SCAPE

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF
THE UNIVERSITY OF HAWAI'I IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF FINE ARTS

IN

DANCE

MAY 2005

By
Nicole Pouliot

Thesis Committee:
Gregg Lizenbery, Chairperson
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Nicole Pouliot

*Moving Images*

May 4, 5, 6, 7, and 8 2005

My portion of the Spring Footholds Concert, *Moving Images*, will consist of a solo that I will create and perform, as well as my main thesis project: an original ensemble work.

*Scape*

This piece will be performed by 10 dancers (I will not dance in this project), and will be at least 15 minutes long. This piece is “about” the movement. There will not be a literal narrative element to this dance, such as in other pieces that I have created here at UH. What I am interested in is how my own stylistic movement vocabulary and my personal aesthetic preferences regarding use of space and design can be used to create a dance on bodies other than my own. Although there is no “story” per se, I intend to create a specific mood/tone/atmosphere/sense on stage.

One theme that I will work with is the idea of the dance as a progression of time. Perhaps it is sunrise to sunrise, or a year’s time, or the time it takes to complete a group journey. Anytime there is an ensemble on stage, there is of course a set of relationships between people. Although I am not concerned with assigning specific roles or characters, I am asking myself how this particular
group is defined... A community? A tribe? A family? A people? As the dancers move through space together, I will not depict a particular narrative of group+time+travel such as a nomadic tribe wandering, but rather just evoke the suggestion of people experiencing a journey together—be it migratory, emotional, spiritual, transformative, or what have you.

The piece will be comprised of three distinct sections. The opening section will be a slow progression into the rest of the dance. This section will consist of collective partnering in which the group helps individuals cross the space as if crossing a river, or other obstacle, until all bodies have been passed and are in motion. The middle section will be made up of smaller group segments, a more detailed look into the interactions between the dancers as well as a focus on individual dancers. The final section will be the whole group dancing together—sort of a “celebration.” This section will use fast-paced whole-body movement and constant partnering. The distinction between sections will be further accented by the use of three pieces of music.

Original music is currently being composed and recorded by Minneapolis-based composer and musician, Will Fehlow. Will and I have known each other for many years and we have worked together in this capacity once previously, when he performed improvisational music for a piece of mine at the Southern Theater in Minneapolis. Will is a professional musician who has worked with dancers for over 20 years. He is mainly a percussionist, but he also plays guitar and many unique string instruments from all over the world. We began collaborating on the
music for this piece last summer, and he is currently working on the three compositions that will be part of a collective whole. We have talked about what can best be described as "eclectic world music meets electric guitar" for the third section, a simple kalimba piece with added "environmental noises" for the first section, and we are leaving the music for the second section open for now. Given our personal relationship as friends and his reputation as a musician and videographer, I fully trust his professionalism. Although I feel that I work very musically as a teacher, as a choreographer I usually layer the music on top of the piece after it has been created. I have never set specific movements to specific counts of the music. This time around, I am interested in setting the entire third section to specific counts.

My cast consists of 10 dancers: Lyz Merida, Marissa Glorioso, Rosie Summers, Melissa Frankel, Chansri Green, Lynn Novack, Morgan Cloud, Gabriel Solis, Kelly Del Rosario, and when he returns, Arturo Mariano. If I were to lose anyone, I would not replace them as I already feel that I am exceeding stage capacity for the Lab Theater. I do intend to use the extra panel added onto the front of the stage. Fall semester, the cast is only meeting 7 times. Spring semester we will meet once or twice a week. The first and third sections will include all dancers, but the second section will be a smaller group, and so I hope to hold those rehearsals separately if needed. My biggest challenge for this whole project will be scheduling!
In terms of costuming, I have a clear idea of what I would like for this piece. I have already fitted the dancers for pants, which I am ordering from a rock-climbing outfitters company. I have designed the tops, and I am working with the costume department to see if they can build them spring semester. All of the tops will be slightly different, and I would like to make them out of a silk burnout fabric. The costumes will be shades of "earthy green," and I will dye them myself if needed. I will have the costumes more or less completed by April 9.

