

OPENING DOORS
OPENING DOORS
Celebrating 50 Years of Dance at the UW
Celebrating 50 Years of Dance 16-20, 2015



Greetings Alums!

It is an honor to welcome you to *Opening Doors: 50 years of Dance at the UW.* As we attempted to construct a comprehensive list of graduates of this program, we were inspired and a bit in awe. I have always felt tremendously privileged to walk these halls and teach and create in these beautiful studios.

We celebrate this landmark occasion knowing that we are a vital part of the university and the community at large. With each year we have expanded the diversity of our curriculum and faculty, thus building a more diverse student body. We provide access to thousands of students across campus in myriad ways.

When I go to an event at Velocity Dance Center, On the Boards, or other dance venues I am struck by how many students and former students are there, dancing, choreographing, volunteering and interning. Alums are all over the globe. Many will not be able to join us for this event. I hope those of you who do find many old and new friends here.

The faculty, staff, current students, and I open our doors to welcome you back to this magical place. We look forward to seeing you and hope you have a wonderful and stimulating time.

With Great Respect,

Jennifer Salk

Director

Associate Professor

Floyd & Delores Jones Endowed Chair in the Arts

Opening Doors: Celebrating 50 Years of Dance at the UW was made possible thanks to the generous support of Glenn Kawasaki and the Floyd and Delores Jones Endowed Chair in the Arts.

Cover: UW Dance Program Alums in Jennifer Salk's Beats Me, 2014. Photo: Tim Summers

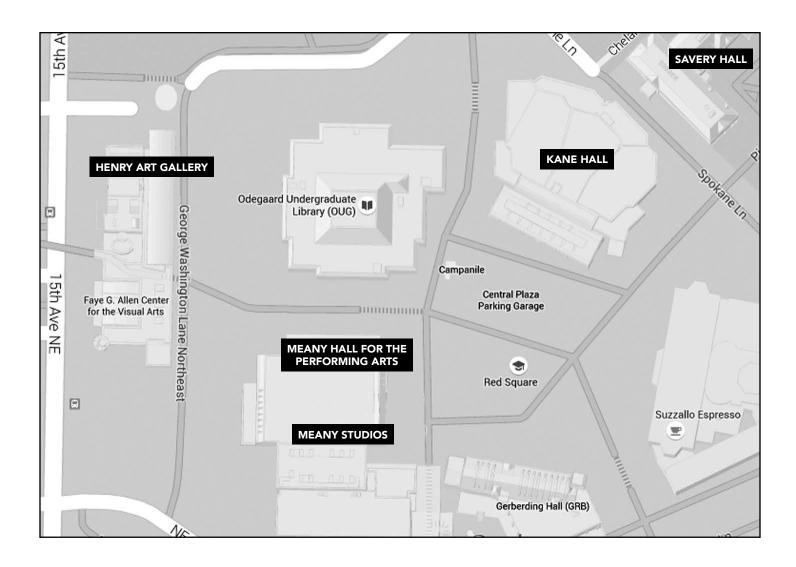


THURSDAY 10/15	FRIDAY 10/16	SATURDAY 10/17	SUNDAY 10/18	MONDAY 10/19	TUESDAY 10/20
	E	9:30–11am 11:15am– 12:45pm WORKSHOPS & PANELS Meany Studios	9:30–11am 11:15am– 12:45pm WORKSHOPS & PANELS Meany Studios	9–10:20am 10:30am– 12:15pm WORKSHOPS & PANELS Meany Studios	9–10:20am 10:30am– 12:15pm 12:45–2:15pm WORKSHOPS Meany Studios
		2pm CHOREO- GRAPHERS SHOWCASE I Meany Studio 267	2pm CHAMBER DANCE COMPANY Meany Hall DANCE FILMS II Henry Art Gallery	12:45–2:15pm 2:30–4pm 4:30–6pm WORKSHOPS & PANELS Meany Studios	2:30–4pm CLOSING TEA Savery 408
Alice Gosti in Jennifer Salk's <i>Beats Me,</i> 2014. Photo: Tim Summers	5:30–7pm ALUM/ FACULTY WELCOME RECEPTION Kane Hall 225	7:30pm CHAMBER DANCE COMPANY Meany Hall	7pm CHOREO- GRAPHERS SHOWCASE II Velocity Dance Center	8pm CHOREO- GRAPHERS SHOWCASE III Velocity Dance Center	Margarita Bali & Joan Skinner, Hutchinson Hall, circa 1960s–70s. Courtesy: Margarita Bali
7:30pm CHAMBER DANCE COMPANY Meany Hall	7:30pm CHAMBER DANCE COMPANY Meany Hall DANCE FILMS I Kane Hall 210	9pm ALUM AFTER PARTY + LIVE MUSIC Meany Studio 267	8:30pm POTLUCK Velocity Dance Center		



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TIME	LOCATION	TITLE	
5:30–7pm	Kane Hall 225 Walker-Ames Room	Welcome Reception: Alumni and past/present faculty are invited for light appetizers, drinks and mingling with old and new friends.	
7:30–9pm Meany Hall for the Performing Arts		Chamber Dance Company: Celebrate the 25th anniversary of the CDC and 100 years of modern dance! A Century of Modern Dance includes works by Martha Graham, Doug Elkins, Michel Fokine and others.	
	Kane Hall 210	Dance Film Screenings I: A variety of dance-for-the-camera films by alums.	



Jurg Koch's From Here, 2014. Photo: Tim Summers



TIME	LOCATION	PRESENTERS	TITLE
9:30–11am	Meany Studio 265	Allie Keppel	Workshop: Yoga for Dancers, Hatha Flow
	Meany Studio 266	Catherine Cabeen	Workshop: Graham Technique in 2015
	Meany Studio 267	Heather Rastovac Akbarzadeh, Paula J. Peters, Rhonda Cinotto, Pamela Geber Handman. Moderator: Tonya Lockyer	Research Panel: Politics, Aesthetics, & Educational Advocacy
11:15am- 12:45pm	Meany Studio 265	Amy Chavasse	Workshop: Technique + Choreography—Inseparable Acts
	Meany Studio 266	Pamela Geber Handman	Workshop: Riding the Wave, Finding the Power: Contemporary Technique
	Meany Studio 267	Renee M. Conroy, Ronald M. Moore, Andrea Woody. Moderator: Lodi McClellan	Research Panel: Thinking Through Dance Art
2–4pm	Meany Studio 2	67	Choreographers Showcase I
7:30–9pm	Meany Hall for the Performing Arts		Chamber Dance Company
9–11pm	Meany Studio 267		After Party with Live Music (Open to Alums & Invited Guests)



TIME	LOCATION	PRESENTERS	TITLE
9:30–11am	Meany Studio 265	Michael Foley	Workshop: Modern Dance
	Meany Studio 266	Maria Simpson	Workshop: Intermediate/Advanced Ballet
	Meany Studio 267	Michelle R. Zimmerman, Emma Strong, Catherine Cabeen. Moderator: Juliet McMains	Research Panel: Dance & Education
11:15am- 12:45pm	Meany Studio 265	Ryan Corriston	Workshop: Contemporary Dance
	Meany Studio 266	Carolyn Pavlik	Workshop: Float and Fly—Contact Improvisation (with Thai Massage)
	Meany Studio 267	Pamela Cohen Bernstein, Rebecca Gose, Matthew Henley, Maria Simpson	Research Panel: Profiles in Dance Pedagogy
2–4pm 2–3:30pm 7pm 8:30–10pm	Henry Art Gallery Meany Hall for the Performing Arts Velocity Dance Center Velocity Dance Center		Dance Film Screenings II Chamber Dance Company Choreographers Showcase II Potluck



