



*Limón*

MEDIA KIT

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# LIMÓN DANCE COMPANY



Founded in 1946 by José Limón and Doris Humphrey, the Limón Dance Company has been at the vanguard of American Modern dance since its inception and is considered one of the world's greatest dance companies. Acclaimed for its dramatic expression, technical mastery, and expansive yet nuanced movement, the Limón Dance Company illustrates the timelessness of José Limón's work and vision.

The Company's repertory, which includes classic works in addition to new commissions from contemporary choreographers, possesses an unparalleled breadth and creates unique experiences for audiences around the world. Artistic Director, Dante Puleio, assumed artistic leadership on July 1, 2020. Numerous honors have been bestowed upon both José Limón and the Company he founded seventy five years ago, including the White House's 2008 Nation



## 2025-2026 LIMÓN REPERTORY





## “A CHOREOGRAPHIC OFFERING” (1964)

Choreography: José Limón

Music: J.S. Bach

Running Time: 25 minutes

This work is in memory of Limón’s mentor, Doris Humphrey. It is based on movements from her dances, and contains variations, paraphrases, and motifs from: Guigue, Sarabande, Water Study, Dionysiaques, The Pleasures of Counterpoint, Circular Descent, Handel Variations, Air on a Ground Bass, Rudepoema, New Dance, With my Red Fires, Passacaglia and Fugue in C Minor, Ruins and Visions, and Invention.

*“...so full of movement that the human eye cannot possibly see it all at one viewing. It is a work of joy and honor, a gift to love, to the memory of Humphrey, Limón's mentor. There are silken runs, fluid ballet lifts and countless other Humphreyesque movements woven into a dance that never ceases to fold and unfold. — Montreal Gazette*



## “CHACONNE” (1942)

Choreography: José Limón

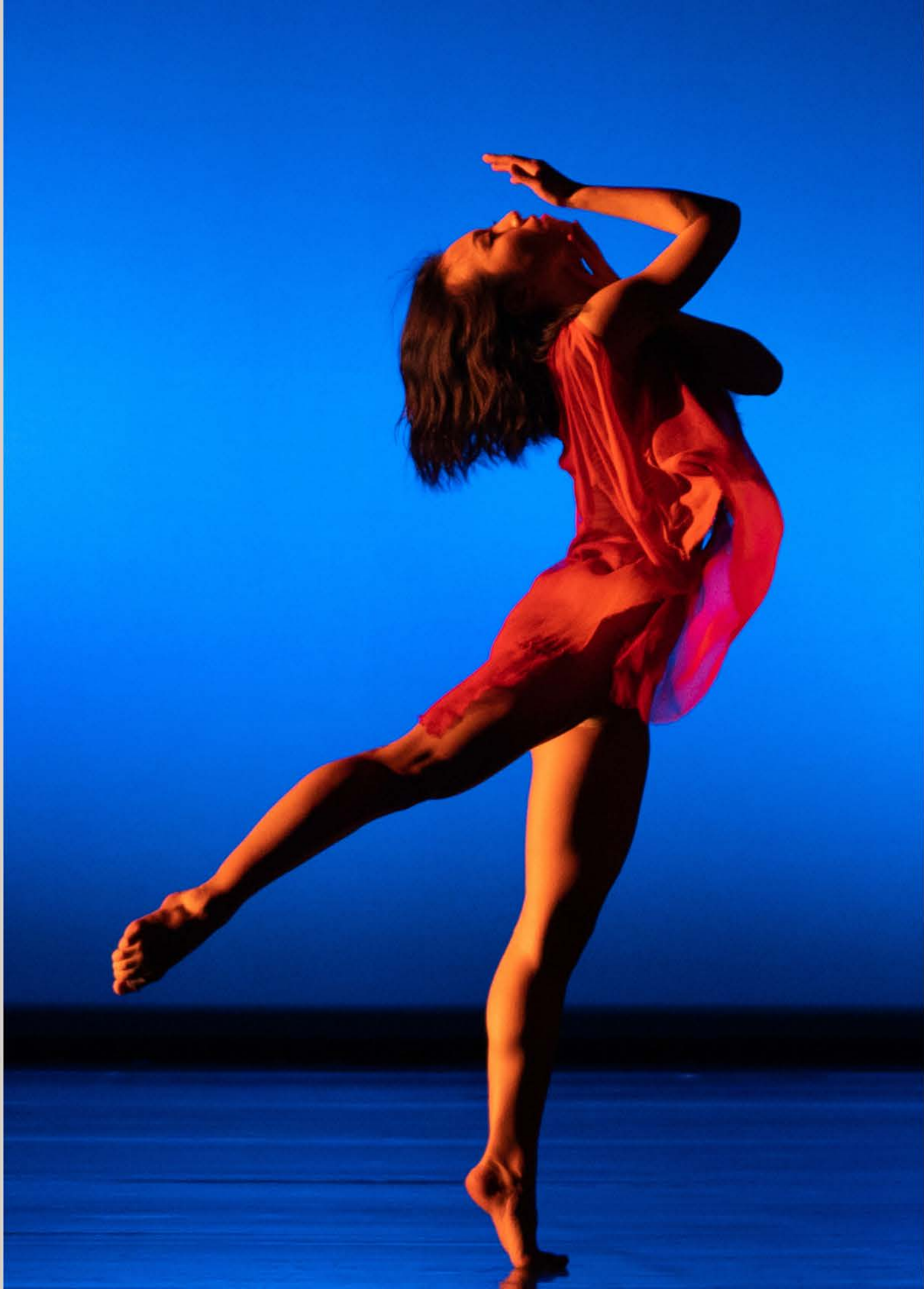
Music: Johann Sebastian Bach

Running Time: 10 minutes

Celebrated for its musicality and emotional power, this was a solo Limón created for himself. With Chaconne, part of the intensity we feel is watching the performer rising to the challenge of form.

