songwriter. Some of his imaginative compositions are marked by a deliberate eclecticism; other works stay true to the traditional blues formula of compelling vocals and down-home guitar. With one foot in tradition and the other in contemporary experimentation, Harris is a truly unique voice in contemporary music.

Harris has performed, recorded, and toured with many of the top names in music such as BB King, Taj Mahal, Buddy Guy, Henry Butler, R.L. Burnside, John Jackson, Ali Farka Toure, Dave Mathews Band, Tracy Chapman, Olu Dara, Wilco, Natalie Merchant, and others. His additional recordings include *Fish Ain't Bitin'* (1996), *Vu-Du Menz* (with Henry Butler, 2000), *Downhome Sophisticate* (2002), and *Zion Crossroads* (2007) and *blu black* (2010). In 2003 Harris was a featured artist and narrator of the Martin Scorsese film, *Feel Like Going Home*, which traced the evolution of blues from West Africa to the southern U.S. In 2007, he was also awarded an honorary Doctor of Music degree from Bates College, in Lewiston, Maine.

Northwest songwriter and folk musician **Laura Love** (www.lauralove.net) has been at the frontlines of political movements since she was a little kid in Omaha, Nebraska, watching Civil Rights race riots with her mom. She marched for anti-apartheid boycotts of South Africa in the 80s, in Seattle against the WTO in the 90s, and now demonstrates her support for social change at the Occupy Oakland and Occupy San Francisco protests, despite her brutal arrest following the November 2 General Strike at Occupy Oakland.

Media, fans and even her own record label have struggled to define **Laura Love's** colorful style, which embraces bits of the blues, bluegrass, jazz, folk, gospel, reggae, and country. Love has sometimes called her music folk-funk, Afro-Celtic," or hip-Appalachian. The New York Times proclaimed, "Her music is exuberant. ... She conveyed the fervor of someone reaching out with an almost frenzied joy to seize the strands of a confusing life and weave them into a

coherent, life-affirming vision.” *Acoustic Guitar Magazine* says Love is possessed of a “highly original style she calls Afro-Celtic: an improbable but irresistible hybrid of hip-grinding rhythms and folk melodies, electric funk bass and Appalachian-inflected vocals...It’s a new sound, for sure, but one that clearly shows its roots, making the band equally welcome in rock clubs and on bluegrass/Americana stages.”

Having recorded since 1990 and repeatedly making Billboard’s annual Top 10, in 2007 Love returned to her roots and released *NȳGrass*, which was dubbed Best CD of 2007 in the Alt Country category by the Indie Acoustic Project. In the fall of 2009, Love released her 11th CD on Octoroon Biography/OJM Records entitled *The Sweeter The Juice*, a collaboration with Orville Johnson, an acknowledged master of country blues guitar and dobro.

Love has played for festivals and venues around the world, including New York’s Carnegie Hall, San Francisco’s Great American Music Hall, Royce Hall in Los Angeles, Washington Center for the Arts in Olympia, the Aladdin Theater in Portland, Oregon, Newport Folk Festival, Telluride Bluegrass Festival, Strawberry Festival, Merlefest, Kate Wolf Festival, Falcon Ridge, Boston Folk Festival, Women in e-Motion (Germany), Port Fairy, Brunswick, Blue Mountain and Adelaide Fringe Festivals (Australia), and nearly every music festival in Canada including Montreal Jazz and the Vancouver, Edmonton, Calgary, Mariposa and Winnipeg folk festivals.

Visual Designer **Elaine Buckholtz’s** (www.nighthouse.org) most recent work utilizes video and light in relation to sculptural forms, digital prints, and preexisting sites in architecture and nature under the cover of darkness. She has shown work at the Swiss Technorama Museum in Winterthur Switzerland, Yerba Buena Center for the Arts in San Francisco, the Claremont Museum in Southern California, Pierogi Leipzig in Leipzig, Germany, The Luggage Store in San Francisco, San Francisco Arts Commission, California College of The Arts, Stanford University, Wexner Center for the Arts, Sun Valley Center for the Arts, and Fusion Art Space in San Francisco. Elaine attended California College of the Arts on a Jacob K. Javits Fellowship from 2002-2004 and received her MFA from Stanford University in 2006. She currently teaches at Stanford University in the Art and Art History department as an adjunct faculty member. She has worked as a Lighting and Visual Designer in the Bay Area for 20 years and has also worked with Merce Cunningham and Meredith Monk recreating their visual environments internationally. She continues to tour with Meredith Monk as a Lighting Designer.

