

# Constance Anderson

Choreographer | Filmmaker | Teacher

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## Education and Professional Training

**The University of Utah** **2022-2024**  
Modern Dance MFA  
Certificate in Screendance

**The University of Wisconsin Stevens Point** **2013-2017**  
BA in Dance and Minor in Philosophy

**Theatrical Intimacy Education Training (TIE)** **2024-Present**  
Pedagogical and methodological training for consent-based processes, setting boundaries, desexualizing the process, and choreographing and documenting intimacy.

**Li Chiao Ping Dance-Company Member, Performer** **2017-2022**

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## Teaching Experience

**University of Utah**  
Salt Lake City, UT

### **DANC 1023: Dance Composition**

Lead Instructor: Fall 2022, 2023, 2024 and Spring 2023

This course is designed as a laboratory where the participants explore both set and improvised movement. Groups establish a specific dance vocabulary, which is used to examine individual experiences as viewers and movers. A particular focus is placed on analyzing short choreographies and improvisations through in-class discussion and reflective journaling.

### **DANC 1200-001, 002: Beginner/Intermediate Modern Technique**

Lead Instructor: Fall 2023, two sections

Students are exposed to the fundamentals of Modern Dance techniques. Throughout the semester, movement range and facility will be developed by giving attention to and growing full-body awareness and articulation, awareness and use of weight and momentum, breath support, spatial awareness, movement initiation and follow-through, musicality, safe alignment, and more.

### **DANC 2311/6111 Ballet Technique II**

Lead Instructor: Fall 2024

The course provides modern dance majors with opportunities for mastery of ballet techniques at an intermediate level. Expanding upon the learning outcomes of Ballet Technique I, this course will continue developing the students' existing technical facilities, muscular control and awareness of classical ballet technique, technical understanding, and further artistry.

### **BALLE 1160/1140 Non-Major Ballet I/II**

Lead Instructor: Spring 2024, Fall 2024, four sections

This course utilizes accumulative learning, starting with fundamental skills and concepts and eventually working toward memorizing and exploring longer movement phrases that will test the student's abilities to apply information

learned throughout the semester. Emphasis will be placed on learning to move safely and utilizing proper alignment.

### **DANC 1730 Viewing Dance**

Co-Lead Instructor: Spring 2023

This course aims to expand one's exposure to contemporary dance, performance art, and dance theater practices, both nationally and internationally. Through viewing, writing, and discussing global dance practices, students will be asked to challenge their personal aesthetic interests and assumptions while simultaneously defining their own artistic voice.

### **DANC 4510 Anatomy for Dance**

Teaching Assistant: Fall 2022

This course examines musculoskeletal anatomy and kinesiological analysis related to dance. The course prepares the student to understand common musculoskeletal idiosyncrasies, imbalances, and injuries, addressing them in relation to dance training, conditioning for dance and somatic-based approaches.

### **ACDA**

University of Utah

### **Contemporary Dance Floor Work Technique**

Guest Instructor Northwestern Chapter: Spring 2023

A class designed to encapsulate rigor and play as a means to explore moving in and out of the floor. The class accumulates, beginning with basic coordination, building to strengthening, and concluding with emergent expression. Students will be encouraged to take risks and explore their relationship to the floor.

### **Repertory Dance Theatre**

The Broadway Center  
Salt Lake City, UT

### **Pro/Pre-Professional Modern Technique**

Guest Instructor: 2022-2024

Taught as a workshop-style class, fast-paced movement puzzles intended to awaken proprioception and field of vision while dancing. Movement is the foundation of personal relationships that can be shared and prioritized over simply learning steps.

### **Pro/Pre-Professional Ballet Technique**

Guest Instructor: 2022-2024

Taught as a workshop-style class, fast-paced movement puzzles intended to awaken proprioception and field of vision while dancing. Ballet movement is reinvented to explore the intention of the steps rather than the execution.

### **Tanner Dance**

Salt Lake City, UT

### **Site-Specific Composition and Choreography**

Guest Instructor: 2023

This class is designed to explore the relationship between choreography and its venue and how a venue can influence choreography. Using directorial theatre influences such as Bertolt Brecht and Anne Bogart, experimentation of both movement and performance will be questioned and embodied. Short studies will be created with an opportunity to receive and offer feedback.

