

Hanna Q Dance Company

Energetic, Imaginative, & Passionate!

Founded in 2013, Hanna Q Dance Company has been performing original works. The Swedish born and raised Artistic Director and Choreographer, Johanna LjungQvist-Brinson, draws inspiration from the forces of nature and uses its elements to create dynamic narratives through movement.

The choreography is comprised of technically rigorous movement, derived from Johanna's background in Dunham technique, as well as partnering at once intricately acrobatic and viscerally human. The dancers express bursts of passion and athleticism, sweeping the audience into a different world full of emotions.

The company has performed in venues mostly in NYC, including Dixon Place, Jazz at Lincoln Center, Brooklyn Dance Festival, TADA! Theater, The Actors Fund Arts Center, Green Space, New York Live Arts, The Triskelion Arts, and West End Theater.



"Equus" at David Parker & the Bang Group's WET Event

Photo: Nicholas Burnham

Impressions of Soaking WET - February 2015

Johanna LjungQvist-Brinson's skillful patterns in Equus bring out the best in her young Hanna Q Dance Company. She challenges her dancers lines to be elegant and their musicality to be sensitive, as they impress us with their enthusiasm and lightness in the air. There's lots of promise here.

Christine Jowers
Dance Enthusiast Magazine

Johanna LjungQvist-Brinson

Artistic Director/Choreographer



Born in Boras, Sweden, Johanna LjungQvist-Brinson started dancing at the age of three at The Institute of Ballet in Boras. She has no memory of not dancing ...her life is dance, performing, and teaching. While obtaining her BFA degree in Dance Education and Dance Pedagogy from The University of Dance and Circus (DOCH) in Stockholm, she worked as a professional dancer and taught at The Academy of Dance, Kulturama, and other schools. She collaborated with many musicians and choreographed in different venues, Music Festivals, Rock Concerts and Music Clubs.

After graduating, Johanna toured Europe and the US, teaching, performing, and choreographing. She received a State Art Grant to go to Madrid, Spain and take private lessons in Flamenco Dance from Mercedes Leon and Albano de Zuniga at Estudio Mercedes y Albano. Since then Johanna has been teaching, performing and choreographing for over 20 years throughout Europe.

In 1987, she went to Manhattan, New York, meaning to stay only for a year to take dance classes and get new inspiration from “the mecca of dance”. She studied dance at The Alvin Ailey School of Dance and many other dance schools in Manhattan, but later began teaching at many studios, including the renowned Phil Black's on 50th street and Broadway. Two years later, she formed her own dance company, The Hanna Q Dance Theatre, with musicians accompanying the dancers. Johanna wrote music, choreographed and danced in her debut production in NY “Hidden Messages” at The 18th Street Playhouse in Manhattan. A 3 weeks engagement, “Hidden Messages” got a big, 5 paragraph review in The New York Times, Sunday – Art's and Leisure's section calling her night “one of the maddest enterprises of the season”. Johanna also had her own Dance Studio where she taught dance and gave Dance Performances.

Then the director of the prestigious school Academie International de la Danse in Paris, France called and asked Johanna to teach Jazz for their professional 3-year dance education program. She accepted, and while there, formed a new dance company which performed at Cafe' de la Danse.

Johanna returned to NYC, met and married her husband, and moved to Austin, Texas. She taught and choreographed at Ballet East, Dance Umbrella, and Tapestry Dance. They then moved outside of New York to raise their family; but in 2013 Johanna founded, Hanna Q Dance Company in NYC, and she has been showing her work there ever since.

Stéphane Le Gouvello

Key Musical Collaborator/Composer



Stéphane, a French composer of film music and pianist, has been collaborating with Johanna for many years on multiple projects that require his musical expertise, including *Winter Saga*, *Little Red Riding Hood*, and *Threat to Freedom and Democracy*.

Interested in music from an early age, he tried piano, percussion, drums, guitar, and later trumpet. All that was making noise, in a more or less orderly fashion, attracted him and gave him the desire to associate these sounds to create new music. His dramatic compositions evoke images or movie scenes, which foreshadowed his later works.

Stéphane has composed for films like *The Village of Shadows* (2010), *Les Lyonnais* and *La Vérité if I lie!* by Thomas Gilou, and the series of *Braquo* (2015) and *Contact & Guyane* (2016).



“Threat to Freedom and Democracy”

Photo: Alan Kaplan

Dancers

Liz Lindenmeier graduated in May 2015 with a BFA in Dance from Webster University. Originally from Illinois, Liz began her dance training at age 3. Liz recently performed in the musical *Green Card* (off-broadway) at St. Clement's Theatre. Liz has danced onboard the *Grand Celebration* with Bahamas Paradise Cruise Line. She has performed works by notable choreographers such as Michael Uthoff, James Robey, Ashley McQueen, and Tymberly Canale. Liz also has performed in short films and dance videos. Liz is excited to be dancing with Hanna Q Dance Company.

Jonathan Matthews, a Memphis native, attended NYU for dance and music, studying with Stephen Petronio, Phyllis Lamhut and Gus Solomons, Jr. and dancing for Pamela Pietro and Deborah Jowitt. His studies have taken him abroad to Salzburg Experimental Academy of Dance, Springboard Danse Montreal, and Toscana Dance HUB. He accompanies class at Tisch Dance, has composed for Giada Ferrone, Patrick Corbin, and Rashaun Mitchell, and performs with ChristinaNoel & The Creature, Darrah Carr Dance, and Valerie Green/Dance Entropy. He recently joined This is Not a Theatre Company as a performer and choreographer for *Versailles 2015* and movement director for Erin Mee's *Where Have All the Glaciers Gone?* His criticism can be read at *Eye On Dance*, *The Dance Enthusiast*, and *The Journal of Dance Education*. He enjoys teaching yoga to infants.



