

5392 Miles Avenue #4, Oakland, CA 94618  
+1(510)599-6014 ♦ hilary@hilarybryan.com  
www.hilarybryan.com



# Hilary Bryan

---

## Biography

Internationally acclaimed performer and choreographer Hilary Bryan explores the edges of dance, theater, sound and environment to create work that communicates viscerally. Critics have praised her 'exceptional force and clarity' (Louis Segal, LA Times) and 'eloquent use of gesture and expression that illuminates the movement of the body' (Pamela Trokanski, Davis Enterprise). Her work has been supported by Dance Theater Workshop (NY), Trust for Mutual Understanding, Zellerbach Family Fund, California Arts Council, and CASH. She presents her work in international conferences and is internationally published. Ms. Bryan is a PhD candidate at UC Davis in Performance Studies, Practice as Research track. Current research projects focus on choreographing theory and exploring movement as a framework to understand consciousness and engagement as an embodied, embedded practice, particularly looking at kinesthetic empathy, presence, phenomenology, space and sacred geometry.

Ms. Bryan teaches dance technique, movement analysis, improvisation, and choreography at universities and international festivals, and adjudicated the International Competition of Contemporary Choreographers in Kiev, 2007. Certified in Laban Movement Analysis (LMA) by the Laban/Bartenieff Institute of Movement Studies, New York she teaches in Integrated Movement Studies LMA certificate programs with Peggy Hackney and Janice Meaden.

Additionally, Ms. Bryan earned her B.A. in Russian, history, and mathematics from Smith College and her M.F.A. degree at the University of California, Davis. Ms. Bryan was awarded the prestigious International Educational Exchange grant for independent academic research in the Soviet Union and in 2004 founded The Somatics Series of workshops exploring somatic disciplines ([www.SomaticsSeries.org](http://www.SomaticsSeries.org)). In 1999 she founded a corporate training business to prevent and manage repetitive strain injuries (RSI) by bringing somatic awareness and movement efficiency to the workplace. The Body At Work Ergonomics bases its curriculum on Laban Movement Analysis and hires Certified Movement Analysts as somatic trainers in corporate settings ([www.thebodyatwork.com](http://www.thebodyatwork.com)).

## Hilary Bryan Dance Theater

Ms. Bryan directs Hilary Bryan Dance Theater ([www.hilarybryan.com](http://www.hilarybryan.com)), whose award winning work has received international critical acclaim in Moscow, St. Petersburg, Kiev, Taipei, New York, San Francisco, Los Angeles, and Wellington, New Zealand. Hilary Bryan Dance Theater creates interdisciplinary work incorporating postmodern dance, theater, improvisation, music, and interactive set design – performance that communicates viscerally. *“Our goals are to make sense of the pit of the stomach; dive into what frightens us most; rest with the unknown; and find patterns weaving through the chaos of our lives. We explore the collisions of different points of view. Our choreographic trademarks are honesty and subtle, poignant representation of human interaction.”*

Rita Felciano showcased the San Francisco performance of *Unearthed* as the most exciting and unusual local dance of January 2000, an event that “whetted (her) appetite for dance.” (*SF Bay Guardian*). Felciano also described FAB Dance’s *Inner Limits / Outer Bounds*, as “poignant” and “unpretentious” (*Critics Choice, SF Bay Guardian*). Wellington, New Zealand’s *Dominion* lauded Bryan’s work as “satisfying texturally,” and praised her “strong technique and acting skills.”

## SUMMARY OF QUALIFICATIONS

- Twenty years international teaching experience in universities, festivals, professional studios, and corporate settings with broad, enthusiastic student response.
- Twenty years professional, international, performing experience researching the edges of dance and theater, dance and voice, dance and architecture, dance and social activism.
- Recognized international expert in Laban Movement Analysis invited to teach in international festivals and LMA certificate programs (Integrated Movement Studies with Peggy Hackney).
- Over ten years theoretical and practical research in somatic awareness and movement efficiency for virtuosic and everyday movement. Founded The Body At Work Ergonomics to develop LMA-based injury prevention curriculum.
- Sensitive and charismatic teacher of improvisation, modern dance, ballet, somatics, choreography, kinesiology, movement and critical theory, history, movement for actors, performance studies.
- Highly articulate translator of abstract concepts into concrete terms. Clear communicator.

