



dance at illinois

COLLEGE OF FINE + APPLIED ARTS | UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

LOCATE CENTER.  AND GO FROM THERE.

pivot

ISSUE 30 • 2015

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the choreographic lens



BY JAN ERKERT

When I accepted the job as Head of Dance at Illinois years ago, I wondered if I could

transition from my identity as a choreographer to this new role. Could I rely on my choreographic knowledge to assist in shaping decisions? Would my background in collaborative art making assist in the myriad of decisions I would need to make? Could I choreograph leadership?

I make choices every day. A choice to follow an idea or let it go. A choice to let things simmer or heat up. I wrestle with choices in light of our mission. What is the big idea? What takes priority? What could be edited? In many ways, I never left my choreographic past. I'm still looking through the same lens; the camera is just pointing a different direction.

If choreography can be described as a process for making considered choices, perhaps we can look at a vast array of practices through the choreographic lens—teaching, producing, collaborating, leading, administering? Perhaps

our artistic selves can be in lively dialogue with all the other parts of our working selves?

Choreographers surround me at Dance at Illinois, which has been called a “hotbed of choreographic innovation” by the New York Times. We have always been such. This year we will celebrate Professor Emeritus Beverly Blossom, who, after retiring from Illinois in 1990, moved to New York and had an extraordinary career performing her sophisticated and witty works well into her 80’s.

Faculty and students are showing their work in venues ranging from local barns in central Illinois to *New York Live Arts* in New York City. This year four faculty artists premiered new work in New York City receiving rave reviews. Our studios are clearly alive with “making.”

Generations of creators from Illinois inhabit the field, fortified yearly with new graduates. Recent alumnus Niall Jones and Nico Brown were invited to present work in *Fresh Tracks*, a juried show of up-and-coming artists in New York. Our continued impact on the field of choreography is featured in this issue of *Pivot*. Michelle Boulé, a contemporary choreographer in New York, Leila Henry, a hip-



Justin Yeung (BFA'15), Elise Frost (MFA'17), and Bryan Lynch (BFA'17) in Professor Jan Erkert's *LaLuLa*

hop artist in Chicago, and Catherine Hamilton, a Broadway hoofer, share their adventures as they build sustainable careers based in choreographic and performance research. Making, marketing, and producing are intimately connected and so junior Katherine Williams writes about her journey as a producer and choreographer, which won her the Moe Family Dance Award for her unique contributions to the field. First Year MFA student Momar Ndiaye shares his experiences in traditional and contemporary African dance practices and how his connection to his hometown community in

Senegal and his current residence in Illinois inspires new movement ideas. Choreographers are also embracing and creating new relationships with dramaturges, an age-old tradition from Theater. Professor Sara Hook shares her fascinating journey with dramaturge and alumni Betsy Brandt.

As I open the lens, it is clear that choreography is not limited to making dances; it is a way of seeing.

I hope you enjoy Pivot 2015!

“This year four faculty artists premiered new work in New York City receiving rave reviews.

Our studios are clearly alive with ‘making.’” ★

looking back/looking forward

BY JAN ERKERT

LOOKING BACK 2014–2015

We invited guest artists and framed our year with the intention to explore the *virtuosic*, questioning assumptions the term engenders and considering its larger possibilities. The residency of Sonya Tayeh (choreographer for *So You Can Think You Can Dance*), asked us to consider the virtuosic attached to commercial dance. She encouraged students to pursue a degree in order to both train safely, and develop a unique voice. Brandi Coleman from the Chicago company Jump Rhythm Jazz, re-created *I've Got Your Number* on the Repertory Company class. The complex rhythms were a hit with children as the Repertory

Company toured to local schools. Earl Mosley, an artist who has worked with companies ranging from Alvin Ailey to Ron Brown, came in for an intensive choreographic experience, creating a stunning, physical work called *Journey* in just two weeks! During February Dance, alumni Nic Petry and Amber Sloan performed David Parker's *Two Left Feet*, a dance that demands extraordinary physical and rhythmical clarity, which they made look effortless. Dance and Theater joined forces to bring in Struan Leslie, who brought his choreographic knowledge to devised work in Theater.



