



summation
dance company





about summation

Summation Dance Company, founded by Sumi Clements and Taryn Vander Hoop, is a New York City based modern dance company creating exciting, innovative, and highly physical work. Empowering each other on all decisions, Clements and Vander Hoop have distinct roles, but an equal partnership that is complimentary in aesthetic and vision. The mission of Summation is to find the beauty in struggle and the humor in the mundane. We value dance that moves the flesh; it bubbles from underneath, knots in the back, and rips away the layers leaving us raw and exposed. We offer up this work to affect, inspire and enliven.

In 2010, Clements and Vander Hoop graduated with their MFAs in Dance Performance and Choreography from NYU Tisch School of the Arts. Since the spring of 2010, Summation Dance has self-produced and premiered two evening length works, *Keep Your Feathers Dry* and *Deep End*, at the Baryshnikov Arts Center, as well as produced two *Dancing Literate Project* performances, their annual dance education outreach festival at Judson Memorial Church. Through the *Dancing Literate Project*, Summation has commissioned Claudia Anata Hubiak (The Anata Project), Peter Kyle (Peter Kyle Dance), and Kendra Portier (BandPortier) to perform, as well as Andrea Miller (Gallim Dance) and Sydney Skybetter (skybetter & associates) to set repertory pieces on Summation's dancers.

The company has also produced a Benefit performance for the Japan Earthquake relief efforts at NYU Tisch School of the Arts, and performed in numerous festivals and venues in NYC such as: DUMBO Dance Festival, FAB Festival, FlicFest at the Irondale Center, Fridays at Noon Series at the 92nd St Y, Judson Memorial Church, La MaMa Moves Festival, REVERB Festival at Baruch Performing Arts Center, Skirball Center, St. Mark's Church, and the World Dance Alliance Conference. Summation has received commissions from Dance New Amsterdam's RAW Materials Emerging Artist Showcase and the University of California at Santa Barbara.

Clements' works are powerfully kinetic and emotional explorations of the human experience. Her work demands physicality as she pushes the limits of the body, often displaying the exhaustion and vulnerability of her dancers, while at the same time using small or eccentric gestures to communicate the essence of her idea.

Summation Dance strives to bridge the gap between the choreographer and the viewer, so that our art is no longer esoteric and understood only by the dance elite, but can be universally appreciated. We offer dance and arts education programs for children and young adults because we believe that fostering creativity and imagination is the key to a bright future. Our educational outreach program brings dance into the schools, offering performances, as well as movement and composition classes, to children who may not otherwise have exposure to the arts.



founders



Sumi Clements

Co-Founder, Artistic Director, Choreographer

Sumi is a Japanese-American who hails from California. Sumi received her BFA in Dance from the University of California at Santa Barbara where she was the recipient of the Patricia Sparrow Scholarship & Corwin Award for Choreography. She promptly moved to New York where she was a member of Peter Kyle Dance and involved in various projects around the city before returning to study at NYU's Tisch School of the Arts. Upon receiving her MFA in Dance Performance and Choreography, she went on to co-found Summation Dance, showing work at Baryshnikov Arts Center, Judson Memorial Church, Danspace at St. Mark's Church, the 92nd St Y, Baruch College, La Mama, FlicFest at the Irondale Center, and Dance New Amsterdam, among others. She has worked with Gerald Casel Dance Company and Sarah Holmes Danceworks, and has performed in the works of Doug Varone, Alwin Nikolais, Kyle Abraham, Andrea Miller and Sydney Skybetter. Sumi has completed a commission/residency at UC Santa Barbara, will be on faculty this summer at Boulder Jazz Dance Workshop in Colorado, and is a Dance Education Laboratory (DEL) graduate.



Taryn Vander Hoop

Co-Founder, Executive Director, Associate Artistic Director

Taryn is originally from Wisconsin, where she received her BS in Dance, English Literature, and Spanish from the University of Wisconsin-Madison. While at UW, she was privileged to perform for Li Chiao-Ping Dance and Jin-Wen Yu Dance, as well as guest artists: Bill Evans, Larry Keigwin, Jeremy Nelson, and Lara Luis Malvacias. Upon graduation, she moved to NYC to pursue her MFA at NYU's Tisch School of the Arts in Dance Performance and Choreography. While in graduate school, she co-founded Summation Dance and is the Executive Director and Associate Artistic Director. She has produced sold-out performances at Baryshnikov Arts Center (BAC), Brooklyn Academy of Music (BAM), and Judson Memorial Church, as well as shown her own choreography at BAC, Danspace at St. Mark's Church, Judson Memorial Church, Peridance, and New York Live Arts at the World Dance Alliance Festival. She has also been involved in projects with Gerald Casel Dance, Laura Peterson Choreography, and Sarah Holmes Danceworks, and performed the works of Andrea Miller and Sydney Skybetter. Additionally, Taryn studied at the Dance Education Laboratory (DEL) and is a DEL Foundations graduate. Taryn is also a freelance marketing consultant and yoga instructor.



dancers



Angela Curotto

Dancer

Angela originates from San Carlos, California where after training at Teen Dance Company under the direction of Darlene Easterling and Mark Foehringer, she received her BFA in Dance at New York University with a minor in Pre-Business. At Tisch she had the opportunity to perform pieces by Doug Varone, Gus Solomons Jr, Stacey Spence and Kyle Abraham. Angela was also an apprentice with Stephen Petronio Dance Company. In her free time she enjoys cooking and exploring the different cuisines New York City has to offer.



