

I am a choreographer. For the past 28 years, my dances have been borne out of a necessity to make sense of the world around me. These dances have ranged from small studio solos to large group works on some of the most well-respected dance stages in the world. Each work I make expands my vocabulary and challenges the dogmatic processes of dance making. Every opportunity is both edifying and humbling. Being able to create work at the level I do comes with a responsibility to engage with members of this field in new ways, especially during these particularly challenging times for artists. As someone who embraces these challenges, I am never satisfied with merely *making* a dance: there must be an element of risk involved with each piece of choreography or else the process feels incomplete. The element of risk can be movement, narrative, architectural or a combination of these, but I owe it to myself to take the risk.

My work has been commissioned by dance companies from Cuba to Ireland, and with each new commission comes an opportunity to bridge a cultural gap through the creative non-verbal language of dance. My choreographic life is inextricably intertwined with my desire to foster a greater relationship between my own experiences as an American dancer and educator, and my life as a dedicated conduit for inter-cultural understanding, appreciation and collaboration.

Although my choreographic ambitions have changed over the past three decades, the desire to find new dancers to work with and new audiences to experience my work has been a constant. I believe in the investigation of choreographic material through an active dialogue with dancers in the studio, which is made exponentially more possible through my work as an educator. The classroom, in essence, has become my laboratory for creating movement that will one day have a more public life on stage. My teaching in the academy is directly related to my choreography making its way to professional dancers at the international level. Having a consistent coterie of trained students at the University of South Florida has provided me with necessary tools to begin the investigative process of movement possibilities; working with technically trained student dancers allows me to work through movement problems before the material is transferred to professional dancers. Thus, my work is always expanding. On multiple occasions since my tenure, a small phrase with a USF advanced modern dance class has made its way into core material for a work with a major repertory company.

I have worked with modern dancers for almost three decades. Although dancers trained in modern technique are a unique group, I have always believed my work needed to be explored with a multi-faceted group of dancers to be fully realized. Over the past several years, my choreography has expanded to include not just professional modern dancers, but work with dance-theater artists (Delfos Danza in Mexico and The National Contemporary Dance Company of the Dominican Republic), mid/post-career dancers still working in the field (Clarence Brooks in Florida, Jennifer Archibald in New York City, Shonach Mirk-Robles in Switzerland), musical theatre (the award-winning, Equity production of *Into the Woods*) and artists from Cirque du Soleil. All this extends the possibilities of my choreographic voice. Working within this diversity of genres also provides me with a more extensive movement vocabulary, as well as greater opportunities to take choreographic risks. It is that kind of personal risk-taking that I believe has been necessary for my own choreographic language to mature and expand.

My creative research over the past eight years, since my tenure at USF, has embraced new thematic challenges in the quest for new movement choices. However, several of the works that I made prior to my tenure have maintained a life in the repertory of four different dance companies, and has in effect influenced my current research tract.

During my tenure-earning years, my research was primarily focused on working with female dancers where I spent time creating a body of work that examined different female archetypes (historical, mythical and cultural) through movement. I have always been interested in gender as a narrative and choreographic departure point and explored this subject through research into the construction of gender stereotypes on multiple levels. Fascinated by myth as a constructive element of gender tropes, I used the stories described in Ovid's *Metamorphoses* as a lens to make a body of work based on ingrained images of female power (or lack thereof). Whether I was exploring the demonization of female curiosity in older works like *Pandora* at the University of South Florida, or the woman as savior in *Halcyon* with d9Dance Collective in Seattle, I was trying to frame my work within the context of a mythic narrative to dig deeper into the essential meanings of these narratives through movement. Although several of these works were made during my tenure-earning years, they found their way into repertory companies, or were restructured into new pieces that were presented in my post-tenure years.

From an audience standpoint, I believe we ascribe certain attributes to certain genders, and my choreography has attempted to examine and challenge some roles that emerge over and over in contemporary dance. My life's inspiration has always come from strong women. It feels natural to present images within my work of women who demonstrate a fuller range of female power, whether it be through physical strength or a dramatic female archetype being turned on its head (i.e. Joan of Arc, Persephone, the Sirens, etc.). As for the male role onstage – he will always be perceived as “strong”, so I either assemble lots of men together to show their solidarity (in *I, Disappear*), or if placed onstage with women, it is always in a very non-binary role with the partnering being gender-neutral, as in the repertory pieces *The Carpet* (Modern American Dance Company in St. Louis) or *No Angels in My Kamikaze Heaven* (Eisenhower Dance Ensemble in Detroit). In this way, I believe that the stage becomes an egalitarian place where I can examine gender roles more clearly.

