

batterydancecompany

Moving Stories



Dance as a Vehicle for
Mutual Understanding

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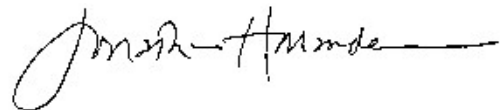
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*"... Our job is to dance, to perform, to communicate, to teach, and to
facilitate the art of dance –*

*and the lines of demarcation fall away between countries and cultures as
soon as the music and dance begin."*



Jonathan Hollander
Artistic and Executive Director
Battery Dance Company

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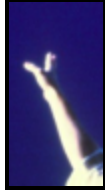
BATTERY DANCE COMPANY

Battery Dance Company performs on the world's stages, teaches, presents, and advocates for the field of dance. Battery Dance Company is dedicated to the pursuit of artistic excellence and the availability of the Arts to everyone. An integral part of the fabric of New York City for the past 32 years, Battery supports the creative process; educates children in the New York City schools; enriches the general public through local programs and performances, tours, and international arts exchange programs.



Battery Dance Company and Cultural Diplomacy: For over a decade, New York-based Battery Dance Company has represented the U.S. overseas and has developed cultural exchange programs in the realm of dance and the performing arts. In 26 countries throughout South Asia, Eastern/Central Europe, Scandinavia, North Africa, Middle East, Caribbean and the Pacific Rim, Battery Dance has built partnerships with dance artists, musicians, arts managers, arts institutions, government agencies, schools and other dance companies to foster cultural outreach and mutual understanding. Battery Dance's international mission is fueled by the belief that dance artists have the ability to reach across geographic, linguistic and cultural borders, inspiring Battery Dance's international exchange mission is fueled by the belief that dance artists have the ability to reach across geographic, linguistic and cultural borders, inspiring each other, advancing mutual understanding among their communities, and in some cases, transcending political and social ills. The exchange process enriches the artists who gain new sources for creative exploration and dynamic interchange with their colleagues abroad. The public shares in the fruits of these collaborations, through outreach activities such as workshops, master classes and seminars, and as audience members at performances

The Programs



Performances

Battery Dance Company performs in major venues, festivals and concert halls around the globe: Lincoln Center (New York City), Taipei Arts Festival, Nehru Centre (Mumbai, India), Hyogo Performing Arts Center (Japan), European Conference on Tolerance (Kraków, Poland), Hanoi and Ho Chi Minh Opera Houses (Vietnam); SGM Auditorium, Kuala Lumpur (Malaysia); Playhouse Theatre, Perth (Australia); Stavanger Concert Hall (Norway), Stockholm 750 Festival (Sweden), Alexander Theatre (Helsinki, Finland), National Dance Theatre (Budapest, Hungary), Palace of Culture (Warsaw, Poland), Malta Festival (Poznan, Poland), European Month Festival (Plovdiv, Bulgaria), Moulay Rashid Cultural Complex (Casablanca, Morocco), Mohammed V Theater (Rabat, Morocco), Municipal Theater (Tunis & Sfax, Tunisia), al-Hussein Cultural Center (Amman, Jordan), Ennis Auditorium (Tel Aviv, Israel).

Guest Artists

Battery Dance Company hosts artists from all over the world: Jhaveri Sisters (India), Silesian Dance Theatre, Craców Klezmer Band (Poland), TranzDanz (Hungary), Eero Hämeeniemi (Finland), Mallika Sarabhai and Janavak (India), Tommi Kitti (Finland), Rajan & Sajan Misra (India), Samir & Sanghamitra Chatterjee (India), Oravan Ensemble (Slovakia), Tero Saarinen (Finland), Chitrasena Dance Company (Sri Lanka).