TIME	LOCATION	PRESENTERS	TITLE
9–10:20am	Meany Studio 265	Peter Kyle	Workshop: Introduction to Slow Tempo
	Meany Studio 267	Beth Graczyk	One-to-One Dialogue: Biochemist Trisha Davis & Dance Artist Beth Graczyk on the Creative Process
10:30am- 12:15pm	Meany Studio 265	Bruce McCormick	Workshop: Intermediate/Advanced Ballet
	Meany Studio 267	Fritha Pengelly	Workshop: Somatics, Anatomy, & Feldenkrais®
		BREAK	
12:45– 2:15pm	Meany Studio 265	Kristin Daley	Workshop: Intermediate/Advanced Contemporary Dance
	Meany Studio 267	Kayti Boulijon, Shannon Barnes	Workshop: Discover Dance
2:30–4pm	Meany Studio 266	Alice Gosti	Workshop: Rounds
	Meany Studio 267	Sheila Farr, Juliana Luke, Allexa Laycock. Moderator: Jennifer Salk	Research Panel: Construction, Deconstruction & Reconstruction
4:30–6pm	Meany Studio 265	Amy "Catfox" Campion	Workshop: Street Dance Styles
	Meany Studio 266	Wilson Mendieta	Workshop: Theatre Dance Styles Through The Decades
8pm	Velocity Dance	Center	Choreographers Showcase III



TIME	LOCATION	PRESENTERS	TITLE
9–10:20am	Meany Studio 265	Sara Lee Parker Mansare	Workshop: African Dance from Guinea
	Meany Studio 267	Becci Parsons	Workshop: From The Ground Up— Strategies For Creating Dynamic Stability
10:30am- 12:15pm	Meany Studio 265	Hannah Wiley	Workshop: Intermediate/Advanced Ballet
	Meany Studio 266	Jessica Anthony	Workshop: Dance & Community Engagement—Practical Tools for Facilitating Dance & Movement
		BREAK	
12:45– 2:15pm	Meany Studio 265	Liz Maxwell	Workshop: Power of a Name
	Meany Studio 266	Rebecca Gose	Workshop: Moving, Writing, Dancing—Technique for the Reflective Body
	Meany Studio 267	Juliet McMains	Workshop: Argentine Tango
2:30-4pm	Savory 408		Closing Tea



9:30-11am

WORKSHOP: YOGA FOR DANCERS, HATHA FLOW / Allie Keppel

Meany Studio 265

An open level body/mind practice emphasizing balance, breath, and movement, with an emphasis on hip opening. Encouraging awareness of the body, this internally-focused session will include seated, standing, balancing, and inverted postures, as well as yoga nidra (meditative relaxation). Modifications will be offered to accommodate different levels of ability and experience.

WORKSHOP: GRAHAM TECHNIQUE IN 2015 / Catherine Cabeen

Meany Studio 266

Catherine teaches classical Graham technique classes in a way that both honors the history of the theatrical technique and also approaches the strident movement vocabulary with contemporary knowledge about kinesiology and aesthetics, encouraging students to experiment with the clearly defined movement impulses within the Graham technique in ways that are safe for a diverse array bodies and levels of experience. Catherine's Graham classes focus on what Graham was trying to communicate with her technique and why. This approach offers students history lessons within the movement class and also encourages students to examine their own needs and desires for communication.

RESEARCH PANEL: POLITICS, AESTHETICS, AND EDUCATIONAL ADVOCACY /

Heather Rastovac Akbarzadeh, Paula J. Peters, Rhonda Cinotto, Pamela Geber Handman. Moderator: Tonya Lockyer *Meany Studio 267*

"Fraught Frames of Freedom: Transnational Representations of Émigré Iranian Dancer Afshin Ghaffarian," Heather Rastovac Akbarzadeh

This paper examines tropes of freedom in discourses surrounding émigré Iranian dancers. Because of state-implemented prohibitions on dance performance in Iran, dancers are constructed as "in need of saving" from the oppressive Iranian state, a restriction often erroneously associated with Islam. Specifically, I examine the racialized terms within which transnational media frame dancer Afshin Ghaffarian, who emigrated from Iran to Paris in 2009. While France is lauded as providing Ghaffarian the "freedom to dance," this narrative problematically situates the Islamic Republic of Iran in essentialist terms of "unfreedom," upholding the colonial narrative of the West as the beacon of modernity.



9:30-11am, continued

"Jump Start: Community Involved Project for Individuals with Down Syndrome and their Family Members," Pamela Geber Handman

With a recent interest working with special needs and mixed ability communities, I organized and co-taught a workshop entitled "Jump Start": a 10-week, dance and story-sharing workshop for individuals with Down Syndrome and their families. I collaborated with locally renowned writer, Melissa Bond, seven University of Utah modern dance students as teaching assistants and hired Twig Media Lab to film and edit a documentary. In this presentation, I will share the film, talk about the background leading up to the project as well as projects that have grown out of Jump Start. My prime interests have been to foster community connections through dance as well as advocate for a more inclusive educational system for those with special needs. I am very interested in networking with other artists and educators doing this type of work.

"Jazz Dance in the 21st Century," Paula Peters & Rhonda Cinotto

Jazz dance has historically specific characteristics. However, to ensure artistic success of 21st century choreography, jazz dance choreographers must incorporate current movement trends. As long-time jazz dance practitioners, we are interested in how fellow jazz choreographers define "contemporary" versus "traditional" jazz dance characteristics. Our method of inquiry was a survey given to jazz dance professionals in America. Participants responded to a series of questions on the aesthetics of historical and contemporary jazz choreography. We will present research on our findings and offer suggestions on how to integrate past and present aesthetics into contemporary jazz choreography.

11:15am-12:45pm

WORKSHOP: TECHNIQUE + CHOREOGRAPHY—INSEPARABLE ACTS / Amy Chavasse *Meany Studio 265*

Expanding technical limits can promote a curious compositional mind. How can we animate our choices while cultivating specificity and attention to detail and challenge assumptions about sequencing and habitual pathways? Loosening attachments to familiar or recognizable results can offer up surprising qualities, valued in both technique and choreography. Why should these practices be separate? Building extended phrases of idiosyncratic movement with both set and improvised material, we will tap into a physical experience that is rhythmically, intellectually and creatively thick and rich.



11:15am-12:45pm, continued

WORKSHOP: RIDING THE WAVE, FINDING THE POWER: CONTEMPORARY TECHNIQUE /

Pamela Geber Handman Meany Studio 266

Drawing from a myriad of influences including contemporary modern dance, somatics, yoga and kinesiological and exercise/sport science principles, this class will involve full-out, committed play. Building from deep and thorough warm-ups moving between floor sequences and standing, we will explore ways to move with greater efficiency to dance hugely in space. We will experiment with how freely and boldly we can encompass the whole space. We will fine-tune the specific movement initiation and sequential follow-through. We'll be challenged to ride the wave and find the power in full-out, athletic movement sequences.

RESEARCH PANEL: THINKING THROUGH DANCE ART / Renee M. Conroy, Ronald M. Moore, Andrea Woody. Moderator: Lodi McClellan *Meany Studio 267*

"Untangling the Web," Renee M. Conroy

Which aspects of dance art repay philosophical analysis? How should aestheticians address the marked diversity within this art form? What rewards might an analytic approach to dance afford practitioners and audiences? In this presentation, I address intertwined issues of value and methodology within the philosophy of dance by giving sustained attention to an important work in the Chamber Dance Company repertory: Alwin Nikolais' 1953 classic Tensile Involvement, referred to colloquially as "Web." I argue that Nikolais' modern masterpiece is a useful metaphor for both the general enterprise of analyzing dance philosophically and the current state of dance aesthetics.

"Missteps, Aesthetic and Moral," Ronald M. Moore

We all assume that a person who has properly appreciated a good dance performance is, because of that, in some sense better off. Part of the sense of being "better off" is simply pleasure. Part of it is a purely aesthetic gain—a deposit made in the bank of fine things. But, another part, it has been alleged, has to do with moral betterment—with the business of learning the right way to live. In this presentation, I will examine this surprising allegation by considering what we make of missteps and blunders in dance-making and performance.



11:15am-12:45pm, continued

"Documentation, Notation, Preservation and Reconstruction: What's at Stake and What Makes Sense?" Andrea Woody

This talk will explore various options available for preserving and reconstructing danceworks, including human transmission, formal notation, and videography. Grounded by consideration of specific examples, the discussion will turn on three questions:

- 1. What do we aim to do when we transmit or document dances?
- 2. What are the strengths and weaknesses of each method?
- 3. What are some implications of our choices (i.e. what is at stake)?