Gina Matsie (BFA'16), Alex Gossen (BFA'17), Aryanna Aronson (BFA'17), Brian Lynch (BFA'17), Allison Pauley (BFA'16), and Justin Yeung (BFA'15) in rehearsal with Earl Mosley for his piece *Journey*



Aryanna Aronson (BFA'17) in Earl Mosley's *Journey*

LOOKING FORWARD 2015–2016

We kick off the year with the 2nd Annual Flatlands Dance Film Festival at the Art Theater. We hope to bring the very best choreographic work on film to our community. Dance at Illinois will join forces with the Krannert Art Museum (KAM) as both KAM curators and November Dance choreographers look at the larger political and social parameters around the idea of *Attachment*. We will honor the passing of Professor Emeritus Beverly Blossom with a performance of her work *Brides* in November Dance, a poetic dance about attachments! Alumnus Mei Chen, our Beverly

Blossom/Carey Erickson Alumni Awardee, will re-construct *Brides* on our students who will also perform the piece in New York, as part of the Nikolais Foundation's celebration of Blossom. Lastly, Ping Chong, one of the premiere avant-garde artists of the last century, will extend our choreographic lenses this year by creating a new work for both dancers and actors in February Dance 2016. We look forward to the collisions ahead as we continue to make new dances.



Momar Ndiaye (MFA'17), Alyssa Gordon (BFA'17), Angela Pittman (MFA'15), James Washington (BFA'18), and Siobahn Bryant (BFA'16) in *SHADE! (The Secret Dance of Trees)* by Lectuer C. Kemal Nance

dance at illinois shines at acda

Out of the 46 pieces adjudicated at this year's American College Dance Association (ACDA) regional conference, only 11 were selected for the Gala performance. Four of these had ties to Dance at Illinois! Both *Untitled* by Alex Gossen (BFA '17) and *SHADE! (The Secret Dance of Trees)* by Kemal Nance (Lecturer) were invited to be performed in the Gala Concert. Also selected to participate in the Gala were pieces by Dance at Illinois alums Margi Cole (MFA '95) for her work *Kairos* and Chris Johnson (MFA '97) for her work *Physical Manifestations of Assent*. *Tom*, a duet choreographed by Philip Johnston (Lecturer), was beautifully performed in the Informal Concert. ACDA Adjudicator, Wendy Perron, listed University of Illinois in an online article for Dance Magazine as one of the schools that had pieces that "knocked us out". Congratulations to our dancers and choreographers for representing Dance at Illinois at ACDA!



Dancer: Tuli Bera (BFA'15),
Shatterglass Video Crew: Christopher J Sotelo, Kyle Fisher, Jarvis Kim,
photo by Darrell Hoemann

flatlands dance film festival

This past Fall, in collaboration with the Dance Partners and the Art Theater Co-op, Dance at Illinois hosted its inaugural Flatlands Dance Film Festival. For three Tuesdays in September the festival featured an assortment of films by both local and international artists, including guest speaker Alla Kovgen; the director of the award winning film *Nora* which was one of the headlining films of the festival. Other highlights included dance documentaries *Flex is Kings* and *Paris is Burning*, feature film *Royal Wedding*, and dance shorts *Birds*, *The Cost of Living*, and *Queens for a Day*. The festival ended with the first local dance film competition and the presentation of the Loïe Fuller awards. Planning for this year's festival is well under way. We are excited to be featuring the breakdance documentary, *Shake the Dust*, and submissions for our film competition have been pouring in from around the world. See you at the Art in September!

bored house guests

Choreographers Sara Hook and Paul Matteson premiered *Bored House Guests*, a one hour-long modern reckoning with the conceits of the balletic pas de deux, at the Soaking Wet Series at the West End Theater in New York City in October. Their work was highly informed and catalyzed by their collaboration with dramaturge Betsy Brandt, a Dance at Illinois MFA alumnus. She writes...



