



dance at illinois

University of Illinois at Urbana-Champaign
College of Fine & Applied Arts

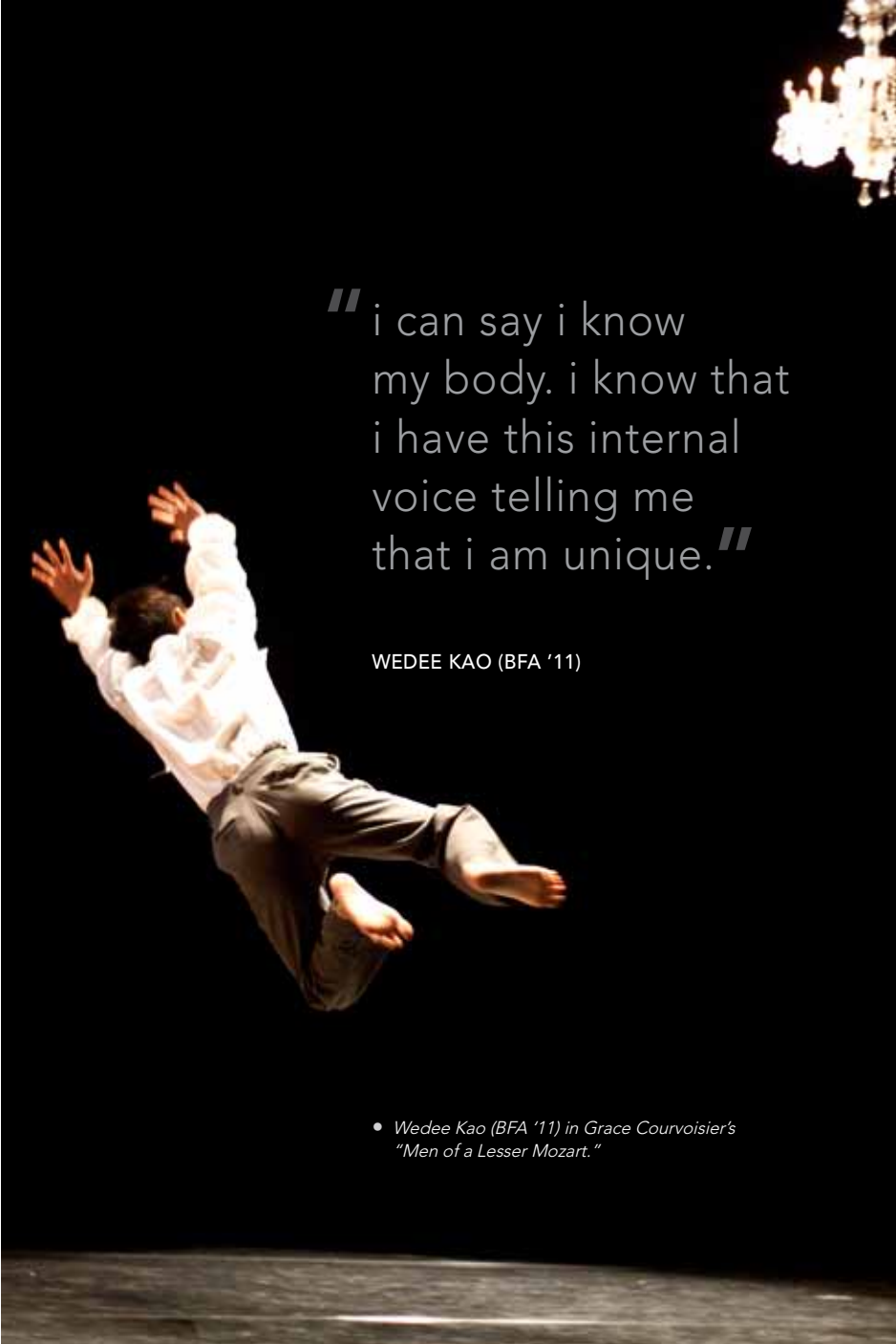
LOCATE CENTER.  AND GO FROM THERE.

pivot

ISSUE 26 • 2011



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“i can say i know
my body. i know that
i have this internal
voice telling me
that i am unique.”

WEDEE KAO (BFA '11)

- Wedee Kao (BFA '11) in Grace Courvoisier's "Men of a Lesser Mozart."

synesthesia

By Jan Erkert, Head, Dance at Illinois

Synesthesia is a confluence of senses used to create new meaning. As students study contemporary technique, improvisation, anatomy, history, making dances; pursue minors in cinema studies, anthropology, and biology; or bungee jump in Africa as part of study abroad, I wonder who is going to pull together what thread to make sense of this barrage of information and experience?

Our community has been collectively exploring domains of knowing—reflection, context, inquiry, agency, synthesis—as ways of opening pathways to becoming dance artists/leaders. As we look deeper into synthesis—the moment when one makes sense of all the overlapping threads—it is emerging as a profound outcome of this cacophony of experiences. Poet and essayist Dianne Ackerman describes synthesis as "...a garment of perception.... woven together idea by idea."

In this year's *Pivot*, our articles focus on the synthesis activities of our faculty and students. Professor Rebecca Nettl-Fiol, graduate student Catrina Choate, and alumna Paige Cunningham all have unique, integrative approaches to teaching technique and we delight in the unexpected directions of students who are exploring performance, art, and architecture.

Connecting the pages are quotes from students who were asked by Professor Jennifer Monson to meditate about the confluence of technique, life, and freedom—a tapestry undergraduate Aaron White calls "....living out loud."

looking back 2010–2011 / looking forward 2011–2012

Looking Back

We opened the year with a celebration of a new Graduate Dance Center dedicated to graduate research with 5,000 square feet of viewing/work/live/play space designed and built by students and faculty from the School of Architecture. Our space has two studios with integrated viewing/workspaces and a lounge.

Guest Artists

Intensive immersion deepens an experience and overloads the senses. Filmmaker Alla Kovgan was in residence in conjunction with dancer/collaborator Nora Chipaumire. Our students studied cinedance from morning to night, created short dance films, and enjoyed an intimate performance by Nora Chipaumire in the Krannert Art Museum gallery.

