

Media Release

Collage Dance Theatre is in development with a new site work for art galleries and museum spaces entitled **Guide to an Exhibitionist**. This new work, in which dancers will perform the “role” of artworks, is accompanied by a scripted acoustiguide that will be distributed to audience members. It has previewed in Culver City at the Museum of Design Art + Architecture (MoDAA), and will be on exhibit at LACE (Los Angeles Contemporary Exhibitions) in Hollywood on June 28. Collage Dance Theatre is seeking a commission from a museum to complete and premiere the final piece in 2009/2010.

Collage Dance Theatre received critical praise following the preview performance of their major proscenium work in development, **My Beowulf**, presented in late 2007 at California State University, Los Angeles. The premiere will be presented at The Broad Stage in Santa Monica in November of 2009.

Collage Dance Theatre (CDT) is a nonprofit, site-specific dance performance company based in Los Angeles, California. We seek non-traditional venues and methods for creating contemporary dance theatre works that seek new forms of relationship between audience and performer. In developing our choreography, we draw strongly on the history, community, and architecture of each performance site. We actively seek collaborations with artists, arts organizations, and community groups in order to forge a link between professional performance, public space and audience.

CDT and Artistic Director/Choreographer Heidi Duckler have received numerous awards and honors including a total of 9 Lester Horton Dance Awards for Outstanding Achievement. In addition, Ms. Duckler has been awarded a City of Los Angeles Artist’s Fellowship and two James Irvine Foundation’s Dance in California Awards.

“... a piece that was funny, occasionally dark and strangely poignant”

-New York Times

“Heidi Duckler, the reigning queen of L.A. site-specific dance-performance, is one choreographer who really cooks.”

“...there’s magic in many of her choices, as Duckler taps a collective vein with her winsome, wistful blending of irony and history that invariably unlocks complex emotions.”

-Los Angeles Times



My Beowulf
Photo by Shannon Rodriguez



Chronology

A Guide to an Exhibitionist | 2008

Museum of Design Art + Architecture (MoDAA), Culver City, California

This performance places live performers in an oversized frame exposing the mysteries of the nude, the action of still life and the kaleidoscope of color field. The intimate relationship between artist and onlooker forms the basis of this work which is narrated via audioguide.

Laundromatinee | 2008

Le Superwash Coin Laundry, West Hollywood, California

This performance of CDT's signature piece, made possible by the City of West Hollywood Arts and Cultural Affairs Commission, celebrated the 20th anniversary of this cherished performance.

Longing in Hong Kong | 2007

Tong Chong Street, Hong Kong

This site work in a commercial district of Hong Kong was commissioned and presented during Swire Island East's Urban Dance Festival - the city's first site-specific festival. Five CDT dancers performed inside the glass enclosed Lincoln Bridge as well as throughout the surrounding architecture, and Tong Chong Street below.

My Beowulf (work-in-progress) | 2007

Cal State University, LA Playhouse, Los Angeles, California

This performance is a work-in-progress preview of the complete full-length work, as well as the culmination of a multi-year interdisciplinary project investigating the Old English poem Beowulf from a contemporary perspective.

My Beowulf (selected installments) | 2007

REDCAT/Roy & Edna Disney Cal Arts Theater, Los Angeles, California

This performance, selected for REDCAT's NOW Festival, features the premiere of the fourth section to be presented in the *My Beowulf* project in which the battle between Beowulf and the Dragon is depicted.

Dance + Space | 2007

Steven Ehrlich Residence, Venice, California

A site-specific work created at the home of award-winning architect Steven Ehrlich. This work involved dancers interacting with the steel and glass elements of the home's Modern design. This choreographic work was also made into a short dance film entitled "The Human Condition."

Beowulf on Ice | 2007

Valley Ice Skating Rink, Van Nuys, California

The third section of the My Beowulf project to be presented was performed at a community ice rink. It used this site and the specific conditions of an icy ground to create a work based on the battle between Grendel and Beowulf. This piece was made into a short film and is screened as part of the full-scale *My Beowulf*.

Laundromatinee | 2006

Long Dang Laundromat, New York City, New York

This work was performed at a Laundromat as part of Lower Manhattan Cultural Council's Sitelines Festival. As CDT's signature site-specific work, it was originally performed at the Thriftywash in Santa Monica in the company's early days.

Beowulf on the Couch | 2006

Storefront Building, Hollywood, California

Presented together with *How to Read Beowulf*, this section represents the contemporary Beowulf translator's notes, and puts the poem "on the couch" for the artist to gaze into the text and see her own reflection.