Soul Scratchings

For this concert, I want to choreograph and perform a new solo that I will create this winter. I have been interested for many years in the creative process of New York choreographer Neil Greenberg. Greenberg goes into the studio by himself once a year, spends hours improvising to a variety of music that he has selected, and tapes himself dancing. For the entire dance season, he then selects movement phrases exactly as they were performed on the tape, and sets this movement on his company as well as other companies who commission his work. Conceptually, I am really interested in this way of using recorded solo improvisation to create set work. I would like to try this process as a jumping off point for movement invention in my new solo. I will search through the taped material to find "nuggets" of movement that will serve as motifs from which I can develop phrases. The taped improvisation will then serve as the "base" from which the dance builds.
Project Timeline:

ASAP: projected date for thesis committee formation based on acceptance of this proposal

January 29: showing date for the first 1/3 of the choreography

March 18: showing date to present 2/3 of the choreography

April 9: showing date for the complete choreography

May 4-8: concert dates

May 4: submission of first draft of written work

May 13: deadline for submission of video and written document to Grad division

Budget

UH funds: $500

$300 stipend to composer Will Fehlow (paid)

$200 costuming*

* I am aware that this amount will not be enough to cover the cost of costumes, and therefore I am aware that I will need to cover additional expenses myself.
Chapter II. The Creative Process

Scape

The initial working period of this project took place during fall semester 2004 and consisted of 6 group rehearsals. Fortunately, this time was extremely productive and I was able to sketch out an outline for things to come in the development of the dance. Second semester we continued to meet once a week as a cast until April, when we added an extra weekly rehearsal. Only rehearsing once a week until the final stages of this project was a real challenge because I had no time to luxuriate in the creative process. However, it did force me to stay very organized and productive with my 2-hour rehearsals.

I began working on this project by starting in the middle of a 3-section work. In creating the opening portion of the second section, I wanted the dancers to have their own individual material that reflected the idea of individuals within a community. I knew that I wanted to direct them in creating their own material for this part, and coincidentally it was then that I ran into a wonderful book by Barry Lopez, Arctic Dreams. I was drawn to the text and how it reflected the concept that I had been working with for this piece, the idea of the land as a body and bodies as a landscape. What follows is the text from Lopez’s book that I gave to the dancers:

...Watching the animals come and go, and feeling the land swell up to meet them and then feeling it grow still at their departure, I came to think of the migrations as breath, as the land breathing...
things exist only insofar as they can be related to other things. These relationships—fresh drops of moisture on top of rocks at a river crossing and a raven’s distant voice—become patterns. The patterns are always in motion...

...I felt a calmness birds can bring to people; and, quieted, I sensed here the outlines of the oldest mysteries: the nature and extent of space, the fall of light from the heavens, the pooling of time in the present, as if it were water...

...Migration... we have some idea about how animals manage those journeys. Many animals, even primitive creatures like anemones, possess a spatial memory of some sort and use it to find their way in the world. Part of this memory is apparently genetically based, and part of it is learned during travel with parents and in exploring alone. We know animals use a considerable range of senses to navigate from one place to another, to locate themselves in space, and actually to learn an environment, but which senses in which combinations are used, and precisely what information is stored—so far we can only speculate...

I began by giving the dancers a handout with some of my own ramblings as well these excerpts from the Lopez text, and I then asked them to create short solos inspired by these ideas. They each created lovely solos that I then edited. Next, I arranged them in space and thus the opening of the second section was born.

To generate additional material for this section, I employed a creative process that I have utilized in previous work. I taught the dancers a movement phrase that I had choreographed, encouraging them just to get the general feel of the movement but not to worry about the exact phrasing or sequence. Next, I asked them to work individually to create their own phrase based on the one I
had just taught them, but with the freedom to edit out what they didn't like or what
didn't feel good on their bodies, and to add in whatever they would like as well.
Basically, this gives them almost complete freedom, but they have the base of
the original phrase to work from for comfort and as continuity. Once these
phrases were created and recorded on video, I put the dancers into smaller
groups and had them combine their material to make duets and a trio. The
direction I gave them for this activity also involved a lot of freedom with the safety
net of a structure: combine, rearrange, or meld your material together-- or simply
keep what you have and make spatial decisions.

This process is a 1+1+1 approach to theme and variation, meaning that it
originates with concrete vocabulary that gets manipulated twice so that the end
product has deeper layers than the original. The “final” step in the creation of
these movement chunks was my role as editor. I cleaned and edited each
movement module to my liking by using the same freedom of editing that I gave
the dancers. In this way, the movement started and ended with my own
movement choices, but the dancers created the middle stage.