USA Central

In 2010–11 we celebrated the range and quality of artists who have chosen the landscape and culture of our country's center as a place to make work. Faculty members Linda Lehovec and Renée Wadleigh participated in faculty exchanges, which brought to our campus Carl Flink, Department Chair at Minnesota and former dancer with the Limón Company; and Paige Cunningham, Assistant Professor at Columbia College and former dancer with Merce Cunningham (no relation)! Each artist created work at his/her respective school creating an explosion of dancing in our Midwest corridor.

- Lounge and viewing/work space in Graduate Dance Center. Photos, Wallo Villacorta.

Looking Forward

Guest Artists

Next year we will deepen our exploration of technique and performance with four diverse artists:

Tracy Lang will be our Beverly Blossom and Carey Erickson Alumni Dance Award artist. Tracy is an Assistant Professor at Spelman College and will create a big, bold work for November Dance, which will celebrate American composers in collaboration with the Sousa Archives and Center for American Music.

Israeli artist **Sahar Azimi** will be in residence for Spring 2012 through the generous support of the Foundation for Jewish Culture. Sahar danced with the Batsheva Dance Company and is the Artistic Director of the Sahar Azimi Company. He will teach contemporary modern

and ballet, incorporating principles from Gaga Naharin, improvisation, yoga, and Feldenkrais, and explore new directions in choreography.

Another immersive experience is in the works for Spring 2012 when radical political artist and pied piper of dance, **Miguel Gutierrez**, joins our community funded by a Miller Visiting Artist Grant. Highlights include *Ineffable Intangible Sensational*, a daily three-hour workshop; DEEP Aerobics, a large-scale bacchanal at the recreation center; and a performance of his expressionistic solo "Heavens What Have I Done" at Krannert Art Museum.

With an MFA from the Art Institute of Chicago and a BA in African American Studies and Interdisciplinary Studies, guest artist **Ni'ja Whitson** is the embodiment of a synthesis artist. She will be teaching hip-hop and *capoeira* and creating a new work for our Lecture Demonstration series.



featured faculty

For more than twenty years, Dance at Illinois has been offering courses in various somatic practices. This year we continued the tradition by offering Feldenkrais and Alexander Technique, which were taught by graduate student Catrina Choate-HeretoIU and Rebecca Nettle-Fiol, respectively. Although these approaches vary in practice and grounding principles, they share similar goals—increased awareness and movement efficiency. Catrina and Rebecca give us a brief introduction to their research in synthesizing somatic practices and technique.

CATRINA CHOATE-HERETOIU

My research involves integrating Feldenkrais concepts into ballet pedagogy. It is my experience that ballet does not need to be a rigid form of kinesthetic discipline but rather, it can be an internal investigation that merges feeling, sensation, thought, and action into one holistic exploration. As a Feldenkrais practitioner and ballet teacher, I work with learning through movement.

The Feldenkrais Method employs the use of subtle, sequential movement because it stimulates neuroplasticity, or change within the neuro-pathways of the brain. I stimulate brain activity through the use of sequential weight shifts, eye/head/arm co-ordination, a fluid qualitative approach, spatial arrangement, and rhythm. I synthesize Feldenkrais most prominently

into ballet from a philosophical point of departure by placing focus on the student's use of attention.

In order to learn anything, the student first must be in a state of focused attention. It is my intention to offer mind/body/brain stimulation through dance so the person may have a heightened experience of self while dancing, which hopefully will also affect their engagement with daily life.

REBECCA NETTL-FIOL

Infusing and integrating Alexander Technique principles into my dance classes has been a focus of mine for the past 20 years. How to bridge the gap between the quietly directed learning and subtle changes that occur during private Alexander lessons, to the full-blown physical movements that happen in a dance class, is often a quandary in bringing somatic practices into the dance technique setting. I have found that using developmental movement as a lens gives a system for illuminating the Alexander principles and provides a link to the Alexander Technique that makes sense to dancers.

My teaching and point of view are always profoundly affected by Alexander principles, but the degree to which I choose to focus on them in technique classes varies according to the level, interests, and needs of the



• Catrina Choate-HeretoIU (MFA '11). Photo, Bodgan HeretoIU.

students. Described as a technique underlying all other techniques, the principles can be used to enhance one's dexterity as a mover in all types of activities. Learning how to learn is ultimately more valuable than learning specific skills.

In bringing Alexander principles into the dance class, it is important to me that the focus is ultimately on dancing, on maintaining the integrity of the choreographic intent or movement style. I want to help dancers to be adaptable, to understand efficiency and articulation, and to access a range of dynamics. Through teaching the Alexander concepts, I hope to offer dancers choice over habit.

featured alumna paige cunningham

"Her choreography is dynamic, challenging, and unapologetic. She isn't afraid to borrow movement language from ballet, modern, African, and hip-hop, as well as create idiosyncratic movement. In a word, she is fierce!" —Isabelle Collazo (BFA '11)

Currently, I am an Assistant Professor at the Dance Center of Columbia College Chicago. I teach modern, contemporary ballet, and Introduction to Dance Studies. Additionally, I perform with The Seldoms, a Chicago-based dance company and I am starting to focus more on my own choreography.

The Illinois faculty helped shape and inform my views on dance. Dance at Illinois allowed me to grow and expand my knowledge of this art form in tremendous ways, challenging me to discover new ways of thinking about dance, movement, and research.

As an artist I aspire to create work that is charged with physical rigor, slightly askew in structure and curious by nature. Although there is often a focus on real-life experiences and the personal, it is my love of athleticism and physicality within movement that permeates my choreographic and pedagogical intentions. I pull from the myriad of styles I have learned thus far, including ballet, modern, Africanist aesthetics, and pointe work. I also look at different choreography on YouTube/video to stay on top of what is happening in the field.

