

AT THE CORE OF MY WORK IS A PASSION FOR MOVEMENT
THAT SPRINGS FROM AN UNPREDICTABLE AND LIMITLESS
ALIVENESS IN THE BODY. TO ME, BEING IN THE BODY MEANS
EXPERIENCING IT IN A BLOODFUL, BREATHING WAY THAT IS
TRANSFORMATIVE AND IMPROVISATIONAL. I LOVE DIVING
INTO THE DEEP WATERS OF THE BODY AND ALL ITS
WILD POSSIBILITY.



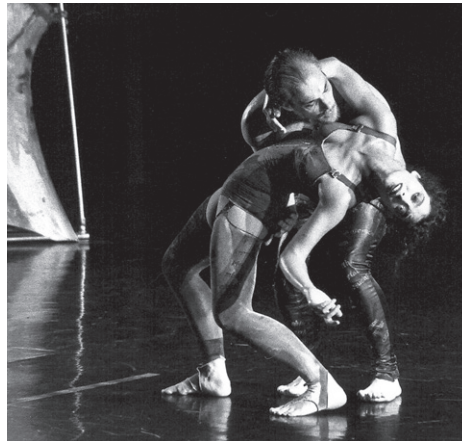
Paula Josa-Jones

performance works



ABOUT

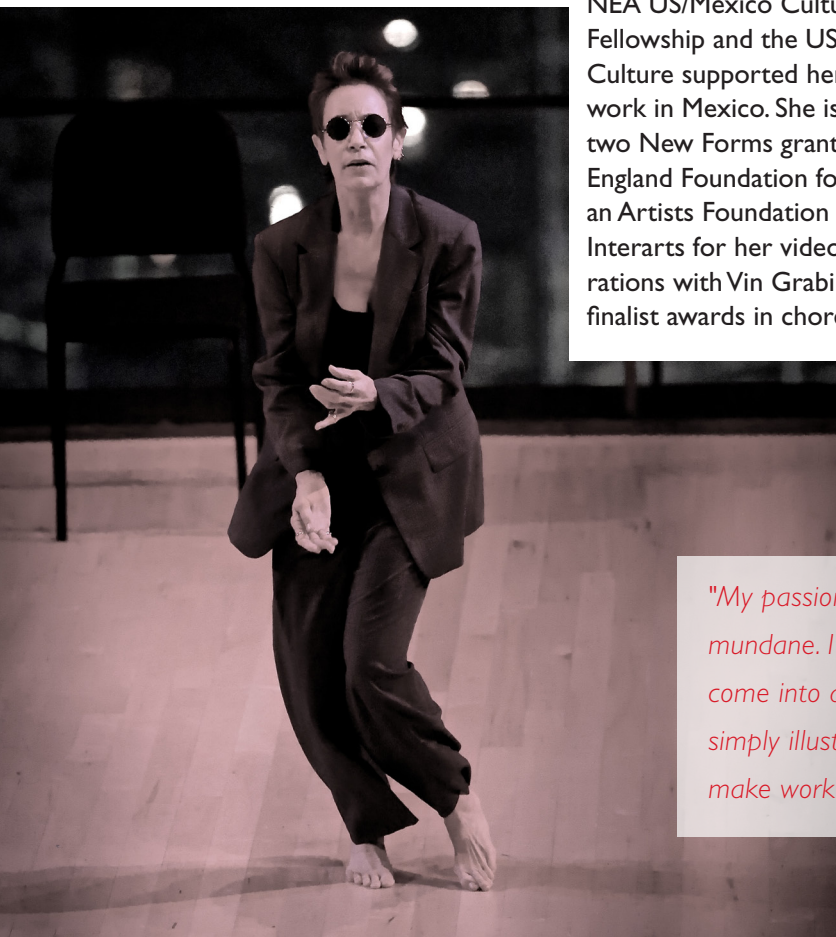
PAULA JOSAJONES is a dancer/actor, choreographer, writer, visual artist and movement educator known for her visually rich, emotionally charged dance theater. Her work includes dances for humans, inter-species work with horses and dancers, film and video. Josa-Jones has been called “one of the country’s leading choreographic conceptualists” by the *Boston Globe* and the *Village Voice* describes her work as “powerful, eccentric, and surreal.” Her dances have been produced in Russia, Europe, Mexico and throughout the United States. She has taught in the dance programs at Tufts University, Boston University and at universities, colleges and dance festivals nationally and internationally. Her writings on movement and dance have been published in *Contact Quarterly* and she writes a blog on movement, horsemanship and writing called **RIDE DANCE WRITE**.



