

**I** dance at illinois



# pivot

ISSUE 37 · 2022







# message from the new head of dance, Sara Hook

Landon Allender (BFA '24), Alex Kinard (BFA '22), Margeret Daniels (BFA '24), Jordan Brookings (BFA '22), Derrick Rossbach (BFA '23), Haley Krause (BFA '24), and Genesis Medious (BFA '24) in Bevara Anderson's (MFA '22) *so good to be alone together*



I write this message shortly after the shooting in Texas, the tragedy in Buffalo and amidst ongoing war in Ukraine, and relentless events of racial violence and injustice worldwide. It is difficult to avoid being disheartened. I turn to dance to find my way to optimism. After all, dance is an act of affirmation. It is a way of declaring that life exists and that it is glorious. It is also a powerful tool of resistance and reform.

Dance is relevant, urgent, and happening in all kinds of bodies all over the world. Dance at Illinois reflects this awareness; we consider ourselves to be progressive players in the discipline of dance and in world politics. And we do not see those things as separate. Watching our dancers perform with such a sense of purpose and rigor this year—it is impossible not to feel inspired. We step forward, conscious of pandemics, dangers, politics, and grief, but ready to move toward new futures.

My future is taking over as the new head of Dance. It is both daunting and exciting. My predecessor Jan Erkert has been a stellar energetic force (see Tere O'Connor's article on page 8). Under Jan's leadership this department has become more diverse and more vibrant than ever. I plan to honor that legacy with a pledge to continue those efforts, to become more accessible, and to broaden our presence ever farther. I also pledge to keep my door open, just like Jan did. I will be porous, open to ideas, and ready to dance across the room with enthusiasm as we welcome a new year and a new opportunity to make an impact.

## MOVING FORWARD: A NEW CURRICULUM FOR THE 21ST CENTURY

Fall of 2022 marks the initiation of a new curriculum. For the past three years, a team of us have been reconceiving and restructuring, an activity very akin to choreographing. We started with the idea that dance emerges from context. Every dance style has a story. These stories emerge from the place and the people that collaborated to invent them. So, we have designed a curriculum where all the traditions we come from are taught in close conjunction to learning about their history and their creative traditions. And all styles are treated equally—Afro Caribbean, Ballet, Ballet Folklorico, Hip Hop, Modern, Tap, Twerking, Umfundalai, Voguing, and many other traditions will all be studied by every student. Creative practices will unroot and redefine what it means to take “Composition” class. Classic, postmodern, esoteric, retro, futuristic, theoretical, practical, and concert, site specific, and commercial traditions and more will all be investigated. Our dancers will be tasked with how to synthesize information across various physical and creative practices on their way toward becoming their own individual artists.

Intensity is part of this design. We believe in immersion, and we believe in challenge. First year students will dance a lot! They will **activate** their bodies, their senses, and their minds and will perform at Krannert Center in their first semester. Second year students will **delve**

into dancing, to making dances, and to understanding their bodies through a variety of lenses. They will write and speak about dancing, they will perform, and they will learn about the importance of community. Juniors will **articulate** their own personal goals. During second semester junior year, they will either be doing a semester abroad or designing their own individualized curriculum where they can apprentice with a faculty member or take courses in related disciplines. Seniors will have a year of more performing, diving into thesis making, and a full year of career planning. Through a new initiative called AMP (Alumni Mentoring Program), all seniors will be paired with an alumnus mentor to help them **launch** their careers.

This is the year that we “premiere” this new curriculum. The following year we will probably be “re-setting” this curriculum with improvements, changes, and edits, just as we would in the professional world with a piece of choreography. All big ideas come with bumps. But the biggest hurdle is getting over the fear of change. And we are well beyond that now. Change is here.

We have nine new faculty members coming here this year who will be invaluable players in the implementation of this curriculum and the philosophies behind it (see pages 4-5). They will bring their own new ideas which we will incorporate over time. And of course, every new student changes us. We all change each other with every exchange, every touch (Yes! We can touch



Sara Hook, photo by Elliot Emadian

each other again!), and with every act of kindness and affirmation we bring to our dancing communion. No matter what is going on in our world, on our campus, or in our personal lives, dance brings us closer and sustains and fortifies us. We will all ignite and define our participation as actively engaged world citizens and artists through our practice of *togetherness*—whether through

a new course entitled “Dancing in Community,” our biweekly forums for the exchange of ideas, intense rehearsals, project-based creative learning, or multiple platforms for collaboration.

Let the fun hard work of dancing toward a new future begin!

# new faculty



**Serouj Aprahamian**  
Assistant Professor

Serouj “Midus” Aprahamian is an internationally renowned practitioner of breaking, popping, and underground hip-hop dance styles. In 2002, he helped produce a highly influential experimental dance video called *Detours* and, together with his dance group Style Elements Crew, has remained active cipherng, performing, competing, judging, and teaching at hip-hop events throughout the world. Originally from Los Angeles, Midus currently lives in Toronto, Canada, where he finished his PhD in Dance Studies at York University, with a focus on breaking and hip-hop history. His scholarly writings have appeared in the *Journal of Black Studies*, *Dance Research Journal*, *Oxford African American Studies Center*, and the forthcoming *Oxford Handbook of Hip Hop Dance Studies*.



