

Paula Josa-Jones

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EDUCATION

BA Lawrence University, English and Theater

MA Tufts University, Drama

Post-Graduate Studies Lesley College

Dance Therapy, Anatomy and Kinesiology

ACCREDITATIONS

CMA Laban/Bartenieff Institute, NYC, Certified Movement Analyst

RSMET Registered Somatic Movement Educator and Therapist (ISMETA)

SEP Somatic Experiencing® Practitioner

TTEAM Tellington Touch Equine Awareness Method Practitioner

WORK

Paula Josa-Jones/Performance Works (1986 - present)

Artistic Director/Choreographer/Director

Choreography and direction of over 40 original dance theater & film projects

[Download Electronic Press Kit](#)

- 1991-2003 Co-director, Green Street Studios, Cambridge, MA
- 1987-90 Opera Department, Boston University, Boston, MA
- 1977-88 Dance Program, Tufts University, Medford, MA

AWARDS

- 2019 HUFOH Grant in support of Paula Josa-Jones/Performance Works
- 2018 Housatonic Heritage for **River/Body**
- 2017 Martha Boschen Porter Fund for **River/Body**
- 2015 Yaddo Residency in Dance, Saratoga Springs, NY
- 2014 Bogliasco Foundation Choreography Fellowship, Bogliasco, Italy
- 2013 Connecticut Arts Council, Fellowship in Choreography
- 2005 Massachusetts Cultural Council, Finalist Award in Choreography
- 2004 Dance on Camera Festival Award, **TILT**
- 2001 Massachusetts Cultural Council: Organizational Support
- 2000 Massachusetts Cultural Council, Finalist Award in Choreography
- 2000 Trust for Mutual Understanding, St. Petersburg, Russia, **Antigone's Dream**
- 2000 Massachusetts Cultural Council, Organizational Support
- 1999 Meet the Composer, **Antigone's Dream**
- 1999 LEF Foundation, **Antigone's Dream**
- 1999 Massachusetts Cultural Council: Organizational Support
- 1999 National Dance Project, **Antigone's Dream**
- 1998 Arts International, Performances in Russia, **Ghostdance**
- 1997 Massachusetts Cultural Council, Finalist Award in Choreography
- 1997 Meet the Composer/NEFA, **Light & Bone (Luz y Hueso)**
- 1997 Trust for Mutual Understanding, Russian **Ghostdance**
- 1996 Polaroid Foundation, **Ghostdance**
- 1996 Yaddo, Saratoga Springs, NY
- 1995 National Endowment for the Arts, **Choreography Fellowship**
- 1995 New Forms Grant, New England Foundation for the Arts, **Rave**
- 1995 Massachusetts Cultural Council, Project Grant for **Ghostdance**
- 1995 New York Communities Trust, **Wonderland**

- 1994 Massachusetts Cultural Council, **Fellowship in Choreography**
- 1994 US/Mexico Fund for Culture, **Ghostdance** with Pauline Oliveros
- 1994 National Endowment for the Arts, Choreography Fellowship
- 1994 Polaroid Foundation, **Wonderland**
- 1994 LEF Foundation, **Wonderland**
- 1994 Massachusetts Cultural Council: Project Grant, **Wonderland**
- 1993 National Endowment for the Arts, **Choreography Fellowship**
- 1993 US/Mexico Cultural Exchange Fellowship, National Endowment for the Arts
- 1992-3 Massachusetts Cultural Council, General Support
- 1992 National Endowment for the Arts, **Choreography Fellowship**
- 1992 New Forms Initiative, New England Foundation for the Arts

COMMISSIONS

- 2019 Cynthia Williams, **unchopped**
- 2019 Kairos Dance Theater, **husk/vessel**
- 2017 Lorraine Chapman/The Company, **Rabbit Hole**
- 2016 DANCENOW Joe's Pub, New York, NY, **Rave**
- 2014 Curry College, Milton MA, **Circo Folle**
- 2000 Agnes Scott College, Decatur, GA, **Edge**
- 1999 Rhode Island College, Providence, RI, **Ashes, Ashes**
- 1996 George Washington University, Washington, D.C., **Skin, Meat, Bone**
- 1995 The Joyce Theater, New York, NY, **Raving in Wind**
- 1995 Lincoln Center Out-of-Doors, NYC, **Ghostdance**
- 1995 Jacob's Pillow, Flynn Theater, Dance Umbrella, **Wonderland**
- 1993 nuArts, Northeastern University, Boston, MA, **The Yellow Wallpaper**
- 1992 Dance Umbrella, Boston, MA, **Eine Kleine Nachtmusik**
- 1992 The Yard, Martha's Vineyard, MA, **Masque**
- 1990 Yellow Springs Institute, Yellow Springs, PA, **Skin**

