

Alvin Ailey American Dance Theater

Tuesday, March 10, 2020
7:30 pm



Solomon Dumas. Photo by Andrew Eccles



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ALVIN AILEY AMERICAN DANCE THEATER

Alvin Ailey, Founder
Judith Jamison, Artistic Director Emerita

Robert Battle, Artistic Director
Matthew Rushing, Associate Artistic Director

COMPANY MEMBERS

Hope Boykin	Jacqueline Green	Jessica Amber Pinkett
Jeroboam Bozeman	Jacquelin Harris	Miranda Quinn
Clifton Brown	Michael Jackson, Jr.	Jamar Roberts
Khalia Campbell	Yazzmeen Laidler	Kanji Segawa
Patrick Coker	Yannick Lebrun	Glenn Allen Sims
Sarah Daley-Perdomo	Renaldo Maurice	Linda Celeste Sims
Ghrai DeVore-Stokes	Corrin Rachelle Mitchell	Courtney Celeste Spears
Solomon Dumas	Chalvar Monteiro	Constance Stamatiou
Samantha Figgins	Akua Noni Parker	Jermaine Terry
James Gilmer	Danica Paulos	Christopher R. Wilson
Vernard J. Gilmore	Belén Indhira Pereyra	Brandon Woolridge

Ronni Favors, Rehearsal Director

Bennett Rink, Executive Director

Major funding for Alvin Ailey American Dance Theater is provided by the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, American Express, Bank of America, BET Networks, Bloomberg Philanthropies, BNY Mellon, Delta Air Lines, Diageo North America, Doris Duke Charitable Foundation, EHE Health, Ford Foundation, Fund II Foundation, Howard Gilman Foundation, Hearst Foundations, M&T Bank/Wilmington Trust, New York City Center, Prudential, Related Companies, The SHS Foundation, The Shubert Foundation, Southern Company, The Wallace Foundation, and Wells Fargo.

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Tuesday, March 10, 2020, at 7:30 pm
Hancher Auditorium, The University of Iowa

BUSK

(2009, Ailey premiere 2019)

Choreographed and Directed by ASZURE BARTON

Staged by JONATHAN ALSBERRY

Music by various artists

Costumes by MICHELLE JANK

Lighting and Stage Design by NICOLE PEARCE

CLIFTON BROWN, HOPE BOYKIN, PATRICK COKER,
SARAH DALEY-PERDOMO, JAMES GILMER, JACQUELINE GREEN,
RENALDO MAURICE, DANICA PAULOS, BELÉN INDHIRA PEREYRA,
JESSICA AMBER PINKETT, MIRANDA QUINN,
COURTNEY CELESTE SPEARS, BRANDON WOOLRIDGE

Created by Aszure Barton & Artists in 2009, *BUSK* was conceived at The Lobero Theatre in Santa Barbara during a residency hosted by Dianne Vapnek's DANCEworks. The work was then further developed in residency at The Banff Centre for Arts and Creativity (Alberta, Canada). *BUSK*, in its original form, is an evening-length work. *BUSK* was originally made possible by generous support from DANCEworks, The Banff Centre for Arts and Creativity, and the Ringling International Arts Festival, with John and Mable Ringling Museum of Art in association with the Baryshnikov Arts Center. Additional support also provided by White Oak Conservation Center, the Howard Gilman Foundation, and The Canada Council for the Arts. Leadership support for the Company premiere of *BUSK* is provided by Melinda & Paul Pressler and Pamela D. Zilly & John H. Schaefer.