ABOUT ROBERT MOSES’ KIN (www.RobertMosesKin.org):

Robert Moses' Kin's (RMK) mission is to produce work that speaks to what is specific and unique in human nature. RMK uses movement as the medium through which race, class, culture, and gender are used to voice the existence of our greater potential and unfulfilled possibilities. Since the company's founding in 1995, RMK has developed and produced 90 original choreographic works, primarily by the Artistic Director, ranging from neoclassical ballet to postmodern movement theatre. The company is known in the Bay Area and across the country for a distinctive style of dance that powerfully combines athletic technique, rhythmic complexity, fusion of different dance styles, and gestural detail. It is a "dancers' style of dance" that nevertheless has broad appeal to non-dance audiences. Driven by the Artistic Director's

extraordinary creativity and searching intellect, RMK frequently plays the role of artistic provocateur in the Bay Area dance community, taking audiences in surprising directions with work that tackles ideas of race, class, culture and gender in thought-provoking ways, while never forgoing the lush physicality that characterizes the company's singular style. Having established itself as one of the Bay Area's most innovative and exciting contemporary dance companies and a strong player on the national dance scene, RMK also serves as a role model for younger dance companies and artists, especially those of color. The past few years have been an especially fruitful creative period for RMK, marked by collaborations with such outstanding artists and organizations as Anne Galjour, Erik Flatmo, Elaine Buckholtz, Ian Winter, Todd Reynolds, Paul Carbonara, Bill Morrison, the San Francisco Boys Chorus, Kid Beyond, and with Museum of the African Diaspora. Over the years, the company's work has earned a host of awards.

Since founding Robert Moses' Kin in 1995, Robert Moses has collaborated with a number of prominent dancers, musicians, composers, sculptors, authors, poets, and designers to realize the concept of dance as a unifying form of art, an art form that speaks broadly from a specific place. While touring nationally and creating over 80 original works, Robert Moses' Kin has earned a host of awards, including four Bay Area Isadora Duncan Awards (IZZIES), a Bay Guardian Outstanding Local Discovery Award in Dance (Goldie) and a San Francisco Weekly Black Box Award for Choreography.

In addition to his work with Robert Moses' Kin, Moses has choreographed for San Francisco Opera, Ailey II, Philadanco, Cincinnati Ballet, Eco Arts, Transitions Dance Company of the Laban Center in London, African Cultural Exchange (UK), Bare Bones (UK), Oakland Ballet, Moving People Dance, and Robert Henry Johnson Dance Company, among others. He has choreographed for film, theater and opera, with major productions for the Lorraine Hansberry Theater, New Conservatory Theater, Los Angeles Prime Moves Festival (L.A.C.E.), and Olympic Arts Festival.

The company has commissioned works from choreographers Julia Adam, Alonzo King, Sara Shelton Mann, Margaret Jenkins, KT Nelson, Joanna Haigood, Amy Seiwert, Alex Ketley, and Robert Henry Johnson. In addition, Moses has collaborated with numerous other artists including San Francisco Boys Chorus, Marcus Shelby, SoVoSo, Keith Terry, Will Power, Frank Boehm, Joe Venegoni, Dan Reiter, Somei Yoshino Taiko Ensemble and the poets of Youth Speaks.

Performances of Robert Moses' Kin are made possible by The William and Flora Hewlett Foundation, Grants for the Arts/Hotel Tax Fund, the National Dance Project, and many generous individuals.

The company has been the recipient of major funding from San Francisco Arts Commission, Wallace Alexander Gerbode Foundation, Fleishhacker Foundation, National Endowment for the Arts, Zellerbach Family Foundation, Princess Grace Foundation, New England Foundation for the Arts, Rockefeller MAP Foundation, San Francisco Foundation, James Irvine Foundation, California Arts Council, The Jewish Federation of Cleveland, the David E. Kaun Fund and Walter & Elise Hass Fund and the Kenneth Rainin Foundation.

Robert Moses' Kin (RMK) celebrates its 18th Annual Home Season, January 25-27 at Yerba Buena Center for the Arts Lam Research Theater, featuring the world premiere of *NEVABAWARLDAPECE*, choreographed by Robert Moses with music composed and performed live by **Carl Hancock Rux, Laura Love, and Corey Harris**, and visual design by **Elaine Buckholtz**. . Performances are at 8 p.m. Friday through Sunday, January 25-27. For information, go to www.RobertMosesKin.org. Tickets go on sale November 1 at www.ybca.org or by phone 415/978-ARTS (2787)

High-resolution images by RJ Muna are available for download at http://www.robertmoseskin.org/press_room.html.

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“Intoxicating” – *Chicago Tribune*

“A visually delicious beast that never comes short of dazzling the senses”
– *The Huffington Post*

“Sophisticated dance, smart work for smart people” – *San Francisco Chronicle*

CALENDAR LISTING **Dance, Theater, Music**

WHO/WHAT: Robert Moses' Kin Dance Company
18th Annual Home Season
NEVABAWARLDAPECE – World Premiere
Choreographed by Robert Moses
Featuring music and text composed and performed live by
Carl Hancock Rux, Corey Harris and Laura Love
Visual Design by Elaine Buckholtz

WHEN: Friday, January 25 at 8:00 pm
Saturday, January 26 at 8:00 p.m.
Sunday, January 27 at 8:00 p.m.

WHERE: Yerba Buena Center for the Arts, Lam Research Theater
700 Howard Street (at the corner of 3rd Street)

TICKETS: \$25, \$35, \$65
Student, senior, and YBCA member discounts available.
YBCA Box Office 415/978-ARTS or www.ybca.org

GROUP
SALES: Discounts available for groups of 10 or more.
For group discounts contact: marycarbonara@gmail.com

MORE INFO: www.RobertMosesKin.org

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