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photo: Lou Greenfield design: Ellen Jacobs Associates

ELLIS
WOOD
DANCE

PRESS KIT – FEATURES

The New York Times
Arts & Leisure

SUNDAY, NOVEMBER 4, 2001

DANCE

Making a Career With One Eye on a Gender Gap

By APOLLINAIRE SCHERR

WHEN I feel scared that my voice is not meant to be heard, it doesn't come out so smoothly," said the choreographer Ellis Wood, 36, on a bright October day in an empty cafe in Little Italy. "But I have an intense need to speak."

Her most recent work, "Funkionslust Slut," commissioned by Dance Theater Workshop, opens on Thursday and runs through Sunday at the Duke on 42nd Street in Manhattan (on a double bill with the premiere of Lisa Race's "Social Climb"). Sharp swings, from awkward constraint and self-deprecation to forceful assertion, shape not only Ms. Wood's conversation but also her dance.

Leslie Johnson, Michelle LaRue, Jennifer Phillips, Kristine Willis and Ms. Wood burst from imaginary running blocks only to race in tight circles. Ms. Phillips, tangling her arms round her legs, cries, "Help! Help me!" and almost as frantically: "Really, you don't have to pay me. I'll do it! I'm free!" Ms. Johnson leaps skyward — to volley an invisible ball? To touch a glass ceiling? Ms. Wood throws her arms overhead like a victorious athlete, then shouts, "Am I too loud?"

Eventually a couple of the women whisper, "I'm hot, I'm soooo hot," and glance over bare shoulders while rolling their hips. They're not trying out sexiness; sexiness is auditioning them. In "Funkionslust Slut" (made-up German for "the love of being a slut"), women are put to the test even in their regular roles: seductress, femme fatale, dancer.

"Funkionslust Slut" is simultaneously a homage to modern dance's early pioneers and a deliberate if elliptical response to the endemic humiliations of women in today's modern dance. Women's status in the American workplace has generally improved over the last century, but in American modern dance — female-rich since the art form's beginnings — women have become a less and less powerful majority. Their financial support as choreographers, in particular, has fallen below even the abysmal level of their male peers, and the women's work is rarely seen on the national stage.

Ms. Wood follows in the tradition, as she put it, of "Isadora, Martha and my mom." (Her mother, Marni Wood, performed with Martha Graham throughout the '60s and then helped start the dance program at the University of California at Berkeley with Ellis's father, David Wood.) Ms. Wood resembles Isadora Duncan and Graham not in her movement or her theatricality but in the influence her experiences as a woman have had on her work.

Duncan rose to stardom as women gained the right to vote. "Although she was by no means the first or the most effective feminist, she was certainly among the most flamboyant," wrote the ballet and Broadway choreographer Agnes de Mille. Dismissing shoes, stockings and the corset to frolic in a loose tunic and bare feet, she added, "Duncan was the sensational public advertisement of women's freedom."

Graham adopted less joyous personas. In her 1943 masterpiece, "Deaths and Entrances," she said, the Brönte sisters are "women unable to free themselves of themselves to follow their hearts' desires." Many of Graham's heroines are similarly afflicted.

The movement technique Graham developed — with her first, exclusively female troupe — described imprisoned desire in erotic terms. As Pearl Lang, a longtime Graham dancer and a choreographer, has said, "The breath in the body goes way down from the genitals up through the center and finally bursts out." Graham put it more

Apollinaire Scherr's most recent dance article for Arts & Leisure was about the Bessies and modern dance.



Ellis Wood, right, and Michelle LaRue rehearsing Ms. Wood's "Funkionslust Slut," commissioned by Dance Theater Workshop and opening this week in Manhattan.

bluntly. "Move from your vagina," she instructed.

Duncan and Graham turned outward to the world and inward to the psyche to invent a female-oriented modern dance. Ms. Wood has turned to the dance scene itself for inspiration — to episodes that she and her female peers have experienced in the wings.

Ms. Wood has interviewed dozens of women in professional companies and university dance programs for a Manhattan-based dance research and dancer's support program called the Gender Project. She described numerous instances of the double standard that women struggle under but asked that they be kept off the record to maintain the confidentiality of her subjects. Nevertheless, there is plenty of visible evidence to bear her out.