PERFORMANCES, FESTIVALS & RESIDENCIES (partial list)

- 2018 DANCENOW Joe's Pub, New York, NY, **Speak**
- 2018 BMCA Conference, Smith College, Northampton, MA, **Ofrenda**
- 2018 Wassaic Festival, Wassaic, NY, **Calliope**
- 2018 Housatonic River, Kent, CT, **River/Body**
- 2017 BMCA Conference, San Marcos, TX, **Rave**
- 2017 Denison University Residency
- 2016 DANCENOW, Joe's Pub, New York, NY, **Rave**
- 2016 The Wassaic Project, Wassaic, NY, **Speak**
- 2016 Outside the Box, Boston, MA, **The Traveler**
- 2016 BMCA Conference, Montreal, Quebec, **Mammal**
- 2016 Performance Mix Festival, Abrons Art Center, New York, NY, **Speak**
- 2016 The Dance Complex, Cambridge, MA, **Of This Body** world premiere
- 2016 La MaMa Moves Festival, New York, New York, **Mammal**
- 2016 DANCENOW Silo, Allentown, PA, Development residency for **Of This Body**
- 2015 BMCA Conference, Portland, OR, **Mammal**
- 2014 BMCA Conference, Skidmore College, Saratoga Springs, NY, **Speak**
- 2014 Roger Williams College, Providence, RI, **Circo Folle**
- 2013 Boston University, Boston, MA, **Speak**
- 2013 Outside the Box Festival, Boston, MA, **Speak**

2012 Little Brook Farm, Old Chatham, NY, **All the Pretty Horses**
 2008 Mistover Farm, Pawling, NY, **Flight**
 2001 Red Pony Farm, Martha's Vineyard, MA, **RIDE**
 2001 Seattle Improvisation Festival
 2000 Festival "Open Look", St. Petersburg, Russia, **Antigone's' Dream**
 2000 "Embracing Complexity", Ernst & Young, Paris, France
 2000 Agnes Scott College, Decatur, GA, **Antigone's' Dream**
 2000 Columbia College, Urban Gateways, Chicago, IL, **Antigone's' Dream**
 1998 Moscow, St. Petersburg & Yaroslavl, **Ghostdance**
 1997 Yaroslavl, Russia, **Ghostdance**
 1997 Kohler Arts Center, Sheboygan, WI, **Ghostdance**
 1997 Bates Dance Festival, Lewiston, ME, **Eine Kleine Nachtmusik**
 1996 The Joyce Theater, *Altogether Different*, New York, NY, **Ghostdance**
 1996 Lincoln Center, Out-of-Doors, **Ghostdance**
 1996 Dance Umbrella, Boston, MA, **Wonderland**
 1995 Wesleyan University, Middletown, CT, **Wonderland**
 1995 University of Maryland, Baltimore County
 1995 Monterrey, Mexico, **Ghostdance**
 1995 Jacob's Pillow, Lee, MA, **Wonderland**
 1994 Flynn Theater, Burlington, VT, **Wonderland** (Creative Development Residency)
 1993 NEA US/Mexico Intercultural Exchange Fellowship, Monterrey, Mexico
 1993 nuArts, Northeastern University, Boston, MA, **The Yellow Wallpaper**
 1993 Bates Dance Festival, Lewiston ME
 1992 Dance Umbrella, London, UK, **Eine Kleine Nachtmusik**
 1991 Jacob's Pillow, Lee, MA, **Skin**
 1991 "The Nines," Walker Art Center, Minneapolis, MN, **Skin**
 1991 Trinity College, Hartford, CT, **White Dreams**
 1991 Lincoln Center Out-of-Doors, New York, NY, **Skin**
 1990 Yellow Springs Institute, Interdisciplinary residency with Pauline Oliveros, **Skin**
 1990 P.S. 122, New York, NY, **White Dreams**
 1990 Boston/Montreal Exchange, Tangente, Montreal, Quebec, **Until We Are Bone**

