



# dance at illinois

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

LOCATE CENTER.  AND GO FROM THERE.

# pivot

ISSUE 24 • 2009



# spreading roots

By Jan Erkert, Head, Dance at Illinois

The faculty is developing a new approach to the curriculum that posits the dance artist/leader as central to our mission. Curriculums for the new millennium must respond to our ever-changing world where the Internet moves fast, multiple theoretical lenses challenge the canon of knowledge, and where community shapes knowledge. We are clearly moving away from the metaphor of the vertical tree of learning and in desperate need of a horizontal image to guide us.

French philosophers Gilles Deleuze and Félix Guattari used the metaphor of a rhizome, a plant that spreads itself in a horizontal dimension with no discernable center, to create an education theory based on non-hierarchical systems with multiple entry and exit points. In their book, *A Thousand Plateaus* they equate rhizomes to "...a map that is always detachable, connectable, reversible, modifiable, and has multiple entryways and exits and its own lines of flight."

This theory has been further developed by Dave Cormier, who states in his article, *Rhizomatic Education: Community as Curriculum*, "...the community is not the path to understanding or accessing the curriculum; rather, the community is the curriculum." In this model the research of our impressive scholar/artists Sara Hook, Philip Johnston, Linda Lehovec, Jennifer Monson,

Rebecca Nettle-Fiol, Tere O'Connor, Cynthia Oliver, Kirstie Simson, John Toenjes, and Renée Wadleigh becomes central to a project-based approach to learning. Perhaps instead of subjects such as theory, technique, history, and anatomy at the center of the curriculum,

the entries and exits are composed of a different sort of earth—reflection, inquiry, context, student agency, and synthesis. As we plan our next year we are excited about experimenting with projects that will spawn new growth in strange and unexpected places.



Dan Merlo, Photographer

• Stephen West in Jennifer Monson's *Mahomet Aquifer Project*

## looking back 2008–2009 / looking forward 2009-2010

### Looking Back

A new group of faculty artists has gathered at Dance at Illinois. As the group strives to fulfill the mission of the department to expand the role of dance in contemporary culture they have begun to question not only the traditional way in which dance is produced, but also the way in which audiences see dance. To this end the two annual concerts served as springboards for new ideas and collaborations.

### November Dance

In *Reimagining the Proscenium* the faculty worked alongside the technical staff at the Krannert Center to undo our traditional expectations of experiences in theatrical settings. The audience took a guided tour through the underbelly of Krannert encountering dances in hallways and lounges created by Jennifer Monson, and sat on the stage for an up-close relationship with improvisational artist Kirstie Simson. Interactive sound and video by John Toenjes delighted audiences as they finally poured into the traditional theater. In the final stage performances, Sarah Hook and Jan Erkert gave audiences a fresh look at the raw and unadorned proscenium stage.

### February Dance

A white dance floor created the inspiration for *White Out*, where dancers jumped out of the black box into pristine winter white. Included in the concert were pieces by Rebecca Nettle-Fiol, Linda Lehovec, Renée Wadleigh, and the energetic work *Trigger* set by alumnus Paul Singh (BFA '05) (read more on page 7). In addition to the work in the Colwell Playhouse, the "Silent Show" curated by Tere O'Connor brought together

students and faculty from across the College of Fine and Applied Arts. This temporary theatre built within the active Krannert Center lobby provided the space for video projections, tai chi performances, knitting demonstrations, and invited audiences to meditate on the meaning of silence.

### Guest Artists

Dance at Illinois brought in many guest artists that engaged our community in the creative process and provided a contextual frame for learning. Included among them was award-winning actor and director Laurie Carlos who worked with the students in the Departments of Theatre and Dance on a process-based project titled *MAPLight* (read more on page 5). Hip-hop artists Jennifer Archibald and Millicent Johnnie shared their own perspectives on this art form through workshops. For a complete list of our Guest Artists in Residence for 2008-2009 go to page 15.

### Looking Forward Hip-Hop Project

The Departments of Dance and Theater will collaborate to produce the completely revised premiere of *The Hip-Hop Project* described as "a high-octane theatrical experience that insights the hip-hop nation using music, dance, and spoken word." Providing cultural context for our students, this show will be choreographed by nationally renowned hip-hop artist Millicent Johnnie.

### November Dance: SFX (Student Faculty Exchange)

In November Dance we will practice our abilities to be "...detachable, connectable, reversible, and modifiable."