Josa-Jones is a 2013 recipient of a Connecticut Artist’s Fellowship, and a 2014 Bogliasco Foundation Fellow. As the Artistic Director of **Paula Josa-Jones/Performance Works**, she has received two consecutive two-year Choreography Fellowships (1992–96) from the National Endowment for the Arts, and an Artist’s Grant from the Massachusetts Cultural Council. An NEA US/Mexico Cultural Exchange Fellowship and the US/Mexico Fund for Culture supported her choreographic work in Mexico. She is the recipient of two New Forms grants from the New England Foundation for the Arts and an Artists Foundation Fellowship in Interarts for her video dance collaborations with Vin Grabill as well as two finalist awards in choreography from

the Massachusetts Cultural Council. The company has received support from the Massachusetts Cultural Council, the New England Foundation for the Arts, the Arts Lottery, Creative Time, the Dakota Foundation, LEF Foundation, the Claneil Foundation, the Polaroid Foundation, and the Trust for Mutual Understanding. She has received commissions from the Walker Art Center, Joyce Theater, Jacob’s Pillow, Dance Umbrella, Lincoln Center Out of Doors, and nuArts at Northeastern University, among others.

Paula is a Certified Laban Movement Analyst and a Registered Somatic Movement Therapist (RSMT) accredited by the International Somatic Movement Education and Therapy Association (ISMETA.) She is also a Guild-Certified TTEAM (Tellington Touch Equine Awareness Method) practitioner. Her book, *The Common Body: Horses and Humans Sharing the Language of Movement and the Body* will be published by Trafalgar Press in 2017.



"My passion is for work that contains both the fantastic and the mundane. I seek to create dance theater in which all of the elements come into a balanced and surprising play; in which images are not simply illustrative or theatrical, but compelling and revealing. I want to make work that is transformative at the deepest level."

THE HUMAN DANCES

SOLOS & GROUP WORKS

In addition to her theatrical ensemble work and inter-species choreography, Paula Josa-Jones is well known for her idiosyncratic and elegant solo work for stage and film created over the past twenty-five years. Her new solo program, *Of This Body* can be booked in conjunction with **small group repertory** works and a menu of education and outreach activities.

"As if a hybrid of a Pierrot and a rose, 'Ofrenda' is ultimately as close to perfection as a dance can be." – T.J. MEDREK



"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."

– HIGH PERFORMANCE

OF THIS BODY

OF THIS BODY is an interdisciplinary dance theater project integrating projection, lighting, set and costume design to create visual/sensory worlds that draw the audience deeply into the physical and emotional worlds of the dance. The dances explore liminal states of being – disorienting moments when we find ourselves poised on a threshold between one world and another – times of being caught in a maelstrom of events outside our control, evoking primal questions of identity, expression and place in the world.

