

Note on Cultural Context:

People are existentially contextualized by the physical spaces in which they find themselves. Where you are defines what you can do, what seems possible, or even what feels right. So the relationship between yourself and your surroundings is perpetually interconnected, and mysteriously dynamic. Intentions are a basic blueprint for how we relate to what is around us. Our Intentions imply and shape our movement through space: Movements accumulate into purposeful actions; actions link to other actions in series; and one or many series of actions become new and unique points of interface with the external world.

In Hawaiian world view, the nature of a person's relationship to the world around them is, implicitly, one of reciprocity. When this reciprocity is maintained in an ethical, sustainable, and healthy balance, then it is *pono*.

The process of composing/choreographing new performance pieces (*haku mele*) is somewhat less constrained by formality and more reliant on interpretation and innovation. Though *haku mele* in *hula* traditionally requires a deep menu of style, technique, gestures and footwork, the creative process by which those aspects coordinate into a fully realized piece is neither very prescriptive or straight-forward. Creation is cultivated through inspiration and introspection, however it happens to manifest.

If you generalize the notion of *haku mele* beyond its conventional place in Hawaiian culture into a broader commentary on how to translate inspiration into art, then the distinguishing characteristic between *haku mele* and other comparable creative processes is that *haku mele* must be *pono*.

This work is not a *hula* but is a *haku mele*, drawing inspiration from the natural elements of the world and the wisdom of traditional Hawaiian proverbs, produced in consideration to all matters *pono* to the space, the dance, the dancer, and the intentions, all while honoring the existential interrelationship between each.

Note on Movement Scores:

During the late 1950s and early 1960s, movement scores were utilized by dance makers in Judson Dance Theatre as a device to explore the definitions of dance. These studies incorporated chance techniques, everyday movement, and a focus on choreographic arrangement and design from task-based structures.

This specific project was a collaborative exploration through an exchange of ideas and language. Two movement pieces were born of similar intentions but distinct processes. The purpose was to investigate isolated words to their core and within their living context. Movement was generated from the isolated words to create phrases for one piece and once those were words back in their living context, more phrases were generated to create the second piece. While the length of the pieces were deliberate, the juxtaposition of the two movement structures intersect at chance intervals. The accompanying diagram is a visual representation of the movement score developed to create this piece.

Side 1

Optimistic/Energetic/Dynamic) - **pahū**

Light Morning Elevate
Pursuing Rib

(Fluid/Immutable/Detachment) - **'auana**

Wind Elevate Opposite direction
Blowing In Spite Clouds Top

(Durable/Indifferent/Solid) - **pa'a**

Forest In Fog Sides
Mountain Impenetrable

(Emotive/Visceral/Deceptive) - **ehuehu**

Compressed Mirage
Warped Cage Elongated
Contracting

Side 2

Light in Containment/ Light Restriction

“Ka ipukukui pio ‘ole i [ka makani]”

The light will not go out in spite of the blowing of [the wind]

Sun Limited/ Dawn Narrows

“Oia nei no ke ano kakahiaka”

This person here is of the morning hours

Clouded Unraveling/ Shaded Bursts

“Na maka o ka makani”

Eyes of the wind

“He hō‘ailona ke ao i ‘ike ‘ia”

Clouds are recognized signs

Silhouetted Ripples/ Shadowed Waves

“Ka nehele hihipe ‘a o Paliuli”

The impenetrable forest of Paliuli

“Aia i ka ‘ōpua ke ola; he ola nui, he ola laulā, he ola hohonu, he ola ki‘eki‘e”

Life is in the clouds: great life, broad life, deep life, elevated life

“Ka wahine hele lā o Kaiona, alualu wai li‘ula o ke kaha pua ‘ōhai”

The woman, Kaiona, who travels in the sunshine pursuing the mirage [of] the place where the mountain apple blossoms grow.