



T r e e l i n e
D a n c e
Works

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Unearthed Moments chronicles World War II stories as scribed in Lewis Huber's memoir. The work questions how one dances written, verbal, and bodily histories, while simultaneously recognizing that the act of creating forms its own history in the present? ***Unearthed Moments*** premiered as a forty-minute work for mobile audiences. The work can be performed with or without mounds of sand representative of D-Day's five coded beaches.

Choreography: Lyndsey Vader, Artistic Co-Director



Parade of Exaggerated Memories takes the viewer through a procession of memories presented as independent frames whose collection forms the complete picture. The work explores four women's interpretations of each other's stories by recalling kinesthetic and emotional periods that seep into episodes of their present experiences. Through these overlapping stories the passing of time is symbolized.

Choreography: Jenny Showalter, Artistic Co-Director



A Thousand Faces Within is inspired by Joseph Campbell's *The Hero with a Thousand Faces*, a literary work that dissects the fundamental structure of myth and the journey of the archetypal hero. The work physicalizes Campbell's notion of the monomyth, or simply put, the stages that comprise the hero's tale. These stages include: Departure (the quest's calling), Initiation (the journey itself), and Return (re-entry to the ordinary world). The dance unfolds alongside three 4-foot moveable wheat fields that define the "place" within the journey.

Choreography: Lyndsey Vader, Artistic Co-Director



Caged Until is a work inspired by an original score of world commissioned composer Daniel Felsenfeld and the collection of short stories *Reasons for and Advantages of Breathing* by Lydia Peelle. Thematically grounded in personal and collective responses to bullying, the work explores pack mentality and the impact of purposefully built chaos. The work can be performed with recorded audio or with the live accompaniment of two violinists and one cellist.

Choreography: Jenny Showalter, Artistic Co-Director

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INTERNATIONAL PERFORMANCE HIGHLIGHTS

Abundance Dance Festival (Karlstad, Sweden)

Les 8'eme Recontres UPPAdanse (Biarritz, France)

**Receipient of Malandain Ballet's outstanding choreography award*

NATIONAL PERFORMANCE HIGHLIGHTS

Rochester Philharmonic Orchestra, Eastman School of Music (Rochester, NY)

**Commissioned to choreograph to Ravel's "Bolero" played by the RPO*

Nazareth Dance Festival Summer Stage (Rochester, NY)

Reverb Dance Festival, Baruch College Performing Arts Center (New York, NY)

American Dance Guild Festival (New York, NY)

Women in Dance Festival, Alvin Ailey Citigroup Theater (New York, NY)

Salvatore Capezio Theater (New York, NY)

WHITE WAVE RISING (Brooklyn, NY)

Tempe Center for the Arts (Tempe, AZ)

Grand Canyon University (Phoenix, AZ)

Yes! Dance Invitational (Richmond, VA)

Midwest RAD Festival (Kalamazoo, MI)

Milwaukee Avenue Arts Festival (Chicago, IL)

Heidelberg Music Festival (Tiffin, OH)

Outlet Dance Projects (Hamilton, NJ)

Rebound Dance Festival (New Haven, CT & Chicago, IL)

Athenaeum Theater Centennial Concert (Chicago, IL)

ADaPT Dance Festival (Santa Barbara, CA)

Oklahoma Contemporary Dance Festival (Oklahoma, OK)

Ball State University (Muncie, IN)

GUEST RESIDENCIES HIGHLIGHTS

Franklin & Marshall College (Lancaster, PA)

Western Illinois University (Malcolm, IL)

Cranbrook High School (Bloomfield Hills, MI)

Grand Valley State University (Phoenix, AZ)

University of Buffalo (Buffalo, NY)

Hathaway Brown High School (Cleveland, OH)

Perpetual Motion Oklahoma Dance Company (Oklahoma, OK)

Lincoln College (Lincoln, IL)

T r e e l i n e D a n c e Works

Master classes | Workshops | Residencies | Commissions

Compositional Improvisation uses sensation-based articulation of form via improvisation to create nuanced material performed in real time. Students learn to approach improvisation not only as a tool for choreography, but also as an art and performance form in itself. The class questions how conscious choices lead to composed moments. Students are encouraged to develop an individual style driven by their unique histories and the specificity of their bodies and are asked to hone perceptual, conceptual and expressive skills both verbally and kinetically.

Researching Choreography engages students in a dialogue about the choreographic process. By researching movement tasks and solving kinesthetic equations students will generate movement, explore form, manipulate thematic concepts, and heighten performance presence in a profoundly personal way. There is an emphasis on both the development of the student's unique creative voice and skills necessary to convey choreographic intent.

Company Class guides students through high-energy phrasework that investigates disparate qualities of quiet, gestural subtleties and explosive, full-bodied vigorous movement. With a focus on clarity of initiation and movement invention, students explore individual dynamism and nuanced movement.

Modern Dance Technique introduces students to the intersection of Somatics, Evans technique, release technique, Bartenieff Fundamentals and Laban principles. Through movement exploration, observation, discussion, and reflection, students develop efficiency in movement patterns, cultivate and display a sense of personal artistry, and challenge their habitual physical and cognitive approaches to movement.

Pilates is an introduction to the beginning and intermediate levels of mat exercises. Through movement exploration, observation, practice teaching, discussion, reflection, reading and writing assignments, students will develop a repertoire of Pilates exercises to be used in personal exercise prescriptions and rehabilitation.

The company is available for solo and group **Commissioned Choreography** or **Repertory Restaging**. Students work alongside company members to learn the kinetically charged repertoire of Treeline Dance Works or to create new worlds to play inside.

Additional Offerings: Open Rehearsals, Choreography for the Concert Stage, Dance Theory & History, Ballet, Dance Conditioning, Yoga, and more upon request.



What's the BUZZ?

"*In Transit*, demonstrates how technical prowess can meet child-like playfulness. Throughout, dancers play their bodies like musical instruments as they weave intricate formations and portray comedic/disturbing narratives...These ladies are not only capable of great feats of agility, but also of an honest connectedness to each other on stage"

- Teresa Lynn, idanz.net

"[*What is in Between* is] an intriguing choreographic exploration of space between the bodies of two dancers. These performers seemed to eat up the stage around them with hazy, smooth movements. Nothing about their dancing pricked or jumped out at me as I attempted to follow their spatial traces; yet, this made their slippery, synchronized mannerisms all the more engaging to watch."

- Hannah Krafcik, "Impressions of: A program of WAX: Phase II," The Dance Enthusiast

"*Unearthed Moments* was not only a testament to its choreographer, but also to the power of dance as an artistic medium to portray history, create emotion and to intellectually engage its audience."

- Doug Priest, "Dance merges speech, movement," The Stylus



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