



dance at illinois

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

LOCATE CENTER.  AND GO FROM THERE.



pivot

ISSUE 25 • 2010

cells to citizen

By Jan Erkert, Head, Dance at Illinois

• Chad Miller (BFA) in William Schneider's (MFA '09) *Echoes in Architecture*. Photo, Daniel R. James.



Somewhere between getting to know the cells of our bodies and global adventures, dance artists invariably discover the connections between self and the world. Is it that each cell contains the DNA of life, which compels us to contemplate the bigger ocean? Or, is it our ferocious immersion in the creative process, which requires us to dig deeper into the nature of humanity? Or, maybe our study of *presence* reminds us that this moment is our only chance to dive head first into the messy experience of life.

This year, as we experimented with our selected domains of knowing—*reflection, context, synthesis, inquiry and agency*—agency became our entry portal. Through collective focus on this issue in classrooms, town halls and faculty meetings, we defined agency as taking responsi-

bility for one's own learning. Policies immediately shifted. Faculty boldly threw away level placement and asked students to decide which level would be better for their own growth. Does this mean faculty has abandoned their evaluative responsibilities? Does this mean students can do anything they like? The process taught us that if anything, everyone's responsibility increased. Agency is not just choosing which level would better facilitate growth, but also having the wisdom to seek out advice. Agency is not suffering alone in your bedroom if an auditioned piece does not make the show, but organizing your own concert. Agency means not complaining about old rules, but gathering the community together to delightedly make up new rules. It was exciting to watch our community unfold with their newfound powers. There was an

unprecedented outpouring of student work, our entire community re-imagined new possibilities for the American College Dance Festival, and faculty and students took new journeys together in the classroom and through trips to Costa Rica and Cambodia.

As I read about our collective journeys this year, I can't help but notice that attending to the investigative nature of the creative process with agency has led our dance artists to a passionate involvement in the world. This involvement can be both direct and poetically metaphoric. The choreographer enters the studio, taking responsibility to be fully informed about oil spills, the nature of love or the growing warmth of the winds. This knowledge enters the dance not because the dance will necessarily be about these things, but because a person who has developed physical antennas, will make a dance which, when done well, will contain a spectrum of these forces acting on our world.

Isabelle Collazo's moving article about negotiating a "two-way flow of ideas," during her semester in Taiwan, Philip Johnston's fundraiser for Doctors Without Borders, Fernadina Chan's belief in real-world experiences for her students, and Cynthia Oliver's book and dance rooted in the culture of the Caribbean are wonderful examples of our immersion in the big DNA of our global home.

Perhaps the pre-requisite to citizenship should be a trip into the center of one's own cells.

looking back 2009–2010 / looking forward 2010-2011

Looking Back

We hosted the American College Dance Festival in March 2010, shifting the paradigm from festival to a conference-like investigation about the choreographic process. Highlights were keynote speaker Landscape Architect Stephen Sears, who took us on a metaphoric walk through the space and time of his garden and the daily sharing of student insights in the synthesis sessions led by Tere O'Connor and our students. As we prepared for and recovered from ACDFA, these discussions enlightened our year. We were particularly proud of Grace Courvoisier's work *Sister Republic*, which was presented in the informal concert; *In the Offing* by Nicholas Duran, which was invited to be in the Gala; and *Young Sun Lee* by Young Sun Lee, which was invited to be performed at the Kennedy Center for the Performing Arts in Washington DC as part of the national festival.

Guest Artists

We reveled in all aspects of performance—from low-tech to high-tech, and downtown to uptown. Our students, along with students in the Department of Theatre, delivered a ferocious, powerful and sexy performance in *The Hip Hop Project* under the tutelage of renowned hip-hop artist Millicent Johnnie. On the other side of the spectrum, Jennifer Monson brought avant-garde NYC choreographer DD Dorvillier to campus to perform their provocative duet *RMW(a)* and *RMW*. Renowned composer Pauline Oliveros and interactive costume designer Thecla Schiphorst graced our campus, highlighting the cross-domain possibilities. Bob Eisen performed a memorable solo in a studio after returning from a three-year residency in Russia—no lights, no costume—just Bob dancing for a group of graduate students.

