

*Emboldened Spaces*

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Illustrating the Holy Spirit's role as my guide throughout this pilgrimage of life, to me, is most effectively communicated through movement. Despite the translation of an original in person trio to a filmed solo, the Spirit's inspiration is relentless. In both the trio and solo settings, when thinking of this interceding guide, two distinct qualities become apparent. Demonstrated through sharper, direct, and angular movements/shapes, the Spirit's blazing fire is a universal life giver. On the contrary, more fluid, round movements/shapes explore the Spirit's unifying grace abiding in myself and everyone around me.

After transitioning to a solo, a 'fire' phrase near the binoculars at the beach, a 'grace' phrase centered on the narrower boardwalk, and a phrase combining the two elements arose based on one of my dancer's original choreography and improvisation. The music, spontaneously chosen when initially working with my trio for one formal rehearsal, pilgrimage theme, and use of breath, contrasting dynamics, gestural phrases, and air pathways all translated into *Emboldened Space's* new solo format. Specifically, for example, my three dancers originally began with a canon in a vertical line. Hoping to incorporate this spacing element into my solo, I utilized the narrow board walk and pier of rocks. Moving away from or closer to the camera in these spaces reflected my original intention of a vertical line.

In addition, while I had not choreographed or spatially envisioned too much of the original trio, initially I considered more of a consistent fiery buildup amongst my three dancers. When carrying over the use of the poem *Fire* by Judy Brown to the solo process, however, emphasizing the spaces between a fire's flames, and wood necessary to produce them, became increasingly apparent. Balancing the qualitative elements of fire and grace, versus utilizing movement to illustrate the kindling of one large flame, ensued. Filming both at West Campus and Silver Sands State Park assisted in demonstrating these distinct qualities. Mirrored in the

seasonal differences apparent in these two locations, the sunset however was a commonality tying the two together just as both fire and grace are necessary ingredients when defining the Holy Spirit. The vivacity of a sunset also yields immense peace.

Hence the title *Emboldened Spaces*. As Judy Brown eloquently states, the grace filled spaces between the wood, and subsequent flames, are what facilitate the bold illumination of a fire. Both literal fires and the figurative fire of my life are reflections of the Spirit's hopeful, guiding witness. Periods of waiting, the spaces in between noticeably significant life events, ultimately embolden the apparent flames set forth by firewood and my life. Furthermore, I decided to incorporate a quote reflecting both fire and grace to enhance the difference, yet balance of these two elements. In the film, it specifically appears after I say 'Come, Holy Spirit' because it is only after I consciously welcome the presence of this guide, that both fire and grace abide in me as part of my identity. In addition, the quicker transitions between movements during the 'Come, Holy Spirit' narration, reflect the Spirit's often spontaneous, yet perfectly timed interventions.

This work will greatly inform my future reflection and ability to translate personal, important beliefs/ideas into works of art to help communicate my thoughts. I firmly believe the arts are an incredible vehicle of self-expression. The creative industries provide opportunities for individuals to reflect on, and most importantly grow from, various experiences. In addition, dance in particular, I believe is a tool meant for collective use, and exploration, to move towards a more just, inclusive society honoring the dignity of all its members.