

# Please Hold; it's Relative

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Theater and Dance Departmental Honors Thesis

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### **Please Hold; it's Relative**

*I was hurt. I was confused. Many lives changed with no closure to be found. He had killed her almost a year ago to date and still there was no verdict, no trial, which left me in an intense state of waiting or maybe anticipation. At that time I could not tell the difference. All I knew was I would carry my phone on me hoping every time I would feel a buzz it would be my mom on the other line to tell me what was going on. However, when my mother was on the other line all she could say to me was, "Be patient, we are still waiting." At this point, I was frustrated, anxious and my mind was consumed by time. I could not go a day without asking myself. "When will we hear about the trial? When will my mom call next? How many days have gone by since he was arrested? Where is he going to spend the rest of his life?" Time took over my mind from constant questioning to recognizing that I was in a state of perpetual anxiety, or feeling of being trapped in my thoughts. I took on little quirks, too: counting on my fingers, tapping on the table. My emotions were also in a constant place of trying to find ease and peace. My intense experience with waiting and anticipating established a curiosity in me about the ways they manifest within other bodies.*

Through my experience with living back and forth between anticipating and waiting, I became interested in discovering how the two distinct perceptions of future thinking manifest differently within the body. How does the body perceive time differently when it is in a state of anticipating versus when the body is in a state of waiting? Are there specific physical and/or emotional manifestations that are acquired within the body when it is in a state of anticipating versus when it is in a state of waiting? By examining the dynamic differences between anticipating and waiting, I hope to utilize dance and its ephemerality to discover more about the thought

processes behind future thinking and how to move more easily through the individual states of thought.

I am a Bachelor of Fine Arts (BFA) Candidate and as part of the Dance Division BFA program I created a body-based live performance titled, *Please Hold; it's Relative*, for the BFA Concert, February 10 through 12. To see the performance in full length, please view the attached DVD, *Please Hold; it's Relative*, (00:00:00-00:28:16). From the beginning of *Please Hold; it's Relative*, to the final performance, I focused on the physical and emotional manifestations of waiting and anticipating. I also hoped to simulate a situation for the dancers where they would experience the emotions related to waiting and anticipating for the audience members to witness. The 12-minute performance included choreography that was untraditional to typical dance movement, and utilized lighting and sound to reveal the dynamic differences attuned between the different ways of future thinking.

My first examinations of waiting and anticipating came from reading, *A Sideways Look at Time* by Jay Griffiths, *Being and Time* by Martin Heidegger, *On Waiting* by Giovanni Gasparini, Oxford Dictionary, Cambridge Dictionary and Merriam-Webster dictionary for the definitions of waiting and anticipation. I discovered through a collection of books, articles and dictionary definitions waiting and anticipation are very similar, yet very different.

For this paper my operational definition of waiting and anticipation are as follows: Waiting is stillness, a state in which someone delays action until a particular moment, whereas anticipation is a feeling, an attitude, a mental state when someone prepares for something. According to St. Augustine, waiting is defined as, “‘The present of the future,’ (St. Augustine, 1961: 11th Book, Ch. 20.)” (Gasparini, *On Waiting*, pg 30). For me this means waiting is actively living the future as my present reality, rather than actively living presently in my reality. Therefore, waiting

is the act of delaying the future. In Gasparini's article *On Waiting*, waiting is also seen as an action, and anticipation is a mindset of attitude that can be present during the state of waiting, "... the fact of waiting, in any situation, implies that an actor is oriented towards the future. But the actor's attitude may vary; a rough distinction can be made between an actor who merely 'waits for' something and someone who also consciously 'expects' that an event will take place at a given time," (Gasparini, *On Waiting*, pg 30). I found this information crucial when developing my project, as it defined waiting, at a body level as an action and anticipation as an emotion. These sensorial experiences of time brought about dynamic differences that could be enacted choreographically and performatively, thus physically investing different attitudes about "future thinking and being."