Hook and Matteson navigate the perilously problematic histories of their bodies, their training, and the tropes of romanticism and modernism that have informed their art-making. With rigorous immoderation, they wrestle with the referential languages of dance history to generate new readings on the classical duet. The structures and characters of this work did not develop from a conceptual starting point. Their process began with a desire to examine, mine, and potentially reconcile the bricolage of their physical movement training. Unearthing the classicism within their movement backgrounds provoked the impulse to explore preexisting structures of the duet form, ranging from the balletic pas de deux to Graham's "Errand Into the Maze." What emerged was more than a contemporary physical rendering of a historicized form. The vocabulary and structures themselves, when invited into the studio, ushered in other ghosts of dance history in the forms of characters and emotional tropes: the ethereal muse, the sacrificial lover, the tortured expressionist, the heroic yet flawed

artist, the mysterious feminine, the fetishized performer. These conceits emerged from the evocation of the movements themselves, offering the question: do these physical histories carry inevitable emotional and psychological dimensions? By inviting classicism into a work, do we unknowingly invite metonymous places, narratives, and relationships from the past? If so, how are they to be reckoned with?

As the project's dramaturge, my tasks were to witness the work throughout its development and, gradually, help synthesize the broader historiographic/aesthetic/theoretical contexts that surfaced. A witness is not magic. A witness is, by definition, someone who has both seen something and is placed in a position to testify. Perhaps the themes of this work, the reexamination of historicized forms and their power to inevitably evoke emotional archetypes, echo this. The dancers' histories have ghosts that linger and haunt.



Professor Sara Hook
and Paul Matteson
in *Bored House Guests*,
photo by Jessica Stack



photo by Nicholas Burnham



Rave Reviews for Sara Hook and Paul Matteson's *BORED HOUSE GUESTS*

"Both accomplished dancers, their pairing was finely wrought with technical prowess and wry sensibilities. From Nikolais to Bill T., these two hold serious dance pedigrees and it shows in their creative constructs as well as their kinesthetic sensibilities."

—MAURA DONOHUE, CULTUREBOT



photo by Jessica Stack

Michelle Boulé (BFA'99) in *White*,
photo by Ian Douglas



Catherine Hamilton (BFA'09) with the cast of
The Merry Widow, photo by Darrell Hoemann



Leila Henry (BFA'11),
photo by Dewayne Perkins



featured alumni

WE CELEBRATE ALL THE WAYS
ALUMNI ARE MAKING WORK!

michelle boulé

Michelle Boulé (BFA'99) is a choreographer, performer, teacher and Certified Body Talk Practitioner based in New York. Her work has been shown at American Realness, "Come Together: Surviving Sandy" at Industry City, ISSUE Project Room (Emerging Artist Commission), Mount Tremper Arts Festival, Dance and Process at The Kitchen, Movement Research at Judson Church, Center for Performance Research, and Catch Performance Series.

As a performer, she has worked with Miguel Gutierrez since 2001, receiving a New York Dance and Performance Award "Bessie" for her performance as James Dean and collaboration in the creation of *Last Meadow*.

Michelle is currently adapting "White," her latest evening-length trio which premiered at Danspace in April 2015, for outdoor performances in June as part of the River to River Festival in Lower Manhattan.

catherine hamilton

Catherine Hamilton (BFA'09) is a New York City-based performer, choreographer, and teacher. Her stage credits include *Opera: Die Fledermaus (Dancer)*; *The Will Rogers Follies (Ziegfeld Girl)*, *Vegas! the Show (Dancer/Original Cast, Norwegian Cruise Line)*, *Beauty & the Beast (Wardrobe)*, *Oklahoma! (Dream Laurey, Ens.)*, *Grease (Cha-cha u/s, Ens.)*, *Love in Three Acts (Cyd Charisse)*.

In addition to her performance work, Catherine regularly teaches at The School at Steps on Broadway and choreographs for The Marymount School of New York.

