

DANIEL GWIRTZMAN DANCE COMPANY



Daniel Gwirtzman Dance Company Press and Other Materials

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DANIEL GWIRTZMAN DANCE COMPANY



"It was a smash. Everyone loved it. I admire your creativity and look forward to a continuing successful partnership with your company." Cathy Hung, Executive Director, Jamaica Center for the Arts

With a large repertory noted for its entertaining flair, stylistic diversity, musicality, and humor DGDC consistently delivers high-energy performances. Blending virtuosic precision with pedestrian ease, the dancers are renown for their charisma. The Company is "a troupe I'd follow anywhere" (*The Village Voice*), a "troupe of fabulous dancers" (*Back Stage*) that "can't help but smile" (*The New Yorker*).

Operating with the philosophy that everyone can join the dance, DGDC has demonstrated a commitment to education since its inception in 1998. Our interactive programming, known for its infectious energy and accessibility, captivates the greatest common denominator among diverse populations. We provide a range of innovative, accessible programming and are known for family-friendly events and community-building projects. We thrive on collaborations with cultural organizations and institutions.

All of our programs are tailored through an active collaboration with local presenters. We are interested in a touring model where community exchange bookends projects in extended ways and technology plays a key role. We seek to bridge the divide separating dance from the mainstream culture, underscoring the primacy, purpose, and possibility of dance in contemporary life. We believe that dance's power to shift people's perceptions and identities, one person at a time, can create transformative ripples into society at large.

THE ORACLE

Best Dance in Atlanta 2015: The Year in Review



“Sparkling sweep and joyful physicality. Dancers gave form to space with mathematical elegance and human warmth, weaving ever-changing configurations in a vision that vibrated on a frequency of harmony and brilliance.”

Arts/ATL critic Cynthia Bond Perry

THE ORACLE TRAILER <https://vimeo.com/146195492> Running time: 8:15 (Full work: 60 minutes)
The Oracle premiered at New York's BAM Fisher in 2014, the Company's 15th Anniversary Season.

THE ORACLE 10-MINUTE EXCERPT <https://vimeo.com/143873490>
This excerpt shows sections primarily from the first quarter of the dance.



ENCORE TRAILER <http://youtu.be/nNHq6rWmahQ> An overview of the work at its premiere. RT: 4:00

SUMMERTIME SUITE <https://vimeo.com/127611254> Highlights a few dances from Encore. RT: 7:00

Encore, an acclaimed evening-length show, premiered in 2007 at NYC's Joyce SoHo and continues to tour into its 10th year. It lives at the intersection of concert dance and contemporary musical theater and is audience-proof. With an infectious score of classic jazz recordings, *Encore's* exuberant cast entertains in humorous fashion under the conceit that the audience is seeing a final dress rehearsal. A wealth of pure, red-hot dance.

Encore is both the title of Gwirtzman's new dance suite and the response it's likely to inspire. The name refers to the repetitions of rehearsal, as a fictional troupe of Broadway dancers prepares to go on the road, but there's little tedium in Gwirtzman's choreography, set to classic jazz recordings. Executing his tricky syncopations and intricate patterns at breakneck tempos, the dancers can't help but smile." Brian Seibert, *The New Yorker*

I'm a pushover for dancers who can play themselves in unaffected ways—as these do extremely well. Deborah Jowitt, *The Village Voice*

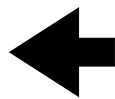
I found myself grinning from one end of the piece to the other. Gwirtzman has made a spring fling, showing us the underside of the dancer's world, letting us feel the sensuality of the studio and glory in the music of the first half of the 20th century. Elizabeth Zimmer, *Gay City News*

The Daniel Gwirtzman Dance Company **pulled out all the stops** with its performance of *Encore*, a riotous new full-evening piece of razzle-dazzle entertainment. "Lisa Jo Sagolla, *Back Stage*

FROM THE DGDC REPERTORY



REPERTORY TRAILER <http://youtu.be/XHqcVGpe26U> Running time: 5:00
The Repertory Trailer features an assortment of abstract dances from the repertory.



PUZZLE <https://youtu.be/kciyfgcQulU> 10:30

A crowd favorite, Puzzle is an exploration of form made possible by three varied bodies. Innovative, fun and humorous!

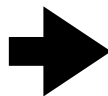
CHARACTER <http://youtu.be/KwH2H5KHQmU> Running time: 3:30
A signature theatrical solo for the choreographer from the celebrated evening-length dance Encore.

COUPLING <http://youtu.be/QijQFFtuD0c> Running time: 3:00 A duet to an original score, described by Elizabeth Zimmer as "a gem," features inventive partnering.