In a 1976 article in *The Village Voice* entitled "When a Woman Dances, Nobody Cares," Wendy Perron and Stephanie Woodard presented a statistical comparison of men and women in dance. While women constituted the majority of choreographers, dancers, administrators, teachers and students, men reaped a disconcerting proportion of prizes and opportunities. A quarter-century later, these findings still hold. And among the leaders in modern dance — the choreographers — men have become more prominent than women.

Among the current generation of American modern-dance choreographers — artists 35 to 50 years old who are generally no longer emerging but have yet to become institutions — most of those appearing at the American Dance Festival, the Brooklyn Academy of Music's Next Wave Festival,

Cal Performances, the Kennedy Center's "American Dancing" and the Joyce Theater are men. Only small theaters with local followings, modest budgets and limited producing capacities, like ODC Theater in San Francisco and P.S. 122, Danspace Project and Dance Theater Workshop in New York, represent women in proportion to their presence on the scene.

Men also receive substantially more financial backing than women. In 2000, 18 modern-dance choreographers, ages 35 to

Despite her successes as a choreographer, Ellis Wood finds that men get the money and attention in modern dance today.

50, received grants from the National Endowment for the Arts. The endowment is only one of the sponsors of modern dance but national in scope and, as a government agency, held to strict account for gender, racial or ethnic bias. Thirteen of the 18 recipients were men. The men received a total of \$200,000, with a typical grant of \$10,000; the women received a total of \$45,000, with a typical grant of \$5,000. Grant recipients are also the choreographers whom the nationally known performance spaces present and produce: if one has the

financing, it's easier to get produced, and vice versa.

So, what's going on? Choreographers are dancers first. As long as there are fewer male dancers, men will receive a disproportionate number of scholarships and paid positions because dances need them: men move differently from women and signify other things — socially and psychologically — to us. Women's chronic awareness of their inferior market value "seeps into the rest of our careers," Ms. Wood said.

Imagine you are Miriam Modern-Dancer — devoted to your art, grounded, barefoot. You could be any number of the women Ms. Wood has spoken with and worked beside. You could be one of the many talented female choreographers, now in their late 30's, whose careers are stumbling.

At the start of your career, you watched the few men in your daily dance class get the bulk of the teacher's attention while you, better trained, took instruction from the mirror. At rehearsals, arranged to accommodate the men's busy schedules, male dancers had the option of chomping on chips between steps while you paid scrupulous attention to the choreographer's every move, conscious of how replaceable you were. Now years later, after choreographing and teaching workshops for a while — no, sorry, you don't teach workshops because you have no draw: you are not a choreographer with backing, who might later employ the workshop participants.

So, years later, typing away at your day job, you get a call from a college friend. He invites you to the premiere of his evening-

length work at the Brooklyn Academy of Music. In 1995, the National Endowment for the Arts discontinued its grants to individual artists, a main support of modern-dance choreographers. With the federal defanging of modern dance, you feel genuine relief at your friend's recognition. But you wish your own situation weren't so bleak. Your last gig was at a local, weekend dance festival where you and 70 other "self-producing" choreographers (most of them women) were each given 10 minutes onstage.

Lately, you've started to wonder whether your lack of funding and visibility has made your work suffer. Or maybe you just haven't got it. Or maybe, you think, the problem isn't your work — maybe when the funders, producers and curators see you coming, they stop looking: women like you are a dime-a-dozen. But you'll never know, will you?

Ms. Wood's much-coveted commission from the grassroots service and presenting organization, Dance Theater Workshop, covers a weekend in the theater with all advertising expenses paid and an additional \$3,000 for the cost of costumes, music and a year of rehearsals. For the occasion, she has taken a complex of anger, defeat, weariness and the abiding suspicion that one harbors a fatal flaw visible to everyone but oneself and converted it into a true and awkward work. Many of us have been able to escape the feminine affliction that plagued our mothers. In the dance scene, it's still epidemic. But the passion it arouses is rarely brought onstage anymore. "Funkionslust Slut" lets it dance again, in all its furious glory. □