I feel that this way of working is beneficial for all of the artists involved. By
allowing the dancers to work as choreographic collaborators, they feel creative
ownership of the material that they will be performing. For me as choreographic
director, the movement contributions of the dancers expanded the stylistic
possibilities, as the range of choices made by 7 individuals created a much wider
vocabulary pool than what I could have crafted alone. I think it is because of
these collaborative efforts that this second section feels to me like the main "narrative" for the idea of individual and group journey in the piece. Therefore, I consider this section to be the anchor of substance in the piece, much like the plot of a story.

After completing the second section, I began work on the third and final section. This was a distinctly different process than what I have previously described. The third section is comprised mostly of phrasework that I created and meticulously taught to the dancers, with the intention of evoking as much uniformity as possible. This is a much more formal section, often with specific counts, and it utilizes formal structural devices, such as the cannon that begins the section. I found working on this section very satisfying because I love to see how the same movement phrase translates on the vastly different bodies within my cast. It is intriguing to see other movers adapting my stylistic way of dancing to their own bodies— the balance of uniformity and slight variation is beautiful to watch.

In fact, this relationship of unison verses variation inspired me to try something new in working within this section. I experimented with having the dancers execute the same phrase with different counts and slight movement variations in order to produce something cannon-like but much less ordered. For example, there is a women's trio in which the performers simultaneously dance independent phrases that are all variations on the same idea. The effect is that sometimes they match up and have a coincidental moment of unison, and at
other points they seem to all be moving individually. This concluding section ends with everyone on stage dancing the same phrase using their own timings. I enjoy having the entire cast pushing the limitations of the space with the full-body energetic movement of the closing phrase.

In true non-linear fashion, the first section was what I left to create last. At the very beginning of the rehearsal process, we had worked on some ideas for this section, but then I left it for five months. This section involves weight sharing and a specific way of carrying each other's bodies through the action of climbing. We began by working improvisationally through an activity that I call "ledges," based on the practice of using certain parts of each other's bodies as ledges for climbing and stepping. Improvising proved informative for exploration and skill building, and then I took it a step further by setting specific pathways and partnering sequences. Eventually, this entire section became set.

A key matter in working on this first section was testing out the opening image that I had in my mind—one dancer walking along the backs of the others as if stepping on rocks to cross a river. Although it was a tedious process to get the dancer to execute the quality of movement I was envisioning, she eventually grew into the role beautifully, and I decided that I liked this choice as the beginning of the piece.

When starting to work on a new piece, I usually envision a visual stage picture that involves aspects like color and costume choices. The costumes that were created for this piece are more or less what I had initially envisioned,
attempted to draw out, and worked with Jill Bowen in the costume shop to create. In a realistic world of affordable fabrics and student tailors, I am very pleased with the costumes for this dance.

Not all aspects of the project turned out like I had imagined. In addition to the obvious hardship of scheduling rehearsals, the other logistical issue that challenged me as director was the ever-changing cast for this piece. Originally, I had cast 10 dancers for this project. I had to ask one to leave the cast at the very beginning of the process for lack of commitment to attending rehearsals. I had another dancer decide in a responsible and timely fashion that she could not manage her busy schedule, and therefore had to bow out of this project. At that point, I had 7 dancers and one who was going to join the cast upon his return from a study-abroad program spring semester. However, once I had worked with all 7 dancers, I realized that I simply did not have the space on stage to accommodate another body. At that point, my cast became the 7 that I thought it would continue to be throughout the rest of the process.

However, a month before our final showing another dancer had to leave the cast due to health problems. The replacement cast member did a wonderful job of catching up and working hard to fit into the role. However, it was very late in the rehearsal process to change roles and I feel the other cast members and I were set back by this obstacle. However, I have been very pleased with the patience and positive attitude of my dancers throughout the creative process. My
final cast members were: Morgan Cloud, Kelly Del Rosario, Chansri Green, Melissa Frankel, Kelby McIntyre, Lynn Novack and Lyz Merida.