“Vivaldi’s Winter” at TADA!Theater

Photo: Ray Yaros

Claudia Maciejuk, born and raised in Sweden. Started off with polish folkdance. After finishing The Ballet School in Malmö Claudia got accepted to The Royal Swedish Balletschool in Stockholm where she danced in pieces by national and international choreographers at The Royal Swedish Opera House. After graduation Claudia was offered a role in the opera "Le nozze di Figaro" at Confidencden in Stockholm . Thanks to grants she could pursue her studies at The Ailey School.

Ed Cruz graduated from BALLET Ebateca School. Currently a ballet dancer Folclórico da Bahia where he plays in the main roles. Professor of the junior class of the Folkloric Bale of Bahia. Training in Afro Brazilian dance: Nildinha Fonsceca, training in modern dance (horton): José Carlos Arandiba (zebrinha), training in classical dance: Juliana De-vecchi and Carla De-vecchi. Specialized courses with: Summer intensive at Alvin Ailey School Dance Theater -USA. (Full-time study for 1 month in 2015). Toshie kobayashi (Sp). Caio nunes (RJ). Eleiza lourenzoni (Sp). Carlos dos Santos (NY). Roseli Rodrigues (Sp). He made special appearances with the singers: Daniela Mercury, Timbalada.

Lovisa Brinson started dancing at the age of four and has continued dancing and performing with Delaware Dancers School in Dingmans Ferry, PA. She is a student of Johanna LjungQvist-Brinson. Lovisa is one of the founding dancers/members of Hanna Q Dance Company and has been performing with HQ since the very beginning May 2013. She also is the promotional and technical consultant for the company.

Joshua Tuason gained his BFA at Marymount Manhattan College BFA in 2008 under the direction of Katie Langan where he had the privilege of performing works by Merce Cunningham, Twyla Tharp, Jiri Kylian, and Hans Van Matten. He received his early training at San Francisco Ballet School and School of the Arts High School San Francisco. He has been a member of Stephen Petronio's dance company since 2008. Joshua originated roles in the following dances which all shared premiers at the Joyce Theatre: Untitled Touch, Locomotor/Non-Locomotor, Like Lazarus Did, Architecture of Loss, I Drink the Air Before Me. Under Petronio's Bloodlines program he has performed Merce Cunningham's Rainforest and Yvonne Rainer's Trio A. He was a member of Martha Grahams Ensemble 2008-2009, performed the works of Martha Graham's repertory and also Robert Battle and Viginie Mecene. Pam Tanowitz, Ellen Cornfield, Wendy Osserman, Bill Young, John Hegginbotham, Robert Swinston, Pat Catterson, Jacquelyn Buglisi, Jennifer Muller, Pedro Ruiz, Denise Vale, Lane Gifford, Ann Marie DiAngelo & Robert Battle are all artists he has had the privilege to collaborate with.

"Sensually fulfilling... a captivating introduction... visually stimulating"

-Nicole Porco, audience member during "Little Red Riding Hood", Dixon Place, 2016

Repertory

Winter Saga- Music composed by Stéphane Le Gouvello. Johanna's short saga based on characters and personifications of winter, nordic wind, frost, ice, and snow from Scandinavian and Russian/Nordic mythology and folktales. Jack Frost, our young rascal, is out racing, spreading his artful patterns of glittering silver frost all over. Suddenly, the little Snow Maiden appears, out on her own playing and making the world beautifully white and pristine. Then Snow Maiden's uncle, King Winter, who is used to his little niece always enjoying spending her time together with him, realizes she is not by his side! King Winter enters the landscape scene...

Brim- Brim is Icelandic for waves or surf on the ocean. Johanna sees patterns in the surf greeting each other, going together, then going separate directions. She wants to compare the surf pattern in the ocean with people, love, and relationships. The piece begins and concludes with a background video of ocean waves. Music by Olafur Arnolds.



Lust and Suffering- The piece was inspired by Anain Nin's 1920s novels, specifically Four Chambered Hearts. The story is based on Nin's own experiences and destructive romantic relationship, where she attempts to describe the anguish and the passion she felt in her decade-long relation with Moré, who was married to another woman. Music by The Moon Ate the Dark.

Equus- Johanna was inspired by the power and positive energy of horses. Their strong muscles, graceful necks, and energetic tails impressed her creative mind. She incorporated their leaping, galloping, cantering, and bucking into the dancer's movements. Each movement showcases a different horse action, attitude, or even type of horse, like war or show horses. Johanna wanted to depict the social behavior not only with horses, but also with humans, as each animal interacts with each other. Music by Eric Whitacre.



Little Red Riding Hood- This piece uncovers that which lies beneath our sexual disguises. Little Red's binding innocence is not enough to contain her physical awakening when loose in the forest. A Wolf, passing for a man, grapples with loneliness all the while expanding more energy hiding this struggle from the outside world. A Hunter ambushed by love, is unwilling to kill that which society expects him to. As such, the cast is unified by fragmented psyches. Little Red Riding Hood strips down the timeless tale of what befalls us when we find ourselves lost in the woods. Music by Stephane Le Gouvello and Elliot Moss.

Threat to Freedom and Democracy- Johanna's most recent piece expresses her anxieties about what is happening around the world. She corresponded with her composer friend Stephane, and he composed the music based on her descriptions and music-less video clips of dance rehearsals. The choreography highlights Johanna's fears of the threat to democracy and human rights domestically, the terrorist attacks around the world, and her questions as to how these events will affect our daily freedoms. She feels that if one believes their democracy and rights are being taken away, that one should speak up. Many times Johanna gains movement inspiration from her dreams, but in this piece, she gains them from her nightmares.

CONTACT

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