Catherine is in her second season at The Metropolitan Opera and is currently playing the role of Margot in Susan Stroman's new production of *The Merry Widow*. Catherine returned to her alma mater this year as Associate Choreographer to her former professor, Rebecca Nettl-Fiol, in *The Merry Widow* as part of the Lyric Theatre @ Illinois Series.

leila henry

Leila Henry (BFA'11) began to discover her voice as a choreographer during her time at Dance at Illinois. Her personal style, a quirky fusion of hip-hop, jazz and contemporary dance, has led to many choreography and performance opportunities. She has had the pleasure of dancing with some of Chicago's elite hip hop dance companies including The Puzzle League, Design Co., and Vicious.

Leila is currently living in Chicago and teaching hip hop and jazz funk at four of the top dance studios in the area, including the internationally renowned

studio franchise Millennium Dance Complex. She recently choreographed for the Chicago Bulls' dance team, The Chicago Luvabulls, and was the assistant choreographer to well-respected hip-hop choreographer Gigi Torres for her Establish Your Empire dance program.

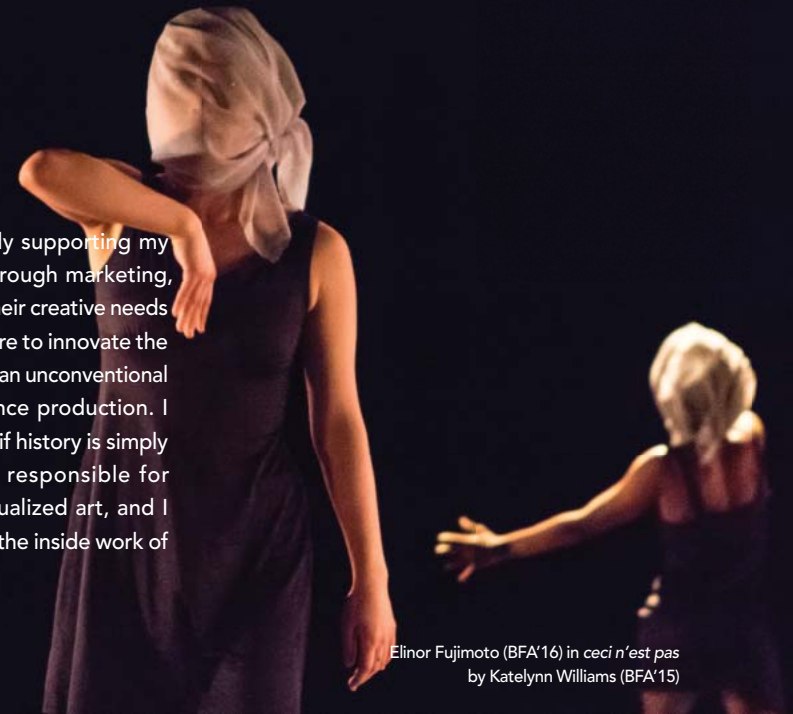
uneearthed voices

BY KATHERINE WILLIAMS (BFA'16)

As an undergraduate student, I spend my time partaking in experiences that build professional skills and allow me to discover my interests. During my sophomore year, I unearthed a passion for making dances in Professor Sara Hook's choreographic process class. I was drawn to the managerial skills it took to conduct an organized process that resulted in an abstract representation of my thoughts. Further, Rebecca Ferrell's production class taught me how to combine my love for writing, organizing, and directing while not denying my choreographic voice. Along with these two classes, I was continuously viewing current

work in the dance field, which led to my desire for producing a concert. My dance making strategies surprisingly bled into my role as producer. As concert director, I expressed my artistic voice in everything from the press release to creatively welcoming the audience into the space. I loved the craziness of the process more than the actual product. It was the "before stuff" that was thrilling to me. The aftermath of the organizing was more satisfying knowing that I connected the detailed puzzle pieces in order for the concert to run smoothly. Taking on the role as student curator and concert director for Studiodance II,

I dedicated myself toward fully supporting my fellow peers' artistic works through marketing, communication, and ensuring their creative needs were satisfied. Ultimately, I aspire to innovate the dance field through establishing an unconventional and collaborative voice in dance production. I believe dance cannot progress if history is simply repeated. As an artist, I am responsible for generating intelligent, individualized art, and I find that through experiencing the inside work of a choreographic vision.