C'opera | 2006

Los Angeles Police Academy, Los Angeles, California

Created in collaboration with the LAPD, *C'opera* viewed the life of police trainees in a series of vignettes taking place in the historic Academy's gymnasium, rock garden, coffee shop and firing range.

How to Read Beowulf | 2005

Reed College, Portland, Oregon

The first section to be presented of CDT's My Beowulf project. This installment represents the preface of the Old English poem Beowulf, and depicts schoolgirls confronting an old professor.

The Entire World is a Narrow Bridge | 2005

Casa del Mexicano, Boyle Heights, Los Angeles, CA

Created in one of the city's oldest neighborhoods, the performance reflected the community's complex cultural history with music, costumes and movement influenced by the neighborhood's Eastern European Jewish, Japanese and Latino heritage.

In Case of Love, Break Glass | 2005

Emser Tile Building, West Hollywood, California

Presented as part of the 20th Anniversary Celebrations of the City of West Hollywood. *In Case of Love* transformed the outside of the historic Emser Tile Building into a soaring, vertical stage, where, dancers in vivid costume scaled the elegant, twin fire escapes to reveal the twists and turns of love.

Huh. . . a court hearing | 2005

Las Vegas Downtown Courthouse, Las Vegas, NV

Commissioned by the City of Las Vegas, *Huh. . .*, with a touch of glitter and neon, took a humorous look at the goings-on of a Vegas courtroom.

A Hunger Artist | 2004

Perino's Restaurant, Los Angeles, California

Juxtaposing Kafka's text with contemporary monologues, the performance considered the struggle of the artist at the fringes of society. The main segment of the performance was a magical, circus-like dance in the round presented in the historic restaurant's main dining room. Perino's no longer exists having been demolished shortly after CDT's performance.

Not An Entrance | 2003

California ScienCenter, Los Angeles, California

Performed on the escalators in the Aerospace Museum as part of the ScienCenter's Centennial of Flight Festival.

Sleeping With the Ambassador | 2003

Ambassador Hotel, Los Angeles, California

Set in Hollywood's historic Ambassador Hotel, home of the fabled Cocoanut Grove nightclub where the first Oscar ceremonies were held, *SWTA* takes an oblique look at the Hollywood Dream.





Cover Story | 2002

Herald Examiner Building, Los Angeles, California

Set in an abandoned newspaper building, *Cover Story* explores the impact of the media on a culture with an insatiable desire to know more.

AfterEden | 2001

Marriott Downtown, Los Angeles, California

A reconfiguration of the earlier *UnderEden*, with the hotel site representing a point of transience and transformation.

Artopia | 2001

Sci-ARC, Los Angeles, California

Fundraiser for Pasadena Arts Council, features dancers performing on scaffolding, mermaid in portable pool.

UnderEden | 2001

Eden Roc Resort Hotel, South Miami Beach, Florida

A magician serves as guide through a hotel that upholds the illusion that the visitor has landed in paradise.

Governing Bodies | 2000

City Hall Courtyard, Culver City, California

Performance incorporates a gathering of community groups in City Hall Courtyard, with CDT dancers in courtyard fountain.

subVersions | 2000

Subway Terminal Building, Los Angeles, California

This underground maze of tunnels serves as a metaphor for the body, the vehicle for our journey through life.

Locker Rumors | 1999

Valley College, Van Nuys, California & Culver City High School, Culver City, California

Set in school locker room, *Locker Rumors* explores adolescent friendships, shared secrets, teenage strategies and relationships. Bob Fernandez' musical score makes use of locks, metal lockers and water in shower stalls.

The Phantom of the Oviatt | 1999

Oviatt Building, Los Angeles, California

Commissioned for a private party, performed on a bed.

All You Can Eat | 1999

Picanha NaBrasa, Miami Beach, Florida

Culmination of a Florida Dance Festival workshop, set in a Brazilian cafeteria.

Rollaway | 1999

Culver City Courthouse, Culver City, California

Small piece performed at festivals and fundraisers using two rolling bed frames as set.

Liquid Assets | 1998

California Plaza, Los Angeles, California

A take on L.A.'s financial district, set in a corporate plaza fountain.



13 Curses and A Blessing | 1998

Pomona College, Pomona, California

Culmination of a site-specific workshop, with students' interpretations of 13 curses.

DomestiCity | 1998

24th Street Theatre, Los Angeles, California

A compilation of images drawn from *Church of Food*, *Mr. Westinghouse* and *Rollaway*.

