



**Human Landscape Dance** is a 501(c)(3) non-profit incorporated in the District of Columbia. Our mission is to promote the appreciation and understanding of contemporary dance. Our organization has three programs: Performance, Education, and Cultural Exchange.

**Performance.** Human Landscape Dance performs excellent dance. Our work relies on the physical intimacy of close contact among a core of strong movers. This intimacy heightens the urgency of the characters' motivations. We portray people in conflict: lovers sharing a bed while one sleeps, but the other can't; members of a family with opposing designs to leave or to keep everyone together; an older couple trying to remember what it was they used to share...our dances depict the human landscape of our urban lives—tumultuous, crowded, alternately affectionate and hostile.





## Education



**Education.** We specialize in university-quality dance education for adult movers of all skill levels. We have offered workshops in contact improvisation, repertory and performance, Somatics through Bartenieff Fundamentals, Mythology, Contemporary Technique, and an historical survey of Modern Dance. Our goal is to offer rich dance education at an accessible price. Artistic Director Malcolm Shute has taught workshops for Human Landscape Dance across the US, and around the world.

"I have taught now in many countries, and to those who speak many languages. I find that teaching is always about finding a balance between what a student needs to know, and what a student wants to know, which are not always the same thing. A lift, for instance, is a rich network of choices, all working together; a student may need to understand why he wants to perform a lift more than to understand how he may accomplish it. I strive to facilitate both understandings."

Malcolm Shute







*3er Festival de Danza  
Contemporánea  
e Internacional*  
· UMNG ·

Mayo 2, 2013 6:00pm  
Mayo 3, 2013 4:00pm  
Aula Máxima

· Entrada Libre ·

**¡SOMOS UNIVERSIDAD MILITAR  
SOMOS 100% BIENESTAR!**



Foto: Dorian Rivas. Rép. a través del grupo de correo Electrónico Fdca

Grupos universitarios y profesionales de danza  
internacional y contemporánea

Invitado especial:  
Human Landscape Dance (USA) Dirección:  
Malcolm Shute

Talleres de danza con inscripción gratuita.  
Mayores informes: [pasia\\_correo@unimilitar.edu.co](mailto:pasia_correo@unimilitar.edu.co),  
[jmmma\\_alvarez@unimilitar.edu.co](mailto:jmmma_alvarez@unimilitar.edu.co)



**UNIVERSIDAD MILITAR  
NUEVA GRANADA**

A group of approximately ten people are seated on a stage in a dark theater. They are facing an audience seated in blue chairs. The stage is lit, while the audience area is dark. The people on stage are dressed in casual clothing. The audience is seen from behind, filling the foreground and middle ground. The theater has a dark interior with blue seats.





## Press

Human Landscape Dance is on Washington DC's  
"...Dream Team of local troupes...."

—The Washington Post

"...Human Landscape Dance explored the underbelly of  
myths and folk tales with ingenious choreography and  
staging by founder Malcolm Shute."

—The Washington Post

"...it is pitch-perfect and an element of humor and  
suspense is subtly added..."

—The Philadelphia Inquirer

"Shute emphasized the physicality of Cinderella's labor,  
while Szegda got to wear the ball gown and go to the ball  
with Alexander Short, her prince."

—CriticalDance

"...intimacy is a trademark of Shute's choreography."

—Gazette.net



## **Review: Human Landscape Dance and Code f.a.d. Company at Dance Place** *The Washington Post*

By Pamela Squires, Published December 9, 2012

The pairing of two companies on different levels was in-your-face clear Saturday at Dance Place. Local company Human Landscape Dance explored the underbelly of myths and folk tales with ingenious choreography and staging by founder Malcolm Shute. In comparison, Raleigh, N.C.-based Code f.a.d. Company's exploration of fashion designers as new gods killed an interesting theme with banal choreography.

Human Landscape Dance is grounded in contact improvisation. Shute put this to good use in "Aurora's Dream," which revealed what Sleeping Beauty was dreaming about all those years. The dream looked a cross between Disneyland and Hieronymus Bosch. The prince was a deviant for having crept into her bedroom. Bad fairies threatened her safety.

In a separate piece, Amanda Abrams was brilliant as the long-suffering Penelope weaving away as she waited years for her husband, Odysseus, to return. For most of "Penelope and Odysseus/Waiting," Abrams remained in a chair, almost magically defying the limits of scale and reach that this imposed. Her arms spoke volumes. In her hands, repetition became a powerful force. What a riveting mover she was.

Shute's final tour de force was the disembodied head of Medusa, performed by Heather Doyle, using eyes, eyebrows and soundlessly moving mouth to convey wonderment at all that she no longer had to bother with now, like painting her toenails. It was delightfully humorous and weird.





## Review: Hot and Cold at the Painted Bride

*The Philadelphia Inquirer*

By Marilyn Jackson, Published June 1, 2010

In the Philadelphia/Washington DC Exchange concert over the weekend, Anne-Marie Mulgrew and Dancers Company joined with DC's Human Landscape Dance, each presenting two works representative of their companies. Both have a reputation for working in site-specific arenas, each well-known for using parks, walls, even city sidewalks to create a mise-en-scene. In this case they brought their works to the Painted Bride stage, with some mixed results.