I think I have always sort of felt like a dance misfit. The Merce Cunningham Company was a good fit for me because I had ballet training but wanted to move more like a modern dancer. I found my home working with Merce because he liked to work with the legs and feet of a ballet dancer and a modern torso. I try to recreate this idea that it doesn't have to be one form over another. When I look at the choreographers who really inspire me right now—Crystal Pite, Ohad Naharin, Gideon Obarzanek, Garry Stewart, etc.—I see this ability to pass seamlessly between various forms.

Currently, I am obsessed with contemporary ballet and ways in which the delivery of traditional ballet technique can be made more vibrant while intersecting with other movement forms. The sudden fascination in pop culture with the ballet world has renewed my energy to dig deeper within this complex and codified movement vocabulary that to many can seem unattainable or dated.



• Laura Frieburg (BFA '11), Wedee Kao (BFA '11) and Katherine Roarty (BFA '11) in Paige Cunningham's "Autophobia."

Alumni, we want to hear from you!

Submit your update on our website and join Dance at Illinois' group on Facebook. We invite you to share your story and help each other find resources, jobs, and other opportunities.



<http://dance.illinois.edu/community/alumni>



• Amanda Gross (BFA '11) in Cynthia Oliver's "WeMe YouMe MeMe NoMe."

awareness. context. dwelling. highlights of student interdisciplinary ventures

By Nibia Pastrana Santiago (MFA '12)

As a student and young dance artist, **Amanda Gross (BFA '11)** is committed to exploring the correlation of volunteer work and dance making. In her experience working with different communities throughout her visits to Guatemala, Peru, and most recently India, Amanda developed new perspectives on cultural exchange and global **awareness**. With Dance at Illinois she found a space to synthesize her interests, as she also pursued a minor in sociology. Nonetheless, it is in the lived experience of dancing with children, working with farmers, and building houses where Amanda finds her passion. As she states, "The body has the potential to cross the boundaries among traditional ethnic groups and massive urban societies. It is important for young artists to be aware of the world in which they are living."

The work of **Elizabeth Brandt-Hartland (MFA '12)** invites us to engage in an active dialogue with dance and its existence in the world, not reducing it to its ontological character, rather instigating its historical **context**. Engaged in a continuous choreographic and theoretical investigation of dance as an art form that is inherently "accelerating and changing," Elizabeth studies the present as history. Locating her position as an artist in the worlds of dance and the visual arts, her research extends to her experience as a teaching assistant in the Department of Dance. Dance and Art in the 20th

Century is a new course she created for the dancer preparing to enter the professional world, and focuses on contemporary dance history as it relates to broader movements of art theory. In doing so, the course seeks to offer "practical real-world information that will help students navigate the increasingly overlapping dialogue between dance and the visual arts."

EcoDance is an interdisciplinary project by **Hallie Aldrich (MFA '11)** and **Sarah Haas (MFA '11)** in collaboration with School of Architecture Assistant Professor Mark Taylor. Together, they have joined forces to design and build mobile performance dwellings with ecological awareness. By addressing practical issues in performance, architecture, and ecology, Hallie, Sarah, and Prof. Taylor have customized two flatbed trailers for the specific needs and goals of each individual artist. After sharing the building process in the summer, the eco-mobiles—each with a retractable stage—come to life as a performance **dwelling**. In August 2011, Sara and Hallie will follow separate journeys as they are invited to artistic residencies around the country. Sara will continue to explore the continuum of daily life and art, while performing and connecting with communities, whereas Hallie plans to locate her dwelling in a public space and transform it into an open dance gallery while expanding her bodywork practice and creative process.

awareness. context. dwelling. movement is everywhere.

a dance journey in southern africa: everywhere but the studio

By Racy Brand (BFA '12)



• Anna Clarke (BFA '12) in Grace Courvoisier's "Good Morning, Arcadia." Photo, Valerie Oliveira.

The question I kept getting was, "Why come to Africa to study modern dance?" and my answer was always, "Because I've always wanted to come here." My dance classes were fine, average, but the enthusiasm from locals was an unexpected boost. Just when I was beginning to think what I do is irrelevant outside of a tiny Western circle, rural Africans set me right.

In July, I walk into my first dance class at the University of Cape Town (UCT). The dancers look tired, burnt out, and miserable.

In August, I take a road trip with my roommates to go bungee jumping. Atop a 700-ft. bridge, I get to chatting with the man tightening the cord around my ankles. He is intrigued to learn I am a dancer and we have a lengthy conversation. I love the irony of this man being more interested in dance than my classmates are.

In September, I venture alone to a remote island in Zambia. One of the three residents on this 1km island is a Scottish botanist. I expect us to have little in common but her face lights up when I mention modern dance and she describes a life-changing experience she had as a student decades ago in Edinburgh while watching a performance by Japanese Butoh dancer Kazuo Ohno.

One Friday in October, I am invited by a local Jewish family to celebrate the traditional Sabbath meal. Throughout the evening, I meet the 70-year-old matriarch who studied ballet at UCT, a daughter who was in a contemporary dance company in Cape Town, and another who avidly follows *So You Think You Can Dance*.

In November, while visiting the market for the last time, a woman cups my face in her hand. To my astonishment, it is my modern dance professor. The most polite way I can describe her is tough. I smile as she tells me she'll miss me and to come back for graduate school, try not to roll my eyes as she kisses my cheek, and walk on.



A Message from Dean Robert Graves

As one of the top dance departments in the country, I am proud that our Illinois Department of Dance is leading the field probing new ways to broaden the knowledge of dance. By means of various outreach events, talk-back sessions, and dance appreciation courses, Dance at Illinois is dedicated to furthering the understanding of contemporary dance.

One new method of meeting this goal is the establishment of on-line courses in dance appreciation. We think of dance as one of the most "present" and physical modes of performed arts, but dance appreciation can, in some ways, be best taught on-line, where videos can explain exactly what the instructor may find difficult to describe in words.