ASZURE BARTON received her formal dance training from Canada's National Ballet School, where she helped originate the Stephen Godfrey Choreographic Showcase as a student. She has been creating dances for more than 25 years and has collaborated with celebrated dance artists and companies including Alvin Ailey American Dance Theater, Mikhail Baryshnikov, Teatro alla Scala, English National Ballet, American Ballet Theatre, Nederlands Dans Theater, National Ballet of Canada, Martha Graham Dance Company, Bayerisches Staatsballett, Hubbard Street Dance Chicago, Sydney Dance Company, and Houston Ballet, among others. Her works have been performed on countless international stages including the Palais Garnier, Mariinsky Theater, The Kennedy Center, The Alicia Alonso Grand Theater, and Lincoln Center. She has received accolades and honors including the prestigious Arts & Letters Award, joining the ranks of Oscar Peterson, Karen Kain, and Margaret Atwood. She was the first Martha Duffy resident artist at the Baryshnikov Arts Center and is an official ambassador of contemporary dance in Canada. She is the founder of Aszure Barton & Artists, an interdisciplinary international dance project. As an educator, Ms. Barton is regularly invited to collaborate with and give workshops at universities and art institutions around the globe.

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Alvin Ailey American Dance Theater in Jamar Roberts' *Ode*. Photo by Paul Kolnik

ODE

(2019)

Choreography by JAMAR ROBERTS

Rehearsal Associate: MARION-SKYE BROOKE LOGAN

Music by DON PULLEN

Scenic Design by LIBBY STADSTAD

Costumes by JAMAR ROBERTS

Lighting by BRANDON STIRLING BAKER

*Ode is a flower on the graves of the innocent victims of gun violence and
a meditation on the beauty and fragility of life.*

MIRANDA QUINN, JACQUELINE GREEN, DANICA PAULO, SARAH DALEY-PERDOMO,
JACQUELIN HARRIS, SAMANTHA FIGGINS

The world premiere of *Ode* is made possible with generous support from Simin N. Allison, Judith McDonough Kaminski & Joseph Kaminski, Denise Littlefield Sobel, Daria L. & Eric J. Wallach, Tracy Elise Poole, and The Jeanne Greenberg Rohatyn & Nicolas Rohatyn New Works Endowment Fund. The creation of *Ode* is supported by commissioning funds from New York City Center.

"Suite (Sweet) Malcolm, (Part 1 Memories and Gunshots)" by Don Pullen, published by Songs of Universal, Inc. on behalf of Andredon Music Co., copyright © 1975

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Michael Jackson, Jr. in Alvin Ailey's *Revelations*. Photo by Paul Kolnik

REVELATIONS

(1960)

Choreography by ALVIN AILEY

Music by TRADITIONAL

Décor and Costumes by VES HARPER

Costumes for "Rocka My Soul" redesigned by BARBARA FORBES

Lighting by NICOLA CERNOVITCH

PILGRIM OF SORROW

I Been 'Buked..... THE COMPANY

Music arranged by Hall Johnson*

Didn't My Lord Deliver Daniel.....PATRICK COKER, YAZZMEEN LAIDLER,

Music arranged by James Miller CORRIN RACHELLE MITCHELL

Fix Me, Jesus.....SARAH DALEY-PERDOMO, JERMAINE TERRY

Music arranged by Hall Johnson*

TAKE ME TO THE WATER

Processional/Honor, Honor CHALVAR MONTEIRO, MIRANDA QUINN,

BRANDON WOOLRIDGE, JAMES GILMER

Music adapted and arranged by Howard A. Roberts

Wade in the WaterSAMANTHA FIGGINS, JEROBOAM BOZEMAN,

Music adapted and arranged by Howard A. Roberts KHALIA CAMPBELL

"Wade in the Water" sequence by Ella Jenkins

"A Man Went Down to the River" is an original composition by Ella Jenkins

I Wanna Be Ready..... MICHAEL JACKSON, JR.