CHOREOGRAPHY for GROUP and ENSEMBLE

- **HORN** (2020) duet for trombonist Reut Regev and Julia Discenza (in progress)
- **River/Body** (2018) Kent, Falls Village, Washington Depot, CT
- **Circo Folle** (2014) Roger Williams University, Bristol, RI
- **TILT** (2007), <http://www.botticelli.com/tilt/index.htm>
- **Antigone's Dream** (1999/2000), Commissioned by NEFA and Meet the Composer
- **Emergence**, (2000), Ernst & Young Conference on Complexity Theory, Paris, France
- **Russian Ghostdance** (1998), Trust for Mutual Understanding; Score: Pauline Oliveros
- **Tongue** (1997), Boston Conservatory, Boston, MA
- **Light & Bone (Luz y Hueso)**, (1997), Boston Conservatory, Boston, MA
- **Ghostdance** (1996) Monterrey, Mexico; Lincoln Center Out of Doors, New York, NY
- **Wonderland** (1995) http://www.paulajosajones.org/the_human_dances/wonderland.html
- **Kin** (1994), Green Street Studios, Cambridge, MA
- **The Yellow Wallpaper** (1993) Commissioned by nuArts, Northeastern University, Boston, MA
- **Masque** (1992) http://www.paulajosajones.org/the_human_dances/masque.html
- **Eine Kleine Nachtmusik** (1992)
http://www.paulajosajones.org/the_human_dances/eine_kleine_nachtmusik

- *Flesh* (1991)
- *Skin* (1991) Yellow Springs Institute, Yellow Springs, PA; Original score performed live with Pauline Oliveros
- *White Dreams* (1990), Rutgers University, New Brunswick, NJ
- *Until We Are Bone* (1989), Tangente, Montreal, Quebec
- *At the Edge of the Garden* (1988)
- *In Visible Light* (1987), Cambridge Multicultural Arts Center, Cambridge, MA

INTERSPECIES CHOREOGRAPHY

- *All The Pretty Horses* (2012), Old Chatham, NY
- *Scarlet* (2011), http://www.paulajosajones.org/the_horse_dances/scarlet.html
- *Krump* (2011), http://www.paulajosajones.org/the_horse_dances/krump.html
- *Flight* (2008), http://www.paulajosajones.org/the_horse_dances/flight.html
- *Pony Dances* (2006), <https://vimeo.com/10470072>
- *RIDE* (2001), <https://vimeo.com/10467748>

SOLOS/Of This Body

- *Moth* (2018) music by Fred Firth, Zoe Keating, Score by Paula Josa-Jones
- *Rabbit Hole* (2017) music by Accordion Tribe, commission Lorraine Chapman/The Company
- *Fluid* (2017) to music by Deirdre Broderick, commission Joe's Pub/DANCENOW Festival
- *Darker* (2017) to "You Want It Darker" by Leonard Cohen (with permission)
- *Rave* (2016), Joe's Pub, New York City
- *Mammal* (2015/16) <https://vimeo.com/190372125>, La MaMa Moves Festival, New York
- *The Traveler* (2015/16) <https://vimeo.com/190368281>, Dance Complex, Cambridge, MA
- *Speak* (2014/15) <https://vimeo.com/190375982>, Skidmore College *(password: Bogliasco)
- *Carne Vale* (1999), Yaroslavl, Russia
- *Raving In Wind* (1996), The Joyce Theater, New York, NY
- *Ofrenda (Sin ti/Contigo)* (1993), Monterrey, Mexico; Bates Dance Festival, Lewiston, ME
- *The Messenger* (1991), Suffolk University, Boston, MA
- *Branch* (1989), Cambridge Multicultural Arts Center, Cambridge, MA
- *Feral* (1988), Djerassi Foundation, Woodside, CA
- *Anima Motrix* (1988) Cambridge Multicultural Arts Center, Cambridge, MA
- *Les Petits Morts* (1988), Women in Theater Festival, Boston, MA
- *Frogs in a Well* (1986), Dance Complex, Cambridge, MA
- *Tremble* (1986), Cambridge Multicultural Arts Center, Cambridge, MA

FILM and VIDEO

River/Body (2019) Collaboration with Ben Willis, commissioned by Housatonic Heritage

In the Woods (2009/10) http://www.paulajosajones.org/the_horse_dances/in_the_woods.html

