

this is a blank page.  
a story, in motion

by Andrew Pearson



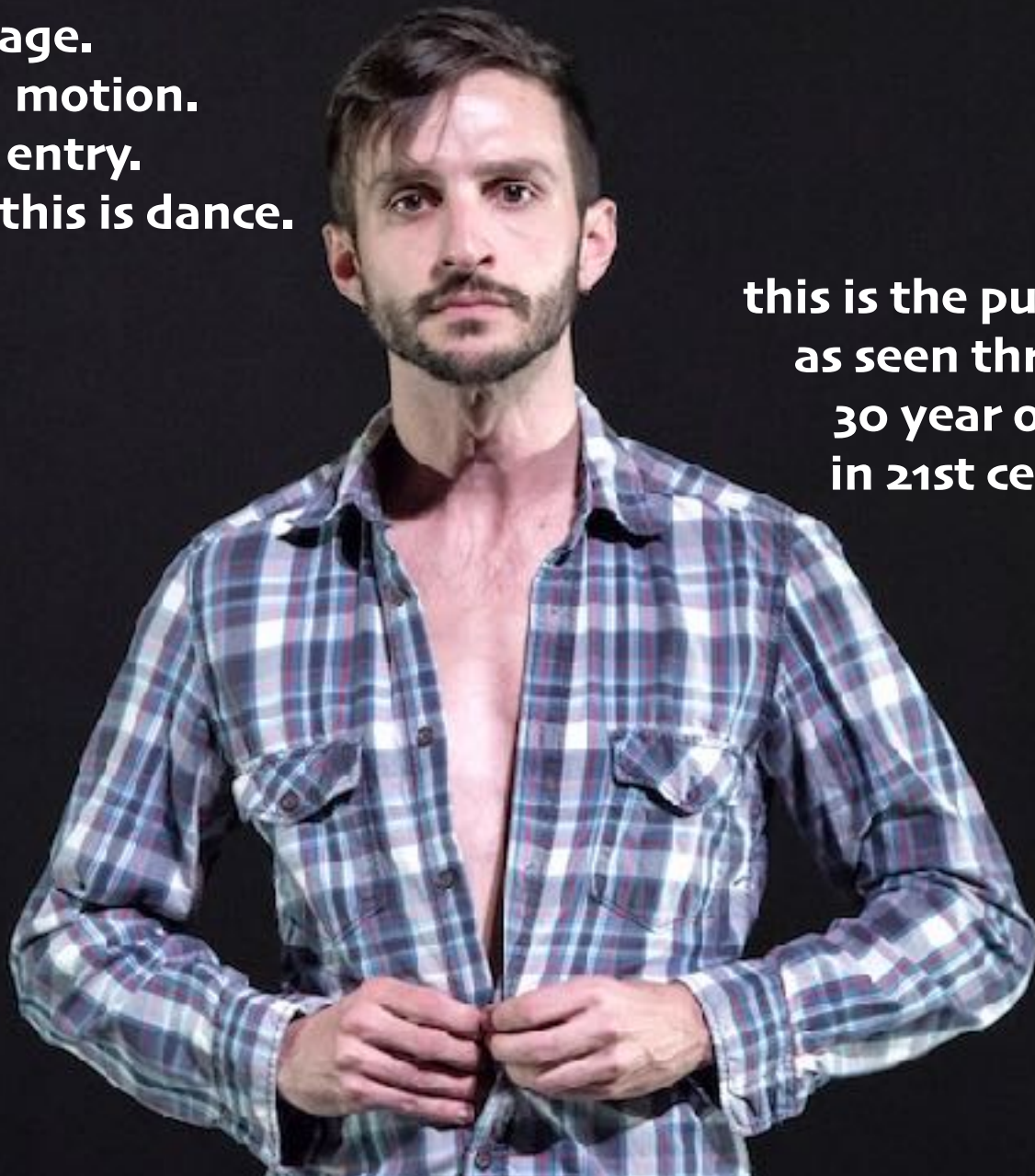
**"Compelling"**

**"Inventive"**

**"Intelligent"**

**—Jeff Slayton, Los Angeles Dance Critic**

**this is a blank page.  
this is a story in motion.  
this is a journal entry.  
this is theatre. this is dance.**



**this is the pursuit of happiness,  
as seen through the eyes of a  
30 year old, gay, millennial,  
in 21st century Los Angeles.**

**this is a blank page** is an evening of dance-theater directed and performed by Andrew Pearson. With inspiration pulled directly from the pages of his own journals as well as from various pages of, for lack of a better term, self-help books, Andrew has crafted a 3-part solo series that examines dance as a source of joy while simultaneously challenging his process of dance making. After feeling that his history and training in concert-based Modern Dance was battling with the pop aesthetics of his inner 90s child, Andrew found his love and excitement for creating dance disappearing. For this trilogy of self-performed, self-choreographed solo dances, he reverted to a process he lovingly refers to as “the living room model.” This approach traces back to Andrew, age 4, meticulously creating playful yet sincere performances to be staged in his living room for his parents and their friends. Now in his 30s, Andrew combines “the living room model” with his years of training and craftsmanship to self-examine certain habits and beliefs, as well as tackle a quintessential question of the modern Industrialized world: “Am I unhappy?” or more specifically, “Do I have any RIGHT to be unhappy?”