Music arranged by James Miller+

MOVE, MEMBERS, MOVE

Sinner Man JAMES GILMER, CHRISTOPHER R. WILSON, KANJI SEGAWA

Music adapted and arranged by Howard A. Roberts

The Day Is Past and Gone..... THE COMPANY

Music arranged by Howard A. Roberts and Brother John Sellers

You May Run On..... THE COMPANY

Music arranged by Howard A. Roberts and Brother John Sellers

Rocka My Soul in the Bosom of Abraham..... THE COMPANY

Music adapted and arranged by Howard A. Roberts

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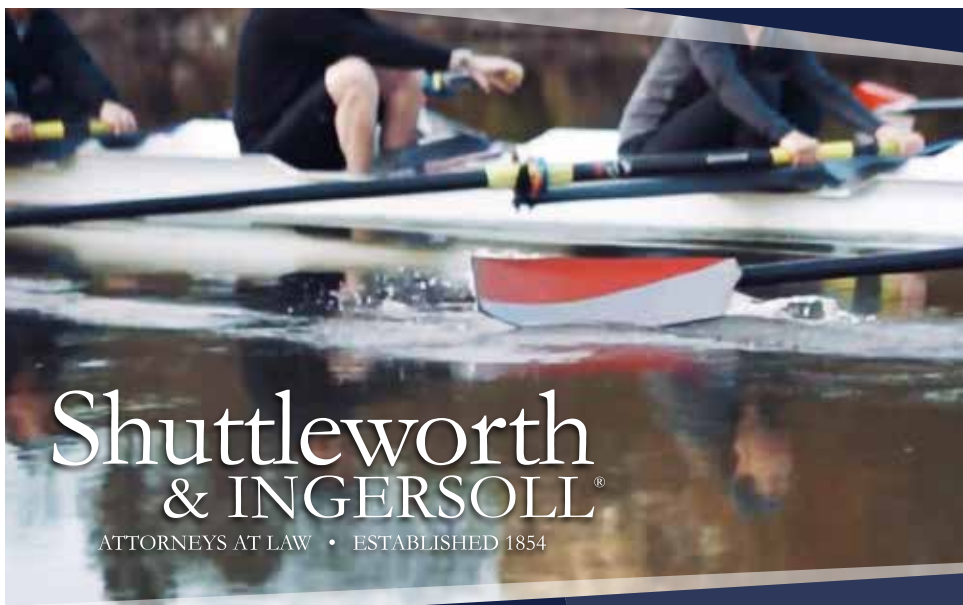
All performances of *Revelations* are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife, Barbara, and her deep commitment to Alvin Ailey American Dance Theater.

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About the Company

When Alvin Ailey and a small group of African-American dancers took the stage on March 30, 1958, at New York City's 92nd Street Y, the engagement was for one night only, but it turned out to be the start of a new era in the arts. Mr. Ailey envisioned a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience. He became one of the trailblazers of modern dance, and the work of his Company grew to encompass education, community outreach, and cultural diplomacy. To date, the Company has gone on to perform for an estimated 25-million people at theaters in 48 states and 71 countries on six continents—as well as millions more through television, film, and online. More than 270 works by over 100 choreographers have been part of the Ailey repertory. In 2008, a U.S. Congressional resolution designated the Company as “a vital American cultural ambassador to the world.” Before his untimely death in 1989, Mr. Ailey named Judith Jamison as his successor, and over the next 21 years, she brought the Company to unprecedented success. Ms. Jamison, in turn, personally selected Robert Battle to succeed her in 2011, and the *New York Times* declared he “has injected the company with new life.”

Alvin Ailey American Dance Theater gratefully acknowledges The Joan & Sandy Weill Global Ambassador Fund, which provides vital support for Ailey's national and international tours.

ALVIN AILEY, FOUNDER

Alvin Ailey was born on January 5, 1931, in Rogers, Texas. His experiences of life in the rural South would later inspire some of his most memorable works. He was introduced to dance in Los Angeles by performances of the Ballet Russe de Monte Carlo and the Katherine Dunham Dance Company, and his formal dance training began with