November Dance

The faculty further promoted student work this year by inviting three graduate students to create work for November Dance. Also on the concert, was the raw, yet sophisticated *Together We* by Linda Lehovec and Cynthia Oliver's powerful *Corpus Againstus* performed by alumnus Nicholas Wagner, the recipient of this year's Beverly Blossom and Carey Erickson Alumni Dance Award.

February Dance

February Dance featured three big, bold dances by three accomplished choreographers. Dance at Illinois received an American Masterpiece Grant from the National Endowment for the Arts and Dance-USA to re-imagine *Astral Convertible* by Trisha Brown, John Cage and Robert Rauschenberg. To re-imagine Astral's sets, costumes, sound, and lighting with 21st century technology, John Toenjes created a team that included world-class computer scientists and engineers from IACAT (Institute for Advance Computing Applications and Technologies), eDREAM (Emerging Digital Research and Education in Arts Media Institute) and designers from the Krannert Center. Kathleen Fisher, alumnus and former dancer with Trisha Brown, was inspirational to our dancers as the re-construction artist. The concert also featured the haunting *In Praise of Verisimilitude* by Renée Wadleigh who delighted audiences with her return to stage, and the lush *In the Storm of Roses* by Rebecca Netti-Fiol.

Dance Everywhere

Dance poured off the stages and into the community. Dancers performed at farmers markets throughout the region in Jennifer Monson's *Mahomet Aquifer Project*. Dances showed up in swimming pools, stairways, arboretums, gardens, gal-

eries, cafes, abandoned buildings, post offices, Chicago lofts, round barns and studios. In addition, our students created their own concerts, choreographed musicals, and performed with student dance groups across campus.

Looking Forward USA Central

In 2010-11 we will celebrate the range and quality of artists who have chosen the unique landscape and culture of the central part of our country as a place to make work. Carl Flink, former dancer with Limon Company, Artistic Director of Black Label in Minneapolis and Chair of the Department of Theater and Dance at the University of Minnesota, will re-create his award winning *Bleeding Heart*. Ananya Chatterjea, an artist/scholar also from the University of Minnesota, will blend styles of Odissi, Yoga and contemporary dance in a new work for our students. Paige Cunningham, alumnus and former dancer with Merce Cunningham, will set a new work. Not a stereotypical mid-westerner, her fierce and daring dancing will be inspirational to our students.

Nora Chipaumire/Alla Kovgan Residency

Nora Chipaumire has been invited to perform and present workshops at the Krannert Art Museum. In collaboration with this residency, Dance at Illinois has invited Russian filmmaker Alla Kovgan, who created an award-winning, poetic film, *Nora*, about Nora's return to her homeland in Zimbabwe. Ms. Kovgan will present an interdisciplinary, 5-day intensive workshop on cinedance. We look forward to dancers, filmmakers, visual artists and historians gathering together for this residency.

fundraising for medecins sans frontières

By Philip Johnston

global adventures



Two years ago I decided I would like to help Doctors Without Borders with their humanitarian work in Africa. After reading a couple books on the crisis in Sudan, and following the international news coverage about Darfur, I decided on a project that would raise awareness of this crisis and also raise funds for Doctors Without Borders.

During the summer of 2009, I took a three-week bicycle journey through Ireland with stops along the way to dance in twenty towns and cities. The performances took place in a variety of spaces from cathedral squares to city rose gardens. I danced with professional dancers, Irish dancers and dancers from local dance schools. The performances were improvised and I encouraged the public to join the dancers—a few did!

The hills and mountains of Ireland were challenging in places, and the terrain is rarely flat. I discovered at the end of a long day, usually 30-40 miles, the best thing I could do for my body was to dance. After a total 550 miles I had not felt stronger in years.

Many dancers happily joined me in these exhilarating performances. We danced to the accompaniment of a street musician who played the guitar in Galway City and between us we attracted a large audience. I wrote on the sidewalks with chalk why we were dancing and my website address, where the audience could contribute to the fundraiser.