**Alfonso Cervera**  
Assistant Professor

Alfonso Cervera holds an MFA in Experimental Choreography from the University of California, Riverside. He is a Queer first generational Mexican/a/x choreographer, performer, educator, curator, and activist. Along with his degree, he holds professional certifications in Asana Yoga, Reiki Healing, and has recently been elected as executive director of Show Box L.A. His research and specialization as an independent artist focus on the conversation between queerness, Ballet Folklorico, and Afro-LatinX social dances in a contemporary autobiographical embodied experience that he calls Poc-Chuc. Poc-Chuc, an emerging and inclusive dance technique developed by Cervera, weaves these techniques as a pedagogical tool to adhere to the current times and to create representation for marginalized communities.



**Paige Cunningham-Caldarella**  
Associate Professor

Paige Cunningham-Caldarella is a dance educator, choreographer, performer, and was an associate professor of dance at Columbia College Chicago, where she taught modern and contemporary dance techniques, ballet, dance pedagogy, and performance-based classes. Cunningham-Caldarella has been awarded a Chicago Dancemakers Forum grant, DCASE Individual Artist grants, and a Teaching Excellence Award from Columbia College. As a performer with the Merce Cunningham Dance Company, she toured both nationally and internationally, and has worked with The Seldoms, Colleen Halloran Performance Group, Darrell Jones, Timothy Buckley, and Onye Ozuzu among others. She holds a BFA from The Juilliard School and an MFA from the University of Illinois Urbana-Champaign.



**Roxane D'Orléans Juste**  
Associate Professor

Roxane D'Orléans Juste is a Haitian-Canadian modern dancer, teacher, and choreographer. Her multifaceted work intersects a meticulous attention to form and design with a thirst for the unknown. She is the choreographer in residence for the Fundación Contemporánea Corearte in Caracas, Venezuela, and serves as cochair of its Executive Board. She is the creator of “En Solo” dance concerts, which have been presented in prestigious venues globally. For over three decades, she toured and taught worldwide as a leading member of the Eleo Pomare Dance Company, the Annabelle Gamson Dance Solos, and the José Limón Dance Company—which she led as artistic associate and associate artistic director and where she serves as a reconstructor staging Limón’s repertory worldwide. She is a Bessie-award winner for “*Outstanding Sustained Achievement*” in dance and was honored with Canada’s prestigious “Le Prix Jacqueline Lemieux.” D'Orléans Juste received an MFA in Dance from UIUC.

**Alexandra Barbier**  
Post-Doctoral Research Associate

Alexandra Barbier is an artist, educator, and performance maker whose practices emerge from dance, performance art, Blackness, and queerness. She promotes whimsy, humor, and playfulness while also inspiring critical thought and cultural/societal commentary and inquiry. She has been on faculty for the Joffrey Ballet and Jazz + Contemporary trainee programs and New Jersey City University, has guest taught and held residencies in several dance programs throughout the country (including DeSales University, Davidson College, and University of Georgia Athens), and has held the Raymond C. Morales Post-MFA Fellowship in the University of Utah's School of Dance. Alexandra holds a BA in French with a minor in women's and gender studies and an MFA in modern dance.



**Betsy Brandt**  
Associate Teaching Professor

Betsy Brandt is an interdisciplinary dance educator, dramaturg, writer, maker, and mover. She previously held faculty appointments at Webster and Lindenwood Universities, teaching courses in history, gender/sexuality studies, composition, and technique. A pioneer of the emergent role of dramaturgy in dance and film projects, Brandt defines the dramaturg's role as part advocate, part curator, part skeptic, and part embodied witness. She earned her MFA in dance, with a research emphasis in art history, from the University of Illinois Urbana-Champaign, and her BA in dance and political history from Kenyon College.

**Rachel Rizzuto**  
Assistant Teaching Professor

Rachel Rizzuto is a choreographer, performer, teacher, and dance writer. She has recently had the pleasure of dancing in the work of Rebecca Nettle-Fiol, Tere O'Connor, Sara Hook, Jennifer Monson, Renata Sheppard, and Elliot Reza Emadian, following a nine-year tenure dancing for the Brooklyn-based company Mari Meade Dance Collective/MMDC. Rizzuto is a contributing writer to *Dance Magazine* and *Dance Teacher* magazine, where she formerly served as associate editor. Rizzuto graduated from the University of Southern Mississippi with a BFA in dance and a BA in English. She received her MFA from the University of Illinois at Urbana-Champaign in 2021 and is currently an assistant teaching professor at UIUC.



