



For Immediate Release

**DANCE THEATER WORKSHOP PRESENTS THREE  
CHOREOGRAPHERS, THREE WAYS TO LOOK AT THE WORLD  
PREMIERES BY KEELY GARFIELD (JANUARY 26–FEBRUARY 5);  
VINCENT MANTSOE (FEBRUARY 10–12);  
AND CATHY WEIS (FEBRUARY 16–26)**

Dance Theater Workshop performances once again celebrate the diversity of contemporary dance. The coming offerings, with premieres by Keely Garfield (January 26–February 5), Vincent Mantsoe (February 10–12) and Cathy Weis (February 16–26), present unique takes on life. While their means differ—Garfield uses darkly shadowed erotic wit; Mantsoe, a blend of contemporary and traditional African movement; and Cathy Weis, a twinning of technological and physical humor—they share a vibrant commitment to striking out anew.

Although Keely Garfield seems to have discarded her signature use of narrative and theatrical elements in “Disturbance,” a world premiere, the duet retains Garfield’s fascination with the twisting complexity of human relationships. In “Disturbance,” she suggests twins whose relationship has been torn asunder. Garfield and Walter Dundervill’s matching red and white sequined dresses rustle with each glittering movement as the entangled pair attempts to reconcile their separation. The dance is set to an original score by guitarist Marc Ribot. With its punning title typical of Garfield’s dark wit, “Scent of Mental Love” examines the reckless entrances and painful exit wounds exacted by human love and estrangement. Original songs played live by Rachele Garniez accompany the duet, a New York premiere.

Vincent Mantsoe, whose brilliant dancing has riveted audiences since he began performing in 1990, will present the American premiere of his solo “NDAA.” A native of Soweto, South Africa, now living outside Vichy, France, Mantsoe draws inspiration from

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ancestral rituals and modern world cultures, as well as from his own cultural background. The musical and movement-based rituals of his mother and aunts, both traditional healers, as well as his years with South Africa's first multiracial dance school, the Moving Into Dance Company, are combined in Mantsoe's choreography. In contrast to "NDAA" is "Motswa Hole," a playful depiction of a mischievous character magnetically attracted to the magical qualities of water, inspiring a witty and flirtatious game between performer and viewer.

Cathy Weis will present the world premiere of "Electric Haiku: Calm as Custard," a continuation of her 2002 "Electric Haiku." Combining lighting by Jennifer Tipton and live sound design by Steve Hamilton, Weis once again finds kinetic joy in the mingling of technological magic and human movement. Structured as a series of short vignettes, the work evokes the succinct poetry of haiku. The work is a quartet for Weis, Scott Heron, Diane Madden and Jennifer Miller. Also merging film and movement is Weis's 2001 "A Bad Spot Hurts Like Mad," in which the two dancers are accompanied by their own on-screen images and by Zeena Parkins's score.

***ABOUT THE ARTISTS***

**Keely Garfield Dance:** (formerly Keely Garfield Sinister Slapstick), founded by Artistic Director Keely Garfield in 1989, has performed at venues including P.S. 122, The Joyce SoHo, Danspace Project, Movement Research at Judson Church, Dixon Place, the Knitting Factory, Joe's Pub, Symphony Space and The Duke on 42<sup>nd</sup> Street. Dance Theater Workshop (where the company has performed numerous times) has commissioned several of Garfield's works. Twice featured on PBS's "City Arts" show, the company has also performed at the Dancenow/NYC/Festival, Free Range Arts's Humor Unplucked series, New Dance Alliance, Martha@Mother, the Spring Loaded Festival (London), Danse Vernissage (Montreal) and The Pittsburgh Playhouse (Pittsburgh). The company has been awarded three New York Dance and Performance Awards (Bessies) for performance, original score and lighting design.

**Keely Garfield:** After graduating from England's Middlesex University with a B.A. Honors in dance and performance arts, London-born Keely Garfield attended the London Contemporary Dance School and the Merce Cunningham Dance Foundation, eventually making New York her home in 1986. Garfield's eclectic performance and choreographic history has included touring throughout England on a double-decker bus with improvisational movement group The Flowers and appearing with the Percussion Research Ensemble as part of the International Music Festival. She has created choreography for Dance Theater of Harlem, the Czechoslovak-American Marionette Theatre, Sundance Theater's "Gypsy" (Utah), "'Twas" for NextStage

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Entertainment (Las Vegas), "Carnival" for the New Jersey Shakespeare Festival, as well as for children's programs at Lincoln Center's Reel-to-Real and Meet-The-Artist series and The Children's Museum of the Arts. She also choreographed for MTV, working with artists such as Adam Ant and Herbie Hancock. Nominated for the Cal/Arts Alpert Award, Garfield is chair of DTW's Artist Board and co-curator of the theater's Family Matters series. She has collaborated with many artists including visual artist Power Boothe and choreographers Lawrence Goldhuber, Sally Silvers, Yoshiko Chuma, Steve Gross, RoseAnne Spradlin, Amy Sue Rosen and Neta Pulvermacher.