The pinnacle work in my exploration of gender roles in dance during my early career came with the subsequent remounting of my signature solo, *Joan*, performed over two dozen times since my tenure by two different dance companies. My history with this piece is almost 20 years old. My initial fascination with the cultural iconography of Joan of Arc started in France in 1996 and deepened through a year-long research project into her final hours. In the plainest of terms, here was a very terrified woman who claimed to have heard voices and was being put on trial as a heretic. I took the myths/facts of Joan of Arc and created a dance piece that made sense to me, about a woman in spiritual crisis set against the Joan of Arc archetype of the martyred female. I also allowed *myself* to perform the solo, which I felt was a non-ambiguous exploration of Joan of Arc's more fabled androgyny as portrayed by historians and artists alike.

I first performed the solo in 1998 in Miami, having worked on it the summer before while teaching in Stockholm. I did not know at the time that I was tapping into something that would resonate in my work for many years – the examination of female archetypes through dance. Since then, the solo has had many incarnations, including my first time directing a dance film with Jennifer Archibald, current Resident Choreographer of the Cincinnati Ballet, filmed in Paris in 2006. I remounted the work for Guggenheim Fellowship recipient and award-winning Mexican dancer, Omar Carrum, who has performed the piece in over a half-dozen countries. It is now a permanent addition to the repertory of Delfos Danza Contemporánea. Sarasota Contemporary Dance commissioned the solo in 2015 as a vehicle for the company's lead dancer/rehearsal director, Jahrel Thompson, who has performed the solo to excellent reviews throughout the State of Florida, including [The Sarasota Herald Tribune](#) which called the piece, “never less than mesmerizing”.

Since my tenure, I have maintained a commitment to the stage as an egalitarian landscape, but I have moved from merely investigating the range of women's roles onstage to incorporating the concept of loss/dissipation as a narrative departure point for all the works I have made since 2008. This additional dramatic subtext has allowed me to express a wider range of movement vocabulary.

The narrative impetus for many of these works resulted from profound changes in my own life corresponding to the loss of friends/family/relationships, as well as looking at how individuals deal with issues of identity loss when they experience a personal tragedy. At times, I took literal gestures and movements to articulate an underlying choreographic narrative, and at others, I used it as a departure point for the dancers to inspire their own performance abilities. My process has been to combine a kind of choreographic problem-solving, involving a deep investigation of personal narrative. One moment it can stick its finger in the face of traditional dance performance, yet can also make an audience blink back tears of compassion and understanding in the next moment. It has been through many fortunate commissions at both the institutional and repertory company level that I feel my ideas have manifested in many interesting ways.

The University of Mississippi has commissioned work from some of the biggest names in contemporary dance including Dwight Rhoden and Desmond Richardson of the internationally touring Complexions Dance Company. When the university commissioned me to create *The Whipping Hour* in 2012, based on the initial days of the university's first African-American student, James Meredith in 1962, I embraced the opportunity to investigate the perceptions of "cultural loss" alongside a personal struggle for integration in a deeply polarized society. The piece was commissioned to commemorate the 40th anniversary of Mr. Meredith's enrollment at Ole Miss and was subsequently selected to be performed at the American College Dance Association's Southeastern Regional Conference Gala Concert at Darton College, Georgia. The idea of the body-politic in dance was realized in one of my most recent works, *Dusk*, for the University of South Florida, which examined ideas of cultural dissipation under the current political administration in the United States.

Florida State University's Dance Repertory Theater (DRT) commissioned *Come Here to Me*, for their BFA and MFA students which premiered at the Nancy Smith Fichter Theater at FSU in 2011. DRT has commissioned work from some of the most recognized names in American contemporary dance including Alonzo King, Susan Marshall, Alwin Nikolais and Doug Varone, to name a few. *Come Here to Me* used schizophrenia as its departure point for exploring a physical language for the mind/body/spirit as it undergoes the subtle decent into cognitive malfunction (or is it a heightened awareness?). *Fair Weather* was my new work for Pennsylvania's Bucknell University in 2013, that examined ideas of delirium through catastrophic loss. This was explored on a deeper level with my work the following year for La Escuela Profesional de la Danza de Mazatlán (*Asesina tus Queridos – Kill Your Darlings*), which used an historical demarcation point (the Twin Tower jumpers of 9/11) as its theme. The dance was a hyper-physical examination of a community plunged into crisis/loss by external forces.