Allie Lochary

Dancer

Allie, from Charlotte, NC, received her BFA in Dance Performance and Choreography from Elon University. In North Carolina she had the pleasure of creating and touring with kearns dance project and Martha Connerton. Her own work was presented at the North Carolina Dance Alliance and the American College Dance Festival. Since relocating to NYC Allie has danced and flash mobbed with Oliver Steele, In-Sight Dance Company, and Tim Chester Dance. She currently performs with kearns dance project, in NC and NYC, and Summation Dance.



Julie McMillan

Dancer & Development/Grants

Julie, originally from the Bay Area, received her formal training from Moving Arts Dance and Peninsula Ballet Theatre, under the direction of Michael Lowe. She graduated with a BFA in Dance and Economics from NYU's Tisch School of the Arts. Julie has performed works by Stacy Spence, Deborah Jowitt, Rosana Hribar, Gregor Lustek, Jim Sutton, Andrea Miller, James Martin, and most recently Benjamin Kimitch at Danspace. She has also studied at LINES Ballet, North Carolina School of the Arts and the Salzburg Experimental Academy of Dance in Austria. She currently works with Up2Us, a non-profit that promotes sports as a tool for positive youth development across the country. She is excited to be dancing with Summation Dance for the third year running.



dancers



Megan Wubbenhorst

Dancer

Megan began her professional training in the Arts in Motion Touring Company at Broadway Dance Center in New York City. She recently graduated summa cum laude from Florida State University with a BFA in Dance. During her time at Florida State University she performed works of prestigious choreographers including Jose Limon, Petipa, Alan Danielson, Jawole Willa Jo Zollar, Gerri Houlihan, Lynda Davis, Rick McCullough, and Tim Glenn. She was also a member of Dance Repertory Theatre under the direction of Lynda Davis. When she is not dancing, Megan is a Development and Administrative Associate with Shen Wei Dance Arts.



Meg Weeks

Dancer

Meg, originally from New Hampshire, graduated magna cum laude from Brown University with an honors BA in history. She has performed with Shen Wei Dance Arts, Burns Dance Media and Sarah Holmes Dance Works in New York, and has toured nationally with Lostwax Multimedia Dance. In April of 2012, she performed at Performática in Puebla, Mexico. She has presented her choreography at the Center for Performance Research, Triskelion Arts, and Gibney Dance Center in New York and at various venues in Rhode Island and Vermont. Most recently, she performed in the Metropolitan Opera's production of *Parsifal*.



repertory

Updating Route, Please Standby

21 minutes

Updating Route, Please Standby reflects on the relationship between expectation and reality, and the necessity for an ever-present openness to recalculate our positions in life. The piece takes into consideration how society, the media, literature, and other forms of visual culture have molded our understanding of what we are to achieve within certain time frames, and dismisses these pre-conceptions in favor of simple re-evaluation and advancement. Our lives rarely materialize in the way we envision; and even though the outcome might not be so different from the intended one, the route there winds dramatically.

Shift, 2012

26 minutes

Shift questions perceptions of reality. Intrigued by, and in response to, notions of alternate planes of existence and parallel universes, Clements explores the different facets of fate and its outcomes. How much weight do our decisions really hold, and how different — if at all — could our lives look? Using intricate patterning and distinct athleticism, nine women embody this concept as they create an atmosphere rife with tension, harmony, mystery and symmetry. Shift features an original composition by frequent Summation collaborator, Kyle Olson.

Pathological Parenthetical Pageantry, 2012

18 minutes

Pathological, Parenthetical Pageantry reveals an alternate take on dancemaking. It confuses the real and the imagined, blurs the line between creative and absurd, and confronts what is traditionally valued.

Deep End, 2012

52 minutes

Deep End casts its audience into the depths of a fishbowl, imagined anew and harboring the (illustrious yet) formidable New York City. Drawing upon this metaphor, the work explores the ideas of confinement, self-awareness, co-habitation in an environment constantly in flux, and the insatiable quest to achieve. Seen through the female perspective, ten women transform the stage into a myriad world in which failure and success are fundamentally equal in a place whose inhabitants seem to ignore the futility of it all.



repertory

Keep Your Feathers Dry, 2011

55 minutes

Keep Your Feathers Dry chronicles a recent personal experience of choreographer Sumi Clements, and aims to simulate this emotional journey for its viewers. The piece explores a story of heartbreak complicated by war. The three sections reflect an emotional trajectory, from confusion and despair, into the slightly deranged, leveling off into an emotionless precipice. While the story is a personal one, at the heart of Keep Your Feathers Dry is the universal question: Where do I go from here? How do we react to the great upsets of life, and what must we do in order to endure, fight and heal.