I met many wonderful people from around the globe on my journey and many made contributions to my fundraiser. Family, friends and colleagues helped to bring the total raised to just over ten thousand dollars. Doctors Without Borders has distributed these funds to areas of most need.

dancing adventures in Taiwan, Cambodia, and Italy—summer 2009

By Kirstie Simson

Alums Renay Aumiller (MFA '09) and Laura Chiaramonte (MFA '09) joined me as we set out on an adventure in June 2009.

It was an extraordinary month of intense experiences and meetings with many remarkable people. Our time in Taiwan served to bring us closer together through the teaching and performing we did there. The light, joyous seriousness of the Taiwanese dancers stays in my heart always and it greatly inspires my work. Following our time in Taiwan, we spent nine days in Cambodia where the people have a deep connection with their art, which they see as the center of their cultural soul. It was a beautiful cultural exchange and proof to me of the

power of dance to bring people together. We found the people to be very soft and gracious, despite the fact that most of them live in abject poverty and have suffered enormous tragedy in their recent history. From Cambodia we flew to Southern Italy and spent a sun drenched week dancing with a lively and talented group of European dancers outside in nature. I feel greatly privileged to have these opportunities to dance with people around the globe. I believe dance is a healing art that can bring people together in times of conflict and war. It has served me in my search for a deeper more meaningful way of life where we care for each other and the future of our planet. I am happy to be able to share some of these rich experiences with students in the dance department.

my experiences abroad

By Isabelle Collazo (BFA '11)

Over the past few years, I have been re-assessing my sense of self just as the Taiwanese are struggling to find the qualities that make them distinctly Taiwanese. The Taiwanese are influenced by the west—their dancers are highly proficient in ballet, contemporary dance, and Graham technique, yet they are also connected to their eastern roots—they study Chinese opera dance, Kung Fu, and Balinese.

My experiences in Taiwan have helped me develop a firmer grasp on the person I am and the person I want to be. Dance at Illinois provides a close-knit community that we often take for granted. Even if we don't agree we have a shared history and understanding of each other. I was taken aback when I arrived—their conception of dance and

art were so different from my own. For example, because the Taiwanese are less individualistic than Americans, they take their audience into account during the choreographic process more than we do, which causes their work to be less introspective and more performative. It seems that this emphasis on the whole community creates a more humble performance environment because the art is to be shared with all participants involved. I come away with this questioning certain suppositions I have about creating. At first, I noticed my impulse to constantly judge this quality rather than take into account our differences in history. Taiwan has not experienced a post-modern movement and art, in their culture, has been considered much more of a craft than individual expression. Their outlook on the



• Kirstie Simson. Photo, Patricia Knowles.

Laura Chiaramonte created a documentary of the entire trip. For more information, see our blog: www.dancecambodia.wordpress.com.

relationship between performer and audience encourages me to truly open my mind and embrace those ideas that may seem more traditional or conservative than my own.

An exchange program implies a two-way flow of ideas, which is facilitated by a string of honest conversations. At this point, I know that I would like to incorporate the Taiwanese value of humility and consideration of the whole rather than the individual. Something I would like to leave behind is the value of introspection and constant questioning. Although at times our values may seem at odds, it is my personal goal to find the balance and allow all of my experiences in Taiwan, positive and negative, to shape me.

featured faculty **Renée Wadleigh**



• Nicholas Duran (MFA '11), Renée Wadleigh in Wadleigh's *In Praises of Versimilitude*. Photo, Daniel R. James.

my collection of dances on video

By Renée Wadleigh

Somewhere around 1979 a VCR became part of the home media center in my New York City apartment. That is where the story of my collection of dances on video begins. Perhaps it was the tragic ephemerality of dance that made me want to capture it or maybe it was just that I loved dance—modern/ contemporary dance. Whatever the reason, collecting contemporary dance works on video has been an ongoing and increasingly intense passion.

