

"As an undergraduate in Architecture at the Massachusetts Institute of Technology Gus began modern dance training in Laban Technique with Jan Veen at the Boston Conservatory of Music and Graham Technique with Robert Cohan. Upon graduation with his Bachelor of Architecture degree he decided to pursue dance in New York, where he performed as soloist in the companies of Donald McKayle, Joyce Trisler, Pearl Lang, Martha Graham, and Merce Cunningham, among others, before and after forming his own troupe, The Solomons Company/Dance, in 1972. Since then he has become a leading figure in postmodern, and experimental dance, creating over a hundred seventy dances for his own company, as well as dances commissioned by professional companies across North America, including the Alvin Ailey Repertory Ensemble in New York, The Berkshire Ballet, Contemporary Dance/Fort Worth, Spectrum Dance, Seattle, WA, and others, and numerous universities, including Cal State Long Beach, U.C. Santa Cruz, Manhattanville, Mary Washington, Hunter, and Goucher Colleges. His choreography has been seen in the Off-Broadway production of Al Carmines's *Joan*, an Opera, the NBC-TV series *Exploring*, and as early as 1968 he created the award-winning dual-screen videodance piece, *CITY/MOTION/ SPACE/GAME*, produced by Boston's Public Television station WGBH-TV. Drawing on his architectural background, Gus has made many ground-breaking site-specific dances for alternative performance venues: New York City streets and public plazas, Trinity Church, NYU's Bobst Library and Loeb Center, the lobby rotunda at M.I.T., and the Lincoln Center North Plaza. He continues to bring dance into public focus in unique ways for underserved audiences and school children. Solomons has been visiting artist/lecturer at many universities in the United States and Canada, including among others, Ohio State, American, and Texas Christian Universities, the Universities of Michigan, Illinois, California at Santa Cruz, Los Angeles, Irvine, Davis, Cal State Fresno and Long Beach, Mary Washington, Hunter, Marymount Manhattan, and Goucher Colleges, and Simon Frazier, Wesleyan, Washington, and American Universities. From 1976-78 he was Artistic Director/Dean at the California Institute of the Arts. In 1988 he was invited by the U.S.I.A. to spend five weeks in Tanzania, East Africa, teaching modern dance and choreography for the National Dance Company in Bagamoyo. In 1994, he spent five weeks in Buenos Aires, Argentina, teaching the Ballet Contemporaneo, the national modern dance company, and teaching also in the provinces of Tucuman and Mendoza. In 1995, he spent four weeks teaching in Ekaterinburg, Russia. These two residencies were sponsored by the international linkages program of the American Dance Festival. That year he also won full-time appointment in the Dance Division at the Tisch School of the Arts in New York City. Solomons and The Solomons Company/Dance have received grants and fellowships from the National Endowment for the Arts, NY State Council on the Arts, NY Foundation for the Arts, Meet the Composer, the Foundation for Contemporary Performing Arts, Mary Flagler Cary Charitable Trust, and Harkness Foundations for the creation and production of new works, and have been produced by the 14th Street DanceCenter, Danspace Project at St. Mark's, Dance Theater Workshop, the Delacorte, Riverside, Jacob's Pillow and Joyce Theater Festivals, the American Festival in London.

His works include collaborative projects with video artist Michael Schwartz, computer composer/inventor Kenneth Schafer, Jr., painter/sculptor Tobi Kahn, and architect Scott De Vere. The company has commissioned original musical scores from Mio Morales, Jalaju-Kalvert Nelson, and Toby Twining, a close musical collaborator and co-creator from 1987-93. In 1992 he performed his reconstructed Judson Dance-era solo *Kinesia #5* (for dancer with audience accompaniment) in the *Serious Fun!* Festival at Lincoln Center, and in 1992 and 1993 he received critical acclaim for his movement role in Martha Clarke's productions of Mozart's *The Magic Flute* at the Glimmerglass Opera and Canadian Opera Company. In 1998, he created a new trio company for legendary modern dancers Carmen Delavallade, Alvin Ailey star Dudley Williams, and himself. Called *PARADIGM*, the troupe tours and commissions new dances by various choreographers, including Geoffrey Holder, Dwight Rhoden, Robert Battle, Johannes Wieland, Larry Keigwin, Robert Battle, Wally Cardona, Jonah Bokaer, and others.

In September, 2000, Solomons won a Bessie (New York Dance and Performance Award) for Sustained Achievement in Choreography. And in March, 2001, Solomons was awarded the first annual Robert A. Muh Award from his alma mater, M.I.T. as a distinguished artist alumnus. In 2004, he was awarded the Balasaraswati/Joy Ann Dewey Beineke Chair for Distinguished Teaching at American Dance Festival (ADF). In 2006-7, he was named a Phi Beta Kappa Visiting Lecturer. In 2009, he was given a Lifetime Achievement in the Arts citation by the University of Missouri – St. Louis. In addition to teaching, touring, guest performing, and artistic directorship Solomons serves frequently as an adjudicator and dance panelist for various state arts councils, artistic advisory boards, and private foundations. He has contributed to several books on dance, and has written for *Ballet News*, *Attitude*, *Instep*, *Dance Magazine*,

Chronicle for Higher Education, Village Voice, Metro Daily, and New York Times, and currently for Gay City News, Dance Magazine, and DanceInsider.com"