

Hilary Bryan
Visiting Assistant Professor of Dance
Department of Theatre and Dance
College of Arts and Sciences

Degrees Earned

University of California, Davis: M.F.A., Choreography	2007
Smith College, Northampton, Massachusetts: B.A., Dean's List	1989
Major: Modern European History	
Minor: Applied Mathematics	
Special emphasis: dance, writing, Russian studies	

Professional Licensure and Certifications

Laban / Bartenieff Institute of Movement Studies, New York: C.M.A.	2000
Certified in Laban Movement Analysis and Bartenieff Fundamentals	

Peer-Review Publications and Artistic Performances/Exhibitions

Articles

“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.

Proceedings

“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.

Artistic Performances

Twenty-year international performing and choreographic career on the edges of dance and theater, dance and voice, dance and architecture.

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

SELECTED CHOREOGRAPHY

Ego Alter, Mondavi Center for the Arts, Davis, CA 2007
50 minute dance theater work exploring overlapping boundaries of inner character. 144 altered egos careen around the space weaving harmony within the schizophrenic mind.

Sacred Space, Annual Solstice Concert of New Music, Chapel of the Chimes, Oakland 2006
In *Sacred Space* sound highlights movement; movement describes space. Harmonic rhythms of circles and vibration intertwine with mathematics as 6 dancer-musicians animate 8-foot geometric structures, ringing chimes in all directions.

Tour, Mainstage Dance-Theater Festival, Main Theater, UC Davis 2006
12 dancers-actor cycle the space as if stirred by an enormous invisible spoon wielded by a benevolent deity who (dis) organizes this kaleidoscope of inner voices.

SACRED SPACE – Where Soma meets Psyche, Burning Man Festival, Black Rock Desert NV 2005
Interactive movement installation creating fields of sound, light, and architecture that invite viewers to embody space – the space within and the space that surrounds. *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 as they cycle through this wild ride of opposing inner forces.

Women on the Way Festival, Dance Mission Theater, San Francisco 2005
Time Remaining (Time passes - time remains - time passes - time is gone). Four dancers sing, maneuver clocks & cell phones, and scream at each other while talking to their lovers on the phone. Alice goes down the rabbit hole and discovers her biological clock.

MOSAIC, Laban-Bartenieff Institute of Movement Studies, New York 2004
Festival honoring Rudolf Laban's influence on Performance Art. *Vykhozhu odin ya na dorogu (Alone I Walk)* – solo improvisation in voice with movement as one seamless form embodying the dark reverie of this classic Russian poem.

Open Look International Modern Dance Festival, S'Tancia, St. Petersburg, Russia 2002
Teaching residency and world premiere of *Surface Tension*. Multi-media work for five dancer-actors incorporating athletic partnering, text, video of red rock caves, life-sized heart-locks, and original music to explore the tense outer armor of the heart and the kinetics of isolation and failed intimacies.

California State University, Los Angeles 2001
The Hermit reviewed for “exceptional force and clarity” by Clive Barnes, *LA Times*.

Fear vs. Faith, The Thumbnail Festival, Venue 9, San Francisco 2001

Muscle Memory (created with cabaret artist Mychelle Colleary), Context Theater, NY 1999

FAB WM - In Concert, 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

PERFORMANCES WITH OTHER COMPANIES

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, 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, In This House, 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	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 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 <i>capella</i> 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, 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.

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.

Artistic Exhibitions

COMMISSIONS

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

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

Funded External Grants

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

Work or Professional Experiences

COLLEGE & UNIVERSITY TEACHING EXPERIENCE

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

Visiting Associate Professor, DEPARTMENT OF THEATRE & DANCE

- Design curriculum, select textbooks, create supplementary readers, teach, evaluate and advise undergraduate students (approximately 100 B.A. and B.F.A. Majors in Dance) and graduate students (approximately 12 M.F.A. in Dance candidates).

Undergraduate courses:

- *Modern Dance Technique* (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*, setting work on hand-picked advanced students.
- *Laban Movement Analysis*, including both practical application and theoretical integration of Body, Effort, Shape, and Space, motif writing, movement choirs, etc.

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.
- *Independent Study*, direct, advise, 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 (dance & theater 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.
- *Intro. to Modern Dance*, a combination studio and history class introducing students to the aesthetics of contemporary dance, studio practice, and basic body alignment.

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

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

- Coached 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 in 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, including 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

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. Sampling includes:

- American Friends Service Committee
- Business for Social Responsibility
- California Institute of Integral Studies
- Minnesota Department of Health
- UCSF Medical Center
- RSI Support Group
- Morgan Stanley
- San Francisco Public Schools
- Morrison & Foerster, LLP
- Small Business Administration, SF
- San Francisco Redevelopment Agency
- 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.

Honors and Awards

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</i> , video edited with Josh B. Bryan	2007
Invited to accelerate Ph.D. coursework , Practice as Research in Performing Arts University of California, Davis (accepted, temporarily deferred)	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 (similar to Fulbright)	1989

Other Competencies

LANGUAGE FLUENCIES

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

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 and French, <i>special student</i> status while still completing 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

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 (DuncanDance)

CONTACT & other IMPROVISATION

Steve Paxton, Julyen Hamilton, Simone Forti, Karen Nelson, Kirstie Simpson, Keith Hennessy, Julie Kane, Kim Epifano, Kathleen Hermesdorf, KJ 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