For many years I was a frustrated choreographer (I finally took it on at 40) who satisfied the desire to make dances through the works of others. I was an avid attendee of downtown dance events for at least 20 of my nearly 30 years in New York City. I relished the pleasure of looking at dance, searching through the good and not so good, delighting at occasionally having my socks knocked off. I loved thinking about new ideas as they appeared, evolved, transformed and about the wisps of change at first only barely evident as dance slowly moved along into new and uncharted territory.

When I came to the University of Illinois in 1991 I missed (along with good friends and some favorite foods) the process of dance and wanted something of the experience I'd had looking at work in New York for the students in the department. I'd already built a small library of works with my VCR and now endeavored to contact choreographers for documents from recent performance seasons and began to show them in courses I'd

founded, Viewing Dance and Contemporary Directions. I believed it important for students of dance to know the field they planned to enter and to understand something of their immediate predecessors and the impulses behind innovations that may relate to their own creative work.

With each round of Contemporary Directions I've made a calculated effort to increase my collection by acquiring new works and to introduce a significant number of unfamiliar artists and artists important on a global platform. This spring the class looked at full-length works by 67 choreographers, many new to the collection and more than ever from abroad. My little library has grown to include artists from the US, Europe, Canada, Australia, Great Britain, Africa, and recently, Puerto Rico. Like any slightly temperamental but adored pet, my collection demands an abundance of paraphernalia, attention, love and a bit of money.

There is no doubt that the increased awareness among dance artists of the importance of sharing works for study in academia has made my collecting easier as time has gone by. The advent of high quality and affordable technologies make it possible to study a season of contemporary dance works presented anywhere in the world through video within months of the live performance. The timely flow into academic dance programs from artists presenting important work is vital not only to my personal collecting but I believe to the healthy continuance of dance in higher education.

the good fight *By Fernadina Chan, MA '72*



• Fernadina Chan (MA '72) teaching students at Boston Arts Academy

featured alumnus: **Fernadina Chan**

We chose to feature Fernadina Chan because of her tremendous work in Boston at a public arts high school. She believes that giving students real world experiences prepares them for the journey ahead.

Dance is perhaps the most misunderstood and undervalued discipline in academia.

Even in the artistic world, dance is often ranked far below music and visual arts. We have to fight to be recognized as an art form, not just another physical education activity. This makes the job of a dance educator particularly challenging.

At Boston Arts Academy (BAA), where I am a founding member, the arts are front and center. Students audition to be a dance major, and you might imagine that teaching dance would be a piece of cake. The reality is that most freshmen have no or little formal training in dance technique. They are accepted based on raw talent and potential in the audition. A big gap exists between the student's perception of a dance major and the actual path to become a BAA artist-scholar-citizen. Our challenge is to help them overcome this culture shock and reconnect with the reasons they came to BAA.

We have developed some strategies over the last ten years at BAA to sustain their inspiration and prepare them for the world outside BAA. We give them real-world experiences such as attending concerts with BAA alumni dancing on stage with Alvin Ailey American Dance Theater, working with master artist Bill T. Jones, and offering innumerable master classes and intellectual conversations. At BAA, we believe engaging in the creative process with guest choreographers leaves a long-lasting impact in a student's own pursuit of art.

Dancers often learn by doing. Another strategy we use is designing interdisciplinary and experiential learning oppor-

tunities in their dance history and choreography classes. For example, they demonstrate their understanding of the development of ballet by creating a lecture-demonstration—they talk about, as well as, dance the history.

We have also incorporated tools of technology in three main areas: artistic expression, assessment and teaching. We make video dances, and have incorporated Video Paper as a digital portfolio tool in our two main benchmarks: sophomore review and senior dance project. We also have a blog for our dance history and choreography classes.

Senior dance project is the ultimate assessment of what a dance major has achieved in four years. Everything a student has learned must be synthesized: technique, performance skills, choreography, and history. Using an original theme a student develops a fully-produced work. Here the artist must also be a scholar and a citizen. With this experience, even if they never create another dance after BAA, these students will be ready to take on other major projects in other disciplines.