The general aim is to consider how philosophical tools might contribute to ongoing challenges, at once artistic and pragmatic, surrounding preservation and reconstruction.

OTHER EVENTS

2pm: Choreographers Showcase I, Meany Studio 267

Featuring work performed and choreographed by alums and current/former faculty.

7:30-9pm: Chamber Dance Company, Meany Hall for the Performing Arts

Celebrate the 25th anniversary of the CDC and 100 years of modern dance! *A Century of Modern Dance* includes works by Martha Graham, Doug Elkins, Michel Fokine and others.

9-11pm: After Party with Live Music, Meany Studio 267

Alumni and invited guests join members of Chamber Dance Company, faculty and alums for dancing, snacks, dessert and drinks with live music by our amazing musicians.



9:30-11am

WORKSHOP: MODERN DANCE / Michael Foley

Meany Studio 265

Using release-based techniques and more traditional concepts of breath and movement, students will develop a clearer understanding of the body on a skeletal and muscular level while enhancing individual creative expression. Core-strengthening exercises and complex physical phrase work, as well as the use of inversions, floor-work, center adagio and Michael's eclectic repertory, will challenge dancers to discover new possibilities in their dancing.

WORKSHOP: INTERMEDIATE/ADVANCED BALLET / Maria Simpson

Meany Studio 266

Maria continues to be inspired by the form of ballet itself—a form that is inherently scientifically sound. She teaches ballet as a stylistically neutral system, enabling dancers to explore their own range of expressive potential, while maintaining a facile body that can move into diverse choreographic challenges. It is rigorous (but fun!). Her intense practice of yoga has found its way into her teaching of ballet technique in challenging dancers to consider the turnings of the mind as a barrier to skillful growth. Live music is always a key collaborator in supporting a rich movement experience in the studio.

RESEARCH PANEL: DANCE AND EDUCATION / Michelle R. Zimmerman, Emma Strong, Catherine Cabeen. Moderator: Juliet McMains *Meany Studio 267*

"Neural Loops and the Chicago Slide: Social Relationships and Cross-Age Apprenticeship Teaching," Michelle Zimmerman

This study sought to gain an understanding of expert third-grade students' experiences as they transitioned from learners of swing dance to teachers of that new physical skill, to apprentice preschool students learning to swing dance. I connect social learning theories with physical, neurological processes of connection forming and discuss how the various inputs to learning, such as touch, sight, and movement, are reflected back, through a lens colored by environmental and sociological factors, to neurological formations that then influence output in terms of action and perception as part of teaching—and thus teachers become learners, and learners become teachers.



9:30-11am, continued

"Bridging the Gap Between Theory and Practice: Exploring the Application of Education Theory in Dance Technique Classes," Emma Strong

The field of education psychology has produced extensive research on how teachers can facilitate learning. In order to utilize this valuable research, educators must have tools to bridge the gap between theories and day-to-day teaching practices. Unfortunately, the design of traditional undergraduate classes often fails to support this connection. This study analyzes the unique learning environment of undergraduate dance technique classes at the UW, and identifies key factors that contribute to learning theory application, in an effort to broaden the range of techniques and strategies utilized by educators in all fields to effectively apply existing education theories.

"In Defense of Embodied Scholarship: The Place of Dance in a Liberal Arts Education," Catherine Cabeen

This presentation explores various ways that dance training potentially grounds and deepens other areas of research including the hard and soft sciences, sociology and cultural studies, history, philosophy, language, and the other arts. I propose in this essay that the benefits of dance training come from the classical rigor of the discipline and argue that dance can and should be presented to students in any field of study as a sophisticated and systematized training ground for both the mind and body.

11:15am-12:45pm

WORKSHOP: CONTEMPORARY DANCE / Ryan Corriston

Meany Studio 265

We will focus on the experience of movement through space. We will explore the power that comes from the proper use of our legs and the momentum that is created by the velocity of our limbs. We will laugh, sweat and experience the joy of moving with others being while being surrounded and filled with beautiful music!



11:15am-12:45pm, continued

WORKSHOP: FLOAT AND FLY—CONTACT IMPROVISATION (WITH THAI MASSAGE) /

Carolyn Pavlik Meany Studio 266

Dancers of all levels are invited to explore their bodies in a kinesthetic relationship to other bodies through physical investigations of body manipulation, weight sharing, and the use of gravity and momentum. Beginning with Thai massage, dancers will learn to tune into their own bodies as well as listen and respond to the needs of their partners. Contact improvisation exercises will follow to set the foundation for movement into more spontaneous physical dialogues with partners that range from stillness to highly energetic exchanges that involve rolling, falling, being upside down, following a physical point of contact, and supporting and giving weight.

RESEARCH PANEL: RESEARCH TO PRACTICE, PAST, PRESENT AND FUTURE: PROFILES IN DANCE PEDAGOGY / Pamela Cohen Bernstein, Rebecca Gose, Matthew Henley, Maria Simpson Meany Studio 267

It has been nearly 50 years since Kneeland reported her series of ballet investigations in *Dance Magazine*, revealing that scientifically based research in dance could significantly inform pedagogy. Today, a body of peer-reviewed research in the dance sciences has been established and is ever expanding. Exploring the history and future of dance pedagogy as it relates to the translation of research and theoretical principles into practice, this panel will discuss selected issues from their individual research, training, professional and lived perspectives to elucidate trends, challenges and improvements for the field.

OTHER EVENTS

2pm: Dance Films Screening II, Henry Art Gallery

A variety of dance-for-the-camera films by alums.

2pm: Chamber Dance Company, Meany Hall

Celebrate the 25th anniversary of the CDC and 100 years of modern dance! *A Century of Modern Dance* includes works by Martha Graham, Doug Elkins, Michel Fokine and others.

7pm: Choreographers Showcase II, Velocity Dance Center

Featuring work performed and choreographed by alums and current/former faculty.

8:30pm: Potluck, Velocity Dance Center

Join us for supper; bring a dish to share. Come hungry and catch up with friends.



9-10:20am

WORKSHOP: INTRODUCTION TO SLOW TEMPO / Peter Kyle

Meany Studio 265

Slow Tempo is a slow movement practice that addresses the moment-to-moment fact of one's "being here." Based on the work of Japanese theater director Shogo Ohta, Slow Tempo helps individuals develop improved concentration, sensitivity to the nature of motion, and greater presence in performance. The structured improvisational form allows for free exploration of moving in extreme slowness where Ohta believed "we find fresh expression to defamiliarize our daily experience—to look again." This class is appropriate for all participants, regardless of experience.

RESEARCH PRESENTATION: ONE-TO-ONE DIALOGUE—BIOCHEMIST TRISHA DAVIS AND DANCE ARTIST BETH GRACZYK ON THE CREATIVE PROCESS / Beth Graczyk

Meany Studio 267

Key to both artists and scientists is the process of asking questions that spark a pathway of discovery. Although we encounter fully realized performances or published science research often, we rarely, if ever, have a chance to understand the process of developing the ideas, or modalities in which the work gets generated. In this dialogue we plan to take the time to define our creative process, individually and in concert, to illuminate fundamental aspects that are cross-discipline, as well as define ways in which the processes diverge. The desire is to attract a diverse audience of those interested in generating dialogue in fields seemingly unrelated to their own, breaking down barriers of intimidation, or separateness, so that we can potentially instigate a shared experience and larger understanding of the creative process.

10:30am-12:15pm

WORKSHOP: INTERMEDIATE/ADVANCED BALLET / Bruce McCormick

Meany Studio 265

This class will focus on movement from the classical ballet vocabulary grounded in basic anatomical principles. The aim is to give the participants a movement experience that allows them to connect to rhythm and musicality, while cultivating a kinesthetic awareness. The aesthetic focus of this class connects to the function of the movement, rather than the execution of particular shapes, allowing for a deeper movement experience.