“Limón’s choreography goes beyond zestful musicality, revealing his mastery of composition and emotional modulation. This Mexican man traveled far to realize his dreams and left a legacy on par with Alvin Ailey and Martha Graham.” — The DancEnthusiast

*“Limón’s “Chaconne,” a 1942 solo to Bach (played onstage by the violinist Johnny Gandelsman), is rich in feeling and form.” — The New York Times*



## “DANCES FOR ISADORA” (1971)

Choreography: José Limón

Music: Frédéric Chopin

Running Time: 20 minutes

Emotionally and musically rich, a celebration of the power of women dancing, and of America’s dance legacy. These are wonderful challenges and opportunities to grow artistically for special young female dancers. Lushly musical with the Chopin piano music, this wonderfully diverse set of five solos evoke aspects and periods of the life of Isadora Duncan whom Limón regarded as his “dance mother.”

*“Dances for Isadora was terrific. Mr. Limon has captured the intertwining of her real life and artistic life.”*

– *The New York Times*



## “DANZAS MEXICANAS” (1939 / 2022)

Choreography: José Limón (1939)

Reconstruction and Reimagination: Dante Puleio  
in collaboration with the dancers (2022)

Project Advisor: Risa Steinberg

Historical Research: Sarah Stackhouse

Music: Lionel Nowak, special 75th anniversary  
edition for the Limón Dance Foundation notated by Allen  
Fogelsanger

In 1939 the young José Limón created a work consisting of 5 solos, each a symbolic, historic Mexican figure that solidified his choreographic voice. This reconstruction and reimagination was created from filmed excerpts, entries from Limón's "Libro de Ideas" and a collection of drawings and photos.



## “MISSA BREVIS” (1958)

Choreography: José Limón

Music: Zoltán Kodály\*, Missa Brevis in Tempore Belli

Running Time: 30 minutes

José Limón composed *Missa Brevis* in 1958 after returning from a tour of Europe sponsored by the U.S. Department of State. Of the countries visited, Poland was one in particular that vividly bore the scar of war. The cities were still in ruins, yet the people had an optimism and hope about the future and their identity which both surprised and inspired Limón. “These people are vital and undefeated,” he wrote. “They are without rancor, without hatred. They have a heroic serenity. I found this inspiring. I’m going to do a dance about it. In the ruins I found a dance.” Limón offered this work as his “prayer for peace” and a celebration of the capacity within the human spirit to rise again out of the ashes.

*“MISSA BREVIS is not a document about war nor a mass in an ecclesiastic sense, but is a capturing of the human spirit in its own terms and its relevance embraces not only external cataclysms like war, but every subjective touching by the individual of that universal, epic anguish by which his soul is stripped and he stands cleansed beyond suffering.”*

— *The New York Times*





## “ORFEO” (1972)

Choreography: José Limón

Music: Ludwig von Beethoven, String Quartet Opus 95, #11

Running Time: 18 minutes

Created after the death of Limón's wife, Orfeo, dancing his lyrical lament of love and loss, calls his beloved Eurydice from the dead. Swathed in veils and protected by her Guardians, she comes and their duet of the love of the souls ensues. The reality of death comes and Eurydice returns to Hades leaving Orfeo once again with his tortuous doubts and hopes.

*“ORFEO .....a brief and pungent metaphor on death and loss that stood up to the soft but insistent grandeur of its Beethoven music, and produced a dance, ORFEO, of simplicity, strength and dignity. This is a poetic dance of style that will grow with time.”*

— *The New York Times*



## “SCHERZO” (1955)

Choreography: José Limón

Music: Hazel Johnson

Running Time: 11 Minutes

This energetic, athletic dance for four men and a drum tossed between them is a compelling exploration of rhythm and movement. In moments when the percussion score stops, the movement—the beats the dancers create on their bodies—becomes the music.

*“A dance in three parts that began with a trio of men in a vigorous, athletic display of prowess; a solo with a male performer performing on a drum while dancing; a quartet of men dancing with a drum while they leapt, spun, raced and tossed the drum about as if in a basketball game.” Walter Terry, NY Times*

## “THE EXILES” (1950)

Choreography: José Limón

Music: Arnold Schoenberg

Running Time: 18 minutes

The Exiles is a virtuosic duet that carries a powerful emotional world. It is a story of the expulsion from Eden. It is a story of immigrants to the United States. It is a story of refugees. It is every story of leaving behind the familiar and venturing into the unknown.

*“The contrast between their physical strength and their helplessness was shattering” Dance View Times, 2017*

*“Not only powerful but showing an enormous range of emotions: exhaustion, confusion, shame, utter devotion to each other, fear and vigilance. Their off-kilter leaps and turns, and their intricate duets were pure passion, embodying Arnold Schoenberg's beautiful Chamber Symphony No. 2.” Susan L. Pena, Reading Eagle*





## “THE MOOR’S PAVANE” (1949)

Choreography: José Limón

Music: Henry Purcell

Running Time: 21 minutes

Based on Shakespeare’s “Othello”, The Moor’s Pavane is a picture of the corrosive force of jealousy and the destruction of good by evil. The stately and formal choreography provides a stark contrast to the emotional and passionate characters in this tragic story.

*“The Moor’s Pavane’ is one of Limón’s most critically acclaimed pieces... one would find it hard to believe that this Shakespearian variation could continue to be relevant seventy years later. And yet, with tones of deception, chaos, mistrust and injustice, suddenly ‘The Moor’s Pavane’ becomes eerily appropriate and suited to this year”*

— Eye On Dance



## “THE TRAITOR” (1954)

Choreography: José Limón

Music: Gunther Schuller

Running Time: 20 minutes

The Traitor, one of modern dance’s most significant works of the 1950s, was José Limón’s response to the McCarthy hearings and the climate of betrayal that haunted the arts and entertainment fields during this period. Against Gunther Schuller’s musical score of violence, passion, and tenderness, the tragedy of Judas and the theme of betrayal are eloquently portrayed.