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>

dance at illinois

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Natalie Fiol, Photographer

Nicholas Duran (MFA '11), Katie Mullen (BFA '11), and Annie Flaherty (BFA '12) in Astral Convertible (Relmaged)



Daniel R. James, Photographer

Anna Clarke (BFA '12), Andrea Chim (BFA '13), and Caitlin Miles (BFA '12) in Young-Sun Lee's (MFA '10) Wallpaper



Natalie Fiol, Photographer

Grace Courvoisier (BFA '11) in Rebecca Netti-Fiol's In the Storm of Roses



Natalie Fiol, Photographer

Erin Sutkay (BFA '11) and Katherine Roarty (BFA '11) in The Hip Hop Project



Natalie Fiol, Photographer

Brazhal Brewer (BFA '11) in Renée Wadleigh's In Praise of Versimilitude

• Isabelle Collazo (BFA '11) in William Schneider's (MFA '10) Echoes in Architecture

Daniel R. James, Photographer



2010-2011
performance calendar

november
4-6 / November Dance

february
3-5 / February Dance

march
10-12 / StudioDance I

april
21-23 / StudioDance II

faculty highlights

- **Jan Erkert** presented pedagogy workshops to the Graduate Program at the University of Wisconsin—Milwaukee and was a guest artist for Colorado College's Summer Dance Festival.
- **Sara Hook** received the College of Fine and Applied Arts Excellence in Teaching Award and was promoted to Full Professor (Read more about Sara's Teaching Award on page 14).
- **Philip Johnston** raised \$10,000 for Doctors Without Borders during a dancing/cycling fundraiser in Ireland during June/July 2009 (Read more about Philip's adventure on page 4). He performed in Ireland, was a guest artist in Scotland and Chicago, and participated in Anna Halprin's workshop in NYC.
- **Linda Lehovec** completed a yoga teacher-training certification at the Temple of Kriya Yoga in Chicago, organized the Central Region of ACDFA for over 600 participants and created a dance for film version of an excerpt from *Pass the Goddam Butter*, a piece originally choreographed for February Dance 2009.
- **Jennifer Monson** presented her newest work *The Mahomet Aquifer Project* in locations across Illinois, performed with DD Dorvillier in San Jose, Costa Rica, and organized an iLAND symposium at the New School for Social Research in NYC.
- **Rebecca Nettl-Fiol**'s newest book *Dance and the Alexander Technique: Exploring the Missing Link* is currently in publication. Becky was a guest teacher in Minnesota and Milwaukee and presented her research on the Alexander Technique in the Netherlands.
- **Tere O'Connor** was named a United States Artist Fellow for 2009. Tere O'Connor Dance toured nationally with its newest work, *Wrought Iron Fog*.
- **Cynthia Oliver**'s book *Queen of the Virgins: Pageantry and Black Womanhood in the Caribbean* was published in August 2009, and her evening-length work *Rigidigidim De Bamba: Ruptured Calypso* went on a five-city national tour including NYC, Philadelphia, Seattle, Washington D.C., and Lewiston, Maine.

- **Kirstie Simson** took graduate students to Oberlin College, Ohio and Columbia College—Chicago to help facilitate Improvisation Workshops. (Read more about Kirstie's international touring on page 5).
- **John Toenjes** was the project director for *Astral Convertible (Re-Imagined)* and delivered lectures on art and technology at the Beckman Institute and College of Business on campus in Champaign.
- **Renée Wadleigh** presented *Contemporary Dance in 90 Minutes* with Landscape Architecture Associate Professor David Hays as part of a Krannert Art Museum series in Champaign. Her work *Empty Reel* (1993) was performed by Alumnus Paul Singh (BFA '05) with Douglas Dunn and Dancers in NYC in May 2010.



• Cynthia Oliver teaching Advanced Technique (University of Illinois News Bureau Photo Archives)



• The Graduate Dance Center features a floor made out of recycled materials. Photo, Daniel R. James.

