By discussing our inner and outer mapping, both in everyday life and in our imaginative thinking, I hope to highlight the ways in which ethical questions become apparent in our improvisational practices. By acknowledging and celebrating the connection between our inner and outer space, bodily improvisation becomes a site where instinct and consciousness interfuse. What are we responsible for in dance (and life) practices that exercise concepts of Motor Intentionality? Is it appropriate to address these concerns when formatting an improvisation? If so, what are the implications for how we conceive of and engage in community art? A case is made that dancers have a skill set beyond what we would usually expect, perhaps having a responsibility to identify themselves as community-builders.

**Biography:** Audrey Lane Ellis earned a B.A. in both Dance and Philosophy from Goucher College in 2006. Since then she has performed with NYC based dance companies Headless Horse Dance, Tara Burns Dance, Kelley Donovan and Dancers, El Gato Teatro and 277 Dance Project. She has both choreographed and directed operas for Metropolis Opera Project as well as other musical theater projects and is a Dance Critic for The L Magazine. After finishing her masters degree in Philosophy and Art in 2009, Audrey co-founded Brooklyn dance company *a+s works* and the annual dance festival *a+s works on the farm*. She currently teaches dance at Mark Morris Dance Group and is a PhD student in Philosophy at Stony Brook University.