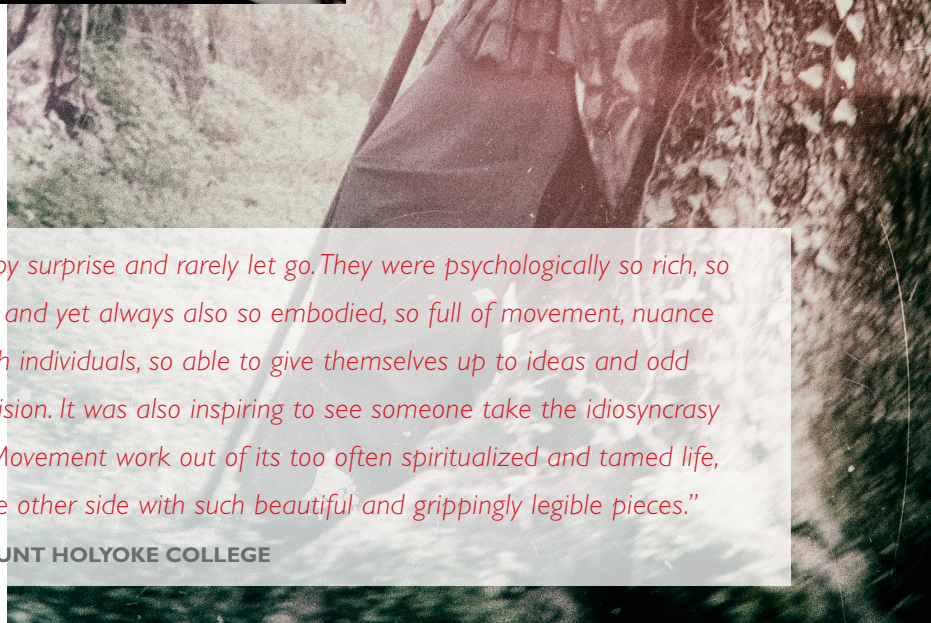
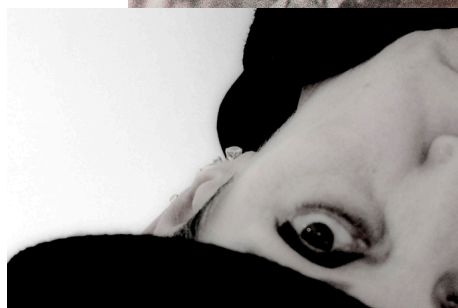
The projections are a seamless element of the choreography, another character in the space. The digital world weaves through the piece alongside the performer acting as another guide. It transports the audience to various settings, in and out of literal space, shifting the perception of time. The content ranges from rugged landscapes to unique structures, metaphorical imagery to a distinctly present secondary character. The world of the video illustrates the inner reality of the performer on stage. The two bodies dance with each other. The figure in the video fades into and out of the various settings in constant conversation with the live performer.

New solos in the **Of This Body** program include **Rave** and **Darker**, set to the music of Leonard Cohen.

Read Marcia B. Siegel's review of **Of This Body**.

"Your 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, push it deeper and come out the other side with such beautiful and grippingly legible pieces."

– JIM COLEMAN, CHAIR, DANCE PROGRAM, MOUNT HOLYOKE COLLEGE



OF THIS BODY

THE TRAVELER (terra incognita)

I say to my breath once again, little breath come in from in front of me, go away behind me, row me quietly now, as far as you can, for I am an abyss that I am trying to cross.

— W.S. Merwin, "The Abyss"

The Traveler, set in a turbulent landscape of crumpled and suspended archival maps, explores how unpredictable, volatile life changes can fracture and reshape our psyches, changing our bodies and disrupting our sense of self in relation to the world. Inspired in part by W.S. Merwin's surreal *Book of Fables*, it asks what it means to find oneself in "terra incognita," not once or twice, but throughout our lives. How do we re-map ourselves in the face of events completely out of our control?

MAMMAL

People are frightened by what they don't understand.

— John Merrick, *The Elephant Man*

Mammal is a "shape-shifting" dance — a cellular, poetic echolocation that viscerally connects male and female, human and non-human, self and other at the porous borderland where they intersect and blend.

SPEAK springs from my questions about language and the absence of language in its usual form. It is about obsession and excavating meaning from the body when words cannot be shaped. **Speak** is inspired by thirteen years of working with my profoundly autistic godson and physical research into aphasia, apraxia and synesthesia.

COLLABORATORS

Photography: Pam White
<http://www.pamwhiteart.com>

Costume Design: Paula Josa-Jones and Christine Joly De Lotbiniere
<http://cjdldesign.com>

