

Artist Biography

Who are you as an artist? Feel free to include a summary of your influences, training, experience, artistic philosophy, techniques or what you would like to accomplish with your art.

Company Danzante, founded by Katherine Horrigan and Arturo Garcia in 2013, is based in Fairfax, Virginia and presents contemporary dance by the directors and guest choreographers. As the 2014 recipient of Kennedy Center's Local Dance Commissioning Project, the company presented a season at the Millennium Stage. The company has performed for the Velocity DC Dance Festival, Dance Bethesda Festival, City Dance performances, and has produced black box performances and community engagement events. Upcoming performances include the Atlas Intersections Festival in D.C, Koresh Artist Showcase in Philadelphia, a tour to Chicago, *Inside the Box* performance for National Dance Week, and an outdoor summer performance for Petworth Dance Project. Other projects include an Emerging Choreographer Program, a High School Trainee Program, video and photos series, and master classes.

Katherine Horrigan

Katherine Horrigan, originally from Ashtabula, Ohio, has performed with numerous dance companies including Tania Perez-Salas Compañía de Danza, Elisa Monte Dance, Ailey II, Nathan Trice/Rituals, The Francesca Harper Project, and guest appearances with Les Grands Ballets Canadiens de Montreal. She has worked with acclaimed artists such as Alonzo King, Azure Barton, Robert Battle, Jessica Lang, Dwight Rhoden, Scott Rink, Igal Perry, and Rodrigo Pederneiras of Grupo Corpo. As a guest artist, she has performed and taught in Israel, Egypt, Japan, Venezuela, Brazil, Trinidad, Montreal, Mexico and throughout Europe. Katherine has given workshops and master classes at universities and festivals and led auditions and company classes for her company directors.

Katherine holds her masters in Arts Management from George Mason University and a BFA in Dance from Fordham University/The Ailey School.

Currently, Katherine is the co-director of Company Danzante, where she sets choreography, performs, and teaches company classes. She teaches for summer intensive programs including SummerDance at George Mason and the International Contemporary Dance Intensive in Chicago. Katherine is the Assistant Director of Adagio Ballet and Dance School, an adjunct professor of dance at George Mason University and the director for SummerDance at Mason.

Arturo Garcia

Arturo Garcia, a native of Monterrey, Mexico, graduated from Escuela Superior de Música y Danza de Monterrey with a degree in contemporary dance. He studied on scholarship at the Central School of Ballet in London where he also performed and toured with the resident company. He has participated in national and international festivals, as well as tours to The United States, England, France, Italy, Venezuela, Egypt, Ireland and Israel. As a member of the company, Tania PerezSalas Compania de Danza for 6 years, Arturo performed in festivals such as, Fall For Dance at City Center in NY, Jacob's Pillow Dance Festival, the Galway Arts Festival in Ireland, Oriente Occidente festival in Italy and the Biennale of Art in

France. As a teacher, Arturo has taught at universities and international festivals as well as summer dance intensives in Chicago and DC.

Arturo has been awarded numerous grants from The Mexican National Foundation for the Arts for work as a choreographer and performer. In 2009, Arturo founded The Danzanorte-Danzante Collective, a collaborative choreography performance group based in Mexico. In 2010, Arturo was commissioned to create a work for Piel Morena Contemporary Dance Company based in Chicago, which premiered in the Fall of 2011. Arturo is the co-founder and resident choreographer of Company Danzante, for which he has staged several new choreographies, performed, created video dance and photo series, and taught master classes with his partner and wife, Katherine Horrigan. Arturo is the recipient of the Kennedy Center's 2014 Local Dance Commissioning

Project, and presented his commissioned work during Company Danzante's season at the Millennium Stage in September. Arturo is on faculty at Adagio Ballet and Dance School where he directs the student modern company and coaches contemporary solos for the Youth American Grand Prix.

Narrative

1. Explain how the Strauss Artist Grant will affect your artistic development and why it is important that you receive a Strauss Artist Grant at this time. You may describe activities such as researching and developing a proposed idea; taking time off from secondary employment; or underwriting expenses incurred in the presentation of a final work including publication, readings, and/or documentation.

Throughout our careers, Arturo and I have collaborated as performers and choreographers, and now we have created our own company to have a platform to continue to develop our choreography together and share it with the community through our performances. Our initial focus as a company has been to build our repertory, artistic team, and start to present our work to build an audience base. Since establishing Company Danzante, we have created four choreographies, invited three guest choreographers to set new pieces, produced a new choreographies by our first Emerging Choreographer and for our High School Trainee program. In the year ahead, our goals for the company are to build off of this momentum and create new productions, increase performance opportunities, hire more dancers, and reach a larger audience. This grant would allow Arturo and I to develop more choreography for our company, providing time off from work and money to produce the pieces with costumes, lighting, and sound. Our dancers respond better as do our creative spirits when we are actively engaged in the studio on a regular basis. We need a larger repertory of choreographies to rotate our work and give our audience variety at each local venue where we perform. Arturo and I have evolved from performers, to teachers, and now are concentrating on expanding our choreographic voices. We desire to explore our choreographic ideas and investigate our methods of composition.