## AWARDS / HONORS

<b>Winner, Ellen Hansen Memorial Prize</b> , Davis CA	2009
<b>Judge, International Choreography Competition in Contemporary Dance</b> , Kiev	2007
<b>Panelist, CASH Grant for Choreography</b>	2007
<b>Winner, Voice of Dance National Dance Video Competition</b> <i>Petrified Heart</i> , video edited with Josh B. Bryan	2007
<b>Invited to accelerate Ph.D. coursework</b> , Practice as Research in Performing Arts University of California, Davis	2007
<b>Peck School of the Arts Stipend</b> , University of Wisconsin, Milwaukee (declined)	2004
<b>Best Work, January 2000</b> , "The Year in Dance," <i>SF Bay Guardian</i>	2000
<b>Best Work, January 2000</b> , "San Francisco Report," <i>Dance View</i> national dance magazine	2000
<b>Kudos</b> , <i>Dance and Fitness</i> magazine	1998
<b>Critics' Choice</b> , <i>SF Bay Guardian</i>	1997
<b>Art Beat, Top 10 Critic's Picks</b> , <i>SF Bay Guardian</i>	1997
<b>Scholarship</b> , Dance Forum Taipei Studio, Taiwan	1992-93
<b>American College of Teachers of Russian scholarship</b> , Bryn Mawr College & University of Iowa	1990
<b>Institute for International Educational Exchange</b> , Moscow-New York (comparable to Fulbright)	1989

## FUNDING

National Science Foundation	2009
UC Multicampus Research Group: International Performance and Culture, Davis, California	2007
CASH Grant, fund of Theatre Bay Area and Dancers' Group, San Francisco	2006
Trust for Mutual Understanding, New York	2005
Dance Theater Workshop, New York	2005
Zellerbach Family Fund, New York	2002
Djerassi Resident Artists Program, alternate, Woodside, California	1997
California Arts Council	1996

## COMMISSIONS

Festival de Pièces Dansées, La Manufacture, Aurillac, France	2008
California State University, Fresno: <i>killkillkill</i>	2008
Sam Houston State University, Texas: <i>killkillkill</i>	2007
Moscow Museum of Modern Art, Texas: <i>Board(er) Games</i> (video installation with Josh B. Bryan)	2007
UN-Canny Art Installation Festival, Davis, California: <i>Shape Monster</i>	2006
New Music Bay Area: <i>Sacred Space</i> , annual Solstice Concert at Chapel of the Chimes, Oakland	2006
New Works in the Nave, Berkeley, San Francisco: <i>Sacred Space</i>	2006
ODC Theater, San Francisco: <i>Time Remaining</i>	2004
Open Look Festival, St. Petersburg, Russia: <i>Surface Tension</i>	2002
Thumbnail Festival, Dancers' Group, San Francisco: <i>Fear vs. Faith</i>	2001
Womens' Work Festival, Venue 9, San Francisco: <i>Unearthed</i> , directed by Dawn Frank	1999
Festival on the Fault Line, San Francisco: <i>White Wall</i> , with Dawn Frank	1995
Dance Forum Taipei, Taiwan: <i>Pink Slip</i>	1992

## ACADEMIC CONFERENCE PRESENTATIONS

### **“Physical Inroads to Improvisation”**

Association of Theater in Higher Education (ATHE), invitation declined, New Orleans, July 2007

### **“Training the Body – For WHAT?”**

Dance Under Construction Conference, University of California, Davis, May 2007

### **“Who wants to fight? Embodying Space as a Mechanism for Embodied Knowing”**

Laban for the 21st Century Conference, Ministry of Culture, Bratislava, Slovak Republic, October 2006

### **“The Body At Work: Bringing Laban’s Work Back to the Work World”**

Motus Humanus Conference (professional organization for movement specialists), Mount Madonna, California, June 2006.

### **“body/mind either/or both/and”**

Dance Under Construction Conference, University of California, Riverside, April 2006.

## PUBLICATIONS

### **“Who wants to fight? Embodying Space as a Mechanism for Embodied Knowing”**

*Laban for the 21st Century*, R. Miranda and M. Kovarova editors, Slovak Ministry of Culture. Bratislava, Slovakia, August 2006.