TILT (2007) <http://www.botticelli.com/tilt/index.htm>

Dive (2005) http://www.paulajosajones.org/film_and_photography/dive.html

The Making of RIDE (2003) <https://vimeo.com/10467748>

Rave (1996)

Branch (1994)

http://www.paulajosajones.org/film_and_photography/branch.html

New Forms Fellowship, New England Foundation for the Arts

Costume design: Christine Joly de Lotbiniere

Tremble (1986)

Video dance collaboration with Vin Grabill
Artists Foundation Fellowship in Interarts

Epiphanies (1986)

Video dance collaboration with Vin Grabill

PUBLICATIONS

Our Horses, Ourselves: Discovering the Common Body

Trafalgar Square Books 2017

[Electronic Press Kit](#)

Kimmy & Bindip and the Isle of Delights (collaboration with artist Pam White), 2019

RIDE DANCE WRITE (blog) <http://www.paulajosajones.org/RideDanceWrite/>

"Mother Lode", *PAGE Arts Journal* 2018

"Night Walk", *PAGE Arts Journal* 2014

"Horse", *Chronogram Magazine*, 2013

Breaking into Blossom: Moving into an Improvisational Life (eBook), 2012

"Common Body: The Dancer and the Horse," *Contact Quarterly*, January 2011

"Horses Are Born Dancing", *Topline*, March-April 2010

"Riding Wide Awake", *Dressage Today*, 2010

"Russia Journal; River Breath", *Contact Quarterly*, Winter/Spring 1998

"Cultural Genitals", *Contact Quarterly*, Winter/Spring 1996, Vol. 21, No. 1

"Waking Up", *Contact Quarterly*, Winter 1994

"Skin", *Contact Quarterly*, Spring 1991, Vol. 16, No. 1

"Edge", with J. C. Hotchkiss, *Contact Quarterly*, Fall 1990, Vol. 15, No. 3

"Delicious Moving", *Contact Quarterly*, Winter 1986, Vol. XI, No. 1; republished 2005

MUSEUM and GALLERY EXHIBITIONS

Decordova Museum (1998)

"Ritual Acts: Videos by Women"

"Branch" (with Ellen Sebring)

Depot Square Gallery (1998)

"In Visible Light"

Photographic collaborations with Pam White

Center for Advanced Visual Studies (1994)

Massachusetts Institute of Technology

"Branch"

Video installation with Ellen Sebring

The Yard (1992)

"Masque Portraits"

Photography by Pam White

The Corcoran Gallery (1990)

Washington D.C.

Toned Photographs by Pam White

from performance works by Paula Josa-Jones

MEMBERSHIPS

Northwest Connecticut Arts Council <http://artsnwct.org>

New England Foundation for the Arts <http://nefa.org/>

International Somatic Movement Education and Therapy Association <http://www.ismeta.org/>

Somatic Experiencing© Trauma Institute <https://traumahealing.org/>

Laban Institute for Movement Studies <http://www.limsonline.org>

Body-Mind Centering Association <http://bmca.org/>

Alliance for Wild Ethics <http://wildethics.org/>

Housatonic Valley Association <http://www.hvatoday.org/>

Excerpts from Reviews

About River/Body: Thank you for your glorious piece. It is haunting me. In a good way. The integrity of your work and the unwavering commitment and embodied practice the dancers brought to the piece, to the river, was glorious and unique. I think a lot about "site specific" work and "social practice." To see this kind of work done so well, with such depth and rigor clearly evident, is inspiring and refreshing. There was no gimmick, no skimming, but instead it felt like you were sharing an honest reverence for the river. Your invitation into a multi-dimensional experience really changed the way we could see and think about the water. I cannot thank you enough.

My son Abie was moved as well. He kept asking questions: Were the dancers dolphins? Do you think they choreographed the water drops? Were the cloths supposed to be more river that they could move around? Was the woman singing or speaking? Do you think she made that up or planned it? Do you think she was singing to the river or to us?

**Kara Gilmour, Senior Director of Community,
Training and Artist Services at Gibney Dance Center, NYC.**

As far as I am concerned, Paula Josa-Jones walks on water. I just this eve saw her perform a solo piece [SPEAK] at Joe's Pub in NYC. Part of an eve of dance presentations out-of-the-box Some of the pieces were still struggling to get out, but Paula's piece was way out. A totally original character who expresses itself through movement, with every part of its body and appendages going in different directions simultaneously. I am saying this because while her creation is androgynous, it is not at all asexual. This character grabs you right in the gut on many different levels.