Elinor Fujimoto (BFA'16) in *ceci n'est pas*
by Katelynn Williams (BFA'15)

understanding contemporary dance in africa

CO-AUTHORED BY MOMAR NDIAYE (MFA'17) AND ABBY ZBIKOWSKI (ASSISTANT PROFESSOR)



Momar Ndiaye (MFA'17),
photo unknown

Many African people inherit dance through their family lineage, making traditional dance more integrated into culture and creating a very specific space for performance in the community. The contemporary dance movement in Africa has been around since the early nineties. That movement brought a new way of thinking and making dance that is very different to traditional dance, even though they share some fundamental aesthetic values. It is important to know that in Africa a traditional dancer performs traditional dance without any modification, whereas a

contemporary dancer has to create and invent dance, though one can use the energy from traditional dance to find new ways of making a statement. Contemporary dance works are often politically motivated, dealing with issues like war, poverty, disease, etc., and directly communicate to their audiences. Choreographers deeply investigate these issues through the creation of new movement ideas. The breaking away from tradition in contemporary dance was resisted at first, which served as another political statement within the work.

As an immigrant from Senegal, I feel very connected to my home. I am still deeply affected by issues there. My current choreographic work deals with the death of immigrants trying to sail from Africa to Europe in hopes of a better life. The ideas, energy, and movement were inspired from documentaries and testimonials. This work is meant to inform others of this tragedy and bring about conversations that could influence the politics surrounding this topic.

dance at illinois



Justin Yeung (BFA'15), Kamilla Kinard (BFA'15), and Brian Lynch (BFA'17) in *LaLuLá* by Professor Jan Erkert



Abigail Elliot (BFA'17), Hadley Smith (MFA'16), Gina Matsie (BFA'16), Carla Gruby (BFA'15), Victoria Ronin (BFA'15), Elinor Fujimoto (BFA'16), Randi Townsend (BFA'17), and Mary Vo (BFA'18) in Rhea Speights' (MFA'15) *Graveyard III*



Rave Reviews for Jennifer Monson's *LIVE DANCING ARCHIVE*

"Monson's dance does indeed work to reconstruct stories of the past by making environmental ephemera physically present and legible. However, Monson's movement archive produces meaning through its very resistance to categorization and finalization, its blurring of physical boundaries, and its commitment to aliveness."

—CASSIE PETERSON, BROOKLYN RAIL



Oksana Kuzma (BFA'18), James Washington (BFA'18),
Aryanna Aronson (BFA'17), Isiah Asplund (BFA'17),
and Samantha Simon (BFA'17) in
Looking Too Closely by Rebecca Dankovich

future plans



BFA Class of 2015, L to R: Luis Vazquez, Francesca Burns, Carla Gruby, Liana Carney, Katelynn Williams, Bianca Hairston, Haley Jensen, Emily Rose, Kamila Kinard, Rebecca Dankovich, and Tuli Bera

MFA Class of 2015, L to R: Angela Pittman, Rhea Speights, and Angélica Soledad



bfa news

BY LINDA LEHOVEC

Throughout their time in the Department of Dance, this year's seniors have been quietly working on their artistry: dancing, teaching, making, and more dancing. Their hard work paid off, as seen in their senior thesis concert *Unapologetic*. The concert was filled with strong and deeply felt performances, extremely moving choreography, and a broad range of aesthetics. These "slow burning" seniors truly exploded into artists with a clear intention. As these seniors leave us they will be travelling to Los Angeles, San Francisco, Minneapolis, North Carolina, and Chicago, pursuing careers in many facets of the field but united with one shared passion: to keep on dancing!