an introduction to Lester Horton's classes by his friend Carmen de Lavallade. Horton, the founder of one of the first racially-integrated dance companies in the United States, became a mentor for Mr. Ailey as he embarked on his professional career. After Horton's death in 1953, Mr. Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In the 1950s and '60s, Mr. Ailey performed in four Broadway shows, including *House of Flowers* and *Jamaica*. In 1958, he founded Alvin Ailey American Dance Theater to carry out his vision of a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience. He established the Alvin Ailey American Dance Center (now The Ailey School) in 1969 and formed the Alvin Ailey Repertory Ensemble (now Ailey II) in 1974. Mr. Ailey was a pioneer of programs promoting arts in education, particularly those benefiting underserved communities. Throughout his lifetime he was awarded numerous distinctions, including the Kennedy Center Honor in 1988 in recognition of his extraordinary contribution to American culture. In 2014, he posthumously received the Presidential Medal of Freedom, the country's highest civilian honor, in recognition of his contributions and commitment to civil rights and dance in America. When Mr. Ailey died on December 1, 1989, the *New York Times* said of him, “you didn't need to have known [him] personally to have been touched by his humanity, enthusiasm, and exuberance and his courageous stand for multi-racial brotherhood.”

ROBERT BATTLE, ARTISTIC DIRECTOR

Robert Battle became artistic director of Alvin Ailey American Dance Theater in July 2011 after being personally selected by Judith Jamison, making him only the third

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About the Company

person to head the Company since it was founded in 1958. Mr. Battle has a longstanding association with the Ailey organization. A frequent choreographer and artist-in-residence at Ailey since 1999, he has set many of his works on Alvin Ailey American Dance Theater and Ailey II, and at The Ailey School. The Company's current repertoire includes his ballets *Ella*, *In/ Side*, and *Mass*. In addition to expanding the Ailey repertoire with works by artists as diverse as Ronald K. Brown, Rennie Harris, Jessica Lang, and Wayne McGregor, Mr. Battle has also instituted the New Directions Choreography Lab to help develop the next generation of choreographers. Mr. Battle's journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida. He showed artistic talent early and studied dance at a high school arts magnet program before moving on to Miami's New World School of the Arts, under the direction of Daniel Lewis and Gerri Houlihan, and finally to the dance program at The Juilliard School, under the direction of Benjamin Harkavy, where he met his mentor, Carolyn Adams. He danced with The Parsons Dance Company from 1994 to 2001, and also set his choreography on that company starting in 1998. Mr. Battle then founded his own Battleworks Dance Company, which made its debut in 2002 in Düsseldorf, Germany, as the U.S. representative to the World Dance Alliance's Global Assembly. Battleworks subsequently performed extensively at venues, including The Joyce Theater, Dance Theater Workshop, American Dance Festival, and Jacob's Pillow Dance Festival. Mr. Battle was honored as one of the "Masters of African- American Choreography" by the Kennedy Center for the Performing Arts in 2005, and he received the prestigious Statue Award from the Princess Grace Foundation-USA in 2007. He has honorary doctorates from The University of the Arts and Marymount Manhattan College. Mr. Battle was

named a 2015 visiting fellow for The Art of Change, an initiative by the Ford Foundation. He is a sought-after keynote speaker and has addressed a number of highprofile organizations, including the United Nations Leaders Programme and the UNICEF Senior Leadership Development Programme.

MATTHEW RUSHING, ASSOCIATE ARTISTIC DIRECTOR

Matthew Rushing was born in Los Angeles, California. He began his dance training with Kashmir Blake in Inglewood, California, and later continued his training at the Los Angeles County High School for the Arts. He is the recipient of a Spotlight Award and a Dance Magazine Award and was named a Presidential Scholar in the Arts. He was a scholarship student at The Ailey School and later became a member of Ailey II. During his career Mr. Rushing performed as a guest artist for galas in Vail, Colo., as well as in Austria, Canada, France, Italy, and Russia. He has performed for Presidents George H. W. Bush, Bill Clinton, George W. Bush, and Barack Obama, as well as at the 2010 White House Dance Series. During his time with the Company, he has choreographed three ballets: *Acceptance in Surrender* (2005), a collaboration with Hope Boykin and Abdur-Rahim Jackson; *Uptown* (2009), a tribute to the Harlem Renaissance; and *ODETTA* (2014), a celebration of "the queen of American folk music." In 2012 he created *Moan*, which was set on Philadanco and premiered at The Joyce Theater. Mr. Rushing joined the Company in 1992, became rehearsal director in 2010, and associate artistic director in 2020.

