

Puerto Rican dancer, choreographer, and video artist Merián Soto, is the creator of aesthetic-somatic dance practices and methodologies, Branch Dancing and Modal Practice. Known for works that explore and reflect upon Latinx heritage, history, culture and the legacy of colonialism. She has collaborated with visual artist Pepón Osorio on interdisciplinary works such as *Historias* (1992-1999), and *Familias* (1995). Soto is known for her experiments with Salsa, in works such as *Así se baila un Son* (1999) and *La Máquina del Tiempo* (2004). Since 2005, she has developed the Branch Dance Series, which includes dozens of performances on stage, in galleries, and in nature, as well as video installations, and year-long seasonal projects including the award-winning One Year Wissahickon Park Project (2007-08).

Merián Soto has received numerous grants and awards including a BESSIE for sustained achievement in 2000, a Greater Philadelphia Dance and Physical Theater Award “ROCKY” (2008), a Pew Fellowship in the Arts (2015), a Leeway Foundation Transformation Award (2016), and a United States Artists Doris Duke Fellowship in Dance (2019).

Merián Soto resides in Philadelphia, Pennsylvania, where she is a Professor of Dance and Curator of the Reflection/Response Choreographic Commission in the Department of Dance at the [Boyer College of Music and Dance](#) at [Temple University](#). Current projects include *Fenomenal, Rompeforma 1989-1996*, a documentary co-directed and produced with Viveca Vázquez; ongoing collaborations with [Eiko Otake](#), Awilda Sterling, and Silvana Cardell; and *Legacy Unboxed*, an archival and exhibition project in collaboration with Liz Lerman, Jawolle Zollar, Joanna Haigood, and Eiko Otake.