The solo, *Flor*, was commissioned by several people over the last few years including Clarence Brooks (formerly of the Oklahoma City Ballet and Laura Dean Dancers and Musicians, and current faculty member at Florida Atlantic University), Claudia Lavista (Co-artistic director of Delfos Danza Contemporánea) and Florida State University MFA-candidate Katherine Noletto. This solo investigates the manifestations of grief via an impossibly large bouquet of flowers, which further enhances the visual effect as the dancer scatters, crushes and eventually devours the precious petals. The subtle power of *Flor*, however, lies in the dramatic and physical catharsis the soloist undergoes throughout the piece, culminating in a final act of sublime beauty.

The evolution in my creative research focus over the past several years has dovetailed with cultivating new audiences for my work, as well as my strong commitment to the study of contemporary Hispanic/Latino identities as evinced in both dance and related arts. Many of my recent choreographic works have been produced in Spanish-speaking countries (Panama, Mexico and the Dominican Republic), as my interest in Hispanic culture goes back to my undergraduate years as a Spanish major. I have been merging these two primary passions – Dance and Spanish language/culture – for over two decades.

Dance is by nature a niche art form, one that requires the artist or choreographer be present for the work's creation and/or performance. Therefore, producing one's choreography in the hopes of building, and later maintaining, an international audience for one's work requires an enormous amount of time and effort. I have made this effort, a fact attested to by my dances having been commissioned and produced by some of the most critically acclaimed dance companies in Latin America and Mexico. My dances have been seen in Havana's largest theatre for contemporary dance (el Teatro Mella) and I had the honor of being the first American contemporary choreographer invited to work with a Panamanian modern dance company (Momentum Danza). A subsequent juried invitation to Panama in 2014 to present my work, *Juana*, in the inaugural internationally acclaimed Prisma Dance Festival, which featured the work of Brazilian dance company, Quasar, and American choreographer John Jasperse. As the first American choreographer invited to set work on La Compañía Nacional de Danza Contemporánea, my work found a new audience in the Dominican Republic, presented alongside many celebrated choreographers from around Latin America, the Caribbean and Europe.

The culmination of this kind of choreographic and cultural research was recognized by my receipt of one of the most coveted research/teaching grants in the United States: a William J. Fulbright Award. The Fulbright that I received in 2008/2009, a six-month research and teaching scholarship with a primary focus on creative research in Mexico, was easily one of the most profound creative experiences in my career. It altered the trajectory of my choreographic vision. The Fulbright organization identified my work in the international Hispanic/Latino community as being on a par with other, more commonly funded research proposals in the Sciences and Humanities. As part of my Fulbright work, I was also responsible for the (re)alignment of the curricula of Mexican dance conservatories, to bring them more in line with the American model, which facilitated a more effective cultural exchange between almost a dozen international dance institutions.

It is via my ongoing work with the Mazatlán, Mexico-based, international touring dance company, Delfos Danza, that my research attained a significantly new level of recognition in my post-tenure years. In addition to my work with Delfos Danza – a collaboration that now goes back 10 years – I have also served as guest faculty at their dance conservatory (La Escuela Profesional de la Danza de Mazatlán) on many occasions. It is owing to the support of the Mexican dance community that my choreography continues to reach new and diverse audiences. Indeed, this support has enabled my work to evolve, and to tap into the postmodern energy of the “new dance” of these communities. While I was able to explore this in many of the other Spanish-speaking countries in which I've worked, it has been the dancers of Delfos, as well as the conservatory's particularly advanced students, who have transformed my work entirely. This evolution has been remarked upon by the Mexican press, which has also been very supportive of my work, describing one of my works on the Delfos company:

"In the new work "Ladrones en la Casa del Rumor" ("Thieves in the House of Rumor"), Michael Foley has the capacity to create on stage the sensation of perpetual movement. ...The choreographer meticulously constructs the movement and makes it work choreographically with the energy of all the dancers, resulting in a work that takes a step toward yet another moment of synergy. At no moment in Michael Foley's choreography does he lose the spectator, who feels immersed in a spiral that never stops turning. The work is a breathless one, like a poem created with movements." (Noreste, November 11, 2007)