mfa news

BY CYNTHIA OLIVER

Our three graduating MFAs, Angie Pittman, Angélica Soledad, and Rhea Speights have engaged in significantly diverse arenas of research and will be continuing their work far afield in the coming months as they transition their lives from our intimate confines to the big wide world. Angie Pittman's work tackled the complicated concerns of aesthetic and racialized hierarchies in our field. She supplemented her dance degree with a minor in African American Studies. She will leave us to study at Impulz Dance in Austria this summer and follow that up as a member of Tere O'Connor's new work at the Kitchen in NYC this Fall. Angélica came to us as a Fulbright Scholar with a degree in industrial engineering. She has focused her performance research on notions of nostalgia, temporality and the disidentification concerns of the immigrant. She will spend a year in New York seeking performing and choreographic opportunities, and will then return to Bucaramanga, Colombia to organize locally using dance as her tool of choice. Rhea, our resident southern woman, created an innovative and otherworldly thesis performance and written work which will undoubtedly lead her to publication and hotly debated issues around Romanticism dance and film. Rhea will spend the first months of summer 2015 traveling the country, and will then jump the pond and relocate to Switzerland to pursue her life in art there. We wish these talented three women the best in their ongoing journeys and are excited by what they collectively and separately offer the field.

making art happen

BY REBECCA A. FERRELL

I started my life in dance as a performer and choreographer, and as I came into my adult life I found that I also excelled as an educator and arts administrator. The duality of being versed as a businesswoman and an artist has allowed me to look at dance through a singular lens that fuses my creative and logistical sides. This evolution grew out of necessity in order to see my artistic work come to fruition. As a self-proclaimed arts advocate, it's my mission to help emerging artists support themselves by producing and funding their own artistic endeavors through grants, scholarships, and performance opportunities. It has been a pleasure to watch my students create and submit applications that enable them to financially support their dance making. It has been an even bigger joy to see all of those proposals turn into money for them to further enhance their artistic careers. As I continue to transition into my life at the University of Illinois, I look forward to working with the many talented young artists within the Department of Dance.

Rebecca is a native of Richmond, Virginia. She became the Assistant to the Head for the Department of Dance in August 2014. She is also a Lecturer for Dance Production and Career Seminar.



Elizabeth Winegardner (BFA'18), Katie Zale (BFA'17), Aryanna Aronson (BFA'17), and Erica Brettman in *Vergence* by Emily Rose (BFA'15)

transitions

SARAH AKER, our incredible Space Coordinator/DRK Manager for the past 2 years, will be relocating to Chicago. This summer she will be the lighting designer for "The Fantasticks" at Parkland Theatre in Champaign, IL, "Black Comedy" at Bristol Valley Theatre in Naples, NY and will be the Master Electrician at the Notre Dame Shakespeare Festival. We wish you all the luck!

CHARLIE MAYBEE, originally from the suburbs of Northern Virginia, joined the University of Illinois, Department of Dance this past year as an adjunct tap instructor and dance accompanist. He will be the new Space Coordinator/DRK Manager for Dance at Illinois. He looks forward to continuing to work hand in hand with both the students and faculty within the Department of Dance.

JEFFERY ZAHOS, one of our many talented dance accompanists, has been appointed the Music Director for the Department of Dance at the University of California Riverside. While we will miss Jeff's passionate musicality and love for dance we are very excited for him to share his brilliant musicianship with another community of talented artists. Rock on!



Rave Reviews for Cynthia Oliver's **BOOM!**

"Oliver and Cuyjet are twenty years apart in age, and, dressed similarly, each with her own unruly mop of hair, they could be seen at times as generational points on one woman's continuum. They are wonderful performers, as accomplished in the theatrical elements as in the dance, as believable in the dramatic as in the comedic."

—ANDREW BOYNTON, THE NEW YORKER

be a pivotal force— donate now!

Donors play a pivotal role in the realization of the department's ambitions to become a national center for the development of dance artists and leaders. The collaborative work generated in our program has been spreading across campus and out into the world, and we can do even more to share what dance can contribute to our society. Dance Partners—our generous donors—provide the core strength for our students, our creative work, and our vision for advancing the art of dance.

NO DEBT FOR DANCERS

Our new No Debt for Dancers campaign strives to eliminate college debt and eradicate the notion of the "starving artist" by raising funds for alumni projects, summer study, and tuition scholarships.

We hope you will join us in our mission to cultivate imaginative, innovative, and sustainable artistic lives.