**Nicole (Nikki) Marini**  
Physical Therapist, Lecturer

Nikki Marini is a Doctor of Physical Therapy with a clinical doctorate degree from the University of California San Francisco/San Francisco State University. Coupled with her physical therapy education, Nikki has a background as a professional dancer, yoga instructor, Pilates teacher, and licensed massage therapist. She is also a Dance alumna with dual bachelor's degrees in biology and dance from University of Illinois Urbana-Champaign. She danced professionally in Chicago with The Seldoms and Thodos Dance Chicago and in San Francisco with RAWdance. She is passionate about wellness and loves helping her clients and students improve their overall well-being through positive movement experiences.

**Elliot Reza Emadian**  
Office Administrator, Lecturer

Elliot Reza Emadian is a gender-nonconforming interdisciplinary artist, teacher, and scholar. Their work occurs in the intersection of dance and choreography, video art and editing, sound and music, light and photography, and popular culture. Elliot has presented their choreographic work all through the Midwest and East Coast including at the Ailey Citigroup Theater and Abrons Arts Center in Manhattan, NY; the Center for Performance Research and Triskelion Center for the Arts in Brooklyn, NY; and the Boston Center for the Arts. Most recently, they were commissioned by Links Hall in Chicago, IL, to create *MASCCHAOS* as part of the 2021 Co-MISSION festival of new works. Elliot holds a Bachelor of Science in Mathematics from Washington and Lee University and a Master of Fine Arts in Dance from the University of Illinois.





# Footprints in the Community

## “Teaching kids is challenging!”



**Creative Dance for Children  
Director Betty Allen taught  
us different methods to  
deal with chaos as a  
creative opportunity  
inside the studio.**

**Betty would always  
ask, “How can we  
do better next  
time?” This kind  
of reflection  
allowed me  
to experiment  
with different  
teaching  
techniques to  
find what  
worked best.**

– Anabelle Clark  
(Undergraduate Teaching  
Assistant in the Creative Dance  
for Children/Child Development  
Laboratory program)

Photo by Betty Allen

# FLATLANDS

## DANCE FILM FESTIVAL

**By Laura Chiaramonte**

In August of 2021, the Flatlands Dance Film Festival opened with *LAZARUS*, a short dance film choreographed and directed by Tuixén Benet, followed by the featured documentary *Can You Bring It: Bill T. Jones and D-Man in the Waters*, directed by Rosalynde LeBlanc and Tom Hurwitz. After the screening, Catherine Cabeen, a former dancer with the Bill T. Jones/Arnie Zane Company, and Raheim White, Dance at Illinois BFA Graduate, joined us over Zoom for questions and conversation.

The short film competition in January of 2022 presented films that responded explicitly to landscape and the impact the environment has on our bodies. Flatlands Dance Film Festival (FDFF) committee members Fabiola Elias, Renée Wadleigh, and Laura Chiaramonte had the task of narrowing down 967 submissions to 30 films. The FDFF short film adjudicators included

Alla Kovgan (film director), Jenny Oyallon-Koloski (Assistant Professor of Media and Cinema Studies at UIUC), and Simone Wierød (Danish choreographer and director, 2018 FDFF Festival Winner). All had an integral part in narrowing down and scoring the final twelve submissions. The festival winner was *BELIA*, choreographed and directed by Eman Hussein, and Danscollectief Arnhemse Meisjes' *Memories of the Future* received the Audience Award. BIG congratulations to all the finalists.

The festival is honored to continue a partnership with the Spurlock Museum of World Cultures. The 2022–2023 season will launch on August 27, ending with the short film competition on the weekend of January 20–21, 2023. Check out the Flatlands Dance Film Festival Facebook page and Instagram for updates.

Jeremy Taylor (BFA '20) in Danzel Thompson-Stout's (MFA '21) *Double-Sided Dream*



Kayt MacMaster (MFA '22) in *hog ranch*,  
*hogwash* or putting lipstick on a pig

## DANCING TO UNEARTH NOTIONS OF THE FRONTIER AT KRANNERT ART MUSEUM

By Kayt MacMaster

When imagining an immersive performance experience that looks at the American frontier, an art museum may not be the anticipated venue. I shared this feeling and spent weeks begging any off-the-beaten-path performance space within twenty miles of Champaign-Urbana to host my thesis performance. Thwarted by the reality that non-traditional venues often present more restrictions than possibilities, I took myself on a walk through of Krannert Art Museum (KAM) hoping for a new idea.

Using artworks in KAM's collection as landmarks on a journey that slipped between fact and fiction, real and surreal, I transformed a maze of galleries into a trail that followed the ever-sprawling mythological and geographic borderline of the American west. The museum provided an architectural and ideological structure that allowed me to blend elements of scavenger hunts, museum audio tours, and burlesque historical reenactments to create a space for reckoning with notions of the American frontier.

Alexandra Kinard (BFA '22) was the first woman to ever perform the opening solo in Donald Byrd's *Love, Part 1*, a role that she portrayed with power and vulnerability.







# transitions .....

## JAN ERKERT

By Tere O'Connor

As we move into our next decade here at DAI, we say goodbye to an enormous force in our lives, the head of our department from 2006 to 2022, Jan Erkert.