WEEKEND Arts MOVIES PERFORMANCES

The New York Times

FRIDAY, AUGUST 25, 2006

THE Listings

AUGUST 25-AUGUST 31



Ruby Washington/The New York Times

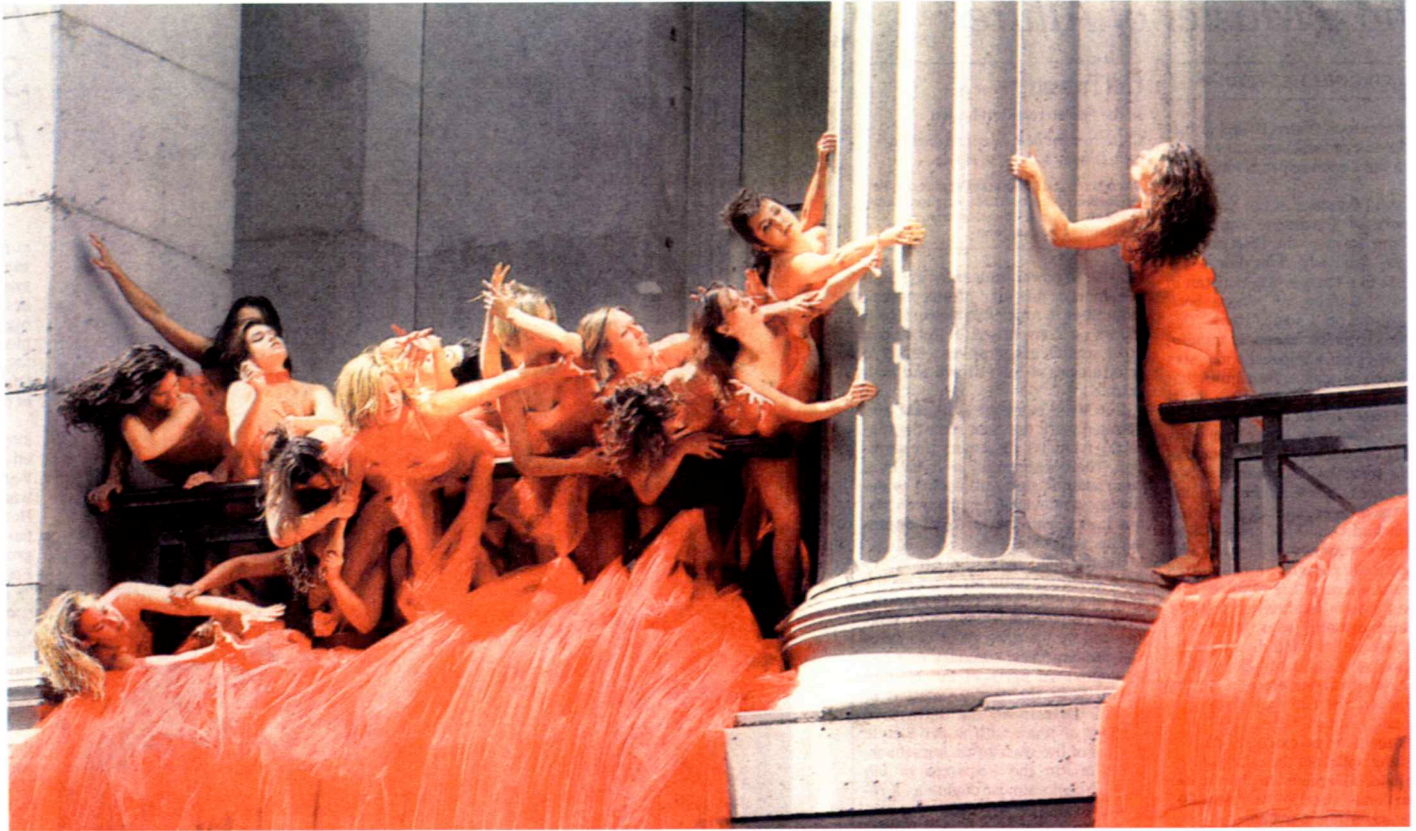
Dance

SITELINES: ELLIS WOOD DANCE (Monday through Wednesday) In the last installment of this festival, 20 women will move across exterior balconies of an ornate old downtown building in Ms. Wood's new "Fire on Wall Street," which explores the element of fire with what the choreographer describes as sensual abandon. Position those safety nets. Monday through Wednesday at noon and 12:30 p.m., Cipriani, 55 Wall Street, Lower Manhattan, lmcc.net; free. (Dunning)

DANCE Ellis Wood Dance, far left, uses a downtown balcony as a stage in its performance of "Fire on Wall Street." Page 23.