### **“Embodying Space – where soma meets psyche”**

Journal of the Dance Therapy Institute, Mill Valley, CA, March 2006.

## VIDEO, AUDIO WORK

- *Board(er) Games*, with Josh B. Bryan, premiere Moscow Museum of Modern Art, 2007
- *Petrified Heart*, with Josh B. Bryan, premiere St. Petersburg, 2002; winner best video, 2007
- *Shapequest*, mobile video, 2007
- *Yikes-o-Rama*, Noteables audio CD, 1989
- *Children of the Corn*, Noteables audio CD, 1988

- *Bach B Minor Mass*, Glee Club audio CD, 1987
- *Chamber Singers in Concert*, audio CD, 1986

## **CHOREOGRAPHY PROFILED**

- *Bay Area Backroads* television program, 2000
- *KPFA* radio, New Zealand radio programs, Moscow and St. Petersburg television interviews

## **PROFILES of MY ORIGINAL LMA-BASED APPROACH TO ERGONOMICS**

- *SF Downtown* magazine, 2003
- KITS (Live 105 FM, San Francisco), 2001
- KLLS (RadioAlice@97.3 FM), 2001

## **ESSAYS PUBLISHED**

- *Opportunity Knocks* national nonprofit magazine, 2002
- *Open Exchange* magazine, 2002
- *Rockridge News*, *Temescal News and Views*, and *Bernal News* newspapers, 2000-2006

## **COLLEGE & UNIVERSITY TEACHING EXPERIENCE**

2009-present **UNIVERSITY OF CALIFORNIA**, Davis, California

*Associate Instructor, DEPARTMENT OF THEATRE & DANCE*

- Design courses, select textbooks, create supplementary readers, teach, evaluate and advise undergraduate majors and minors in Dance, Acting and Exercise Physiology.

Undergraduate courses:

- *Fundamentals of Movement – Embodying Space*, upper division requirement for drama degree, elective for exercise physiology. Interdisciplinary movement class based on Laban Movement Analysis and Action Theater, combining contemporary notions of spatiality with experiential anatomy and kinesiology as embodied theory.

2008-2009 **UNIVERSITY OF CALIFORNIA**, Davis, California

*Teaching Assistant, DEPARTMENTS OF COMPARATIVE LITERATURE AND THEATRE & DANCE*

- Created supplementary readers, taught, evaluated and advised undergraduate students.
- Wrote and received grants to fund invited guest lecturers.

Undergraduate courses:

- *Theatre, Performance and Culture*, introduction to the nature of performance, moving from performance theory to consideration of various manifestations of performance including theatre, film and media, performance art, dance, sports, rituals, political and religious events, and other "occasions."
- *Literature of Fantasy and the Supernatural*, the role of fantasy and the supernatural in literature: tales of magic, hallucination, ghosts, and metamorphosis.
- *Fairy Tales, Fables, and Parables*, introduction to fairy tales, fables, and parables as recurrent forms in literature.

2007-2008 **SAM HOUSTON STATE UNIVERSITY**, Huntsville, Texas

*Visiting Associate Professor, DEPARTMENT OF THEATRE & DANCE*

- Designed courses, selected textbooks, created supplementary readers, taught, evaluated and advised undergraduate students (approximately 100 B.A. and B.F.A. Majors in Dance) and graduate students (approximately 10 M.F.A. in Dance candidates).
- Supervised graduate Teaching Assistants.

Undergraduate courses:

- *Modern Dance Technique* (intermediate and advanced level), based on Laban Movement Analysis and Bartenieff Fundamentals.
- *Choreography* (levels I, II, III), including directing the *Senior Studio*, fully staged performances of student choreographed and produced work.
- *Repertory*, choreograph and direct new work with hand-picked advanced students.
- *Laban Movement Analysis*, including practical application and theoretical integration of Body, Effort, Shape, and Space, motif writing, movement choirs, etc.
- *Independent Study*, direct, advise, and evaluate student research projects.

