

**Beth Soll** is frequently hailed as “. . . the most accomplished choreographer to have emerged from New England” and is known for her enigmatic and powerfully expressive work. Early on, she studied modern dance and classical ballet in Ithaca, NY with Romanian modern dancers Iris Barbura and Vergiu Cornea. Later, she attended the Kurt Jooss School in Essen, Germany and the Harald Kreutzberg School in Bern, Switzerland. She continued these studies in the European style of modern dance at the University of Wisconsin, Madison with Don Redlich and Louise Kloepper, a lead dancer in the company of Hanya Holm, the German dancer who brought the Expressionist tradition of Mary Wigman to America. Her expertise in European approaches to modern dance has been enriched with thorough work in American approaches to modern dance, including the Graham, Limòn, Horton, and Cunningham styles.

After graduating from the University of Wisconsin, Ms. Soll worked as a teacher, choreographer, and dancer at the University of Wisconsin and for dance organizations in Madison and Milwaukee. In the 1970s, she moved to Boston. At Boston University, she was Dance Coordinator for three years and later taught in the graduate program at the School of Education. Before forming her own company in 1977, she danced with several Boston companies, including the Ina Hahn Company, Dance Collective, and the Harvard Summer Dance Center company. For 18 years, Ms. Soll was a faculty member at the Harvard Summer Dance Center, where she also performed with her own company. Between 1977 and 1997 Soll directed the Dance Program at the Massachusetts Institute of Technology; her company was also in residence there. She has also taught at the University of California/ Santa Barbara (full-time faculty), the New School, Manhattanville College, and Hofstra University. In 1999, she received a Ph.D. in the History and Theory of Modern Dance from the University Professors Program at Boston University. Her book, *Will Modern Dance Survive? Lessons to be Learned from the Pioneers and Unsung Visionaries of Modern Dance*, was published in 2002.

Ms. Soll’s company, Dance Projects, Inc./Beth Soll & Company has performed in many locations in the United States, including Boston, Massachusetts; New York City; Washington, D.C.; Jacob’s Pillow, Massachusetts; Los Angeles and Santa Barbara, California; Santa Fe, New Mexico; Chicago, Illinois; and Madison, Wisconsin. Ms. Soll has had teaching and performing engagements in France, Germany, Hong Kong, Russia, Hungary, Canada, Romania, and Scotland. She or her company have received 7 Choreography Fellowships from the National Endowment for the Arts, several grants from The Artists Foundation of Massachusetts, numerous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities, the Boston Arts Lottery, The New England Foundation for the Arts, and from private foundations and corporations. In 1999, she received an Outstanding Teacher Award from the University of California, Santa Barbara.

Reviews of Ms. Soll’s work appear in The New York Times, The Village Voice, Dance Magazine, The Washington Post, The Boston Globe, The Boston Herald, The Chicago Tribune, The Christian Science Monitor, Ballet Review, The Santa Barbara News Press, and many others. In 1983, Ms. Soll received Boston Magazine’s “Best of Boston” Award, and her full-length work “Dances of Paradise and Everyday Life” was chosen as one of the best dances of 1992 by Christine Temin of The Boston Globe. The Boston Herald selected Beth Soll as the Best Choreographer for its 1989 Scene Awards. In 1992, she was awarded the Gyorgy Kepes Fellowship Prize, and in 1993, she received an Eliot Norton Award. Before leaving Boston in 1997, she was given a Dance Belt Award.

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Review Quotes.

“Gentle, unusual, luminous . . . iconic purity . . . thoughtful, beguiling, dance.”

Deborah Jowitt, **The Village Voice**

“This is dance at its most magical, mystical, mysterious.” Cerinda Survant, **Chicago Reader**

“. . . volatile, thrilling, both kinesthetically and spiritually and altogether magnificent. . .”

Christine Temin, **The Boston Globe**