The New York Times

Sunday, August 20, 2006



Photographs by Ruby Washington/The New York Times

Members of Ellis Wood Dance on the Cipriani balcony on Wall Street. The women called out to their audience below: "Come on, come on, come on."

DANCE

John Rockwell

River to River has offered site-specific dance all summer in Lower Manhattan. This week's entry (repeated next week) is from **ELLIS WOOD DANCE** and is called "**FIRE ON WALL STREET.**" It "exposes the power and passion of 20 women" who are "sheathed in endless mesh fabric and little else," the presenter says, and takes place on the exterior balconies of Cipriani's, at 55 Wall Street. Just the thing for all those overheated stock analysts on their lunch breaks. *Noon and 12:30 p.m., Monday through Wednesday and Aug. 28-30.*

The world's largest global newspaper

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Recycle Me!

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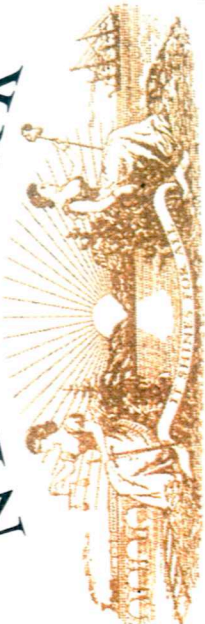


FIERY WOMEN ON WALL STREET

MEMBERS OF the Ellis Wood Dance Company practice a routine on the balcony of Cipriani on Wall Street yesterday. They were preparing to perform "Fire on Wall Street," an interpretive dance that "exposes the passion and power of 20 women in an environment where these qualities are not usually celebrated," according to the Lower Manhattan Cultural Council, the group sponsoring the event. Performances will take place Aug. 21-23 and 28-30 at noon and 12:30.

AHARON ROTHSCHILD/METRO

NEW YORK SUM THE



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WEDNESDAY, JUNE 13, 2007

Published at New York City

The Sincerest Form of Flattery

By VALERIE GLADSTONE
The dancer Ashley Leite spun wildly across a studio in SoHo recently, rehearsing her new solo work based on Wonder Woman, the comic book heroine and 1970s television icon. Coming to an abrupt stop, she struck a confrontational pose, before turning as rigid as a mechanical doll and swinging her head from side to side. To anyone who knows the work of choreographer Stephen Petronio, whose company she danced with for eight years, her last moves might look strikingly familiar.

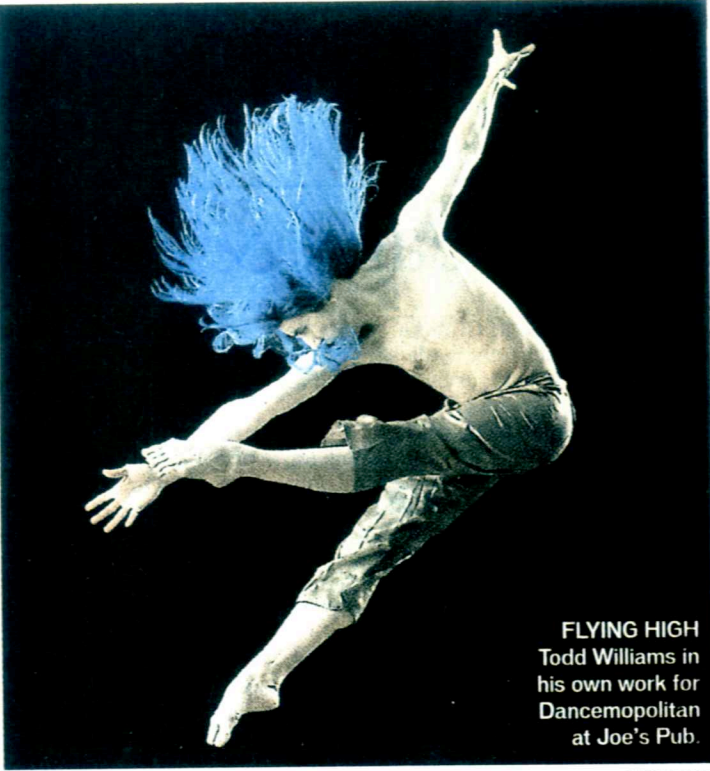
"I worry all the time that my work will be like Stephen's," Ms. Leite said later. "It's hard not to do things like he does. After all those years, his body is in my body. But I am finding my own voice."

