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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, and is spearheading IMS programs in Moscow and Kiev.

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). 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).

Hilary Bryan Dance Theater

Ms. Bryan directs Hilary Bryan Dance Theater (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

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

"Embodying the Rites: Performing Bodies, Sharing Subjectivities"

Bodies in Performance lecture series, University of California, Davis, October 2010

"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 (movement analysis professionals), Mt Madonna, California, June 2006

"body/mind either/or both/and"

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

PUBLICATIONS

"Paradigm Shifting in the Body," *Itch!* dance journal, Los Angeles, spring 2009.

"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, SF, 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

PUBLISHED ARTICLES ON SOMATIC PRACTICE

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

COLLEGE & UNIVERSITY TEACHING EXPERIENCE

2008-present **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:

- *Modern Aesthetic Movements in Performance and Culture*, important movements in theatre and dance from realism to the present.
- *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 tale, fable, and parable genres in ancient, pre-modern and modern literature.

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.

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

Visiting Assistant 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, 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	2010-11
Center for Movement & Dance Psychology Studies, Moscow	2010-11
Maluma & Takete Dance Movement Therapy Center, Kiev	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 Courses in Contemporary Dance, TsEX 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, St. Petersburg, Russia	1990
Dusha Rossii Modern Ballet, Russian-English interpreter, Moscow	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 (LMA)
- 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, etc.).
- 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 movement analysts to teach The Body at Work's curriculum.

Innovative LMA-based approach profiled in print and radio media:

- *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:

- San Francisco Public Schools
- Business for Social Responsibility
- California Institute of Integral Studies
- Minnesota Department of Health
- UCSF Medical Center
- CBS Market Watch
- Morgan Stanley
- Morrison & Foerster, LLP
- Small Business Administration
- San Francisco Redevelopment Agency
- Northern Calif. Human Resources Association
- De Young Museum

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.
- Researched, wrote and defended 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

Hilary Bryan

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Solo improvisation in voice and movement as one seamless form, embodying the dark reverie of this classic Russian poem.

<i>Surface Tension</i> , Open Look International Modern Dance Festival, St. Petersburg	2002
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 Company, 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 & 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, Germany	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

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

ADDITIONAL ACADEMIC WORK

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

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Hilary Bryan

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), beginning Hindi