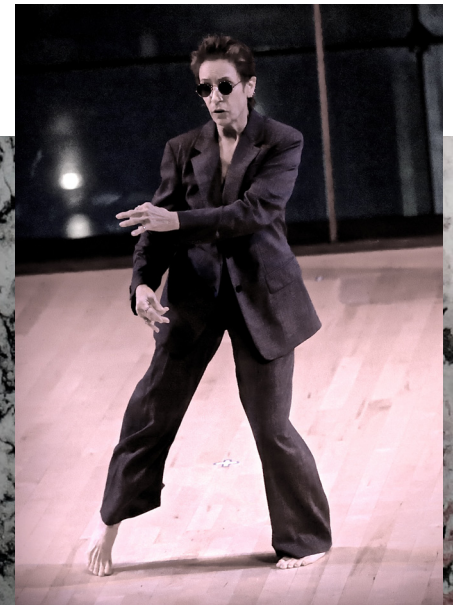
Projection Design: Katherine Freer
<http://www.katherinefreer.com>

Direction/Outside Eye: Paola Styron

Set Design: Christine Joly de Lotbiniere and Paula Josa-Jones

Music: Tchavolo et Dorado, Lee Bannon; Hugues Le Bars; Dakha Braka; Fred Firth; Port Mone

Lighting Design: Susan Hamburger
<http://www.susanhamburger.com>



DANCING WITH HORSES

Dancing with horses connects my love of horses with my passion for movement of all kinds. The dances we make with horses reflect what they can teach us about the wild and subtle language of the body that we share with them. It also reflects my larger belief that, in the words of the Lakota Sioux, *Mitakuye Oyasin*, or “we are all related.”

Touching, moving and breathing with horses (or any other species) requires that we become explorers, letting the familiar become unfamiliar and becoming fluent in the inter-species language of movement and touch. I often tell the dancers to follow the horse. When we dance with horses, we are meeting in the space of the common body, in the

language of cell and fluid, skin and viscera. We let go of separation, opening to what arises in the moment and allowing that unfolding dance to lead us.

In 1998, after over a dozen years of creating work for humans, Paula launched an inter-species company with horses, dancers and riders. In 2001 she premiered **RIDE**, a groundbreaking work of equestrian dance theater. Her work with dance and horses includes live performance, film, teaching and humanitarian work with rescued and abused horses. As the creator of **Embodied Horsemanship**, she teaches an intuitive, improvisational approach to the human-horse bond through movement and touch, and enjoys riding and performing with her horses Sanne, Amadeo and Capprichio.



“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

DANCING WITH HORSES

SCARLET is a 15-minute work usually performed in conjunction with **KRUMP** and Escorial. In addition to performing this work in festivals and as part of a performance season, we have donated this performance to help equine sanctuaries both increase public awareness and raise funds for their rescue, rehabilitation and education programs.



KRUMP is performed by dancer DeAnna Pellecchia and the Friesian Sanne, ridden and trained by Brandi Rivera. **KRUMP** was inspired by David LaChapelle's documentary film *Rize*. Krumping is almost always freestyle and often involves dance battles. Our dance is rooted in rhythms that are shared by the horse and the human, in which DeAnna challenges Sanne (and his rider) to a rhythmic duel.

Outdoor or indoor arena at least 60x100' with sand or sand and fiber footing.



DANCING WITH HORSES

FLIGHT is a 55-minute work that creates a new dimension in inter-species performance with aerial dance. Partnering with aerialist and dancer Paola Styron and Flying by Foy, the premiere theatrical flying company, we explore the metaphor of the creature who flies without wings.

Music performed live by Robert Weinstein, Paul Butler and John Marshall.

TECHNICAL SPECS

Indoor arena at least 80x100' with clearance of at least 30' with sand or sand and fiber footing.

Aerial truss and track from Flying by Foy
Flight director
Flight crew (3)
Stabling for 3–4 horses



PONY DANCES is performed by dancers DeAnna Pellecchia and Ingrid Schatz, with the liberty horse Escorial ("Pony") with trainer and performer Sarah Hollis. Escorial has been dancing with us for nearly seven years and is trained by Ms. Hollis to move from subtle and specific movement cues in both set choreography and improvisation.

Either a 60' round pen or an Indoor arena at least 60x100' with sand or sand and fiber footing.



EDUCATION & OUTREACH

The goals of our outreach activities are:

- Connection
- Awareness
- Education
- Collaboration
- Community
- Improvisation

Paula Josa-Jones/Performance Works collaborates with presenters, community members, educators and local dance companies to develop innovative programming specifically designed to fit your community and your venue. Schools and partnering organizations can involve students, artists, educators and audiences in a wide range of cross-disciplinary activities, including visual arts, photography, writing and the performing arts. Our goal is to find the most meaningful interface with each presenter, community and audience.