Graduate courses:

- *Laban Movement Analysis*, practical and theoretical integration of analytical system; supervise and evaluate graduate research projects in LMA.
- *Video Dance Choreography*, guide students through exploration of digital medium, survey current work, create original projects, and submit to video-dance festivals.
- *Somatics*, survey somatic disciplines including Authentic Movement, Ideokinesis, Experiential Anatomy, Bartenieff Fundamentals; explore somatic approaches to choreography and other creative work; learn hands-on techniques for movement coaching; supervise and evaluate graduate research projects.

2005-2007 **UNIVERSITY OF CALIFORNIA, Davis, California**

*Teaching Assistant/Instructor, DEPARTMENT OF THEATRE & DANCE*

- Designed courses, selected textbooks, created supplementary readers, taught, evaluated and advised undergraduate students, both dance majors and non-majors.
- Wrote and received grants to fund invited guest lecturers.

Fully responsible for undergraduate courses:

- *Contact (& Other) Improvisation*, including concepts from Action Theater Improvisation.
- *Modern Dance Technique* (beginning and intermediate levels), based on Laban Movement Analysis and Bartenieff Fundamentals. Dance major core curriculum.
- *Intro. to Modern Dance*, academic and experiential study of dance history blended with studio training introducing beginning and intermediate students to aesthetics of contemporary dance, studio practice, and basic body alignment. Dance major core curriculum.

2004-2006 **INTEGRATED MOVEMENT STUDIES, Berkeley, California**

*Faculty, LMA CERTIFICATE PROGRAM (CERTIFIED LABAN MOVEMENT ANALYST, CLMA)*

- Coached and advised professional students in individual practicum sessions covering body-level movement integration and movement theory.
- Developed and taught classes in Body, Effort, Shape, and Space theory, practice, and observation.
- Developed and led sessions for certificate exam preparation.

2005 **UNIVERSITY OF SAN FRANCISCO, San Francisco, California**

*Guest Lecturer, PERFORMING ARTS & SOCIAL JUSTICE UNDERGRADUATE PROGRAM*

- Taught Bartenieff Fundamentals for dancers as injury prevention and expressive tool.

2001-2003 **CALIFORNIA STATE UNIVERSITY, EAST BAY, Hayward, California**

*Guest Lecturer, DEPARTMENT OF THEATRE AND DANCE*

- Regular guest instructor in undergraduate *Movement Analysis* courses.
- Developed and taught four-part series introducing Laban Movement Analysis and Bartenieff Fundamentals to students of movement analysis. Covered Body, Effort,

# Hilary Bryan

PAGE 6

- Shape, Space, Phrasing, and Observation in application to dance, physical therapy, athletics, theater, computer animation, psychotherapy, and childhood development, etc.
- Occasional guest instructor in *Modern Dance Technique* and *Fitness* courses.

2001 **SAN FRANCISCO STATE UNIVERSITY**, San Francisco, California  
*Guest Lecturer, SCHOOL OF MUSIC AND DANCE*

- Taught Release-based *Modern Dance Technique*.

1994-1995 **UNIVERSITY OF CALIFORNIA**, Berkeley, California  
*Instructor, DEPARTMENT OF RECREATIONAL SPORTS*

- Designed and taught *Stretch and Straighten* course in dynamic body alignment.

## **ADDITIONAL TEACHING EXPERIENCE**

### **Studios, Festivals, Residencies, Master Classes**

1997-2002 **SAN FRANCISCO DANCE CENTER** (largest dance center outside of New York), SF, California  
**& OTHER PROFESSIONAL DANCE STUDIOS THROUGHOUT THE BAY AREA**  
*Instructor, MODERN DANCE TECHNIQUE AND BODY ALIGNMENT*

### **TEACHING RESIDENCIES**

Institute of Practical Psychology and Psychoanalysis, Moscow	2010
Center for Movement & Dance Psychology Studies, Moscow	2010
Northwest Vista Community College, San Antonio	2009
Festival de Création, La Manufacture, Aurillac, France	2008
California State University, Fresno	2008
Choreography Competition and Festival, Kiev	2007
Denison University, Granville, Ohio	2006
Summer School, Moscow Dance Agency, Moscow	2002, 05
Open Look Festival, St. Petersburg, Russia	2002
Performing Arts Workshop, Artist in Residence in Elementary Schools, San Francisco	1995-96
Taipei Youth Program Association, Taipei American School	1991-93