In an exceptional reunion, Ms. Leite and seven other former members of Mr. Petronio's troupe, now all choreographers in their own right, will present their work in the newest Dancemopolitan series at Joe's Pub on Thursday and Friday nights. As host of the engagement, Mr. Petronio picked the theme "Villains and Heroes, the 100 most influential people who (n)ever lived," challenging choreographers Gerald Casel, Kristina Isabelle, Ori Flomin, Jeremy Nelson, Jimena Paz, Todd Williams, Ellis Wood, and Ms. Leite to create portraits of a wide array of formidable characters.

Mr. Petronio is a hard act to follow. Since establishing his company in 1984, he has made a considerable name for himself here and abroad with electric, erotic, provocative work that is as deep as it is hip.

"I give them challenges — challenges beyond reason," Mr. Petronio said of his versatile and daring dancers. "I like to keep them amused and laughing. I ask them to solve problems all the time so that they become very comfortable solving problems. I want them to work without fear, even look ugly if necessary. If I empower them to create, I feel I am doing my job."

Choreographers and dancers have always had symbiotic relationships. Dance lives in the bodies of the people who create and perform it, not on paper or video, and it is passed on in studios, not in classrooms. If they want to become choreographers, dancers have to learn to integrate the influence of their artistic directors into their own work, and make something new. This is not an easy feat. Critical reviews often condemn a



FLYING HIGH
 Todd Williams in his own work for Dancemopolitan at Joe's Pub.

SARAH SILVER

young choreographer for being a poor imitation of his or her mentor. Mr. Petronio, who first danced with the Trisha Brown Dance Company, escaped that criticism, though he would quickly acknowledge his debt to Ms. Brown.

Ms. Leite, who left Mr. Petronio's company in 2005, credits him with giving her the requisite confidence to pursue a career as a choreographer.

"Stephen is incredibly trusting of his dancers," Ms. Leite said. "He taught me to trust myself. He told us to honor our instincts and not get too much into our heads. I also learned a lot from him about how to use music and space, but the main thing he gave me was the ability to believe in myself." Ms. Leite has already begun to make a name for herself; in the next few months, she will choreograph a new work for a Chicago company and present work at both the Jacob's Pillow dance festival and Dancespace.

Ellis Wood, a member of Petronio's company from 1991 until 1994, is creating a work for the Dancemopolitan engagement called "Maculate Conception," with a female Jesus as the hero. Dressed in skimpy black organza costumes during rehearsal in a studio at the Tisch School of the Arts on the Lower East Side, Ms. Wood and her dancers strode into a circle to a pounding punk version of the Christmas song, "Do You Hear

What I Hear?" They then broke into a flurry of activity, shaking each other's hands, clutching each other and stretching out their arms in supplication.

Knowing Mr. Petronio's embrace of punk culture, Ms. Ellis intentionally pays homage to him with this music. "I'd had other influences before I got to Stephen," she said. "My parents danced with Martha Graham and my sister with Paul Taylor. Plus I took a lot of gymnastics. So whatever I learned from him got mixed up with everything else. I most appreciated his sheer craft and how he could move dancers so fast and furiously through space. I wouldn't mind people seeing that in my work."

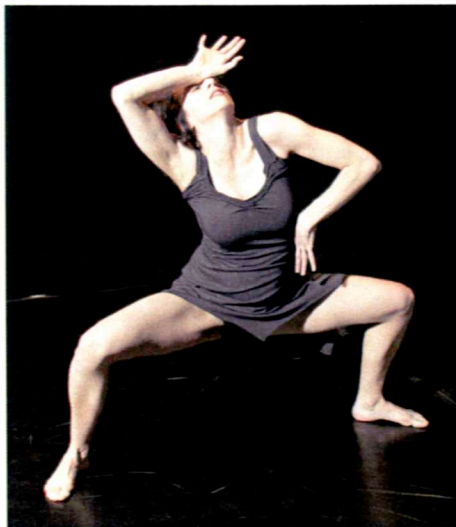
For Todd Williams, who danced with Mr. Petronio's troupe from 1995 to 2001, the experience of being with such a provocative modern dance choreographer was especially freeing, as Mr. Williams had previously been a member of the New York City Ballet. "I enjoyed being real with the movement," he said, "with no posing and attitudinizing. That's what I mainly took from Stephen — an ability to use my classical technique in an entirely new way. I also got a strong sense of structure and composition from him, which of course, he learned from Trisha Brown," Mr. Williams said. "If we all didn't show some sign of Stephen's influence it would be a terrible shame."