10:30am-12:15pm, continued

WORKSHOP: SOMATIC PRACTICE AND ANATOMICAL PRINCIPLES: EXPLORING THE FELDENKRAIS METHOD® / Fritha Pengelly

Meany Studio 267

Feldenkrais Awareness Through Movement® (ATM) lessons utilize the learning potential of the human nervous system to improve posture; enhance recovery from injury; reduce muscular tension; and improve coordination, flexibility, and overall function. This class will combine the experiential practice of the Feldenkrais Method with learning anatomy and biomechanics. Focusing on a specific function, we will examine anatomical structures from an experiential point of view through an ATM lesson, and briefly address how to apply knowledge of the details of bones, muscles, and joints involved in the action to deepen our understanding of function.

12:45-2:15pm

WORKSHOP: INTERMEDIATE/ADVANCED CONTEMPORARY DANCE / Kristin Daley *Meany Studio 265*

We'll begin with an efficient, dynamic and sensory warm-up and build to full, detailed and physically daring dancing. With sound anatomical alignment and technical versatility, the class will explore ideas of release, momentum, inversion and articulation. Class progresses into rigorous and complex phrase work that is athletic, lush and lyrical. The style and aesthetic of class is greatly informed by Kristen's work with the Doug Elkins Dance Company (NYC), as well as classical and contemporary dance techniques, yoga, martial arts, breakdancing/hip-hop and improvisation. The class is geared toward challenging the dancer in a safe and healthy way and building a sense of community in the space.

WORKSHOP: TEACHING AND ASSESSING THE CREATIVE PROCESS: A MODEL FOR K-8 STUDENTS / Kayti Boulijon, Shannon Barnes Meany Studio 267

How do you define, teach, and assess the creative process for young students? Through its DISCOVER DANCE in-school residency program, Pacific Northwest Ballet (PNB) has developed a unique approach to the following questions: How can we develop students to become choreographers and collaborators? How can we teach the creative process, in limited time frames, to students with no prior dance knowledge? What is the relevance of choreography-based projects for students in public schools? The workshop will include: 1) an experiential look at PNB's choreography-based curriculum; 2) tools for teaching and assessing the creative process; 3) practical methods for student-centered program design.



2:30-4pm

WORKSHOP: ROUNDS / Alice Gosti

Meany Studio 266

A movement and imagination workshop against self-censorship and judgment. We will be working on the idea that one's body has inspiration of its own and it is connected to one's imagination. What if we think about our signature movement not as something that we need to avoid and get rid of, but as an unfinished sentence that we never allowed ourselves to deeply and completely realize? What if we give permission and say *yes* to all of the random impulses and images that pop into our imaginations? What if instead of tricking the mind into being distracted, we trusted the bodies' mind? No, I am not a "non-conformist of the 1960s," I am a post-punk that loves airplanes and airports and thinks that we give too much power to our minds, that's all.

RESEARCH PANEL: CONSTRUCTION, DECONSTRUCTION, AND RECONSTRUCTION /

Sheila Farr, Juliana Luke, Allexa Laycock. Moderator: Jennifer Salk *Meany Studio 267*

"Reviving Miss Emily: The Reconstruction of Agnes de Mille's 1971 Ballet, *A Rose for Miss Emily,*" Sheila Farr

When "A Rose for Miss Emily" made its American Ballet Theater debut in 1971, the critics were a little disconcerted: What to make of a ballet about a woman who murders her lover and keeps his corpse in her bed? A classic de Mille dance-drama, Miss Emily was dropped from the repertoire and disappeared until the Richmond Ballet reconstructed it in 2007. With information gleaned through interviews with key players, we will go behind the scenes to see the painstaking process—and unexpected hurdles — of bringing the choreography, lighting, costumes, and original Alan Hovhaness score back to stage.

"Movement Generating Form: Connections Between Dance and Architecture," Juliana Luke

The presentation is based on my Master of Architecture thesis in which I designed a theater and a school for a regional dance company. The design applied my theories of relationships between Dance and Architecture. I developed these theories through my experience as a dancer and an Architect, and through extensive study of Dance and Architecture history and theory, philosophy of art and design, and the psychology of art and perception. I also attended a wildly eclectic variety of dance performances and examined architectural projects of a similar scope and program as part of my research. The presentation will discuss my theories and will include slides illustrating those theories and the resultant design project.



2:30-4pm, continued

"Choreography, Camera, and the Cut: Creating Dance-for-the-Camera Content," Allexa Laycock

Gilles Deleuze's theories of the "movement image" and the "time image" are especially useful for the creation of dance-for-the-camera work. Using the dance-for-the-camera film, Interval, as a case study, this discussion will explore how these theoretical underpinnings went in to the content, choreography, cuts and camera work of each frame. By showcasing specific shots of the film in conjunction with the theories that inspired them, the theoretical and the concrete combine to elaborate on a dance based mode of action that highlights the potential of dance-for-the-camera as a specific art form.

4:30-6pm

WORKSHOP: STREET DANCE STYLES / Amy "Catfox" Campion

Meany Studio 265

We'll learn basic movement vocabulary, technique, and history for three street dance styles that have influenced Hip-Hop Dance including Locking, House Dance, and B-Boying/B-Girling. Thirty minutes will be spent on each including warm-up, traveling movements, choreography, and freestyling. We will cultivate courage, creativity, and self-expression through high energy, funky, and rhythmic movement. While learning technique, participants also learn about the culture and history of the Hip-Hop movement as well as how these artistic practices serve to empower and uplift individuals and communities.

WORKSHOP: THEATRE DANCE STYLES THROUGH THE DECADES / Wilson Mendieta *Meany Studio 266*

This is an open level jazz dance course focusing on theatre dance styles of the 1900s. The class explores how historical (social, economic and political) events influenced the way people moved, and how this information has an effect on the "character development" and the "story telling" needed for the musical theatre genre.

OTHER EVENTS

8pm: Choreographers Showcase III, Velocity Dance Center

Featuring work performed and choreographed by alums and current/former faculty.



9-10:20am

WORKSHOP: AFRICAN DANCE FROM GUINEA / Sarah Lee Parker Mansare, Mamady Mansare *Meany Studio 265*

This high energy all levels dance class is open to anyone willing to dive in and try the powerful and athletic movements of this West African dance. Joy, self-expression, connection and passion are critical components of this dance, as you explore the grounded, supple and strong movements to live drumming.

WORKSHOP: FROM THE GROUND UP—STRATEGIES FOR CREATING DYNAMIC STABILITY /

Becci Parsons

Meany Studio 267

Our feet are quite the architectural marvel. Strong and flexible, stable and mobile, they are the messengers that carry essential information from the ground through the proprioceptive system to help us skillfully process shifts of weight, changes in skeletal alignment and the many subtle adjustments that make "balancing" a verb. Enhancing our capacity to fully sense what's happening in the moment from the ground up, affords the opportunity to make adjustments on the fly and gain the level of precision in action required for exquisite, injury-free dancing.

10:30am-12:15pm

WORKSHOP: INTERMEDIATE/ADVANCED BALLET / Hannah Wiley, Paul Moore *Meany Studio 265*

Celebrating 20 years of collaboration, Paul and Hannah join forces to create a musically driven, anatomically grounded, contemporary ballet technique class.

WORKSHOP: DANCE AND COMMUNITY ENGAGEMENT: PRACTICAL TOOLS FOR FACILITATING DANCE AND MOVEMENT / Jessica Anthony

Meany Studio 266

This class draws on workshops Jessica has facilitated at the Iowa Juvenile Home in Toledo, Iowa as well as other dance outreach experiences. The class will introduce the participants to a variety of compositional and improvisational prompts that can be used in diverse settings to build community, explore dance concepts, generate material and experiment with personal expression and meaning-making in dance. This work is greatly influenced by Liz Lerman and The Dance Exchange's Toolbox.