Fortitudine, 2010 (Excerpt)

13 minutes

There is art made about war. There is art made about the men and women who go to war. Fortitudine is about the people who are left behind. The dancers represent fragmented thoughts and distorted emotions as they navigate their way through the incomprehensible.

Whac-a-Mole, 2010 (Excerpt)

9 minutes

Whac-a-Mole features five female dancers caught in a world where nothing is as it seems. Startling moments obliterate serene images, as the work explores how one event can continue to impact you time and time again.

No Man's Landing (Excerpt)

23 minutes

No Man's Landing explores what happens in the wake of an emotionally charged period of time; an exhaustion, depletion, or emotional plateau in which the numbness of not feeling anything is all there is. The movement in this section is simplified and represents a stripping away of the excess in order to look back at what you have endured, make peace with the past, and turn your attention forward once again. No Man's Landing does not end with a definite resolution, but aims to convey a sense of "ambiguous hope."

Last Exit Before Toll, 2009

8 minutes

Set to music by Pink Floyd, Last Exit Before Toll shows the trials of five bizarre dancers trapped in a conformist world, fighting to display their individuality. The piece begins with the eclectic group performing a sequence of odd movements in unison. The monotony quickly shifts as each dancer finds a way out of oppression.



repertory

Heat, 2009

8 minutes

“Verily you are suspended like scales between your sorrow and joy. Only when you are empty are you at standstill and balanced.”

— Kahlil Gibran from *The Prophet*

Heat is an exploration of the struggle to find happiness in all areas of life. The piece seeks to find the delicate balance between moments of dissatisfaction and extreme elation. Eight dancers portray this dichotomy—finding points of stillness amidst chaos.

Forgot You, 2008

8 minutes

“A thing is not seen because it is visible, but conversely, visible because it is seen.”

— Diane Arbus

Inspired by the work of Diane Arbus, *Forgot You* explores the world of those that exist on the fringes of society. It delves into the psyche and substance of a life forced into isolation. Two women embody these concepts in spirit and physicality as they attempt to break free of the barriers that confine them.





past performances

2013

Nov 21-23: 3rd Annual Dancing Literate Project, Judson Memorial Church
*Performed Updating Route, Please Standby by Sumi Clements and
Splinters in Your Mind by Taryn Vander Hoop*

October 12: ANAHATA Dance Hosts "Celebrating H'Doubler"
Peridance Capezio Theater
Performed Splinters in Your Mind choreographed by Taryn Vander Hoop

May 17-18: San Francisco Tour
Z Space
Performed Shift choreographed Sumi Clements

April 11-13: Summation's 3rd Season
BAM Richard B. Fisher Building
Performed Pathological Parenthetical Pageantry and Shift by Sumi Clements

January 24: FlicFest (Feature Length Independent Choreography Festival)
Irontdale Center
Performed Deep End choreographed by Sumi Clements

January 12-13: Reverb APAP Performance
Baruch Performing Arts Center
Performance Deep End (Excerpt) choreographed by Sumi Clements

2012

December 14: Fridays at Noon, 92nd St Y
Performed Deep End (Excerpt) choreographed by Sumi Clements

December 6-8: 2nd Annual Dancing Literate Project, Judson Memorial Church
*Performed Pathological Parenthetical Pageantry by Sumi Clements and
Eveningland (Excerpt) by Sydney Skybetter (skybetter & associates)*

March 8-10: Summation Dance World Premiere: Deep End,
Baryshnikov Arts Center, Howard Gilman Performance Space
Performed Deep End choreographed by Sumi Clements

January 27: Tisch Dance Alumni Concert, Skirball Theatre
Performed Fortitudine, choreographed by Sumi Clements



past performances

2011

November 10-12, 2011: Dancing Literate Project, Judson Memorial Church
Performed Erode (Excerpt), choreographed by Sumi Clements and Beirut by Andrea Miller (Gallim Dance)

September 23, 2011: Fridays at Noon Kick-Off, 92nd St Y
Performed Erode (Excerpt), choreographed by Sumi Clements

April 9, 2011: Benefit for Japan Earthquake Relief, NYU Tisch School of the Arts,
Performed Keep Your Feathers Dry, choreographed by Sumi Clements

February 4 & 5: Summation Dance World Premiere: Keep Your Feathers Dry,
Baryshnikov Arts Center, Howard Gilman Performance Space
Performed Keep Your Feathers Dry, choreographed by Sumi Clements

2010

December 10: Fridays at Noon, 92nd St Y
Performed Fortitudine, choreographed by Sumi Clements

