



STEELEDANCE
WWW.STEELEDANCE.COM



ABOUT THE COMPANY

Steeledance was founded in 1995 to showcase the unique and imaginative choreography of Teri Lee Steele and Oliver Steele. Together they have self-produced, co-choreographed, directed and performed several full-length concerts in New York City. Today the company is comprised of an array of exquisite dancers who are in high demand in the dance world and also perform with companies as Shen Wei Dance Arts, Heidi Latsky Dance, Doug Elkins Choreography, Sean Curran Company and many others. The Steele's work has been presented by and performed at DTW's Bessie Schonberg Theater, St. Marks Church with Dancers Responding to Aids "The Remember Project", the French Institute, the Agnes Demille Theater at NCSA, the Patricia Nanon Theatre at The Yard, the Tribeca Performing Arts Center, the Battery Dance Company in their Downtown Dance Festival, the Cunningham Studio, the Evolving Arts Theater at Dance Space, the Master's School in Dobbs Ferry as well as Steps' Faculty Showcase, SWEAT and the Elizabeth Pape Memorial Concert. Their choreography has been commissioned by North Carolina School of the Arts, Joyce Soho presents, In the Company of Men 2004, DNA's Gene Pool and the Tappan Zee Dance Group.

LEAD ARTIST BIOS

Teri Lee Steele, born and raised in Los Angeles, has been dancing since she was three years old and graduated from the University of California at Berkeley with a BA in Exercise Physiology. **Oliver Steele**, born in Romania and raised in Germany, began his dance training at the Iwanson Dance Center in Munich at the age of eighteen and moved to New York in 1992.

The Steele's have both worked with Andrew Asnes, John Evans, Michael Foley, Milton Myers, Val Suarez, Ray Tadio, Fabrice Herault, David Storey, Nadia Tarr and Kevin Wynn. They have taught at the Julliard School, the University of Utah at Salt Lake City, Rutgers University, Hunter College, the University of California at Santa Barbara, North Carolina School of the Arts, Steps on Broadway, Abizaid Arts, Tappan Zee Dance School and internationally at the Iwanson Dance Center (Germany), Matsuyama University (Japan), Dance Camp Compagnie Champagne (Italy) and Ketsevhagoof Studio (Israel).

FUTURE ENGAGEMENTS

November 4-5, 2015	<i>New Work</i>	The Green Building (Gowanus Arts Production), BK
May 2015	<i>New Work</i>	Salvatore Capezio Theater, NY
June 2016	<i>New Work</i>	The Yard Presents Martha's Vineyard, MA

PREVIOUS ENGAGEMENTS

September 2014	<i>Mend</i>	DANCENOW Festival, Joe's Pub NY
June 2014	<i>Strictly Personal</i>	The Yard Presents Martha's Vineyard, MA
September 2013	<i>Falling for Super M</i>	DANCENOW Festival, Joe's Pub NY
May 2013	<i>Dark Room</i>	Steps Faculty Showcase, NY
February 2013	<i>Dark Room + Still Waters Run</i>	Ailey Citigroup Theater, NY Season
February 2013	<i>Excerpt from Still Waters Run</i>	Wired Arts Fest, Long Island City, NY
February 2012	<i>Hushed Resonance</i>	Peridance Faculty Concert, NY
September 2011	<i>Still Waters Run</i>	Fourth Arts Block, FAB Festival, NY
June 2011	<i>Still Waters Run</i>	University of Utah Salt Dance Fest, UT
November 2008	<i>Bicipital Groove or Echo My Instincts</i>	Dance New Amsterdam, NY Season
October 2005	<i>Strictly Personal</i>	NCSA Teaching + Performance Residency Agnus De Mille Theatre, NC
October 2003	<i>Still Waters Run</i>	NCSA Teaching + Performance Residency Agnus De Mille Theatre, NC

CRITIC'S COMMENTS

"It's not often that a piece makes you sit up straighter, wondering what it is exactly you are seeing, but these are the moments that lovers of the arts live for. And it happened on Thursday night...The Steele's are adept at creating seamless, ever-changing configurations of dancers."