School Programs

Battery Dance Company brings dance education to children and youth, both in the U.S. and overseas: Frank Sinatra School of the Arts (New York, USA) Tapiola High School (Finland), Trafo Center (Budapest, Hungary), Budapest International School (Hungary), Espoonlahti High School (Espoo, Finland), Mumbai International Schools (India), Bangalore School of Music (India), St. Anthony's (Kandy, Sri Lanka), English and International School (Helsinki, Finland), The Moroccan Underground Federation (Casablanca, Morocco), FOL Theater (Casablanca, Morocco), Mars-Venus Club (Rabat, Morocco), Rabat American School, Conservatory of Music (Rabat, Morocco), Circus School of Salé (Morocco), Menzah IV (Tunis, Tunisia), Le Palais du Theatre Halfaouine (Tunis, Tunisia), Music Conservatory (Tunis, Tunisia), Higher Institute of Music (Sfax, Tunisia), Al-Ahliyyah School – CMS (Amman, Jordan), Noor-Hussein Foundation Performing Arts Center (Amman, Jordan), National Music Conservatory (Amman, Jordan).

Conferences & Meetings

Battery Dance Company organizes seminars for the performing arts community, both stateside and abroad: New York City, Washington, DC (U.S.); New Delhi, Mumbai, Bangalore, Kolkata, Ahmedabad, Chennai (India), Helsinki (Finland), Bytom (Poland)

The Performances



Battery Dance Company performances are characterized by uniquely eclectic and highly original choreography and music inspired by worldwide sources, reflecting the multiplicity of cultures that make up American society. Jonathan Hollander, founder and resident choreographer, works in his own contemporary vein built on a classical base, creating compelling works executed by world-class performers, with music that is often commissioned and performed live.



Shell Games, Hollander's latest creation, is a wonderful fusion of dance, design and music. His work has variety, is interesting and certainly avoids what my European eyes see as the blandness of some American modern dance. ... Before the performance I overheard a lady in the row behind say that it had been a long time since she had seen any modern dance and wasn't sure she would like it. Afterwards she said "what a great evening." Exactly.

David Mead, *Ballet-Dance Magazine*
December, 2006



The company's highly accomplished and gorgeously choreographed dancers presented three pieces for the delectation of Sri Lankan audiences... The result was an evening which showcased some of the best performances we've seen in a long time. Lyrical or raw; light hearted or yearning by turns, the pieces choreographed by Jonathan [Hollander] were undoubtedly powerful, evoking emotions that soared or plummeted at the lift of a hand and the angle of a head

Smriti Daniel, *The Sunday Times*,
October, 2006

BATTERY DANCE COMPANY

Future International Projects (2007 & 2008)

July, 2007



Germany – Frankfurt, Freiburg, Breisach

Dancing to Connect: performances and workshops in high schools in Freiburg with additional activities in 2 high schools in Frankfurt and 1 high school in Breisach

Sponsors: City of Freiburg (Cultural Bureau and Educational Bureau), Freiburg Theater, U.S. Consulate General in Frankfurt, U.S. Embassy in Berlin, U.S. Department of State Bureau of Education and Cultural Affairs, Carl-Schurz-Haus, Citibank Germany, Körber-Stiftung, PwC-Stiftung, Marriott Frankfurt Hotel, Ehemaliges Jüdisches Gemeindehaus Breisach



Poland – Bytóm, Silesian Dance Theater International Contemporary Dance Conference and Performance Festival

Sponsors: Silesian Dance Theater, U.S. Embassy in Warsaw, U.S. Consulate General in Kraków

2008 (planned activities)







