The New York Times

FRIDAY, MARCH 24, 2006

THE Listings

MARCH 24-MARCH 30



Photographs by Jeffrey Ladd

DANCE Above, Jennifer Phillips in "Pregnant Study No. 3," in the Work and Show Festival at the TriBeCa Performing Arts Center, Page 24.

Dance

WORK AND SHOW FESTIVAL (Tonight, tomorrow, Wednesday and Thursday) The festival opens with two programs that include dance by three choreographers. The first program includes Ellis Wood's new "Pregnant Study No. 3," a solo for a pregnant Jennifer Phillips, and Pedro Ruiz's "Mediterranea — Labyrinths of Arches and Passions" (tonight and tomorrow). Christal Brown will present work inspired by the work of Beah Richards (Wednesday and Thursday). (Through April 10.) 7 p.m., TriBeCa Performing Arts Center, Borough of Manhattan Community College, 199 Chambers Street, Lower Manhattan, (212) 220-1460. Tickets: \$10. (Dunning)

downtown express



Downtown Arts, pp. 23-30

March 24 - 30, 2006

Dancing while expecting

BY SARA G. LEVIN

To many female dancers, pregnancy looms large as the symbolic ending to an active career. For Jennifer Phillips, who is seven-months pregnant and part of Ellis Wood's dance group, it has opened a new door. She will be performing a six-minute solo, "Pregnant Study #3" this Friday and Saturday, March 24-25, as part of the female troupe's evening-length performance at the Tribeca Performing Arts Center's 2006 Work & Show Festival. In anticipation of opening night, Phillips was happy to describe how her dancing has evolved with her body's changes.

Why do a dance while pregnant?

As soon as I got pregnant [Ellis Woods] started taking me out of group pieces. A lot of [Wood's] movement is so active, and I could no longer do partnering. I think it was Ellis's idea to start thinking about a solo...to think about how I'm feeling with the everyday changes, coming up with movement that was suitable for my body at that time.

Did the dance change as your body changed?

That's tricky. I started making the solo back in December. Some of the things I've had to adapt. I've had to try to keep it fresh and alive, but physically try to stay familiar with certain things so my body could keep up with the dance. Since it's a solo, there's a lot of leeway for changes.

Do you emulate the sensation of being in the womb in the piece?

I think it's more about my emotions, rather than what the baby's doing in there. I started working in December and my father had just died. For me it's about being pulled in two directions, mourning my father's death and expecting this child — emotions that are on opposite ends of the spectrum. I feel like there are some stereotypes, you're supposed to be all light and happy. It's more about ways that you're supposed to face the



Mom-to-be Jennifer Phillips during a rehearsal of her solo dance, "Pregnant Study #3."

world and at the same time wanting to hide from it, the dark and light.

The piece is called 'Study #3.' Did you do two previous ones?

Ellis also danced while pregnant. She has two children, so this is the third pregnancy in the company.

Ellis Wood Dance is an all-female troupe. Does that mean all of your dances have a feminist bent?

I think in the end all the pieces are about women and empowering women in some way, showing the range of things that a woman might go through... sides that maybe people don't want to see or aren't pretty. Trying to raise [women] up in a way that sometimes might be overshadowed by men in modern dance.

Are you worried about the baby kicking or hurting her during the performance?

I notice her movements more when I'm passive. When I'm dancing I don't notice her kicking as much. [In the performance] I'm not doing anything that might hurt her. I myself might pull a muscle, but that's the risk you take as a dancer. I've read and been told that the only way you can really hurt your baby is slamming yourself against a wall! (She laughs.) I'm not doing any rolling on the floor, nothing touching my belly other than my hands. So I feel pretty confident about that. And because I've been dancing so long, I feel comfortable with gauging what I can do.