Transparency and collaboration were central to her vision, and she naturally wove compassion into all her management. Although she always had an inordinate amount of work, much of it created out of her insatiable desire to make this department excellent, she could still listen—and she really listened—allowing the community in on her decisions. Her job included a vast range of elements from student care to excellent teaching to management of faculty's research and work schedules to overseeing seasons of performances at Krannert Center for the Performing Arts to absorbing social evolution and new paradigms to raising money and cultivating interest in our department, making her own art and much, much more! It is a mountain to climb, and she always executed it with true intelligence, grace, stamina, and exactitude (and a flawless sense of fashion!).

Among her many amazing qualities, one that stands out is her ability to change course when the most dramatic of events occurs, not ignoring them but prioritizing the carrying on and finding alternative ways of looking at the problem until it is no longer a "problem." We have learned that this is always a choice from her. It is not only the faculty respect that I summon here—Jan Erkert is recognized across the university and the nation as a groundbreaking leader and department head. She led us through everything from traumatic state funding issues to the pandemic, but we also shared great thinking and aesthetic moments and, of course, daily workplace laughter to keep ourselves sane.

Here are some details of her profound contribution.

She transformed the department through her commitment to changing who dances, what we dance, and how we dance together.

### WHO DANCES

- Visionary recruitment of one of the most distinguished Dance faculties in the U.S.A., who collectively garnered 9 NY Dance and Performance ("Bessie") Awards, 3 Dance/USA Fellowships, 3 Guggenheim Awards, 3 Fulbrights, a seat on the Academy of Arts and Sciences, and many more prestigious awards.
- Spearheaded over 35 guest artist residencies with major artists such as Trisha Brown, Donald Byrd, Laurie Carlos, Ping Chong, Omri Drumlevich, Kyoko Ibe, Bill T. Jones, Alla Kovgan, and Nia Love, among others.
- Through strategic reimagining of recruitment practices, diversity education, and curriculum reform, DAI changed the demographics of our community to be much more diverse. (7% underrepresented faculty and students in 2006 to 40% underrepresented faculty and students by 2022).
- Created the *No Debt for Dancers* initiative and raised over \$4 million in endowments and estate gifts for alumni awards, student scholarships, and Production and Enrichment funds.
- Worked with Fran Ansel and Diane Baker to establish the Dance Partners Advancement Committee—a spirited group of community members who volunteer, raise funds, and support the mission of Dance at Illinois.

### WHAT WE DANCE

- Under her leadership, the faculty interrogated systemic racism within the curriculum and culture and promoted interdisciplinary study which resulted in a substantial revision of the BFA and MFA programs, new Graduate and Undergraduate Minors, Yoga Certification, and new BA and BA+Kinesiology degrees.



- Initiated numerous interdisciplinary collaborations with the Colleges of LAS and Engineering; Schools of Music, Architecture, Art and Design; Departments of Jewish Studies, African American Studies, Gender and Women Studies, Theatre, Landscape Architecture, Urban Planning; as well as the Hillel Center, Krannert Art Museum, and Japan House.

#### HOW WE DANCE

- Received the Executive Officer Distinguished Leadership Award (2020) for outstanding academic leadership and vision of the Department of Dance at the University of Illinois and the Larine Y. Cowan Make a Difference Award (2015) for leadership and success in creating a more diverse community within the Department of Dance.
- A champion for the dance faculty and staff, she wrote 31 nominations for major teaching, research, and service awards, in which faculty and staff received 20 national, campus, and college awards.
- A passionate advocate for embodied knowledge, she published seven op-eds for CNN, *The Chicago Tribune*, and other publications as a Public Voices Fellow in 2020.

She has readied us for an exciting future as she hands the reins to Sara Hook, another formidable force in our department. We offer our deep and sincere gratitude for how she has affected our lives, instilling us with the mixture of honesty, calm, and ambition that defined her excellent leadership. We will inhabit the vacuum her leaving creates with the fullness of her gifts in tow, ready to move forward fueled by the remaining embers of her efforts.

We wish her a joyful future filled with intermittent periods of rest and full engagement with new ideas because we can be sure she won't be sitting down.

Thank you, Jan Erkert!



## KIM HARDIN

### Physical Therapist, 1998–2022

Kim Hardin will be missed by DAI, as she took exceptional care of our bodies and our souls! For 24 years, she conducted annual screenings on over 2,000 students, in which she targeted their physical strengths and challenges and provided conditioning programs in order to prevent injuries. While her focus was on prevention, when injuries did occur, they were traumatic for dancers whose whole career could be in jeopardy. We were so blessed to have Kim at our sides as she guided us through the healing processes with a heart of gold. Her skilled hands, vast knowledge of the field, and creative solutions helped dancers move through the pain and into a process that was generative and ultimately empowering. We thank you, Kim, for your extraordinary service to Dance at Illinois!