OBSESSION

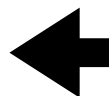
<https://vimeo.com/149048406> 3:30

Fiery, fast and infectious, "intriguingly, like deconstructed flamenco dancing." *The New York Times*



THEATRICAL TRAILER

<https://youtu.be/9Q-0RBtoiPw> 4:45 Showcases the entertaining, musical theater-inspired dances from the repertory. Audience favorites!



OLYMPIAD

<https://vimeo.com/127606419> 5:00

A fast dance for a cast of ten followed by Museum, a companion adagio for five duets.

FROM THE DGDC REPERTORY



CYCLES <http://youtu.be/oxaMzTmeVJc> 16:30

This signature dance is known for its dynamic partnering and the emotional charge of the dancers. "Impressive...Cycles slowly mutates from abstract into explicitly violent movement, catching us up in its kinetic spell without descending to melodrama." The Village Voice. "A gripping series of abstract, four-bodied sculptures, animated by surprising jolts of energy and cunning games of weight and balance. The riveting drama lies in the work's formal design and the dispassionate clarity with which it is performed." Back Stage



TIMEBOMB <https://youtu.be/vdwcLbNXsXM> Excerpt
running time: 19:30 (full work: 50 minutes)

"Gradually building up from a solo into a quartet, Timebomb



doesn't explode all at once. Instead, eyeing each other warily as they work in the round, negotiating handholds and counterbalances in fraught encounters, the dancers suggest participants in the kind of complex schoolyard game that can turn brutal in an instant. A drum-heavy score helps sustain the tension, but it's mostly Gwirtzman's choreographic craft and invention—setting the free swing of limbs and bodies against forces of suspension and hesitation—that keep the work taut and surprising." The New Yorker.

SCENARIOS <https://youtu.be/vLvUIPHzTsQ> 11:30

Through complex, unique partnering, Scenarios depicts a family in harmonious and abusive times. "Darkly dramatic."

TRIBE <https://youtu.be/1fT9-KvqCWk> Excerpt 8:00 (full work: 50 minutes) *A contemporary dance inspired by ancient themes and beliefs, the evening-length piece is inspired by the human body as a source of reflection, community, struggle and celebration.*

MAPPING <https://youtu.be/NXf-gkFFUFc> 9:30
Inspired by the prescription of so much of our lives: from the specific pathways of our daily commutes, to the global positioning systems, which track us anywhere in the world. Have we lost the journey for the destination?



DANIEL GWIRTZMAN DANCE COMPANY



Mission and History

**“Even the audience suffered for its art, and it was
glorious, absolutely spell-binding.”**

Attitude: The Dancers’ Magazine

Our mission is to educate the public about the art of dance in interactive, accessible and relevant ways. Our programming is designed to transform audiences into active participants, striving to teach how dance can play a meaningful part of one’s physical and overall well-being and to gain comfort engaging in, viewing and communicating critically about dance. Performance highlights include Jacob’s Pillow Dance Festival, the Edinburgh International Fringe Festival, Jazz at Lincoln Center, Bryant Park, La MaMa, and The Kennedy Center. Our dance films have been screened in national and international festivals.

The Company has been awarded residencies and commissions by the Joyce Theater Foundation, The Yard, Raumars Artist-in-Residence Program (Finland), the Sacatar Foundation in Brazil, the Djerassi Resident Artists Program in California, the CUNY Dance Initiative, Inception to Exhibition, La MaMa, the Queens Museum of Art, the Skafiotos Residency (Greece), Maison Dora Maar, (France), and the Aktuelle Architektur der Kultur (Spain). A commitment to education has been demonstrated since our inception in 1998: teaching and performing dance to over 20,000 public school students in partnership with the NYC Department of Education; serving as a consultant for the NYC Blueprint for Teaching and Learning in the Arts; partnering with dance departments and companies throughout the country and abroad; and weaving communities of all ages and backgrounds into performance projects. Foundational support has included a multi-year Performing Arts Recovery Grant from George Soros’ Open Society Foundation.

DANIEL GWIRTZMAN DANCE COMPANY



Educational
Programming

**“A program that schools all over
the country would envy.”**

Ruth Lilienstein-Gatton, parent, PS 187, Manhattan

Contracted with the Department of Education since 1999, DGDC has worked extensively in the NYC public schools and throughout the country. The Company served as a consultant for the NYC Blueprint for Teaching and Learning in the Arts: Dance, the curriculum mandated by Mayor Bloomberg. We have a rich history of community-enhancing projects, thriving on collaborations with cultural organizations and institutions, including the NYC Department of Parks & Recreation, Abrons Arts Center and the YM & YWHA of Washington Heights & Inwood.

A Seniors Partnering with Artists City-wide grant (SPARC) allowed us to provide services in creative aging programming at a pioneering innovative senior centers, supported by the NEA. The Company has historically woven communities into performance projects. A range of interactive, multigenerational programs such as Dance in the Gym, In The Studio, and Dance at the Park bring communities together to learn folk and social dances.