12:45-2:15pm

WORKSHOP: POWER OF A NAME / Liz Maxwell

Meany Studio 265

This interactive, multi-media class uses lecture-demonstration structures to facilitate an exploration of Movement Profile Analysis (MPA) as developed by Rudolf Laban's colleague, Warren Lamb. This master class uses Power Point presentation, live performance, and improvisational studies to illustrate the role of decision making on the creative process. The participants will engage in decision-making activities designed to highlight personal awareness of each individual's unique approach to the creative process. The culmination of these activities will be a performance of a dance that was created by Liz using information from her own, specific MPA profile and will include a question and answer session. This class is aimed to delineate some of the ways Laban Movement Analysis can be applied throughout many fields of study.

WORKSHOP: MOVING, WRITING, DANCING: TECHNIQUE FOR THE REFLECTIVE BODY /

Rebecca Gose *Meany Studio 266*

Reflection (from the Latin, *reflectere*, literally meaning "to bend back") allows us to mine deeper understandings of ourselves. In an inquiry-based rather than goal-oriented dance technique WORKSHOP, both writing and moving can be complementary reflective tools helping dancers to listen, reconsider choices and explore new avenues. Adapting Jane Hawley's Four Phases practice (Movement Fundamentals), participants will follow self-initiated lines of inquiry from preparing to move to performance-minded dancing as well as witnessing others through improvisation and structured movement incorporating varied linear and non-linear forms of writing.

WORKSHOP: ARGENTINE TANGO / Juliet McMains

Meany Studio 267

Argentine tango, which shocked and seduced the world one hundred years ago when it burst to international prominence, is currently enjoying a worldwide renaissance. This class will offer an introduction to Argentine tango's most fundamental and addictive features: physical intimacy, improvisation, and walking meditation—all in dialogue with another person and the wail of the bandoneón, the iconic heart of tango music. Live tango music by Ben Thomas Trio.

OTHER EVENTS

2:30-4pm, Closing Tea, Savery 408

Reflect on the celebration, say goodbye and make closing remarks. We'll have tea, coffee and light snacks.



Stay after for a facilitated discussion with some of the filmmakers, moderated by Monique Courcy

ARENA (SAND) (1997) / MARGARITA BALI

Original Music: Marcelo Moguilevsky
Country of Origin: Argentina, filmed in Uruguay
Camera: Martin Sanchez Keenan-Camauer
Editors: Margarita Bali, El atajo, Horacio Cohen
Choreography/Dancers: Nucleodanza Company
dancers Gabriela Prado, Ana Garat, German Szvetaz,
Edgardo Mercado, Gerardo Litvak, Juan Sierra

An unending peregrination into the sand of a lost group of shipwrecked dancing souls, a subtle reference to the "desaparecidos" thrown live from military planes into the sea where some of them later surfaced along Argentine beaches.

PURSUIT (2011) / AMY "CATFOX" CAMPION

Producer: Antics Performance

Director/Composer: Amy "Catfox" Campion

Director of Photography: Jad Meouchy

Assistant Director: Justin Pitman Editor: Alexander Mercado

Lighting Grips: Jeff Chassler, Ronnie Gotch

Choreography: Amy "Catfox" Campion with Dancers

Feet pound the pavement at full speed as parkour artist Danni G races down the sidewalk, flies over obstacles, and careens through crowds of breakdancers, salsa dancers, krumpers, and poppers. Is he being pursued or is he in pursuit?

WAKING THE GREEN SOUND: A DANCE FILM FOR THE TREES (2015) / YULIA ARAKELYAN

Creators/Performers: Wobbly Dance (Yulia Arakelyan, Erik Ferguson, Grant Miller)

Cinematography: Ian Lucero Original Music: Sweetmeat

Free from the confines of stage, three androgynous creatures in a wordless landscape tell a new tale, challenging notions of beauty and embodiment.

MORE (2013) / ERIKA RANDALL

Co-director/Cinematographer/Editor: Daniel Beahm Costume Designer: Markas Henry

Dressed in a gown of 200 milk jugs with a tricked out 1950s vacuum cleaner modified into a breast pump,

our heroine is a human machine of hyper-production, drained and afloat in the liminal space between dreams and reality.

CONVERGENCE (2014) / ILANA GOLDMAN

Director/Editor: Ilana Goldman

Choreography: Ilana Goldman with Gabriel Williams Cinematography: Ilana Goldman, Gabriel Williams

Additional Camera Work: Jason Dietz Performers: Ilana Goldman, Gabriel Williams

Composer: Dan Smith

Music Performed by: Dan Smith, Jennifer Kathleen

Pittman

Funding: Florida State Univ. First Year Assistant

Professor Award

The discordant image of train tracks within a redwood forest serves as the backdrop for the investigation of mankind's relationship with nature.

TO KNOT A HARE (2014) / HALLIE M SCOTT

Premiered at Strictly Seattle Dance Festival, 2014

Director/Editor: Hallie Scott

Producers: KT Niehoff, and Velocity Dance Center

Cinematographer: Sebastien Scandiuzzi

Performer: UW 2013 BA Graduate Chloe Goulsby

Music: The Americas

Sound Design: Hallie Scott Special

Special thanks to KT Niehoff for her tremendous

support.

QUARANTINE (2008) / GABRI CHRISTA

Director/ Producer: Gabri Christa

Choreographer/Performer: Kyle Abraham

Performer: Marcel Stomp Music: Vernon Reid & Others

A young man explores an old abandoned Quarantine Building for enslaved Africans, while an elder, looks on (to his younger self). Part of the ANOTHER BUILDING trilogy, which puts dance and narrative film in and around historic building and sites with an historic significance in the Dutch Colonial history. anotherbuilding.com



Stay after for a facilitated discussion with some of the filmmakers, moderated by Monique Courcy

INTERVAL (2012) / ALLEXA LAYCOCK

Choreography: Allexa Laycock

Dancers: Erin Crall, Sarah Poppe, Eva Malpaya

Landscape, body, element, and form each connected and separated by an Interval.

PURSUIT (2011) / AMY "CATFOX" CAMPION

Producer: Antics Performance

Director/Composer: Amy "Catfox" Campion Director of Photography: Jad Meouchy

Assistant Director: Justin Pitman Editor: Alexander Mercado

Lighting Grips: Jeff Chassler, Ronnie Gotch

Choreography: Amy "Catfox" Campion with Dancers

Feet pound the pavement at full speed as parkour artist Danni G races down the sidewalk, flies over obstacles, and careens through crowds of breakdancers, salsa dancers, krumpers, and poppers. Is he being pursued or is he in pursuit?

BIRDS IN WARPED TIME (2014) / CAROLYN PAVLIK

Performers: Amy Burrell, Carolyn Pavlik, Eli Pavlik

Editor: Tobin Del Cuore

Videographers: Heather Mitchell, Whitney Moncrief,

Lisa Voorhies

The quiet, decaying attic and roof space of a 100-year-old farmhouse in rural Texas sets the stage for a hauntingly revealing exploration of memory and identity in relation to ancestry, nature and site.

MORE (2013) / ERIKA RANDALL

Co-director/Cinematographer/Editor: Daniel Beahm Costume Designer: Markas Henry

Dressed in a gown of 200 milk jugs with a tricked out 1950s vacuum cleaner modified into a breast pump, our heroine is a human machine of hyper-production, drained and afloat in the liminal space between dreams and reality.

UNIVERSAL (2015) / JEFFREY CURTIS

Director/Editor: Jeff Curtis

Narrator: Jürg Koch

Music: Rite of Spring, composed by Igor Stravinsky,

arranged by Josh Parmenter (DXArts) Choreographer, Rite of Spring: Jürg Koch Camera, Rite of Spring: Jeff Curtis, John Mellon,

Matthew Jorgensen

Jürg Koch lecture footage: Courtesy of Candoco

A documentary film-in-progress about the research of Jürg Koch in integrated dance and universal design. "Universal" examines ideas of change, rebirth, and community, of what has come before and what we will leave behind.

TO KNOT A HARE (2014) / HALLIE M SCOTT

Premiered at Strictly Seattle Dance Festival, 2014

Director/Editor: Hallie Scott

Producers: KT Niehoff & Velocity Dance Center

Cinematographer: Sebastien Scandiuzzi Performer: Chloe Goulsby (BA 2013)

Music: The Americas

Sound Design: Hallie Scott Special

Special thanks to KT Niehoff for her tremendous

support.