The aspect of this project that turned out to be more challenging and consuming than I had envisioned was the collaboration between the composer, Will Fehlow and myself. The partnership began easily. I described the genre of music that I was looking for to Will and he created what is now the percussion music for the third section. Then I sent him videotape of the second section of dancing (in silence) and he sent me a recording of some kalimba music. I really enjoyed the track but felt it would be more appropriate for the first section. That left us back at the drawing board for second section's music. Over the course of the next few months, he sent me a couple different samples for section two, and unfortunately, I did not like them. At this point, our communications became challenged as I realized that perhaps I could have been clearer with him initially about his role in this project, and whether or not he had "total artistic freedom." In the future, If I were to take on another partnership like this, I would be more structured about how we were going to work together instead of just assuming that we would work things through as they came up.

Before working with Will on this project, I thought I had a good idea of what the frustrations of working with a musician might be. I was aware that rifts of understanding might occur as we try to navigate each other's working processes and priorities. In actuality, there were concepts that Will was thinking about that had never even crossed my mind. For example, while I was frustrated about the
lack of music for section two, Will was concerned with issues of sound engineering such as whether or not the bird squawking sounds should be recorded so that they appear close to the listener or far away. This detail of sound recording was something that had never occurred to me, and considering that the actual music for a lengthy section had yet to be created, it was hard for me to understand the necessity of these types of details. In the end, I love all of the music that Will created for this piece, and I am lucky to know him and to have had the opportunity to work with him in this way. However, commissioning original music was nearly as much work as creating the dance itself, and in the future I will think long and hard before embarking on this type of collaboration.

The final step in the creative process prior to performance was to work with lighting designer Daniel Sakimura to create a fitting visual environment for the piece. There were many communication and interpersonal problems amongst the technical crew, and therefore the lighting process was tedious and often aggravating. However, the final results were beautiful and certainly complemented the dance. I told Daniel that the beginning of the piece should feel like dawn, followed by a progression of daylight, until finally an extended fadeout completes the piece, as the performers appear to keep dancing even though the audience can no longer see them. Daniel did a wonderful job with the lights and I think the looks he created contributed a lot to the tone and mood of the final product.
Soul Scratchings

I began working on this solo just as I had planned, by videotaping myself improvising in the studio and then mining the tape for interesting moments to reconstruct. I had initially been very interested in finding a piece of music for this dance that I wanted to work closely with. After months of looking for something that I never found, a certain type of early Blues/Gospel recording by a female vocalist, I ended up making a very different choice by selecting a DJ Spooky piece instead. In addition to the music, I spent a lot of time contemplating whether or not I would use the sound element of a text voiceover with this dance. All of this searching and pondering ate up a lot of time, and in the end I was left with only 4 weeks to create this solo.

Once I actually got into the studio to start working, I had a musical track that I liked very much, a few interesting gestures off of my improv tape, and one dance phrase that I had made by simply playing around before class one day. At this time, I was about to let go of my idea of making a piece that explored different interpretations of the concept of "soul." Then I turned to text as a source for inspiration. I read seven books related to the idea of exploring the soul, each from a different culture, philosophy, or religion. I found this research very helpful.

Not only did the reading provide general inspiration, but it also sparked some interesting choices. For example, one book explained how the scholar Philo had claimed the soul's location in three places in the body: head, heart, and the cavity of the abdomen. I took this information directly into a gesture phrase.
that traced this path on my body. Searching also for an explanation of soul that felt right for me, I enjoyed the simple definition provided by a text on Sufi philosophy: soul as "individualized spirit." Much of the choreography then came from giving myself permission to dance expressively however I felt like moving, without too much critique or analysis. In the end, these readings provided context for a dance that I think comes across as very personal and specific.

In making costume and lighting choices for *Soul Scratchings*, I wanted simple looks that would complete the tone of the piece. I bought the blue jumper at a store and then altered and dyed it to my liking. I was pleased with this costume because it was a perfect compromise between the formal dress I had envisioned in my mind, and casual dance pants that would have been practical for all of the floor work. In terms of lighting, I wanted few changes and an overall dark look. As the performer of the piece as well as the choreographer, I have not had a chance to step out and see the lights on stage, but I have been told by my trusted committee chair that the lights looked beautiful and appropriate. Just as the process of creating this piece was relatively smooth and satisfying, the elements of costume and lighting also fell into place rather easily for this dance.
Chapter III. Performance and Final Reflections

Each performance of both Scape and Soul Scratchings went very well. There are of course always minor mishaps during performance, but I was very pleased with my cast and myself in terms of performance energy, accuracy, and expression. The dancers proved successful at having turned the piece into their own ensemble experience, and I felt that they did a wonderful job relating to each other on stage. I also really enjoyed my own experience dancing, as I felt like I had the opportunity to consciously savor the process of performing the piece in the moment.