### **Dance Class For Humans**

Salt Lake City, UT

### **Contemporary Dance Floor Work Technique**

Featured Instructor: 2023

A class designed to encapsulate rigor and play as a means to explore moving in and out of the floor. The class accumulates, beginning with basic coordination, building to strengthening, and concluding with emergent expression. Students will be encouraged to take risks and explore their relationship to the floor.

**University of Madison**  
Madison, WI

**Restaging of Li-Chiao Ping Dance's "Terracotta"**

Company Member, and Restager-2021

Set on Madison University's students, this work featured intense floor work, complicated patterning, and historical references lending to political images. The work was performed during the university's summer performance.

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**Choreography**

**Dance**

**Amherst Opera House**  
**Rising Sands Organics**  
**The University of Madison**  
Madison, WI

**"Chitin"**

Evening Length Work-2021-2022

A non-linear narrative dance work surrounding person-to-person interaction. The imagery of entomology is used to demonstrate being put on display, with or without consideration for the specimen. The fragile barrier of the glass protecting the insect allows an audience to observe but never touch it. Each time the piece is being performed, the location's physical structure influences what barriers are used and how they are used. Multimedia has been used; light play, different perspectives, the dancer's appearances, and the sound score have been chosen to help solidify the feeling of looking with the inability to interact physically.

**Agora Maker's Market**  
Madison, WI

**"Like Me"**

Evening Length Work-2019-2020

A site-specific work that explores the non-traditional use of an attic. Using peach pits, femininity is explored in close proximity between the performers and the audience. Moments of concealing against moments of reveal allow the dancers to control their personal narrative and outward presenting identity.

**Performing Space**

University of the Peloponnese  
Nafplio, Greece

**"In Tandem"**

Featured Artist, Researcher, and Choreographer-

An improvised score created between myself and the pianist Jean Louis Steurman in the historical government building, Vouleftiko in Greece. I allowed myself to be swept up in the architecture and the environment he had created through music. We created a site-specific happening through our collaboration.

**Playground**

Rose Wagner Theatre  
Salt Lake City, UT

**"Imagine if the Moon Was Theirs"**

Featured Choreographer- 2024

This work was developed in collaboration between the performers and the choreographer reimagined three components: the moon, wedding dresses, and one song each day of the *Playground* process. Each day, we created a new dance with the same materials. Each day's work is then combined to make the final work.

**Ten Tiny Dances**

Phoenix Art Museum  
Phoenix, AZ

**"Kaiju"**

Featured Choreographer-2023

Inspired by the *Thorne Rooms* made by Narcissa Niblack Thorne, housed in the Phoenix Arts Museum, *Kaiju* is the encapsulation of wanting to destroy something precious. The subconscious unfiltered thoughts upon viewing the delicate and detailed work of Thorne.

## **Regalia**

Repertory Dance Company  
Rose Wagner Theatre  
Salt Lake City, UT

## **“Knap”**

Choreography Competition Contestant-2022  
*Knap* explores the physical similarities in stage violence and intimacy. ‘Kiss or kill’ is a phenomenon that defines the spatial distance between two people in which violence or intimacy can emerge. *Knap* is a series of duets that rides the line between the two states.

## **Li Chiao Ping Dance**

Madison, WI

## **Company Member, Performer-2017-2022**

Five Seasons. National and International Tours

## **Film**

### **University of Utah**

Salt Lake City, UT

### **“Girls!Girls!Girls!”**

TILT: Movement on Film Series Film Festival Creator and Curator-2024  
SHORT FILMS BY WOMEN: in celebration of innovation, experimentation, non-traditional, and radical approaches to the film medium. An unapologetically female curation.

### **Salt Lake Film Society; Sceendance Film Festival**

Salt Lake City, UT

### **“What She Is”**

Featured Filmmaker-2023

A 16mm film that explores freedom in female sexuality through the aesthetic of “cool,” inspired by the 1960s Americana beatnik movement. The film plays with tension between analog and digital and physical and metaphysical.

### **Lovedancemore**

Sugar House Public Library  
Salt Lake City, UT

### **“Acoustic Touch”**

Featured Filmmaker-2023

A multichannel film, *Acoustic Touch* is a spatial study. Each film communicates with the other using sonar and echolocation, searching for its counterpart in the space in which it is presented. The fencer is searching for her duel partner. Ultimately, more graphic examples of femininity are found, combining movement with Victorian fencing aesthetics.