QUARANTINE (2008) / GABRI CHRISTA

Director/ Producer: Gabri Christa

Choreographer/Performer: Kyle Abraham

Performer: Marcel Stomp Music: Vernon Reid & Others

A young man explores an old abandoned Quarantine Building for enslaved Africans, while an elder, looks on (to his younger self). Part of the ANOTHER BUILDING trilogy, which puts dance and narrative film in and around historic building and sites with an historic significance in the Dutch Colonial history. anotherbuilding.com



HER STORY REPEATS ITSELF

Choreographers & Dancers: Carol Dilley &

Rachel Boggia Music: David Reeves

CONSPIRACY GOING (AMY NEEDS A LOT OF EMPATHY) (EXCERPT) (2014)

Choreographer & Dancer: Amy Chavasse Music: Anthony Jurado, Lonnie Holley

Text: Excerpted from CIA vs The World, Amy Needs A Lot of Help Empathy—blogsite, Amy Chavasse Costumes: Amy Chavasse & Melody Eggen

Created as part of Sola, Dances by and for Women, touring to five US cities in 2014-15.

A MARRIAGE OF MOVEMENT (2013)

Choreographer & Dancers: Morgan Houghton &

Jessica Houghton

Music: "Fellow Feeling," Porter Robinson

4 WORDS

Choreographer: Rhonda Cinotto & Paula J Peters Dancers: Courtney Brossel, Rhonda Cinotto, Cheryl

Delostrinos, Paula J. Peters

Music: "Hip Hip Chin Chin," Club Des Belugas, "Poisson Rouge," Saint Privat, & "Buckjump,"

Trombone Shorty

UNTETHERED (2015)

Choreographer & Dancer: Catherine Cabeen Music: Giuseppe Tartini & Westin Portillo

THE HERD (2015)

Choreographer: Alice Gosti

Dancers: Colleen McNeary, Alyza DelPan-Monley, Noelle Chun, Lorraine Lau, Kaitlin McCarthy, Amy

Ross, Brittani Karhoff

Music: Hanna Benn & Benjamin Marx

Come see the full-length version of this piece, December 3-5, 2015 in Portland at Performance

Works NorthWest.



FOR DAPPLED THINGS... (2014)

Choreographer: Matthew Henley

Dancers: Sarah Gamblin & Matthew Henley

Music: Keith Fleming

Yeehaw!

MAIBILD (2011)

Choreographer: Peter Kyle

Dancers: Holley Farmer & Peter Kyle

Costumes: Garo Sparo Music: James Bigbee Garver

DONNA ANNA STUDY (2003)

Choreographer: Mark Haim

Dancers: Kristen Daley, Jared Wiltse, with

Kevin Smythe

Music: Recitativo accompagnato: "Don Ottavio son morta...!" & Aria: "Or sai chi l'onore" from W.A.

Mozart's "Don Giovanni"

palms (WORKING TITLE)

Choreographer: Paige Barnes Solo Dancer: Nadia Losonsky

Supporting Dancer: Kaitlyn Dye (KJ)

Costumes: Jme Frank Music: Paurl Walsh

An excerpt of a new work-in-process to debut at

Northwest Film Forum, July 7-9, 2016.

CORRESPONDENCE (2015)

Choreographer: Erin Reck/Recked Productions

Dancers: Sarah Gamblin & Erin Reck

Music: Daniel Hope

This is a new work in which I am exploring aging as

a kind of transformation.

TRAVELOGUE: AN AUTOBIOGRAPHY IN 9 LITTLE DANCES (EXCERPT)

Choreographer & Dancer: Michael Foley

Music: Frederic Chopin, "Nocturne #2 in E Flat"

ROSE BLUE

Choreographers & Dancers: Beth Gracyzk &

Corrie Befort

Music: Jason E Anderson

GOLD & SKIN (2014)

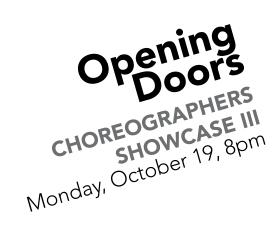
Choreographer: Cheryl Fortun Delostrinos in

collaboration with Fausto Rivera

Dancers: Cheryl Delostrinos, Fausto Rivera, Hallie Scott, Austin Nyguen, El Nyberg, Rebecca Smith, Michael O'Neal Jr., Lorraine Lau, Imana Gunawan,

Randy Ford

Music: "Gold & Skin," Kevin Lavitt Rehearsal Assistant: Megan Erickson



ME AND HER (WORK-IN-PROGRESS)

Choreographer & Dancer: Stephanie Liapis

This work is in process and part of a larger collaboration entitled Rowing with Jamie Johnson (MFA 2014)

STRANGE WEATHER

Choreographer: Fritha Pengelly

Dancer: Alice Gosti Music: Tom Waits

RETURN

Choreographer: Liz Maxwell & Bill Young

Director: Bill Young Dancer: Liz Maxwell Music: Mio Morales

w.earth

Choreographer & Dancer: Erica Badgeley

LuminUS (2005)

Choreographer & Dancer: Chengxin Wei

Music: "River run," Barry Truax

FREE FLOW INTERCHANGE (2014)

Choreographer: Karin Stevens

Dancers: Naphtali Beyleveid, Philippa Myler,

Karin Stevens

Music: Samantha Boshnack

Musicians: Sam Boshnack Quintet



Heather Rastovac Akbarzadeh (BA 2008) is a PhD candidate in Performance Studies (Designated Emphasis in Gender, Women & Sexuality) at UC Berkeley. She received her BA from the UW in 2008 (majored in NELC, minored in Dance and Anthropology). Heather's research extends upon 15 years as a dancer and choreographer among diasporic Iranian communities in the U.S. Her dissertation examines diasporic Iranian dancers and performance artists in North America and France and investigates racialized economies of Iranian performance in global art markets and among transnational audiences within post-9/11 contexts. Specifically, Heather examines artists' works vis-à-vis Euro-American geo/biopolitics and neoliberal discourses on immigration and war.

Jessica Anthony (BA 2003) is a performer, choreographer and teacher interested in the ways dance empowers us to tell our stories, create community and practice new ways of being in the world. While living in New York, she performed with Jane Comfort and Company, dabbled in choreography, and taught creative movement and dance to young children. In 2013, she received her MFA in Dance from the Univ. of Iowa where she is a Visiting Assistant Professor in Dance.

Yulia Arakelyan (BA 2007) is a Portland-based performance artist and Co-Artistic Director of Wobbly, a multidisciplinary performance project which she founded with her partner Erik Ferguson in 2006. They have created many original short works, a full-length dance theatre production, performed nationally and internationally, were part of a six-month residency at Studio 2, and created their first performance art film. Yulia also works as an independent choreographer and has created original works for Polaris Dance Company as well as several solo works. In 2013, Yulia received an award from the Lilla Jewel Fund for Women Artists to create a new dance work for the MRG Foundation's annual social justice fundraiser.

Erica Badgeley (BA 2011) is from Seattle. She was a 2014/15 member of The Bodhi Project company at SEAD (Salzburg Experimental Academy of Dance), creating and touring works by Matija Ferlin, Moya Michael, Bostjan Antoncic, and Lisa Hinterreithner. After graduating from the UW, she freelanced with Elia Mrak, Kate Wallich | The YC, Danielle Agami/Ate9 dANCE cOMPANY, Jeffrey Fracé, and Coleman Pester/TMC. Her choreographic work has been presented at Velocity Dance Center's Next Fest NW, On the Boards, BOOST Dance Festival, Volksroom Brussels, and Danscentrumjette, Brussels.

From a very young age, **Kris Bain** (Marketing and Communications Manager) was drawn to the performing arts. She started piano lessons at the age of five and studying voice at the age of 13 at the Univ. of Puget Sound. She sang with the Tacoma and Seattle Opera Companies while in high school and after college sang in various jazz groups. Tiring of performing, she took a job as a talent coordinator for clubs at McChord AFB (now JBLM) and since has worked in arts management at the Seattle Art Museum, Seattle Repertory Theatre, Seattle Symphony, and the UW School of Drama. Kris's favorite job was at the arts commission where she managed a program that granted in excess of \$1M to arts organization every year.