Using the physical body allows me to understand how it shifts when in a state of waiting and when in a state of anticipating. After an audition process I specifically chose five female dancers I believed were willing and capable of going on an experience with me that required us to place ourselves through simulations and situations that would cause us to enter into states of waiting and states of anticipating. I guided the dancers through different processes such as journaling, watching video clips, meditations, improvisational scores, discussions and Q&A sessions. I always encouraged the dancers I was working with to remain themselves. I did not want them to be performers, rather I wanted them to be pedestrians on stage, so the audience could identify with the dancers more easily. I wanted each of their personal experiences with waiting and anticipating to have an active role in my understanding of how these states of future thinking can manifest within the body emotionally and physically. Spending time discussing our personal relationships with waiting and anticipating allowed each individual to hear what others were experiencing, and allowed them to begin their personal verbal processing to what they experience in

different states of future thinking. I also always included a movement practice at our rehearsals. The movement I was having the dancers work through was gestural, pedestrian, and very detailed-oriented movement, including stillness. My cast of five dancers and their experiences, the lighting and sound components of my process were very important to me, especially in creating the performance and uncovering discoveries about waiting and anticipating.

The rehearsal process I asked the dancers be a part of included three very distinct characteristics: meditation, a timer, and questions. In learning about waiting and anticipating, I was guided to look at mindfulness. In the book *Get Some Headspace* by Andy Puddicombe, I discovered that meditation is a useful tool in channeling different areas of the mind and also a way of preparing the mind and helping the mind process what is happening during living processes. Puddicombe states, “. . . whatever you do that involves the mind is going to benefit from meditation. It’s like fine tuning the hard drive of computer... So taking a few minutes out of each day to train and maintain it is simply good common sense,” (pg. 13). I read this and realized waiting and anticipating are two states that are very much associated with the mind; therefore, in order to keep my dancers safe, but also to allow them to open up their minds in new ways, I brought meditation into my rehearsal practices.

One of the mediation practices I asked my cast of dancers to participate in stated, “when-ever you can, sit and wait. There is no need to distract yourself by filling the gap with random activity,” from the book *Leap Before You Look- 72 shortcuts for getting out of your mind and into the moment*, (Ardagh, pg 7). This meditation held a core value in the learning the cast and I did together. I felt there should never be a moment where the dancers and myself felt we were just moving to fill time. Therefore, if rehearsal was finished early, then the rehearsal would finish early. Another example is if we felt we were moving because we felt an expectation to move,

then the dancers and I would sit and wait until it felt necessary to move. I felt strongly about learning to wait and recognizing when we were filling a gap rather than waiting. Through this practice I learned that filling a gap often stemmed from anticipating. Anticipating when rehearsal was going to be over created tension and a feeling of confinement.

According to *Leap Before You Look*, “pure waiting is the supremely meditative state...if we embrace waiting completely—if we relax into it completely without resistance—the body can become fully relaxed, while at the same time the senses become sharp and present,” (Ardagh, pg 7-8). With this knowledge, I guided my dancers through many meditative practices to reflect on how their perception of waiting and anticipating changed and for them to recognize what the practices manifested within their individual bodies.

Another method I took to learn about the differences between waiting and anticipation was through a timer. I ran all of my rehearsal by a timer. We began every rehearsal by setting a timer that would tell us when rehearsal was over. Then the timer would be put away where no one would touch it until it buzzed. However, if I felt the rehearsal was finished before the timer went off, I would end the rehearsal. The practice of not watching a clock became a situation in which the dancers and I were placed in states of waiting and states of anticipating. I recognized when my dancers had to leave rehearsal early or right on time they were more tense throughout the rehearsal due to anticipating the need to leave promptly when the timer went off. I also noticed that I would feel more tense when I was anticipating the timer going off before we finished an activity we were doing in fear the dancers would be cut off during a practice by the timer itself. During the rehearsals I also took notice of when my dancers could be still. When the dancers could be still in time and present within the activity they were more calm and engaged. They had more flow -rather than an anxiety and rigidity- that I found anticipating brought with-

in their bodies. I found that the timer placed us in either a state of anticipating or waiting based on what our pretext coming into rehearsal was.

I also started each rehearsal off by asking my dancers questions. “What does time mean to you? How do you define time? What do different moments of time feel like? Is time a hindrance? When is time positive?” The questions I asked began a conversation verbally that slowly transitioned into movement, where I would instruct the dancers to start to move based on something that resonated with them from the discussion. The movement could be based off of something that was said out loud or something that still remains within one's head. I would take this time to observe and I would watch the dancers start to uncover the emotions and physical interpretations of what it felt like to wait and what it felt like to anticipate.