Middle East Tour to include Turkey and Bahrain

Other countries under consideration: Egypt, Azerbaijan, Georgia

Asia Tour to include Korea, Japan, Laos and Mongolia

Other countries under consideration: China, Thailand, Taiwan, Indonesia

INTERNATIONAL PROGRAM HISTORY

- 2006**  Germany – Freiburg, Breisach
 Japan – Tokyo, Osaka, Hyogo
 India – Mumbai, Kolkata
 Sri Lanka – Colombo
 Cambodia
 Taiwan
- 2005**  Israel – Tel Aviv, Yafo, Haifa
 Jordan – Amman, Aqaba*
 Lebanon – Beirut*
 Australia - Perth
 Malaysia – Kuala Lumpur
 Vietnam – Ho Chi Minh City, Hanoi
 Germany – Berlin, Breisach, Frankfurt, Freiburg**
- 2004**  Hungary – Budapest; Pécs
 Poland – Warsaw, Poznan
 Morocco – Casablanca, Rabat, Salé
 Tunisia – Tunis, Sfax
 Jordan - Amman
- 2003**  Poland – Kraków, European Conference on Tolerance
- 2002**  Sweden – Stockholm 750
 Norway – Stavanger
 Estonia – Rakvere, Tallinn
 Poland – Warsaw, Malta Festival 2002, Wroclaw, American Days Festival
 Russia – St. Petersburg, Open Look Festival
- 2001**  India – Calcutta, Bangalore, Chennai, Mumbai, Ahmedabad, New Delhi
- 2000**  Finland – Helsinki, Espoo, Tapiola, Tampere
 Poland – Warsaw, Lublin, Malta Festival 2000, Krakow 2000
- 1999**  Hungary – Budapest
 Slovenia – Ljubljana, Maribor
 Bulgaria – Varna Festival, European Cultural Month Festival
- 1998**  Poland – Warsaw, Bytom, Katowice
- 1997**  India – 15 cities including New Delhi, Pune, Mumbai, Chennai, Varanasi
 Sri Lanka – Kandy, Colombo
- 1996**  Poland – Warsaw, Bytom, Slupsk, Koszalin, Krakow
- 1994**  India – Calcutta, Chennai, Bangalore, Mumbai, New Delhi, Ahmedabad
 Sri Lanka - Colombo
- 1992**  India – 7 cities including Ahmedabad, Baroda, Hyderabad, Mumbai
- 1990**  Bermuda

* BDC dancer Lydia Tetzlaff as U.S. Department of State Culture Connect Envoy

** BDC Artistic Director Jonathan Hollander on U.S. Embassy Speakers Program

Guest Artists



Battery Dance Company's International Cultural Exchange Program

Since 1992, Battery Dance Company has facilitated dynamic cultural exchange with international artists. In this context, the Company has organized over 10 U.S. tours by prominent performers from India; and in New York City, has hosted dance companies from Poland, Hungary, Finland, Slovakia, Bermuda and Sri Lanka. To further this purpose, the Company has initiated partnerships with Lincoln Center, Smithsonian Institution, Universities of Wisconsin, Oregon and Massachusetts, Vassar College, World Music Institute, and many other institutions throughout the U.S.



INDIA

Guest artists: Sandhya Purecha (Bharata Natyam dancer), Pratap Pawar (Kathak dancer), Debi Basu (Odissi dancer), Uma Dogra (Kathak dancer), Swapnasundari Kuchipudi Dance Troupe of India; Janavak (folk ensemble), Mallika Sarabhai (classical and contemporary dancer/choreographer), Jhaveri Sisters Manipuri Dance Troupe, Samir & Sanghamitra Chatterjee (musicians), C.V. Chandrasekhar and Nrityashree (Bharata Natyam Dance Company), Rajan & Saman Misra (Hindustani classical musicians), Sucheta Chapekar (Bharata Natyam dancer & choreographer), Kerala Kalamandalam (Kathakali Troupe), Nirupama & Rajendra (Kathak Dancers), Arjun Misra (Kathak Dancer), Vithal Pasumarthy (Kuchipudi Dancer), Sasidharan Nair (Kathakali dancer)

Sunita Chowdhurie in STATESMAN (Calcutta, India), 2001: “Battery Dance Company has introduced Indian Dance to mainstream American audiences. Hollander has initiated relationships with Indian dancers and musicians, and has built a body of work that bridges the gulf between a western background in classical and contemporary dance and music and the Indian sensibility. The company has teamed up with the Indo-American Arts Council to meet performers and artists from every field. Jonathan Hollander was receptive and cooperative in his endeavour to answer queries from artists about their aspirations. It was a promising meeting. Perhaps many a company and solo dancers would get the right tips to fulfill their desire of presenting their art to global audiences.”



FINLAND

Guest artists: Eero Hämeenniemi (composer), NADA (jazz ensemble), Frank Carlberg (composer), Tommi Kitti (choreographer), Tero Saarinen (choreographer)

Auli Räsänen, HELSINGIN SONOMAT (Helsinki, Finland), 2001: “A task for the lover of rhythm: collaboration between Hollander and Hämeenniemi is a success... Even more interestingly is how the ideas function between composer Frank Carlberg and Hollander in their collaborative work. Carlberg’s aphoristic songs and Hollander dryly humorous movement inspirations, whose simplicity brings to mind children at play, match each other in their objective style.”