## **Theatre**

### **The University of Utah**

Theatre Department  
Pioneer Theatre,  
Salt Lake City, UT

### **“Dancing at Lughnasa”**

Choreographer-2023

Written by Bria Friel and directed by Sarah Shippobotham

### **“The Sweet Science of Bruising”**

Choreographer-2024

Written by Joy Wilkenson and directed by Alexandra Harbold  
2024

### **University of Stevens Point**

Stevens Point, WI

### **“Clown Bar”**

Choreographer-2019

Written by Adam Szymkowicz and directed by Tyler Marchant

### **“Metamorphoses”**

Choreographer-2018

Written by Mary Zimmer *and* directed by Alan Patrick Kenney

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## Performance

### Freelance

Salt Lake City, UT

#### **“lectric eye”**

Dancer-2024

Choreographed by Joanna Katze

#### **“Big Beats”**

Dancer-2023

Choreographed by Joanna Katze

#### **“Greenland”**

Dancer-2023

Choreographed by Eric Handman, Natalie Desch, Pamela Geber-Handman, Satu Hummasti, and Daniel Clifton

### Li Chiao-Ping Dance

Madison, WI

#### **“Sur La Table”**

Dancer-2020

Choreographed by Li Chiao-Ping and Dancers  
Chazen Museum of Art and Asia Pacific Dance Festival, Thailand

#### **“Bonesetting”**

Dancer-2019

Choreographed by Li Chiao-Ping and Dancers  
American Dance Guild “Shaping the Now” Festival, Ailey American Dance Theater

#### **“terza rima: Writings on the Body”**

Dancer- 2019-2022

Choreographed by Li Chiao-Ping and Dancers  
IDACO Italian Dance Connection Festival, New York City

#### **“Landed”**

Dancer- 2019-2022

Choreographed by Li Chiao-Ping and Dancers  
Old Dominion University, West Virginia and the University of Madison

#### **“Here Lies the Truth”**

Dancer-2021-2022

Choreographed by Li Chiao-Ping and Dancers  
Phoenix, AZ, and The Overture in Madison, WI

### Alice Gosti

Seattle, Washington

#### **“Bodies of Water”**

Dancer-2016

Choreographed by Alice Gosti  
Five-hour durational performance on the Seattle waterfront

#### **“My Eyes, You Can Have Them”**

Dancer-2016

Choreographed by Alice Gosti and Dancers  
Velocity Dance Center Summer Intensive

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## Publications

### Performing Space

Nafplio, Greece

### “Public Bathing”

Collaborator, Interviewee, and Performer-2023

A written and choreographic research study about the physicality of public bathing and site-specific performance through the lens of surveillance-influenced improvisation with Università degli Studi di Roma Tre: Ph.D. (c) Alba Balmaseda Domínguez.

### University Symposium

Wisconsin, USA

### “Choreography as a Form of Phenomenology: Communicating Through Experience”

Researcher and Author-2017

Abstract: Dance choreographers utilize the technological capabilities of traditional theatre structures such as lighting, projection, dance-specific floors, curtains to conceal entrances and exits, and seating built with an unobstructed view of the stage. When the theatre is stripped of these elements, only orchestrated movement is left. Alternative spaces to the traditional theatre venue change choreography's context (and understanding) by moving away from a familiar viewing environment to one with variables that can change the audience's experience. Movement needs to be composed with the intent to relate to the specifics of a non-traditional “site-specific” performance space and thus forces the choreographer to develop a process unique to the architecture.

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## Service

### University of Utah

Graduate School

### Creative Process to Production Graduate Group

President-2022-2024

### College of Fine Arts Grant Selection

Council Member-2022-2024

### Dance for Camera Graduate Group

President-2023-2024

### University of Utah

School of Dance

### Ririe Woodbury Choreographic Residency

Rehearsal Director-2024

### Gesel Mason Choreographic Residency

Rehearsal Director-2023

### Gracie Whyte and Laura Berg Choreographic Residency

Rehearsal Director-2023

### The University of Utah Dance Concert

Director Fall-2023

## **The University of Utah Dance Concert**

Director Spring-2023

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### **Grants**

#### **“Midpoint” Community Site Specific Performance Series**

College of Fine Arts FAF Grant- 2023

\$ 6,000- This grant funded three graduate student performances in Salt Lake City, Utah. These shows included professional photographers, and videographers and opportunities for graduate film screenings.

#### **“Performing Space” Workshop**

College of Fine Individual Travel Grant- 2023

This grant helped fund attending the “Performing Space Workshop, where research and choreography were conducted regarding site-specific performance in ancient sites.