Created for eight men, the work has also been performed by a mixed gender cast. With wonderfully vibrant movement, lush musicality and haunting images, this presently relevant work illuminates how we can betray ourselves and our beliefs, and what that can do to each of us.

## “THERE IS A TIME” (1956)

Choreography: José Limón

Music: Norman Dello Joio

Running Time: 35 minutes

Choreographed to a Pulitzer Prize winning score by composer Norman Dello Joio, *There is a Time* was inspired by a passage from ‘Ecclesiastes’: “To everything there is a season, and a time to every purpose under the sun.” The dance conveys a powerful sense of community, it evokes the breadth of the human experience and the cyclical nature of life.

*“The dance motifs are sharply focused and brilliantly expressive... Emotionally the work shows a constant interplay of light and shade”*

— *The New York Times*





## “TWO ECSTATIC THEMES” (1954)

Choreography: Doris Humphrey

Music: Tragoedie Fragment a-moll, Op. 7 No. 2 by Nikolai Karolovich Medtner

Maschere Che Passano for Piano by Gian Francesco Malipiero\*

Running Time: 6 minutes

Two Ecstatic Themes is the keynote to Miss Humphrey's mature work.

“The first part is in circular and spiral movements, soft and sinking, to convey a feeling of acquiescence. The second part, in contrast to the first, moves in pointed design to a strident climax suggestive of aggressive achievement. The whole is a counterpoint of circular and angular movement, representing the two inseparable elements of life as well as design.” - Doris Humphrey





## “I MUST BE CIRCUMSTANCED” (2023)

Choreography: Hilla Ben Ari

Music: Composed & Performed by Rea Mochiach  
(Featuring select samples from original score by Henry Purcell).

Running Time: 22 minutes

In a new project that generates a dialogue with one of the most known works by Limón, *The Moor's Pavane* (1949), Ben Ari fuses visual art and dance, stillness and motion, in order to challenge and rethink the female body within cultural narratives. Limón's original creation tells the story of Shakespeare's tragic *Othello* through a pavane, a processional dance of the 16th- and 17th-century European aristocracy. Similar to Shakespeare's play, Limón's piece is told primarily from the perspective of male characters. But here, the work focuses on Emilia and Desdemona, and following the original structure of Limón's quartet, Ben Ari adds two additional characters through recorded video projections. Each of the live dancers on stage will be mirrored and reflected through the figures that appear in video, giving audiences two Desdemonas and two Emilias.



## “MIGRANT MOTHER” (2022)

Choreography: Raúl Tamez

Music: Los Cardencheros de Sapioriz, Cantos Tzotziles de San Pedro Chenalhó, Juan Pablo Villa, Lila Downs, Felipe Esparza, and Los Cojolites

Running Time: 27 minutes

Mr. Tamez is an award winning Mexican choreographer who works in the dance theater tradition. His new work will be a response to José Limón’s *Tonanzintla* (1951) which was inspired by the stunningly beautiful church of Santa María Tonantzintla in Puebla, México. Co-commissioned by the University of Minnesota.

“The Limón Company’s invitation to Raúl Tamez is hugely significant, if not symbolic; he is the first Mexican choreographer to create for the company since José Limón. Tamez is known for extraordinary dancing, an entrepreneurial approach to producing independent artists, and his socially.



## “THE QUAKE THAT HELD THEM ALL” (2024)

Choreography: Kayla Farrish

Music: Alex MacKinnon

Running Time: 25 minutes

“This work was inspired by the lost work Limón created in 1951 while in residency in Mexico City and revisited, renamed and re-choreographed in 1952. It peers into and honors traditions, rituals, and stories of lineage among communities of radical care and expression. Dreaming of the migrants’ stories, I imagine these communities who have held onto one another and pushed for transformation and revolution together. This work honors avante-garde jazz, Mexican Muralism, and fully felt humanity in us all.” – Kayla Farrish



## “J O I N” (2025)

Choreography: Aszure Barton

Music: Ambrose Akinmusire

Running Time: 30 minutes

World renowned choreographer Aszure Barton and Grammy-nominated composer Ambrose Akinmusire have created a profound new work inspired by José Limón's vivid, poetic description of Doris Humphrey's lost work *Orestes*. In Limón's *An Unfinished Memoir*, he recalls his mentor's process and staging with adoration and respect, claiming it “as one of her greatest works”. Unfortunately the work's magnitude, with an orchestral score, *The Eumenides* by Darius Milhaud, made it impossible to produce so it never premiered.

Taking Limón's prose as a source of inspiration, Barton and Akinmusire have reimagined the movement and music with demanding vocabulary, intricate partnering, and virtuosic use of space and musicality. In this breathtaking collaboration, Barton and Akinmusire elevate the Limón legacy and bridge the eras of groundbreaking craftsmanship.

## “THE TIME IS NOW” (1956 / 2020)

Choreography: José Limón

Reconstructor: Rapheal Boumaila

Concept: Dante Puleio

Film: Kelly Puleio and Limón Dance Company

Edit: Ben Fee

Music: Norman Dello Joio "Meditation on Ecclesiastes"

Sound Design: Jeremy Costa

Running time: 18 minutes

Award winning film created in response to the Covid pandemic and the civil uprising in June of 2020.



## “THE WINGED” (1966 / 2021)

Choreography: José Limón

Reconstructor: Logan Frances Kruger

Concept: Dante Puleio

Film and Edit: Michael Robayo /Site B Studio

Incidental Music: Hank Johnson arranged by Simon Sadoff

Running Time: 40 minutes

Choreographed by José Limón in 1966, the work has been taken out of the proscenium and into the aspen groves, hilltops, and the Great Plains in Colorado's Rocky Mountains. Through movement that resembles the intricate patterns and rhythms of birds in flight, *The Winged*, transports you to a world of nature that blends with the world of man. The film, co-commissioned by The José Limón Dance Foundation and Perry-Mansfield, is set to a newly remastered version of the original score with music by Hank Johnson, not heard in more than 25 years.