Margarita Bali (Graduate Student 1967–68) is a dancer, choreographer and video-installation artist from Buenos Aires. She has a BA in Biological Sciences from Univ. of California, Berkeley, codirected Nucleodanza contemporary dance company for 25 years

and choreographed over 40 works with yearly performances in Europe, America, and Far East. Awards include: 1998 Guggenheim Fellowship, 2001 Alexander Onassis Choreography Award, 2000 Beca Fundacion Antorchas, Premio Limbo-Mamba, Salon Nacional Artes Visuales, Faena Art and Technology Prize. She has created 12 videodance works, numerous video installations for art museums, large-scale architectural video projections with live interventions and interactive stage work.

Paige Barnes (BA 1999) is a choreographer, dancer, GYROTONIC® and GYROKINESIS® instructor. She co-founded Open Flight Studio (2003–present), Locate Performance Group (1998–2004) and PB_TMOG (2008–12). She was the co-creative director of a quarterly dance and music improvisation series, HERE/NOW (2009–12). Since 1996, Paige has choreographed and performed in Seattle, Minneapolis, Philadelphia, San Francisco, Ecuador, Mexico and Cuba. She has received awards from The Bossak/Heilbron Charitable Foundation, Seattle Office of Arts & Culture, Artist Trust, danceWEB (Vienna), ArtsWA and Pacific Northwest Dance Lab. Significant mentors are Pablo Cornejo, Vanessa DeWolf, Magali Messac, Michele Miller, KT Niehoff and Stephanie Skura. She currently attends Bastyr Univ. receiving a Masters in Acupuncture and Oriental Medicine.

Shannon Barnes (BA 2001) is the Curriculum Manager for Pacific Northwest Ballet's Education Department. Her work includes curriculum development, program assessment/evaluation, and teaching extensively in schools. Shannon's experience also includes creating inclusive dance opportunities for people with and without disabilities and working as a dance specialist in primary schools in Bath, England. Shannon served on the Board of the Dance Educators Association of Washington for five years, is adjunct faculty at Cornish College, and a guest instructor for Seattle University. Shannon holds a BA in Dance and Psychology from the UW and a Post-Graduate Certificate in Dance in Community from Laban, London.

Pamela Cohen Bernstein (MFA 2001) performed with many NYC choreographers including Hilary Easton, Gina Gibney, Colin Conner, Marjie Citron and Carolyn Dorfman. She taught Dance at the UW (Lecturer), and at The School at Columbia Univ. where she designed and implemented a dance curriculum integrating academic standards for K-4. She has completed doctoral research and coursework in Motor Learning at TC, Columbia Univ., where she serves as an Instructor in the Motor Learning Lab course. Pamela developed and teaches an annual workshop in Time Management for Dancers at the Juilliard School, where she received a BFA in 1993.

Rachel Boggia's creative work focuses on dance performance and technology. With Marlon Barrios Solano, she is a founding producer of Meta-Academy, an experiment in online embodied learning.

Kayti Bouljon (BA 2004) is the Education Director at Pacific Northwest Ballet. She works extensively in classrooms, provides professional development, creates lessons for schools and districts, and oversees organizational partnerships. She is a faculty member for Teaching Artist Training Lab and Bringing Theatre into the Classroom, teaches arts integration for Seattle Univ. and the UW, is adjunct faculty at Cornish College and has consulted for Seattle Public Schools. Since 2009, Kayti has served on the board of Dance Educators Association of Washington. She holds a BA in Dance and a BA in Public Health from the UW.



Peter Bracilano (Production Manager) graduated from North Carolina School of the Arts with a degree in lighting design. Peter has created the lighting designs for Teatro Zinzanni both locally and in San Francisco. He has designed for Seattle Opera's Young Artist Program, Pacific Northwest Ballet, 5th Avenue Theatre, Seattle Men's Chorus and Village Theatre. He has spent summers as a designer at the Spoleto Festival of the Two Worlds in Italy, and designed lighting for the Spoleto Festival in Charleston, SC. Peter's extensive design work on the East Coast includes 10 years with Civic Light Opera in Pittsburgh. Other companies he has worked with include Paramount Parks, Dallas Summer Musicals, and Theatre Under the Stars in Atlanta and Houston. He was the associate lighting designer for the European tour of Hair and Ken Hills's Phantom of the Opera in Singapore as well as for several international productions of Gershwin's Porgy and Bess. Peter is also Production Manager for the UW School of Music.

Susan B. Brower (Administrator) takes care of many tasks behind the scenes. She is delighted to return to UW Dance, having been a dance major here decades ago before life led her down other pathways. She returned to the UW in the late 1980s to earn her BASW and MSW degrees. Among others, she has studied ballet with Karen Irvin and Ruthanna Boris, modern with Marion Andersen and Shirley Jenkins, and jazz with Jo Emery. These days she greatly enjoys Obon dancing and social dancing, particularly waltz.

Catherine Cabeen (MFA 2009) is a performer, choreographer, and teacher. She has received choreographic commissions from On the Boards, Spectrum Dance Theater, Seattle Art Museum, Gallery Galleon, Visa2Dance Festival, Alsarab Dance Troupe, and Texas Women's Univ., among others. Catherine is Assistant Professor of Dance at Marymount Manhattan College and a repetiteur for the Bill T Jones/Arnie Zane Dance Company. She is a former member of the Martha Graham Dance Company and the Bill T Jones/Arnie Zane Dance Company, among others. She now performs in her own work, and with Richard Move's MoveOpolis! catherinecabeen.com.

Amy "Catfox" Campion (BA 1998) is a Hip-Hop dance artist and artistic director of Antics, a multimedia urban dance theater company based in LA that creates dance films and live performances. Amy's work manipulates street dance to create moving visual metaphors using styles that include breaking, popping, locking, waacking, krump, and house dance. Her work has been presented in Brazil, New York, Minnesota, and throughout California as well as on Ovation TV, PBS, KCET, and LA36. She received an MFA in Choreography from UCLA in 2006 and has taught dance and arts activism to all ages.

Kelly Canaday (Program Manager & Adviser) has been working in the Dance Program in various capacities since 2008. She is delighted to now be the academic adviser for the program. On her off time she likes to travel, cook and play/develop board and experiential games.

Amy Chavasse (MFA 1992), Artistic Director of Chavasse Dance & Performance, is Associate Professor at the Univ. of Michigan. She's been guest artist/faculty at Wayne State Univ., Bennington, Middlebury and UNCSA. U.S. productions include: Gowanus Art + Production, Dixon Place, Movement Research at Judson Church. New works premiered at Triskelion Presents in June 2015. Other venues include: Jacob's Pillow Inside/Out; Links Hall, Chicago;

Cuba; Lithuania; Vienna; Colombia; Vancouver BC; Buenos Aires; American Dance Festival/Henan (China); The Beijing Dance Festival. She teaches at Duncan 3.0 in Rome, and at ResExtensa's Instituto Vittoria in Giovinazzo, Italy. She has a BFA from Univ. of NC School of the Arts. chavassedanceandperformance.com

Gabri Christa (MFA 1998) choreographed and danced with companies such as Danza Contemporanea de Cuba and the Bill T. Jones Dance Company. Awards include the Guggenheim for Choreography, an ABC television award for creative excellence for her short film "High School," and Pangea Day Festival's One World's 100 Most Promising Filmmakers. Her latest film, *Kasita*, won best long short at the Harlem International Film Festival. She is in post-production for her short documentary on Yoga Master Leo Floridas. She is Artistic Director of Snug Harbor Cultural Center, and teaches dance and dance history/new media at CUNY, College of Staten Island.

Rhonda Cinotto (Part-time Lecturer, BA 1997, MFA 2007) teaches in the dance programs at the UW and the Seattle Academy of Arts and Sciences. She spent a year teaching modern and jazz in the dance department at Western Michigan Univ. She was a member of Spectrum Dance Theater, touring throughout the Pacific Northwest and Mexico, Germany and the Netherlands performing works by Anne Reinking, Dwight Rhoden, Daniel Buraczeski, Daniel Ezralow, Frank Chaves, Lar Lubovitch, Margo Sappington, Donald Byrd and others.

