

Emery LeCrone

At 28, Emery LeCrone has a chock-full resumé. Her crisp, geometrically inventive style has earned her commissions from Oregon Ballet Theatre, Colorado Ballet, Saint Louis Ballet, Charlotte Ballet, the National Choreographers Initiative, Juilliard and the Guggenheim's Works & Process series, to name just a few. She also dances with the Metropolitan Opera, a steady gig that gives her both the stability and flexibility to choreograph.

The challenges LeCrone faces, she says, have more to do with being a freelancer than with being female. "I'm just trying to get consistent work, and that has nothing to do with whether I'm a woman or a man."

LeCrone got an early start when, as a 19-year-old student at North Carolina Dance Theatre's Chautauqua Summer Dance Festival, she was required to choreograph. Quite simply, she says, "I loved it." Both she and Bond encourage young artists to generate as much work as possible—even if that means just noodling around in the studio and inviting friends to watch. "The number one thing is to keep making it and putting it out there, and things will happen," LeCrone says.

Having made a lot of "15-minute concert dance and 5-minute pas de deux." LeCrone wants to move toward creating longer works with larger casts. She also hopes to collaborate with a composer. While music is one inspiration for her, she gets most excited when talking about her dancers—their backgrounds, personalities, idiosyncrasies. "What inspires me most is being in the studio with them," she says. "When I choreograph a piece, it's about the people who are in it. It's about how we relate as human beings."

Upcoming projects: YAGP Gala, April 16: evening-length program for the Joyce Theater's Ballet Festival, Aug. 13–14. P

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