## KEN BECK

### Specialist in Music, 1998–2022

For over 2,880 dance classes over a 24-year period, Ken Beck played exquisite music which was expertly constructed to assist and inspire the dancer in dancing. As a specialist in music, he created original music for numerous new works by faculty and students, such as T. Lang's *Mother/Mutha* when he learned to play the Sal-Mar Construction—one of the only musicians in the world who can do so. This year he created a haunting score for Kayt MacMaster's work presented at Krannert Art Museum, *hog ranch, hogwash, or putting lipstick on a pig*. His excellent skills in technology assisted the department in maintaining and designing audio/video systems in four dance studios and two media labs for over 20 years, which kept the department ahead of the curve during a pandemic. He also spearheaded the education of non-majors by teaching Dance 100 online courses and mentoring graduate students in the pedagogy of online learning. Deep thanks, Ken!

# dance at illinois

Jordyn Gibson (BFA '23) in Bevara Anderson's  
(MFA '22) *so good to be alone together*



Anna Rogovoy (MFA '24) in Sarah Mininsohn's (MFA '22) *Shund*



Kristen Whalen (BA '22) in Cynthia Oliver's *Fallow*







Jasmine Chavez (BFA '23), Jaden Monroe (BFA '24), Laini Gorgol (BFA '22), Anna Lillig (BFA '25)  
 Uria Bennet (BFA '25), and Haley Krause (BFA '24) in Anna Sapozhnikov's (MFA '02) *Svad'ba*



Hannah Tharp (BFA '23) and Jasmine Chavez  
 (BFA '23) in Donald Byrd's *Love, Part 1*

## BA/BFA

By John Toenjes, Professor/BFA Director

This year saw some wonderful vibrant dance performances in faculty and graduate student choreography at Krannert Center and other campus venues—thankfully with the excitement of live audiences again. Dance at Illinois undergraduates have summer plans to dance at their local studios and at national dance festivals, and our small yet powerful graduating class is heading off to a wide variety of careers ranging from dance studio instructor to professional dance company apprentice to technology consultant to graduate school in arts management. Since our students are immersed in a variety of techniques and perspectives and have cultivated a practice of synthesizing this information, we are confident they will bring their own unique perspectives to all their respective communities.



Undergraduates: Kristen Whalen, Laini Gorgol, Alex Kinard, Kennedy Cowan, Jordan Brookins, and Nia Khan, photo by Anna Sapozhnikov. Not pictured: Ely London



## MFA/GRAD MINOR

By Sara Hook, Professor/MFA Director

Huge congrats to this stellar class of MFA graduates who will be spreading near and far! Bevara Anderson will be dancing with renowned choreographer Rennie Harris, including performances at Bates Dance Festival in Maine and at the Joyce Theater in NYC. Jacob Henss will be staying in this region, hosting residencies in St. Louis and dancing in shows in Wisconsin and at UIUC. Jakki Kalogridis is returning to New Orleans to continue writing her book, design costumes, choreograph, produce shows, and pursue teaching opportunities! Kayt MacMaster will be doing a residency in St. Louis with Jacob Henss this summer and will be continuing to pursue opportunities to perform, write, and teach. This fall, Sarah Mininsohn heads to Bologna, Italy, to work with Alma Dance, DNA Dance, and the Department of the Arts at University of Bologna during her nine-month Fulbright residency. Saori Kataoka, who graduated with a graduate minor in Dance, will continue an impressive jazz trumpet concert touring series and will be looking for opportunities to keep dancing! We thank our grads for their contributions to enhancing Dance at Illinois!

Graduates: Jakki Kalogridis, Kayt MacMaster, Sarah Mininsohn, Bevara Anderson, Jacob Henss, and Saori Kataoka (Graduate Minor), photo by Anna Sapozhnikov



# A TOAST TO OUR GRADUATES

By Dr. C. Kemal Nance

“

My fellow dancers, you are warriors of light in a quickly darkening world. You are cooky and strange and passionate, and we live for it. You have the power to turn our world upside down, and we are relying on you to do it. Your art reminds us to look at ourselves and cherish our short lives from moment to moment, Hungwe to Hungwe, one accumulation after the other.



Seniors: Kristen Whalen, Alex Kinard, Nia Khan, Ely London, Jordan Brookins, Laini Gorgol, and Kennedy Cowan, photo by Elliot Emadian

# AWARDS

## Dance Partner Undergraduate Project Awards

(est. 2010) Targeted for summer study by undergraduates.

**Jasmine Chavez (BFA '23)**

**Tessa Olson (BFA '25)**

**Jordyn Gibson (BFA '23)**

**Kate Henderson (BFA '23)**

## Mary Elizabeth Hamstrom Award

Awarded to a graduate student for summer study.

**Abby Chin (MFA '23)**

## Patricia Knowles Graduate Travel Award

Designated for an outstanding MFA candidate in the Department of Dance to be used for travel and study that deepens their artistic life.

**Dare Ayorinde (MFA '24)**

## Courtney B. Kellogg Memorial Scholarship

(est. 2015) For an outstanding undergraduate dance student. Established in memory of Courtney B. Kellogg Wojcik (BFA '00).

