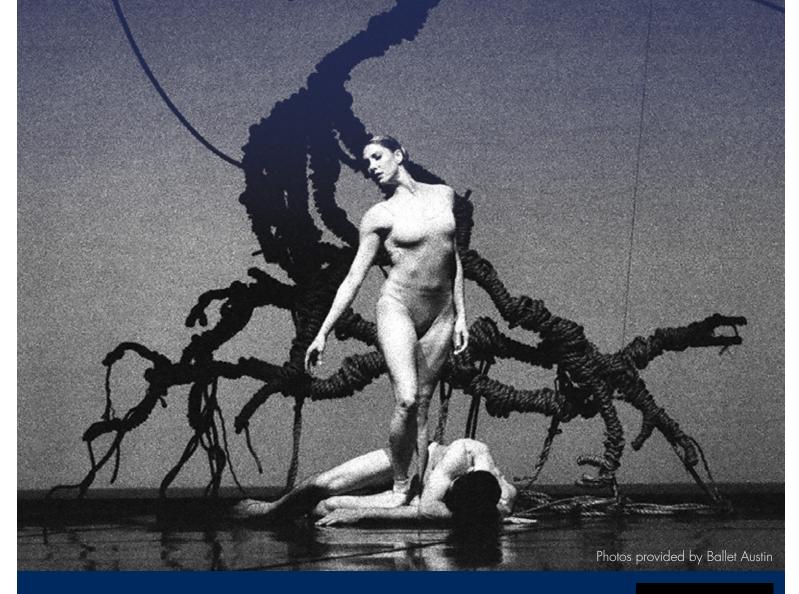
Light / The Holocaust & Humanity Project



Community Partners

ColoradoBallet.org



Light/The Holocaust & Humanity Project

Light/The Holocaust & Humanity Project is a unique education partnership that promotes awareness of the dangers of intolerance in our community. Partners promote human rights through performing and visual arts, education, and public dialogue.

Each partner comes into this project with the common hope that we can create a more just world through conversations started in schools, theatres, public spaces, and in homes across Colorado. Light promotes the protection of human rights against bigotry and hate through arts, education, and public dialogue. Light/The Holocaust & Humanity Project will take place in 2013 from Martin Luther King Jr. Day (January 21) through Yom HaShoah or Holocaust Remembrance Week (April 15), with events/initiatives led by community partners.

Project Elements:

- Denver premiere ballet "Light" performed by Colorado Ballet
- Public lecture series
- Teacher professional development
- School programs on anti-bullying
- Outdoor art exhibit, Coexistence
- Visual and performance art productions
- Community dialogue, including televised town hall meeting



Engaging the Community in Quality Dialogue

"Let our fate be your warning" reads the memorial at the Majdanek death camp. The Holocaust provides an opportunity to examine an extreme case of humanity's capacity for inhumanity. We each have a personal responsibility to guard against bigotry and hate. In this project, artists, teachers and citizens come together, bringing unique skills, to make a difference in our community. We open our creative studios, our classrooms, our businesses, our homes, to seek answers to the following questions:

- How are issues of the Holocaust relevant in our community today?
- What is our responsibility when confronted by acts of bigotry and hate?
- What actions can we take to promote understanding and inclusiveness in our community?

We realize these questions have no simple answers. Our answers will be personal, conditional, and complex. We ask only that we engage in open dialogue, listen with a generosity of spirit, exhibit values of democracy, and search for common ground that represents the best of humanity.

Millions have died during genocide since World War II

In the post-World War II era, genocide has claimed millions of innocent people. In countries like Indonesia, Bangladesh, Cambodia and many others, despots committed atrocities in the face of the world community. Whether from fear of involvement or from the desire to keep out of harm's way, world leaders have been reluctant to act. As is so often the case, bureaucracy delayed action, resulting in the loss of millions.