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**Vincent Mantsoe:** Born in Soweto, South Africa, but currently living in Vichy, France, Vincent Mantsoe began his formal dance training with the Moving into Dance Company in Johannesburg, where he later became the company's resident choreographer for ten years and associate artistic director from 1997–2001. In his own work, Mantsoe combines the traditional African dance of his youth with contemporary dance forms, such as ballet, modern dance and Asian movements. Currently in residence at the Foundation Jean-Pierre Perreault in Montreal, Canada, Mantsoe has also created works for Dance Theatre of Harlem, Ballet Theatre Afrikan, Sweden's Skanes Dans Teatre and Israel's Inbal Dance Company. He has performed throughout the world at venues including House of World Culture in Berlin, Dance Umbrella in London, National Arts Center in Ottawa, Harbourfront Center in Toronto and The HK Cultural Centre in Hong Kong. Performances in the United States have included appearances at the Walker Arts Center in Minneapolis, The New Jersey Performing Arts Center in Newark, Bates Dance Festival in Portland, Maine and Jacob's Pillow Dance Festival in Lee, Massachusetts. The recipient of the 1995 Standard Bank Young Artist of the Year Award, Mantsoe has been awarded numerous other honors, including First Prize at the First Contemporary African Choreographic Competition in Luanda, Angola in 1995 and the 1996 FNB Male Choreographer of the Year Award. In 1999, he won FNB VITA awards for Choreographer of the Year and Most Outstanding Performance by a Male Dancer; that same year he was awarded the Prix de Peuple at the Festival International de Nouvelle Danse in Montreal. More recently, in 2001, Mantsoe once again received the FNB VITA Choreographer of the Year Award, as well as the award for Best Male Dancer in the Contemporary Style.

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**Cathy Weis Projects:** In 1994, Cathy Weis formed the New York-based Cathy Weis Projects, in which she innovatively integrates technology into performance. Recently, the company has performed at The Kitchen, Dance Theater Workshop, Judson Church and Forti Studio in New York, as well as at Temple University in Philadelphia, Colorado College in Colorado Springs and Scripps College in Claremont, California.

**Cathy Weis:** Cathy Weis was born and raised in Kentucky, where she performed as a soloist with the Louisville Ballet. She studied modern dance at Bennington College, receiving a B.A. in dance and an M.F.A. in technology and performance. Weis moved to New York City in 1983, where, over the next decade, she videotaped hundreds of

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dance and performance art works, amassing a unique video library that stands as an important historical document of New York City's vibrant "downtown" performance scene. Her study of the kinesthetic union of dance and technology began as a natural outgrowth of her involvement with dance and video. In her performances, Weis uses technology in experimental and simple ways, partnering it with the human body to create real and virtual images that ask audiences to be aware not only of what they see, but the act of seeing itself. Since 1995, she has produced work annually in New York City, including the Bessie Award-winning "Fractured: Just the Fracts, Ma'am" (1996); and "Electric Haiku" (2002), which was supported by a Guggenheim Fellowship and named one of the top ten dance events of the year by The New York Times. In 1999, her innovative "Live Internet Performance Structure" ("LIPS") used Internet technology to create live, collaborative performances with dancers and musicians in New York City and in Macedonia and the Czech Republic. Her current video installation, "Look Into the Past with Madame Xenogamy," transports viewers back to witness rare dances not seen in twenty years (with newly digitized footage drawn from her extensive archive). Weis frequently teaches and lectures on the intersection of dance and technology. She directs "The Salon," a monthly series in which the dance community investigates movement and discusses their findings. She is also collaborating on a database prototype in which choreographers can track the development of a creative idea in the course of making and performing new work. Her teaching includes regular workshops with the Creative Center for Women with Cancer, the Multiple Sclerosis Society, for the disabled, the hospital bound, the aged and their caregivers. She is a 2004-2006 Lambert Fellowship recipient.

The evening curtain at Dance Theater Workshop is at 7:30pm. Tickets to Keely Garfield and Cathy Weis Projects are \$25; Vincent Mantsoe tickets are \$20. All tickets, including 4 for 40% Club discounts, may be purchased at the box office, by calling 212-924-0077 or online at [www.dtw.org](http://www.dtw.org). Dance Theater Workshop is located at 219 West 19<sup>th</sup> Street, between 7<sup>th</sup> and 8<sup>th</sup> Avenues.

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"Scent Of Mental Love" was originally commissioned by Celebrate Brooklyn. Some of the material for "Scent Of Mental Love" was created during a residency provided by The Joyce Theater Foundation, with major support from The Andrew W. Mellon Foundation. "Scent Of Mental Love" received additional support from Zenon Dance Company, MN, who premiered the piece at The Southern Theater in November 2004. The work has also been supported by the Bessie Schönberg/First Light commissioning fund and the Creative Residency program of Dance Theater Workshop. Rachelle Garniez's live music and the original score have been made possible by a grant from the American Music Center's Live Music for Dance Program. "Disturbance" was commissioned by the Bessie Schönberg/First Light commissioning fund and the Creative Residency program of Dance Theater Workshop with funds from the Ford Foundation and The Jerome Robbins Foundation. "Disturbance" is produced by Dance Theater Workshop in association with Judy and Steven Gluckstern of the David R. White Producers Circle, and has also been supported with funds from the Bossak/Heilbron Charitable Foundation, the Harkness Foundation for Dance and by Dancenow/NYC/Silo Project. Marc Ribot's original score has been made possible by a grant from the American Music Center's Live Music for Dance Program.

This presentation of "NDAA" and "Motswa Hole" was made possible in association with Judy and Steve Gluckstern of the David R. White Producers Circle.

"Electric Haiku: Calm as Custard" is a co-commissioning project by Dance Theater Workshop, the Flynn Center for the Performing Arts and the National Performance Network Creation Fund. The Creation Fund is sponsored by the Doris Duke Charitable Foundation and Altria, Inc.

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