

VOLTA

Electronic Press Kit



“All senses collided and created an overwhelming feeling of loss”
– *LA Times*

ABOUT

A woman with long dark hair, wearing a white sleeveless dress, is captured in a dynamic dance pose. She is standing against a light-colored stone wall. Her right arm is raised, with her hand near her head, and her left hand is near her mouth. Her eyes are closed, and her expression is one of intense focus or emotion. The background is a textured stone wall with some shadows and highlights.

Directed by Mamie Green, Volta is an LA-based dance company that fuses physicality, theatricality & multidisciplinary approaches to performance. Volta's work lives within a variety of artistic mediums — dance, poetry, theater, sculpture, and food — to create multi-faceted work that engages diverse audiences. By collaborating with artists across mediums, Volta seeks to break the boundaries of contemporary dance.

Volta has performed across the US, Europe, and the UK at museums, galleries, universities, festivals, & more. Praised by publications such as the *LA Times*, Volta is the recipient of several grants, teaches globally, and organizes a residency program.

Volta's site-specific works have flexible tech requirements and can adapt to a variety of settings from black boxes, theaters, outdoors, and more. Volta works collaboratively with presenters to showcase our works in untraditional and accessible spaces.

**Volta named “Best of Dance 2023”
by Fjord Review!**

“... something modern that makes undeniable emotions and provocative ideas out of ambiguity, strangeness, and abstraction.”

– Document Journal



GLASS HOUSE

Glass House shatters conventional boundaries between text, theater, and dance in an intimate exploration of home. Eight folding chairs become tools, shelters, and metaphors in the hands of dancers who construct and demolish domestic spaces before our eyes.

Drawing from personal experiences and literary luminaries like Kathy Acker and Joan Didion, writers Sammy Loren and Greenwald weave a poetic and narrative script of our protagonist returning home to their family for the holidays and the chaos that ensues.

Japanese-American composer Patrick Shiroishi performs an original score live, layering saxophone, electronic, and field recordings reminiscent of his immigrant family's childhood. The result is a meditation on belonging that transforms familiar objects and spaces into something uncanny and revelatory.

By turns tender and brutal, *Glass House* holds up a mirror to our own unstable worlds, asking audiences to confront the chaos of both their external structures and internal landscapes. The performance excavates those precious, precarious moments when the places we call home reveal themselves to be both sanctuary and cage.

Touring personnel: 1 Touring Manager, 8 Performers, 1 Musician.

Run time: ~50 minutes.

Props: 8 folding chairs.

[View the GLASS HOUSE Trailer](#)



SALT

"SALT" is an immersive dance-theater work that reimagines Euripides' "Medea" as a contemporary story about power, truth, and revenge. The performance, which premiered in Los Angeles and was selected to tour Cyprus, London, and New York, centers on two competing narrators—husband and wife, betrayer and betrayed—who pull audiences into their conflicting versions of events.

As these unreliable narrators split the audience in two and recount their side of the story, dancers physicalize their deteriorating relationship through athletic partnering and dynamic phrasework. Harpist Melissa Achten and composer Eli Klausner perform a live score, while the boundaries between dancer, actor, and audience member deliberately blur. Performers shift roles seamlessly as viewers become active participants, confronting questions about how identity, gender, and social status influence who we trust and why.

By giving Medea a clear voice and agency, "SALT" challenges her traditional portrayal as a hysterical woman, revealing instead how society shapes, judges, and ultimately plays a role in her destruction. The work creates a charged environment where personal truth meets social power, asking audiences to examine their own position within this enduring story of betrayal.

Touring personnel: 1 Touring Manager, 5 Performers, 2 Musicians.

Run time: ~50 minutes.

[View SALT Trailer](#)





“As a director and choreographer, Green deftly navigates the space between theater and dance...”

– Culturebot

Ocean Ions

Commissioned by the Laguna Art Museum, *Ocean Ions* is an outdoor performance that transforms natural light into a living kaleidoscope through artist Christian Sampson's sculptures and an intergenerational cast of ten dancers. As the sun moves across the sky, the dancers interact with the reflective sculptures, creating ever-changing patterns that mirror the piece's themes of memory, time, and transformation.

The performance features an original score performed live by composer Marta Tiesenga and vocalist Kat Shuman, while hand-painted costumes by artists Ariel Dill and sparka lee amplify the interplay of light and movement. Like a collection of fading photographs, the dancers appear and dissolve into the landscape, marking the passages of a human life—from youth to maturity, from presence to absence.