Laundromatinee | 1998

Launderland, Culver City, California

Reprisal of a look at a commodity disappearing from gentrified neighborhoods and the plight of the housewife.

Most Wanted | 1997

Lincoln Heights Jail, Los Angeles, California

Most Wanted incorporates audience into the performance action in a look at the idea of imprisonment in different levels of our culture.

Mr. Westinghouse | 1996

L.A. Women's Theatre Festival, Los Angeles, California

Reprisal of choreography between dancer and refrigerator, accompanied by solo cellist.

Mother Ditch | 1995

Los Angeles River, Los Angeles, California

Taking place in a river encased in concrete, *Mother Ditch* holds a sense of entombment, and incorporates a variety of community groups, including Tongva Gabrielino Indians, Harley Davidson Club and gospel choir. Co-sponsored by Atwater Village Residents' Association.

La Brea Woman | 1995

Ivy Substation, Culver City, California

Based on an original poem by Merridawn Duckler about the discovery of the 9,000 year old remains of La Brea Woman, exploring feminist issues in the history of Los Angeles and the relationships of relic to curator, prey to predator. Images included a volcano of high heeled shoes.

Mr. Westinghouse | 1994

Dance Kaleidoscope, Los Angeles, California

Choreography between dancer and refrigerator, accompanied by solo cellist.

Life in the Lap Lane | 1994

Community Pool, Van Nuys, California

Set in an empty swimming pool, with themes of thirst, longing, hell.

Eye to Eye | 1993

John Anson Ford Theatre, Los Angeles, California

Performed in response to Architect Scott Johnson's moveable sets. CDT invited four other dance groups to join them in responding to the same structures according to their point of view.

Stealing Home | 1993

Baseball Diamond, Brand Library, Glendale, California

Written by Merridawn Duckler. An experiment with perspective on a baseball diamond, with lawnmowers. Commissioned by the City of Manhattan Beach for the Manhattan Beach Arts Festival and by Brand Library and Art Center.



Luncheon on the Grass | 1993

Morgan-Wixson Theatre, Los Angeles, California

Benefit for Planned Parenthood. A performance for the stage, based on Manet's painting, with talking picnic baskets.

Out of Circulation | 1993

Santa Monica Civic Library, Santa Monica, California

A noir-like whodunit set in a public library. "The case was stacked against her... They never should have booked her."

Parts and Labor | 1993

Studio Automotive, Studio City, California

Set in a used car lot, dancers perform on roof of an amplified Cadillac while the Antenna Repairmen, a percussion ensemble, drums on hood. Characters include a used car salesman and "oil spills." Explores America's love affair with the automobile.

Groomless | 1991

Dance Kaleidoscope, Los Angeles, California

Taking Lady Chatterly's Lover as inspiration, dancing brides with garden rakes on the roof of California State University, Los Angeles.

Cattle Calls | 1991

Powerhouse Theatre, Santa Monica, California

A "spaghetti western" with phones instead of guns.

Foundations | 1991

Loyola Marymount University, Los Angeles, California

Commissioned by Loyola Marymount. Written by Merridawn Duckler. Art Design: Antoinette LaFarge. A look beneath the surface of beauty and fashion, performed in the University's fountain. "It's hard to separate the girls from the gowns." — Vanna White

Church of Food | 1991

Unitarian Church, Santa Monica, California

Commissioned by the city of Santa Monica. Experiment with incorporating odors and cooking into choreography, set in church, with stove. Duet with baguette down the aisle. Reflects issues of obsession, excess and desire.



Repertoire Information

Collage Dance Theatre has created original works for private parties, festivals and fundraisers. These works have been as small as a solo dancer with a refrigerator and cellist or as ambitious as 12 dancers on scaffolding with live music. We specialize in environmental performance. We can create something to fit any theme or space—plaza, fountain, stairway, fire escape, lobby or gallery. We can also reconfigure works from our repertoire.

For booking please contact:

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To see video clips and photographs of our performances, please see our website:

www.collagedancetheatre.org

Workshops & Classes

Heidi Duckler conducts workshops and classes in developing a site-specific choreography. She guides students in developing an awareness of the available environment and finding ways to transform space and structure into active performance components. She has held residencies at the college level as well as presenting workshops for children, seniors and the disabled. Workshops can be configured to one day or up to two weeks.