The Company had a long and strong relationship with The Yard, on Martha’s Vineyard, six distinct residencies, working with students of all ages in classes and in the development of multi-generational performances and educational workshops. We have integrated community members into an evening-length dance, performing at the Martha’s Vineyard Performing Arts Center. In Finland for two months DGDC developed a project that brought together over sixty local people, some of whom had no previous dance or performance experience. In Brazil, DGDC worked with untrained and trained dancers, presenting an evening-length dance.

“Daniel Gwirtzman and his company provide a delightful introduction. ‘Welcome to the World of Dance’ explains what contemporary choreography is all about. The dancers then take the lesson several thrilling steps further by inviting the young audience members to join in. By the time the last strains of the score from ‘Saturday Night Fever’ were heard, most of the adults were on their feet, too.” *The New York Times*

DANIEL GWIRTZMAN DANCE COMPANY



Some Thoughts From The Director

Everyone Can Join In The Dance!

Building a community with dance artists is of primary focus for the Company. An example of a previous relationship: In the summer of 2011 the Company was invited to perform at Nazareth College's Summer Dance Festival, in Rochester, NY. The collaboration of this multi-dimensional project, which incorporated a parade, performance, and teaching workshop, capitalized on an immersive viewpoint of programming, the desire to make a performance an active hands-on experience for our audiences. The Company led a parade in the streets of a cultural corridor in downtown Rochester, with me as a piper of dance leading the crowd. Dressed in vibrant costumes we danced our way to the lawn of Rochester's main art museum, the Memorial Art Gallery. Along the way, the parade halted for brief dances, before continuing to ease on down the road.

This balance between doing and seeing, dancing and reflecting is central to an understanding of dance and to the central philosophy of the Company. The program we performed outside of the Museum—on its stairs, on columns, on the lawn, on concrete landings—was curated for its accessibility. This is a program we toured to Jacob's Pillow in 2012 and which Bryant Park Presents Modern Dance presented last summer, under the title of DGDC's Greatest Hits, in New York's Bryant Park (2015). The summer themes of the dance match a summer festival atmosphere. Following the performance the Company engaged with the community in an interactive teaching workshop, teaching folk and social dances to the audience. Providing meaningful, interactive experiences with dance undergirds all of our programming and has since our inception.

It is important for us to understand not only the dance climate when collaborating on a residency, but the overall cultural climate. How comfortable is the community with dance? What genres and choreographies have they been exposed to? Is this a liberal or conservative community? What might provoke, shock or challenge? How literate is the community in speaking about dance; is there a fluency? What is the critical community like? How much are they educating the audiences through their reviews and features? What has been most successful in the past? What new ideas can augment these past successes? All programs ideally begin or finish with a Question and Answer session, allowing the audience the opportunity to gain insight into the program from hearing the choreographer's, other collaborators', and dancers' perspectives.

DANIEL GWIRTZMAN DANCE COMPANY

"Founded upon a philosophy that dance should celebrate human achievement through a combination of discipline and unbound optimism."

The New York Sun

EDUCATION IN MOTION

ABOUT THE COMPANY

Daniel Gwirtzman Dance Company, a New York-based non-profit operating under the direction of choreographer and dancer Daniel Gwirtzman, has demonstrated a commitment to education since its inception in 1998.

MISSION

The mission of the Daniel Gwirtzman Dance Company is to educate the public about the art of dance in interactive, accessible, and meaningful ways.

HOW IS THIS MISSION ACHIEVED?

Our programs encourage audiences to be active participants, as part of the Company's effort to integrate communities into the dance-making and performing process. Audiences have opportunities to write about performances, discuss their observations, and learn choreography.

EDUCATIONAL HISTORY

Contracted with the NYC Department of Education since 1999, the Company has taught more than 12,000 students, from kindergarten through high school. We teach a range of populations including ESL, parents, teachers, and special education.

PHILOSOPHY

The heart of our philosophy is that anyone can learn to dance given the interest and discipline. We strive to teach people how dance can play a meaningful part of their physical and overall well-being, leading them to feel comfortable in their own skin.

PARTNERSHIPS WITH SCHOOLS

DGDC's family-friendly curriculum presents dance as an art of self-expression and supreme physical control. The impact upon students has resulted in long-term relationships with schools.



DANIEL GWIRTZMAN DANCE COMPANY

Versatile! Accessible! Innovative! Entertaining! Red-Hot!

Available for solo, chamber and ensemble programs, residencies, family/community events



ENCORE

a show about putting on a show

"The dancers can't help but smile." The New Yorker



www.GwirtzmanDance.org | 212.543.1367