Evangeline Johns, Actor

It is not an overstatement to say that the two people at my table at Joe's Pub and I were riveted by your performance of *SPEAK*. It was stunning, moving, complex. Thank you.

**Megan Nicely, Dancer/Artist, Associate Professor, University of
San Francisco**

Paula's work is a virtuosic exploration of character and movement detail. She creates mysterious and startling solos which are reminiscent of the portrait work of photographer Diane Arbus. This work is fresh and challenging, pushing at the parameters of dance to create an exciting new form.

New England Arts

Biennial/Advocate

In Doorway, a section of **The Traveler**, Josa-Jones is imprisoned in her body. She interacts with a video of a brick wall and a closed door, scratched with graffiti. We viewers feel locked out as the dancer attempts to move the wall; she wills her body to push against it, but the wall does not move. The dreamlike performance becomes myth.

**Carol Dine, Writer, author of Places in
the Bone**

You transcend age and you transcend gender!

Peter DiMuro, Executive Director, The Dance Complex, Cambridge, MA

About **RIDE**: There are few who can establish themselves as original creative artists; what Paula Josa-Jones has done is to bring each aspect of the combined arts of equitation and dance into a new and sublime focus.

Carly Simon

About **RIDE**: How can I express the majesty of your performance, the concept and the soul-drive choreography? I witnessed a miracle: the connection between horse and woman, the darkened earth beneath hooves and art. I wept when the dancer put her face to Norman's nostrils as if she were whispering to god.

Carol Dine, author of Places in the Bone

About **RIDE**: When Josa-Jones rides Goliath's broad back, voluminous silk skirts draped over his glossy rump, she's a Mists of Avalon priestess, gliding very, very high in the air.

Debra Cash, WGBH Public Radio

About **Wonderland**: . . . she engineers her end-of-this-world nightmare brilliantly. Movement takes ordeal or transformation as its subject; text or song seize the spirit of movement. The vision of life as brutalizing gives the work an almost terrifying energy and turns performers into survivors.

Deborah Jowitt, *The Village Voice*

Paula is an outstanding individual. As an artist-teacher she approaches her work with a rare combination of intelligence, energy and sensitivity. Paula is an extremely articulate dancer interested in all language, the silent and the spoken. She has already developed to a high level, a rich and meticulous vocabulary integrating, anatomy, kinesiology, and her own wealth of imagery.

Virginia Reed, President, Laban/Bartenieff Institute for Movement Studies

Paula Josa-Jones worked with me in choreography and improvisation classes, and belongs in my group of most-distinguished during twenty years of teaching. She is a beautiful dancer, with a most quick intelligence and an evident enthusiasm for dance and movement in all their forms. I look forward to future collaborations with her.

Robert Ellis Dunn, Graduate Program in Dance education, Columbia University

One thing about Paula Josa-Jones' performance work is crystal clear - its stunning visual power. Often inventive and unique, her choreography, as performed currently by her superb six-dancer troupe in **Wonderland** is so clear and uncluttered, so well articulated, that any of the 45 minutes of the piece could provide a terrific photo op.

The Boston Globe

As if a hybrid of a Pierrot and a rose, beginning in a two-dimensional silhouette, fingers splayed, she deftly and pointedly alternates between flat positions and increasingly expansive three-dimensional movement. She traverses the floor in simple patterns (and with an occasional Duncanesque leap) that clearly define the space and her relationship to it. An almost balletic presentation of each (long) limb to the audience defines a uniquely delicate strength in the process. Stunning in both construction and execution, **Ofrenda** is ultimately as close to perfection as a dance can be.

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TJ Medrek, *Bay Windows*.

About *Luz y Hueso*: Your magnificent choreography infused the dead and myself, who had died, with life. I still feel your body moving mine. I hear my words deconstructed. I see the slides, the woman with crossed arms in whose bones I imagine living. Your performance expanded to a symphony for the dead. It reduced to a prayer. It was the essence of a poem.

Carol Dine, author, Light and Bone and Places in the Bone:

A Memoir

What did me in was *Luz & Hueso*. It was more than brilliant, with its use of film, light and bone, skin, wit and the sepulchral charm of Augustin Lara's voice singing something about *mujer*, and "todo tu ser parece temblar como una cancion?" or some such, while his voice has so damn little living temblar left in it. I find myself sputtering, and wishing I could see it again.