“‘The Winged’ is a marvelous work, both spacious and delicate – a distillation of what it means to float, to flutter, to soar.”

— The Washington Post



## CRITICALLY ACCLAIMED

“...Limón fostered diversity in the arts and shaped the history of dance in New York, and beyond today, his remarkable legacy lives on...” – Eric Adams, Mayor of the City of New York

“Combining the tradition of modern dance with artistic ... innovations, keeping Limón’s legacy alive while adapting to contemporary demands.” - Caedra Scott-Flaherty Observer

“Exploring the Underworld è un atto di curatela ponderata che dimostra il potenziale del repertorio canonico di risuonare in modi nuovi. La bellezza della sua messa in scena all’aperto evidenzia l’ampiezza e la vitalità espressiva del vernacolo tecnico e coreografico di Limón, e la generosità e il portamento dei ballerini infondono vita a una linea di discendenza degna di conservazione e avanzamento.”  
- Sarah Cecilia Bukowski, The Dance Enthusiast



## CRITICALLY ACCLAIMED

“Is not surprising that a company steeped in such material should make it this far. — Siobhan Burke, New York Times

“The company still carries that indescribable magic that brought it to the forefront of American modern dance so many years ago.” — Wendy Liberatore Daily Gazette

“All the performers have a beautiful understanding of Limón’s rich, strong style and the curving gestures that suspend - as in a caught breath - yet acknowledge the pull of the earth.” —Deborah Jowitt, The Village Voice

“But Humphrey weaves these steps for her cast of 16 into a complex, ever-shifting tapestry with an impressive economy and understated restraint. Choreography at this level never has an expiration date.”  
— Nicole Dekle Collins, The DancEnthusiast



# CRITICALLY ACCLAIMED

"...Limón's heroic style felt fresh with possibilities."

— Brian Seibert, The New York Times

"The diverse group of dancers whom you often don't come across in mainstream companies."

— Demetrius Shields, Dance Informa

"The dance of Limón is for always... a spectacle of the highest artistic level...still the most unique and original American dance company."

— Il Messaggero, Rome, Italy

"The choreography of the great José Limón, a Mexican immigrant, with its clean lines, those powerful curved arms and, always, the deep emotional content, is one of our national treasures." — Susan L. Pena, Reading Eagle





## CRITICALLY ACCLAIMED

"This new work is so good and it was performed so wonderfully that there obviously is something to be said for the Limón troupe's new policy of cross-fertilization." —Anna Kisselgoff, *The New York Times*

"As long as we lie, hate, envy and betray, José Limón's work will continue to fascinate." — Sarah Kaufman, *Washington Post*

"In this season of worldwide pain, Limón's work is balm and anchor. Limón's work is heroic; the legacy of his movement and musicality continues to honor him." —Martha Sherman, *Dance View Times*

"The most welcome element of the program that the Limón Dance Company is presenting this week at the Joyce Theater is the way the group dances are performed. The dancers neither condescend to the old works by José Limón, who founded the troupe in 1946, nor present them as if they were the Holy Grail. They perform with a mixture of honest-to-goodness objectivity and what seems like a certain private pleasure." — Alistair Macaulay, *The New York Times*

# COMMUNITY ENGAGEMENT

The Limón Dance Company offers a broad array of customizable community engagement activities that are led by the Artistic Director and/or the Company members. Engagement activities take place prior to or following performances, deepening audience relationships to the venue, the company and the work.

## **PRE-PERFORMANCE TALK**

Pre and post performance talks provide audiences with context and in-depth knowledge about Limón's dances and offer a glimpse into his creative process. Company members can also join in the conversation during post performance talks.

## **MASTER CLASSES**

Limón technique master classes are available to advanced, pre-professional, and professional dancers as well as college and university students. Classes are conducted by the Artistic Director, the Rehearsal Director, or one of the many experienced teaching artists who dance with the Company. On occasion, local dance company members and advanced college dance students are invited to take Limón's company class.



## **WORKSHOPS**

The Limón Dance Company tailors workshops based on each community's needs and interests. Besides being a prolific dancer and choreographer, José Limón was an educator, underscoring his commitment to education. Company members and teaching artists have experience working with varied groups; including at-risk youth, senior citizens, disabled children, musicians, athletes, and students ranging from elementary to college-aged.

## **LECTURE DEMONSTRATIONS**

These lively narrated programs offer audiences of all ages a behind-the-scenes perspective, illustrating how dancers train and how choreography is created. Discussions also include musical choices, lighting, scenic design, and other elements required to complete the theatrical experience. Audience members are invited onstage to learn and perform a short movement sequence from Limón repertory. The work is then performed in full by the Company, followed by a Q&A with the performing artists.

# LIMÓN TECHNIQUE

The Limón technique is based upon the movement style and philosophy of theater developed by modern dance pioneers, Doris Humphrey and Charles Weidman. In the early 1930s, both Weidman and Humphrey developed a dance vocabulary that worked in opposition to the strict rules of classical ballet. Their intention was twofold: to demonstrate human emotions in a less stylized manner than ballet; and to incorporate in their work the natural movement patterns of the body and its relation to gravity. Limón further developed their ideas for his own work and technique.

The Limón technique is divided among various physical extremes: fall and recovery, rebound, weight, suspension, succession and isolation. These ideas can be illustrated in the way a dancer uses the floor as a place from which to rise, return to and then rise from again. The way a dancer explores the range of movement between the one extreme of freedom from gravity and the other of falling into it; for example, the moment of suspension just as the body is at the top of a leap, and the moment the body had fallen completely back to the earth. There are many words and ideas that are immediately associated with the Limón technique, i.e. its humanism, its use of breath, musicality, lyricism and its dramatic qualities; however, the overwhelming consensus is that through the movement is always demonstrated some physical expression of the human spirit.



# LIMÓN PROGRAMS

## LIMÓN2



Limón2 is dedicated to the development of young professionals for a sustainable career and lasting contributions to the dance world. Limón2 seeks to generate innovative programming and accessible community engagement. This 2021 inaugural artistic venture brings together young talent, the iconic works of José Limón, along with today's most exciting up and coming choreographers.