Sample topics covered include:

- Spatial mapping – In this initial step, students are encouraged to examine the environment with a critical eye, placing it within an imaginary grid, or curve. Students will learn to break down a space into complementary levels and to seek pockets of stillness within a space.
- Dimension and Scale – Students will explore how size, shape, and volume combined with gesture and shifts in energy can be used as tools to create narrative.
- Response and Reaction – Students will consider the variety of ways to respond to found spaces and situations – how to incorporate stairways, vistas, fountains or pillars into the work, how to transform apparent obstacles into assets.
- Place - Object - Body – Students will be asked to list their various perceptions of an object and the emotions elicited. I.e.: “Door” might raise such response as portal, boundary, opening, refusal, vulnerability, disappearance, etc. They will then consider how to incorporate these images, sensations and relationships into their work.

Heidi Duckler

Heidi Duckler, Artistic Director, founded Collage Dance Theatre in 1987. She has choreographed over 50 original dance works at unique sites in Hong Kong, New York, Miami, Las Vegas, Portland, Oregon and throughout Southern California including the Lincoln Heights Prison, the Los Angeles River, the Subway Terminal Building, the Herald Examiner Building, the Ambassador Hotel and the LA Police Academy. Called “the reigning queen of site-specific performance,” by the L.A. Times, her work has been commissioned by Miami Light, Grand Performances, Roy and Edna Disney Hall (REDCAT), Aben Dans in Denmark, and the Hong Kong Youth Arts Foundation, among others.

She currently teaches at the Southern California Institute of Architecture (Sci-Arc) and is a frequent visiting faculty member at colleges and universities. Awards include the California Arts Council Choreography Fellowship, C.O.L.A. Artist’s Fellowship, Dancing in the Streets commission, four Lester Horton Awards, three Irvine/Dance USA Dance in California grants ('03, '05, '06), three awards from the Durfee Foundation and a residency at Yaddo. Her company also receives support from the National Endowment of the Arts, Lower Manhattan Cultural Council, L.A.’s Cultural Affairs Department, Capital Group, S. Mark Taper Foundation, Puffin Foundation and the LA County Arts Commission.

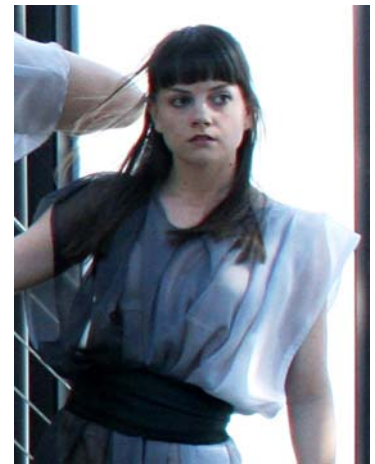


Selected Choreography & Performances 2001 – 2008

<i>A Guide to an Exhibitionist</i>	Museum of Design Art + Architecture, Culver City, CA & Los Angeles Contemporary Exhibitions, Hollywood, CA	2008
<i>Longing in Hong Kong</i>	Public Site, Hong Kong Urban Dance Festival, Hong Kong, China	2007
<i>My Beowulf - Work in Progress</i>	California State University, Los Angeles, Los Angeles, CA	2007
<i>My Beowulf (Preview of Selected Installments)</i>	Roy and Edna Disney/Cal Arts Theater (REDCAT), Los Angeles, CA as part of REDCAT NOW Festival	2007
<i>Dance +Space</i>	Steven Ehrlich Residence, Venice, CA	2007
<i>Beowulf on Ice</i>	Valley Ice Skating Rink, Van Nuys, CA	2007
<i>Beowulf on the Couch</i>	Storefront Building, Hollywood, CA	2006
<i>Laundromatinee</i>	Long Dang Laundromat, New York, NY Lower Manhattan Cultural Council Sitelines Festival	2006
<i>C’opera</i>	Los Angeles Police Academy, Los Angeles, CA	2006
<i>The Entire World is a Narrow Bridge</i>	Casa del Mexicano, Boyle Heights, CA	2005
<i>In Case of Love, Break Glass</i>	Fire Escape, Emser Tile Bldg, West Hollywood, CA	2005
<i>Huh? A Court Hearing</i>	Downtown Courthouse, Las Vegas, NV	2005
<i>A Hunger Artist</i>	Perino’s Restaurant, Hollywood, CA	2004
<i>Sher/Cher</i>	Cantor’s Deli, Yiddishkayt Festival, Los Angeles, CA	2004
<i>Not An Entrance</i>	Festival of Flight, California ScienCenter, Los Angeles, CA	2003
<i>Sleeping With the Ambassador</i>	Ambassador Hotel, Los Angeles, CA	2003
<i>Cover Story</i>	Herald Examiner Building, Los Angeles, CA	2002
<i>AfterEden</i>	Marriott Downtown, Los Angeles, CA	2001
<i>Artopia</i>	Pasadena Arts Council, Los Angeles, CA	2001
<i>UnderEden</i>	Eden Roc Resort Hotel, South Miami Beach, FL	2001