- Roslyn Sulcas, *The New York Times*

"Teri Lee Steele has an elegant sense of sculptural design and a notable fluency with the spatial language of dance--dimension, shape, levels, and groupings. Her ensemble choreographies are first-rate models of visual composition, activated by flowing energies that stem from each dancer's personal physicality; as we watch the dancing our eyes relish the communal design, while our kinesthetic sensibilities appreciate the power of the individual."

- Lisa Jo Sagolla, *Backstage*

"Teri and Oliver Steele's celebration of superheroes and cross-dressing was a circus of activity, all over the place literally and figuratively, with casts of many...an entertaining train wreck of the best sort."

-Quinn Batson, *OFFOFFOFF*

"For those who complain that there's not much dance in contemporary dance, there is an antidote in the work of Teri Lee Steele and Oliver Steele... they begin *Bicipital Groove* or *Echo My Instincts* with a fluid duet of quick shifts in and out of partnered lifts and rolls...this is lovely to watch."

- Roslyn Sulcas, *The New York Times*

A unique language of arm movements, so often neglected in modern dance, lends a striking flavor to Teri Lee Steele's "Vita Nuova."

-Pat Waring, *Martha Vineyard Times*

"...flowing and accessible, a departure from the emphasis on "athleticism and physicality...It's all growth and one thing leads to another, which is all part of exploration."

-Patricia Nanon, *Chilmark Dance Colony*

REVIEW: DANCENOW 2013
OCTOBER 19, 2013

Fun in the Dark

DanceNow at Joe's Pub keeps punching its lines

By [QUINN BATSON](#)

[Offoffoff.com](#)

Humor, fun, and joy of movement reign again in the two nights of DanceNow at Joe's Pub that I saw. Since voting is part of each night now, my votes go to Friday's show, Shannon Gillen on Wednesday and Rooster and Snowball on Friday. Gillen manages to take girls rocking out to classic rock songs from cute to creepy, with a whisper, in *BURIED WITH ALL MY STUFF*. It is one of her many tricks, as she continues to mess with our heads. Her choices, of recordings, and of the phrases the dancers whisper, are surprising and precise. The result is funny with a cringe.

Cori Marquis, with Alexander Dones, do magicians proud with their duet of humor and deception, *unedrtsdaning this smees to be esiaer tahn you mghit hvae thgouht*. Amidst clean, strong dancing, tiny lights — like fireflies — appear and disappear in their hands. The lights go from clever distraction to main focus, and end up splattered on Marquis, after Dones "eats" one too many of them — silly fun.

Donnell Oakley does her dance version of Ethyl Merman meets Harold Lloyd, strewing a bunch of sad-faced lemons everywhere as she trips onto the stage, then dancing big and brassy to let the lemons know she won, in *How to React*.

Amy Larimer and Jamie Graham come *With Candy Hearts*, as the Raving Jaynes, dancing with pathetic pathos to the song that was

clearly written to illustrate their plight — "I'm so Lost Without You" by Air Supply.

Rooster and Snowball are, indeed, zany. *Prix Fixe* wins the audience with clever harmonies and droll desperation, as the duo sing a song of awkwardness. Rooster rants about how much she hates the phrase, and those who use it, "to find love, you have to love yourself first." The vocals and rant are the focus, but their pissed-off b-girl movement works, too.

Jane Comfort loves to spoof sex and the human animals who do it. *Untitled New Work** is that and does that, with Leslie Cuyjet and Sean Donovan going above and beyond as an inexperienced Cro-Magnon couple. Hilarious, as ever.

