

E-Newsletter

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Eloquent Mover

Demetia Hopkins finds Ailey's ever-growing repertoire a rewarding challenge.

As a dance student growing up in Orange, Virginia, Demetia Hopkins went every year to Washington, D.C.'s Kennedy Center to see Alvin Ailey American Dance Theater. Later, she enrolled in the Ailey/Fordham college program, where she caught the eye of Sylvia Waters, then the artistic director of Ailey II. By Hopkins' senior year, she was an Ailey II member; she entered the main company in 2010. Since then, Hopkins has worked to absorb AAADT's large and changing repertoire, to continue to grow artistically, and to keep up with the company's grueling touring schedule, which brings Ailey to the David H. Koch Theater [June 12-16](#). *DM's* E-News spoke to her recently about balancing life with the demands of being in a big company.



Demetia Hopkins in Ronald K. Brown's *Grace*. Photo by Paul Kolnik.

Win Alvin Ailey Tickets

We're giving away a pair of tickets to Alvin Ailey American Dance Theater's opening night performance at the Koch Theater, June 12. [Click here](#) to enter!



AAADT in *Revelations*. Photo by Gert Krautbauer.

Which of the works you'll perform during this run poses the biggest technical challenge?

Petite Mort. The classical partnering is so delicate. It's very tactile movement. There's a sensuality to it, but it's not vulgar. You want to create an intimate moment on this large stage. Every person in the audience needs to get lost in that moment.

What do you feel you need to work on most?

I've been a control freak for most of my dance career--I can drive myself crazy. Now I try to take my lessons as they come. It's a new thing for me, just trying to bring the passion back in day by day.

How do you keep your energy up during the season?

You have to be conscious of staying motivated--it takes effort. Doing things outside work is very important. Some people take online courses on the road; a lot of us are readers. You need to keep your mind happy. Right now I'm reading *The Art of Happiness* by the Dalai Lama, the new Steve Jobs biography and Zora Neale Hurston's *Dust Tracks on a Road*.

What advice do you have for young dancers?

Remember why you love to dance. I wish I could tell my younger self that. After a while, dance will become your job. You have take care of everything and be an adult--but remember, you chose to dance because you're passionate about it.