

Artist Statement

Jennifer Glaws

I am an interdisciplinary (media and dance) artist who is steering interactive, performance experiences that push notions of space, time, and human connection. My work explores the expressive manifestation of social themes, interactions, and patterns.

I have connected my inquiries about social concepts with a deep investigation into the choreographic elements SPACE and EFFORT. My ideology embraces movement patterns investigating quality change and the attention to variances and oppositions in effort. In and out of the floor, ride, break, fall, rise, throw, thrash, own, and become, are only the beginnings of dynamic investigations. I repeatedly analyze the use of space in my work, how an area is obtained, and how movement is in partnership with spaces left vacant. I am dedicated to creating dance experiences that explore athleticism and conceptual depth, that engage, open dialogue, and challenge perspective.

In 2016, I produced an evening length work, *Study 1 Perceptions: Stuck or UNstuck?* The piece explored the physical manifestation of target fixation through the reality and myth of the moth effect. The theory, is said, to be an evolutionary short circuit that moths are attracted to light and flame even at the fate of their demise. The four performers went on a highly physical, visceral ride identifying the impulses surrounded by a singular directional pull, and the dynamics within a linear path.

In 2018, I received a Minnesota State Arts Board, Artist Initiative Grant, to produce *Reflection House*. The interdisciplinary, evening length work, was a reconceived house of mirrors utilizing dance, live video feed, and projection to investigate acts of belonging. The piece explored the intertwining sociological theories of collective identity and collective self by incorporating movement and projection to represent time and personal choice. The set was built with multiple platforms and fourteen projectable surfaces creating a stage for the movement vocabulary, which exhibited the gradual and systematic, physical patterns of "joining in."

I critically practice the creative process and advance the development of my own choreographic methodologies. I believe the core of what I make, is seeded in how it is created. My choreographic practices are deeply rooted in deciding how to arrive at a movement sequence. When creating choreography, I do not start with preconceived “steps,” but develop specifically designed choreographic games or physical schemes to generate ideas in movement that relate to the concept being explored. I strive to consistently break my own habits when seeing, developing, and editing dances. I am committed to achieving access to movement material that is fresh, innovative, and relevant.

My techniques lie at the intersection of art and cognitive science. With the view that the practice of choreography, in conjunction with science, enhances critical thinking skills, challenges physical habits, and accesses a deeper embodied experience in performance for dancers and non-dancers alike. I practice a choreographic method called creative cognition in dance making, or choreographic thinking.

I utilize the method to research and enliven the wholeness of the moving body and mind. The process permits various results, and numerous opportunities for choice. The process offers access to movement ideas outside of habitual movement patterns. I utilize the method to uncover possibilities for artistic projects. Resulting in dance works that juxtapose frameworks of imagery around a singular concept eliciting a multiplicity in perspective.

I work to encourage collaborative environments. Where my cast feels safe to explore, practice critical inquiry, and to experience the risk, ride, and freedom of dance. My creative process allows for my collaborators to engage in making the work, allowing for an increase in self-awareness, virtuousness, and versatility in their performance. Creative cognition in dance making rehearses adaptability in experiencing change. The outcome brings an aliveness and presence to my work.

I have worked professionally in dance for over 25 years building bridges to the arts through my work in choreography, education, and performance. I have resided in Minneapolis since 2004

producing performance experiences in museum, theater environments, and public spaces. I have produced and directed five new works in the past three years, two of which were 45 minute length productions. My dance work has been presented nationally in Arizona, Minnesota, Michigan, Illinois, Wisconsin, Colorado, and New York.