Juan Alonso, author of Killing the Mandarin

This is a fan letter. I think your work is strong, deep, and quite extraordinary. Thank you for such a stirring, puzzling, and restful (all at once!) experience . . .

Rebecca Blunk, Director, *New England Foundation for the Arts*

About *Eine Kleine Nachtmusik* and *The Messenger*: Your two works were stunning -- they took me by surprise and rarely let go. They were psychologically so rich, so devastating, so tasty, so idiosyncratically right, and yet always also so embodied, so full of movement, nuance and conviction. Your company is beautiful, such individuals, so able to give themselves up to ideas and odd moods and flights and each other and your vision. It was also inspiring to see someone take the idiosyncrasy and inner riveting engagement of authentic movement work out of its too often spiritualized and tamed life, and instead, pushes it deeper and comes out the other side with such beautiful and grippingly legible pieces.

Jim Coleman, Chair, Dance Program, *Mount Holyoke College*

Ghostdance is an apparition in my psyche everyday. The miracle of your work in my life is this -- other choreographer's works may please me or not, but regardless it remains "on" a screen, on a canvas, on a plane of some kind. My delight in the work of artists other than you can be real and meaty -- it appreciates the aesthetic, the pattern, BUT what your work does is LIVE in me! It moves in! It moves me! It transports me to that place that IS art where the work and the experiencer become a breathing art-being. My judgment voice, my critic, my "appreciator" gets swamped. The experience is simply no longer about viewing - the experience IS the dance. Oh, it is that I am DANCED. Your work moves me beyond any consciousness of itself as "art" to the being of art. That's it. WOW. Beyond measuring, thank you.

Kathleen Henry, *Boston Liturgical Dance*

At the Edge of the Garden is a powerful, eccentric, surreal vision of people in a dazed and terrifying state of innocence. Like many of us, they are only a perilous half-step away from being beasts themselves. But it's being human that makes them a danger.

Burt Supree, *The Village Voice*

[*Flesh*] is a tour de force for seven women in little-girl party dresses and seven chairs in cloth shrouds. Its images of blitzkrieg grab hold and won't let go.

Thea Singer, *The Boston Phoenix*

It is, in part, the atmosphere that makes her *Masque* so intriguing. Meredith Davis's set design consists of a small black stage hung with dull crimson and pink rags of ribbons; more of these hang from three tall T shapes that make me think of the Crucifixion. The dancers . . . are zanies, grotesques. A commedia dell'arte troupe from hell. You see horrid at the edge of funny, of comedy that has toppled over the edge into nightmare. God knows what beaches Josa-Jones prowls - dark ones teeming with creepily phosphorescent life.

Deborah Jowitt, *The Village Voice*

She serves us up a menu of strange ingredients from her fascinating store of dreams, and leaves us to concoct our own recipe.

Gus Solomons Jr., *The Village Voice*

The most pervading feeling is one of dreams experienced. There is slow motion, stretching to new heights, the flowing and fluttering of whisp dreams, interspersed with fluidity of bodies in motion. *Until We Are Bone* is an enthralling experience as well as a very funny one at times. I felt as if I were peering into someone else's dreams and occasionally living my own. These dancers have brought Josa-Jones' vision to life and it is a vision indeed. The sets are a gentle tableaux of decay, the lighting is perfect.

Dixie Whatley, *WCVB-TV, Boston*

I've consistently been impressed with the subtlety of articulation she achieves, as well as her ability to embody distinct states of being through movement which seems planned but not choreographed, and is neither classically shaped nor task-oriented. It is a matter of summoning personas and being empty enough at the core to let them live.

David Miller, *High Performance*

About *White Dreams*: Your performance at Trinity was beautiful, such evocative images that go deep, that pull the viewer in, awakening feelings, memories, mages that can be personal and universal, archetypal, painful and humorous, that purge the hackneyed stereotypes of women and take us all to the next place. It is exciting to see work that is daring and succeeds in transforming us as audience. We do not walk out the same way we entered.

Judy Dworin, *Chairperson, Department of Theater and Dance, Trinity College*

Paula's teaching style is rare. It's the balance of yin/yang. Paula does not come from ego. She is truly interested in understanding and supporting her students, and passing along her wisdom while being open to what she can learn in the moment. She's amazing. Fabulous experience.

Lisa Daigle

Video and press materials available upon request.