With the help of a grant from the University of Illinois Provost's office, the Department of Dance will be offering its first on-line section of Dance 100 this summer. MFA alumna and current PhD student in education Kimber Andrews is designing the course along with Lena Choe, program director in the campus' Office of Continuing Education. Students will view choreography on-line through YouTube and department uploads, and also write personal accounts of their experience with movement explorations.

The College of Fine and Applied Arts welcomes this kind of innovation and congratulates the department on its efforts in creativity both on stage, in the classroom, and on-line.

dance at illinois

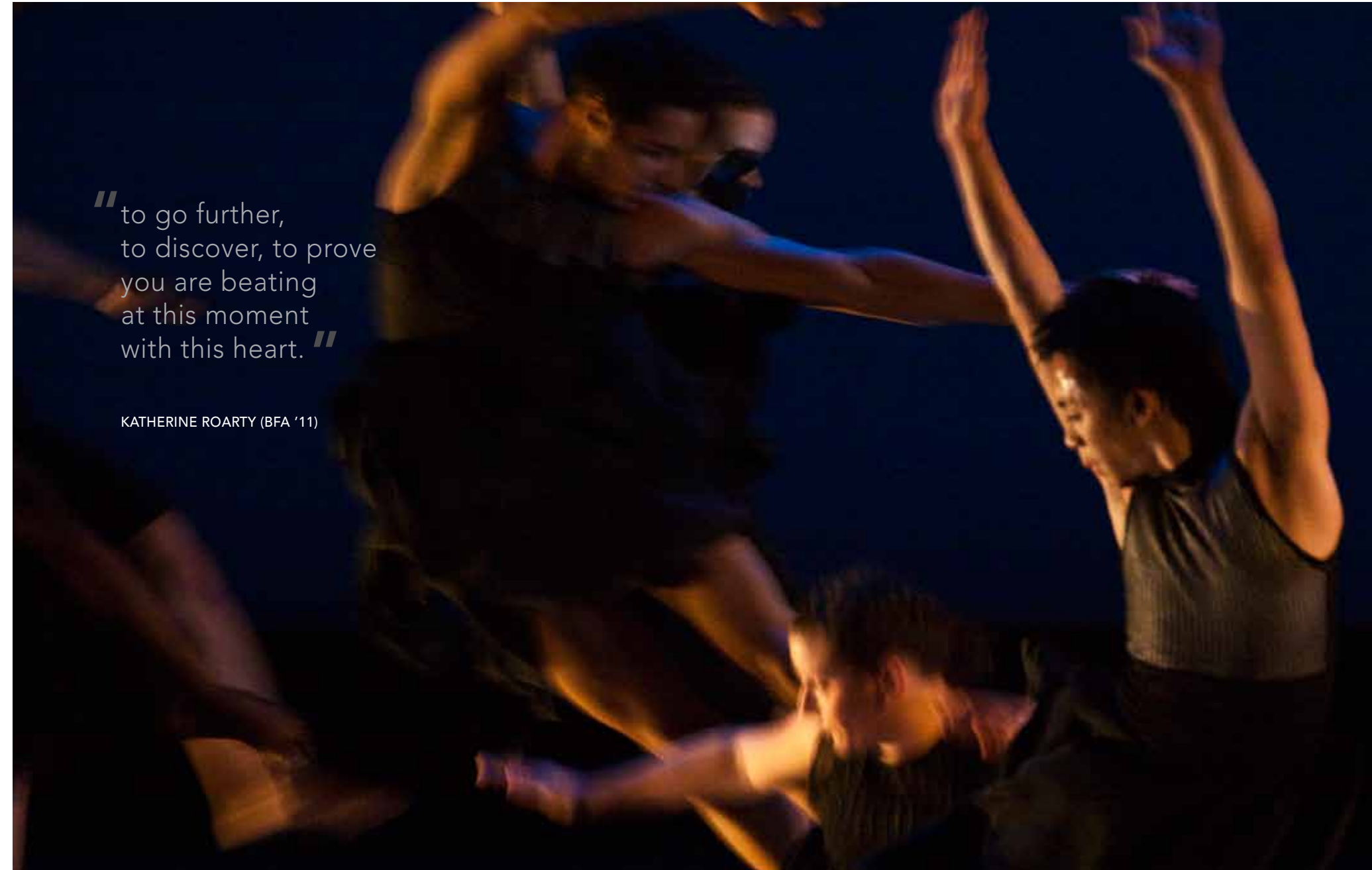
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- From top left: Sarah Haas (MFA '11); Katherine Hamilton in Ercelyne McCoy's "Color Me Wild"; Laura Brosch (BFA '12) in Sarah Haas's MFA Thesis Work; Mark Deler (BFA '11) in Carl Fink's "The Bleeding Heart"; Megan Murphy (BFA '11) and Chad Miller (BFA '12) in Hallie Aldrich's "Basic Plumage."
- Opposite: Monica Remes (BFA '12) and Wedee Kao (BFA '11) in Carl Fink's "The Bleeding Heart."

"to go further,
to discover, to prove
you are beating
at this moment
with this heart."

KATHERINE ROARTY (BFA '11)



2011–2012
performance calendar

november
10–12 / November Dance

february
2–4 / February Dance I

march
8–10 / StudioDance I

april
19–21 / StudioDance II

faculty highlights

faculty present around the world!