A Message from Dean Robert Graves

Is dance a "pure" art—a thing with reference only to itself, an art for art's sake? Or does dance reflect the human condition—comment on the real world? Does it promote social progress?

During various periods in the documented history of dance, one or another of these points of view has predominated. But the Department of Dance at Illinois embraces both perspectives. While never flinching from an exploration of the essential human impulses that form the basis of dance, our faculty and students are deeply committed to the creation of dances that engage society and foster the contemplation of issues affecting the world at large.

In the pages of this year's *Pivot*, you will read about some of the innovative ways that the faculty and students in Dance navigate our world. They are raising environmental awareness by staging dances in trees and building new dance floors from recycled materials. They draw attention to world crises through fundraising and bicycle tours. Their work confronts new media and electronics in ways that change and enhance perspectives and methods in both dance and technology.

For forty years, the Department of Dance has been breaking new ground in the world of dance and in the way dance participates in the world. We hope you enjoy reading about this impressive record of engaged art.

future plans

BFA class of 2010

The BFA Class of 2010 had a busy year producing two Senior Concerts, performing, and choreographing. In addition, they played an important role in ACDFA by organizing the Love Café—a gathering place for conference attendees to share ideas and network with peers. Some students will be moving to urban centers across the country including Chicago, New York, and Cincinnati to pursue performing, choreographing and teaching careers. Others will be enhancing their dance training with certification programs in yoga or personal training or returning to graduate school for journalism or dance/movement therapy and counseling. We wish them the best of luck as they leave our studios and start the newest chapter of their lives.



• (front row left to right) Alyssa Schoeneman, Julia Radomyski, Kaitlin Lang, Stephanie Azzaretto, Courtney Bradley; (back row left to right) Kristen Waltermann, Heather Smith, Elise Moore, Carolyn Barry, Melissa Pillarella, Nichole Johnson. Photo, Daniel R. James.

MFA class of 2010

Christine Betsill moved to London, UK in May 2010. While there, she plans to pursue a certification in the Alexander Technique while seeking opportunities to show her work and exposing herself to the cultural powerhouses of the UK and Europe. Her company, Thread Meddle Outfit, will continue their international collaboration/residency in Santiago, Chile and continue to show work in Chicago and Europe.

After stumbling upon Goldman's video of her thesis solo "Form Constant" on youtube, Washington and Lee University in Virginia invited Hope Goldman and her collaborator Andrew Moffat to be guest artists in the Spring of 2011.

Kate Insolia plans to move back home to Chicago where she will be collaborating with her friend and colleague BRAT. Together they want to create community projects that tackle issues of oppression and healing through dance and performance. In the summer of 2010, she will be attending the Urban Bush Women Summer Leadership Institute in New Orleans where she will explore the necessity of using dance to undo the causes of racism to create a more just and equitable society.

Young Sun Lee will fly to the sky with her dance. She achieved more than she imagined ten years ago. She is moving to North Carolina to pursue her career as an independent choreographer and teacher.

Will Schneider has been contracted to teach at the Iowa Dance Theater Summer Workshop and then he intends to take a well-earned vacation on the beach before attending the Dance Omi International workshop in upstate New York.



• (front row left to right) Kate Insolia, William Schneider, Cynthia Oliver, Renée Wadleigh, Christine Betsill, Young-Sun Lee, Hope Goldman

be a pivotal force — donate now!

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

photo Daniel R. James



• Heather Smith (BFA '10) in Grace Courvoisier's (BFA '11) Feathered

We take this opportunity to recognize and thank all dance contributors. We are profoundly grateful—we couldn't do it without you! Listed to the right are donors to the Department of Dance from January 1, 2008 through May 19, 2010. We realize there may be mistakes or omissions from this list. We apologize and invite you to contact us regarding corrections at (217) 333-1010.