November 19-20: ONE BRAVE THING, Wild Project Theater
Performed Fortitudine (Excerpt), choreographed by Sumi Clements

October 7-8: Dance New Amsterdam's RAW Material Emerging Artist Series,
Commission: Performed Whac-a-Mole, choreographed by Sumi Clements

September 25: FAB FESTIVAL
Performed Fortitudine (Excerpt), choreographed by Sumi Clements

September 24: DUMBO Dance Festival, White Wave John Ryan Theater,
Performed Heat, choreographed by Sumi Clements

July 15: WDA FESTIVAL, Dance Theater Workshop
Performed Hooked, choreographed by Taryn Vander Hoop

June 4-6: La Mama Moves Festival
Performed Last Exit Before Toll, choreographed by Sumi Clements

April 10: DanceNOW's RAW Festival
Performed Fortitudine (Excerpt), choreographed by Sumi Clements

The New York Times



Andrea Mohin/The New York Times

By GIA KOURLAS

The cumulative lesson of Summation Dance Company could go a little like this: An emotional beginning doesn't automatically lead to a stirring finale. This all-female troupe, which made its debut on Friday night at the Baryshnikov Arts Center with "Keep Your Feathers Dry," isn't one for subtlety; instead it's the kind of company in which dancers list their astrological signs in their biographies: "Sumi is an imaginative Aquarius who comes from California"; "Taryn is an analytical Virgo who hails from Wisconsin."

Sumi Clements, the group's artistic director, choreographed most of "Keep Your Feathers Dry," with some help from Taryn Vander Hoop, the executive director and associate artistic director. Broken into three sections, this evening-length work showed dancers slipping between anger and angst with, at best, a degree of moxie that allowed them occasionally to rise above the superfluous and overly familiar choreographic devices. With heaving chests they recited gibberish and expelled breath in

quick hisses; in still poses they etched sharp angles in space.

"Keep Your Feathers Dry" is inspired by the misery of being left behind. In a program note Ms. Clements writes about how her boyfriend was deployed to Afghanistan. "As I lost a relationship, the U.S. military gained a staff sergeant," she reveals, later explaining that the work, while personal, asks a universal question, "How do we react to the great upsets of life?"

Ms. Clements has clearly poured her sorrow into a dance, but the relentlessness of it is like hearing a woman tell you — over and over — that her heart is broken. Time and again dancers paused in lunges or stood with straight arms extending down like pointed arrows, only to buckle at the knees and topple onto the floor.

As a choreographer of solos and duets Ms. Clements insisted on trite anguish over form. But in larger sections she displayed a flair for moving groups in space by knitting patterns that sent dancers zipping across the stage in threes. Here their tenacity took center stage: a heart can break, but the body never stops running.



press

The New York Times

Events»Dance

Summation Dance Company

Sumi Clements's "Deep End" places the audience in a metaphorical fishbowl to examine choreographic ideas of confinement, self-awareness and co-habitation as seen from a female perspective. — JACK ANDERSON

March 8-10 at 7:30 p.m.
Baryshnikov Arts Center
450 West 37th Street
New York, NY 10018
(212) 868-4444
\$20, or \$12 for students
<http://smarttix.com>



summation
dance company



press

The New York Times

Events»Dance

Dancing Literate Project

Presented by the budding company Summation Dance, this second annual event seeks to educate audiences about “the how and why of contemporary dance.” Performances by Summation and the Anata Project lead into moderated discussions with more established choreographers. On opening night the moderator is Gina Gibney. — SIOBHAN BURKE

Dec. 6-8 at 7:30 p.m.
Judson Memorial Church
55 Washington Square South
New York, NY 10012
(212) 868-4444
\$20, or \$12 for students
<http://smarttix.com>
<http://summationdance.org>



press

The New York Times

Dance Listings for Feb. 1-7

★ **FLICfest 2013** (Friday and Saturday) Founded three years ago by Jeramy Zimmerman, FLICfest gives choreographers a chance to attempt full-length pieces rather than the shorter ones that festivals usually require. Fourteen choreographers (some of them in tandem) will participate over two weekends, starting with Jillian Sweeney and Summation Dance Company on Thursday. Cabaret performances follow at 10:30 each night; what's not to like? At 7:30 and 9 p.m., Irondale Center, 85 South Oxford Street, Fort Greene, Brooklyn, (866) 811-4111, irondale.org; \$25 (includes both shows and cabaret), \$20 for artists and students. (Sulcas)



THE NEW YORKER

SUMMATION DANCE COMPANY

Summation is a recently formed company, and the tone of “Keep Your Feathers Dry” is youthful and overwrought. Ten women shout unintelligibly and collapse in staccato, as Moby and Blockhead lay down a beat. Floor-bound writhing and factions that push and shove suggest a battle with personal demons. As a choreographer, Sumi Clements shows skill in more abstract moments, making use of a relatively large cast to maintain multiple vectors.

