



SUSAN MARSHALL & COMPANY

**Susan Marshall & Company** has performed the work of Artistic Director/Choreographer Susan Marshall in theaters throughout the United States, Europe, and Japan for over twenty-five years. International festivals at which the company has performed include the Edinburgh International Festival, Jacob's Pillow Dance Festival, the Festival International de Nouvelle Danse in Montreal, Spoleto Festival, the Los Angeles Festival, ViennaTanz, SpringDanse (The Netherlands), the inaugural NY City Center Fall For Dance Festival, and frequently as part of Brooklyn Academy of Music's Next Wave Festival. Members of Susan Marshall & Company premiered and toured in *Les Enfants Terribles*, a dance/opera choreographed and directed by Marshall in collaboration with composer Philip Glass and produced by International Production Associates. *Les Enfants* traveled to thirty-six cities in Europe and the United States. In the early 1990s, Arts America sponsored a five-week tour of the company to Eastern Europe, Cyprus and Turkey, and Alive From Off Center commissioned the creation of the film *Contenders* from the company. Including the BESSIE award given in 2006 for the creation of *Cloudless*, Marshall, her artistic collaborators and company members, have received a total of ten New York Dance and Performance Awards (BESSIES) for their artistic achievements

**Susan Marshall** (Artistic Director/ Choreographer) has created over thirty dance works in collaboration with the dancers of Susan Marshall & Company, including *Cloudless*, *Sawdust Palace*, *The Most Dangerous Room in the House*, *Spectators at an Event*, *Fields of View*, *Interior with Seven Figures* and *Arms*. Marshall has also created dances for the Lyon Opera Ballet, Frankfurt Ballet, Boston Ballet and Montreal Danse. Her signature aerial duet, *Kiss*, is in the current repertory of both Hubbard Street Dance Chicago and Pacific Northwest Ballet. Her seminal duet *Arms* will be in the current repertory of the Nederlands Dans Theater beginning in 2012. Marshall provided the stage direction for *Book of Longing*, a work by Philip Glass, based on the poetry of Leonard Cohen. In her first collaboration with Philip Glass she directed and choreographed *Les Enfants Terribles*, a dance/opera. Marshall has also directed a movie musical for RIPFest and choreographed dances in operas staged for the Los Angeles Music Center and the New York City Opera. Marshall has received many awards, including a MacArthur Fellowship and three New York Dance and Performance Awards (BESSIES) for Outstanding Choreographic Achievement.

***Adamantine*** dwells at the intersection of dance, sound design, visual art, and theater. The exposed stage itself becomes a sonic performance instrument as the amplified sounds of its workings blend with the original score created and performed live by composer Peter Whitehead. Performers are continually constrained by the limits imposed by shifting stage machinery and by the lighting which, at times, narrows to mere pools or shafts. In this unpredictable environment the dancers move with fierce violence and luxurious abandon. Revolving around contrasts, this dance juxtaposes light and dark, freedom and constraint, shadow and reflection, formal and informal, joy and struggle.

***Frame Dances*** investigates Susan Marshall's fascination with movement-based art. Straddling dance and visual art, *Frame Dances* unveils dancers in confined spaces placed within small frames. Marshall combines video and live performance to expose and theatricalize the mechanics of live video, creating a metaphoric and fantastical world about scale and simulacrum. Audiences become part of the work as they move freely through the space, making choices about how they view the various pieces. Composer Peter Whitehead has created a series of layered scores for this installation.



### **UNIVERSITY RESIDENCY**

Repertory from Susan Marshall & Company will be set and taught by one or two company members on university dance students. It is a wonderful immersion into technique, movement, dramatic presence, and creativity that also teaches life skills for the interested and pre-professional dance student. The residency is conducted over a 2-3 week period. Suggested class size 15-24.

### **MASTER CLASS**

Susan Marshall's choreography fuses modern, ballet, and post-modern styles with everyday actions, transforming simple movements into rich expressions of dance. A company member will teach a master class consisting of a warm-up followed by sections of the company's current repertory. This class can be geared to a specific population, ideally for dancers with at least intermediate experience. Duration: 1 1/2 or 2 hours; Suggested Class Size: 15 – 25.

### **SUMAC SATELLITE**

Susan Marshall's process is highly collaborative. This choreographic institute, Systems for Understanding Movement and Choreography, presents a toolbox of choreographic technologies and tools that the company uses to create its work. One or two company members will teach this compositional toolbox, and will work with and mentor student choreographers as they create miniature works on their peers. It is an opportunity for choreographers and dancers alike to grow in an environment that supports innovation and risk. Duration: 1, 3, or 6 days; Suggested Class Size: 4-6 choreographers, 15-20 dancers.

### **POST PERFORMANCE QUESTION & ANSWER SESSIONS**

The company will answer questions and talk with the audience after the performance. Traditionally, audience responses from these sessions have had great impact on how we continue to assess and develop our work.