JUDITH JAMISON, ARTISTIC DIRECTOR EMERITA

Judith Jamison joined Alvin Ailey American Dance Theater in 1965 and quickly became an international star. Over the next 15 years, Mr. Ailey created some of his most

About the Company

enduring roles for her, most notably the tour-de-force solo *Cry*. During the 1970s and '80s she appeared as a guest artist with ballet companies all over the world, starred in the hit Broadway musical *Sophisticated Ladies*, and formed her own company, The Jamison Project. She returned to Alvin Ailey American Dance Theater in 1989 when Mr. Ailey asked her to succeed him as artistic director. In the 21 years that followed, she brought the Company to unprecedented heights – including two historic engagements in South Africa and a 50-city global tour to celebrate the Company's 50th anniversary. Ms. Jamison is the recipient of numerous awards and honors, among them a prime-time Emmy Award, an American Choreography Award, a Kennedy Center Honor, a National Medal of Arts, a Bessie Award, the Phoenix Award, and the Handel Medallion. She was also listed in "The *TIME* 100: The World's Most Influential People" and honored by First Lady Michelle Obama at the first White House Dance Series event. In 2015 she became the 50th inductee into the Hall of Fame at the National Museum of Dance. In 2016 she received the Douglas Watt Lifetime Achievement Award from the Fred and Adele Astaire Awards. As a highly regarded choreographer, Ms. Jamison has created many celebrated works, including *Divining* (1984), *Forgotten Time* (1989), *Hymn* (1993), *HERE... NOW*. (commissioned for the 2002 Cultural Olympiad), *Love Stories* (with additional choreography by Robert Battle and Rennie Harris, 2004), and *Among Us (Private Spaces: Public Places)*, 2009). Ms. Jamison's autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published in 1993. In 2004, under Ms. Jamison's artistic directorship, her idea of a permanent home for the Ailey company was realized and named after beloved chairman emerita Joan Weill. Ms. Jamison continues to dedicate herself to asserting the prominence of the arts in our

culture and she remains committed to promoting the significance of the Ailey legacy – using dance as a medium for honoring the past, celebrating the present, and fearlessly reaching into the future.

BENNETT RINK, EXECUTIVE DIRECTOR

Bennett Rink became executive director of Alvin Ailey Dance Foundation in 2013. Mr. Rink first joined Ailey as manager of special events in 1994, became development director in 1998, and then worked as senior director of development and external affairs from 2007 to 2012. In his tenure overseeing Ailey's development, Mr. Rink led a \$75-million capital campaign supporting Ailey's first permanent home, The Joan Weill Center for Dance which opened in 2005, and established an endowment to support major program areas. When the Company celebrated its 50th anniversary in 2008, Mr. Rink supervised an 18-month celebration, including events, promotions, collaborations, and special performances, bringing public awareness of the Ailey organization to new heights. Mr. Rink also oversaw "The Next Step Campaign," which grew the organization's endowment to \$50 million. As executive director, Mr. Rink launched a five-year strategic plan in 2014 to realize Robert Battle's creative vision, expand Ailey's educational offerings, and enhance technology to extend the reach of the organization. Central to the plan has been the expansion of The Joan Weill Center for Dance, which attracts more than 200,000 visitors each year. In the fall of 2017, Ailey unveiled the Center's Elaine Wynn and Family Education Wing, providing much-needed additional studios and classroom space to meet the growing demand for Ailey's programs. The building now comprises 87,000 square feet and is the largest destination for dance in New York City. Mr. Rink also conceived The Campaign for Ailey's Future, a \$50-million initiative

About the Company

to support the Center's expansion and the ongoing implementation of other long-range strategic priorities. During Mr. Rink's tenure, the Company deepened its presence in New York City by establishing a spring season at Lincoln Center to complement its New York City Center winter season, while also extending its role as America's "Cultural Ambassador to the World" with tours to Africa, Europe, and South America. In order to reach audiences beyond live performances, the Company has broadened its commitment to creating film and digital content, including its first-ever theatrical movie release as part of Lincoln Center at the Movies: Great American Dance. Mr. Rink is a graduate of Syracuse University and holds a B.F.A. in theater.

