

ELECTRONIC PRESS KIT

VOLTA

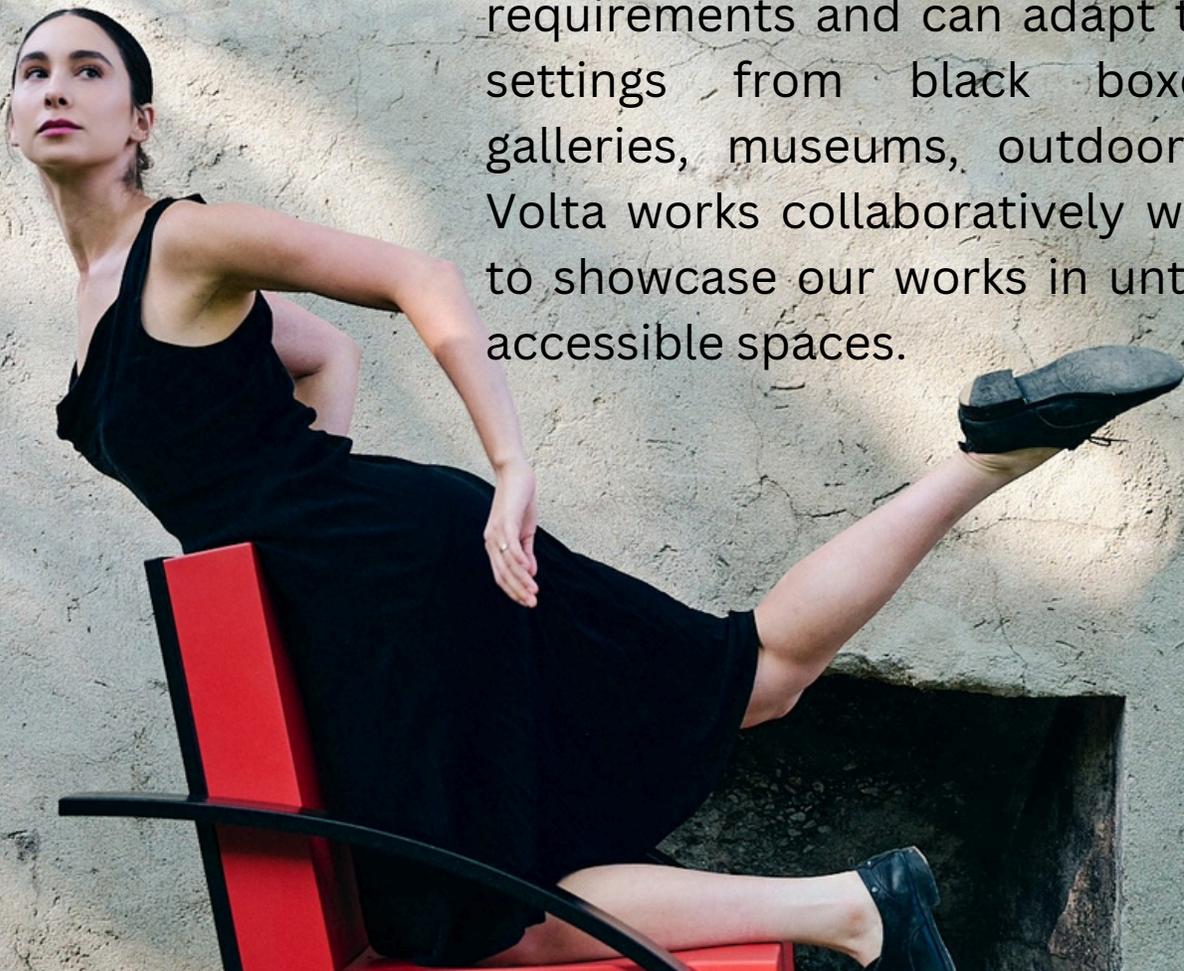
“Young choreographers to watch” – *Bachtrack*

ABOUT

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

Named in Fjord Review's *Best of Dance 2023* and Bachtrack's *Young Choreographers to Watch*, Volta has performed across the US, Europe, and the UK and is the recipient of prestigious grants and awards.

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



LONELINESS TRIPTYCH

Loneliness Triptych is a tender, darkly comedic examination of intimacy, alienation, and our longing for authentic connection in the digital age. Through three vignettes, dancers and actors transform mundane objects—a mattress, a rug, an office chair—into potent symbols of longing and desire, sexuality and power. *Loneliness Triptych* asks what it means to remain human in a world drenched in screens, AI and alienation, with an original score performed live by Dylan Fujioka.

The performance unfolds in three distinct scenes: "The Doppelgänger" A solitary woman escapes into a cinema and cinematic fantasies while dancers embody her inner landscape. "The Cam-girl" Poet Lily Lady grapples with sexuality, power, and "digital intimacy" in relation to an inflatable mattress. "The Kid" Two dancers transform a rolling office chair into a playground of nostalgia and imagination.

Touring personnel: 7 Performers, 1 Musician.

Run time: ~55 minutes.

