



DANCEworks Welcomes Doug Elkins for 2018 Residency

ABOUT THE COMPANY

doug elkins choreography, etc. was established in summer 2009 as a way to brand independent dance, theater, and teaching projects for Doug Elkins. The umbrella has allowed for the creation of award-winning works including *Fräulein Maria*, a loving deconstruction of *The Sound of Music*; *Mo(or)town/Redux*, a movement conversation with Shakespeare's *Othello* and Jose Limon's seminal *The Moor's Pavane* set to a Motown-inspired score commissioned by DANCEworks Santa Barbara; and *Hapless Bizarre*, a 2013 National Dance Project selection. The original Doug Elkins Dance Company was founded in 1988 with Ben Munisteri, David Neumann, Lisa Nicks, and Jane Weiner, and debuted at Dance Theater Workshop's 11 O'Clock News series. The company disbanded following 15 years of national and international touring and multiple New York seasons at The Joyce Theater, The New Victory, 92nd Street Y Harkness Center for Dance, and DTW.

Doug Elkins is a two-time New York Dance and Performance (Bessie) Award-winning choreographer and 2012 John Simon Guggenheim Memorial Foundation Creative Arts Fellow. He began his dance career as a B-Boy, touring the world with break dance groups New York Dance Express and Magnificent Force, among others. Elkins is a recipient of significant choreographic commissions and awards from the NEA, The Yard on Martha's Vineyard (Paul Taylor Fellowship, 1991, and

Resident Artist, 2011-2013), Jacob's Pillow Dance Festival, The Joyce Theater Foundation, Arnhold Foundation, Dianne & Daniel Vapnek Family Fund, National Performance Network, Jerome Foundation, Choo-San Goh & H. Robert Magee Foundation, and The Foundation for Contemporary Performance Arts. He has received a Brandeis University Creative Arts Medal, sharing the stage with author Philip Roth and photographer Nan Goldin (1994); the Martha Hill Award for Career Achievement (NYC, 2006); and an Elliot Norton Award for Choreography (Boston, 2010). A graduate of SUNY/Purchase, Elkins received his MFA in Dance from Hollins University/ADF in 2007. His tenure at The Beacon School on the upper west side of Manhattan is the subject of *Where the Dance Is*, a short film by Marta Renzi. In fall 2013, he became a full-time faculty member at Mason Gross School of the Arts at Rutgers University, the State University of New Jersey. For the spring 2015 season at Lincoln Center and subsequent national touring, Elkins was commissioned by Paul Taylor American Modern Dance to create *The Weight of Smoke*. Most recently, Montclair State University's Office of Arts and Cultural Programming, under the direction of Jed Wheeler, commissioned *A Hundred Indecisions*, a film conceived and directed by Elkins, and *O, round desire*, an ensemble piece for five dancers.

PRESS QUOTES

“Doug Elkins is one of the most musical, witty and inventive choreographers of his generation.” – Roslyn Sulcas, *The New York Times* (12/23/07)

Mo(or)town/Redux Named one of the TOP TEN DANCES of 2012 by Alastair Macaulay in *The New York Times*

“I had better commit heresy straightaway by admitting that I far prefer Mr. Elkins’ version of the story to Limón’s.” – Alastair Macaulay, *The New York Times* (12/7/12)

“[This] searing production is remarkable for its seamless...Mr. Elkins tells this story with the ease of a magician.” – Gia Kourlas, *The New York Times* (1/8/15)

“Elkins's *Fraulein Maria* is better than any Broadway show I've ever seen.” – Marilyn Jackson, *Broad Street Review* (11/14/09)

“*Fräulein Maria* “is a mini-masterpiece of a certain kind, encompassing everything that is brilliant about Mr. Elkins’s choreography: his skillful craftsmanship; his musicality and timing; the effortless melding of every kind of dance technique you can think of, mediated by his own inimitable, highly coordinated physical style.” – Roslyn Sulcas, *The New York Times* (12/15/09)

The Weight of Smoke, commissioned by Paul Taylor American Modern Dance:

“Not only did this closing section give us a view of Mr. Elkins at his liveliest — with strong elements of club/disco dancing and impish comedy, rhythmically exuberant — but it was also the first important gift to these remarkable dancers that the company has had in years, showing all of them in new lights.” - Alastair Macaulay, *The New York Times* (3/18/16)