My creative research has also included extensive work in Paris, which has served as a home base for work with different dance artists and educators over the past 15 years. I was an integral part of the first full evening-length (and sold-out) performance of *Epigrams* in Paris at the Mona Bismarck American Center for Art and Culture on May 30, 2013. *Epigrams* was a visual salon-style recital for soprano, piano and three dancers primarily based on the poetry of Emily Dickinson. The project began as an experiment in the revitalization of the 19th century salon song recital. I met soprano Marci Meth in Paris in 2006, where we began discussing how it could be transformed into something that would appeal to a contemporary audience. In the 19th century the intimacy of a living room fostered the exchange of ideas both musical and intellectual. We wanted to explore the idea of "returning to the living room" in the context of a multidisciplinary artistic exchange. Under the moniker of "Le Club de Cinq" the collective of artists included Tokyo-born pianist, Satoshi Kubo, and dancer/choreographers Bliss Kohlmyer and Andee Scott.

I am also a dancer. From the moment I stepped foot on stage over 30 years ago in my first modern dance work, I was hooked. The intensity of performance has taught me a tremendous amount about discipline, aesthetics and creativity. Although I have performed internationally in the companies of over two dozen choreographers, as well as having directed and performed alongside my own company, "Michael Foley Dance" since 1994, I have remained a vital performer. That kind of physical engagement within my craft is a necessary element for me to stay an active participant in the dance field.

I performed several concerts of my own solo work, including the evening-length solo retrospective, *Travelogue: An autobiography in nine little dances*. It was an honor to be selected as the opening piece for the two-week long inaugural Sarasolo Festival in 2015. The Sarasota Herald called the performance "fun and often clever". There was a juried selection process for all the artists who were invited to perform in this festival, and I was the only choreographer among the 12 artists presented that year. Other artists of international acclaim in the festival were mime, Bill Bowers, and actress Roxanne Fay, and the festival now regularly attracts solo acts written and performed by major Broadway actors. My solo show was also presented at the Tampa Museum of Art under the auspices of the "Sunday Afternoon with USF Series," and excerpts of the solo show have been shown at the Florida Dance Festival, the University of Washington, the Bates Dance Festival and Harvard University. My solo performances have garnered reviews from the *Sarasota Herald*, *The St. Petersburg Times* and *The Miami Herald*.

Although I no longer feel the need nor the time to dance in a large company, I instead seek out individual choreographers who I feel are taking risks in their choreographic careers; it is THOSE people I want to dance for and with as I age in this field, albeit as gracefully as possible. To that end, I have had the extraordinary honor of performing alongside choreographer Roberta Garrison in a duet as part of her company's season in Rome, as well working with former Maurice Béjart/Ballet of the 20th Century prima ballerina, Shonach Mirk-Robles, in a duet at the Bates Dance Festival.

Accomplishments:

I have been a faculty member at the University of South Florida for fifteen years, and my status as an internationally known choreographer is recognized by virtue of the breadth and quality of my work, the audience it reaches, and the caliber of artists alongside which my work is presented on both the national and international level. I have several dances that were commissioned/created in years prior to my tenure, but continue to be toured and performed internationally until the present day. As a choreographer, I consider the residencies that I maintain to be *investments* -- that the work will continue to live on past the dances' premiere date, an indication not only of its popularity with audiences, but also, the quality of the work. Since my tenure at USF, I have made 40 new dances, and the vast majority of them were commissioned new works.

During my years at USF, my research has taken me to eight foreign countries (Cuba, Panama, Mexico, the Dominican Republic, Costa Rica, Ireland, Italy and France), twenty states and several large national universities. These commissions come in addition to the realization of major new works premiering in Panama City, Panama as the first American modern dance choreographer to premiere a work on a Panamanian modern dance company; in Havana, Cuba as the first American choreographer to set work on Cuba's premiere avant-garde dancetheater troupe, DanzAbierta; in Rome, working with noted choreographer and teacher Roberta Garrison on a full-evening concert of new work; in Mazatlán, Mexico as a four-time choreographer for one of the country's most extensively touring international modern dance company, Delfos Danza; in Santo Domingo as the first American choreographer to set work on la Compañía Nacional de Danza Contemporánea de la República Dominicana; and in Dublin, Ireland as one of the first American choreographers invited to the then-only Irish choreographers' platform series, "The Genesis Project." These international choreographic commissions are presented alongside some of the finest choreographers working in modern dance in top theaters and dance festivals around the globe.

