

## Artist Statement:

*“Art reaches its greatest peak when devoid of self-consciousness. Freedom discovers man the moment he loses concern over what impression he is making or about to make.”*

- Bruce Lee, *Tao of Jeet Kune Do*

No doubt I was *made* to jump over tables and couches<sup>1</sup> and to slam my body into people<sup>2</sup>; there's an ache in my fabric for flight and that kind of impact. Still, I desire that gentle touch, the powerful whispers of movement, the delicate and the specific<sup>3</sup>. I am drawn to movement that weaves in polarity and that is always on a journey to offer more choices and more range<sup>4</sup>. Again, Bruce Lee's movement philosophy, “Be like water. It can flow or it can crash,” had been my mantra before I even knew there was such a thing as modern dance. I see the ground and the sky, the soft and the hard, the slow and the quick as circular and dependent on each other; they rely on the other to be there to pull and push against.

One of the quickest ways to draw my focus out from my self is to turn it towards another human being, or into the space<sup>5</sup>. I am always partnering, even when I'm alone. When the switch does click over and I can release my inward judgment and react to the relationships that surround me my best work emerges. I aim for consistency because when I do find that selflessness it is totally freeing and my soul subsists by it. That's when I feel I can say something meaningful with my dancing, something people can take with them. When the relationships are real people can feel the difference. I can feel the difference. This is my foundation for life, because it transcends dance, but dance is one sphere where I can most naturally articulate it. When I leave a stage I deem a performance successful where I discover that I know the space, the people with whom I dance, and, consequentially, myself a little more substantially and intimately.

I really work hard to find how movement works in my body. I'll practice movement until I feel I own it and can forget about it. When I feel my body has the choreography indwelt I am open to pay attention to transitions and finding flow even when my body stops moving. I'm free to listen to the moment and make choices according to where I am physically, emotionally, and in relation to other dancers. I hate stale, rote performances, so I put care towards making decisions that help me and those with whom I interact stay present. When the the mind is free from a self consciousness it is available to make split-second decisions or to really see someone and the space around. That's when it really gets exciting for me! If the decisions I've made were honest and present and I've licked the ceiling with my movement I am well content with the work I've done. The rest seems to fall into place.

I enjoy sharing movement with people, like an incredible novel or poem. I take everything I have: my technique, my physicality, my intuition, my intelligence, my sweat, my soul, wrap it into a performance, and give it to an audience. I want to bring them to a place akin to the state of laughing or crying or hearing or seeing for the first time. I want to teach them how to forget about themselves as well, and draw them into the whirl of my experience. There is a time and place in dance for an introverted focus; it is an important part of development. I will always desire to continue my technical growth, but only to forget it and turn to more penetrating things.

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<sup>1</sup> Shapiro & Smith

<sup>2</sup> Black Label Movement

<sup>3</sup> Mathew Janczewski's Arena Dances

<sup>4</sup> Joe Chvala and the Flying Foot Forum

<sup>5</sup> Creach/Company