### **MASTER CLASSES**

Taipei American School choreography class	1991-93
Sasha Kukin Chamber Ballet, Modern Dance master classes	1990
Dusha Rossii Modern Ballet, Russian interpreter	1990

### **SAMPLE WORKSHOP TITLES**

Emphasis in modern, post-modern technique, contact improvisation, LMA, vocalizing, character work, somatics, body alignment, core connections

- Singing with your whole body
- Roots of the Tree: Grounding for Flight
- Speak With Your Feet – Lower Body Articulation for Contact Improvisation
- Laban Meets Action Theater
- Spontaneous Composition
- Embodying Space
- Core Support for Everyday Movement
- Dance with Power
- No More Bruises – remedial upside-down work
- Ergonomics Lab for Pilates Trainers

- Flow and Partner Acrobatics

## **CURATED & TAUGHT CONTACT IMPROVISATION WORKSHOP SERIES & JAM**

**2004-06**

## **FOUNDED, CURATED “THE SOMATICS SERIES”**

**2004-06**

Mission to expose dancers and the larger community to various mind-body practices to help people toward a wide range of goals: discovering ease in everyday movement, developing athletic virtuosity, preventing injury and reconnecting with the self. Practices presented include:

- Feldenkrais, Alexander Technique, Body-Mind Centering, Ideokinesis, Creative Body Alignment, Experiential Anatomy, Authentic Movement, Bartenieff Fundamentals, Laban Movement Analysis
- Developed and taught workshops in dynamic alignment and other applications of LMA and BF.

## **CORPORATE TRAINING EXPERIENCE**

1999-present **THE BODY AT WORK ERGONOMICS**, San Francisco Bay Area, California

*Founder, Director, Ergonomics Trainer*

- Designed LMA-based curriculum and created handouts for both group seminars and individual sessions in seated body alignment, workstation setup, and eyestrain relief for the prevention of repetitive strain injuries (RSI).
- Conducted hundreds of group seminars and individual hands-on sessions in dynamic alignment and injury prevention for seated professionals (also construction workers, maintenance personnel, and others).
- Wrote dozens of articles describing simple movement exercises that can be performed at standard computer workstations, with the goal of improving dynamic alignment and increasing somatic awareness. These articles are reprinted with (and without) permission by other newsletters and websites.
- Translated into simple, body-felt experience basic Bartenieff Fundamentals and LMA concepts, such as Breath Support, connectivity, grounding, Exertion-Recuperation rhythms, etc.
- Developed promotional materials to explain benefits of movement-based preventative training (increased productivity; improved employee morale, wellbeing and retention; injury prevention; reduced insurance rates and incidence of workers' compensation claims; increased return on investment; sustainability, etc.).
- Developed promotional presentations to demonstrate the value of movement-based ergonomics training – *The Economics of Ergonomics* and *The Best of The Body at Work*.
- Hire, train and coach fellow CMAs and CLMAs to teach The Body at Work's curriculum.

LMA-based approach has been profiled in/on:

- *SF Downtown* magazine, 2003
- *Opportunity Knocks* magazine, 2002
- *Open Exchange* magazine, 2002
- *Rockridge News, Temescal News and Views*, and *Bernal News* newspapers, 2000-2006
- KITS (Live 105 FM, San Francisco) and KLLS (RadioAlice@97.3 FM), 2001

Corporate client list numbers in the hundreds, including:

- American Friends Service Committee
- Business for Social Responsibility
- California Institute of Integral Studies
- Minnesota Department of Health
- San Francisco Public Schools
- Morrison & Foerster, LLP
- Small Business Administration, SF
- San Francisco Redevelopment Agency

# Hilary Bryan

PAGE 8

- UCSF Medical Center
- RSI Support Group
- Morgan Stanley
- De Young Museum
- CBS Market Watch
- Northern Calif. Human Resources Association

- 1998-1999 **LABAN / BARTENIEFF INSTITUTE OF MOVEMENT STUDIES**, New York
- Conducted research, applying LMA to ergonomics, and using Bartenieff Fundamentals to work therapeutically with office workers suffering from repetitive strain injuries (RSI).
  - Considered Stability-Mobility, Exertion-Recuperation, and Function-Expression rhythms.
  - Wrote thesis: "LMA and Ergonomics: Therapeutic Work with Office Workers Suffering from RSI."
- 1993-1996 **TENDER LOVING THINGS FACTORY**, Oakland and San Leandro, California  
*Human Resources Manager, Ergonomics Trainer, Safety Coordinator*
- Researched and developed movement-based training for office and factory workers to manage and prevent repetitive strain injuries (RSI).
  - Developed Injury & Illness Prevention Plan and managed workers' compensation claims.