In the United States, working with professional dance companies including Eisenhower Dance Ensemble in Detroit, Modern American Dance Company in St. Louis, Jennifer Archibald/ArchDance in New York City, d9 Dance Collective in Seattle and Sarasota Contemporary Dance continues to inspire bolder movement choices in my choreography. These companies take my work to the next level of professionalism and risk, by having dancers who are working at the top of the profession and performing my work inside an excellent body of repertory works. These companies also expose my work to new audiences around the country through extensive national (and occasionally international) touring, garnering notices in the national and international press.

During one weekend in March, 2012, I had four of my dances being performed in three different theaters in two different countries in the span of 24 hours: Modern American Dance Company premiering my new work, *Fuse*, at the Touhill Performing Arts Center in St. Louis; Delfos Danza performing my duet *Yo, Desaparezco* in Mexico; and both the University of Mississippi and Jacksonville University performing two dances I had made, respectively, that they submitted for adjudication at the American College Dance Festival/Southeast Regional Conference at Darton College in Georgia.

Major Creative Research Achievements since tenure, 2008 - present:

2008 - 2014 **Delfos Danza/Escuela Profesional de Danza de Mazatlán, Mazatlán, MEXICO**

- In addition to the William J. Fulbright award I received in 2009 to work with Mexico's preeminent modern dance company, Delfos Danza, and their professional school, I received four major commissions for a new works from Delfos, which have all premiered at the Teatro Angel Peralta in Mazatlán, as well as five new commissioned works for the school. Delfos has toured internationally performing on some of the world's greatest stages for dance, including the American premiere of my first work for Delfos (*Ladrones en la Casa del Rumor*) in Los Angeles in August 2008 (along with many subsequent performances as part of their repertory). The solo *Juana (Joan)* for Delfos company member, Omar Carrum, who premiered the solo in Mexico in March 2008, has performed the solo in several major dance festivals from Chicago to Lithuania, as well as a performance at the Bates Dance Festival in 2012 alongside other major choreographers at the festival. The two videos for Omar Carrum's performance of *Juana* have reached over 200,000 hits on YouTube, which is nearly unheard of for a modern dance piece, and reflects a significant continued critical and commercial response to this work.

2012 **Festival Prisma Danza, Panama City, PANAMA**

- In 2012, my solo for Omar Carrum of Delfos Danza, *Juana (Joan)*, was selected by a jury of international arts professionals to be presented at Panama's first international modern dance festival, alongside works from dance companies from Brazil, Costa Rica, the United Kingdom and Argentina. The Prisma Festival hosted the likes of Quasar Dance Company from Brazil and the John Jasperse Dance Company from the U.S., of which *Juana* was the only solo work presented. The solo was presented at el Teatro Anita Villalaz in a shared concert alongside Grupo Seda (one of Argentina's major duet dance companies). The Prisma Festival is now considered one of the leading international festivals for dance, regularly presenting some of the world's major dance artists.

2016 **Compañía Nacional de Danza Contemporánea de la República Dominicana, Santo Domingo, DOMINICAN REPUBLIC**

- In December of 2002, I set a new piece of choreography on Cuba's most renowned postmodern dance-theatre group, DanzAbierta, where I was introduced to then-artistic director, Marianela Boàn. When she was hired as the new artistic director for the Dominican Republic's most celebrated modern dance company, she immediately commissioned a new work from me alongside other choreographers from Latin America and the Caribbean to demonstrate the new and exciting direction the company would be taking under her aegis. The company holds the repertory of some world-class choreographers, but I am the first US-based choreographer they invited to set a new work. Several newspapers wrote features about my residency with the company and the new quartet (*Yo, Desaparezco*) that I made, which premiered at Santo Domingo's famed Palacio de Bellas Artes for four performances, following the country's largest dance festival featuring choreographers hailing from the U.K., Canada, the Caribbean, and Spanish-speaking countries across the Americas. The quartet immediately went into the company's active repertory and had an encore performance at the theater of the General Directorate of Customs. My work with the company had its American premiere at the Battery Dance Festival in New York City in August 2017 – the largest dance festival in New York City.