2. If funds are to be used for creating work, please state whether you are beginning, continuing, completing, and/or presenting work. You may include aesthetic issues and concerns related to the activities you describe.

We would use this grant to create two new choreographies for our 2015-2016 performance season. We will research thematic ideas, work on movement phrases, and manipulate the composition to develop 15 minute pieces. This process will take place in the summer so that our choreographies may premier in the Fall of 2015. We will purchase costumes, hire a lighting designer, purchase music rights, and construct or buy any necessary props or set. The completed works will be filmed and photographed for promotional marketing. We will both perform in the new choreographies as well as our four dancers. In our choreographic process, Arturo and I work together to develop our concepts, investigate movement phrases and partnering sequences in the studio, give each other feedback, and help bring each production to life through lighting, costume, and set design choices. We have always worked together since becoming dance partners in our professional company ten years ago. We each come from different backgrounds and cultures and can lend our own perspectives to the process, which helps us to evolve our work beyond our own experiences and imagination. We push each other to be our best and go beyond our boundaries creatively and through our expression in performance. In creating our choreographies we are drawn to themes related to human nature, reflections on relationships, and questions about identity and our place in society.

3. What's your vision?

Arturo and I settled in this region after many years on tour in order to become a part of a culturally supportive community where we could immerse ourselves in our artistic development as choreographers, begin a dialogue and receive constructive feedback on our choreographies from other artists and audience, and give back to the community through dance performance and dance education initiatives. The goal for our company is to promote excellence in contemporary dance with captivating dance productions through an emphasis on the creative process while nurturing the professional careers of passionate dance artists. Arturo and I envision contemporary dance to be a vital and integrated part of Northern Virginia's cultural diversity and vibrancy, connecting the community to a profound sense of shared humanity, inspiring creative innovation, investment in artistic development, and retention of talented artists. Through our company we aim to advance and enrich the art form by investing in the creative process to produce new choreographies and collaborate with artists of multiple disciplines. By creating choreographies and expressing ourselves through dance performance, we desire to explore the contemporary dance genre and contribute to the evolution of this dance form.

4. Where do you purchase your art Discount Dance Supply, Dancewear solutions, **supplies/materials?**

**(paint, clay, dancewear, Forever 21, H & M, Gap, G Street Fabrics, Home
instruments, etc.)** Depot

Uploads

Upload

[SM-K-Horrigan-A-Garcia-26](#)

Additional links including company website, tv interview, fractured atlas profile, kennedy center profile



[SM-K-Horrigan-A-Garcia-25](#)

Stage shot of Here and Now on Millennium Stage Sept 2014. Arturo pictured far left.



[SM-K-Horrigan-A-Garcia-24](#)

Stage Shot on Millennium Stage Sept 2014- Katherine Horrigan



[SM-K-Horrigan-A-Garcia-23](#)

Kennedy Center photo shoot. Katherine Horrigan



[SM-K-Horrigan-A-Garcia-21](#)

Summer social media photo shoot. Katherine & Arturo



[SM-K-Horrigan-A-Garcia-20](#)

Company photo shoot at Kennedy Center for Sept 2014 season. Katherine & Arturo. Photos by Natalia Terry



[SM-K-Horrigan-A-Garcia-19](#)

Company photo Shoot. Katherine & Arturo. Photos by Maggie Picard



[SM-K-Horrigan-A-Garcia-17](#)

Kennedy Center photo shoot for Sept 2014 season. Featuring Katherine and Arturo



[SM-K-Horrigan-A-Garcia-16](#)

Atlas Intersections Promo photo for Giving Tuesday. Featuring Company Danzante. Photo of Arturo.

[SM-K-Horrigan-A-Garcia-15](#)

National Dance Week performance poster- 2013

[SM-K-Horrigan-A-Garcia-14](#)

Performance poster-Nov 2013

[SM-K-Horrigan-A-Garcia-13](#)

Performance poster- Feb 2013

[SM-K-Horrigan-A-Garcia-12](#)

Performance ticket promo flyer- Arturo pictured.

[SM-K-Horrigan-A-Garcia-11](#)

Performance poster- march 2014

[SM-K-Horrigan-A-Garcia-10](#)

Postcard for 2014 performances. Katherine pictured far left. Arturo pictured on backside of postcard

[SM-K-Horrigan-A-Garcia-09](#)

Performance Poster-Kennedy Center. Katherine pictured far right. Arturo pictured far left



[SM-K-Horrigan-A-Garcia-08](#)

Promo Postcard 2 Kennedy Center season. Arturo pictured far right. Katherine pictured 3rd dancer from right.



[SM-K-Horrigan-A-Garcia-07](#)

Promo Postcard for Kennedy Center Season. Katherine pictured far right



[SM-K-Horrigan-A-Garcia-06](#)

Inside program Velocity Festival



[SM-K-Horrigan-A-Garcia-05](#)

Program cover velocity festival

[SM-K-Horrigan-A-Garcia-04](#)

Inside Program Dance Bethesda

[SM-K-Horrigan-A-Garcia-03](#)

Program cover Dance Bethesda

[SM-K-Horrigan-A-Garcia-02](#)

Inside Program Kennedy Center season

[SM-K-Horrigan-A-Garcia-01](#)

Program Cover Kennedy Center Season