Graduate students and faculty will create new works as we explore circular patterns of mentoring and learning. A screen dance festival premiering dances generated on local laptops will be shown in the lobby.

### February Dance

The Department of Dance received an American Masterpiece Grant from Dance USA and the National Endowment for the Arts to re-imagine *Astral Convertible* by Trisha Brown. Carrying on the tradition of being a non-traditionalist, Trisha has given us the permission to re-imagine this early interactive set and costumes by Robert Rauschenberg and music by John Cage with 21st century interactive technology. Professor John Toenjes is the project director of a team of artists, which include interactive costume designer Thecla Schiphorst, scientists and engineers from the Institute for Advanced Computing Applications and Technologies (IACAT) and production artists from the Krannert Center. Alumnus Kathleen Fisher, former member of Trisha Brown Company, will conduct a residency to reconstruct this work and dance and art critic Dr. Gay Morris will lead public lectures on the work of Trisha Brown.

### American College Dance Festival

In March 2010, students from across the nation will be dancing in our spaces as we open our doors to shared experiences. Here too we are shifting the paradigm to a conference-like investigation about the nature of the choreographic process.

In all these projects we look forward to spreading our roots and connecting with our many communities.

## the new graduate dance center

By Jan Erkert, Head, Dance at Illinois

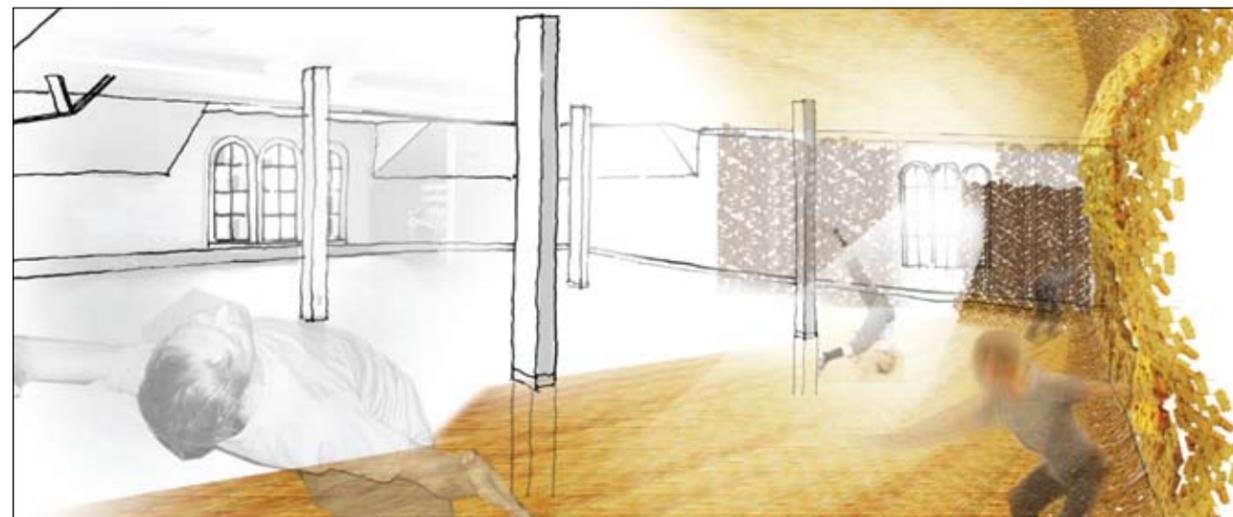


The College of Fine and Applied Arts has been discussing the idea of shared resources, sustainable practices and collaboration as core values. In this spirit, David Chasco, Director of the School of Architecture, generously offered Dance the use of the second floor of an old, underused building belonging to Architecture.

This year we began Phase I of the project, which was to create a dance studio dedicated to graduate student research. In the process we began working with Architecture Professors Roger Hubeli and Julie Larsen to create a flexible, floating studio out of sustainable materials. Student architects and dancers discussed the nature of a creative space and studied theoretical constructs to guide the design process. The students not only designed, but also built a floating studio out

of a basketball court floor, which had been ripped out of a campus gymnasium and was destined for a landfill. The concept of the floating studio allows dancers to utilize the space while we seek larger funding to bring the entire building up to LEED certified standards.