POLAND

Guest artists: Craców Klezmer Band, Tomasz Wygoda, Anna Krysiak, The Silesian Dance Theater

Jacek Luminski, Artistic Director, Silesian Dance Theatre, 1997: “For the Silesian Dance Theatre – Poland’s first professional dance company with full responsibility for nurturing a new Polish dance community – Battery Dance embodies the stability we seek to emulate. The respect Jonathan has achieved through the way he has fulfilled his goals makes him a reliable partner for international exchanges, as well as advisor to those of us building artistic and community visions here in Poland.”



HUNGARY

Guest artist: Gerzson Péter Kovács, Veronica Vámos & TranzDanz Company

Gerzson Péter Kovács, Artistic Director, TranzDanz, 2000: “Though American contemporary dance has a rich and influential history worldwide, Hungarians have up until now lacked exposure to it... Jonathan’s artistic visions, his very close connection to the ancient dances of India coupled with his innovative attitude related to contemporary dance offered a perfect chance for us to begin the introduction of American dance. I hope that through our visit the American audience gets nearer to a small country that is geographically so far from them; that the American public and students in New York schools will gain personal impressions and that the name of Hungary will now relate to faces.”



SLOVAKIA – Oravan Dance Company



THE NETHERLANDS – Olivier Heuts (dancer), Robert Versteeg (dancer)



BERMUDA – National Dance Company of Bermuda



SRI LANKA – Chitrasena Dance Company

Arts-in-Education



Youth Programs – a vehicle for building international awareness, broadening minds and engendering tolerance:

Battery Dance Company situates international teaching artists in public and independent school settings, colleges and universities in the U.S., while performing and teaching itself in educational contexts overseas. Through this reciprocal program and with its international partners, Battery Dance Company introduces new visions of dance to thousands of students, developing new audiences and personalizing an experience of “foreign” cultures. Individualized instruction and group workshops, often with live musical accompaniment, are incorporated with moderated lecture-demonstrations.

Beyond its activities on stage, Battery Dancers arranged vibrant educational demonstrations in Hungarian schools and workshops at the Trafo Center. This week, TranzDanz has brought an awareness of Hungary and its culture to New York City’s public school students. These are models for the kind of community-oriented outreach I believe in encouraging. Battery Dance and TranzDanz have successfully crossed the barriers of culture and language.

Ambassador Peter Tufo, U.S. Embassy, Budapest, Hungary, 1999

US Workshops by International Artists

Battery Dance Company has promoted a multi-cultural perspective that has enriched the lives of us all. Additionally, Battery Dance has committed itself to improving the education of the students of New York City through the arts –

Robert Durkin, Principal, Washington Irving High School, New York City, 2002

International artists: Tomasz Wygoda (Poland), Craców Klezmer Band (Poland), Mallika Sarabhai (India), Gerzson Peter Kovács and Veronica Vámos (Hungary), Jacek Luminski (Poland), Tommy Kitti (Finland), Eero Hämeenieni & NADA (Finland), Tero Saarinen and Yuval Pick (Finland and Israel), Janavak (India), Jhaveri Sisters (India)

Battery Dance Company Outreach Programs

Battery Dance Company brings American culture to elementary, middle and high schools, universities, as well as dance schools and institutions overseas.

In addition to dance workshops Battery Dance Company's music workshops and encounter sessions broaden and deepen the interaction with the local community.



India: M.S. University (Vadodara), American Studies Research Center (Hyderabad), Bangalore School of Music

Finland: Espoo Cultural Center, Espoonlahti and North Tapiola High Schools

Poland: Silesian Dance Theatre, Cultural Center (Sandomierz), Polish Dance Theatre

Hungary: Art of Movement Dance Studio, Trafò Center and the Workshop Foundation, Budapest Public Schools

Sri Lanka: St. Anthony's School (Kandy), Public Schools (Colombo)

Norway: Stavanger University

Morocco: The Moroccan Underground Federation (Casablanca), FOL Theater (Casablanca), Mars-Venus Club (Rabat), Rabat American School, Conservatory of Music (Rabat), Circus School of Salé

Tunisia: Menzah IV (Tunis), Le Palais du Theatre Halfaouine (Tunis), Music Conservatory (Tunis), Higher Institute of Music (Sfax)

