

# RAD

Renay Aumiller Dances



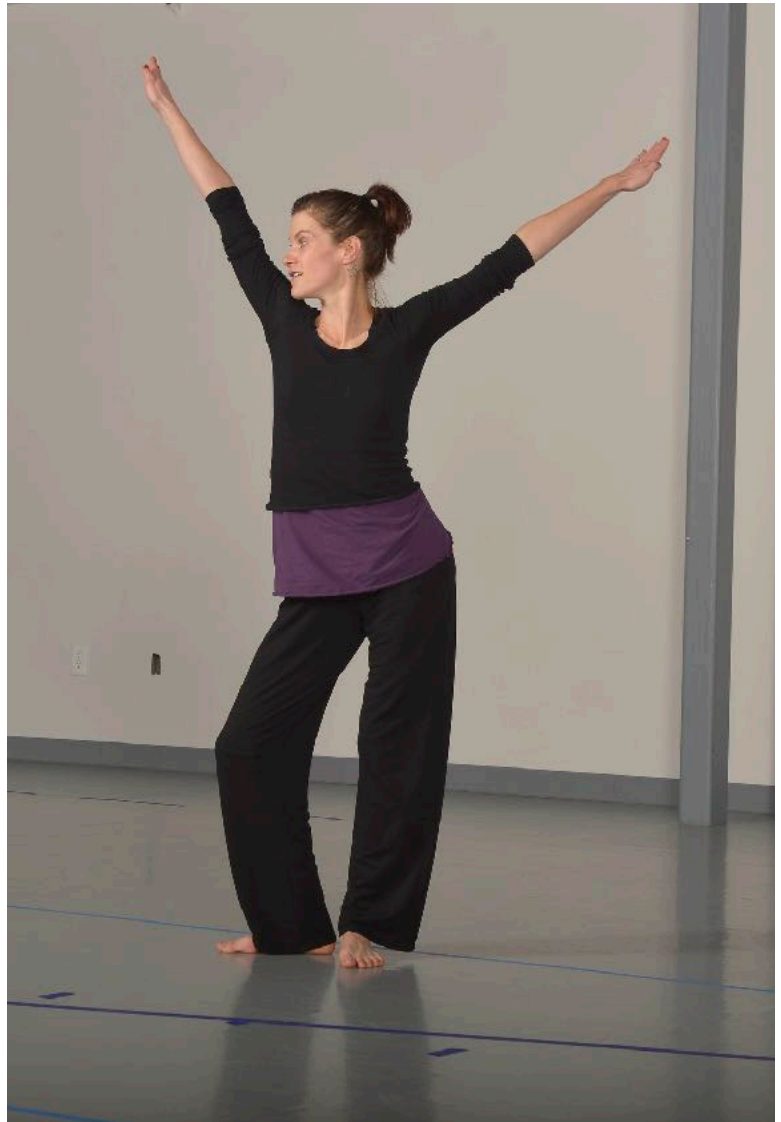


# About Renay

Renay Aumiller is a Durham based dancer, choreographer, teacher and artistic director of RAD | Renay Aumiller Dances. Her dances explore the intersection of technical vocabularies, performance, and movement invention with The Franklin Method somatic education. She crafts her choreography to research the human experience, specifically learned human behavior and its effects on locality, collaboration and association.

Past professional performance experiences include working with (inter)nationally renowned artists, Gerri Houlihan, Renée Wadleigh, Tere O'Connor, Christian Von Howard, Linda Lehovec, as well as and Chicago-based contemporary companies, *The Dance Team* and *Thread Meddle Outfit*. Most recently, Aumiller performed for VECTOR, *The Kearns Dance Project*, and *The Bipeds*. She is a founding member/performer of the Department of Improvised Dance, a quartet collective that performs improvised scores that vary in dimension and tone. Aumiller toured Taiwan, Cambodia, and Italy with internationally acclaimed improvisation master, Kirstie Simson.

Aumiller's education includes earning an MFA in Choreography from the University of Illinois at Urbana-Champaign and a BA in Dance Studies from the University of North Carolina-Greensboro. She is a level 1 certified Franklin Method educator.