We recently received a grant from the campus Student Sustainability Committee to complete Phase II, which will be the creation of a second floating studio and graduate offices. We look forward to a grand opening of the first studio in the Graduate Dance Center in the Fall of 2009. The creation of the Graduate Dance Center will allow us to truly meet the mission of our MFA program to foster substantive choreographic research that posits dance as a force in contemporary culture.



## reflections on MAPLight

By Alyssa Schoeneman, BFA 2010

In the Fall of 2009, Obie Award-winning actor and two time Bessie Award-winning director Laurie Carlos was in residence in the Departments of Dance and Theatre. This residency, made possible by support from the George A. Miller Visiting Professors and Scholars Fund from The Center for Advanced Study, left a lasting impact on all the students and faculty involved.

What do you know? What's your experience? How do you use it in your work?

Every day for three months, Laurie Carlos asked the same questions to her ensemble. Carlos worked with a motley group of University of Illinois Theater and Dance majors, challenging them to break down forms of resistance and to stay present in their work during rehearsals. Unlike typical theatrical productions, *MAPLight* was not end-focused. Carlos created a process-based work indicative of the ensemble's overall journey.

Carlos began each rehearsal by checking in with the ensemble for twenty minutes. This ritual built a communal trust and helped to establish "what was in the room." Carlos then instructed individuals to hand-select a group to work with for the evening. A firm believer in satisfying personal desires as an artist, Carlos encouraged ensemble members to get what they wanted out of every rehearsal. Small groups were given twenty minutes to discuss how to incorporate the night's prominent themes into a presentation. Carlos varied the amount of direction she gave to groups and presented guidelines with an air of malleability. Requirements such as contact improvisation, text from a script, cinematic themes and a repertory of songs were cited by Carlos to inform performances. The ensemble worked with musician Jason Finkelman to further develop their musical repertory.

In early December, the cast performed a show that can be best described as a snapshot. It featured some of the best work, as selected by Carlos and the ensemble, which had come out of their rehearsal process. The show's progression was not cemented until the night before it opened. Luckily, by then Carlos had crafted a group of individuals who knew how to live in the present moment and go with the flow.



• Philip Johnston with Laurie Carlos



• MAPLight Cast

creative process

# featured faculty



Daniel R. James, Photographer

BFA Director Linda Lehovc has been practicing yoga for nine years and recently began a teacher training certification program in Chicago. She will be completing the certification in Spring 2010.

**What style of yoga do you study? What drew you to this style?**

I have done several years of study at the BKS Iyengar Yoga Institute of Champaign. I responded well to the internal/subtle/anatomical work that goes into that style. I also really appreciate an Iyengar teacher's ability to demonstrate as well as verbally articulate the postures.

**Why did you decide to get certified to teach?**

I wanted to increase my knowledge of yoga as a whole, and to become more comfortable with yoga for non-dancing bodies.

**Through what organization are you getting your certification? Why this particular organization?**

I'm getting certified through The Temple of Kriya Yoga in Chicago, which is recognized by the Yoga Alliance. The study is very comprehensive, with many branches—teaching techniques, yoga philosophy, asana information, anatomy, etc. The instructors leading asana study, meditation work, and yoga philosophy are incredibly knowledgeable and clear.

**What is involved with the certification?**

It's a yearlong study broken into 3-month pieces. We have assignments based on our study due every month and a quarterly exam every 3 months. I'll eventually attend 5, 4-day retreats to get my certification which includes 250 hours of hatha yoga instruction.

**How does your practice affect your dancing?**

It's totally changed my body. I am continually finding connections that I never thought about before—for example, finding the strength in the back of my torso and keeping the front open and soft, while simultaneously keeping breath in the back of the body/back ribs. I've used this concept for many years in teaching dance, but yoga has allowed me to refine my thoughts about moving efficiently and given me a language to use with my students.

**What principles overlap with your technique teaching?**

So many it's hard to name, but I think one of the concepts that has had the most significant impact on my teaching is that proper alignment can be found using the bones, using only the muscles needed to maintain that alignment, as well as through the use of the breath. Releasing excess muscle allows the body to move more efficiently with fluidity and ease.

**What do you feel your yoga certification brings to Dance at Illinois?**

First, I think it's really important to have yoga classes for our students. It's a form that teaches so many things—whether you're looking for ways of understanding your body, or opening your body, or strengthening your body, or quieting your mind, or learning to breathe, etc. It's a practice that helps you figure out what you need to do to keep your body healthy so you can dance for a long time.