(Baryshnikov Arts Center, 450 W. 37th St. 212-868-4444. Feb. 4-5 at 7:30.)





press



THE NEW YORKER

FLICFEST

The acronym FLIC stands for Feature-Length Independent Choreography—no excerpts, no multi-artist showcases. Now in its third year, the Brooklyn festival spreads twelve works across two weekends, in double-bill evenings chased by saucy late-night cabarets. The first weekend features Jillian Sweeney, Summation Dance, Chris Masters, Yin Yue Dance, Amy Cova, and Jordan Che Toback. (Irondale Center, 85 S. Oxford St., Brooklyn. 718-488-9233. Jan. 24-26 at 7:30 and 9. Cabaret at 10:30. Through Feb. 2.)



SOLOMONS SAYS

By Gus Solomons Jr.

It's refreshing when a new company with convincing artistry and fierce dancing appears on the crowded concert dance scene. Summation Dance made an impressive debut at Baryshnikov Arts Center, February 4-5. Founded by artistic director/choreographer Sumi Clements and executive director/producer Taryn Vander Hoop, both of whom are also dancers, Summation presented a concise 70-minute evening, created over the past year – during and since graduating from the MFA program of NYU/Tisch School of the Arts. (Full disclosure: as an arts professor there, I was one of their dance technique teachers.) Still, so auspicious a commencement merits recognition.

“Keep Your Feathers Dry” comprises three dances – “Fortitudine,” “Whac-a-Mole,” and “No Man’s Landing” – which, according to a eloquent but perhaps overly personal choreographer’s note, chronicle Clements’s emotional journey during the demise of her love relationship, when her Marine Corps boyfriend was deployed to Afghanistan. Rarely does such deeply personal turmoil translate into such objectively powerful dance.

Fearless performing by a cast of strong women brings the work vibrantly to life. The choreography has all the elements of “well-made dances” – expansive use of space, soaring dynamic contrasts with skillful use of silence and stillness, and cohesive development of thematic materials. But these elements of good craft never stultify the kinetic and emotional impact of the work; rather, they amplify them.

“Fortitudine” begins with McMillan, Clements, and Vander Hoop mumbling and poking the air. Yohta Tsagri, at once maternal and menacing, looms behind them. The image establishes the physical power of the distaff troupe, and that force continues to mount through the evening. A pulsing electric collage by Moby, edit, Four Tet, and original music by Kyle Olson supports the action.

In “Whac-a-Mole,” Vander Hoop and Clements in bright sundresses, move largely in unison, vying for power with Angela Curotto, Julie McMillan, and Kristin Schwab, three sultry fem-bots in black lace leotards and slicked back hairdos. Falling to the ground on hips and knees, sliding, and rolling look physically punishing, but the women take it on with relish. The balance of power shifts from one side to the other, until they all finally fall into unison – harmony or perhaps only a momentary truce.

When in “No Man’s Landing” Julie McMillan balances in a squat on one foot for minutes, you’re engaged by the physical difficulty of the balance, you empathize with its obvious discomfort, and its duration allows you to ponder the very notions of endurance and patience. Then, the company – including also Cat DeAngelis, Allie Lochary, Sarah Holmes, and Erin Okayama, in dark tights and mesh tunics – comprises an intrepid female clan, repeatedly hurling themselves in pairs from the wings onto the ground.

The hard scrabbling dancing may not always reveal the emotional nuances of its intentions, but that opacity is more than offset by the passion with which it’s conceived, the commitment with which it’s done and the craft with which it’s assembled. Dynamic lighting by Simon Cleveland and Brigitte Vosse’s textural costumes add authority to the artistry. Summation Dance renews your faith in the power of motion and announces the advent of a troupe to put on your radar.



Lively Arts

An Internet Cultural Magazine

According to written material, Summation Dance's DEEP END is inspired by conflicts, frustrations and aspirations in New York City. But this Modern Dance piece, beautifully choreographed by Sumi Clements, is not literal-- not Mime. No matter what its literal provocation was, what inspired it, DEEP END is an engrossing abstract work using Martha Graham-based physicality (contractions, floor work) with precise movement synchronization perfectly performed by ten graceful, well-trained women. The torso-impulse movements flipping through the bodies of these lithe, graceful dancers gives us a fascinating jingle-jangle of coordinated bodies in contrapuntal patterns, which at times can be still as stone, and then they fly. The only actual reference to NYC is the voice of Mario Cuomo and a short burst of sounds of the city about two thirds through the dance piece. Lighting by Simon Cleveland is perfect— sensitive highlighting and revealing of the movements; costumes by Brigitte Vosse allow for the most active movement, and yet remain feminine; the soundscape by Kyle Olson lifts and floats the dancers. This is a terrific Modern Dance company with imagination and flair. Long may they wave!

