

# ALEXANDRA BUSH

## CREATIVE RESEARCH STATEMENT

My creative work addresses the intersection of live performance and media in the cultivation of empathy and authenticity between the artist and viewer. I identify as a dance artist because choreography, improvisation, education, and performance are all integral components of my work. In addition to these dance-based modes of research, other forms of expression, such as film, photography, and text factor heavily into my process. In the creation of any new work, I constantly strive to craft these elements into an empathic experience in which the dance:

- Creates a space for the viewer to relate the material to their own lived experience
- Directs the viewer's attention to diversity of experiences
- Challenges the viewer to consider an alternate perspective
- Invites the viewer to relate to the material on an emotional or visceral level

In my efforts to cultivate this experience through performance, I utilize the modes of research outlined above to engage in an inquiry-driven process. In the beginning stages of a new piece, I begin with questions that are driven by my curiosity about humanity—collective and personal experience. This stems from my belief in the universality and reflexivity of human movement as a mode of expression. After I identify this point of departure, the research process becomes highly collaborative as I invite dancers, artists, and other individuals to contribute their own ideas, reactions, and insight to the process. This is an important element in finding authenticity, as these ideas come together in a collective voice that transcends the singular point of view of the project director.

Film, photography, and other media are often important modes of expression in my work, and I use them to facilitate an empathic experience. I am drawn to these inscribed images because of their ability to direct the viewer's attention to nuance with clarity and specificity. I view these media as critical partners in my efforts to establish an empathic exchange between the viewer and the material. Additionally, these forms allow the work to transcend conventional understanding of time and place; they give the artist the opportunity to delineate the narrative, transplant an environment, and challenge the perception of scale or time. These alternative perspectives have the potential to reveal relationships and ideas with more clarity when viewed in tandem with live performance.

Ultimately, this research is driven by my desire to create dance works that connect audiences with ideas, places, people, and events through empathy and authenticity. This is shared through live dance performance, integrated with mediatized forms of expression. It creates a space for viewers to challenge, reconsider, and identify with their own perceived reality in order to connect with a collective human experience.