I also think it's great for our students to get a solid base of understanding of the yoga postures that they can take out into their lives. It's a body practice that you can do anywhere, even when you have no money to spend on classes! It's a great field connected to dance that our students could eventually get certified in and start teaching.

Lastly, I think it's important for students to know that they can change their bodies. Their future is up to them and they have control over their lives.

# featured alumnus

## Paul Singh returns to dance at illinois

By Aaron White, BFA 2011



This spring, Paul Singh (BFA '05) returned to the University of Illinois as the first recipient of the Beverly Blossom and Carey Erickson Alumni Dance Award to set his work, *Trigger* (For more information on this and our other awards go to page 13). In this piece, the dancers wore costumes of recycled material like guest checks, plastic can holders, and Christmas cards to entrap the audience in a new world centered around human connection and relationships. The dancers had to perform while looking at each other almost the entire time, and engage in various conversations with their partners on and offstage.

Working with Paul allowed me to see what is possible upon graduation. Paul is in New York making beautiful and thought-provoking work. It is very encouraging seeing an alumnus from my university, in my field of study, flourishing. It gave me newfound hope that I may also be triumphant in this dance world.

During an interview, I asked Paul what was it like to be the teacher/choreographer instead of the student and he

replied, "If the students are lucky enough to be involved in the creative process, they get a chance to see the vulnerabilities of the dance-maker. That's probably the biggest thing I found while being on the other end—I was the one who was vulnerable now."

Jenny Gaither, a graduating senior who also worked with Paul said, "I've never felt so connected to everyone while dancing. The partnering exercises that we did forced me to be constantly aware of everyone. Our dancing changed. We were more grounded and used our plié in an entirely new way that connected one movement to another... like a conversation."

We appreciated Paul's visit and hope to see him again sometime in the near future.

**Stay Connected 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 and Nicholas Wagner in Paul Singh's *Trigger*



Dan Merlo, Photographer

# dance at illinois

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Daniel R. James, Photographer

Kyli Kleven in Jennifer Allen's *The Summer of Mt. Redoubt*



Dan Merlo, Photographer

Christine Betsill, Maggie Phillips, and Carolyn Barry in Jan Erkert's *Sensual Spaces*



Daniel R. James, Photographer

Jessica Cornish in Young-Sun Lee's *Afternoon Illusion*



Dan Merlo, Photographer

Rebecca Netti-Fiol's *Paper Song*



Dan Merlo, Photographer

Heather Smith, Renay Aumiller and Nicholas Wagner in Linda Lehovec's *Pass the Goddam Butter*

Jayneice Carter, Kim McCarthy, and Aaron White in Paul Singh's *Trigger* Dan Merlo, Photographer



2009-2010  
performance calendar

november

12-14 / November Dance: SFX

february

4-6 / February Dance

march

11-13 / StudioDance I

april

22-24 / StudioDance II



• Joseph Hutto and Amy Swanson in William Schneider's Silos Phase IV

## A Message from Dean Robert Graves

On behalf of the College of Fine and Applied Arts, I want to congratulate the Department of Dance on its many successes this year, including November's *Relmaging the Proscenium* and February's *White Out*.

Building on a tradition of excellence in all of its units, the College of Fine and Applied Arts aspires to be the most innovative comprehensive college of arts in the world. We are a leader in arts and arts education not only because of our outstanding collection of disciplines, but we also harness our combined potential to investigate the nature of creativity and to nurture creativity in all our endeavors.

The Department of Dance contributes greatly to these aspirations by exploring new definitions of dance, new ways of thinking and creating, and new disciplinary combinations with such units as the National Center for Supercomputing Applications, the Illinois Water Survey, and the School of Architecture. I hope you enjoy reading about these collaborations and the cutting-edge art that they produce.