## Awards

Durham Arts Council Facilities Grant 2017  
Elon Funding for Excellence Grant 2016  
Elon Faculty Research and Development Summer Fellowship 2016  
Durham Arts Council Ella Fountain Pratt Emerging Artists Grant 2015  
North Carolina Dance Alliance Grant 2013  
North Carolina Dance Alliance Choreography Fellowship 2011

## Residencies

Salem College Choreography Residency 2010, 2017  
Burning Coal Theater Residency 2014  
Rainbow Dance Company 2013, 2014  
Enloe High School Residency 2012  
Meredith College Artist Residency 2011  
Washington and Lee University company in residence 2010



## The Company

Founded in 2012, RAD | Renay Aumiller Dances has quickly gained momentum in North Carolina through thought-provoking performances displaying keen wit and fluid physicality. The company is based in Durham, NC and is comprised of professional dancers from the area known for their technical and creative capacities. RAD seeks to represent learned human behavior by integrating classical beauty and ugly truths in their dances. Seeking movement as unique as the individual human anatomy, their goal is to shift perspectives of familiarity to accentuate spontaneity, absurdity and social expectations of human existence.

### **Self-Produced Concerts**

boneGlow, The Living Arts Collective 2017  
Blood Moon, Cordoba Center for the Arts 2015  
It's a RAD RAD Revolution, Motorco Music Hall 2014  
Pretty/Ugly, PSI Theater 2013

### **Performance History**

Austin Dance Festival 2017  
Boston Contemporary Dance Festival 2016  
American Dance Festival 2014, 2016  
North Carolina Dance Festival Tour 2013, 2014, 2016  
Charlotte Dance Festival 2016  
Burning Coal Theater 2014  
Triskelion Arts Center 2016  
NC Triad Choreography Showcase 2014, 2015  
Greensboro Fringe Festival 2013  
Durham School of the Arts 2013  
North Carolina Dance Alliance 2011, 2014

# boneGlow

*“RAD|Renay Aumiller Dances’ premiere of Aumiller’s “boneGlow” at Durham’s Living Arts Collective offered a compelling, thought-provoking theater experience created with and performed by accomplished dancers.”*

*-Susan Broili Arts*



*boneGlow*, a full-length dance that imagines a sliver of light shining into a stagnant, dark room as a metaphor for personal and political metamorphosis. The grounded, gritty, and gripping movement of the Durham-based quartet is backed by original music compositions from Durham’s Dave Yarwood and NY-based Son Lux. Aumiller and the RAD team transform the theater space by installing an intricate scenic design that encloses the stage space in black paper and showcases handmade metal pendulums by Raleigh metal artist, Mary Catherine Floyd. These unique pendulums hang from the ceiling and take up the entire front space of the theater. Becoming part of the dance, the pendulums will be manipulated, moved, and partnered by the dancers.

Estimated runtime: 40 minutes

Premiered at the Living Arts Collective, Durham NC 2017

Supported in part by the Durham Arts Council Facilities Grant

Presented as a part of the 2016-17 Durham Independent Dance Artists season



# The Biggest Fan



*The Biggest Fan* is a theatrical duet exposing the creative process of dance making in a humorous, fun, and quirky way. Through a mixture of text, vignettes, and use of props, we poke fun at the act of performing, trying to win the largest fan base, and the hilarity associated with ego in the “biz”.

Estimated runtime: 10 minutes

Premiered at Elon University, McCrary Theater 2017

# Blood Moon

*"Remarkable....This is a thinking woman's dance that one experiences nonverbally, often with a jolting intensity, and can only partially corral with words."*

- CVNC An Online Arts

Journal



*Blood Moon* investigates the integration of aerial harnesses and contemporary dance vocabulary to speak on the value of personal choice. While the title is rooted in an astrological phenomenon and metaphysical implications, RAD uses *Blood Moon* to describe the power unveiled when, even for a moment, we dismiss the notion that gravity is an inevitable law. It exists, obviously, but what happens when we challenge it? We integrate aerial harnesses into our contemporary dance vocabulary to speak on the value of choice – even in oppressive environments. *Blood Moon* dissolves perspectives of absolute truths – internally, locally and globally – as we manipulate the laws we’ve been experiencing our whole lives without question. Artistic Director, Renay Aumiller, describes this all-female sextet as “somber, heavy, yet serene and light at times.