In this site-specific performance, *Ocean Ions* creates an immersive experience where sculpture, dance, light, and sound converge to explore the fleeting nature of existence. The work moves through joy and loss, vitality and remembrance, leaving audiences with a profound meditation on the cycles that connect us all.

Touring personnel: 1 Touring Manager, 10 Performers, 2 Musicians.

Run time: ~30 minutes.

Props: Christian Sampson's Disks.

[**View the Ocean Ions Trailer**](#)



“[Volta] viscerally tackles the subject matter of emotion overtaking reason, of love spurned so intensely it morphs into a dark mania.”

-Hyperallergic





MILK

MILK weaves dance, prose, scent, and sound into a reimagining of Euripides' *Medea*. New Yorker writer Alexis Okeowo crafts an epic narrative that follows our contemporary *Medea* as she falls for a social-climbing politician, tracking her transformation from infatuation to fury with sharp wit and unflinching honesty.

The dancers embody this journey through virtuosic movement that excavates feminine rage and desire, while questioning society's obsession with beauty and dismissal of women's anger as hysteria. An original score by Nicolas Snyder and harpist Melissa Achten layers harp, drums, and field recordings to create the sonic landscape. The Institute of Art and Olfaction deepens the sensory experience with custom perfumes that are distributed to audiences during the performance to fully immerse them into the narrative.

Both darkly humorous and deeply moving, *MILK* dismantles expectations of how women should behave and express themselves. The work transforms an ancient tale of revenge into a contemporary examination of gender, power, and the complex territory between desire and destruction.

Touring personnel: 1 Touring Manager, 7 Performers, 2 Musicians.

Run time: ~35 minutes.

[**View the MILK Trailer**](#)

BACKWASH

Backwash explores how violence and trauma reshape our memories and relationships, told through athleticism and dynamic movement. The work examines how aggression infiltrates our daily lives — from news headlines to domestic spaces — while questioning how we process, remember, and survive these experiences.

As memories degrade and transform over time, the dancers move between moments of startling power and unexpected tenderness, revealing how trauma warps our perception of both past and present. The physicality grows increasingly surreal, mirroring how our minds distort and fragment difficult memories while holding onto essential truths.

Musician Peter Kalisch creates a bold sonic landscape that mirrors this psychological terrain, weaving together unlikely elements: Franz Liszt's classical melodies fracture into heavy metal and Japanese pop music. The result is a visceral performance that faces human darkness while finding moments of resilience, catharsis, and connection within the chaos.

Touring personnel: 5 performers, 1 musician.
Run time: ~35 minutes.

[View the Backwash Trailer](#)



In Liquid Light



In Liquid Light transforms the Museum of Neon Art into a living archive where dancers activate LA's rich history through movement and storytelling. Set against the museum's iconic collection of neon signs, the performance illuminates the forgotten stories of families, artists, and dreamers who shaped the city's distinctive glow.

Sound architect Nic Snyder weaves oral histories into an original score, incorporating interviews with neon enthusiasts, scholars, and generations of family business owners whose stories live within these radiant artifacts. As dancers move through the museum's glowing landscape, they embody these narratives of persistence, innovation, and cultural heritage.

In Liquid Light turns each neon sign into a portal to LA's past, revealing how these brilliant markers of community have become monuments to human perseverance. Community-focused and deeply researched, the performance offers audiences an immersive journey through the city's luminous heritage, transforming historical artifacts into living, breathing storytellers.

Touring personnel: 1 Touring Manager, 7 Performers, 1 musician.

Run time: ~30 minutes.

[View the In Liquid Light Trailer](#)

COMMUNITY ENGAGEMENT

- Masterclasses & Workshops to all ages/levels
- Lectures/Demonstrations
- *Colliding Bodies* Workshop
- Pre- & Post Performance Discussions
- Volta Residency Program



Colliding Bodies is geared towards intermediate to advanced dancers and explores highly physical and acrobatic partnering in a safe and grounded way. Rebound, theatricality, and gesture are used to tell stories through connection to another body. We will discover how to manage each other's weight in unusual contexts and learn Volta's phrasework and repertory.

Colliding Bodies Everybody is targeted for all levels and ages and explores the fundamentals of touch, weight-sharing, and connection to another body. We move slowly and methodically to organize ourselves in space and in relation to one another. Attention to anatomy, coordination, and efficient pathways allow us to experience suspension and counterbalance with safety and ease.

PRESS QUOTES

“This was immersive theatre at its best.”

– Fjord Review

“Director and choreographer Mamie Green creates a house that pulses with mental disruption and colliding emotion.”