2017, 2009 – 2012 **Bates Dance Festival**, Lewiston, ME

- The Bates Dance Festival, in addition to being one of the top three summer dance festivals in the United States, is also one of the great producing organizations/venues for new choreography by major established artists. I have premiered six new works at the festival since 2008, and have performed in the choreography of several established choreographers including Colleen Thomas and Shonach Mirk-Robles, as well as creating three new works as part of the Repertory course that I have taught as part of my teaching hire. Festival director, Laura Faure, commissioned a new work from me, *Be Right Back*, for the BDF's 35th Anniversary, which premiered at a two-evening gala concert event in July 2017 alongside new works performed by Doug Varone, Bebe Miller, Tania Isaac, Larry Keigwin and duo Sara Pearson/Patrik Widrig.

2004 - present **Paris, FRANCE**

- My on-going research in France's capital has been fostered with major financial support from the University of South Florida, the Mona Bismarck Foundation and Studio Micadanses, as well as partnerships with dance and cultural institutions in France.
- The pinnacle of my creative research was two-fold. The creation of my dance film *Joan* about a contemporary Joan of Arc figure, was shot entirely on location in Paris and the French countryside, and premiered at the Bates Dance Festival in 2007, with subsequent multiple showings around the U.S. since then. And, there was the sold-out premiere of the collaborative work *Epigrams*, at Mona Bismarck American Center for Art and Culture, based on the poetry of Emily Dickinson.

2008 - 2014 **Eisenhower Dance Ensemble**, Detroit, MI

- A commission from one of the Midwest's largest repertory companies yielded the piece *No Angels in My Kamikaze Heaven*, which has been performed in over two-dozen theaters throughout the United States since 2008, with the support of a major National Dance Project grant (New England Foundation for the Arts). The company also features the repertory works of well-known American choreographers David Dorfman, David Parsons and Louis Falco, among many others.

2007 - present **Modern American Dance Company**, St. Louis, MO

- I received two commissions for new works from one of the country's largest (and the second oldest) repertory company in the U.S. My first piece for the company, *The Carpet*, premiered at the Company's 30th Anniversary gala concert featuring new dances on the company by Robert Battle and Michael Mizrehny, and entered the repertory shortly after the premiere, followed by dozens of subsequent performances. My second piece for the company, *Fuse*, premiered in St. Louis in 2012 as part of the company's spring season, followed by several ensuing performances including *Spring to Dance*, which featured the work of Pilobolus, Martha Graham, Ballet X, Hubbard Street Dance Company and Frank Chaves, among many others.

2007 – 2008 **Cirque du Soleil**, Orlando, FL and Boston, MA

- I was invited by one the world's pre-eminent theatrical companies, the Montreal-based Cirque du Soleil, to teach a series of choreographic workshops to the performers for their permanent show in Downtown Disney, *La Nouba*. The result of over a half-dozen workshops yielded a request by the Artistic Director of *La Nouba* for a new trio to be presented at *Cirque du Soleil's* annual "cabaret", in December 2008. This cabaret featured the choreography and performances by many of Cirque's greatest performers; thus, it was an extraordinary recognition to be included in this company as a veritable "outsider."

2014

freeFall Theatre Company, St. Petersburg, FL

- Collaborating with award-winning director, Eric Davis, on freeFall's massively successful production of *Into the Woods* was truly a career highlight. Known for its daring directorial and well-designed productions of musicals and plays, freeFall's reputation has grown exponentially in the last few years. An Equity playhouse, the actors in this production hailed from Broadway to L.A. and the reviews for the production were nothing less than glowing with BroadwayWorld.com calling it: "glorious" and "the finest production of a Sondheim musical I have had the pleasure of seeing on the stage." My choreography for the 26-show production was singled out for its enhancement of the non-traditional elements that made the show so special, and singled out by broadwayworld.com as "Best Choreography of a Musical" in Tampa Bay.

2015 – present

Sarasota Contemporary Dance/Fuzión Dance Company, Sarasota, FL

- I have received two commissions from Sarasota Contemporary Dance/Fuzión Dance Company in Sarasota to present my award-winning solo *Joan*, which was featured alongside the signature works of "major new American choreographers" including Larry Keigwin's iconic duet, *Mattress Suite*, and works by Jennifer Archibald and Adele Myers, respectively. *Joan* is now a mainstay in their repertory. My second work for the company, *Torch*, set to songs by Cuban singer Blanca Rosa Gil, was performed at the historic Asolo Theater in Sarasota in February 2017, alongside works from NYC-based choreographer Doug Gillespie, and Miami-based choreographer Adele Myers, along with an historical reconstruction of the Doris Humphrey/Ruth St. Denis modern master piece, *Soaring*.