

## Artist Statement

I am a non-linear physical raconteur. I create abstract atmospheres that depict character and relationship without plot and reality without being narrative. My dances reveal human beings - I incorporate the dancers and their idiosyncrasies into the work. I utilize the dancers sensations, imagery, emotional states, and overall reactions to the process to guide the development of the work. Depending on the project, I collaborate with composers, lighting, costume, and set designers. Collaboration with the dancers, as well as with artists from various mediums, keeps me in an interpersonal conversation with the artmaking process. Theorizing with this collective community enhances the creation of a specific atmosphere.

My choreography, inspired by the human condition, involves a dynamic movement vocabulary driven by action and risk. I aim to generate a kinetic response in audiences through use of weight, momentum, focus, direction, and spatial articulation in the body. My work springs from impulse, intention and curiosity. In performance, I'm interested in *the doing* of an action rather than *the showing* of an action (unless, of course, it supports the content of the work). I'm constantly considering how movement affects the psyche and how what we see, hear, and feel affects how we dance. This back-and-forth exchange of knowledge is crucial to my process.

Currently, I produce improvisational performance, dance theater, and post-modern concert dance. In each, I use improvisation as a choreographic tool and as a method for training performers. Improvisational scores are also included in my choreography. I create conditions and use compositional devices to enhance the significance of a scene/situation. The level of improvisational practice in my process is equal to the time spent on repeating set choreography. I see choreography as a framework for expanding possibility, finding more in the work with each rehearsal or performance. I am struck by the endless variations /interpretations and the potential of the body and find that innovative choices emerge due to the restrictions of defined design.