Props: A rolling chair, an inflatable mattress, rug, and a folding chair.

[View the *Loneliness Triptych* Rehearsal Footage](#)



“... quietly triumphant.”

– Autre Magazine



LONELINESS TRIPTYCH



“...tender, subtly urgent, a gentle collision with the universe.”

– Culturebot

Touring Repertoire

LOVERS DISCOURSE

Lovers' Discourse is an immersive dance and theater performance features actors interpreting Shakespearean monologues as the choreography mirrors and breaks open the narratives through abstract movement. Quotes from Roland Barthes' iconic "A Lovers' Discourse" frame each of the 5 acts: *Ravishment*, *Concealment*, *Jealousy*, *Sex*, and *Union*. The performance unfolded in the public lobby of the Ace Hotel Brooklyn and can translate to any public space.

Directed and Choreographed by Mamie Green, Shakespeare arranged by Matthew Gasda, with an original score by Alex Merbouti. Performed by Sophie Becker, Mia Blake, Tim Allen, August Gray Gall, Kimie Parker, Jordan Powell, Marcus Sargeant, Donterreo Culp, Julian Grubman, and Mamie Green, and lighting Design by Henry Mont.

Touring personnel: 10 Performers, 1 Musician.

Run time: ~40 minutes.

[View the *Lovers' Discourse* Excerpt](#)



"...a different kind of treat." – [Fjord Review](#)

A man with shoulder-length blonde hair, wearing a bright red button-down shirt, stands in the center of a room with wood-paneled walls. To his left, a woman in a black and white halter top is seen from the side, her arms raised. To his right, a man in a white tank top is also seen from the side, with his arms raised. The scene is lit with warm, indoor lighting.

LOVERS DISCOURSE

A close-up shot of a man with a beard and short dark hair, wearing a green t-shirt. He is looking down and to the side, with his arms raised in a dance-like pose. The background is slightly blurred, showing other people in a room with wood-paneled walls.

"...focused entirely on Green's choreography...
I was seduced." – [The Brooklyn Rail](#)

Touring Repertoire

CIRCLE AROUND YOUR SILENCE

Circle Around Your Silence is a site-specific performance and dance film directed by choreographer Mamie Green set at the iconic MAK Center for Art and Architecture.

In addition to the live performance, Green collaborated with filmmaker Josh Rose to create a dance film using archival letters between the architect Rudolph Schindler and his former wife Pauline Schindler to create a moving mediation on intimacy and silence. The choreography respond to the quiet order of Schindlers' architecture juxtaposed with the wildness of the dancers' movements set to a score by musician Marta Tiesenga.

Film Directed by Josh Rose and Mamie Green

Choreography: Mamie Green

Dancers: Anne Kim, Bella Allen, Ryley Polak, Isabella Caso, Hope Spears

Score by: Marta Tiesenga

Costumes by: Raquel Allegra

Watch the film [here](#).



Touring Repertoire

DIS-ORDER



Dis-order is an evening-length dance theater performance directed by Mamie Green that examines the complexity of family dynamics through contemporary dance, theater, comedy, ritual, and puppetry. Staged in the round, the work uses these mediums to draw viewers from various entry points into the world of a family unit enacting a spring ritual.

With the Father at the helm of this ritual, *Dis-order* tests the societal line between order and chaos with dark levity. Staged in the round à la Judy Chicago's "The Dinner Party," the piece references Jewish symbolism, Greek tragedy, Pina Bausch's *Rite of Spring*, and Jungian archetypes via large-scale puppetry by Freak Nature Puppets — all set to live saxophone by Patrick Shiroishi and Nicolas Snyder (Common Side Effects, Adult Swim & Scavengers Reign, HBO).

The work will premiere at Skirball Cultural Center in Spring 2026 and will tour to Jewish Museum in Spring 2027.

Touring personnel: 1 Touring Manager, 5-8 Performers, 2 Musician.

Run time: ~60 minutes.

Props: 7 puppets, tablecloth, folding tables

Touring Repertoire

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 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 precarious moments when the places we call home reveal themselves to be both sanctuary and cage.

Touring personnel: 8 Performers, 1 Musician.

Run time: ~50 minutes.

Props: 8 folding chairs.

[View the *Glass House* Trailer](#)



GLASS HOUSE

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

– Document Journal



Touring Repertoire OCEAN IONS

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 by 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.

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: 10 Performers, 2 Musicians.

Run time: ~30 minutes.

Props: 10 Disks

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



"SALT" is an immersive performance that reimagines Euripides' "Medea" as a contemporary story about power, truth, and revenge. The performance 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: 5 Performers, 2 Musicians.

Run time: ~50 minutes.

[View SALT Trailer](#)





"This was immersive theatre at its best."

– Fjord Review

SALT



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

– Culturebot

DANI is an immersive dance and theater experience unfolding across four suites on the 36th floor of the hotel. Audiences meet and follow Dani, a young artist who has arrived in Miami's vibrant art scene. Through dance, a script, and live music, audiences are immersed in Dani's world as she navigates cultural barriers, forms unexpected connections, and discovers that authenticity may be the greatest art of all.