Richmond Shepard—

Performing Arts INSIER and lively-arts.com



{ DIY dancer }

Dancing Literate: Summation Dance Starts a Conversation

It is no great revelation to observe that a perennial lack of funding is one of the greatest sources of discontent within the American dance community. From top-tier, nationally renowned companies that might have cause to slash dancer salaries or performance seasons when financial times get tough, to frustrated freelance artists, who frequently find themselves cobbling together a motley mix of gigs and odd jobs in order to survive — nearly every entity in the industry suffers when a faltering economy collides with increasingly intense competition for resources and a seemingly ebbing interest in the culture of dance.

Yet however palpable the woes of a downtrodden dancer, the tools necessary to rise above less-than-favorable circumstances are not tangible at all. As Summation Dance co-founders Taryn Vander Hoop and Sumi Clements discovered, patience, persistence, and endless imagination go a long way in molding an ideal into reality — or perhaps more accurately, molding reality into their ideal.

Within the space of roughly two years, Summation Dance has made its presence known on the New York City dance scene, both producing its own shows and making the rounds at dance festivals and conventions. Launching a new business in any sector requires a sturdy game plan and no small amount of fortitude — both of which Vander Hoop and Clements had developed by the time they earned their Masters in Fine Arts from New York University's Tisch School of the Arts. What began as a one-time post-graduation performance project rapidly evolved into the establishment of a small company that presented its first evening-length work to a sold-out house at Baryshnikov Performing Arts Center in 2010.

The secret to Summation's success?

"Before we even had our first piece choreographed, we decided to split roles," Vander Hoop explains. "I would be Executive Director and Sumi would be Artistic Director." This separation of responsibilities allowed the duo to bring their company and their vision to life in a very short amount of time. Employing several fellow Tisch dancers, along with a few fresh faces found through auditions, choreographer Clements began to create. From the start, she knew that maintaining several constants, such as a consistent core of dancers and a regular rehearsal schedule, would be crucial. "As a choreographer," she says, "I'm able to experiment more when I know exactly what everyone is capable of so far. When I'm challenging myself, they're also being challenged."

Outside the studio, Vander Hoop faced a different kind of challenge, one that ultimately opened an entirely new avenue for the company to explore. "When we were starting our company, and trying to explain to people what we were doing and get them excited," she relates, "the common issue was that people outside of the dance world had no idea what modern dance was... They had never seen modern dance."

From this realization emerged the now annual outreach program Dancing Literate, a combination performance and seminar event intended to expose new audiences to and allow them to interact with a realm of art with which they have no relationship. This year's event — scheduled to take place at Judson Memorial Church on December 6th, 7th, and 8th at 7:30 pm — will feature a preview of Clements' current work-in-progress, Pathological Parenthetical Pageantry, along with new pieces by Claudia Anata Hubiak and Sydney Skybetter. Gina Gibney, Sidra Bell, and Seán Curran have each signed on to host an evening and moderate post-show discussions.

As a result of the outreach efforts that fueled the inaugural Dancing Literate last year, Vander Hoop proudly reports, "our audience is never primarily dancers. We've really focused our outreach towards other professional communities." In other words, she and Clements have created for themselves the support base that so many dancers and dance companies feel they lack.

As Summation Dance moves into its third year of existence, the company shows no signs of reigning in its momentum. Within the next two months, Summation will participate in a female choreographers' showcase at the 92nd Street Y; the Reverbdance Festival, a part of APAP, 2013; and Flicfest, a Brooklyn-based festival of full-length dance works. Of course, the company's own evening-length show at the Brooklyn Academy of Music (BAM) in April and its San Francisco tour later in the spring are great sources of excitement for Summation's founders, as well. Yet as Clements points out, "it's really important to take part in things that other people are curating, because producing your own work can be very isolating... The events you're participating in that you're not producing, that's where you find new audience members."



Psychoses and Idiosyncrasies

By: Bayla Gottesman

Adorned with regal pillars and an altar at the rear, it's questionable what choreography could hold up in the cavernous stage at Judson Memorial Church. But during Saturday's performance of "Dancing Literate," three dances successfully navigated the vast arena by taking us through a psychotic adventure inside the altered minds of Sydney Skybetter, Claudia Anata Hubiak, and Sumi Clements.

In Skybetter's "Eveningland," choral music, religious overtones, and eerily smooth-moving dancers make for a haunting work. We look into a nunnery, or similar confidential place where outsiders aren't allowed. Once inside, the intricacies and cultish oddities expose the intense bond of the secret world's residents.

Claudia Anata Hubiak's "Crooked Little Hearts" was psychotic in a more in-your-face, sour-apples kind of way. Choreographically, Hubiak cleverly plays on lines, angles and repetition by staging the same formations and movements in various places throughout the work. The segments look drastically different from new angles and perhaps Hubiak comments on the repetitive nature of relationships with this tactic. As an audience, we are attached to familiar movement (or relationships), and find ourselves drawn to the same situations over and over again. Cycling through a variety of emotions with a mixed cast of characters, we witness layers of relationships peel away as dancers comfort, deceive, and hurt each other, all in a twenty-minute time frame.