**Haley Krause (BFA '24)**

## A. Raheim White Scholarship (est. 2017)

Merit-based award for an underrepresented/ minority first-year student. This award is named in honor of alumnus A. Raheim White (BFA '11), who has cultivated an imaginative, innovative, and sustainable artistic life.

**Nawal Assougdam (BFA '25)**

## Ahmad D. and Dulce G. Issa Dance Scholarship

For overall outstanding achievements.

**Jordyn Gibson (BFA '23)**

**Tessa Olson (BFA '25)**

## Fernadina Chan Scholarship

(est. 2019) Given by alumna Fernadina Chan (MFA '72) to help make education more affordable for student dancers at UIUC.

**Lucas Conley (BFA '26)**

## Larry Scholarship

Given by Bette Rosenstein and John Brix to an outstanding, incoming first-year student.

**TBA**

## Moe Family Dance Award

(est. 1996) Awarded to a dance major with potential for unique contributions to the profession, which may lie outside the realm of performance in the traditional sense.

**Jakki Kalogridis (MFA '22)**

## Outstanding Undergraduate Performance Award

**Jordyn Gibson (BFA '23)**

**Landon Allender (BFA '24)**

## Vannie L. Sheiry Memorial Scholarship

(est. 1994) Given to a dance major who has demonstrated exceptional performing talent. Priority given to graduate students.

**Kayt MacMaster (MFA '22)**

**Jacob Henss (MFA '22)**

## Senior Magnolia Award

For the most growth and development throughout their four years.

**Laini Gorgol (BFA '22)**

## Leadership Award

(est. 2018) This award honors those who have served as leaders in our community.

**Jordyn Gibson (BFA '23)**

**Anna Lillig (BFA '25)**

## Wanda M. Nettl Prize for Student Choreography

(est. 2002) This annual award is designated for the best choreography by an undergraduate or graduate student.

**Bevara Anderson (MFA '22)**

**Sarah Mininsohn (MFA '22)**

## William McClellan Memorial Scholarship

(est. 2017) In Honor of William McClellan (BFA '00) for outstanding achievement in choreography and performance

**Kennedy Cowan (BFA '22)**

## Lisa Carducci Memorial Scholarship

For an overall outstanding BFA student. Established in honor of Lisa Carducci (BFA '84) by her family.

**Kristen Whalen (BA '22)**

**Alex Kinard (BFA '22)**

1. Kayt MacMaster (MFA '22) and Jacob Henss (MFA '22) in MacMaster's *hog ranch, hogwash or putting lipstick on a pig*; 2. Noa Greenfeld (BFA '23), Kayt MacMaster (MFA '22), Jacob Henss (MFA '22), Jade O'Connor (BFA '23), Anabelle Clark (BFA '23), and Abby Chin (MFA '23) in Professor Tere O'Connor's *Future Cake*; 3. Jordyn Gibson (BFA '23) in Alex Kinard's (BFA '22) *Un4ceen*; 4. Elliot Emadian (MFA '20) in *Jack and Diane*, photo by Laini Gorgol





## FACULTY AWARDS, RECOGNITION, & ALUMNI NEWS

**Dr. Cynthia Oliver** received the 2021 Doris Duke Artist Award in recognition of her contributions to the field, an unrestricted award given to seven artists across the nation this year. She also is a 2022 Guggenheim Fellow—a fellowship to support creative/scholarly dance work and a MacDowell Residency 2022.

**Tere O'Connor** received the 2022 FAA Faculty Award for Excellence in Teaching. This award recognizes faculty in our college who have demonstrated consistent excellent performance in teaching as well as a demonstrable positive impact on students in the classroom and through advising and mentoring.

**Elliot Emadian** is a 2022 recipient of the Karen Wold Level the Learning Field Award given by the Division of Disability Resources and Educational Services. This award is given in recognition of affording students with disabilities equal access to academic resources and curricula.

**Dr. C. Kemal Nance** will be traveling to the American Dance Festival (ADF) in Durham, North Carolina, with six of our Dance at Illinois students/alums who will be dancing the late Dr. Kariamu Welsh's *Women Gather* in a ceremony honoring her contributions to the dance field.

**Angel Anderson** (BFA '21) has been chosen as our Beverly Blossom and Carey Erickson Alumni Dance Awardee. This award enables alumni to return to campus to teach, perform, choreograph, and otherwise enhance Dance at Illinois. Angel will be traveling to Senegal this summer to study in an African Diaspora Training Program. In the fall of 2022, Angel will then share her research and findings with the DAI community through masterclasses with our students and faculty.

**Bevara Anderson** (MFA '22), **Danzel Thompson-Stout** (MFA '21), and **Jeremy Taylor** (BFA '20) will be dancing and touring with Rennie Harris Puremovement at ADF and around the country.