- **Jan Erkert** served on the Fulbright Scholar Award Dance peer review panel; was a guest artist for the Tennessee Association of Dance and the Colorado College Dance Festival; and presented paper/performances at the International Performing Arts Training Today in Leibnitz, Austria, the Academic Chairperson's Conference in Orlando, Florida, and the International Congress of Qualitative Research at the University of Illinois.
- **Sara Hook's** work was performed by alumna Elizabeth Johnson (MFA '03) at the Minneapolis Fringe Festival and at the University of Wisconsin–Milwaukee. Her work was also performed by alumna Denise Posnak (MFA '06) at the DanceNow Festival in NYC.
- **Philip Johnston** began work on a new film project in Ireland and performed alongside several students in the DoCha Festival with the Pacifica Quartet and at the Orpheum Theatre in Champaign.
- **Kate Kuper's** new book, *Step on the Beat: Rhythms and Rhymes to Get Kids Moving*, was published in late 2010.
- **Linda Lehovec** was a guest artist at Western Illinois University located in Macomb, and at the University of Minnesota–Twin Cities in Minneapolis. Her work was performed in Champaign, Virginia, New York City, and Minnesota. She also received the Faculty Award for Excellence in Service for her leadership of the BFA Program.
- **Jennifer Monson** was named a James Marsh Professor at Large at the University of Vermont and was an artist-in-residence at the Santa Fe Institute in New Mexico and at Governor's Island in Lower Manhattan, NYC. She was a keynote speaker at the Art and Environment Conference at the University of Michigan and showed her most recent work SIP (sustained immersive process)/watershed in various locations in NYC.
- **Rebecca Nettl-Fiol's** new book, *Dance and the Alexander Technique: Exploring the Missing Link* (co-authored with alumnus Luc Vanier), was published in June 2011. She was a guest teacher at the Minnesota's Dance Educator's Coalition; presented Alexander Technique workshops in NYC and Michigan; and presented at the National Dance Education Organization Conference in Arizona.
- **Tere O'Connor** presented his newest work, "Wrought Iron Fog," in NYC, Germany, Texas, California, and the Netherlands. This work was named one of the best works of 2009–10 by the *New York Times*. He led workshops and gave presentations in NYC, Australia, and Ireland.
- **Cynthia Oliver** was a guest speaker at Harvard University in Massachusetts at the African Dance and Embodied Knowledge Symposium.
- **Kirstie Simson** was invited to work with two companies—Cloud Gate Dance Theatre in Taiwan and Sasha Waltz and Guest Dance Company in Berlin.
- **John Toenjes** was an artist-in-residence at STEIM (studio for electro-instrumental music) in Amsterdam, Netherlands, and traveled to Turin, Italy, to deliver a lecture at the Virtual Reality MultiMedia Park. His "Astral Convertible (Reimagined)" set was on display at the Krannert Art Museum in Champaign and he performed with the newly-formed Illinois Telematic Ensemble, with musicians from around the world via the Internet.
- **Renée Wadleigh** created three works in 2010–11—two for Dance at Illinois and one for the Student Repertory Company at Columbia College Chicago as part of a three-week faculty exchange during her sabbatical semester. She also taught classes at Columbia College and was a guest at the University of Utah.

student/alumni accomplishments

- **Cathy Young** (MFA '03) was recently named Director of the Dance Division at Boston Conservatory.
- **Luc Vanier** (MFA '01) is the new Chair of the Department of Ballet at the University of Utah.
- **Chris Aiken** (MFA '03) accepted a joint position with Angie Hauser at Smith College.
- **Kate Corby** (MFA '07) was featured in *Dance Magazine*, May 2011, as a promising young choreographer.
- **Krista Nelson** (BFA '05) and John Hinrichs are a part of the Merce Cunningham Dance Company Legacy Tour.
- **Nick Wagner** (BFA '09) is now an understudy for the Mark Morris Dance Group.
- **Nibia Pastrana Santiago** (MFA '12) was selected to attend ImpulzTanz in Austria; 60 out of 1,000 students were selected from around the world! She also received a Tinker Fellowship, a Field Research Grant for Graduate Student Research in Latin America and Iberia, to travel to Panama in the summer of 2011 for a project titled The Border-Body: History of Panamanian Women as Choreography.
- **Isabelle Collazo** (BFA '11) was the winner of the National Society of Arts and Letters competition (Central Illinois Chapter) and attended the national competition in Mississippi in May 2011.
- **Amanda Gross** was featured in the first edition of *IMPULSE Magazine* in the article "The 2011 Rising Illini—10 students taking charge and bringing their skill to the next level."
- Films directed by **Isabelle Collazo** and **Nibia Pastrana Santiago** were shown at the 2nd Annual Feminist Film Festival held at the University of Illinois.

future plans

BFA class of 2011

Congratulations to the BFA class of 2011, who had a remarkable year. Their thesis concert series "Good Vibrations," comprised of over 20 works, and their performance of Paige Cunningham's work revealed their long process of reflection, rigor, and embodiment. We wish them the best of luck as they travel to dance festivals in Europe; attend graduate school for occupational therapy; intern at Jacob's Pillow in Massachusetts; attend New York University for an MFA in Dance; volunteer in New Delhi, India; attend American Dance Festival in North Carolina; and move to Chicago, New York City, and beyond to begin working in various capacities within the dance field.



• Front row left to right: Erin Sutkay, Jenna Sumner, Laura Freiburg, Leila Henry. Back row left to right: Brazhal Brewer, Ercelyne McCoy, Katherine Roarty, Isabelle Collazo, Brittany Sylwestrak, Cara Newman, Grace Courvoisier, Amanda Gross, Wedee Kao, Aaron White.

MFA class of 2011

This year's MFA thesis work excavated gender, gender identity, neo-burlesque camp, surrealism, landscape, improvisation, and dance for camera. We wish the MFA Class of 2011 the best of luck as they collaborate with scholars on journal articles, work as visiting lecturers at universities, perform in Los Angeles, choreograph musicals, collaborate with local Champaign-Urbana artists, and tour the United States in a sustainable mobile performance dwelling.



• From left to right: Sonia Warfel, Nicholas Duran, Catrina Choate, Joseph Hutto, Hallie Aldrich (not pictured: Sarah Haas).

freshly made, mfa program dance at illinois

Choreograph, teach, write, choreograph
Speak, move, choreograph
Absorb, pass on
synthesize

Bust borders, direct, reflect
Collide, collaborate, re-form
Choreograph
Find new systems, new disciplines
Inquire where, when, how

Confront assumptions
Theorize and move
Create and speak
Write and dance and speak and plan
perform
the sustainable career

Dissect biases
Affect the profession
Be the legacy

be a pivotal force — donate now!