Because of our many years of experience dancing with horses, we also offer unique opportunities for inter-species collaboration. Learning to communicate with another species in the shared language of movement creates a lasting and life-changing impact for participants and audience members alike.

LANDSCAPING: Connecting Inner and Outer Awareness

This class focuses on learning to hold and expand awareness of the relationship between our inner somatic landscape and the outer landscapes that surround us. To be truly embodied, we must learn how to experience inner and the outer worlds simultaneously or at least shorten the commute between the two, making our transitions between them more seamless and conscious. The class also draws upon some of the Body-Mind Centering ideas of Bonnie Bainbridge Cohen to enhance our understanding and experience of the body.

AUTHENTIC MOVEMENT

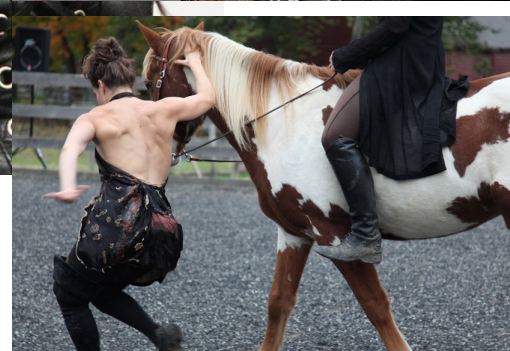
is a meditative, intuitive, improvisational movement practice involving a mover and a witness. It is a practice of listening, attunement; slowing and opening to a deeper sensing of body and psyche. With eyes closed, maintaining a focus on bodily sensation and the flow of consciousness, the mover attunes to the inner landscape of the body and allows herself to be moved by whatever impulses are arising in the moment. The mover, in the presence of the witness, also discovers the consciousness and compassion of the inner witness-observer.

Other workshops include:

COOKBOOK for the BONEHOUSE

takes a playful, strategic and improvisational approach to movement, voice and performance. Over the past twenty-five years, Ms. Josa-Jones has developed a “cookbook” of “recipes” to challenge and focus dancers.

WILD PLAY is for dancers and choreographers interested in deepening and expanding their dance-making practice.



“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

SITE SPECIFIC DANCES

Paula Josa-Jones/Performance Works' mission is to bring their rich creative and performative practices into neighborhoods and communities to create dynamic and inventive collaborative dance projects and educational programming. Our goal is to provide meaningful, vibrant cultural and artistic exchange that represents a fusion of our own practices with the rich culture and experience of the community. PJJ/PW residencies focus on listening, empowerment and a deep-diving, improvisatory approach to creation.

Ghostdance, inspired by the Dia de los Muertos, was created over a period of many months with the dance community in Monterrey, Mexico. We then re-visioned the dance in Russia, where we asked: What are your ghosts? How does your body hold your past? What are your shared body histories?

Our inter-species work began with **RIDE**, created in collaboration with professional dancers from PJJ/PW and local riders and horses on Martha's Vineyard.

For **All the Pretty Horses**, we collaborated with equine sanctuary Little Brook Farm in Old Chatham, NY, working with riders, dancers of all ages and rescued horses previously designated as too old, too lame, too dangerous and too wild to be ridden. Spending time with horses and learning to communicate through the shared language of movement, we become more connected to each other and more a part of the shared earth.



"I first encountered Paula's work when I brought her company to the Kohler Arts Center as director of programming there. Paula had developed Ghostdance with her company and a vibrant group of dancers from Monterrey, Mexico. We were able to bring these dancers to the U.S., and develop an extraordinary residency that deeply engaged the Mexican population of Sheboygan, WI in a broad range of activities around the Dia de los Muertos celebrations. This remains one of the highlights of my presenting career."

— AVIVA DAVIDSON, ARTISTIC DIRECTOR, DANCING IN THE STREETS

Paula Josa-Jones

performance works

"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: A MEMOIR

"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

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Photographs by Pam White (www.pamwhiteart.com),
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Greenfield. Horse sculpture by Jenny Horstman.