– LA Review of Books

“Green is just so sure in sculpting the narrative with bodies... the most successful leveling of high art and ‘low art’ I had seen in a long time.”

– LA Dance Chronicle

“.. this is movement the audience can feel.”

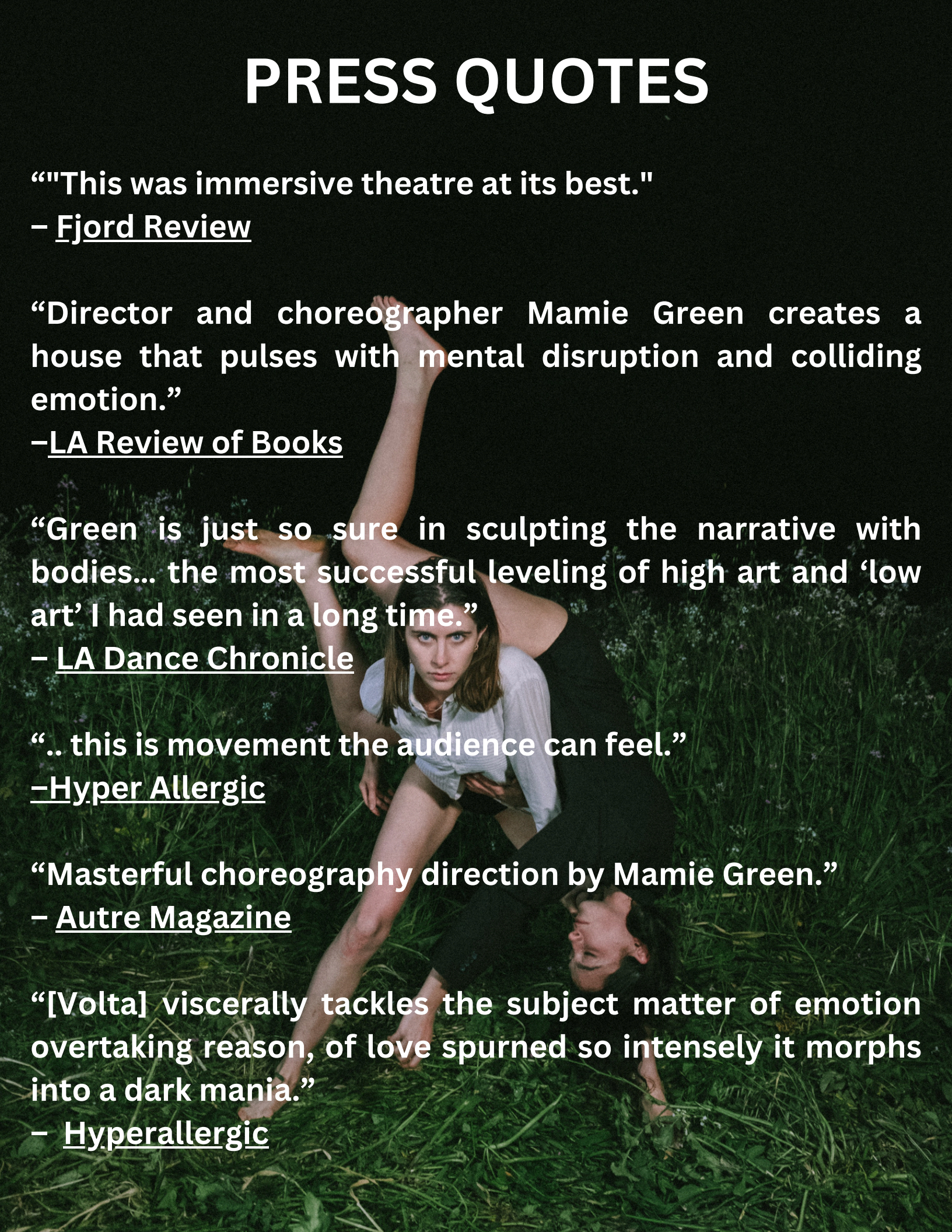
– Hyper Allergic

“Masterful choreography direction by Mamie Green.”

– Autre Magazine

“[Volta] viscerally tackles the subject matter of emotion overtaking reason, of love spurned so intensely it morphs into a dark mania.”

– Hyperallergic



CONTACT

A man with dark hair, wearing a black tank top and black pants, is captured in a lunge position. He is leaning forward, with his right leg extended back and his left leg bent. He is holding a large, dark-colored wheelbarrow with both hands, positioned in front of him. The background is a plain, light-colored wall. The lighting is soft, highlighting the man's physique.

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