

Calypso May Meyers

- Artistic Statement -

My name has defined me. Given to me by two bare-foot hippies and raised in a tribe like community, my small size, fiery attitude, and attention grabbing name have always set me apart from flock. Like the siren I am named for, I have always been called to art, even expressing it outwardly on my tattoos that each give insight to my one-of-a-kind history. I keep my family close by holding them inside the ink on my skin. The hearts on my ankles are for my brothers, who keep me grounded and remind me to keep moving forward one step at a time. The flowers on my arm are for my mother, magnolias, just like the ones that grow in our backyard. This tattoo blooms into the words “Wildflower”, a reference to my father, who cultivated my love for the outdoors and proudly referred to me as his own little wildflower. I am a profoundly physical creature, and I tell my history on my skin the same way I tell a story through my body. Brought up in the wings of the local theater, my mothers job as drama teacher put me on the stage from a young age. For fifteen years I trained in a very structured and classical atmosphere, learning repertoire from story ballets and following the pointed foot steps of the company. In college I discovered my passion for modern dance and found immense joy in throwing off my shoes and working with, not on top of, the floor. I have used my unusual history to recreate myself from a bun-head into an eclectic dancer who utilizes strong ballet technique with other dance forms such as classical and contemporary modern, hip hop, folk, and jazz. I am highly inspired by pedestrian combined with classical movement, and have returned to my roots dancing barefoot, living up to the implications of my bohemian upbringing.

I have found my true passion in teaching and sharing my knowledge of dance. Inspired by my mothers' career, I began working with children ranging from five to eighteen, teaching dance classes and working as a guest artist/director. As a teacher, I thrive to inspire and push my student's to reach excellence, but also to accommodate my class structure to fit the needs and experience levels of any group. I find great importance in not only the physical training of dance but the rich history that is key to capturing the nuances of different styles. In my community, I have become well known as a freelance choreographer, taking on jobs such as creating new works for auditions, setting musical theatre pieces for district/state competitions, and even choreographing for full length musicals. I aim to construct dance numbers that highlight the individual strengths of each student while also forming a cohesive relationship between the story line and musical number.

I break norms and find immense joy in doing so. I have never been one to follow the crowd and this individuality reflects in my innovation and production of choreography. My rich history with musical theatre and choreographing for the stage influences my work toward a narrative perspective, although sometimes I break this trend. Although theatrical, my creations favor a ballet based vocabulary with hip hop and modern influence. Because I am known for my ideal feet, I gravitate toward a combination of petit allegro with inversions, swaying hips, and imaginative arm gestures. I find comfort in intricate details, and how easily they are broken. The small, brisk aspects of my movement invention are reflective of my own physical self and desire to grab attention, even if just for a split second. I urge my movement to bound and rebound, following the natural patterns of the body, complimented by my own connection with nature. Creatively, I am motivated by the patterns and dichotomies of life. I find equal fascination in the hundred year old oak tree, and the burned up stump, which represents my ties to technique and raw inspiration. My unwillingness to see boundaries or follow typical paths is what has makes my dancing powerful and unique. Calypso is not a usual name, but I am not a usual dancer.