

## Artist Statement

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*You cannot hide; your growth as an artist is not separate from your growth as a human being: it is all visible.*  
~Anne Bogart

*In our creating, we are created.*  
~Marion Woodman

I am a collaborative artist weaving together the varied talents and generous inspirations of those with whom I am privileged to work. Twyla Tharp has said that all collaborations are love stories. And I believe that when we invest in love relationships we invest in learning about ourselves. Collaborating is such an investment. Whether the learning is a startling epiphany or a gentle nudge towards self-knowledge, collaborating – like love – is how we grow.

Collaborating expands my humanity; it enlarges my capacity for joy, sorrow, terror, and wonder. A sure way to a broken heart. And a precious path towards compassion. With every deep collaborative encounter, I learn myself, make myself, give myself to the creative expression of an imagination beyond me. Collaborating has enriched, humbled, confounded, and remade me.

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I compose movement-based performances that blur boundaries between time-based art forms. I collect images from paintings, sculptures, or photographs of iconographic or archetypal figures. These images are explored and grow into a choreography that is danced against/with an interwoven soundscape of music, video, and spoken word. My collaborations grow out of the physical performance approaches and techniques I use and train with – Viewpoints, The Feldenkrais Method, an amalgamation of postmodern dance and contemplative movement practices, and image-theatre.

I weave together these response to visual art, theatre and music as a means to re-vision. I problematize the collective memories of myths by redefining perform-er (as one who behaves per a [predetermined] form). My work is about finding secret hiding places in ancient stories and coaxing out the tender, tucked-away questions. I want to release ossified “ideas” of archetypes into a visceral dilemma that can be played through and witnessed onstage. I devise performance pieces because of my sense of the inability of strict definitions of dance or theatre or live art to fully express what I am grappling with. I want to explore, exploit, critique, and celebrate the cultural weight of the stories and myths we have inherited and internalized.

I believe in the necessity of liminality to the process of transformation. I am drawn to stories that have lost their bite and I look for what is abject, indeterminate, appropriated, sentimentalized to point me toward the liminal potential. Ultimately, I envision a *theatre of transformation* where artists and audiences come together and are changed in the process – expanded in empathy, enriched in community, enlivened in expression, and enlightened in the art of being human. My work is the steps I can take toward that vision.