To make a gift, please make checks 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

contributors

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09–10 student scholarship recipients

Vannie L. Sheiry Memorial Scholarship (Est. 1994)
Nicholas Duran
Awarded in recognition of outstanding performance

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

Wanda M. Netti Prize for Student Choreography (Est. 2002)
Grace Courvoisier
Awarded in recognition of outstanding choreography

Patricia Knowles Graduate Travel Award (Est. 2006)
Betsy Brandt-Hartland
Awarded to MFA candidates to be used for travel and study that deepens his or her artistic life

Lisa Carducci Memorial Scholarship
Amanda Gross
Awarded to an outstanding student for out of town summer study

Mary Elizabeth Hamstrom Award
William Schneider (MFA '10)
Awarded to a graduate student for summer study

Senior Magnolia Award
Courtney Bradley
This award goes to the senior who has shown the most growth and development throughout his/her four years.

Beverly Blossom and Carey Erickson Alumni Award (Est. 2007)
Nicholas Wagner (BFA '09)
Enables an alumnus to return to campus to teach, perform, choreograph and otherwise enhance Dance at Illinois



Nicholas Duran (MFA '11)



Alyssa Schoeneman (BFA '10)



Grace Courvoisier (BFA '11)



Betsy Brandt-Hartland (MFA '12)



Amanda Gross (BFA '11)



Courtney Bradley (BFA '10)



Nicholas Wagner (BFA '09) in Cynthia Oliver's Corpus Againstus

Scholarships for Dance Projects (Est. 2010)
Mary Albano, Stephanie Azzaretto, Laura Brosch, Andrea Chim, Nicholas Duran, Wedee Kao, Chad Miller, Cara Newman, Nibia Pastrana Santiago



Mary Albano (BFA '13)



Stephanie Azzaretto (BFA '10)



Laura Brosch (BFA '12)



Andrea Chim (BFA '13)



Wedee Kao (BFA '11)



Cara Newman (BFA '11)



Nicholas Duran (MFA '11)



Nibia Pastrana Santiago (MFA '12)

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.

thank you for supporting the department of dance!

teaching excellence

Congratulations to Professor Sara Hook and Interim MFA Coordinator Kimber Andrews for their Excellence in Teaching Awards.

Professor Hook received the College of Fine and Applied Arts Excellence in Teaching Award for her extraordinary teaching, her innovative approaches, and her influence on the curricular design of our BFA and MFA programs. The depth of her personal research, her clear and articulate vision, and her embodied knowledge garner respect from faculty and students alike. From 2000–2009 she was cited on the UIUC's Incomplete List of Teachers ranked excellent. In each letter of support we received, students commented on her abilities to be both ruthlessly demanding and persistently nurturing in the collective pursuit of excellence and transformation. Through depth of knowledge, insistent perseverance, belief in human transformation, and innovative techniques, Ms. Hook encourages the "...space for the student to actually create their own journey."

Ms Andrews received the Campus Award for Excellence in Undergraduate Teaching—Teaching Assistant for her work with the School of Art + Design's course Writing with Video. Art + Design Professor Joseph Squier who selected Kimber for this teaching assignment and nominated her for this award wrote, "Andrews is an accomplished and fearless boundary crosser. She also possesses that array of qualities that one always finds in the best teachers: mastery of sub-

ject domain coupled with dedication, passion, compassion, and generosity". In addition to mentoring all teaching assistants for this course, Kimber played an integral role in curricular updates for the course.



• Professor Sara Hook with Alumna and recent Fulbright Scholarship recipient Renata Shepard (MFA '07)



• Joseph Squier and Kimber Andrews (MFA '08)

transitions

Rebecca Netti-Fiol and Sara Hook were promoted to Professors for their extraordinary accomplishments in the field of dance!

John Toenjes and Renée Wadleigh will take one-semester sabbaticals in 2010-11. Professor Toenjes will be further exploring dance and technology and Professor Wadleigh will continue to curate a collection of contemporary dance videos. Jennifer Monson will take a leave of absence in Fall 2010 to participate in SIP (Sustained Immersive Process)/watershed, a new project in NYC, and she will be in residence at the Santa Fe Art Institute.

Cynthia Howard, Assistant to the Head, was promoted to Director of Business Operations at the Krannert Center. Cindi was the go-to person for our entire community; we miss her everyday!