## LIMÓN LAUNCH & PRO



The Training Programs are accredited by the National Association of Schools of Dance and are available for dancers aged 18+. The program is 6 months, but can be taken as two separate, individual modules.

## DANCER INTENSIVE



In-person artistic development with world-renowned members of the Limón Dance Company and the artistic director, who will guide participants through a curated collection of repertoires that have defined a generation. This is an opportunity to explore how the body responds to gravity and how the principles of Humphrey/Weidman/Limón can challenge one's practice.

## LimónNext



This 3-day intensive is perfect for all genres of movers that want to pursue tips for college audition prep and / or dancers looking to move with an elevated sense of flight and urgency. Dancers will receive one on one artistic development with world renowned members of the Limón Dance Company and artistic director who will guide you through a curated collection of generation-defining repertory.

# LIMÓN PROGRAMS FOR TEACHERS

## SUMMER TEACHER WORKSHOP



This workshop is for teachers looking to invigorate their practices & approaches through the Limón lens.

Deconstruct the Principles for revitalized creativity practices and explore language to expand safe learning spaces.

Participants will most benefit from this workshop having a previous understanding of the Limón Technique and Principles. This is not a workshop to learn the Limón Principles, but how they can best serve your approach to movement and teaching practices.

## LIMÓN FOR KIDS TEACHER WORKSHOP



The Limón Institute offers high-quality professional development opportunities for dance practitioners through the renowned and celebrated Limón4Kids program. Students are introduced to the rich and relevant history, language, and repertoire of José Limón. The Limón4Kids Teachers Workshop covers the essential elements of Limón4Kids, enabling teachers to create a L4K unit approved by the José Limón Dance Foundation. Each day includes a Limón4Kids movement experience, a practicum incorporating Limón Principles and Repertoire, as well as moments of discussion.



# LEADERSHIP

## **Michelle Preston**

MICHELLE PRESTON (Executive Director) (She/Her) joined the José Limón Dance Foundation as Executive Director in November 2022. Her career in arts administration began at the Columbus Symphony Orchestra before coming to New York City where she has worked with Urban Bush Women, Bill T. Jones/Arnie Zane Dance Company, and the School of American Ballet. Preston previously served as the Executive Director of SITI Company where she led a multi-year planning process to celebrate and preserve the legacy of the ensemble. She holds an M.F.A. in Performing Arts Management from Brooklyn College and a B.F.A. in Dance Performance from Northern Illinois University. She has guest lectured at Bard College, Brooklyn College, Columbia University, Columbia University Teachers College, Marymount Manhattan, NYU, Playwrights Horizons Theater School, and St. Lawrence University.



# LEADERSHIP

## **Dante Puleio**

DANTE PULEIO (Artistic Director) (he/him), a widely respected former member of the Limón Dance Company for more than a decade, Puleio was appointed only the sixth Artistic Director in the Company's seven decade history, a position that originated with Doris Humphrey. After a diverse performing career with the Limón Dance Company, touring national and international musical theatre productions, television and film, he received his MFA from University of California, Irvine. His research focuses on contextualizing mid 20th century dance for the contemporary artist and audience. He is committed to implementing that research by celebrating José Limón's historical legacy and reimagining his intention and vision to reflect the rapidly shifting 21st century landscape.





# LEADERSHIP

## **Logan Frances Kruger**

LOGAN FRANCES KRUGER (Associate Artistic Director) (she/her) hails from Atlanta, Georgia. She began her training with Annette Lewis and Pamala Jones-Malavé, and went on to receive a BFA from The Juilliard School. Throughout her career, she has performed in theaters across five continents, working with Adam H. Weinert, Jonah Bokaer, Shen Wei Dance Arts, and Damian Woetzel's DEMO, among others. As a principal dancer with the Limón Dance Company, Logan performed featured roles in works by José Limón, Jiří Kylián, Rodrigo Pederneiras, Seán Curran, Jonathan Fredrickson, and Kate Weare. Logan has taught internationally and staged Limón works for various institutions including the Limón Dance Company, the Limón Institute, and the Vail International Dance Festival. Logan joined the Limón Dance Company in 2009, became the Company's Rehearsal Director in 2017, and was appointed Associate Artistic Director in 2021.

# DANCERS



## **Natalie Clevenger**

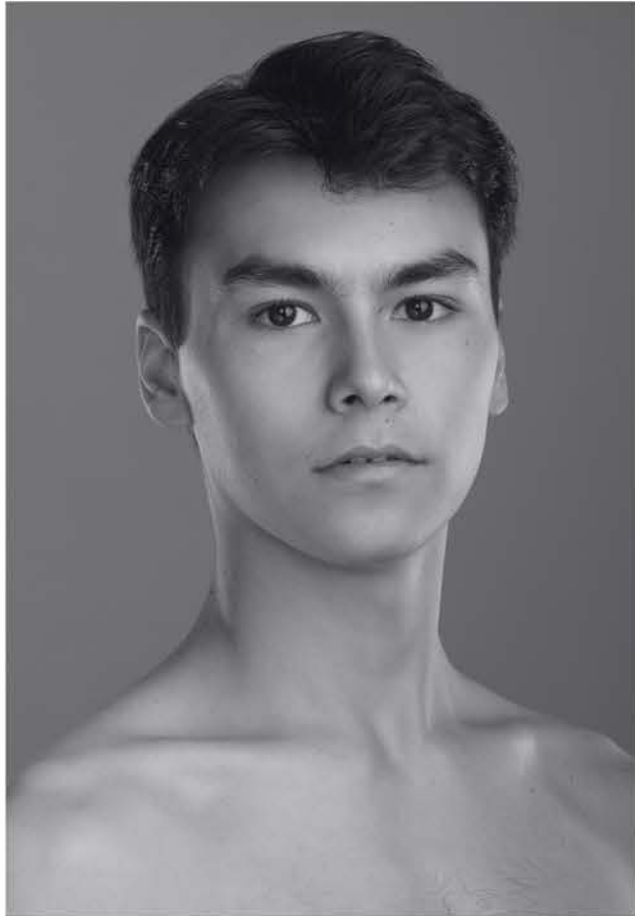
NATALIE CLEVINGER (Dancer, She/They), from Mooresville, IN and received her BFA in dance from the University of Arizona in 2018. Upon graduation, Natalie joined Dance Kaleidoscope in Indianapolis, IN and danced with the company for three seasons. Natalie joined Limón Dance Company in 2022.