Jordan: Al-Ahliyyah School - CMS (Amman), Noor Al Hussein Foundation Performing Arts Center (Amman), National Music Conservatory (Amman), University of Jordan (Amman)

Israel: Seminar Hakibbutzim (Tel Aviv), University of Haifa, Arab-Jewish Community Center (Jaffa), Hed College of Music (Tel Aviv), Levin Music School (Tel Aviv), Avizoor Studio (Petach Tikva), Neve Eliezer Community Center (Tel Aviv)


Malaysia: National Academy of Arts (Kuala Lumpur)

Vietnam: Ho Chi Minh City: HCMC College of Culture and Art, HBSO Ballet School, HCMC Dance School, HCMC Theatrical Company; Hanoi: VNOB School, Big Toe Hip Hop School, Together Higher

"Top-notch professionals, the Company members (most in their 20's) demonstrated their unsurpassed human touch by working with both budding ballet and "urban cool" hip-hop dancers with equal enthusiasm. Embodying at once self-discipline and focus, as well as openness and an egalitarian spirit, the young Americans impressed and disarmed their initially skeptical counterparts, breaking down barriers of language, religion and class to reach the shared common ground of art and human expression. First-rate public diplomats, Battery Dance Company represented America very well, indeed."

 **Terry White, Cultural Affairs Officer**
U.S. Embassy in Rabat, Morocco, 2004

"BDC members distinguished themselves by their openness and willingness to engage with the Jordanian public of all ages and backgrounds. The group conducted two successful master classes [...] followed by a spirited discussion of the role of art in modern life and the importance of bridging cultures and backgrounds to reach the universality of the human spirit."

 **Donna Winton, Cultural Affairs Officer**
U.S. Embassy in Amman, Jordan, 2004

Arts Seminars

Bringing Together the International Performing Arts Community

Battery Dance Company organizes seminars and conferences, in which artists, arts managers, and all players involved in the field of dance, can meet and discuss the challenges facing the performing arts in the era of globalization. Those seminars, whether set in the U.S. or abroad, engender opportunities for artistic collaboration and aspire to provide solutions to crucial problems such as fundraising, networking, cultural policy and international relations. Artists are given the opportunity to share their experience and expertise among their international peers.

“In the end, I think it is culture alone, and not political propaganda, and not sociological analysis that will stem the tide of bigotry. I received the invitation to Battery Dance Company’s Town Meeting in New Delhi, and when I saw Mr. Hollander’s biography, I said ‘this is something that we should be looking up to’. Here is someone who has opened up to cultures around the world, who has taken in so much from different cultures, and yet remained quintessentially himself. And I think that is something that we need to cherish.”

Dileep Padgaonkar
Editor-in-Chief, Times of India

U.S. Conferences



Jonathan Hollander, Artistic and Executive Director, co-founded the **Indo-American Arts Council (IAAC)** in 1998 as a New York-based nonprofit organization, which promotes the Indian arts in the U.S. The IAAC is an information clearinghouse and a facilitator for India/US cultural relations. Battery Dance Company collaborated with the Consulate General of India to set up the formative meeting leading to the establishment of the IAAC.



Finland/USA Conference: in association with the Consulate General of Finland in New York and the Information Centre for Dance in Finland, Battery Dance Company organized the first-ever series of seminars for the Finnish dance community to meet with New York arts managers, journalists, funders and presenters. The seminar laid the ground for new exchanges in the arts between Finland and the U.S., and thoroughly expanded networking opportunities for Finnish artists in New York. Participating institutions included: The Brooklyn Academy of Music, The Joyce Theater, Rockefeller Foundation, Pentacle, The Village Voice, Dancemagazine, The Dancers’ Union of Finland, Company Toothpick, Zodiak-Helsinki, Helsinki City Theatre Dance Company.

Overseas Conferences

FORD FOUNDATION
Strengthen democratic values, reduce poverty and injustice.



India: In April 2004, Battery Dance Company's artistic and executive director was invited to participate in a conference on arts education organized by the Ford Foundation and India Foundation for the Arts. Jonathan Hollander served as a keynote speaker and led a session on international collaborations.