The closing work, Sumi Clements' "Pathological Parenthetical Pageantry," was the most outright fanatical of the three. From mismatched floral costuming to extended periods of awkward silence to over-saturated sexuality, the piece was wildly entertaining. It also felt like I was watching slight characterizations of the girls I was petrified of in high school. Dancers confront the audience and dare them to look away. The brave ones stare back, trying to suppress feelings of intense intimidation.

The three pieces expand upon each other's psychoses and while each work stands well alone, together they are stronger. I'm not sure if the producers curated the show to be a gradual development of neurotic behaviors, but the audience is certainly taken on an emotional roller coaster rife with obsession, love, hate, and fear. In fact, I've never so enjoyed witnessing psychotic breakdowns as I did last Saturday night.



THE
DANCE
ENTHUSIAST

Intimate Power: Impressions of FLICfest 2013

Theodora Boguszewski for The Dance Enthusiast

Summation Dance Company's *Deep End*, the second full-length piece of the evening, is a mesmerizing exploration of survival in a constantly changing environment. Choreographed by Sumi Clements, the work features another cast of fierce women.

The nine woman cast moves with exhilarating freedom. I watch on the edge of my seat as they whirl, glide and toss themselves into huge leaps and intricate floor work. This powerful group catapults across the vast space like stones skipping on water. Relaxed and grounded, Clements' movement shows a strong Varone influence. The stage never feels clunky or crowded and the dancers move amongst one another as effortlessly as a school of fish.

The premise of *Deep End* is survival; an army of powerful women attempts to define themselves in a lonely, isolating environment (perhaps New York City?). At times the drama feels contrived, but the movement's intention is clear, and I can relate to it.

Deep End excites the audience and reminds me how thrilling pure movement and design can be.



DanceBeat

Deborah Jowitt on bodies in motion

Wild at Heart, Sometimes

April 21, 2013 by Deborah Jowitt

What's not to love? That is, if you—like me—are easily entranced by the combination of formal purity and weirdness. When the lights come on in the black box of the Brooklyn Academy of Music's Fishman Space to signal the beginning of Sumi Clements's *Shift*, three women stand, separated from each other and staring through us. It's how they stand that's interesting. They're slanted to the side, arms pinned to their flanks, with one foot crossed behind the other and clubbed so that it's resting on its outer edge. One of the women is Clements; the other two (as I remember) are Julie McMillan and Angela Curotto. They wear dark gray, sleeveless sheaths, made of a coarse material. A loud ticking begins. They seem frozen there. Three more women enter and strike the pose, then three more. The first important move is to change feet and slant the other way. Then change back.

This is the first of two premieres presented by Summation Dance, the company co-founded in 2010 by Clements and Taryn Vander Hoop (both of whom I knew as graduate students in NYU-Tisch School of the Arts). With Clements as the artistic director and chief choreographer and Vander Hoop as executive director and associate artistic director, the company, in a short time, accomplished a great deal in terms of securing funding, producing work, and developing an artistic profile.

For quite a while, *Shift* plays around with the image of tilted women, who are neither uncomfortable nor fully at ease in their peculiar posture. Kyle Olson's effective score grows and changes in texture. Simon Cleveland's lighting creates atmospheric shifts. Clements, too, gradually expands the movement possibilities. The women—all wearing Brigitte Vosse's simple dresses—come and go come together in brief trios and duets. Vander Hoop dances alone a couple of time. But *Shift* isn't about friendships forming or people having misgivings. Members of the strong, all-female company (including Kelsey Berry, Allie Lochary, Kristin Schwab, Megan Thornburg, Meg Weeks, and apprentice Tenaya Cowsill) fit themselves into patterns as if these were rotating jobs in a well-ordered community. Occasionally, some of them stop and watch others dance.

Clements is sparing with her well-designed movement embellishments and shifting configurations. The performers lunge, roll on the floor, run onto the stage backward, or form a tidy line and then break away from it. Aside from that narrow off-balance stance, they move big and bold; feet wide apart, knees bent, they thrust themselves into dancing. The floor is a good place to be.

I cringe at the title of Clements' *Pathological Parenthetical Pageantry*, but it does convey something about the dance. If *Shift* is stark and precise, PPP is all about excess, mess, and glamor with its seams showing. Also about the conflicting emotions stirred up by the act of performing in public.

This time, only Clements, Curotto, Lochary, McMillan, and Vander Hoop appear onstage, garbed in imaginatively outrageous outfits by Vosse. Whatever they're doing, or getting ready to do, it's clear that they are not clear about what it is. In a bluish gloom, they trot around, putting things onstage, picking up tiny things that aren't supposed to be there. Then they stand off to one side and adjust their costumes. A spotlight beams on, making an inviting pool. They eye it and fix themselves up some more. Someone gives Curotto a shove, and the five parade in and form a line facing us—very close to the front row of spectators. They breathe heavily, like wary horses, then retreat to the sidelines. They try again, and this time they back up just a bit, step stiffly with their legs wide apart, show us they can kick, and then wonder what to do next.



