“Dance is for girls.” This is a stereotype I have heard my entire life, and it is typically used by men to express condescension stemming from ignorance. While it is true that women make up the majority of dancers in the field, this is no indication that dance is for the weak. Modern dance is the only artform dominated by women; this research-based project looks at the intersection between feminism and dance specifically, professional dance in the western world. Beginning with ballet in the 1800s, right around the time of Mary Wollstonecraft’s *Vindication of the Rights of Women*, ballet was controlled by the government, which in turn was controlled by men, who used ballet to influence public perceptions. The dancers during this time acted merely as pawns. Overtime, just as women began liberating themselves from men in society, women began to liberate themselves from men in dance. New styles emerged, and eventually women and dance became a common association. This work brings together the experiences of dancers’ past and present to react to this shift. Through the research and choreographic process, a timeline for this shift was established as women progressing from bodies, to dancers, and finally to creators. *Bodies to Creators* is a compilation of solo and group work that exhibits how female dancers have struggled, progressed, and in some ways stayed the same.