RONNI FAVORS REHEARSAL DIRECTOR

Ronni Favors is from Iowa City, Iowa. After studying at the National Music Camp in Interlochen, Michigan, with the Camp Scholarship, she continued her training at The Ailey School as a Fellowship student. Ms. Favors was a member of Ailey II, Alvin Ailey American Dance Theater, and the Lar Lubovitch Dance Company, and a recipient of the Min-On Art Award. Ms. Favors was the ballet instructor at the 1989 inaugural session of AileyCamp in Kansas City and served as artistic director of the Camp. She is the founding director of Children's Aid AileyCamp New York and provided guidance in the national implementation of the AileyCamp programme. In 1997, Ms. Favors was named assistant rehearsal director of Alvin Ailey American Dance Theater and was its rehearsal director from 1999 to 2010. She worked with local dance students who performed in Alvin Ailey's *Memoria* in Johannesburg, South Africa, as well as in Seattle, Copenhagen, Los Angeles, Chicago, Kansas City, and New York. Most recently, she set Alvin Ailey's *Night Creature* on TU Dance and Oregon Ballet Theatre.

Ms. Favors rejoined the Company as rehearsal director in 2019.

The Ailey dancers are supported, in part, by **The Judith McDonough Kaminski Dancer Endowment Fund.**

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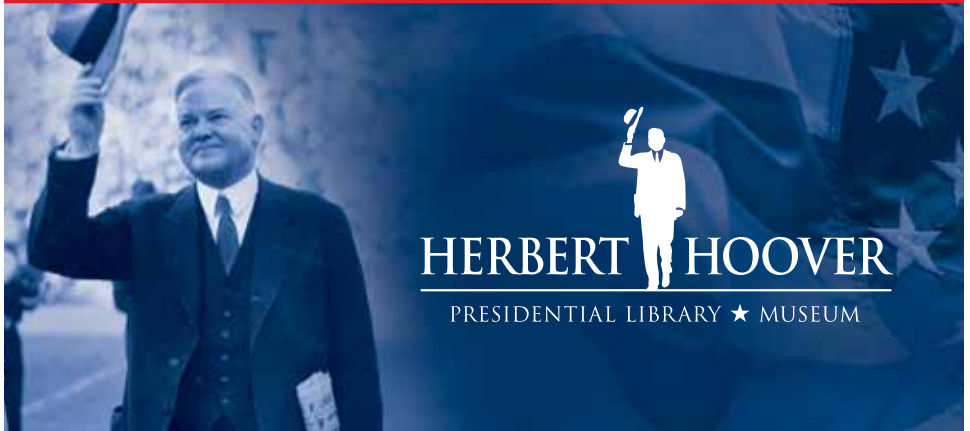
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FROM THE ARCHIVES:

Alvin Ailey American Dance Theater

Their performances and repertoire danced for Hancher audiences

PERFORMANCES:

1973 | February 12 & 14
Hancher Auditorium
Opening season

1979 | March 9, 10, & 11
Hancher Auditorium

1987 | March 17 & 18,
Hancher Auditorium

1997 | April 2
Hancher Auditorium

1999 | November 19 & 20
Hancher Auditorium
The Millennium Festival

2008 | April 8 & 9
Hancher Auditorium
Two months prior to the destructive flood and during Hancher's 35th anniversary season

2014 | March 19
Paramount Theatre
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2020 | March 10
Hancher Auditorium
The company's first performance on the auditorium's new stage

REPERTOIRE:

ALVIN AILEY

Blues Suite | 1979
Caverna Magica | 1987
Cry | 1979 & 1987
Flowers | 1973
For Bird—With Love | 1987
Love Songs | 1973
Mary Lou's Mass | 1973
Masekela Language | 1973
Night Creature | 1979
Reflections in D | 1979
Revelations | 1973, 1979, 1987, 1999, 2008, 2014, & 2020