Core Company

Pamela Debiase born and raised in South Africa, graduated with a BTEC Professional Development Award from The Northern School of Contemporary Dance in Leeds, United Kingdom. She toured the UK with 'Verve 99' performing work by Simon Birch. In South Africa she worked with the Helen Seaman Dance Company, ELGT Dance Company, Candice Johnstone, Gary Gordon and Christopher Kindo, and in Taiwan for Arts Orient Entertainment and Encore Gardens. Since immigrating to America she has performed with Toezeeye Dance Company, FUSION Dance Theater and Collage Dance Theatre. She is currently Education Director and Principal Dancer for the Regina Klenjoski Dance Company and directs RKDC's youth performance group 'X-Factor Dance Project'. Pamela was nominated for 'Outstanding Female Performance' in 2006 and 2007 at the Lester Horton Awards.



Merridawn Duckler is a writer whose fiction has appeared in Carolina Quarterly, Georgia State Review and Main Street Rag among other literary magazines. Her original scripts have been performed on stages in Los Angeles and in New York and she was selected for a Composer//Librettist Studio workshop presented by Nautilus Music Theater in Minneapolis. Her word-based installations have been featured at Blackfish Gallery and Marylhurst Art Gym and on "All Things Considered." She's the recipient of two Society for Professional Journalist Awards and has been a writer in residency at Centrum in Washington, Walden and Caldera in Oregon and Yaddo, in Saratoga Springs. She is the winner of the Bertha Anaolic 2007 Israel Travel Scholarship to study aesthetics in Tel Aviv and she was a finalist for the Wesleyan Writers Workshop and the non-fiction Honorable Mention winner at the 2007 Writers at Work Conference in Salt Lake City.



Marissa Labog has been a member of Collage Dance Theatre since 2003. She is a Lucille Morrison scholarship recipient and has received the Palm Desert Solo Award, an Ovation Award, and several nominations for Lester Horton Awards for Outstanding Performer and Outstanding Ensemble with Collage Dance Theatre. Having earned her BA in Dance and English from Scripps College, Marissa has gone on to perform with the John Pennington Dance Company and the L.A. Philharmonic, Fusion Dance Theater, Marie de la Palme, Assistant Choreographer and performer for J.O.B., and was Associate Director for the Regina Klenjoski Dance Company. She is currently Associate Artistic Director of Hassan Christopher's Company of Strangers, a member of Rosanna Gamson Worldwide, and is founder and director of the performance group, "One Step Ahead", which works with inner city youths. Commercially, Marissa has worked with such artists as Sean Paul, Christina Aguilera, Slum Village, L.L. Cool J, and N'Sync. She has appeared on the television shows "The Drew Carey Show," "Jimmy Kimmel Show," "That's So Raven," commercials Nike, iPod, Hyundai, Virgin Mobile, AOL; movies "Time for Dancing," "Bring It On Yet Again," "Bratz;" and choreographed for "The Naked Trucker and T-Bone Show," and dance films "Knock Knock" and "Ring Ring."



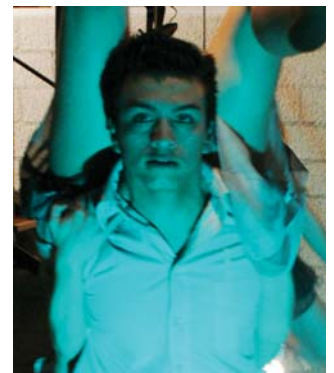
Lillian Rose Barbeito is the co-director of bodyTRAFFIC. She is originally from Santa Fe, New Mexico, where she worked with Santa Fe Opera, Southwest Ballet and Santa Fe Chamber Music Festival. After graduating from The Juilliard School, Lillian worked with Agnes deMille Project, Metropolitan Opera, New York City Opera, Terrain and Zvi Gotheiner. Since moving to Los Angeles, she has performed with American Repertory Dance Company, Helios Dance Theater, John Malashock and Raiford Rogers. Lillian has taught progressive ballet and modern technique internationally, including Aspen/Santa Fe Ballet, Halifax Dance Theater, Idyllwild Arts Academy, Lyon Opera Ballet, UCLA's Department of World Arts and Cultures and Westside Academy of Dance. Lillian recently toured with Strange & Elegant Productions for Dom Perignon, Aston Martin, W Hotel New Orleans and the 2007 Grammy Awards. She enjoys judging for Celebrity Dance Competitions and is an accomplished free-lance choreographer. Lillian lives in Venice with her husband Grant Anthony Barbeito.