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 on how to donate online:

giving.illinois.edu

Shannon Stewart (MFA'17) in *Suburban Treatise, Red Nights, or Luck*, a piece created by herself along with fellow graduate students Brendan Behan (MFA'16) and Momar Ndiaye (MFA'17)

dance partners

We take this opportunity to recognize and thank all **Dance Partners**—contributors to the vibrancy of Dance at Illinois. Your gifts are reflected in all of our performances, and we are profoundly grateful for your support. Listed below are donors from July 1, 2014–June 1, 2015.

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Beverly Blossom: photo by Lois Greenfield
 Dr. Donald Carducci: photo by Pat Clausen
 Courtney Kellogg: photo credit unknown

in remembrance



Beverly Blossom (Dance at Illinois Professor 1967–1990)

August 28, 1926–November 1, 2014

BY JAN ERKERT

This year, we mourn the passing of Professor Emeritus, Beverly Blossom. Jennifer Dunning of the New York Times described Beverly as a "...daring, vividly imaginative solo performer." In her early years, Beverly was a principal dancer with Nikolais Dance Theater. As a professor of Dance at Illinois (1966–1990), Beverly honed her witty and zany choreographic style. In 1990 she returned to New York City and became a counter culture super star, performing and making dances well into her 80s. In 1993 she received a Bessie Award for sustained achievement in the field. We look forward to celebrating her life this year with performances of her work *Brides* in November Dance.



Dr. Donald Carducci

November 7, 1927–February 9, 2015

BY JAN ERKERT

We are sad to announce that Donald Carducci passed away this year. Donald and Jacque Carducci created the Lisa Carducci Memorial Scholarship in memory of their daughter Lisa Carducci (BFA 1984). Their generous gift has supported numerous scholarships for dance artists for summer study for 29 years. We offer our condolences and thanks to the family and friends of Donald Carducci who contributed to the Lisa Carducci fund this year.



Courtney B. Kellogg (BFA'00)

June 20, 1978–August 25, 2014

BY JAYME STASKO (BFA'00)

With heavy hearts, we grieve the passing of Courtney B. Kellogg. Her time as an undergraduate at the University of Illinois was infectious, both with passion and personality. Anxiously after college she journeyed to Detroit, Michigan where she co-founded a diverse company called Countergroove. She spent her years there dancing, creating, and teaching. All things that made her heart swell with joy. She later moved to Chicago pursuing all sorts of avenues in fitness, Pilates and life long health. Courtney's flare for life, and her ability to light up any room with laughter, will never be dimmed in our hearts. Meanwhile, she keeps dancing.

scholarships

Vannie L. Sheiry Memorial Scholarship (Est. 1994)

Angela Pittman (MFA'15)

Awarded in recognition of outstanding performance.

Moe Family Dance Award (Est. 1996)

Katherine Williams (BFA'16)

Mini Moes

Charles Gowin (BFA'15)

and Carla Gruby (BFA'16)

Awarded in recognition of potential unique contributions to the profession.

Wanda M. Nettle Prize for Student

Choreography (Est. 2002)

Rhea Speights (MFA'15)

Awarded in recognition of outstanding choreography.

Patricia Knowles Graduate Travel Award (Est. 2006)

Angela Pittman (MFA'15)

and Lailye Weidman (MFA'16)

Award designated for an outstanding MFA candidate to be used for travel and study that deepens his/her artistic life.

Beverly Blossom and Carey Erickson Alumni Award (Est. 2007)

Nic Petry (MFA'05)

and Amber Sloan (BFA'01)

Enables an alumnus to return to campus to teach, perform, choreograph and otherwise enhance Dance at Illinois.

Lisa Carducci Memorial Scholarship

Justin Yeung (BFA'16)

Award designated for an outstanding student.

Donald Carducci Memorial Scholarship

Katelynn Williams (BFA'15)

Carducci Undergraduate Choreography Award

Laina Carney

and Bianca Hairston (BFA'15)

Mary Elizabeth Hamstrom Award

Shannon Stewart (MFA'17)

Awarded to a graduate student's study.