In each rehearsal I watched, I listened and I shaped. Each gesture was inspired by the dancers understanding of waiting and anticipating. Each phrase had a piece of their individual exploration in it, connecting them to the entire piece not only as a dancer, but also as a creator. The gestures I started to witness included someone tapping their fingers on their head or thigh, individuals grabbing their wrist to check for a watch, gestures of stroking a child's head, gestures of making binoculars with their hands and placing them up to their eyes and watching the room, and then I witnessed a lot of stillness (refer to time 24:10-25:30 in video). Overall, I noticed the movements the dancers doing were very repetitive and took up minimal space. Each individual was very detailed and the dancers were using the movement to convey emotions. Through this process I observed that my dancers appeared stuck in space, for they were moving within a confined space they created for themselves.

After having a discussion with the dancers I learned that they felt imprisoned by anticipating, and they felt when they were in a mindset of anticipation their minds would cycle



through the same thoughts over and over again. In order to convey the cycle of thoughts the dancers chose to repeat the same gestures over and over again.

The dancers started to verbalize how they desired to find peace within anticipation and I gave them room to do so, each dancer did what they needed to do, some moved larger and further, multiple sang, one utilized breath, and some danced wide and fast. I witnessed the dancers go from a place of waiting to anticipating, to doing whatever possible to move through the different states of thought. For example, during a practice of sitting still one of the dancers began to sing, the dancer said this was a coping mechanism because they could not stand sitting anymore. I took great interest in how the dancers were finding solutions to their frustrations with the movement vocabulary because the movement started to find qualities that juxtaposed peace and feeling trapped.

Witnessing and hearing my dancers speak about their experiences with anticipating and waiting, I choreographed and started to shape the performance. I was struck by the minimal space and detailed work the dancers were doing, I found the sense of confinement and repetitiveness important. I also found stillness an important aspect to the work. Through witnessing and uncovering what was most important to me, I started finding distinct themes within the movement that I wanted to convey.

Themes I found while uncovering the dynamic differences between anticipating and waiting were time, confinement and nature. Waiting and anticipating are both future thinking states that make an individual think about a moment in time. According to *A Sideways Look At Time*, “tracking time stops you in your tracks. Humanity’s relationship to time is poignantly reflective—being too “exact” about time is exacting, stressful, for people,” (Griffiths, pg.17). As the dancers and I started to track time through the process of becoming aware of what anticipating feels like

versus what waiting feels like, everything in life became harder. Moving became harder, because tracking time established more confinement and the feeling of being isolation.

Anticipating emotionally brings anxiety, stress, feelings of confinement, a heavy feeling, surprise, ambiguity, and a rigidity. Waiting brings the emotions of peace, familiarity, and consistency. There is beauty, slowness and stillness as well. Thinking about these emotions and reflecting on my dancers' discussions about anticipating and waiting I decided confinement and nature were the most appropriate themes for my performance. Confinement has an anxiety about it, that is stressful and it is also rigid. Nature can be peaceful and still, there is a constant flow and it is very familiar.

The feelings of confinement, frustration and anxiety are feelings associated with anticipating and the feelings of calm, peace and beauty are feelings that the dancers and I believe are associated with waiting. Therefore, I began the final creative process for my body-based live performance. I kept many of the gestures the dancers and I found throughout the rehearsal process alive in the piece and crafted them together in a repetitive manner to reflect the repetitive thought processing that brings frustration and confinement. There were two distinct moments that I utilized repetitive movement to the point of frustration. One moment is where four dancers are in a line and they repeatedly rub their stomach up to their neck, to their jaw, back to their heart and breath out. The dancers then run to the other side of the room and continue the movement. There is one dancer who is confined to a mattress the entire show. Once the dancers run to the other side of the room, the dancer on the mattress joins in with the same movement phrase and continues the movement for the majority of the performance. The movement is very detailed, focuses on her hands and all the movement is contained near the body, (refer to time 00:17:27-00:19:05 in video). Through discussion with my dancers I found that they were really frustrated with hav-

ing to do the same movement over and over again and frustrated with the inability to take up space. I listened to them and found that I appreciated the frustration and wanted to play more with that, so I started to take more space away and confined them to small circles, (e.g. see Fig. 1).



Fig. 1 Spot lights used to confine the dancers to specific areas of the stage.  
Gabrielle Whitcomb, (2017)

Not only did I confine the dancers to small circles I also choreographed the piece to start right when doors opened with my dancers sitting alone for 15-20 minutes having to repeat the same gestures over and over again, (refer to time 00:00:10-00:15:26 in video). Watching the dancers sit without moving for a long length of time made me mad, angry, and frustrated. I desired the dancers to move; however, I wanted the audience to feel frustrated, so if I felt this way perhaps someone in the audience would as well. I also wanted my dancers to enter into a state of waiting and/or anticipating before the main dance section. I desired this because I wanted their feelings to be the most authentic.