1. Assistant Teaching Professors Laura Chiamonte (MFA '09) and Rachel Rizzuto (MFA '21) in Professor Rebecca Netti-Fiol's *Danse Soiree de BonBons: Les Bonbons*; 2. Kennedy Cowan (BFA '22), Alex Kinard (BFA '22), and Prishina Coleman (BFA '24) rehearsing the late Dr. Kariamu Welsh's *Women Gather*; 3. Ty'essa Lewis (MFA '23), Lukas Moskalis (BA '23), Noa Greenfeld (BFA '23), Juli Craft (BFA '24), Kristen Whalen (BA '22), and Anna Rogovoy (MFA '24) in Sarah Mininsohn's (MFA '22) *Shund*; 4. Dancers in Bevara Anderson's (MFA '22) *so good to be alone together*





# Donors 2021–2022

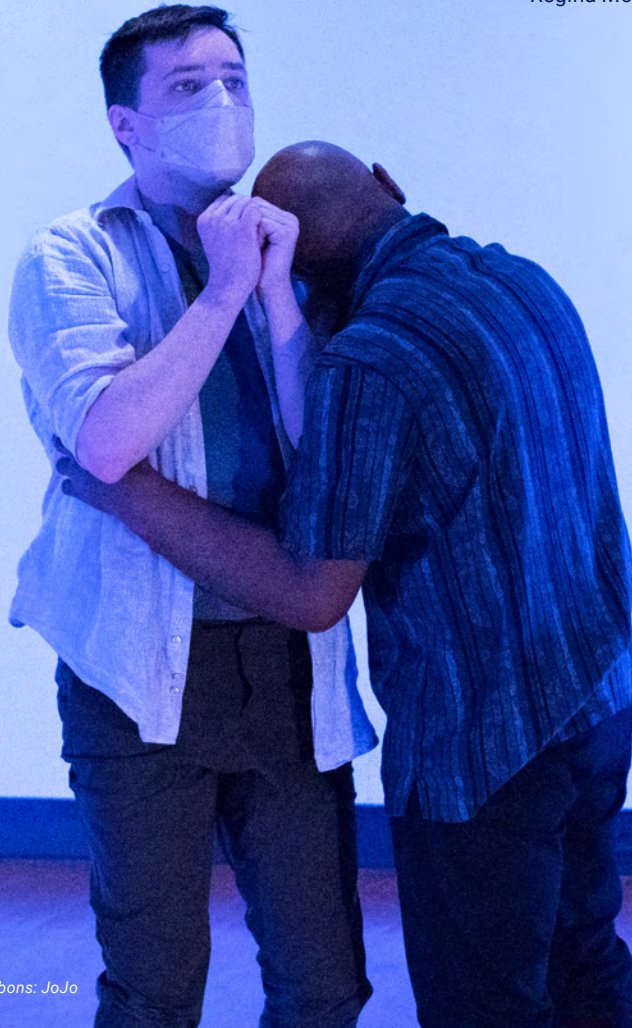
Fran and Marc Ansel  
Christine & Paul Bauer  
Mary Bobosky  
Michelle Boulé  
Betsy Brandt  
Hailey Brown  
Jerry Carden & Tim Temple  
Jacquelyn & Donald Carducci  
Donna Carnow  
Linda & Robert Cavanagh  
Fernadina & Albert Chan  
Beth & David Chasco  
Janet & Charles Chiaramonte  
Beth & James Craft  
Peggy & Paul Drane  
Katherine Dunlap  
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Jan Erkert and Bernt Lewy  
Margareth Etienne  
Kimberly Fouch  
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Karin Watkins  
Judith Watkins  
Lynn & Richard Wilson  
Jerry Wray & Dirk Mol  
Basia & Stephen Yakaitis  
Nicole Yockel



Jacob Henss (MFA '22) and Joe Bowie (MFA '24) in Rebecca Netti-Fioli's *Danse Soiree de Bonbons: JoJo*



## MAJOR GIFTS

Special thanks to the following donors for major gifts this year.

**Jan Erkert Legacy Fund**, an endowment for guest artists, was funded by the Dance Partners Advancement Committee in honor of Erkert's retirement, spearheaded by DPAC members Michael Lambert & Tim Hutchison, Dirk Mol & Jerry Wray, and Tim Temple & Jerry Carden.

**Jan Erkert and Bernt Lewy** provided an estate gift to the Jan Erkert Legacy Fund for Guest Artists.

**Fran and Marc Ansel** have committed an estate gift to Dance, including major gifts to the Jan Erkert Legacy Fund for Guest Artists and to the Department of Dance Production and Enrichment Fund.

**John C. and Pamela A. McKinley Rozehnal** Endowed Dance Scholarship Fund provided an estate gift to the Department of Dance and an endowed scholarship for current use.

**Dirk Mol and Jerry Wray** provided an estate gift to the Production and Enrichment Fund and the A. Raheim White Scholarship Fund.