DANCE AT ILLINOIS IS AN EPICENTER FOR THE DEVELOPMENT OF THE DANCE ARTIST/LEADER. JOIN THE EXCITEMENT AND PLAY A PIVOTAL ROLE. PLEASE CONSIDER GIVING A GIFT, BIG OR SMALL, TO SUPPORT AND ELEVATE OUR PROGRAMMING.



● Guest Artist Carl Fink instructing Wedee Kao (BFA '11) and Amanda Gross (BFA '11).

We take this opportunity to recognize and thank all dance contributors. We are profoundly grateful—we couldn't do it without you! Listed to the right are donors to the Department of Dance from January 1, 2009, through May 23, 2011. We realize there may be mistakes or omissions from this list. We apologize and invite you to contact us regarding corrections at (217) 333-1010.

To make a gift, please designate the desired fund on your check, made payable to the University of Illinois Foundation/Department of Dance, and mail to UIF, P.O. Box 3429, Champaign, IL 61826-3429.

For information about how to donate online please visit us at

dance.illinois.edu/support-dance-at-illinois/how-to-donate

thank you for supporting the department of dance!

contributors

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The Bartok Group	Paul Martellino, Attorney at Law
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BFA Senior Class of 2010	Laura McCain
BFA Senior Class of 2011	Dr. David and Nancy Morse
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Lewy/Erkert Family Living Trust	

09–10 student scholarship recipients

Vannie L. Sheiry Memorial Scholarship (Est. 1994)
Nibia Pastrana Santiago (MFA '12)
Awarded in recognition of outstanding performance

Outstanding Performance Award (Est. 2011)
Aaron White (BFA '11)
Awarded in recognition of outstanding performance

Mary Elizabeth Hamstrom Award
Elizabeth Brandt-Hartland (MFA '12)
Awarded to a graduate student for summer study

Wanda M. Nettl Prize for Student Choreography (Est. 2002)
Joseph Hutto (MFA '11) & Grace Courvoisier (BFA '11)
Awarded in recognition of outstanding choreography

Senior Magnolia Award
Laura Freiburg (BFA '11)
Awarded to the senior who has shown the most growth and development throughout his/her four years

Patricia Knowles Graduate Travel Award (Est. 2006)
Kathleen Kelley (MFA '13)
Awarded to MFA candidates to be used for travel and study that deepens his or her artistic life

Lisa Carducci Memorial Scholarship
Wedee Kao (BFA '11)
Awarded to an outstanding student for out-of-town summer study

Moe Family Dance Award (Est. 1996)
Sarah Haas (MFA '11)
Awarded to a student with potential for unique contributions to the profession

Beverly Blossom & Carey Erickson Alumni Award (Est. 2007)
Paige Cunningham (MFA '07)
Enables an alumnus to return to campus to teach, perform, choreograph, and otherwise enhance Dance at Illinois



From top left: Nibia Pastrana Santiago, Aaron White, Elizabeth Brandt-Hartland, Grace Courvoisier, Laura Freiburg, Kathleen Kelley, Wedee Kao. (Not pictured: Sarah Haas, Joseph Hutto).

Scholarships for Dance Projects

Established in 2010, these scholarships support dance research and/or study for BFA and MFA students seeking to further their creative, performance, and/or scholarly work. Students are selected based on a diverse range of aesthetics within projects that demonstrate rigorous inquiry, individual voice, and curiosity.

Isabelle Collazo (BFA '11)	Cara Newman (BFA '11)
Amanda Gross (BFA '11)	Monica Remes (BFA '12)
Kamilla Kinard (BFA '14)	Nicole Renfro (BFA '14)
Allyson Lai (BFA '12)	Katherine Roarty (BFA '11)
Laura Moschel (BFA '13)	

transitions

A fond farewell to **Claudio Ribeiro da Silva** who will be moving to New York City this summer. Claudio taught Aerial Dance and Brazilian Rhythms. We wish him a wonderful journey.

We welcome Visiting Lecturer **Catrina Choate-Hereto**! Catrina studied at the School of American Ballet and danced with the Miami City Ballet. She will be teaching ballet and leading the Lecture Demonstration series.

Our administrative team has done a fantastic job of keeping our community on track this year. **Jacqueline Kinsman** was promoted to Assistant to the Head in Fall 2010 and **Cindy Masko** was a finalist for the Chancellor's Distinguished Staff Award.

“ technique is a tool used to find this kinesthetic and cognitive marriage between the way the mind works, what the muscles feel, and what the heart believes. ”

ALEXANDA SAVENEAU (BFA '12)

in remembrance By Patricia Knowles, Faculty Emerita, with contributions from Barbara Horne

Chester Wolenski

(November 16, 1931–April 4, 2011)

After a vibrant dancing life in NYC, performing with a number of prominent companies, and teaching at Juilliard and many other dance centers, Chester was invited to teach in our program as a Guest Artist in 1969 by department head Jan Stockman Simonds who had danced with him in the Limón Company. He chose to remain on the faculty on a part-time basis, teaching, choreographing, performing, and inspiring students, faculty, and dance audiences for 13 years. During his 41 years in C-U, he never stopped teaching. He had a strong and devoted university/community following who continued to perform his “ritual” with him for as long as he was able. He was often seen around Urbana walking or riding his bicycle—always fit and trim. Several months ago, when he was no longer able to live by himself, his friends found a caring nursing facility for him in Chenoa, Illinois, where he entertained everyone with his drumming. You live on in our hearts, gentle Chester. We thank you for your presence here.



Karen Keener

(September 8, 1943–November 12, 2010)

Karen Keener, who, along with her friend, Barbara Horne, led the efforts to establish the Department’s first named scholarship fund, The Vannie L. Sheiry Memorial Dance Scholarship, died on November 12, 2010, of an aggressive cancer at the age of 67. In her long career at Parkland College, Karen taught English, chaired the Humanities Department, directed International Education, and helped found the Professional Scholars’ Program.

Since 1994, 17 annual awards have been presented to a dance major who has demonstrated exceptional performing talent, with priority given to MFA students.