Senior Magnolia Award

Ricky Perry (BFA'15)

Awarded to a graduating senior who has shown the most growth and development throughout his/her four years.

Outstanding Undergraduate Performance Award

Francesca Burns (BFA'15),

Victoria Ronin (BFA'15)

Perry Souchuk Memorial Scholarship (Est. 2013)

Oksana Kuzma (BFA'18)

A talent-based scholarship awarded to an incoming undergraduate student.

Carducci Scholarships for Dance Projects (Est. 2010)

Aryanna Aronson (BFA'17)

Isiah Asplund (BFA'17)

Juliana Boylan (BFA'18)

Oksana Kuzma (BFA'18)

Sarah Stearn (BFA'18)

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.

2015–2016 performance calendar

Flatlands Dance Film Festival at the Art
September 1, 8, & 15

November Dance
November 12–14

February Dance
February 4–6

StudioDance I
March 10–12

StudioDance I....Extended
April 1 & 2

StudioDance II
April 21–23

Senior Concert
December 4 & 5, April 29 & 30

audition dates

BFA Program
October 12, January 16*, February 6, March 7
(*Chicago audition at
Hubbard Street Dance Center)

MFA Program
February 10 & 11



Rave Reviews for Tere O'Connor's *BLEED*

"An expert in compressing and expanding time, Mr. O'Connor allows us to lose track of it. *Bleed* suspends the watcher in its own webs of watching and being watched."

—SIOBHAN BURKE, NY TIMES

2014–2015 faculty/staff list & magazine credits

Dance Faculty

Susan Becker, *Instructor*
Denis Chiaramonte, *Instructor*
Jan Erkert, *Department Head and Professor*
Rebecca A. Ferrell, *Lecturer*
Sara Hook, *Professor*
Philip Johnston, *Lecturer*
Kate Kuper, *Lecturer and Community Engagement Liaison*
Linda Lehovec, *Associate Professor and BFA Program Co-director*
Charlie Maybee, *Instructor*
Jennifer Monson, *Professor and MFA Program Co-director*
C. Kemal Nance, *Lecturer*
Rebecca Nettl-Fiol, *Professor and BFA Program Co-director*
Tere O'Connor, *Professor*
Cynthia Oliver, *Professor and MFA Program Co-director*
Kirstie Simson, *Associate Professor*
Endalyn Taylor, *Assistant Professor*
John Toenjes, *Associate Professor and Music Director*
Renée Wadleigh, *Professor*
Abby Zbikowski, *Assistant Professor*

Guest Artists

Brandi Coleman
Alla Kovgan
Frederick Earl Mosley
Nic Petry
Amber Sloan
Sonya Tayeh
Mark Morris Dance Group
Momix
Ragamala Dance
Mei Chen
Catherine Hamilton
Alex Tecza and Katjan Lindholm
Mindy Upin

Staff

Sarah Aker, *Space Coordinator/DRK Manager*
Ken Beck, *Specialist in Music*
Brendan Behan, *Office Graduate Hourly*
Arielle Dykstra, *Intern*
Charles Gowin, *Intern*
Carla Gruby, *Intern*
Rebecca A. Ferrell, *Assistant to the Head*
Natalie Fiol, *Photographer*
Kimberly Hardin, *Physical Therapist*
Cindy Masko, *Office Manager*
Angela Pittman, *Graduate Media Coordinator*
Laura Punke, *Intern*
Katelynn Williams, *Intern*

Accompanists

Daniel Benson
Jason Finkelman
Beverly Hillmer
Cody Jensen
Gordon Kay
Charlie Maybee
Jeff Zahos

Special Thanks to:

Fran Ansel
Diane Baker
Mark Rhodes
Mary Perlstein

Magazine Credits:

Rebecca A. Ferrell, *Editor*
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FINE + APPLIED
ARTS

Dancers, Charles Gowin (BFA'17), Donna Carnow (BFA'17),
Abigail Elliot (BFA'17), Reika McNish (BFA'17) warming up
backstage in the Colwell Playhouse,
photo by Darrell Hoemann