Both Wednesday and Friday evening ended with themed orgies, Wednesday with Mark Dendy's ode to early '80s NYC disco culture, Friday with Teri and Oliver Steele's celebration of superheroes and cross-dressing. Both were circuses of activity, all over the place literally and figuratively, with casts of many. Being partial to the Nina Hagen song Dendy chose, and having been around for some of what he threw onstage, his louche and loose *Ritual Cyclical @ the Pub* won for me, but both were entertaining train wrecks of the best sort.

When Puppet and Puppeteer Switch Places

By ROSLYN SULCAS

Published: February 25, 2008

It's not often that a piece makes you sit up straighter, wondering what it is exactly you are seeing, but these are the moments that lovers of the arts live for. And it happened on Thursday night at Dance New Amsterdam, which presented the first program of "Gene Pool," a selection of offerings from 10 choreographers who all teach there.



In Faye Driscoll's "837 Venice Boulevard" two dancers (Michael Helland and Celia Rowlson-Hall) lurch onto the stage, laughing manically and holding each other up. For several minutes they stagger around the stage, her arm around his neck, as he manipulates her limbs like a violent puppet master. Then they switch roles, and she pumps his arms, pulls his leg into a brutal stretch, and shakes his head side to side and up and down. ("No no no, yes yes yes," she says.)

All the while they laugh, and although the audience did too, Ms. Driscoll's rigorous exploration of this physical — and, it seems, mental — manipulation feels startlingly original in its peculiar configuration of slapstick and darkness. Less powerful is a second section in which the dancers do a deadpan routine to electronic pop (by Jacno) that mixes aerobics with clunky jazz dance moves, performed in the manner of earnest beginners. But Mr.

Helland and Ms. Rowlson-Hall are no less brilliant here as seething frustration seeps through their banal movements.

Also impressive was Teri and Oliver Steele's "Bicipital Groove or Echo My Instincts," a piece for 13 dancers dressed in a fabulous mix of black and white. The women look like male fantasies, dressed in feather-trimmed baby-doll dresses and deconstructed parlor-maid gear. And the men also look like male fantasies, in black pants like pirates', cropped T-shirts and neckbands.

The opening section is wonderful: alternate lines of dancers surge in unison with high, sweeping legs and curving arms, and the Steeles are adept at creating seamless, ever-changing configurations of dancers. Peering around the pillars that line the sides of the stage as the soundtrack (mixed by DJ Heinz) offers laughter and bolts of thunder over the music, the dancers seem to be at the strangest of parties, a hallucinatory ball.

Less successful were Laurie De Vito's "Embrace Her," an all-female quintet to Arvo Pärt's "Fratres," and Katiti King's "Water for My Journey," a heavily solemn solo (it's a bad sign when the dancer begins by lighting a candle) performed with conviction by Teresa Perez to songs by Leela James and [Sinead O'Connor](#).

Both suffered from an excess of concept and an inchoate structure that eventually blurred the movement — attractively calligraphic in Ms. de Vito's case — into an uninteresting expression of undifferentiated angst.

IN PERFORMANCE; DANCE

By JACK ANDERSON

Published: November 14, 1994

Moody Dances On a Misty Stage Kaye Playhouse

Val Suarez, the director of Extended Dance, likes to stretch his company's talents by presenting jazz and modern-dance works by many choreographers.

On Friday night, the group offered the world premiere of Milton Myers's snappy "Variations No. 1," to a percussion score played by its composer, William Catanzaro. The choreography for Oliver Steele, Roberto Villanueva, Riki Varone and Cyndi Goerig let brisk, no-nonsense walking steps develop into complex but always clear and sharp-edged patterns.

Not everything about the evening was as admirable. For one thing, it began 25 minutes late. The program was also oddly put together. Its entire first half consisted of moody dances performed on a dim, misty stage. One of them, Andrew Asnes's new "Lava La Vita," began with what looked like a purification ritual and then became a study in anxiety set to Albinoni's brooding "Adagio."