Lighting and sound were also very important elements in creating a simulation that would stimulate states of waiting and anticipating for an audience to witness my dancers in. I utilized the ideas of nature and confinement to inform my decisions about the way light and sound would be a part of the piece. Representing confinement, I created individual spots that my dancers

would become isolated to or confined to. I also asked for lighting that confined the dancers anywhere they were in space, (e.g. see Fig. 2).



Fig. 2 Lights utilized to isolate different locations within the space.  
Gabrielle Whitcomb, 2017

The lights would capture my dancers and dictate how far they could move, for my dancers had to stay within the confined space. Not only were the dancers confined to the light for space, they also had to give up their sense of time to the light. My dancers gave up their sense of time to the light by understanding I choreographed the performance without any counts or cues in the music to help guide them through the piece. However, there are moments within the performance that lights cue the dancers to change position, (refer to time 00:23:50-00:23:54 in video clip). This created waiting and anticipation within the dancers because they never knew when the lights were going to switch to inform them when to move on to the next movement phrase.

In order to bring in the nature theme, green-blue lights and a gobo that was diffuse the image to resemble water flowing, were added to the lighting design to juxtapose the confinement. In speaking with my dancers and witnessing the performance myself, I found that the lighting put the dancers in a prison of feeling confined and isolated. They felt stuck and desired to find peace within the space and structure of the piece itself.

The sound also added to this environment through embodying both the confinement and

nature. I wanted to make a sound score that manifested the emotions within the body my dancers discovered as a reflection to waiting and anticipating; peace, ambiguity, surprise, anxiety, a heavy feeling, a consistency and something familiar. Therefore, the sound score has many nature sounds within it: birds, wind, rain, butterflies, as well as prison doors slamming shut and the ticking of a clock. Each of these elements in the sound score made a dynamic layered piece of music, while repetitive in a sense, the music was very much random, reflective of how each individual's experience with processing future thinking is very different with many similarities. Overall I believe I created an environment that was reflective of the emotions that manifest when one is in a state of waiting versus when one is in a state of anticipating.

Throughout the process of creating, Please Hold: it's Relative, my own sense of time was put to the test. I found myself in a state of waiting consistently. Waiting for the next inspiration, waiting for the piece to make itself, waiting to come up with choreography, waiting to like the piece and waiting to see what kind of feedback I would get back from the performance. Waiting took over and became a great place of research for me where I was able to personally experiment with the ideas of waiting and anticipating that my dancers and I discovered. I came to define waiting and anticipating as future ways of thinking however, waiting is the action of future thinking and anticipating is a feeling. Waiting is the stillness someone can find him or herself in when expecting something to occur. Waiting can additionally include anticipation. Anticipation is the feeling one can feel when they are in preparation for something to come in the future, I discovered this feeling to be exhausting, confining, repetitive and stressful. Therefore, after going through the entire process of researching waiting and anticipating through my body-based live performance I believe waiting can be separate from anticipating. When waiting is succeeded on its own the person is able to achieve a sense of calmness and peace.

After the final performance I was left with the question, how do I create more of an experience for the audience rather than them feeling as though they are watching an experiment? If I were to do this performance again I would change one very specific aspect, the audience participation. In research for my piece I came across Marina Abramovic a performance artist that challenges audience participation. In her piece “The Artist Is Present,” Abramovic sits in a chair silently, with an empty chair across from her for audience members to feel free to come sit in. This piece plays on the audience choice to engage and for how long. Like Abramovic I would also like to challenge my audience into more of an experience by making my piece begin before the audience appeared and finish after the room was cleared. I think this would instigate states of waiting and anticipating in the audience members when trying to make the decision to enter and exit the space. These states of feelings would then allow the audience to become part of the experience rather than just watching the unfolding of an experiment.