## **Joey Columbus**

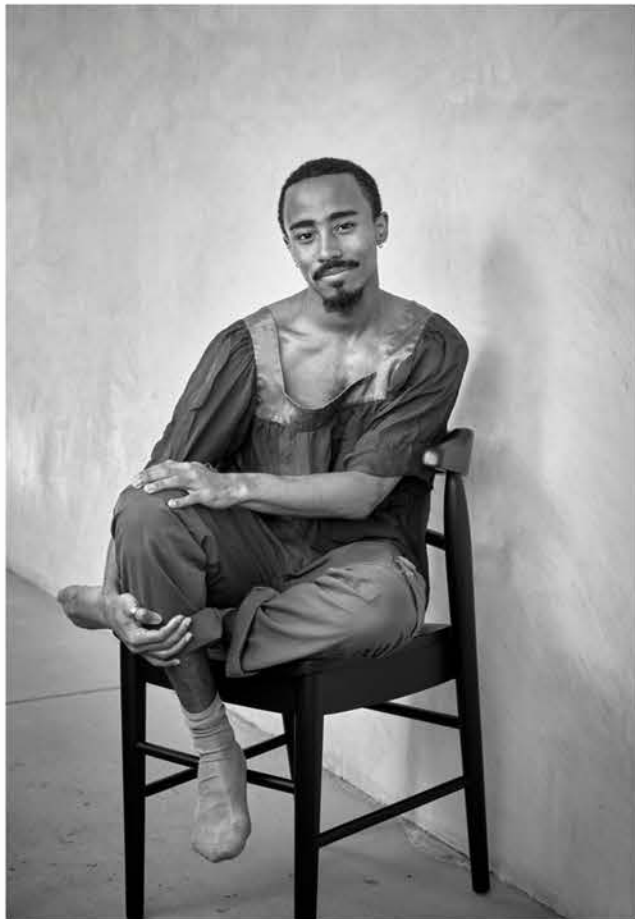
JOEY COLUMBUS (Dancer, He/Him) began his dance training in the Chicagoland area before obtaining his BFA in dance from the Ailey/Fordham BFA Program. He has performed with companies such as RIOULT and Company XIV as well as at the Metropolitan Opera.

# DANCERS



## **Ian Debono**

Ian Debono, from San Francisco, graduated from The Juilliard School in 2023 with a BFA in Dance. There, he has performed works by Ohad Naharin, Medhi Walerski, Norbert De La Cruz III, Spenser Theberge, and Jermaine Spivey, among others. Currently, Ian is a performing member of The Metropolitan Opera and is thrilled to be joining the Limón Company!



## **MJ Edwards**

MJ EDWARDS (Dancer, They/Them), from Middletown, NY, studied at LaGuardia High School, MOVE|NYC|, San Francisco Ballet School, and The Juilliard School. They worked with choreographers Ohad Naharin, Aszure Barton, and Kayla Farrish. They received the SFBS 2018-2019 Choreographic Fellowship and are a 2019 YoungArts winner. In 2021, MJ joined the Limón Dance Company.

# DANCERS



## **Mariah Gravelin**

MARIAH GRAVELIN (Dancer, She/Her) joined the Limón Company in 2019 where she has performed and taught nationwide. She holds a BFA from Alvin Ailey/Fordham University (2018). She is on faculty for the Limón Institute and can be found with her camera in hand photographing when not dancing.



## **Johnson Guo**

JOHNSON GUO (Dancer, He/Him) began his dance training at NYC's Ballet Tech Program. He continued his learnings at the Conservatory of Dance at SUNY Purchase. Before graduating with a BFA degree in dance performance, Johnson joined the esteemed Limón dance company in 2021.

# DANCERS



## **Kieran King**

KIERAN KING (Dancer, He/Him) grew up in Dallas, Texas. A University of Oklahoma alumnus, Kieran performed as a Dance Kaleidoscope company member from 2019 to 2023, under David Hochoy's direction. He joined the Limón Dance Company in 2023. Instagram: @sliceofkie



## **Deepa Liegel**

DEEPA LIEGEL (Dancer, She/Her) joined Limón Dance Company in 2021. Originally from Seattle, Washington. BFA from Southern Methodist University. Professionally worked with Mark Morris Dance Group, the Metropolitan Opera, Dance Lab NY and others. Certified classical Pilates instructor since 2020. Instagram: @deepaleaps.

# DANCERS



## **Olivia Mozie**

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OLIVIA MOZIE (Dancer, she/her) born in Greenville, SC began dancing at the age of four and continued her studies at The South Carolina Governor's School, graduating in 2020. In 2024, Olivia graduated from Boston Conservatory at Berklee with a B.F.A. in Contemporary Dance Performance. Olivia joined the Limón Company in January 2024.



## **Eric Parra**

ERIC PARRA (Dancer, He/Him), is a first-generation Colombian-American artist from Union City, NJ. He graduated from Montclair State University with a BFA in Dance Performance in 2017. Current credits include Limón Dance Company, Camille A. Brown & Dancers, Metropolitan Opera Ballet

# DANCERS



## **Jessica Sgambelluri**

JESSICA SGAMBELLURI (Dancer, She/Her) is a 2014 graduate of Marymount Manhattan College. Jessica has danced for Graham 2, TED Talks Live, Caterina Rago Dance Company, The Metropolitan Opera, and Buglisi Dance Theatre. Jessica joined the company in 2019.