**Beverly Washington** (BA '78) provided an estate gift to the Production and Enrichment Fund.

**Len Lewicki** provided an estate gift to the Production and Enrichment Fund.



DPAC founder Fran Ansel with Marc Ansel in conversation with DAJ students



Sojung Lim (MFA '24) in John Toenjes' Soundwave Surfing

## 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.

Our Dance Partners Advancement Committee (DPAC), made up of a small group of dedicated Dance Partners, act

as a bridge between Dance at Illinois and the community. Along with DPAC, 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 ("Scholarships," "Production & Enrichment," or "Jan Erkert Legacy Fund") on your check, made payable to the University of Illinois Foundation/ Department of Dance, and mail to University of Illinois Foundation at PO Box 734500, Chicago, IL 60673-4500.

For information on how to donate online: [go.illinois.edu/SupportDance](https://go.illinois.edu/SupportDance).



# 22-23

## SEASON

**Flatlands Dance Film  
Festival: Feature Film**  
**August 27**  
Spurlock Museum

**October Dance**  
**October 13-15**  
Colwell Playhouse

**Skeleton Dances**  
**October 28-29**  
DRK

**Fall Senior Thesis Concert**  
**December 2-3**  
DRK

**Flatlands Dance Film  
Festival: Film Shorts**  
**January 20-21**  
Spurlock Museum

**Studio Dance**  
**January 26-28**  
Studio Theatre

**Dance at Illinois Downtown**  
**March 30-April 1**  
Virginia Theater

**Spring Senior Thesis Concert**  
**April 28-29**  
DRK

## AUDITION DATES

### Undergraduate Program

**October 14-15** Open House and Audition  
**January 21** Chicago (Visceral Dance Center)

In addition to the BA, BA+Kinesiology,  
and BFA, we are now offering a Dance Minor.

### Graduate Program

**January 25-26**

Elsa Gaston (BFA '23) in Laini Gorgol's (BFA '22) *Picking Flowers and Howling at the Moon*



## 2021–2022 FACULTY/STAFF LIST AND MAGAZINE CREDITS

### DANCE FACULTY

**Betty Allen**, *Lecturer and Creative Dance for Children Director*  
**Laura Chiamonte**, *Assistant Teaching Professor and Media Coordinator*  
**Catrina Choate**, *Lecturer*  
**Roxane D'Orleans Juste**, *Assistant Teaching Professor*  
**Elliot Emadian**, *Lecturer and Assistant Media Coordinator*  
**Jan Erkert**, *Department Head and Professor*  
**Sara Hook**, *Professor and Graduate Director*  
**Patricia Knowles**, *Professor Emerita*  
**Linda Lehovc**, *Lecturer and Professor Emerita*  
**Jennifer Monson**, *Professor*  
**C. Kemal Nance**, *Assistant Professor*  
**Rebecca Netti-Fioli**, *Professor and Undergraduate Co-Director*  
**Tere O'Connor**, *Professor*  
**Cynthia Oliver**, *Professor*  
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**Anna Sapozhnikov**, *Lecturer and Assistant Head of Program Administration*  
**John Toenjes**, *Professor and Undergraduate Co-Director*  
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**Abby Zbikowski**, *Associate Professor*

### STAFF

**Ken Beck**, *Specialist in Music*  
**Natalie Fioli**, *Photographer*  
**Kimberly Hardin**, *Physical Therapist*  
**Jacob Henss**, *Space Coordinator/DRK Manager*  
**Anna Sapozhnikov**, *Assistant Head of Program Administration and Engagement*

### INTERNS

**Jordyn Gibson**  
**Kate Henderson**  
**Nia Khan**  
**Alex Kinard**  
**Haley Krause**

### GUEST ARTISTS

**Donald Byrd**  
**Vincent Lopez**  
**Silas Riener**

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**Bevara Anderson**  
**Dare Ayorinde**  
**Joe Bowie**  
**Abby Chin**  
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**Adanya Gilmore**  
**Jacob Henss**  
**Jakki Kalogridis**  
**Ty'asha Lewis**  
**Sojung Lim**  
**Kayt MacMaster**  
**Sarah Mininsohn**  
**Anna Rogovoy**

### ACCOMPANISTS

**Ken Beck**  
**Drew Cox**  
**Jason Finkelman**  
**Beverly Hillmer**  
**Cody Jensen**  
**Aaron Wilson**

### SPECIAL THANKS TO THE DANCE PARTNERS ADVANCEMENT COMMITTEE

**Kelly Bradham**  
**Jerry Carden**  
**Fabiola Elias**  
**Tim Hutchison**  
**Michael Lambert**  
**Dirk Mol**  
**Sally Shepherd**  
**Rosalyn Schwartz**  
**Tim Temple**  
**Alicia Trezise**  
**Skylee Trimble**

### MAGAZINE CREDITS

*Editor:* Anna Sapozhnikov  
*Photography:* Natalie Fioli, unless otherwise noted  
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*Design:* Natalie Fioli, FAA  
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*Cover Image:* Marassa, choreographed and performed by Roxane D'Orleans Juste (MFA '21)



Hailey Brown (BFA '25) and Yuki Chen (BA '24) in Kennedy Cowan's (BFA '22) *Merrylynn's Prayer*

*Marassa*, choreographed and performed by Roxane D'Orleans Juste (MFA '21)



**College of Fine &  
Applied Arts**

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