I made a piece that had layers of chance throughout it as well as movement with a pedestrian focus. I wanted the dancer to be relatable to the audience and I wanted the dancers to be placed in a states of waiting and anticipating each time they performed the piece. I wanted the performance to be an extension of the research and the final experiment. So I utilized ideas of Judson Church Theater and Merce Cunningham to keep the performances new. I used the Judson Church Theater concepts of utilizing movement scores to inform my work because it allowed improvisation within the structure. This opened the door for the dancers to play with time and work through their process of discovering the states of waiting and anticipating as they needed. This also established moments where the dancers needed to wait for each other to collectively finish a movement phrase before they were able to move on to the next movement phrase. Establishing waiting and anticipating within the score itself. I also brought in new concepts once we

got to tech and then again the night of opening much like Merce Cunningham does when he plays with chance. Adding the music during tech gave the dancers something new to think about and changed their headspace because instead of listening to breath and silence they were now listening to nature and prison doors slamming placing them right into specific moments of time, rather a world they could create for themselves. Lastly, I decided to finally add the 15 minutes of sitting repeating the same gestures over and over again for the first time in full length on opening night. I wanted to discover what headspace the dancers would resort to when sitting for that long. I also wanted to discover how each dancer would process sitting for 15 minutes differently throughout the weekend. In speaking to my dancers they found sitting uncomfortable, frustrating and unnerving the first night. By the end some of the dancers said they enjoyed it because it gave them time to be still. The action never changed, they were always waiting however, their emotions changed. The dancers were able to remove anticipation from waiting and just be still. The final aspect of my piece, the pre-show, became the final piece of discovery to allow me to fully understanding waiting is an action and anticipating is only a feeling that we can attach from waiting, rather than my prior belief that waiting and anticipating are both actions.

I am now able to move more freely out of the state of anticipation due to my more conscious awareness of how waiting and anticipating emotionally and physically feel in the body. I can recognize what I am experiencing and move through it from there. I am excited to continue discovering more about my body and the way it reacts in different situations for I believe this is the beginning of a journey of self-discoveries.

*My mom called, "Gabrielle the verdict came out, he is in prison 15 to life." I guess you can call that closure.*

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## Catapult

BFA Dance Works by:

Ellen Reynerson

Emma Scholz

Gabrielle Whitcomb

Heather Woolley

University Theatre Building, Charlotte York Irey Theatre  
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Presented by The University of Colorado Boulder Department of Theatre & Dance

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**Please Hold, it's Relative**

Choreographer .....	Gabrielle Whitcomb, in collaboration with performers
Dancers .....	Tracy King, Liane Holzman, Sami Weiss, Orla Doyle, and Ellen Heymann
Costume Support .....	Red Stark
Artistic Collaborators .....	Geis Mason, Ian Court and Glenda Warden
Lighting Designer .....	Road Ono
Sound Score .....	Gabrielle Whitcomb

**"There is no need to distract yourself by filling the gap with random activity." Look Before You Leap by Arjuna Ardesti**

**Choreographer** ..... Emma Scholz  
**Dancers** ..... Kathryn Lawrence, Lily Minkewitz, Bea Graber, Sasha Alcott,  
 Taylor King, Ian Fraser, Dillon Collingsworth, Jonathan Arsel and  
 Nathan Christiansen  
**Artistic Collaborators** ..... Emma Randall, Dorena Mejia and Claire Farnpo  
**Lighting Designer** ..... Reed Otto  
**Music** ..... Sacred and Profane Love by Emma Scholz

“What do you see? Are you looking? How are you looking?”  
 “What do you notice? Watch carefully.”

**Choreographer** ..... Elin Rensman, in collaboration with the dancers  
**Dancers** ..... Dillo Chabrosco, Rachel Jordan, Lily Minkowitz, Emma Schatz,  
Kathryn Lawrence, Marie McElroy and Keith Hayes  
**Lighting Designer** ..... Ian McMoran  
**Music** ..... Flowers for Bookmatchers, Cof. Disruptspace

For those who cover because of Anxiety's whispers, For those who isolate because of Anxiety's rumors,

## Kübler-Ross On Leaving the Mother

<b>Choreographer</b>	Heather Woolley, in collaboration with the dancers
<b>Dancers</b>	Almeria, Mervin, Brian Smith, Jamie, Holman, Mattie
<b>Lighting Designer</b>	McCleary, Orla Boyer and Sam Weller
<b>Music Credits</b>	<ul style="list-style-type: none"> <li>Junior's Truck (Maurizio D'Amico)</li> <li>The Invasion (Mickie Burrows)</li> <li>Acoustic Kites (James Murray (Kintla))</li> <li>Acoustic Kites (James Murray (Johnston (Jedi))</li> <li>200 Press (James Blunt)</li> <li>Precambrian (Tribuna and MuzikMaddley)</li> </ul>

The animals are departing from Mother Earth, just as humans did many millennia ago. They are fighting the patriarchy, they are shaving their body hair, and they are coating themselves in chemical-induced foods for safety. But just as the Mother has provided sustenance for life, she grieves the loss of her creatures through ritual and extinction.

