5 Questions about “Shoes”
by Jennifer Kathleen Sutton

1. **What is your inspiration?**

For the past several years I have received more paid work modeling than performing or choreographing. As a dancer going into a photo shoot frequently seems almost too easy as the dancer feels our photographed images should come from a piece we are about to perform. Many of my model images I feel are fun inspirations for choreography upon alignment, professional pay and performing artists. My most recent photo shoot had me inspired to be silly with two different shoes, one heel and one point shoe. That I believed to become my most current choreography contemporary inspiration to types of pink shoes at once. Why one heel and one point shoe? It is a new fun challenge and look. A new four year old entered my life recently and reminded me how serious it is to put on shoes. They are something four year olds are hyper aware of and really begin to master, putting their shoes on themselves. Yes, playing with shoes and how our youth are not aware yet of “correct images” therefore we are open and accepting to their peculiar explorations. The youth and their shoes are the second layer to my inspiration.

2. **What other pieces have you performed or created that most remind you of “Shoes”?**

I have studied with and performed with many educators and peers in diverse pure forms of dance. A sampler platter of those diverse forms can be ever so interesting. While working with choreographer Miguel

Pereria from Portugal we were instructed to improvisational play in shoes and dresses. This was during our creative process choreographic development while performing with Transitions Dance Company in London, UK. I loved it! His piece for us developed into a very surreal slow motion visual where all 9 of us dancers performed in unison. At one point we all changed our clothes at the same time with unique exaggerated characteristics. The surreal realism from his piece feels similar to my new performance piece “Shoes”. It is not about technical brilliance as much as it is about extreme characters between genuine shoe changes.

3. **How should we view your piece?**

If you’ve ever taken a figure drawing class, you know the perception of the model you draw depends on the angle you sit in front of and what part of the model you focus on. Being allowed to look openly, genuinely and choose your own focal point of intrigue throughout the piece is the intention. The fun part of “Shoes” is it is four pairs of shoes in under four minutes! Although we are reminded of pure forms the contemporary classification comes from the playful exploration between forms. Nothing needs to be viewed as perfect, simply time suspended in diverse moments and the peculiar path of shoes on and off my feet.

4. **Do you enjoy performing your own work or would you rather see others perform it?**

I have always loved performing. There is a fulfilling energy about the preparation, dedication and then audience that creates an absolutely wonderful heightened energy. Some say what goes up must come down, therefore, when we are not able to continue with new work or the same piece we must calm after the exciting energy. Changing our

energy to a lower level can be a delicate process for all real life performers.

Yes, I have dreamed to see all of my work performed by other professionals. I always wish there was funding for time and space to fully develop. “Confusion”, “Feel Something”, “RainbowHealth or Chakra Health” and “Shoes”. They can be fun recreations with other performers either as one long solo or splitting the solos up for more people to perform shorter segments. In Universities we frequently learn other masterpieces from old videos but it is always even more empowering to have the original choreographers and performers in the studios with us ourselves. As an adult professional I have found that it is truly a luxury to hire other professionals at a level of full self sustaining work. Without the pay, life can become rough quick as a young independent. As a choreographer the more people who perform our work, the longer it lives and is remembered. Choreographing for myself is different than choreographing for others, but once we really know our own choreography it is also fun to teach to others and see how they also embody the same work.

Now that “Shoes” is set, I would love to see several dancers perform the same choreography on 4x4 squares at different heights. One more flexible, one more balanced, and one with extra turns. If those stages were to be put in a living art gallery the people can still walk around from all angles, add that as part of a dance film and or restructure slightly for a frontal only audience, I would be more intrigued again in my own work and the diverse perceptions created from it.

5. **What is your next plan or project after “Shoes”?**

An awesome after performance process is receiving new opportunities for the work while the work is still “alive” so to speak. Having invitations to teach dance workshops around the piece of choreography before and after performances are always great ways to have others connect deeper to our work. Creative process where the dancers explore how they would create a similar piece of work or technical class recreating the exact work are both options. Being commissioned to develop our piece further in solitude or with other artists are great processes. Volunteering is frequently valued while being paid professionally at $60 - 100$/hour is really valued towards financial self sustainment. (The time to choreograph, rehearse and perform. If just the performance is paid then frequently extra income to make up for professional training and time spent.) The non-profit realm loves the people and working for/with the people. The for-profit realm serves mass amounts of people and can produce even greater income. I am always open to new awesome opportunities. Film I really enjoy being a part of because something beautiful can be seen closer and lasts longer, feeling more sentimental and charts time passing while the energy from the stage and audience brings us up higher energetically in real present life. I love choreographing and having funding to work creatively and technically with other students and professionals of all levels. Teaching at a University all levels of diverse dance will also be enjoyable to me. Most certainly I am writing another 6 books before January 2027 under my own name JK Livingstone which will complete an essence of my “life onion” through real memories developed fiction. Dreams to travel the world with my son, beautiful places, animals and nature of those places, our full senses enlivened, is still present. I love being mom! Developing

and being part of therapeutic spaces focusing on holistic health where people transition through similar to work trade farms has also been enjoyable to me and can be in future. Private high paying clients for several months craving a re alignment or travelers who love the journey and are always excited to arrive and depart for a new arrival are also welcome. Sustainable income for my son and I is the real intention beyond holistic healthy daily living. Developing “RainbowHealth11” through the arts, health care, and connecting mind/body is also a slowly developing process. I love to express as part of health, and developing diverse expression into a sustainable life is a challenge that one day will be simple.

With funded work taking precedence, second I continue to document nature around me and frequently add artistic expression. After the pollinators have finished devouring our daises I will schedule a day and time for all who like to join in a site specific Pina Bouche type of an exploration where all emotions explored with Mother Nature returning to the earth is welcome as long as we cause no harm to ourselves or others!