## faculty highlights

- Tere O'Connor Dance performed *Rammed Earth* at the Baryshnikov Arts Center in **NYC, California, and Texas**.
- Monson presented at the Planet U Conference in **Illinois**, lead workshops at Movement Research in **NYC**, and her company iLAND performed in **Philadelphia**.
- Lehovec completed a yoga teacher-training program at the Temple of Kriya Yoga in **Chicago** and taught master classes in **Virginia** and **Chicago** (Read more about Linda Lehovec's certification on page 6).
- Hook presented *Salad Days*, a full evening of her work, in **Cambridge, MA** and adjudicated ACDFAs in **Minnesota**.
- Netti-Fiol presented her research on Alexander Technique in **Ohio** and showed her choreography in **NYC** and **Ecuador**.
- Oliver performed with Bebe Miller Company in **Ohio, Illinois, and Montana**.
- Wadleigh produced *3 Nights of Dance on Video* at the Armory Free Theater in **Champaign**.
- Toenjes' interactive art installation *Flying Pixels* opened at the Ingenuity Festival in **Ohio** and he presented his research *SoundWave Surfing* and *New Materials on Stage: Custom Controller for Aesthetic Effect* in **Florida** and **Pennsylvania**, respectively.
- Johnston choreographed for a film by Nicky Keogh in Ireland and lead workshops in **Ireland** and **Scotland**.
- Erkert was a guest artist at the Ririe-Woodbury summer workshop in **Utah**, Columbia College in **Chicago**, and **Colorado** College.
- Simson performed in **California, Chicago, Taiwan** and **Cambodia** and taught in **Wales, UK, France, Greece, Italy, Spain**, and the **Netherlands** (Read more about Kirstie Simson's visit to Taiwan and Cambodia on page 11).



Daniel R. James, Photographer

## Kirstie Simson brings Dance at Illinois to Taiwan and Cambodia

This June, Assistant Professor Kirstie Simson traveled with two recent MFA graduates Renay Aumiller and Laura Chiamonte to Taiwan and Cambodia. The goal of the trip was to carry a message of peace and caring through an exchange of art and culture.

During their time in Taiwan they taught classes for the Taipei Dance Community and performed at the Taipei Artist Village, an artist residency center. They also had the opportunity to study tai chi with a tai chi master who is over 90 years old.

In Cambodia, they visited Arn Chorn Pond's school, Cambodian Living Arts World Education, to work with the masters and students at his school and children in the community. Arn Chorn Pond works for Amnesty International and is a spokesperson for peace that give lectures around the world. They also taught workshops in Southern Cambodia at a center for Cambodian dancers who were injured in accidents involving mines.

They documented their journey in order to share it with colleagues and peers in the US. Go to their blog (<http://dancecambodia.wordpress.com/>) to read more about their travels. Stay tuned for a film documentary by Laura Chiamonte.

## future plans

### BFA class of 2009

It was an exciting year for the Senior class—performing in elevators, abandoned silos, and garden plots in addition to performances in the Krannert Center while simultaneously rehearsing, choreographing, and producing four different Senior Concerts. Now the journey really begins for the class of 2009 as they head off to New York City, Chicago, Massachusetts and beyond. In addition to dancing and choreographing, several graduates have expressed interest in graduate school for kinesiology and physical therapy or getting certified in personal training and yoga. Other graduates will be using their teaching skills in public and private settings. We wish them the best of luck.



Daniel R. James, Photographer

• (front row left to right) Victoria Heeb, Lauren Waldstein, Erin Sansone, Rebecca Crystal. (back row left to right) Amanda Pesch, Jennifer Gaither, Kyli Kleven, Kuan-Yu Chen, Kim McCarthy, Catherine Hamilton, Nicholas Wagner, Lauren Bruker, Talia Kraft. (missing) Claudio Ribeiro

### MFA class of 2009

Renay Aumiller and Laura Chiamonte traveled to Taiwan, Cambodia, and Italy this summer with Assistant Professor Kirstie Simson where they taught workshops and performed in the community.

After her trip Renay Aumiller moved to Chicago to continue her investigations in performance and choreography and will be joining the faculty at Beloit College as a Visiting Assistant Professor in the fall.

Laura Chiamonte will be making a small film documentary about her summer travels and plans on producing a screening in Chicago and Urbana/Champaign in Spring 2010. Upon her arrival back to the US, Laura plans on returning to the artist community in Chicago to continue teaching workshops, choreographing and performing.

Angeline Holmes will be moving to New York City in the fall where she will continue her Alexander training. She will also be working for FOCUS (Fellowship of Catholic University Students) conducting campus outreach at New York University. Holmes plans to continue applying Alexander Technique concepts to teaching hip-hop dance, furthering her development as a choreographer, and working with and observing the natural abilities of children through dance.