The audience reaction to the dances was likewise positive. Many people told me that they saw a journey in Scape, and that the piece was rich, layered, and beautiful. I also heard comments describing Soul Scratchings as expressive, a dance that roused emotional reactions from some viewers. It was not important to me that audience members saw the same narratives in the dances that I created for myself, but I did want to create a strong sense of atmosphere, mood, and journey— from the feedback that I received, I think I was successful in accomplishing this goal.

In conclusion, I feel proud and fully satisfied with both of my pieces. I enjoyed the process of creating the dances, and I learned a few lessons about collaboration through my experience of working with Will Fehlow. I am eager to move on to making new work. I have several ideas for future projects: site-
specific dances in nature, a new solo with video projection and poetry read as a voiceover, and group work that involves theatrical elements such as sets, props, elaborate costumes, and storytelling along with dance. I am confident that my experience creating my thesis project has strengthened my skills as a choreographer, director, and performer, and will inform the work that I make in the future.
Appendix A.  *Moving Images* Concert Program

Cover Page

UNIVERSITY OF HAWAI'I AT MĀNOA

Kennedy Theatre

PRIMETIME
EARLE ERNST LAB THEATRE
2004-2005 SEASON

Spring Footholds

*Moving Images*

A Dance Concert

May 4, 5, 6*, 7 at 8pm
May 8 at 2pm
*post-show rap.

Department of Theatre and Dance • College of Arts and Humanities
Inside Left-Hand Page

SCAPE (Premiere)
Choreographer: Nicole Pouliot*
in creative collaboration with the dancers
Music: original compositions and recordings by Will Fehlow
Costumes: design by Nicole Pouliot, creation by Jill Bowen
Dancers: Morgan Cloud, Kelly Del Rosario, Melissa Frankel,
Chansri Green, Kelby McIntyre, Elizabeth Merida, Lynn Novack

Special thanks to Marissa Glorioso for creative contributions, Will
Fehlow for incredible talent and patience, and Will Connor for
being the kind and helpful musical middleman.

SOUL SCRATCHINGS (Premiere)
Choreographer: Nicole Pouliot*
Music: DJ Spooky
Dancer: Nicole Pouliot

For Melanie

CAUSE OF ONE (2005)
Choreographer: Jacqueline Nii
Music: The Crystal Method
Dancers: Mayuko Ayabe, Kelly Del Rosario, Arturo C. Mariano,
Jacqueline Nii, Marissa Yogi

ENCOUNTERS (Premiere)
Choreographer: Elizabeth Merida†
Music: David Langfelder†
Dancers: Anna Francis, Meghan Leisher, Arturo C. Mariano,
Jennifer Sherburn
Musicians:
Djembe, Water Stick: David Langfelder
Congas, Cymbal: Mayco Santaelia
Dijeridu: Nicholas B. Tillinghast-Lewman
Conga, Cow Bell: Yoko Zagorski

—INTERMISSION—
Inside Right-Hand Page

SKELETONS IN THE CLOSET (Premiere)
Choreographer: Desmond Kane Balbin†
Music: Clint Mansell, John Debney
Musical Editor: Desmond Kane Balbin
Multimedia and Video Editor: Desmond Kane Balbin
Makeup Artistry: Melanie Buehler, Wendi Miyake
Hair Design: Shannon McCracken
Dancers:
  Ourselves: Arturo C. Mariano
  Sex/Lust: Tiana DeBelle
  Greed/Self-indulgence: Anna Francis
  Drugs: Christiana Davis
  Death/Self Hatred: Ayako Utahara

ECHOES (Premiere)
Choreographer: Arturo C. Mariano†
Music: by Steve Reich, remixed by Coldcut
Dancers: Mayuko Ayabe, Desmond Kane Balbin, Anna Francis,
Sarah Hartley, Allison Lee, Elizabeth Merida, Jacqueline Nii