## **Savannah Spratt**

SAVANNAH SPRATT (Dancer, She/Her) joined the company in 2016. Hailing from Rochester, PA, she holds a BFA from UNCSCA (recipient of the Sarah Graham Keenan Scholarship). Beyond Limón, she has collaborated with Madeline Hollander, Hélène Simoneau, and the Merce Cunningham Trust and enjoys knitting.

# DANCERS



## Lauren Twomley

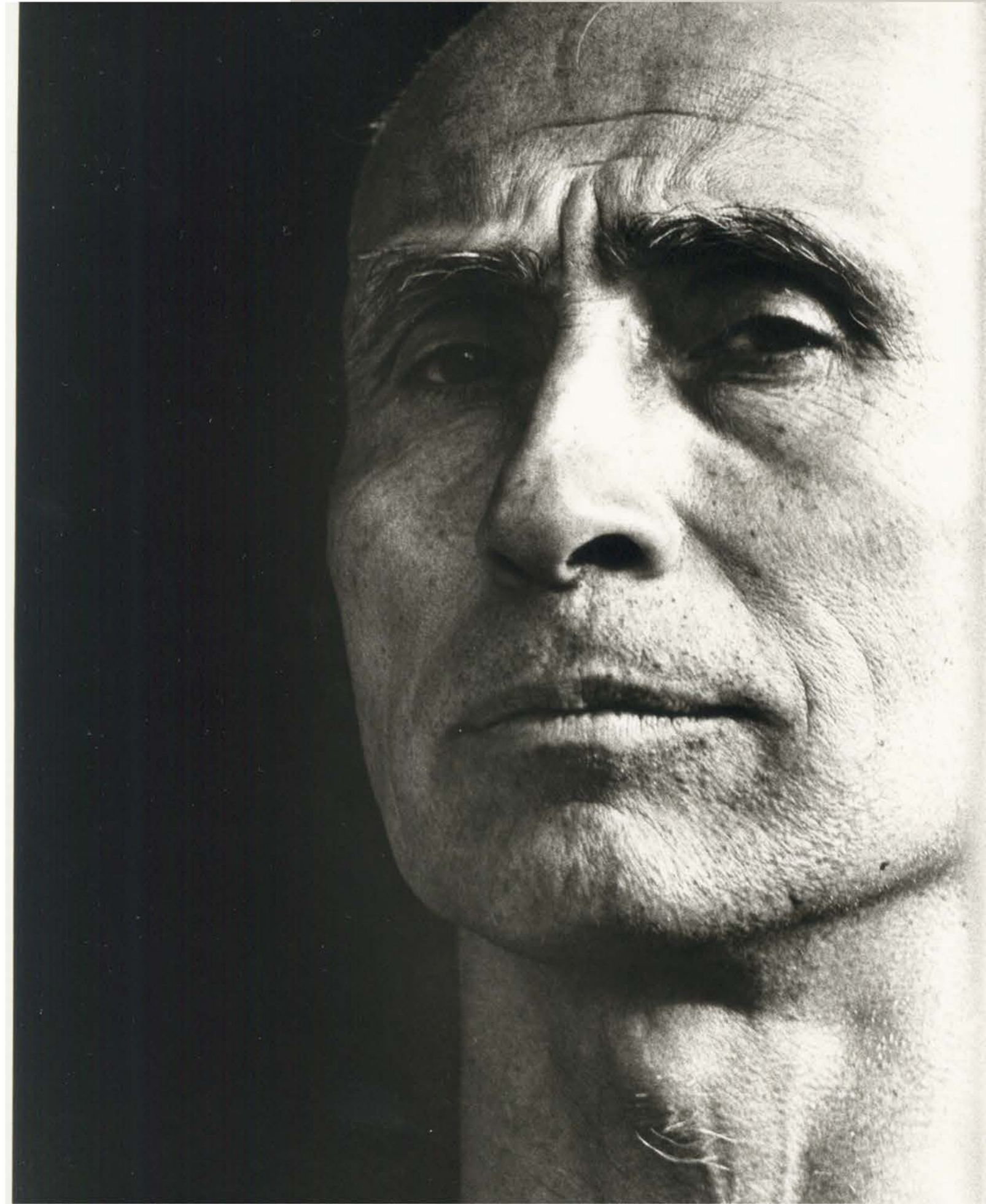
LAUREN TWOMLEY (Dancer, She/Her), from Brooklyn, NY, is a performing and teaching artist who has been with the Limón Dance Company since 2019. She is a dancer and operations manager for Peter Stathas Dance and values connection, diversity, and play in her artistic endeavors.

*Limón*



# FOUNDERS

**JOSÉ LIMÓN (Founder/Choreographer, 1908 - 1972)**, born in Culiacan, Mexico, spent a year at UCLA as an art major before moving to New York to continue his arts studies. It was there that he saw his first dance concert: one by German expressionists Harald Kreutzberg and Yvonne Georgi. Of this concert Limón said: "What I saw simply and irrevocably changed my life. I saw the dance as a vision of ineffable power. A man could, with dignity and towering majesty, dance...dance as Michelangelo's visions dance and as the music of Bach dances." Throughout his career, Limón worked to change the image of the male in dance and bring it to a new stature and recognition. Limón enrolled in the dance school of Doris Humphrey and Charles Weidman, and between 1930 and 1940 performed in most of their works. In 1946, after serving in the army, Limón collected a small group of dancers and formed his own company with Humphrey as his artistic director. During the ensuing years the company grew in size and stature, becoming the first group to tour abroad under the auspices of the U.S. State Department's Cultural Exchange Program. In his later years, Limón performed at the White House, and was the recipient of numerous commissions, awards, and honorary doctorates. José Limón choreographed a total of 74 works, with many being recognized as masterpieces, the most famous which is "The Moor's Pavane". Some of his most famous dances include "Missa Brevis", "The Traitor", "The Exiles", "There is a Time", "Emperor Jones", "Carlota", "The Unsung", "Dances for Isadora", and "A Choreographic Offering".



