

Brooklyn Academy of Music

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Inoah

Bruno Beltrão/Grupo de Rua

BAM Howard Gilman Opera House
Oct 31, Nov 1 & 2 at 7:30pm

Running time: approx. 50 minutes, no intermission

Light design by **Renato Machado**
Costume design by **Marcelo Sommer**
Music by **Felipe Storino**

Season Sponsor:

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RONIELSON ARAÚJO "KAPU"



JOÃO CHATAIGNIER



LEONARDO CIRIACO



BRUNO DUARTE



DOUGLAS FELIZARDO



EDUARDO HERMANSON



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LEANDRO RODRIGUES



SID YON



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BRUNO BELTRÃO

PERFORMERS

Ronielson Araújo "Kapu"

João Chataignier

Leonardo Ciriaco

Bruno Duarte

Douglas Felizardo

Eduardo Hermanson

Alci Junior

Guilherme Nobre

Leandro Rodrigues

Sid Yon

ADDITIONAL PRODUCTION CREDITS

Assistant to artistic direction **Gilson Nascimento**

Production **Bruno Beltrão/Grupo de Rua** (Niterói)

CO-PRODUCTION

Kampnagel (Hamburg); Festival de Marseille – danse et arts multiples;

Wiener Festwochen (Vienna); Mousonturm (Frankfurt); Tanzhaus NRW (Düsseldorf)

With the support of BEIRA

Presented as part of TOUR DE DANCE – Réseau international de Diffusion en Danse contemporaine
– avec Charleroi danse, le Théâtre de Liège, Les Théâtres de la Ville de Luxembourg, Concertgebouw
Brugge et La Comète – Scène nationale Châlons-en-Champagne.

With the participation of Vooruit Gent and STUK Leuven



Ewoud Ceulemans: The top of a head is rooted in the ground, running forward involves running backward, and the vertical axis of a bust extends horizontally. In Bruno Beltrão's work, the inversions or diversions that are applied to the bodies on stage are perhaps also ways of thwarting forms of normalization that dominate how we think. His work offers some of the most refreshing experiences in the field of choreography in the last 15 years. It can be characterized by a subtle and fascinating deconstruction of codes of hip-hop dance that the artist continually enriches and questions. In *Inoah*, his latest creation, 10 dancers perform a fascinating choreographic composition consisting of coming together and then bursting into space, of gentleness, and of threat. Beyond its astonishing virtuosity, *Inoah* translates the ambivalence in relationships between individuals.

Bruno Beltrão: *Inoah* is a piece that continues to try to answer old issues important to us: how to dance together from an egocentric vocabulary, how this vocabulary can create other spaces; if there is room for subtlety in urban dances.

Inoã is a neighbourhood of Marica, near the city of Niterói. We tried to find a large space in Niterói, but it was not possible to rent one. Then we found this beautiful space

in *Inoã*, 40 minutes from Rio de Janeiro. *Inoã* comes from the Tupi indigenous language and has two main meanings: "high grass," "high field". And the other is an abbreviation of *Nonã*, which means to taper, because the region narrows when it comes across a very beautiful group of mountains of the region called Serra da Tiririca.

We stayed in this shed in *Inoã* for six months, and this space was all closed except for windows, where we could see a piece of a house, a mountain in the background with a telephone antenna, and tangled poles and wires on the other side—an insistent image that ended up persisting, or continued to follow us. I believe these windows are the index of discomfort, something that seems to be there to ask us how our dance communicates with the world. In practice we all know that there is no creation from scratch and any work is the fruit of the relationship between body and environment. But it seems that we insist on it because it induces us to frequently ask what difference our dance makes to the world. I do not regard these time passages as a metaphor for our political crisis. Or are they...?

—Bruno Beltrão, in conversation with Ewoud Ceulemans (De Morgen)

BRUNO BELTRÃO is a Brazilian choreographer who has worked with his Grupo de Rua since 1996. He uses urban dance styles in the context of conceptual theater and has combined various influences, including hip-hop, to form abstract choreographic landscapes. Beltrão has wanted to direct films since he was a child and he was fascinated by cinematographic and computer-generated three-dimensional universes. However, at the age of 13 he began dancing in matinees in his hometown, beginning an unexpected relationship with hip-hop. In 1994 he received his first dance lesson from the Israeli teacher Yoram Szabo. A year later, his studies were interrupted and he began to teach street dance in the city's schools. In 1996, at the age of 16, he created the Grupo de Rua de Niterói with his friend Rodrigo Bernardi. In its first two years, Grupo de Rua was dedicated to competitive dance and made appearances at festivals and on television. During this period, while they lived intensely in the hip-hop world,

the way the techniques of street dance were usually translated to the stage no longer attracted the group's interest as much as before. They actually wanted to take hip-hop dance out of the confines of its definition. In 2000 Beltrão joined the dance faculty of the Centro Universitário da Cidade in Rio de Janeiro. In 2001 the duet *From Popping to Pop* premiered at the Duos de Dança no Sesc in Copacabana. This piece was Beltrão's official debut on the contemporary dance scene in Rio de Janeiro and marked a turning point in the career of a choreographer who was developing a personal vision for dance. Also in 2001, he created *Me and my choreographer in 63* with the dancer Eduardo Hermanson. At the end of that year, Rodrigo Bernardi left the company and Beltrão took over running Grupo de Rua. Since then he has choreographed *Too Legit to Quit* (2002), *Telesquat* (2003), *H2* (2005), *H3* (2008), and *CRACKZ* (2013). Since 2002, Grupo de Rua has toured internationally.

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