BODYPRINTS (Premiere)
Choreographer: Kelly Del Rosario†
Music Composer: Samamba
Vocal and Berimbau: Colibri
Dancers: Morgan Cloud, Kelly Del Rosario, Arturo C. Mariano,
Jacqueline Nii, Marissa Yogi

* In partial fulfillment of the Master of Fine Arts Degree requirements in Dance
† In partial fulfillment of the Bachelor of Fine Arts Degree requirements in Dance
‡ In partial fulfillment of the Bachelor of Arts Degree requirements in Music

ACKNOWLEDGEMENTS:
Kristi Burns, Betsy Fisher, Gregg Lizenbery, Digital Jockey Hawaii
PRODUCTION STAFF
Concert Lighting Designer: Daniel Sakimura
Faculty Advisor: Peggy Gaither Adams
Stage Manager: Meghan Leisher
Assistant Stage Manager: Rosemary Summers
Light Board Operator: Justin Young
Sound Board Operator: Kiana Rivera
Staff Costume Shop Manager: Hannah Schauer Galli
Lab Theatre Costume Coordinator: Jill Bowen
Costume Construction Crew: Tsehaitu Abye, Jason Bray, Kris Fitzgerald, Kelley Graves
Wardrobe Supervisor: Travis Rose
Staff Technical Director: Daniel J. Anteau
Staff Asst. Technical Director/Facilities Coordinator: Gerald Kawaoka
Lab Theatre Technical Director: Dean Bellin
Lab Theatre Technical Coordinator: Nina Buck
Stage Crew: Larissa A. K. Eastman, Lynn Kinoshita, Tiare Monga, Robin Quijano-Reuse, Katie Tedore,
Concert Coordinators: Desmond Kane Balbin, Kelly Del Rosario, Arturo C. Mariano, Elizabeth Merida, Jacqueline Nii, Nicole Pouliot

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Department Chair: W. Dennis Carroll

FRONT OF HOUSE INFORMATION
There will be a post-show discussion immediately following the Friday, May 6th performance.

For large print programs, assistive listening devices, or any other accessibility requests, please contact the House Manager or call the Kennedy Theatre Box Office at 956-7655 (voice/text).

Please silence all pagers, phones and digital watches. No photography or video recording is permitted. Please refrain from eating, drinking or smoking in the theatre.

In following with University of Hawai‘i policy, smoking is not permitted within 20 feet of the Kennedy Theatre building.

For a Campus Security escort to campus locations, please contact the House Manager.

Visit us on the web at http://www.hawaii.edu/kennedy
Dancing exceptional in ‘Spring Footholds’

BY CAROL EGAN
Special to The Advertiser

The University of Hawai‘i-Manoa’s “Spring Footholds: Moving Images” dance concert, showcasing works of the university’s undergraduate and graduate dance majors, leans most heavily on straightforward modern dance this year, with a generous sprinkling of capoeira-type acrobatic moves and other gymnastics.

Starting the program off in style is Nicole Pouliot's group work, "Scape." As the sole candidate for a master of fine arts degree represented in this concert, Pouliot shows great artistic promise in this and her solo piece which follows. Like other art forms, dance occasionally manages to create a world of its own, one which has its own logic and follows its own rules. Such is true of both pieces by Pouliot.

Divided into several contrasting episodes, with smooth and organic transitions connecting them, “Scape” begins quietly, in a dim, warm light. Behind a group of five crouching bodies, one figure enters slowly from the wings. Like a graceful bird, Pouliot mounts them, one after another, standing perched and still on their backs before descending as carefully as she arose and moving to the next.

By the time she reaches the last dancer, the group begins to dissolve and reform itself into new architectural arrangements, like a perpetually changing organism. Other dancers alight and descend, then a group creates a formation which one dancer can climb, finally. As the pace picks up, dancers begin to leap, not climb, onto others. The tempo increases until it suddenly stops, giving way to silence.

In place of the sparse bird and nature-like sounds of the opening section, a strong percussive rhythm begins. A trio begins a unison phrase, which morphs into a canon. Following a brief duet, the dance continues to build momentum and energy until it reaches a climax with all seven dancers leaping, falling, spinning, swinging and twisting ecstatically. We are left with the image of them filling the stage with an energetic frenzy as the lights slowly fade.

The Honolulu Advertiser. Dancing Exceptional in ‘Spring Footholds.’