# FOUNDERS

**DORIS HUMPHREY (Founder/Choreographer, 1895 - 1958)**, a founder of American modern dance, developed a distinctive movement approach based on the body's use of weight and its relationship to gravity. Her choreographic contributions include many works now considered modern dance classics. Between 1928 and 1944, Humphrey collaborated with Charles Weidman, producing great dances as well as some outstanding performers, José Limón among them. When physical disability ended her career as a dancer, she became the artistic director for José Limón and his company, creating new works for the dancers, as well as choreographing for The Juilliard Dance Theater.

*"She was one of the half dozen women of great vision and total dedication, who succeeded in giving entity to what was really a new art, if any art worthy of the name can ever be said to be new. Certainly, it was the first completely and incontestably American manifestation in our artistic history."*

John Martin, dance critic

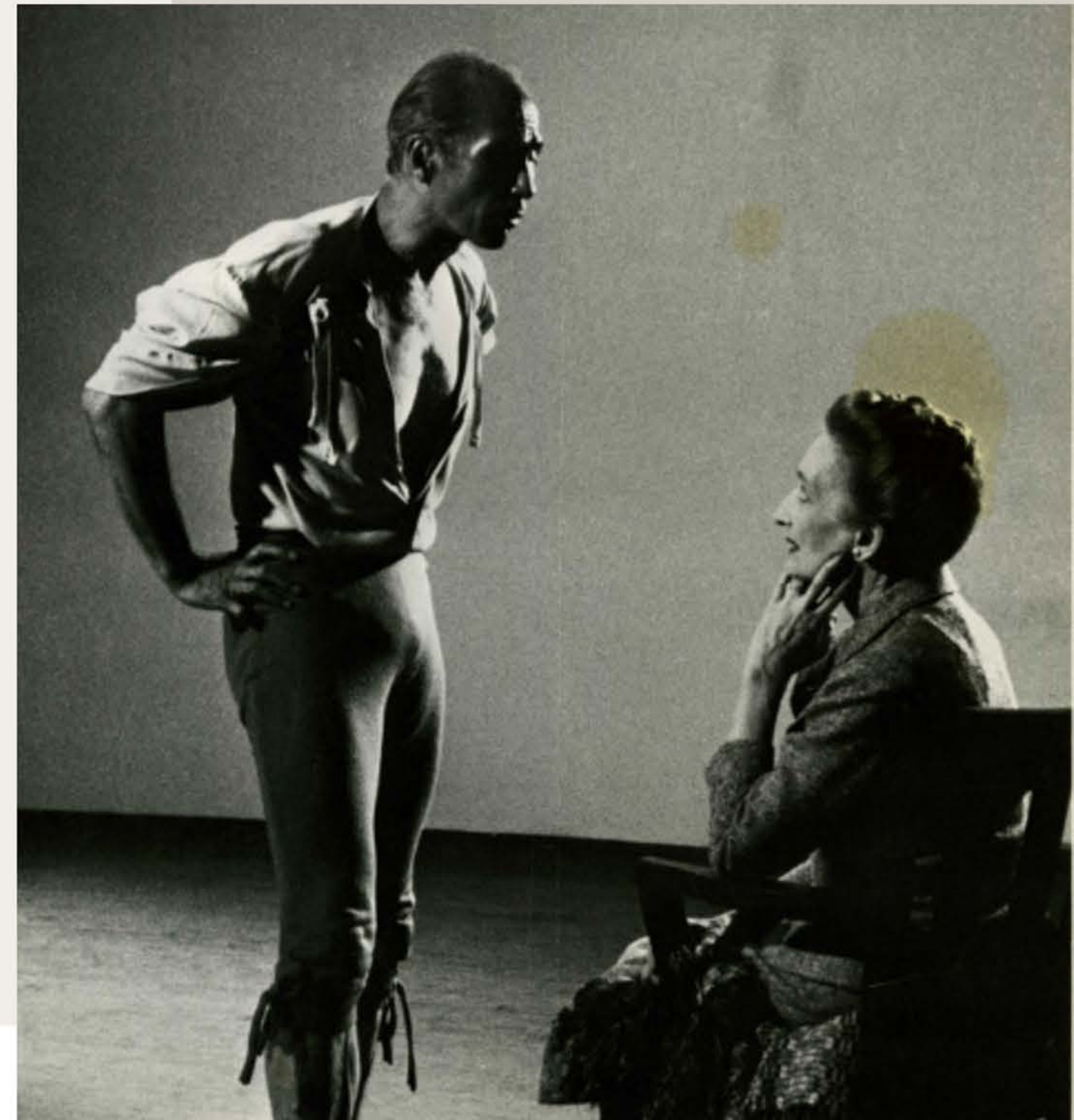


# JOSÉ LIMÓN DANCE FOUNDATION

The José Limón Dance Foundation supports two entities: the Limón Dance Company, this country's first modern dance repertory company, and the Limón Institute, an educational and archival resource center. In our home-base of New York City, the Limón Institute reaches more than 5,000 students and scholars annually through its archival library, professional training programs, arts-in-education programs, and New York City classes and workshops.

The Foundation preserves the culturally diverse artistic and educational ethos established by our founder, avante-garde modern dance choreographer José Limón – a Mexican immigrant credited with creating one of the world's most important and enduring dance legacies. Numerous honors have been bestowed upon both Limón and the Company he founded in 1946, including the White House's 2008 National Medal of Arts for Lifetime Achievement.

José Limón immigrated to the United States from Mexico in 1918 and his journey embodies the success and complexities of the American dream, making him an influential role model for Latinx communities throughout the Americas. His story is a powerful vehicle for reaching young people today. Our arts-in-education program, Limón4Kids, is an important addition to the Institute's mission taking the Limón legacy directly into the classrooms of the most underrepresented New York City's public schools and community centers.



*Limonón*

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