Renay Aumiller Laura Chiamonte Angeline Holmes

# be a pivotal force — donate now!

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

## production/enrichment fund

An unrestricted fund established for innovative programming and departmental needs such as the ability to bring in diverse guest artists who provide fresh ideas and new perspectives. Included in this fund is the newly founded Beverly Blossom and Carey Erickson Alumni Dance Award, which funds alumni to return to campus to teach, perform, and choreograph. This fund enables our students to make valuable connections for their future careers and is open to contributions at any time through the University of Illinois Foundation.

## dance department scholarship fund

This fund provides scholarships for students to participate in festivals and workshops around the world that can be a turning point in a student's education. The Department has the following four endowed scholarship awards: the Vannie L. Sheiry Memorial Scholarship, the Moe Family Dance Award, the Wanda M. Netti Prize for Student Choreography, and the Patricia Knowles Graduate Travel Award that are open to contributions at any time through the University of Illinois Foundation.

thank you for supporting the department of dance!

Dance at Illinois would like to recognize and thank all of our contributors. Without their support the exciting things that you are reading about in this edition of Pivot would not be possible. Donors to the Department of Dance from January 1, 2008 through June 26, 2009 are listed to the right. If you feel that we have made an error or an omission, 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](http://dance.illinois.edu/support-dance-at-illinois/how-to-donate)**

## contributors

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## 08–09 student scholarship recipients

**Vannie L. Sheiry Memorial Scholarship** (Est. 1994)  
Kyli Kleven  
Awarded in recognition of outstanding performance

**Moe Family Dance Award** (Est. 1996)  
Angeline Holmes  
Awarded to a student with potential for unique contributions to the profession

**Wanda M. Netti Prize for Student Choreography** (Est. 2002)  
Hope Goldman  
Awarded in recognition of outstanding choreography

**Patricia Knowles Graduate Travel Award** (Est. 2006)  
Renay Aumiller, Laura Chiaramonte  
Awarded to MFA candidates to be used for travel and study that deepens his or her artistic life



Kyli Kleven



Angeline Holmes



Aaron White



Hallie Aldrich

## department awards

**Summer Study Scholarship**  
Izzy Collazo, Kelsey Middleton, Brittany Sylwestrak

**Potential Powerhouse Award**  
Courtney Bradley, Kaitlin Lang, Erin Sutkay

**Emerging Choreographic Voices**  
Grace Courvoisier, Amanda Gross, Leila Henry, Wedee Kao

**Excellence in Performance**  
Kuan-Yu Chen, Nicholas Wagner

**Senior Magnolia Award**  
Rebecca Crystal

**Beverly Blossom and Carey Erickson Alumni Award** (Est. 2007)  
Paul Singh  
Enables an alumnus to return to campus to teach, perform, choreograph and otherwise enhance Dance at Illinois

**Lisa Carducci Memorial Scholarship**  
Aaron White  
Awarded to an outstanding student for out of town summer study

**Mary Elizabeth Hamstrom Award**  
Hallie Aldrich  
Awarded to a graduate student for summer study

**Undergraduate Excellence**  
Alyssa Schoeneman

**Graduate Excellence**  
Nicholas Duran

**Undergraduate Above and Beyond Award**  
Lauren Bruker

**Graduate Above and Beyond Award**  
Sarah Haas

## scholarships impact students' lives

*By Kyli Kleven, BFA 2009, Lisa Carducci Memorial Scholarship Awardee*

The summer of 2008 was the most significant of my life. I was given an incredible opportunity: to study at the world's largest contemporary dance festival, ImPulsTanz Vienna, as a DanceWEB scholar. I received free room and board, free admission to thirty-three dance concerts, mentorship under world-renowned artists DD Dorvillier and Trajal Harrel, access to parties, extra workshops, and most importantly, the chance to live and work with sixty-five other DanceWEB scholars from thirty-three countries worldwide.

We were chosen among over a thousand applicants because of our common tendency to think and move in equal amounts. Finding a balance between this complex thinking while trying to commit to a dance atmosphere proved to be the most challenging component in the five weeks I spent in Vienna. Late night debates over which choreographer should win the Prix Jardin D'Europe intermingled with conversations about surviving war, both of which overlapped "Piracy and Tour Guiding", "Popping and Locking", and "The Future Crash is a Choreography" workshops. I was forced to weave empathy, critique, and self-reflection amidst classes where I had to completely surrender doubt.