Writer Sammy Loren, and former Mexico City resident wrote the bi-lingual script, musician Alex Merbouti collaged archival sounds and new compositions for the score, and intermedia artist Richard Vergez created installation video collages reflecting nostalgic memories.

Performed in English and Spanish by a dynamic Miami and LA-based cast, this unique site-specific work transforms the hotel into a unique dance and theater experience where past, present, and future collide in a story of artistic ambition, cultural identity, and the courage to forge a new path.

Touring personnel: 10 performers, 1 musician.

Run time: ~35 minutes.

[View the *DANI* Trailer](#)



COMMUNITY ENGAGEMENT



Colliding Bodies Partnering Workshop 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.

- **Masterclasses & Workshops to all ages/levels**
- **Lectures/Demonstrations**
- ***Colliding Bodies Partnering Workshop***
- **Pre- & Post Performance Discussions**
- **(More in Info Here)**



PRESS

“All senses collided”

– [LA Times](#)

“Best of Dance 2023”

– [Fjord Review](#)

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

– [LA Review of Books](#)

“Green deftly navigates the space between theater and dance...”

– [Culturebot](#)

“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.”

– [Hyperallergic](#)

“Masterful choreography direction by Mamie Green.”

– [Autre Magazine](#)

“This was immersive theatre at its best.”

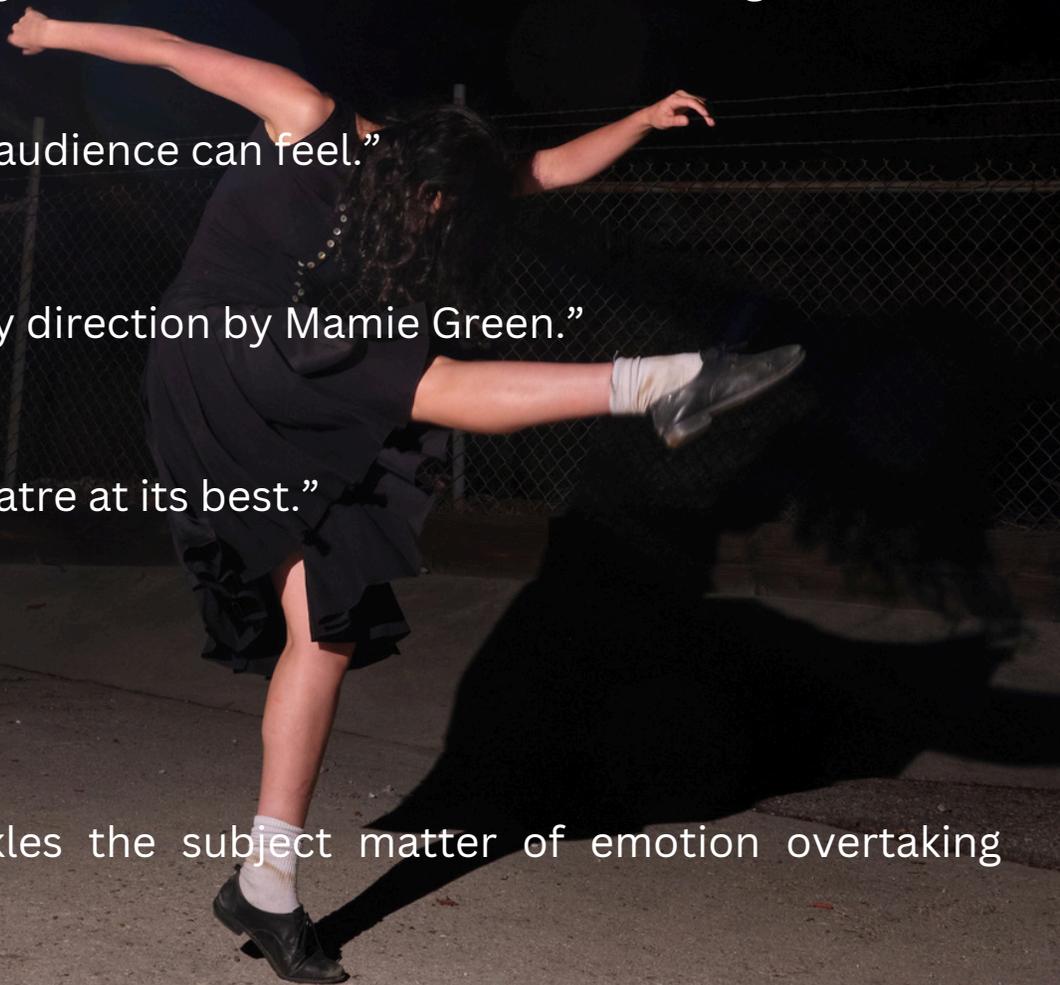
– [Fjord Review](#)

“... sheer magic.”

– [LA Dance Chronicle](#)

“[Green] viscerally tackles the subject matter of emotion overtaking reason.”

– [Hyperallergic](#)



CONTACT



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