The other somber compositions were Mr. Suarez's "Loop," to poetry by Alexandra Beller, and Teri Lee Steele's "Cold Light Sapphire," which was filled with restless movements that, though occasionally vague in emotional significance, were so intense as to be mesmerizing. All three works had choreographic virtues, but presented one after another, they threatened to blur.

The second half of the program had a misty piece of its own: Mr. Suarez's "1969." But variety was provided by Mr. Myers's premiere and David Storey's "Trail of Broken Hearts." Subtitled "Six Vignettes," this sentimental and witty suite allowed its dancers to wallow in melancholy, become involved in ostentatiously stormy love affairs and burst into tantrums, all to recorded songs by K. D. Lang.

Four Yard Pieces, Four Different Interpretations

By: Pat Waring – July 9, 1988

Variety and inventiveness mark the four new pieces which will be presented at the Yard this weekend. Created by four choreographers chosen for the Artists in Residence program, the compositions offer commentaries on relationships, communication, and the idiosyncrasies of human behavior - each in its own individual style and form.

Ms. Nanon, founder and artistic director of the Chilmark dance colony, characterized the program as "flowing and accessible," a departure from the emphasis on "athleticism and physicality" seen at the Yard in recent years.

"These pieces go in quite a different direction," Ms. Nanon commented earlier this week after watching the works in rehearsal. "It's all growth and one thing leads to another, which is all part of exploration." The four dances reflect and explore the development of each choreographer's individual movement style, she said.

The four choreographers come from very different backgrounds both geographically and educationally, Ms. Nanon noted. Their levels of creative and professional experience range widely. A richness and vitality fills the program thanks to this diversity.

"It's so exciting to see a choreographer work to fulfill his vision," said Ms. Nanon about Pawel Cheda's innovative piece. "The Yard has always been known for experimentation and taking chances." A native of Poland and a 1996 Juilliard graduate, Mr. Cheda combines Miles Davis's jazz and rhythmically spoken text to infuse his movements with life. "People hear but don't listen to each other" is the message Ms. Nanon finds in this fresh and witty composition.

A unique language of arm movements, so often neglected in modern dance, lends a striking flavor to Teri Lee Steele's "Vita Nuova." Founder of SteeleDance in New York City, Ms. Steele was performer and rehearsal director for Extended Dance Repertory Company from 1991 to 1995, and her work has been seen in a number of New York City venues.

Ms. Steele calls "Vita Nuova" an exploration of the interactions among four people. "The haunting score by Gavin Bryars swells and settles as the individuals experience, manipulate, and enhance each other's characteristics. A driving force ultimately unites the group to become a whole," Ms. Steele said.

"I Awoke Gasping" by Rutgers University faculty member John Evans incorporates six dancers in alternate partner and ensemble work. Three separate duets make up the dance. The pairs overlap and intertwine as the partners shift and change, moving to the lush Tartini Double Sonata. Mr. Evans' new Bon and Bob Dance is a male duet company created in collaboration with his colleague, Shane O'Hara. He has danced with the Victoria Marks Performance Company in New York City and received his master's degree from Ohio State University in 1987.

Philippine-born dancer and choreographer Paz Tanjuaquio expresses the soft atmosphere of her native island home in the flowing piece, "Strange Fruit and Other Secrets."

A section of an evening-long composition, "Strange Fruit" is danced to original music by Todd Richmond; the staging includes a video program. Ms. Tanjuaquio, now based in New York City where she was raised, employs a repertoire of idiosyncratically human behaviors such as whispering in this new work. The entire piece will be performed in New York City this fall.

Choreographers are named to the Artists in Residence Program by a selection committee. Choices are based on application materials and videotapes of the choreographer's work. Dancers audition for the company in New York City.

The Patricia N. Nanon Theater is located off Middle Road near Beetlebung Corner. For information and reservations call 645-9662.



[← PREVIOUS ARTICLE](#)

[Dr. George Wallace Brown](#)