## SELECTED PERFORMANCES BY

- Hilary Bryan Dance Theater** 1992-present  
Tours of San Francisco, New York, Moscow, Taiwan, New Zealand
- Frank and Bryan Worldwide Movers** 1996-2003  
Hilary Bryan & Dawn Frank, Artistic Directors  
Tours of San Francisco, New York, Los Angeles, Moscow, Saint Petersburg
- Citizen.Soldier*, Huntsville, TX 2008  
11 minute duet exploring the complex, embedded nature of life as both citizen and soldier.  
Both dancer-collaborators were combat veterans.
- Mist*, Huntsville, TX 2008  
11 minute work for fifteen dancers exploring the hazy and fickle nature of identity. Live marimba.
- killkillkill*, Huntsville, TX 2007  
18 minute dance theater work for eleven dancers exploring interiority and immediacy of violence.
- Ego Alter*, Mondavi Center for the Arts, Davis, CA 2007  
50 minute dance theater work exploring overlapping boundaries of inner character.
- Sacred Space*, Annual Solstice Concert of New Music, Chapel of the Chimes, Oakland 2006  
Harmonic rhythms of circles and vibration intertwine with mathematics as 6 dancer-musicians animate 8-foot geometric structures, ringing chimes in three dimensions.
- Tour*, Mainstage Dance-Theater Festival, Main Theater, Davis, CA 2006  
An enormous invisible spoon stirs 12 dancer-actors through space – a kaleidoscope of inner voices.
- SACRED SPACE – Where Soma meets Psyche*, Burning Man Festival, Black Rock Desert, Nevada 2005  
Interactive movement installation creating fields of sound, light, and architecture.  
*Inhale space. Feel it permeate your tissues. Explore your inner landscapes.*
- Complexity Addicts*, TsEX Summer Dance Festival, Zil Cultural Palace, Moscow 2005  
Five dancer/actor/singers spin in harmonic chaos. A wild ride of opposing inner forces.
- Time Remaining*, Women on the Way Festival, Dance Mission Theater, San Francisco 2005  
Four dancer-actors maneuver clocks & cell phones, sing, and scream while talking to their lovers.  
Alice goes down the rabbit hole and discovers her biological clock.
- Vykhozhu odin ya na dorogu (Alone I Walk)*, Laban-Bartenieff Institute of Movement Studies, NYC 2004  
Solo improvisation in voice and movement as one seamless form, embodying the dark reverie of this classic Russian poem.
- Surface Tension*, Open Look International Modern Dance Festival, St. Petersburg 2002

# Hilary Bryan

PAGE 9

Multi-media work for five dancer-actors. Athletic partnering, text, video of red rock caves, life-sized heart-locks, and original music explore the tense outer armor of the heart and the kinetics of isolation and failed intimacies.

<i>The Hermit</i> , California State University, Los Angeles	2001
Solo reviewed for “exceptional force and clarity” by Clive Barnes, <i>LA Times</i> .	
<i>Fear vs. Faith</i> , The Thumbnail Festival, Venue 9, San Francisco	2001
<i>Muscle Memory</i> (created with cabaret artist Mychelle Colleary), Context Theater, NY	1999
<i>FAB WM - In Concert</i> , SF Fringe Festival, EXIT Stage Left	1998
<i>Direct From San Francisco</i> , Context Theater, NYC	1998
<i>FAB WM Title Release Concert</i> , Luna Sea Women’s Performance Project	1997
<i>Solo Concert</i> , New Zealand Fringe Festival, Wellington, New Zealand	1997
<i>Pink Slip</i> , Premiere in Taipei and extensive tour of Taiwan	1992