"Pregnant Study #3" premieres this weekend, the first of Tribeca PAC's 2006 Work & Show Festival, which runs through April 8. All tickets are \$10, and are available at the Box Office, by calling 212-220-1460 or online at www.tribecapac.org. Tribeca Performing Arts Center is located at the Borough of Manhattan Community College, 199 Chambers Street.

The New York Times

Arts & LEISURE

Sunday, November 6, 2005

THE WEEK AHEAD

Nov. 6—Nov. 12

DANCE

Erika Kinetz

DANCE THEATER WORKSHOP celebrates its 40th anniversary on Monday with a free dance party from 5 p.m. to 9 p.m. The entire building will be transformed into a performance space. **ELLIS WOOD** will commandeer the staircase, **BRIAN ROGERS** the garbage room and **SUSAN MARSHALL** the executive director's office. Dance is life; life is dance. (Plus there's food and drink.) 219 West 19th Street, Chelsea, (212) 691-6500 or www.dtw.org.

The Ellis Wood dance troupe will perform at Dance Theater Workshop.



Lois Greenfield



THURSDAY
AUGUST 25, 2005

The San Diego Union-Tribune.

DATEBOOK

Celebrate Dance Festival

Opens 6 p.m. tomorrow, runs through Sunday; Balboa Park: Indoor stages at Casa del Prado Theatre and San Diego Museum of Art; Outdoor stages near Lily Pond and Natural History Museum; All events free; (619) 238-1153 or www.eveoke.org

For the annual **Celebrate Dance Festival**, a primer to keep you on your toes

By **Janice Steinberg**

Matt Brunson, a Del Mar surgeon, enjoys dissecting the fine points of art forms. He and his operating room colleagues can easily discuss a soprano's coloratura or the camera work in a film. Words fail him, however, when it comes to the visceral art of dance. "I don't own a vocabulary of dance theory," he said.

That doesn't keep him from enjoying dance; in fact, he's a supporter of Eveoke Dance Theatre, the San Diego modern-dance company that produces this weekend's Celebrate Dance Festival. Still, as he wrote to Eveoke, he misses "the joy of sharing in another person's experience" of dance.

"I want to have more of a conversation than 'I liked it' and 'I liked it, too,'" Brunson said.

The pleasures — and challenges — of viewing dance are amplified by the Celebrate Dance Festival, which features 78 companies doing a dizzying spectrum of forms. Now in its 10th year, the free festival attracts some 10,000 people to sample everything from hip-hop to Balinese dance to Butoh.

Of course, you can have a great time just wandering among the four stages and watching performances "the way you'd watch a sunset," says Eveoke producer Christopher Hall. "Just let them wash over you."

If you want more context, however, here's a guide to some of the forms being presented this weekend, and some ideas for how you can discuss them with your friends:

Belly dance

Possibly the most misunderstood form, belly dance has been vulgarized as hootchy-kootchy and romanticized as a ritual to aid women in childbirth — an idea that, despite its enormous appeal as a symbol of women's empowerment, hasn't been proven by historians, according to the "International Encyclopedia of Dance."

Believed to have originated in Egypt, belly dance requires finely tuned isolations of the torso and hips. What it, thankfully, doesn't require is an adolescent figure. (In the charming Tunisian film, "Satin Rouge," belly dance is the route to a middle-aged widow's personal awakening.)

With some half-dozen troupes performing this weekend, look for differences in styles. Sahar Sami and the Glitter Dance Company evoke a Cairo cabaret, Urban Tribal blends in hip-hop, and Raks Al Nejume goes eclectic — a dancer who's a former gymnast does cartwheels.

For that conversation later over a bottle of wine, consider: Do you see the dancing as risqué or artful, and why? How does it feel to see mature dancers? What do your responses reveal about your — and cultural — notions of the body, sexuality and aging?

Butoh

A first exposure to Butoh can be unsettling. Performers shave their heads, powder their bodies to an eerie pallor,

SEE **Dance, 28**

FINE FORM

► DANCE

CONTINUED FROM PAGE 27

and take contorted poses. Watching a Butoh performer can feel like seeing a ghost. No wonder, since this form arose in post-Hiroshima Japan.

Butoh artist Charlene Penner's Celebrate Dance solos will explore the personas of a young ballerina and a bride (she's going to wear her mother's wedding dress). She'll also perform with Eveoke.