Vannie Sheiry, a long-time staff member at Illinois, was for many years the Department’s most faithful fan. She introduced her friend Karen Keener to Barbara Horne, and their three-way friendship intensified into a stewardship, a friendly, local “family.” Her two friends saw to it that Vannie accessed dance concerts for as long as she was able, and when Vannie passed away, Karen gained support from Vannie’s family to establish a living memorial to Vannie that would recognize her passion for dance and the dance program at Illinois.



• Photos, clockwise from top: Miriam Axelbaum (BFA ‘14) in Brazhal Brewer’s “Sunday Kind of Love”; The Vannie L. Sheiry Award’s first recipient, Jane (Trainer) Hawley, with Barbara Horne and Karen Keener, 1994. Photo, Don Clegg; Chester Wolenski.

faculty/staff list & magazine credits

Faculty

Jan Erkert, Professor, Department Head
Denis Chiaramonte, Visiting Lecturer
John Dayger, Visiting Lecturer
Sara Hook, Professor, MFA Program Director
Philip Johnston, Lecturer
Kate Kuper, Visiting Lecturer
Linda Lehovec, Associate Professor,
BFA Program Director
Jennifer Monson, Professor
Rebecca Netti-Fiol, Professor
Tere O’Connor, Professor
Cynthia Oliver, Associate Professor
Claudio Ribeiro da Silva, Instructor,
Space Coordinator/DRK Manager
Kirstie Simson, Assistant Professor
John Toenjes, Associate Professor, Music Director
Renée Wadleigh, Professor

Staff

Renée Archibald, Graduate Office Assistant
Amanda Bati, Athletic Trainer
Ken Beck, Specialist in Music
Anna Clarke, Intern
Natalie Fiol, Photographer
Kimberly Hardin, Physical Therapist
Joseph Hutto, Graduate Video/Media
Coordinator
Kathleen Kelley, Graduate Video/Media
Coordinator Assistant
Sarah Kent, Manager of System Services
Jacqueline Kinsman, Assistant to the Head
Cindy Masko, Office Support Associate
Makenzie Morton, Intern
Jaclyn Patrick, Human Resource Specialist
Tracy Tieman, Finance Specialist

Guest Artists 2010–2011

Nora Chipaumire
Compagnia TPO
Paige Cunningham
Nada Diachenko
Adriana Durant
Carl Flink
Alla Kovgan
Mark Morris Dance Group
Tim O’Donnell
Post Natyam Collective
Katherine Profeta
Sue Stinson
Toby Twining
Luc Vanier

Teaching Assistants

Hallie Aldrich
Renée Archibald
Elizabeth Brandt-Hartland
Catrina Choate-Heretoiu
Nicholas Duran
Sarah Haas
Nibia Pastrana Santiago
Tamin Totzke
Rebecca Walter
Sonia Warfel

Accompanists

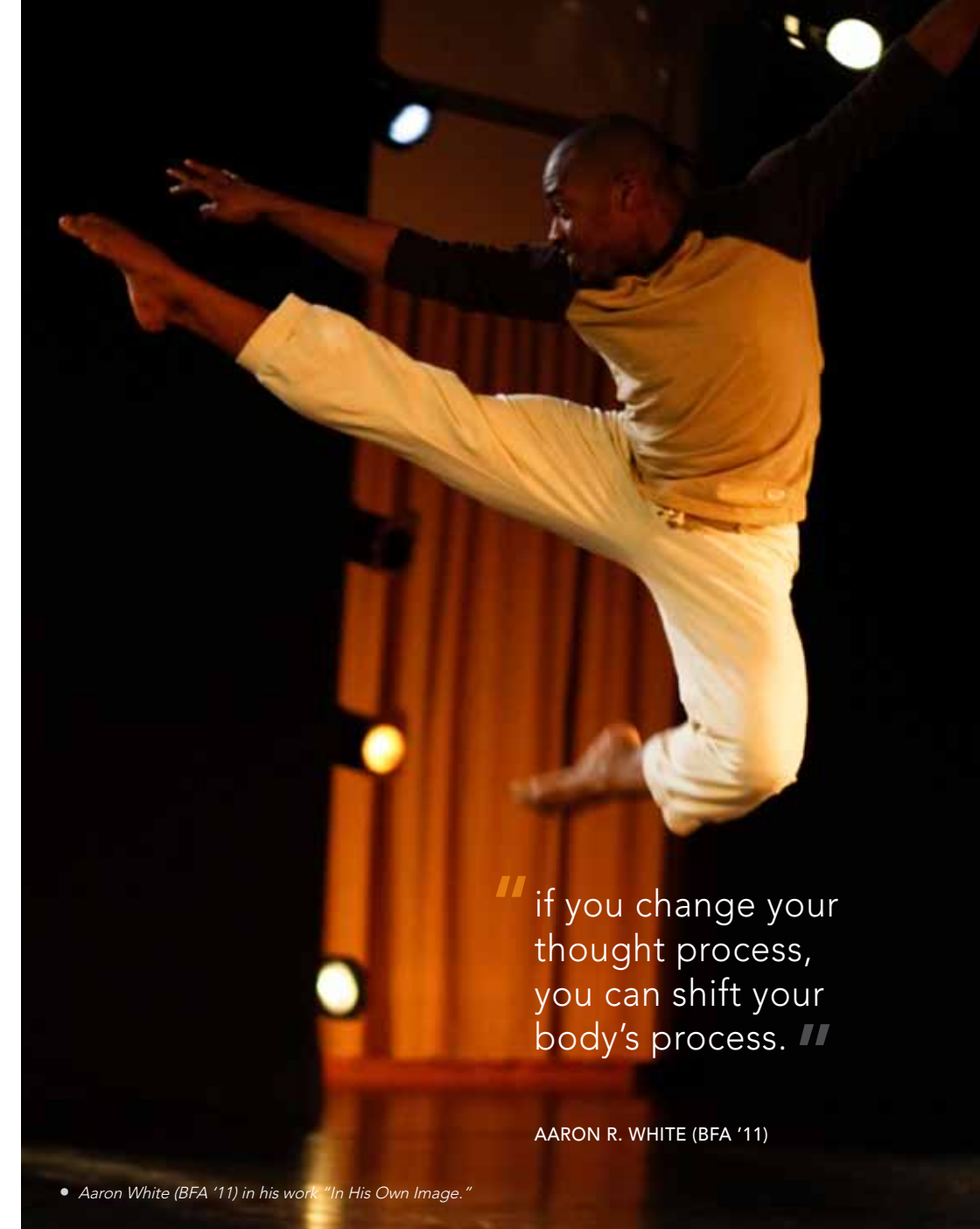
Brian Behrns
Liliana Carrizo
Jason Finkelman
Beverly Hillmer
Gordon Kay
James Schaffnit
Jonah Weisskopf