ASZURE BARTON

BUSK | 2020

ROBERT BATTLE

Strange Humors | 2014

TALLEY BEATTY

Congo Tango Palace | 1979
The Stack-Up | 1987
Toccata | 1979

ULYSSES DOVE

Bad Blood | 1987
Vespers | 2008

KATHERINE DUNHAM

Choros | 1973

GEORGE FAISON

Gazelle | 1979
Suite Otis | 1979 & 1997

RENNIE HARRIS

Home | 2014

JUDITH JAMISON

Divining | 1987 & 1999
Love Stories | 2008

BILL T. JONES

D-Man in the Waters | 2014

RAEL LAMB

Butterfly | 1979

LAR LUBOVITCH

The Time Before the Time After (After the Time Before) | 1979

DONALD MCKAYLE

Rainbow 'Round My Shoulder | 1979

ELISA MONTE

Treading | 1997

TROY O'NEILL POWELL

Ascension | 1999

JAMAR ROBERTS

Ode | 2020

JOYCE TRISLER

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The Vision for Hancher Auditorium: Cultivating the Arts at Iowa

This is the third in a series of essays about Virgil Hancher and his vision for the arts in general, and Hancher Auditorium in particular, at the University of Iowa. The essays will appear in playbills throughout this season and will be available on the Hancher website, as well.

By Daniel Boscaljon

Virgil Hancher was an important part of a larger context that championed innovations in the fusion of academics, the arts, and student life that coalesced in the vision for what is now called Hancher Auditorium on the University of Iowa campus. Hancher had recognized the need for a vital student center due to his experience of isolation as a freshman. Then he was part of campus life in the early 1920s when administrators first began to envision Iowa as a cultural leader.

President Walter Jessup and Graduate Dean Carl Seashore initiated the *Iowa Idea* of integrating creative and critical work and bringing artists into academic contexts. Thanks to them, Iowa was one of the first schools to reward creative work with graduate degrees beginning in 1922. This work came in conjunction with the creative leadership of departments in the arts that were beginning to emerge.



Walter Jessup



Carl Seashore

Philip Clapp came to Iowa in 1919 and both created and led the School of Music until his death in 1954, with courses earning academic credit beginning in 1921. One of Clapp's innovations was to broadcast his music appreciation/music theory course over the radio beginning in 1931, with a positive response



Philip Clapp



E. C. Mabie

from "students" all over the state. The Department of Speech was not far behind following the appointment of E. C. Mabie, who led the department from 1923-1956. Mabie worked together with the Englert Theatre and the university (using what is now Macbride Auditorium) as stages.

A third important ingredient in the foundation of what became Hancher Auditorium is the Iowa Memorial Union and its director Rufus Fitzgerald, who was also active in the cultural scene of the early 1920s. He left the YMCA in 1923 to become as the director of the IMU, which was beginning to raise funds to construct a building that would house extracurricular clubs as well as serve as a place where students and faculty could socialize. Virgil Hancher recognized the need for a Union early on, writing of the need for one in a 1919 editorial. He became one of Fitzgerald's active fundraisers among alumni in 1923.



Rufus Fitzgerald



Above: a map of proposed Fine Arts campus, The University of Iowa, 1933

By 1933, following SUI's acquisition of land on the west bank of the Iowa River, Jessup, Clapp, and Fitzgerald joined together to dream about an arts campus along the river.

Soon after, the campus saw an explosive expansion of academic and artistic hybrids in various departments throughout the liberal arts. Wilbur Schramm



Campus planning conference in UI president Jessup's office about fine arts campus, 1930s

began the Iowa Writers' Workshop in 1936, and Lester Longman, the first chair of the Department of Art, merged Art History and Studio Arts together beginning in 1938. Grant Wood taught at Iowa from 1934–1941, as did Robert Penn Warren in 1941.

This innovative foundation led to additional new developments. For example, a collaboration between Norman Foerster (English) and Harrison J. Thornton (History) using history and the social sciences as a way to discuss the production of literary texts became the American Studies program in 1947 with Alexander Kern serving as its first director.