Penner draws on her emotions, and she advises viewers to notice what emotions her work triggers. "If it's to laugh, laugh," she says. "Or if it's to feel the excitement of when you were proposed to, or the fear, whatever feeling connects with that piece."

Modern dance

The form most represented at Celebrate Dance, modern dance may be the most challenging to viewers — for one thing, because the term is applied to a range of Western theatrical dance that encompasses Martha Graham's often-mythic work and postmodernist sequences of pedestrian movement.

Although most modern dancers these days have ballet training, modern generally uses a more natural stance: no toe shoes, feet parallel vs. turned-out, and more weight into the floor. The focus is less on technical perfection than on the choreographer's ideas, and that may be where people find modern dance daunting. What does it all mean?

It's interesting to be aware of choreographers' influences. Ellis Wood, a hit at last year's festival, is bringing back her New York company. Wood is the daughter of two former Martha Graham dancers. In the case of L.A.-based Ptero Dance Theatre, artistic director Paula Present got her start with Eveoke.

With individual dances, look for an entry point; for instance, a powerful mood, a gesture that sticks in your

mind. Lower Left Performance Collective sometimes invites audiences to give feedback by writing a poem, drawing a picture, even doing their own dance. Why not try for an artistic, versus a purely intellectual, response?

Tap

The word "audience" relates to hearing, and the sense of hearing is key to appreciating a tap performance. In fact, in a workshop on tap for dance critics, the instructor had us listen to jazz improvisation and identify the melody threading through even the wildest riffs; then she made us critics stumble through a tap class, to the teacher's amusement.

Conversation starters: Tapping to the Stars does Broadway tap, with the ballet influence of a lifted torso, and the Rockette-style kicks. Hoofers House does rhythm style, à la Savion Glover — look for a more compact stance, an emphasis on footwork, and tap challenges, in which one dancer knocks out a combination and another tries to top it.

And listen!

Quick tidbits

- The "hop" in hip-hop came from the Lindy Hop, the athleticism from break dancing.
- Kathak dance originated with the storytellers of northern India. A dancer's gestures indicate specific characters or events.
- Lindy Hop dancers strive for raw energy rather than polish.
- "Talking Dance" (7-9 p.m. tomorrow) offers five brief performances followed by a conversation with several local dance critics.
- Try one of the studio classes being offered on Saturday and Sunday. There's nothing like experiencing dance in your body to help you connect with what you see on stage.

Janice Steinberg is a San Diego dance writer.

Most people are familiar with modern dance. This is Ellis Wood, who will return to Celebrate Dance this year with her New York company.

Lois Greenfield





THE NEW YORKER

NOVEMBER 22, 2004

GOINGS ON ABOUT TOWN

DANCE

ELLIS WOOD DANCE

The choreographer shows her penchant for drama in two ensemble works by her all-female company. The new "Hurricane Flora," with live music by Daniel Bernard Roumain, is a frenzied whirl of bodies in a gale. In "Timeless Red," from 1998, three white-clad women thrash center stage, offset by two women in red—one who stands downstage, slowly tossing her hair, the other a dominatrix who watches them from a raised platform, smirking and cocking a hip. The evening also includes a solo for Wood set to a Rufus Wainwright song. (Dance Theatre Workshop, 219 W. 19th St. 212-924-0077. Nov. 17-20 at 7:30.)

the village VOICE

November 13, 2001

ShortList



SLIPPING AWAY: ELLIS WOOD OFFERS INTENSE PLEASURE THROUGH FEMALE MOVEMENT UNTIL SUNDAY (SEE DANCE).

LISA RACE+ELLIS WOOD Call this extreme dancing. A longtime member of David Dorfman Dance, Lisa Race, a supremely athletic performer, collaborates with Anna-Sofia Kallinikidou, Jennifer Nugent, Paul Matteson, and Mark Stuver on *Social Climb*, which has music by Michael Wall and "mathematical accuracy and complete emotional availability." Ellis Wood, raised in Berkeley by former Martha Graham dancers Marni and David Wood, offers *Funktionslust Slut*, an intensely dramatic female quintet, with an original score played live by Daniel Roumain, that addresses the way women pursue pleasure. **THURSDAY THROUGH SATURDAY AT 8, SUNDAY AT 3**, the Duke on 42nd Street, 229 West 42nd Street, 924-0077. (Zimmer)