Tina Finkelman grew up in New York City. She attended Barnard College, Columbia University where she performed the works of Martha Graham, Jose Limon, and Paul Taylor and was a featured soloist in the works of Lila York, Ted Thomas, and Azure Barton. Tina also performed with dance companies including The Notario Dance Company during their season at the Duke Theater and ASH Contemporary at The Jazz Dance World Congress. Upon graduation, Tina joined the ASzURe & Artists Dance Company as a soloist and has performed throughout the United States, including at the renowned Jacob's Pillow and Spoleto Festivals. In Los Angeles, she has danced with Evolution Dance Company and Strange & Elegant. Most recently, Tina was a founding member of Hell's Kitchen Dance, Mikhail Baryshnikov's new contemporary dance company. While on tour she had the honor of performing a duet with Mr. Baryshnikov himself.



Carlos Rodriguez, a native of El Salvador was raised in California since the age of ten and started his dance training at age 17. He trained at Santa Ana College and at the ADF School in North Carolina. While at school he performed works by David Doorfman, Donald Mackayle, Gail Gilbert and Andrea Woods. Carlos also performed works by Heather Gillette as an American College Dance Festival Finalist. Other credits include performances with Dance Touring Ensemble from Orange County, Notoriety Inc., Pasadena Civic Ballet, APAP in New York City, Dancers Responding to AIDS in NYC and Fusion Dance Theater. Carlos teaches in residency with Regina Klenjoski Dance Company at the Torrance Cultural Arts Center in the city of Torrance and is currently also a member of Oni dance.



Christopher Kuhl is a designer based out of Los Angeles. Currently he is the resident lighting designer at REDCAT, and assists at Hartford Stage, Dallas Theatre Center, Portland Center Stage, the Kirk Douglas Theatre, and the Geffen Playhouse. Chris is originally from New Mexico and a graduate of Calarts. His recent work includes Lighting Design for My Beowulf, C'Opera receiving a Horton Award nomination (Collage Dance Theatre); Monster of Happiness (Theatre Movement Bazaar); Drums of the Waves of Horikawa (Theatre of a Two Headed Calf); Caddy! Caddy! Caddy! (REDCAT); Moonlight (Lost Studio); Because They Have No Words (Lounge Theatre); Trace (Hand 2 Mouth Theatre); Termen Vox Machina (Filament); The Cherry Orchard (evidENCE Room); and Associate Design



for Mycenaean at BAM Next Wave; and Lighting Director for The Actors Gang National Tour of The Exonerated.

Jacob "Kujo" Lyons has been active in the B-Boy/Breakdance scene for 15 years. Almost entirely self-taught, he is a founding member of the B-Boy crew "Soul Control". Kujo's credits include work in music videos with hip hop artists Run DMC, KRS-1, Eminem, Pharaoh Monche, and Naughty by Nature. He has performed onstage with Grandmaster Flash, Kurtis Blow, and the Wu Tang Clan. He has performed and competed internationally at such B-Boy events as Germany's Splash, England's UK B-Boy Championships, Korea's World Hip Hop Festival, and Leonardo DiCaprio's 24th birthday celebrity celebration in Hollywood. Kujo was the first American B-Boy accepted into Montreal's Cirque vDu Soleil, and has most recently worked with them as a consultant on a creation project for their Las Vegas "The Beatles: Love" show. Kujo has conducted workshops and master classes internationally including teaching Breaking to the performers of Cirque Du Soleil's "Quidam." Currently he teaches at The Edge Performing Arts Center in Hollywood.



Eva Wilder received a BA in dance and music history from UCLA. In addition to dancing with Collage Dance Theatre, she has worked with Maria Gillespie, Victoria Mavrks, Helios Dance Theater, and Cid Pearlman. She is a founding member of IN/EX Dance Project, and has presented her own work at UCLA's Freud Playhouse, Highways Performance Space, and Jacob's Pillow. Eva completed her studies at the Salzburg Experimental Academy of Dance

