

I am a Venezuelan-born contemporary dancer, choreographer, educator, writer, and academic researcher with an interest in people, society, social development, and multidisciplinary and multicultural work. Based for the past 20 years between Caracas and Amsterdam, I offer classes and workshops in English, Spanish, Dutch, and Portuguese that often integrate new media and play with the relationships between body, sound, image, and architecture. These classes and workshops are informed by techniques such as Feldenkreis, Klein Technique, Alexander Technique, BMC as well as improvisation and choreography. I hold an MA in Choreography and New Media from the Amsterdam University of Arts (Holland) and more recently I received a second MBA in Cultural Management and Creative Industries from the Salamanca University (Spain). Previously I received two undergraduate BA degrees in Sociology and Choreography and Dance.

I have held positions in a broad number of international institutions, and have been influenced by numerous artists and teachers over the years who have inspired and challenged me both pedagogically and artistically. Jeremy Nelson, Angels Margarit, Jennifer Monson, Kirstie Simpson, Debora Hay, Hisako Horikawa, Steve Paxton, José Navas, Mark Tompkins, David Zambrano, Katie Duck, Eileen Standley, Nan Hoover, David Stout, Gill Clarke, Tony Cots, Susan Rethorst, and Tere O Connor have each left an impact on my dance career but also in the way I perceive the body in space and how I make choreographic work. These figures have helped shape my philosophy and my approach to dance and teaching. Early in my career I learned that good teaching involves creating a safe environment where students open themselves to undertake a process of self-discovery while taking the risk of pushing their own boundaries.

As both a teacher and an artist I have found this to be the case in diverse environments over the years, including, among many others: the Amsterdam University of the Arts /Amsterdam, The Netherlands (BA Programs), University of Madrid / Madrid, Spain (BA Dance Program), Choreographic Centre Arte Total / Braga, Portugal, SODRE Contemporary Dance Division / Montevideo, Uruguay, Cia.Martín Inthamoussú /Montevideo, Uruguay, Cia. Neodanza de Caracas /Caracas, Venezuela, SEAD in Salzburg/ Austria, CODARTS-Rotterdam Dance Academy / Rotterdam, The Netherlands, Universidad Nacional de las Artes UNEARTE (BA Dance)/ Caracas, Venezuela, PSU (Pristine Summer University) at UNMIK / Kosovo, Thseck Moscow/ Russia, Impulstanz Vienna /Austria, Vitycle Performance Arts Center/ Sweden.

I believe that my contact with such a broad spectrum of dance traditions and cultures have enriched me personally, artistically, and pedagogically. As a visiting professor at l'Ecole du Sable in Senegal, for instance, I got to know the impact of dance in the lives of the people of Toubab Dialaw, but also how gender is especially relevant in this organization directed by Germaine Acogny, a former dancer of Maurice Bejart; as a lecturer at the Ankara Video Dance Festival, I was able to share my experience after directing for more that eight years the workshop Dance for the Camera, where students performed short dances using film as a complementary medium to express their ideas.

Being a guest professor in post-war Kosovo gave me still another view of the role of dance, beyond particular techniques and media, artistic venues and environment. Teaching dance at Pristina University was an influential moment in my career that showed me the power of dance to reconstruct individual lives as well as the life of a society. Some of the other venues where I have worked and shown my choreography include Unearte in Caracas, the Monaco Dance Forum, the Prisma Forum in Mexico, and the ICK International Choreographic Center Emio Greco-PC, Amsterdam.

In addition to my role as a faculty teacher, I have been appointed as a rehearsal director and student coach for the Artist in Residency developed at the Amsterdam University of the Arts with the choreographers Debora Hay (USA), Hisako Horikawa (Japan), Benoit Lachambre (Canada), and Steve Paxton (USA).

Since 1998 I have co-directed Dual Dance Project, a platform developed together with dancer Manuel Perez Torres to foster our choreographic work. Besides being a dancer for choreographers including Rafael Gonzalez, Jeremy Nelson, José Navas, Angels Margarit, Mark Tompkins, David Zambrano, Tony Cots, Kirstie Simpson, and Keren Levi among others.

I have made Dual Dance Project a platform to cultivate my choreographic work in collaboration with a wide community of artists that often collaborate in multidisciplinary initiatives. Along with my work as an artist, choreographer, and educator, I contribute regularly to the intellectual discourse in my associated fields as a member of the editorial board of Dance Magazine SusyQ from Spain <http://www.susyq.es>. I am also an active member of the platform IDOCDEC <http://www.idocde.net> where artists and teachers around the EU exchange and document their research and pedagogical experiences.