Śląski Teatr Tańca

Poland: Battery Dance Company partnered with the Silesian Dance Theatre to organize an arts management seminar at the International Conference and Festival for Contemporary Dance held in Bytóm, Poland. Jonathan Hollander served as a panelist and facilitator for the seminar, and discussed with Federal and State representatives of the Polish Government ways of developing contemporary dance in Poland.

**INDO-AMERICAN
ARTS COUNCIL, INC.**

India: Calcutta, Bangalore, Chennai, Mumbai, Ahmedabad, New Delhi – Jonathan Hollander initiated plans for a series of Town Meetings to be held with the arts community in each of India's six largest cities. Partnering with Ms. Aroon Shivdasani, Executive Director, IAAC, Battery Dance Company helped to bring awareness to the mission and programs of the Indo-American Arts Council in the Subcontinent. It is anticipated that the IAAC's mission will significantly further Indo-American cultural relations.

“I am pleased to award Jonathan Hollander with the Silesian Dance Theatre's Silver Mask for his strong advocacy of Polish dance, and for building solid cultural bridges between Poland and the U.S. We could not find a better facilitator and promoter of the art form of dance, in and outside Poland.”

**Jacek Luminski, Artistic Director
The Silesian Dance Theatre, June 2002**



“I am grateful for Jonathan Hollander's initiatives to bridge gaps between the Indian and American dance worlds and welcome the efforts made by the Indo-American Arts Council. I have been in the field for a bit of time to understand the complexities and I admired the way Mr. Hollander's arguments in Bangalore carried conviction. That he has been able to get his company to India so many times without the support of the state agencies is a tribute to his perseverance.”

Bharat Sharma, Indian Choreographer, April 30, 2001

Response from U.S. Overseas Posts

My personal thanks to you and the entire cast and crew of Battery Dance Company for the superb performance the Company recently mounted in Phnom Penh. Never before has one of our cultural events been sold out in advance, with a waitlist of more than 100 to boot! Nor have we had a production meet with such acclaim, including praise from His Majesty King Sihamoni.



**Joseph A. Mussomeli, U.S. Ambassador
Phnom Penh, Cambodia, 2006**

The United States' stature as a world center of the performing arts was on brilliant display by the Battery Dance Company. This American dance company's identification with the world peace movement also offered the Japanese public a more nuanced view of the US.



**John C. Laycock, Public Affairs Officer, U.S.
Consulate General, Osaka, Japan, 2006**

The master classes, workshops and performances were a great vehicle to further awareness of American culture and the unique aspects of modern dance which can help to broaden the minds and vision of young dance students in Taiwan.



**Nicholas Papp, Cultural Affairs Officer,
American Institute in Taiwan, 2006**

Your master classes, discussions, and most of all, performances exemplified diplomacy through the arts. We especially appreciate your reaching out to 2,000 students whose lives you touched. This was definitely an outstanding outreach program.



**Robin McClellan, Consul General
Consulate General of the U.S., Perth, 2005**

Israeli audiences responded effusively to Battery's performances and students of dance and music mobbed all of their master classes. This program was a big win for cultural diplomacy, and argues in favor of many more such programs in the future!



**Helena Kane Finn, Counselor for Public Affairs
U.S. Embassy Tel Aviv, 2005**

Battery Dance Company gave two dazzling performances and conducted several workshops in Tunis and Sfax. The response of audiences to the group was fabulous.



**Philip Breeden, Public Affairs Officer,
U.S. Embassy in Tunis, Tunisia, 2004**

Battery Dance Company was one of the highlights of a magical celebration of Stockholm's 750th birthday. I thank the Company for being the American Ambassadors to Sweden, and for marking in such an elegant fashion the friendship between our countries.