The evening, divided into three chapters, explores themes surrounding partnership, sexuality, identity, external vs. internal modes of joy, comfort zones, and scarcity vs. abundance. In the first chapter we meet Andrew: lovable, naive, and overly preoccupied with receiving male affection and approval. By chapter two, we see Andrew attempt to take control of his sexuality yet is ultimately controlled by external pleasures. The third chapter is an epic finale of introspection and self-discovery. The result is both silly and sincere, fanciful yet grounded — a dance-theater performance designed to connect audiences not only with the performer on stage, but also to the narratives of their own lives.

**this is a blank page** runs 50 minutes as a complete work, or each chapter is designed to stand alone for festivals/shared evenings.

[vimeo.com/cdpla/BlankPageTeaser](https://vimeo.com/cdpla/BlankPageTeaser)

**this is step 91** [vimeo.com/cdpla/step91teaser](https://vimeo.com/cdpla/step91teaser)

Originally inspired by the question “how would one create a self-portrait in dance?” Andrew’s first solo strings together a story from his childhood, musical vignettes, and social commentary to create an entertaining yet introspective pop-art performance.

Length: 14 minutes  
Themes: love and dating, self-acceptance, homosexuality



**this is a story of a boy named Lucky** [vimeo.com/cdpla/luckyteaser](https://vimeo.com/cdpla/luckyteaser)

An examination on the delicate balance between playing with one’s assets versus being controlled by them and a recognition that the things that bring us pleasure can so easily cause us pain.

Length: 18 minutes  
Themes: materialism, obsession/addiction, superficiality



**this is not the end** [vimeo.com/cdpla/nottheendteaser](https://vimeo.com/cdpla/nottheendteaser)

Exploring the human need to stretch our comfort zones while simultaneously finding satisfaction within our current state, this piece is a cinematic hero’s journey derived from the collaboration between dancing in a small space juxtaposed with large-scale orchestration.

With original music composed by Evan Monheit,  
Performed and recorded by the FAMES Macedonian Orchestra.

Length: 10 minutes  
Themes: Scarcity vs. Abundance, self-acceptance and fulfillment





Andrew Pearson is a movement artist with a unique and extensive performance background. He has strong ties to the concert dance community, receiving his training from the University of California, Irvine and dancing with companies including BodyTraffic, Clairobscore, String Theory, LollieWorks, The Union Project Dance Company, and most notably with the Los Angeles Contemporary Dance Company from 2011-2017. However, it has been his work in non-traditional dance settings that has truly allowed Andrew's performance to shine. These experiences include exhibitions in the Museum of Contemporary Art; Los Angeles Contemporary Exhibitions; the FIAC Art Fair in Paris, France and the Centre du Pompidou in Malaga, Spain; as well as physical acting in front of the camera for musical artists Clipping. and Zhu; and playing the title character's silhouette in the LA Philharmonic's production of Young Caesar at the Walt Disney Concert Hall.

This history seeps into Andrew's choreography, with a knack for connecting humanity and intention to movement. He has lent his talents to many theater productions and events, including numerous showings for the Hollywood Fringe Festival, a Green Show production for the Oregon Shakespeare Festival, and the world premier opera El Canguro. He has also been commissioned to create choreography for the LA Contemporary Dance Company, PGK Dance Project, El Camino College, Santa Monica College, and was an Artist in Residence with Northern Kentucky University. Andrew pulls from this breadth of experience for his solo work, creating deeply personal yet resonant productions.



“It is always a pleasure to watch Andrew Pearson dance.”

—Jeff Slayton, Los Angeles Dance Critic

“...an exciting voice in a new generation of choreographers.”

—Ryan Heffington, choreographer (Sia, Florence and the Machine)



**“[Andrew] played the audience so well. Captivated every moment [...] Such a talented and charming performer.”**

**— Kate Hutter, Co-Founder LA Contemporary Dance Company**

**“This show provides an extended look at Pearson as a choreographer as well as an admired dancer.”**

**— Ann Haskins,  
Cultural Weekly**

**“Go see this production [...] you will not be disappointed.”**

**— Jeff Slayton, LA Dance  
Critic**

**Full Review From the Premier  
Performance by Jeff Slayton:**

**[https://seedance.com/news/  
andrew-pearson-and-mollie-wolf-  
present-compelling-works-at-  
highways/](https://seedance.com/news/andrew-pearson-and-mollie-wolf-present-compelling-works-at-highways/)**