Dan James, Production Coordinator, has accepted a job at Oberlin College. We will miss Dan's big heart and creative spirit. Dan not only made sure the show happened, but he documented our community with extraordinary photos.

Mary-Elizabeth Hamstrom, Professor in the Department of Mathematics and relative of Renée Wadleigh, passed away on December 2, 2009. Ms. Hamstrom was a devoted dance audience member and contributed to a graduate scholarship every year.

faculty/staff list & magazine credits

Faculty

Jan Erkert, Professor, Department Head
Denis Chiaramonte, Visiting Lecturer
John Dayger, Visiting Lecturer
Sara Hook, Professor
Philip Johnston, Lecturer
Kate Kuper, Visiting Lecturer
Linda Lehovec, Associate Professor,
BFA Program Director
Putu Oka Madiani, Instructor
Jennifer Monson, Professor
Rebecca Netti-Fiol, Professor
Sarah Nixon, Visiting Lecturer
Tere O'Connor, Professor
Cynthia Oliver, Associate Professor
Kirstie Simson, Assistant Professor
Alseny Soumah, Visiting Instructor
John Toenjes, Associate Professor,
Music Director
Renée Wadleigh, Professor

Guest Artists in Residence 2009–2010

Richard Alston Dance Company
Catherine Cabeen
Merce Cunningham Dance Company
DD Dorvillier
Bob Eisen
Kathleen Fisher, BFA '92
Millicent Johnnie
Bill T. Jones/Arnie Zane Company
Dr. Gay Morris
Mark Morris Dance Group
Pauline Oliveros
Thecla Schiphorst
Nicholas Wagner, BFA '09

Staff

Kimber Andrews, Interim MFA Program
Coordinator
Ken Beck, Specialist in Music
Betsy Brandt-Hartland, Graduate Office
Assistant
Kimberly Hardin, Physical Therapist
Joseph Hutto, Graduate Video/Media
Coordinator
Daniel R. James, Production Coordinator,
Photographer
Sarah Kent, Manager of System Services
Jacqueline Kinsman, Program Coordinator
Cindy Masko, Office Support Associate
Makenzie Morton, Intern

Teaching Assistants

Hallie Aldrich
Maria Cynthia Anderson
Christine Betsill
Betsy Brandt-Hartland
Nicholas Duran
Hope Goldman
Sarah Haas
Kate Insolia
Young-Sun Lee
William Schneider
Roy Tracy
Rebecca Walter
Sonia Warfel

Accompanists

Brian Behrens
Aaron Cote
Jason Finkelman
Beverly Hillmer
Daniel Hyde
Gordon Kay
Mark McKnight
James Schaffnit
Jonah Weisskopf

Other Special Partners

Jim Anderson, Jennifer Allen, Suhail Barot, Alex Betts, Jihyuk Choi, Donna Cox, David Chasco, Anne deVelder, Natalie Fiol, Regina Garcia, Guy Garnett, Julie Larsen and Roger Hubeli, Brett Jones, Joan and Alex Murray, Mary Pietrowicz, Student Sustainability Committee, Kelly Searsmith, Raj Sodhi, Jonah Weisskopf, Lara Wilder

A special thanks to those individuals we partnered with at College of Fine and Applied Arts, Krannert Center for the Performing Arts, School of Architecture, Krannert Art Museum, edream (Emerging Digital Research and Education in Arts Media Institute), Institute for Advanced Computing Applications Technologies, National Center for Supercomputing Applications

Magazine Credits

Jacqueline Kinsman, Editor
SURFACE 51, Design – www.surface51.com
Cover Image – *Echoes in Architecture* by William Schneider (MFA '10); photo, Daniel R. James
Back Cover – *Chocolate Pudding* by Carolyn Barry (BFA '10); photo by, Daniel R. James

photo, Daniel R. James



• Stephen May (BFA '08), Stephen West, and Amy Swanson (BFA '08) in Jennifer Monson's Mahomet Aquifer Project



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