

Laura D'Amico

Artist Statement



Using contemporary dance, vocal research, and ancient symbology, my work in the realm of dance theatre encapsulates ethereal transcendence between worlds; the blurred lines between humans and the animal species with which we consume and interact, the myths behind the rituals of the indigenous Mediterranean, and the liminal space between life and death.

Having grown up on a farm, my processing of grief in losing the animals who have raised me has created space for the metaphysical act of letting go, bringing me closer in connection with the chthonic world.

Wholeheartedly, I facilitate audiences in undergoing a subconscious metamorphosis by gazing into the eyes of the underworld, allowing us all to find comfort in the unknown.

In surfacing the uncomfortable truths about the human condition, my most impactful inspiration comes from my time learning the repertory of *Ultima Vez* during my Fulbright Grant with the Anfibia Artist Program, as well as studying the practices of ritual and animal agriculture.

My daily practice involves the interrelated movement languages of the Ilan Lev Method, of which I am becoming a certified practitioner; as well as Gaga movement classes, both online and in-person.

In creation, I work with live musicians and vocalists, and often collaborate with my partner Stephen Zetts in sculpture design, most notably

for my piece “Órasi,” in which I perform inside of a structure made of mahogany and lace.

Using my formal background in biology, my dance practice deepens through identifying metaphorical parallels informed by molecular cell physiology and evolution. This, in addition to my studies in bel canto style performance, early music, and folkloric polyphony, amalgamates into universal stories of melancholy, disgust, the supernatural divine, and wonder.