Thus, by 1941 and Hancher's inauguration as President of SUI, the campus had created a clear culture of aesthetic and academic innovation—one that



Hancher had participated in from its beginnings. Some changes were made in leadership at this time, including Paul Engle taking over the Writers' Workshop. The idea for an auditorium was important as an expansion on the space of the IMU, one that was designed to provide a home that would showcase work of the caliber of its increasingly esteemed faculty and serve as a home for a vital, creative student body.

The larger international context of conflict and racialized hatred made the success of SUI's innovative leadership even more important. In an age of nationalistic attempts to use fear to unite people in hatred, the creation of a space of unity via the arts was an important alternative. It is in this spirit that Earl E. Harper—who took over Fitzgerald's role as Director of the IMU in 1938, declared in his October 30, 1943 speech *Fine Arts when Peace Comes*:

...the more the limited interests of the present keep the minds of the people narrowed and subjugated, the more urgent becomes the desire to unite the politically divided world under the flag of truth and beauty. ...[while] the fine arts as the free expression of the free spirit of mankind are driven out or forgotten for a while in ancient centers where they once reigned supreme, they will find new homes.

The State University of Iowa had developed a forty-year legacy of becoming an inviting home of the free expression of the free spirit of humans under the flag of truth and beauty. Hancher's vision for an auditorium would cement this vision and commit the University of Iowa to continuing to create, innovate, and promote a liberated and expanded vision of human community.

Daniel Boscaljon is a longtime contributor to arts writing in the ICR, often providing interviews, reviews, and essays on aesthetics for Little Village and The Englert as well as for Hancher. An independent scholar, teacher, and arts critic, he is committed to inviting others to incorporate wisdom and joy as part of everyday life. In addition to teaching workshops and holding free public conversations in the area, Daniel also has three current ventures including the Center for Humanist Inquiries (professional consultations), Coffee with Dan (spiritual direction and philosophical life coaching), and The Thoughtful Life (a non-profit venture that includes his "Making Space for Yourself" podcast). You can find his writing and more information about his services at danielboscaljon.com.

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Above: The Dustbowl Revival, Tino Wallenda, Architects of Air, high-diver Dana Kunze, Red Baraat, a float design for The Amazing River Parade by Quixotic, The Flying Cortes, Master of Ceremonies Tomáš Kubínek, Machine Dazzle, Anne Glover, Terrance Simien, RUBBERBAND, The Flying Wallendas, Brien Engel, Al Simmons.

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César Pelli (1926–2019)

Hancher architect and friend

César Pelli was a brilliant architect, and it was truly an honor to have him design the current Hancher Auditorium. We were even more honored to call him our friend.

That friendship began immediately after Pelli Clark Pelli Architects was selected to design a new Hancher Auditorium following the destruction of the original building by the flooding of 2008. César felt a personal connection to Hancher's work, and he made sure to connect with members of the staff and the University of Iowa community to ensure his ideas honored Hancher's past and elevate its future. At his firm's offices in New Haven, Connecticut, he devoted an entire room to the project, and he was always happy to share his thoughts about the building with visitors.

César was delighted by the beautiful setting—often commenting that it was the most gorgeous site for which he had designed a building—and he was committed to making the most of the space. He brought the indoors and the outdoors together in the lobby spaces and rehearsal room and designed an exceptional performance space.

His joy for the project was palpable from beginning to end. He came to Iowa City for the major milestones of the project, including our Site Ceremony connecting the original Hancher to the new, our Leave Your Mark beam signing (after which he joined hundreds of construction workers on the as-yet-unfinished stage for lunch), and our Gala Opening. On opening night, César took the stage with Hancher Executive Director Chuck Swanson to launch a new era for Hancher. We'll always remember his words that night: "Hancher was built with love."

We are saddened to lose our friend. We are blessed to have the opportunity to serve our campus and community in a building that will always stand as a tribute to César.



Photo: Zak Neumann

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