Director Dance Production .....	Ian Court
Lighting Designers .....	Ian McEwan
Stage Manager .....	Maria Schulz
Light Board Operator .....	Shirah Damacha
Sound Operator .....	Julie Rose
Video Technician .....	Reed Otto
Assistant Stage Manager .....	Hannah Gladness
Run Crew .....	Serran Phillips
Dressers .....	Taylor King
	Ryan Crane

**From Heather Woolley**  
Michelle Elsworth, Chris and Corrie Woolley, the peculiar animals of the future, and the bear and bunny of the present.

Erica Randall and the Theatre & Dance Faculty, the Theatre & Dance Costume Shop, Valerie and Charles Reynerson, Christine Willis Martinez and my lovely cast.

Interim Department Chair &

Director of Dance	Elva Harpal
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Left Production Coordinator	Samuel Wai
Left of House Manager	Samuel Wai

Aaron Allen, Hattie Houser, Taylor King, Kaitlyn Lawrence, Reed Otto, Sophia Phillips, Caroline Rhoads, Gabrielle Whitcomb, Christin Woolley

### Costume Shop Employees

Elizabeth Driscoll, Erika Dunn, Cassy Dean, Sasha Georges, Nae Heiberman, Adriana Hemmick, Durango Jenkins, Ava Lingnead, Cristiana Longman, Olivia Murray, Paige Olson, Sarah Rand, Natalie Rauterern, Braden Stunk, Zoe Volpe, Liz Williamson, Mary Williamson

Sarah Rose DiGiovanni, Ian Fraser, Sean Guderian, Sarah Halpern, Alex Markovich, Olivia Mumow, Hayden Nault, Eddie Wiegas, Ryan Winchester, plus 4 TBD

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## Catapult Spring 2017 - BFA Choreographer Bios

### Gabrielle Whitcomb

Gabrielle Whitcomb is pursuing a BFA in Dance and a theatre minor at The University of Colorado, Boulder. She was the 2016 recipient of the James and Anne de Castro Dance Scholarship for her professionalism. Gabrielle has worked with artists Faye Driscoll, Gesel Mason, and Larry Southall to name a few. She currently works for the CU Dance Production Staff. She was the stage manager for Rennie Harris's Grassroots Projects and toured with them to the East Coast. Gabrielle is passionate about collaborating with other artists.

Gabrielle would like to extend gratitude to Iain Court and Connie Lane for all of their guidance throughout the past four years. To Gesel Mason, without her constant encouragement Gabrielle would not be pursuing a BFA in dance today. Lastly, thank you CU Dance Department for giving her a family away from home.

### Emma Scholz

Emma Scholz is graduating with a BFA in Dance and minors in Art History and Theatre. While here at CU Emma has been involved on both the theatre and dance sides of the building. She has been a part of five main stage theatre and nine dance productions. She would like to thank Iain Court and Connie Lane for all their support and organization through this process, Danielle Garrison for volunteering her time to get a dancer flying through the air, Titian without whom we would not have these amazing works of art, and all the families (42 Arrowleaf, Goss Street, Dance side and Theatre side) that it took to make this idea a real show.

### Ellen Reynerson

Ellen Reynerson is in the final stages of pursuing her Bachelor of Fine Arts in Dance at CU Boulder, along with a minor in Technology, Arts, and Media. As a Colorado native, she began her dance training through Expressions Dance Company, then continued her training dancing under the direction of Jenny Schiff at the Schiff Dance Collective. In her future studies, Reynerson is interested in melding her two loves, tech and dance. She currently works in the Theatre & Dance department as the Outreach Marketing and PR Coordinator.

### Heather Woolley

Heather Woolley was born in Colorado Springs, CO to a mathematician and a wildlife artist. She is currently pursuing a BFA in dance with a minor in studio arts at the University of Colorado in Boulder. She has worked with several internationally known dance masters, including Helanius Wilkins, Gesel Mason, Rennie Harris, John Scott and Eiko Ohtake. Her movement is informed by a versatile range of styles including modern, gaga, butoh, transnational fusion, ballet, contemporary jazz, and a number of street styles.

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