Another deterrent to intervention includes hesitancy to commit a nation's troops to an obviously dangerous situation. This so-called "Somalia factor," referring to the failed peace-keeping operation in Somalia in 1993. More recently, world leaders spent months arguing over definitions and appropriate actions to take while today, 6,000-10,000 innocent victims die every month in Darfur, Sudan.

However, censuring intolerance in any form including genocide, bigotry or bias does not have to start on a national level. It starts with the individual. This is the reason for a project like Light.

Our community can make a difference through education and enhance that experience through the arts.

What can we do?

- Speak up when discrimination is present.
- Become indignant about passivity.
- Become familiar with the major genocides and the key issues inherent in each event.
- Share this information with others.
- Teach about other genocides in addition to the Holocaust.
- Learn about individuals who have made a difference in other genocidal events, such as those in government and humanitarian groups.
- Communicate with local, state, and federal politicians.
- Become involved with human rights groups.

Never forget that the statistics represent individuals: men, women children, mothers, fathers, brothers, sisters, grandmothers, grandfathers, aunts, uncles, nieces, and nephews.

Become a Community Partner

To participate in this campaign and stand against discrimination and bigotry, please contact Marie Belew Wheatley at Marie. Wheatley@ColoradoBallet.org.

For an updated list of community partners and events, visit coloradoballet.org/light.



About the Ballet "Light"

A full-length ballet based on the life of a Holocaust Survivor.

Representing the Holocaust

How do you represent the Holocaust in art, literature, music or dance? Artwork has been used to process people's first-hand experiences of the atrocities and their aftermath. Representing the Holocaust presents a series of possibilities and problematic issues including the limits of metaphors and symbols, the moral and historical complexity of the event, and the problems of memory.

Representing Through the Body

While dance is not a frequent outlet for Holocaust representations, it provides a possibility for personal and collective responses to non-literal movement. It allows us to disrupt what Robert Abzug calls the "universal symbols of humankind's inhuman capacity" constructed by our "packaged" cultural understanding of the events of the Holocaust. The use of the body in dance—live—in real time, creates a profound reminder of the frailties and responsibilities of the individual in the Holocaust.

Soon after the death of a close friend and Jewish American Liberator, creating a dance exploring the Holocaust began to fill Mills' thoughts. However, he felt dance alone was insufficient to respectfully approach this subject. He partnered with Dr. Mary Lee Webeck, Dr. Sherry Field, and Brent Hasty at The University of Texas at Austin to integrate meaningful aesthetic representations into Holocaust education. They met with Holocaust survivors and heard their stories. They traveled to Germany, Poland, the Czech Republic, and later Israel. The more knowledge Mills gained, the more he worried that it was not possible to create a ballet depicting an event as immense and indescribable as the Holocaust. He decided the dance should focus on one person's account of survival.

Representing Memories of Experience

Although each person's Holocaust experience was unique, Mills concentrated on the commonalities in the personal accounts of the survivors he met: forced imprisonment, marginalization and discrimination, experiences in ghettos, deportation to camps, and survival. Each story begins with memories of family and described the family unit as central to the individual survivor's identity. The dance explores the common themes of family, segregation, isolation, transportation, relationships, survival and the triumph of the human spirit.

Colorado Ballet presents "Light"

Colorado Ballet will present the Denver premiere of "Light" March 29-31, 2013 at the Newman Center at the University of Denver. For more information, visit www.coloradoballet.org/light.

Music:

Section I: Steve Reich, Tehillim

Section II: Evelyn Glennie, Greatest Hits Section III: Michael Gordon Weather Section IV: Arvo Part, Tabula Rasa

Section V: Philip Glass, Dennis Russell Davies performs

Philip Glass

Choreography: Stephen Mills

Sets & Costume Design: Christopher McCollum

Media Design: Action Figure Light Design: Tony Tucci

"Art alone does not change the world, people do. We all have to be diligent to individual and governmental protection of human rights whether or not we agree with others' religious and political choices. Acts of moral blindness did not go out with the 1940's liberation of Auschwitz."