Human Landscape Dance chose two works that translated well to the indoors. Amanda Abrams, Alexander Short, and company founder Malcolm Shute performed in each, opening the show with *January Night*. A world premiere, Shute's soundscape of creaking ice and melting snow recalled our recent brittle and blizzardy winter. Drifting over one another on a representation of a snowbank, the three pajama-clad friends passed their time thwarting the cold and fending off the boredom of being snowed in.

More challenging, *Closet Dances* also employed the dance style known as contact improvisation to create the look of the three individuals locked in a "walk-in closet" from which they try to escape—but not without getting in one another's way.

From my perspective, contact improv choreography can be too undifferentiated. But when it is pitch-perfect and an element of humor and suspense is subtly added, as it was here, it succeeds. To Shute's industrial score, the three try squeezing out of the closet door (the stage's sole prop). Only Abrams squeaks through, leaving the men gawking in disbelief.







## Review: Pleasure in Plunging into the Stream

*thINKingDance*

By Beau Hancock, Published Dec 12, 2014

I dove into Vervet Dance's curated evening of five works featuring artists from throughout the region. In *Persephone and Demeter*, Malcolm Shute and his Human Landscape Dance reimagine Persephone's journey into the Underworld. Alexander Short and Shute roll effortlessly together as the roiling, muddy currents of the underworld's River Styx. Becoming Hades, Shute rests alongside Eliza Talbott (Persephone) on Short's back. Shute presses and prods Talbott as she struggles away from his grasp, until his hand reaches her mouth to feed her the pomegranate seed that will lock Persephone into his world. Ultimately, Talbott's Persephone sits with her mother, Demeter (Nicole McClam), at the stage edge, Demeter's stunned gaze revealing Persephone's fate.

*Aurora's Dream*, Shute's second offering, follows *Sleeping Beauty*, danced with commanding poignancy by McClam, through her centuries-long stream of consciousness, dominated by a looming Prince and frenzied Lilac Fairy. This version of the tale is no idyllic vision of peaceful slumber, but reveals instead the torturous reality of a hundred years stuck inside one's head with evil visions and disconnected dreams for company.

After dipping my toe into the potential of these artists' works I left wanting more.





## Preview: A Dream Team for Contemporary Dance

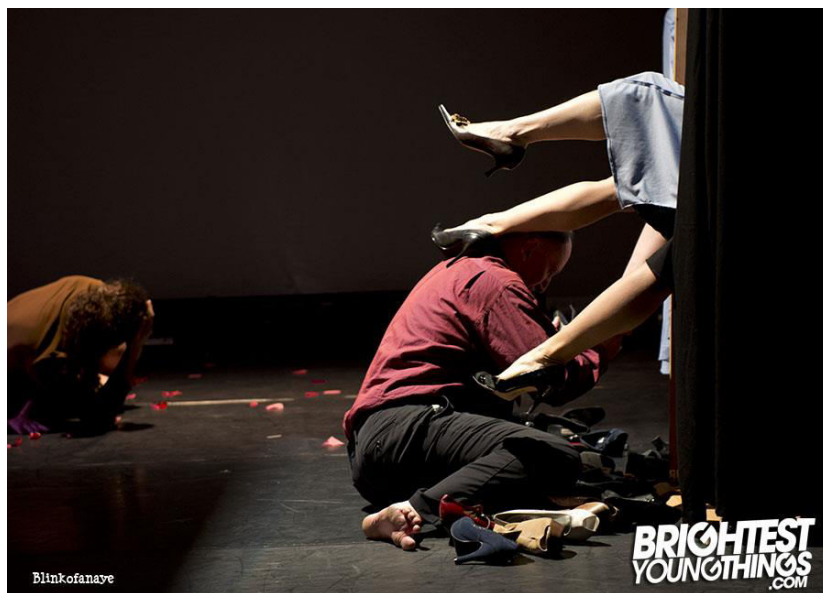
*The Washington Post*

By Rebecca Ritzel, Published Dec 29, 2013

**Human Landscape Dance: The company:** “We are an experimental dance troupe,” says member Malcolm Shute. We often take familiar stories and deconstruct them, making substitutions and exposing glitches that show the work in a new light.”

**The work:** Usually, if you’re seeing “Cinderella” in dance, you’re seeing a ballet. This abstract version of the fairy tale will feature both male and female Cinderellas, asking pointed questions about which gender should be home scrubbing the floors.

**What’s next?** The company is planning a Central American tour for May and is at work creating dances to be filmed and released online.



## Review: Modern Moves Festival

*CriticalDance*

By Carmel Morgan, published Jan 15, 2014

Presenting a new take on Cinderella was Human Landscape Dance’s piece by the same name. Malcolm Shute, the choreographer, in a clever twist, shared the role of Cinderella with Mary Szegda. Shute emphasized the physicality of Cinderella’s labor, while Szegda got to wear the ball gown and go to the ball with Alexander Short, her prince. In the beginning, in a section called “Broom,” Shute’s long hair practically swept the floor as he swung like a pendulum in the grip of Short, who before becoming the prince, took the role of Mother. Instead of offering a coherent narrative, Human Landscape Dance’s Cinderella seemed aimed to provoke dialogue about gender roles in its deconstructed version of the classic storybook tale.