## WORK WITH OTHER COMPANIES

<i>Beyond Belief</i> , directed by John Jasperse	2009
Mainstage Theater, Davis, CA	
<i>Cymbeline</i> by William Shakespeare, directed by Peter Lichtenfels	lead actress 2006
Played the evil queen, Mainstage Theater, Davis, CA	
Carpetbag Brigade Physical Theater, directed by Jay Ruby & Kristen Greco	collaborator 2006
Deborah Slater Dance Theater, directed by Deborah Slater	soloist, collaborator 1998-2002
Developed major roles and received critical acclaim for <i>Forgiveness</i> , <i>Passing as...</i> (co-directed by Ellen Sebastian Chang), and <i>The Sleepwatchers</i> (co-directed by Jim Cave)	
1000 Grey Birds, directed by Angus Balbernie (Scotland)	dancer, singer, collaborator 2002
Developed major role and ensemble work in <i>9 Days on Dark Water</i> .	
June Watanabe in <i>Company</i> , directed by June Watanabe	dancer 2001
Critically acclaimed for duet work in <i>5/15/45 – the last dance</i> , Yerba Buena Center for the Arts	
Dandelion Dancetheater, Kimiko Guthrie & Eric Kupers, Directors	collaborator 1997-2002
Developed roles in <i>Second Class Sleeper</i> , <i>In This House</i> , <i>Three</i> , and <i>Undressed</i> with tours of Los Angeles, San Francisco, New York	
Mobius Music’s <i>Xibalba</i> directed by Jim Cave, San Francisco, CA	dancer 1997
RK Corral, directed by Rajendra Serber & Kristin Lemberg	dancer 1995-96
Developed lead roles in <i>The Nature Pictures</i> and <i>The Story of Pong</i>	
Pearl Ubungen Dancers and Musicians, tour of San Francisco	lead actor, dancer 1994-95
Developed lead speaking role, wrote monologues, and danced in <i>Bamboo Women</i>	
Ku Ming-Shen and Dancers, Ming-Shen Ku, Director	dancer 1992-93
<i>Slices of Life</i> , National Theater of Taiwan	
Tao Fu-Lann Dance Theater, Fu-Lann Tao, Director	soloist, singer, dancer 1992-93
<i>Bei-Guan Surprise</i> , National Dr. Sun Yat-Sen Memorial Hall, Taipei, and tour of Taiwan	
Taipei Dance Forum, Sunny Peng, Artistic Director	soloist, singer, dancer, choreographer 1991-92
<i>80 Days Around the World</i> , National Dr. Sun Yat-Sen Memorial Hall, Taipei, and tours of Taiwan	
The Noteables, a capella singing group, Northampton, Massachusetts	singer, choreographer 1986-89
Tours of North-east, East Coast, Midwest	
College Choir, Glee Club, and Chamber Singers, Northampton, Massachusetts	singer 1985-87
Tours of East Coast, Midwest	
The Madison Savoyards, <i>Iolanthe</i> , Madison, Wisconsin	dancer, singer 1986
Compagnie St. Sulpice, Paris	dancer 1985
Wisconsin Ballet Theater, <i>Nutcracker</i> , <i>Peter and the Wolf</i> , Madison, Wisconsin	dancer 1982-84

## DIRECTING CREDITS (THEATER, CABARET)

Individual coaching of singers, actors, dancers, athletes	1996 - present
<i>My Own Kind of Hat</i> , Linda Kosut, Los Angeles, San Francisco, New York, Italy	2005
<i>De Li She Us</i> , The Kitchenettes, COPIA Center for Wine, Food and the Arts, Napa, New York	2004
<i>Dine – Where Food &amp; Lust Burst Into Song</i> , The Kitchenettes, The Plush Room, San Francisco	2001
“a sexy and exhilarating evening which engages, delights, and moves”	
<i>Kitty Ultra-Sound Hits the Road</i> , Kitty Ultra-Sound, SF Fringe Festival, San Francisco	2001
“sexy and witty” diva Kitty Ultra-Sound (SF Cabaret Entertainer of the Year)	
<i>Curtain Called</i> , Exit Theater, San Francisco, Cologne	2000
<i>Almost Christmastime</i> , Sunset Community Baptist Church, San Francisco	1999
<i>The Sealwoman</i> , opera, choreographed with Cheryl Koehler, Julia Morgan Theater, Berkeley	1995

## INTERDISCIPLINARY COLLABORATIONS

**Learning from the Body – Motion Capture Animation Research** 2007-present  
Collaboration with computer scientist Michael Neff, PhD, integrating movement theorists and performers into computer animation research in order to develop a new set of computational models of movement. Current research funded by National Science Foundation intends to establish three-dimensional movement as contributing to creativity.