Estimated runtime: 45 minutes; 11 minutes

Premiered at the Cordoba Center for the Arts, Durham NC 2015

Supported in part by the Durham Arts Council’s Emerging Artist Grant

Presented as a part of the 2014-15 Durham Independent Dance Artists season

# Acquiring Dawn



*“Acquiring Dawn (2013) became such a whirlwind after its quiet orderly beginning that it was hard to credit there were only 6 dancers onstage. [It] is a dance that sticks in the mind, demanding more consideration.”*

- Kate Dobbs Ariail, The Five Point Star

Acquiring Dawn was inspired by the novel, *The Road* by Cormac McCarthy. Aumiller was captured by the post-apocalyptic environment illustrated through this story and the existence of polarized dualities of hope/despair, truth/prophecy, and nature/industry. With use of stage snow that, at times acts as dirt and dust and other times to accentuate a cold, bitter atmosphere, this dance gives minute glimpses of hope in humanity amid bitter times.

Estimated runtime: 15 minutes

Premiered at Elon University McCrary Theater 2013

# Other Works

## Pretty/Ugly

Pretty/Ugly is a suite of solos, duets, and sextets that investigate ideas of polarity. Specifically, we highlight good/gad, man/woman, control/freedom, conventional/unconventional, and pretty/ugly. Our goal with this dance is to witness and celebrate the gray areas between each extreme opposite: to perhaps find beauty in the unfamiliar.

## Left and Leaving

This dance is an investigation in transitions. The goal is to create a work based primary on transitional steps, never coming to a finishing moment. Even in the rests, the dancers are still in motion, illustrating those moments in life where one can't know what will come next in life until they arrive.

## Burrow

A work for 5 dancers, Burrow researches movement from the inside out, incorporating both aggressive physicality and awkward fluidity to focus on the delicacy and fragility of our bodies. The work revels in the contradiction of control and chaos.





# Outreach/Classes

Teaching is a lifestyle. It is a choice that affects general world perspectives, communication, and self-awareness. Dance education and body awareness can bring a powerful knowledge about the world and the body that can lead to self-empowerment and agency. To understand the world one must first understand oneself. Renay brings this ideology into her classrooms by focusing on habits, re-evaluating alignment, and exploring how the body systems can produce healthy and creative movement choices. She uses her certification as a Franklin Method Educator (FME) to actively engage her students on various body systems, their functions, and how to visualize different parts of the body to initiate and inform technical movement vocabulary. The goal is to move from the inside out, to ultimately be able to project an internal focus outwards.



To achieve this, Renay teaches by example. She enters each class experimenting with new approaches to technical vocabulary and aims to prioritize curiosity over absolutes. She always comes to the studio prepared with set combinations, yet the needs of the class take precedence over the structure of each class meeting. From her students, she encourages the same approach of inquiry into the elements of technique – to question and discover what makes sense to them and their professional goals. She encourages student agency by asking more questions about movement habits and approaches than dictating a right or wrong way of executing a move.

The world needs a constant influx of new talent and new ideas. Renay's classes are geared toward students who are interested in pursuing a professional career as a dance performer and/or choreographer. However, her priority is to promote dance enthusiasts and supporters. She finds importance in educating the community on how to view dance, what to look for, the technical and artistic elements that go into dance performance and the potent language of crafting dance compositions. No matter the level or professional interest of my student base, Renay aims to ignite a keen interest in continued growth and exploration of the mind and body connection. The most important element a student should take away from her technique class is that the pursuit of knowledge never ends.

**RAD | Renay Aumiller Dances**  
renayaumillerdances@gmail.com  
RADances.com

417 Regulators Way  
Hillsborough, NC 27278  
(919) 605-6043



