

# russian @ pointe®

Alexandra®

## Spotlight...Anne-Sophie Rodriguez

Freelance artist Anne-Sophie Rodriguez is carving out a truly individual career. Her long-limbed elegance and intelligent approach to training and performance have combined to make her a versatile ballerina as well as an effective teacher and coach. With current employment with New York's Janosphere Dance Company and Metropolitan Opera Ballet, Anne-Sophie is embracing every moment of her artistic journey.

Anne-Sophie began her ballet training in her native France, and continued at San Francisco Ballet School (on merit and achievement scholarship) and Boston Ballet School. After performing a wide variety of roles with Boston Ballet (as a Boston Ballet II member), she struck out on her own and has become a prolific guest artist, and a valued teacher and coach at the Ellison Ballet Professional Training Program in New York City.

This year has been full of new beginnings. She joined Janosphere in the spring, a contemporary ensemble performing fresh, innovative choreography under the direction of Darion Smith. After her first production with the Met this month, she is in rehearsal for another in February. And, ever in search of a broadened perspective, she has entered the L.E.A.P. (Liberal Education for Arts Professionals) college program through California's St. Mary's College in association with Manhattan College.

In her own words...

### Inspiration

Larisa Sklyanskaya (at San Francisco Ballet School) definitely made my dancing what it is today. She also changed me at my core, and made me the teacher I am now. In Larisa's class, we were encouraged to look at one another and identify each other's mistakes, then apply the corrections to ourselves. The knowledge I gained from her immense awareness of ballet technique, coupled with having a good eye, led to my initial development as a teacher. She was also very approachable, which is how I want to be as a teacher.





### Happiness

Dancers are so often perfectionists, which leads to fear of failure. I recognize now that for a long time I was a fear-based person. Only recently have I been able to become much more optimistic and change my general outlook on life. I think that this has to do with embracing my life as it is, always striving for improvement but being satisfied at the same time.



### Teaching and Learning

As a dance teacher, I can pass on what I have learned from my own amazing teachers, like Larisa, and Tatiana Legat. I love coaching, and my students are doing well (including reaching high levels in competition). If you have the right teacher, you can do great things. And the process should be as important as the results. That's what I love about the L.E.A.P. (college) program.

### Balance

Life is about balance, but too often we go to extremes. Ballet, in some cases, has gone in that direction, which saddens me. Too often I go to a performance and I leave with a sense of what is lacking. Crazy extensions and a "pirouette circus" aren't enough - a



dancer should be telling a story. We have to look at ballet as an art. My favorite dancers are those whose souls shine through in whatever role they are given.

### Russian Pointes

I've worn Russian Pointes (model Entrada) since they were sent to San Francisco Ballet for the dancers to try. I was still in the school but dancing Snow and Flowers, and we received shoes as part of our pay. By then, I had tried a lot of different pointe shoes. But since I found Russian Pointe, there has been no need to wear anything else. What I love is the way they mold to my foot and allow roll-through.



Before I wear each pair, I squirt glue inside the box, add a leather tip and darn around it, and remove the stitching at the heel to raise the fabric, which makes them more secure as well as highlighting the arch. I take a while to prepare my shoes; I want them to last (because) I get attached to individual pairs!

