Vita

**Susan Grace Banyas**

has worked extensively as a dancer, writer, and performance artist since 1976, when she co-founded [SO&SO&SO&SO](https://www.susanbanyas.com/), a multi-media model for creative practice and cultural collaborations. SO&SO works have been performed on stages, in studios, schools, and found spaces in the US and abroad.

In collaboration with four other artists, she ran *Dreams Well Studio,* 1990-2002, a modest, lively petri dish for performance experiments. She developed and taught *soul stories, everyday dancing*, and *performance lab*, forms that integrate words, images, and movement into physical poetry.

She has made numerous full-length dance/theatre works – ensemble, duet, and solo collaborations with dancers, writers, visual artists, actors, and musicians. No Strangers Here Today (premier 2008) and The Hillsboro Story (premier 2010) are multi-voiced investigations that illuminate the role her hometown played in American civil rights history and the journey to encounter that history directly. Both theatre work toured nationally and were expanded into a non-fiction book. [The Hillsboro Story/A Kaleidoscope History.](http://www.spuytenduyvil.net/the-hillsboro-story.html)

*Nu History*, an educational model designed to empower students to investigate history directly, and *Voices from The Great Serpent,* a multi-media work based on an ancient earthwork in southern Ohio, are both in development.

**Education**

MA Interdisciplinary Arts, Multi-Media Performance, San Francisco State U., 1983

BA, Education, Ohio University, Athens, OH, 1969

Dance/ Theatre training, NYC, Boulder, SF, Portland, 1971-82

**Book**

*The Hillsboro Story, A Kaleidoscope History of an Integration Battle in My Hometown*, Spuyten Duyvil Press, NYC 2019

**Video art**

*Blue Wheel*, 2014

*Tall Wheat,* collaboration with filmmaker, Carl David, 1984

*Cecilia’s Daughter*, dance/theatre collaboration with Marie Selland Taylor, Barbara Bernstein, Elaine Velazquez, 1990

*Heads to the North is Correct,* 1980 and *Untitled ,* 1977, dance video with Elaine Velazquez

**Performance** full length performance works

*Outtakes,* monologues*,* soundtrack by David Ornette Cherry

*Kundalini History/Voices from the Great Serpent,* ensemble multi media in-process

*Blue Wheel,* 2014, multi-media performance collaboration with ensemble of artists

*The Hillsboro Story, 2010-12,* theater ensemble, soundtrack by David Ornette Cherry

*It’s Been a Busy Week*, *2010-12,* dance storytelling ensemble, music by David Cherry

*No Strangers Here Today, 2008-12,* dance monologue with composer David Cherry

*Everyday Dancing, a dance lecture, 2007,* International Society for the Study of Time

*The Memory Place*, *1999,* ensemble theatre

*Quartet*, *1993,* dance monologues

*Time Piece*, *1989 - 1991,* solo revised as ensemble/multi-media

*Deals*, *1989* trio performance art

*Cecilia’s Daughter*, *1988* video-performance-music collaboration

*Mona and Cody*, *1987* trio, dance/theatre

*Tall Wheat, 1984*  solo, multi-media

*Trails to Treasures (It Could Be You)*, *1982*  duet/multi-media

*Heads to the North is Correct*, *1980*  dance/video

*Chilly Weather*, *1979*  duet dance/theatre

*Down at the Traps*, *1978*  ensemble

*Untitled* *(liverwurst)* *1977* dance/video

*House Bones*, *1976*  quartet, dance/theatre

**Directing** full length performance works

*She’s Here****,*** 2020, duet by dancer Andrea Parson

*Finding Soul/A Constellation of Stories*, 2018, quartet with Andrea Parson

*Hachi Hachi/8/8*, 2015, Michelle Fuiji/Toru Watunaba, Taiko drumming story dance

*Organic Nation Listening Club,* 2014, David O Cherry Quartet, jazz & stortelling

*Wild Money Monologues*, 2014, Luna Jaffe and Ensemle

*Bad Girls,* 2012, by Leanne Grabel with video/sound by Quincy Davis

*Poodle Farm,* 2002,by Gregg Bielemeier and Co. dance/theatre

*Anger the Musical,* 2000, by Leanne Grabel and Co.

*Soul Stories*, 1998 with T. Schwartz, B. Lilly, J. Sterett, B. Boden, U. Lupertz

*Circus of Anguish and Mirth*, 1998, by Leanne Grabel & Co.

*Road Show:Tourists and Refugees*, 1997/98, by Barbara Bernstein/ Co.

*Making My Peace*, 1996, by Izetta Smith

*Waking Up!Confessions of a Narcoleptic Episcopalian*, 1996, by John W Johnson

*Soul Stories*, 1996, with E. Birecree, K. Gould, G. Upshaw, S. Yates, J. Goulston

*The Lighter Side of Chronic Depression*, 1995 by Leanne Grabel

*The Wendy & Marie Show*, 1994 by Wendy Westerwelle, Marie Selland Taylor

*Soul Stories*, 1995, B. Stein, S. Polishuk, D. Matrazzo, M. Doherty, M. Reilly, L. Braun

*Body Memories*, 1993 by Sky Yeager

*Recovering from Myself*, 1992, by Wendy Westerwelle

**Teaching**

Lewis and Clark College Graduate School of Education, adjunct faculty, 1996-2002

Marylhurst University, co-taught w.photographer Christopher Rauschenberg, 1987-94

San Francisco State U*,* co- taught with photographer Jim Goldberg, 1984

Lick Wilmerding High School, SF/dance, 1980-84

The Catlin Gabel School, Portland/dance, 1977-80

**Conference Presentor**

Columbia U. & NYC Public Library co-sponsors/*Oral History & Performance*; University of Northern Kentucky/*Borderlands*: *Abolitionists, Slavery, and the Underground Railroad,* Cincinnati, Ohio; 4th Annual History & Geneology Quaker Conference, Wilmington College & Waynesville OH Public Library co-sponsors*/ Quaker Women and Reform Movements*; International Society for the Study of Time/*Time and Memory* conference in Cambridge, England, *Constraints and Limits* conference in Monterey, CA, *Time and Variance*, Los Angeles, CA

**Awards**

Yolanda D. King Award/ The Hillsboro Story, 2016, Vancouver Avenue First Baptist Church, Portland, OR

Robert Rauschenberg Foundation/artist residencies, 2012 and 2015

Support for various projects beg. in 1978 from Oregon Arts Commission, Regional Arts and Culture Council (OR), National Endowment for the Arts