**Viktor Sidabras, Public Affairs Officer
U.S. Embassy in Stockholm, Sweden, 2002**

Response from the Media

This is the new face of cultural diplomacy...in which Battery Dance did a four-day workshop with local dancers, creating a collaborative work, “Homage to Cambodia” ... “The world is again breaking into camps,” said Joseph Mussomeli, the United States Ambassador to Cambodia. “There is an ‘us-versus-them’.” Cultural diplomacy, he added, “probably hasn’t been this important since the cold war.” ... The 22 Cambodians working with Battery Dance had dedicated their youths to embodying the strict forms of classical Khmer dance. For most of them, Battery Dance was American dance. The sweeping improvisations the Battery dancers led them through — jumps and lifts and balletic ports de bras — left them sore, but hungry for more ...This new way of working, the dancers said, was wonderfully strange. ... “Before, I used to eat something sweet, but now I feel there are people who add some more ingredients,” said Phon Sopheap, 26, who has studied classical Khmer dance for 15 years and teaches at the National School of Fine Arts. ... “Homage to Cambodia” was performed at Chaktomuk Conference Hall in Phnom Penh on Oct. 21, attended by the King. ... “Before, we just follow the teacher,” said Belle Chumvansodha, 21, one of the Cambodian dancers. The dancers from New York, she said, “taught me to open my heart and open my mind and do something I want.”

The New York Times

Erika Kinetz, October 29, 2006

...the performance is entrancing. The dancers are almost flawless...The solo performances seem to speak of each dancer’s character and their diverse origins...Heads in the audience dip and roll like coconuts in the surf...And I concede, that in those moments when the performance took flights, every salty-lipped one of us was carried away with it.

OUTLOOK india
com

Raghu Kamad, November, 2006

Response from the Media, page 2

In Taiwan, the company held no fewer than 11 masterclasses and workshops in three cities, reaching over 500 dance professionals, students and teachers. Artistic Director Jonathan Hollander takes international exchange seriously, and in these events ‘exchange’ is the operative word. As he explained to me a couple of days earlier, they do not simply walk in and try and teach their style or repertory, but adapt everything to local circumstance and need, thus creating a two-way learning environment where everyone benefits. (“Where There’s Smoke”) has undertones of ritual and spirituality, but is also veiled in mystery. In this sense it reminded me a great deal of the feeling one gets watching Balanchine’s “Serenade”. Indeed, the work draws greatly on classical ballet for its movement. Even more Balanchine-like was the way Hollander regularly used his four dancers in sculptural poses; I couldn’t help sitting there thinking “Apollo”. ... “Shell Games”, Hollander’s latest creation, is a wonderful fusion of dance, design and music. His work has variety, is interesting and certainly avoids what my European eyes see as the blandness of some American modern dance. ... Before the performance I overheard a lady in the row behind say that it had been a long time since she had seen any modern dance and wasn’t sure she would like it. Afterwards she said “what a great evening.” Exactly.



David Mead (London), December, 2006

This is a dance company with exceptional spirit. They have danced their way across South Asia—and in the process built relationships that will remain long after they have moved on...The company’s highly accomplished and gorgeously choreographed dancers presented three pieces for the delectation of Sri Lankan audiences...The result was an evening which showcased some of the best performances we’ve seen in a long time. Lyrical or raw; light hearted or yearning by turns, the pieces choreographed by Jonathan [Hollander] were undoubtedly powerful, evoking emotions that soared or plummeted at the lift of a hand and the angle of a head.



THE SUNDAY TIMES ONLINE

Sri Lanka’s largest-selling independent English language Sunday newspaper

Smriti Daniel, October 2006

Battery Dance Company International Tour Sponsors 2005-2007

U.S. Government

U.S. Dept. of State, Bureau of Educational and Cultural Affairs
U.S. Dept. of State, Office of Press & Public Diplomacy, Bureau of Near Eastern Affairs
U.S. Dept. of State, Office of Press & Public Diplomacy, Bureau of East Asian & Pacific Affairs
U.S. Embassies and Consulates in Germany, Japan, Sri Lanka, Cambodia, Philippines, Malaysia,
Vietnam, Australia
American Institute Taiwan

International Government Agencies & Bureaus & NGO's

Indian Council for Cultural Relations (ICCR)
Ministry of Education & Culture, Vietnam
Cultural Center of the Philippines (CCP)
Amrita Performing Arts, Cambodia
Taipei Arts Festival
Buzz Dance Theater, Perth
Peace Forest, Japan
Chitrasena Dance Company & Neelung Academy of Dance, Colombo
International House, Tokyo
Municipal Government of Tel Aviv
Noor-Hussain Cultural Center, Amman
Municipal Government of Freiburg, Germany

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