The New York Times

Sisters, Isolated and Even Persecuted

Summation Dance Presents Two Premieres at BAM

By GIA KOURLAS APRIL 7, 2014



Andrea Mohin/The New York Times

Sumi Clements and Taryn Vander Hoop formed Summation Dance in 2010, partly to provide a home for female dancers. At the time, they were graduate students at New York University's Tisch School of the Arts; nearly all the men in their class had jobs lined up.

While Ms. Clements is the choreographer of the operation, and Ms. Vander Hoop is its executive director, both dance. Their company, 10 strong, including its founders, is something of a sisterhood where strength is not just taken seriously, it's a given. Yet what comes up short, as was evident in two premieres presented on Wednesday at the Brooklyn Academy of Music's Fishman Space, is variety and vulnerability.

The lights rise gradually on "Updating Route, Please Standby," set to music by the DJ and elec-

tronic musician Lorn. The first sound is footsteps. With their backs hunched and palms pressing forward, dancers pound their feet as if executing a football drill. Just as abruptly, they crash to the floor in a low bow. In Ms. Clements's muscular choreography, dancers spend as much time on the floor as they do upright. To take in the complete picture, you must view her structure from a distance.

Ms. Clements juxtaposes speed and resistance throughout much of this work, which explores, according to the publicity notes, the tension between expectation and reality. That notion is hard to grasp in the actual piece, which reveals more about isolation and assimilation. Wearing loose gray-and-black tops and leggings by Brigitte Vosse, the women stare coldly at one another, then run in tight circles as a single dancer remains still; eventually, the loner joins in. It's as if this dance were on a loop.

"Hunt," Ms. Clements's other premiere, features similarly dim lighting, by Simon Cleveland, yet explores a more specific topic: the persecution of women accused of being witches. Set to a bland electronic score by Kyle Olson, "Hunt" showcases the dancers in Ms. Vosse's silky long dresses, which ripple becomingly as the women slice across the stage.

It's aggressive and dreamy in bits: Ms. Clements and Julie McMillan, both in the foreground, twist and writhe on the floor while the others glide along the back of the stage like spirits. A frenzied solo for Ms. Vander Hoop ends with her back to us as she stands on point. Her darting arms and legs expose her suffering, but — like much of this program — don't show us anything we haven't seen before.



SUMMATION DANCE

April 4, 2014

In the four years since entering the New York Dance scene, Summation Dance has made its mark with aggressively physical choreography that somehow maintains a poised nature no matter what the underlying content or conjured ambience. Co-founded by Artistic Director/Choreographer Sumi Clements and Associate Artistic Director Taryn Vander Hoop, the all female company celebrated its 4th Annual NY Season at Brooklyn Academy of Music, presenting two world premieres.

Opening with the strongest work of the evening, “Updating Route, Please Standby” begins with the pattering of bare feet, creating a percussive rhythm as the lights reveal a collection of female dancers spread across the space each in what resembles a preparatory wrestling stance. Looks and body facings shift as they settle into a quiet pause before pacing to another spot. The work dances a fine line between swift, unmitigated edginess and simple prettiness - particularly in the technical movement phrases showcasing body lines, or the clear-cut formations and transitions.

Undoubtedly DJ Lorn’s electronic musical accompaniment - which adds a busy, echoing element - helps create the powerful world in “Updating Route, Please Standby.” The organized chaos of the work, presented through the intense stoicism and ferocity of the dancers, metaphorically takes on the human need to reassess and reposition one’s views, relationships, and plans despite, or perhaps amidst, the incessant saturation of society.

The world premiere of “Hunt” follows, delving into the concept of the individual pinned against the group in a different way. This time the work has a historical influence - based on the tales surrounding the persecution of witches - which is reimagined in a feminist light. The nods to independence and strength are apparent as two slowly shift and move on the ground downstage, occasionally moving up to their knees. A row of dancers behind them, all dressed in airy, cream-colored togas (Brigitte Vosse), pass through multiple times largely moving in unison which creates a calm, decorative undertone to contrast the quirky nuances of the duo’s simultaneous solos.

Collaborator Kyle Olson’s original composition for “Hunt” is dynamic, evolving from soft hums to the sound of rain to electronic sections that build in intensity. At one point the dancers split into smaller groups of two and three and through shuffling steps, they rotate between each other and encircle the space. This dizzying pattern stirs up the work’s trajectory, though “Hunt” does not achieve the level of captivating energy that “Updating Route, Please Standby” does. It is within these energized, powerful moments that Summation Dance and the ardent movement quality of Clements’ choreography thrives the most.

EYE ON THE ARTS - Jenny Thompson



summation
dance company

www.summationdance.org

www.facebook.com/summationdance

www.twitter.com/summationdance

