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The UW Department of Dance
Chamber Dance Company
Presents in October, 2018:
Unspoken

University of Washington, Seattle, WA – The UW Chamber Dance Company’s October 2018 concert, *Unspoken*, addresses matters expressed most poignantly with movement – these voiceless works speak fully and deeply through the art of dance. The program includes Harald Kreutzberg’s *Dances Before God*, Lucinda Childs’s *Katema*, excerpts from Susan Marshall’s *Cloudless*, Joseph Gifford’s *The Pursued*, and Daniel Charon’s *Storm*.

With a mission of restaging and archiving significant works from the modern dance canon, for its 28th season in October 2018, the Chamber Dance Company received a National Endowment for the Arts: Art Works grant to present choreography by Harald Kreutzberg (1902-1968). A controversial dance luminary, Kreutzberg played a major role in the development of expressionist modern dance in Germany, and is considered by Erick Hawkins, José Limón and Ruth Page to be a major force in the development of the male modern dancer in the U.S.

Apart from sparse film footage that is generally inaccessible to the public, there are only two individuals keeping Kreutzberg's artistic voice alive in the United States: John Pennington and Lew Thomas. Pennington and Thomas have “re-created” *Dances Before God*, a triptych of remarkable solos: *Angel of Silence*, *Job Argues with God*, and *Angel of Revelation*. In June of 2018, John Pennington staged these dances on Mark Haim and Jason Ohlberg, who are guest artists with CDC this season.

Event Details:

LOCATION: Meany Theater, Meany Hall for the Performing Arts, UW Campus
DATES: Thurs - Sat, October 11 – 13 @ 7:30pm and Sun, October 14. @ 2 p.m.
TICKETS: \$10-24 / ArtsUW Ticket Office / 206-543-4880 / ArtsUW.org
WEB: dance.uw.edu / [UW Department of Dance Facebook](#)

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PHOTOS: high quality web & print available on request

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About the Chamber Dance Company:

Founded in 1990 by Hannah Wiley, the Chamber Dance Company has become a favorite of Seattle audiences. At a time when much of the modern dance canon is being lost to history, the Company's mission to present, record and archive works of historical and artistic significance is more important than ever. The UW Department of Dance is proud to support this effort to ensure these dances are kept alive and accessible for local dance audiences and scholars.

The Company is comprised of professional dancers with experience in nationally and internationally acclaimed dance groups who are pursuing the Master of Fine Arts degree in dance, plus other accomplished members of the UW dance community.

The Chamber Dance Company is “a vibrant company with terrific repertory...[making] this annual concert one of the best in Seattle, local or otherwise.” (Seattle Weekly)

About the Choreographers:

Daniel Charon (1972) has been active as a choreographer, teacher, and performer for over twenty-five years. *Storm* was originally commissioned by Minneapolis's Zenon Dance Company, whose dancers contributed greatly to the development of the work. It was then restaged on the Ririe-Woodbury Dance Company in Salt Lake City in 2014, where dancers also played a key role in the further development of the choreography.

Lucinda Childs (1940) began her career at the Judson Dance Theater in 1963. In 1976, she collaborated with Robert Wilson and Philip Glass on the opera *Einstein on the Beach* as principal performer and choreographer. *Katema* is the last solo she created for herself. Childs changed the solo into a quartet that was never completed until Ty Boomershine finished the work while staging it on the Chamber Dance Company this summer.

Joseph Gifford (1920 - 2017) began his performing career in New York City as a member of the Humphrey/Weidman company. Gifford created *The Pursued* after seeing Picasso's *Guernica*; Doris Humphrey advised him on the choreography and Gifford first performed the work with his dancing partner at the time, Mary Anthony.

Harald Kreutzberg (1902 –1968), a controversial dance luminary born in Liberec in the Czech Republic, played a major role in the development of *Ausdruckstanz*, or expressionist modern dance in Germany. While his impact on *Ausdruckstanz* was sweeping Europe, in the U.S. Kreutzberg was considered by Erick Hawkins, José

Limón and Ruth Page as a major force in the development of the male modern dancer at a time when women "pioneers" were more abundant. Limón writes, "I saw that a man could, with dignity and towering majesty, dance. Not mince, prance, cavort, do 'fancy dancing' or 'show-off' steps. No. Dance as Michelangelo's visions dance and as the music of Bach dances." (*The Modern Dance: Seven Statements of Belief*, Cohen)

Susan Marshall (1958) has created over forty works in collaboration with the dancers of Susan Marshall & Company. Marshall has also created dances for the Lyon Opera Ballet, Frankfurt Ballet, and Boston Ballet. She provided the stage direction for *Book of Longing* by Philip Glass and for the music ensembles Eighth Blackbird and Bang on a Can's Asphalt Orchestra. In *Cloudless*, as in many of her other works, Susan Marshall ". . . evokes human vulnerability in fascinating ways, but always with an air of distance and abstraction." (Susan Reiter, *danceviewtimes*)

Chamber Dance Company – *Unspoken* is made possible by an **Art Works grant from the National Endowment for the Arts**. The Art Works category is the NEA's largest funding category and supports projects that focus on the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and/or the strengthening of communities through the arts.

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