At the end of five weeks, we agreed to form a flexible coalition. We are "The Embassy of...". Not even a year later, we've appeared in North America, Europe, and the Middle East. As I leave U of I, I anticipate collaborating with an international network of dance makers.

## dept news

### high school summer intensive

This year's High School Summer Dance Intensive marked the beginning of a relationship with US Performing Arts Camps. With their help, Dance at Illinois was able to reach a broader audience and attract students across the nation. The week long intensive offered daily classes in contemporary technique, ballet, jazz, tap, yoga, pilates, improvisation, conditioning, anatomy, and viewing dance. Focused on understanding and experiencing the body on a new level, these talented students took three to four classes daily. These students had the opportunity to rehearse a new work that was created specifically for them by one of our graduate students. Evening



activities included campus tours, movies, games, and swimming. Family and friends enjoyed an informal performance of class work as well as the premiere of the dances created during the week. If you or someone you know is interested in the Summer Intensive in June 2010, please contact us at (217) 333-1010 or dance@illinois.edu.

### dance at illinois in residence at franklin middle school

By Nichole Johnson, BFA 2010

Students enrolled in this year's Teaching Workshop class had the unique experience of teaching at Franklin Middle School in Champaign. Under the direction and mentorship of Jan Erkert, Department of Dance Head, and Sonia Warfel, MFA student and After School Arts Coordinator for Franklin Middle School, Franklin students learned about technical aspects of dance while the U of I students tested their teaching knowledge. This collaboration, known as After School Arts Program, was a chance for growth for all participants. The student teachers created one-hour class plans for the middle school students. Teaching Workshop prepped the U of I students in

different areas of teaching dance including, structuring a class plan, basic knowledge of anatomy and kinesiology, giving corrections, and creating dance exercises and combinations.

Confidence was one of our main objectives for the students and, although it took a few classes, the Franklin students opened up and showed us their dancing personalities. It was exciting to see the students applying connections, move larger and faster, and having fun. Teaching the students at Franklin Middle School gave our Teaching Workshop class a first-hand experience in the exciting art of teaching dance.

## transitions

We say goodbye to Assistant Professor Yutian Wong who will be moving to California to teach at San Francisco State University. We send her best wishes for her next journey.

We welcome Jacqueline Kinsman as Program Coordinator, who comes to us with extensive experience in dance including an MFA in Dance from Smith College. She is gracing our administrative team with her extraordinary skills in marketing, planning and fundraising.

We are pleased to have Cindy Masko as our Office Support Associate. She keeps our entire community grounded and organized - not such an easy task in a community of busy dancers, scholars and artists.



• William Schneider, Stephen West, Hallie Aldrich

## faculty/staff list & magazine credits

### Faculty

Jan Erkert, Professor, Department Head  
Denis Chiaramonte, Visiting Lecturer  
John Dayger, Visiting Lecturer  
Sara Hook, Associate Professor  
Philip Johnston, Lecturer  
Kate Kuper, Visiting Lecturer  
Linda Lehovc, Associate Professor,  
BFA Program Director  
Putu Oka Mardiani, Instructor  
Kristin Marrs, Visiting Instructor  
Jennifer Monson, Professor  
Rebecca Netti-Fiol, Associate Professor  
Tere O'Connor, Professor  
Cynthia Oliver, Associate Professor  
Kirstie Simson, Assistant Professor  
John Toenjes, Associate Professor, Music Director  
Renée Wadleigh, Professor, MFA Program Director  
Yutian Wong, Assistant Professor

### Guest Artists in Residence 2008–2009

Maria Cynthia Anderson  
Jennifer Archibald  
Laurie Carlos  
Iyun Harrison  
Gullapudi Raman Kumari  
Kyoko Ibe  
Millicent Johnnie  
Ted Johnson  
Amii LeGendre  
Mark Morris Dance Group  
Ron K. Brown/Evidence Dance Company  
Thecla Schiphorst  
Paul Singh, BFA 2005  
Luc Vanier, MFA 2001

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Laura Chiaramonte, Graduate Video/  
Media Coordinator  
Kimberly Hardin, Physical Therapist  
Sarah Haas, Graduate Office Assistant  
Cindi Howard, Assistant to the Head  
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• Lauren Bruker and Claudio Ribeiro in Hope Goldman's One Stop Lift



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