

On Collaboration as Method

I stopped believing in the singular choreographic vision years ago. Not because I lack vision, but because the most interesting movement emerges from friction between perspectives, not from one mind directing many bodies.

My methodology begins with the assumption that dancers are co-authors. They arrive with physical histories, with questions I haven't thought to ask. The rehearsal room becomes a space where proposals meet resistance, where my initial impulse gets complicated by someone else's logic. This isn't compromise. It's composition through dialogue.

Partnering taught me this. Two bodies negotiating weight and timing cannot operate on instruction alone. There's a continuous exchange of information: micro-adjustments, shared risk, mutual attention. I've tried to scale that principle to the entire creative process.

When I invite guest choreographers into my company's work, or when I collaborate internationally, I'm not seeking validation or variety. I'm seeking interference. The productive kind. The kind that prevents me from repeating myself.

The maker I want to become isn't more autonomous. It's more porous. Better at listening, quicker to recognize when someone else's instinct serves the work better than my own. The ego doesn't disappear. It just learns to share the room.