**Blue Heart Planet** 2005 - 07  
Core member of interdisciplinary research team (artists and scientists) developing new modes of research to integrate scientific and artistic inquiry. Current research focus is Attention, with perspectives including neuroscience, Laban Movement Analysis, Action Theater, and Process Work. Primary goal is to develop tools that integrate a wide range of viewpoints, interweaving experiential and theoretical knowledge.

## ACADEMIC HISTORY

<b>University of California, Davis:</b> Ph.D., Performance Studies (expected)	2011
Designated Emphasis: Practice as Research	
Designated Emphasis: Critical Theory	
<b>University of California, Davis:</b> M.F.A., Choreography	2007
<b>Laban / Bartenieff Institute of Movement Studies</b> , New York: C.M.A.	2000
Certified in Laban Movement Analysis and Bartenieff Fundamentals	
<b>Smith College</b> , Northampton, Massachusetts: B.A., Dean’s List	1989
Major: Modern European History	
Minor: Applied Mathematics	
Special emphasis: dance, writing, Russian studies	

# Hilary Bryan

---

PAGE 11

## **ADDITIONAL ACADEMIC WORK**

<b>Hertzen Institute</b> , Leningrad USSR: Certificate in Russian language	1990
<b>Harvard University</b> , Cambridge, Massachusetts	1989
Harvard Summer Dance Center, emphasis in choreography, dance history and writing	
<b>The Russian School</b> , Middlebury College, Middlebury, Vermont	1987
<b>Lycée Saint Sulpice</b> , Paris	1985
<i>Baccalauréat de Français, Première A2</i> (concentration in visual art)	
<b>University of Wisconsin, Madison</b>	1984
Departments of Dance, French and Philosophy, <i>special student</i> status while in high school	

**DANCE AND MOVEMENT TRAINING** – Lifelong study of movement from age three years

## **LABAN MOVEMENT STUDIES**

Peggy Hackney, Janice Meaden, Ed Groff, Warren Lamb, Betsy Kagan, Sally Ann Ness (project advisor)

## **CHOREOGRAPHY**

Lucinda Childs, Deborah Hay, Douglas Dunn, Della Davidson

## **MODERN DANCE**

Jim Coleman, Peter Schmitz, Sunny Pang, Joe Goode, Académie Internationale de la Danse Contemporaine (Paris), Ina Hahn (Humphrey-Weidman), Gemze DeLappe (Duncan Dance)

## **CONTACT & other IMPROVISATION**

Steve Paxton, Julyen Hamilton, Simone Forti, Karen Nelson, Kirstie Simpson, Keith Hennessy, Julie Kane, Kim Epifano, Kathleen Hermesdorf, K. J. Holmes, Jess Curtis, Ray Chung, Ming-Shen Ku

## **BALLET TRAINING**

Tibor Zana (University of Wisconsin), Bess Zana, Vivian Tomlinson, Charmaine Ristow, Lance Westergaard (Jeffrey Ballet), Hannah Wiley, Augusta Moore, Carmen Rozestraten, Arturo Fernandez, Alonzo King

## **BODY-MIND CENTERING; ALEXANDER TECHNIQUE**

Bonnie Bainbridge-Cohen, Cathy Caraker, Susan Bauer; Shelly Senter

## **SKINNER RELEASING**

Joan Skinner

## **KLEIN TECHNIQUE**

Susan Klein, Barbara Mahler, Neil Greenberg

## **ACTION THEATER IMPROVISATION**

Ruth Zaporah, Sten Rudstrøm, Jenny Schaffer

## **VOCAL TRAINING**

Bettina Bjorksten, Jane Bryden, Megan Solomon, Christina Svane, Middlebury Russian Folk Choir

## **LANGUAGE FLUENCIES**

English, French, Russian, Mandarin Chinese (spoken), German (working knowledge)