Special Partners

David Akins
Jennifer Allen
Anne deVelder
Regina Garcia
Nan Goggin
Kathleen Harleman
Julie Larsen and
Roger Hubeli
Tumelo Mosaka
Joan and Alex Murray
Sam Smith
Brian Vesely

Magazine Credits

Jacqueline Kinsman, Editor; Natalie Fiol, Photographer; SURFACE 51, Design (www.surface51.com)
Cover Image—Elizabeth Brandt-Hartland (MFA ‘12) in the Graduate Dance Center. Photo, Wallo Villacorta
Back Cover—Nicholas Duran (MFA ‘11) in Renée Wadleigh’s “Sweetness and Danger”



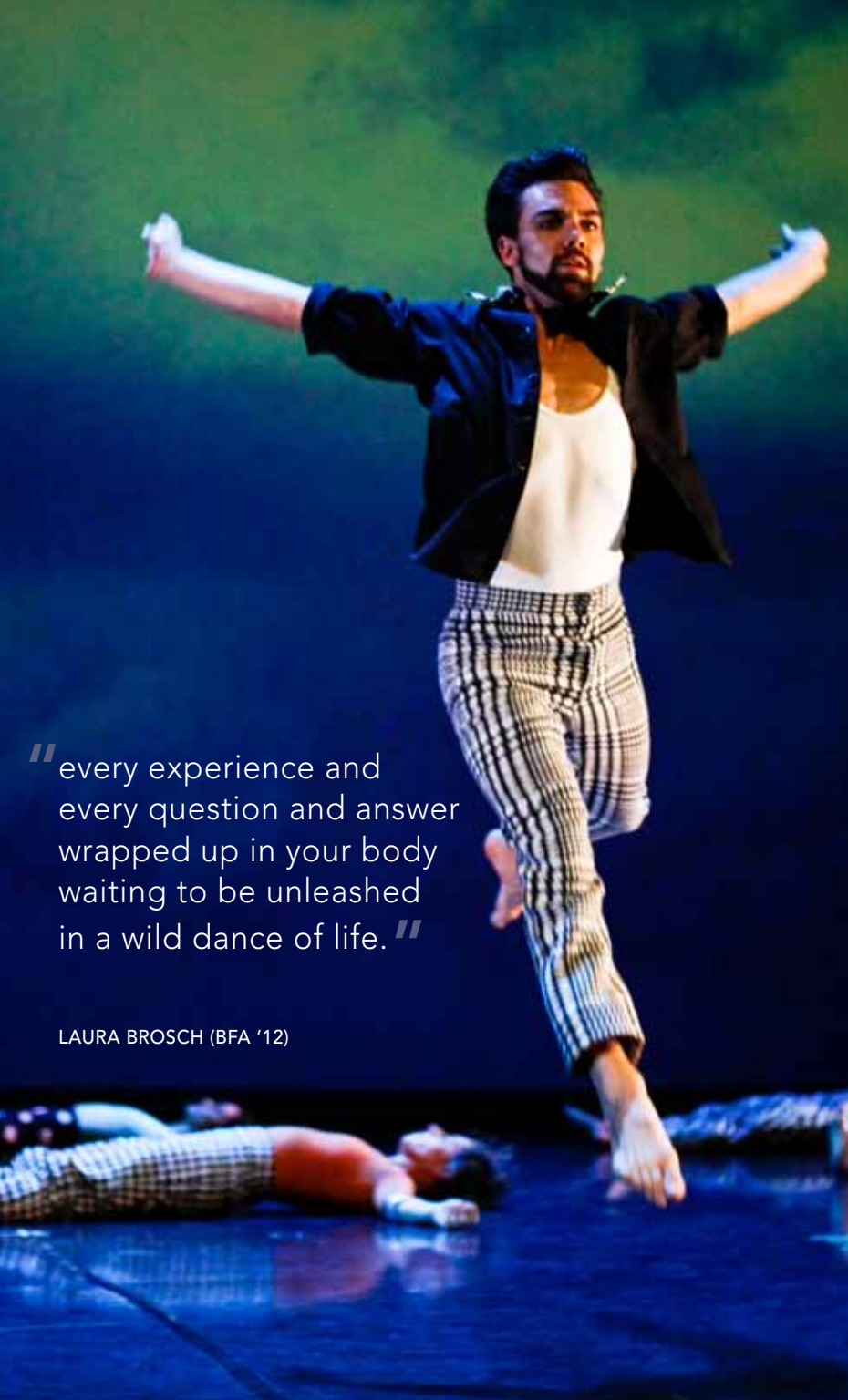
“if you change your thought process, you can shift your body’s process.”

AARON R. WHITE (BFA ‘11)

• Aaron White (BFA ‘11) in his work “In His Own Image.”

“technique and fingerprints are unique to each individual.” ANNA CLARKE (BFA ‘12)

“the opposing ideas of freedom and discipline have everything to do with one another.” BRITTANY SYLWESTRAK (BFA ‘11)



"every experience and every question and answer wrapped up in your body waiting to be unleashed in a wild dance of life."

LAURA BROSCH (BFA '12)



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