Renee M. Conroy (BA 1997) graduated from the UW with honors bachelor's degrees in dance and philosophy. In 1998, she was awarded the Dean's Medal in the Arts for her undergraduate work in the humanities. Renee earned her masters in philosophy in 2004 and her PhD in 2009 at the UW. She is Associate Professor of Philosophy at Purdue Univ. Calumet. In 2015, Renee spent a semester lecturing throughout the UK and teaching a course in the philosophy of dance at the Univ. of Roehampton, London as a Fulbright Scholar.

Ryan Corriston (BA 1998, MFA 2013) started dancing at age eight in Seattle with the Kaleidoscope Dance Company directed by Anne Gilbert. He has worked with Rob Kitsos, Rip Parker, Nancy Bannon, Tiffany Mills, Martha Clarke and the Bill T. Jones/Arnie Zane Dance Company. He was a member of Doug Varone and Dancers from 2005–11 and was artistic director of Harkness Repertory Ensemble at the 92nd Street Y from 2009–11. He is an assistant professor of dance at James Madison Univ.

Monique Courcy (BA 2009) is the OntheBoards.tv and Digital Media Manager at On the Boards. She coordinates the filming and editing of each performance with artists and filmmakers, supervises OntheBoards.tv academic outreach and programming, and films and edits OTB's internal videos and digital publications. She graduated in 2013 from Seattle Univ. with an MFA in Arts Leadership.

Jeffrey Curtis (Part-time Lecturer, MFA 2002), male, Caucasian, mid-40s, is a maker of short films, documentaries, projections, installations, and occasional Cheetos commercial. He has worked on films and multi-media works that have screened internationally including at the American Dance Festival's International Screendance Festival and projected on the Dallas Opera House building for the Aurora Project New Media Festival, among others.



Jeffrey has cut a rug in the works of Shapiro & Smith, David Gordon, Lisa Giobbi, Rob Faust and Gail Gilbert. He is curating installations of screen dance works in Atlanta, GA, Shoreline and Tacoma.

Kristen Daley (MFA 2003) is Professor of Dance at Sonoma State Univ. where she serves as Chair of the Department of Theatre Arts and Dance and Dance Program Director. She has performed and taught nationally and internationally with Doug Elkins Dance Company (NYC), and had the pleasure of working with Mercy Sidbury, Mark Haim, Christine Cali, Locate Performance Group and the Chamber Dance Company. She has been a guest artist at Ohio Univ., New York Univ./Tisch School of the Arts, Dance Works Rotterdam and SummerDance Santa Barbara. Kristen is a founding member of SoCo Dance Theater, a multi-generational dance company based in Sonoma County, CA.

Cheryl Fortun Delostrinos (BA 2013) is a Filipino American and Seattle Native. She trained with the Pacific Northwest Ballet, Cornish College of the Arts, and the UW. Cheryl spent her summers attending dance intensive programs with the American Ballet Theater, Alonzo King Lines Ballet, American Dance Festival, Doug Varone and Dancers, and the Alvin Ailey School in New York. She was awarded the Evelyn H. Green endowed scholarship for artistic merit and promise. In 2014, Delostrinos presented her duet *Closer* at the CHIN Project at the 92 Street Y under the direction of Doug Varone. She has been commissioned by Relay Dance Company, The Contemporary Jazz Dance Festival, and Seattle Academy of Arts and Sciences. Cheryl is the Artistic Director of Au Collective and is working with Pat Graney on the premier of *Girl Gods* at On the Boards.

Carol Dilley (MFA 2001) choreographs, performs and teaches internationally with over 30 years in the field. She is a full Professor, Director of Dance, and Chair of the Department of Theater and Dance at Bates College in Maine.

Holley Farmer (MFA 1996) performed with Merce Cunningham Dance Company (1997-2009) include multiple seasons at Lincoln Center, Kennedy Center, Brooklyn Academy of Music, Paris Opera, Théâtre de la Ville, the Barbican, and venues in 23 countries. She is the recipient of a New York Dance and Performance Bessie Award for sustained achievement. In 2010 she danced on Broadway originating the principal role of Babe in Twyla Tharp's Come Fly Away, for which she received an Astaire Award Nomination. Her solo work has appeared on Anna Halprin's dance deck on the occasion of Anna's 95th birthday, at New York Live Arts, the Museum of Arts and Design, LaMama, Joyce Theater, Jacob's Pillow, Z Space Below, Stanford Univ., and the Temescal Arts Center. She became a faculty member at the Merce Cunningham Dance Studio in 2007. She holds a BFA from Cornish College of the Arts and is a UW Timeless Award Recipient. She teaches the MFA Thesis in Choreography course at Mills College, along with setting Merce's choreography on the Repertory Dance Company there. She has been featured in Dance Magazine, Dance Teacher Magazine, Time Out NY, Vanity Fair, LA Times, among others. She teaches in NYC at City Center.

A Seattle arts writer and critic, **Sheila Farr** (Dance Student, 1970-71, 1978-79) studied dance and art at the UW and Cornish, and holds a master's degree in English from Western Washington Univ. Her books on artists include *Richard C. Elliott: Primal Op* (University of Washington Press, 2015); *Fay Jones*; and *James Martin: Art Rustler*

at the Rivoli. She has done extensive research and writing on dance preservation. From 2000–09, she served as staff art critic at *The Seattle Times,* where she received awards for journalism and art criticism, including a George Polk Award.

Michael Foley (MFA 2002) is Associate Professor of Dance at the Univ. of South Florida. Michael has conducted teaching/choreographic residencies in over a dozen countries, including work with the Cirque du Soleil organization. He is the recipient of a Fulbright Award for his research in Mexico in 2009, a Kennedy Center Theatre Festival Award, and was the Ruth Page Visiting Artist at Harvard Univ. Michael has been directing a dedicated study abroad program for college-age dancers in Paris since 2007, and divides his time between Paris and Florida.

Sarah Gamblin (MFA 2002) is an Associate Professor of Dance at Texas Woman's Univ., whose teaching and scholarly emphasis is on the intersections of performance and choreography. She has presented her work at the New Genre Festival in Tulsa, through Flatlands Dance Theater, Seattle Festival of Dance Improvisation and she has served as a guest artist at Barnard College, Univ. of South Florida, Texas Christian Univ., Univ. of North Texas and other. She is co-coordinator of the Texas Dance Improvisation Festival.

Diana García-Snyder (MFA 2008) is an international teaching artist, performer and director of Mexican origin. She is lecturer in dance at UWBothell's School of Interdisciplinary Arts and Sciences, cofounder of DAIPANbutoh Collective Dance Company. Diana has performed with renowned dance companies and choreographers in the U.S. and Mexico and presented her solo work in Canada, Japan and South Korea. Her current work and research is in dance for healing, dance ethnography and interactive-multimedia. She is also a certified Pilates instructor and yoga teacher. motion33.com

Ilana Goldman (MFA 2013) is an Assistant Professor of dance at Florida State Univ. and has taught and choreographed for schools and companies across the U.S. She received her BFA from The Juilliard School, where she was awarded the John Erskine Prize for Artistic and Academic Excellence. Ilana danced as a principal dancer with Oakland Ballet and Sacramento Ballet, with Cedar Lake Contemporary Ballet, as a guest artist with Alonzo King's LINES Ballet, and most recently with Trey McIntyre Project.

Rebecca Gose (MFA 2001) toured the U.S., Europe and beyond with Garth Fagan Dance from 1988–93. Her interest in teaching and learning has steered her path and continues to inspire her pedagogical, scholarly, and creative inquiries in dance. As Associate Professor at Univ. of Georgia, her teaching includes contemporary modern technique and dance pedagogy. Rebecca has been published in *The Journal of Dance Education, International Journal of the Arts in Society,* among others, and creates works with her students as well as with a variety of distal communities, engaging dancers of all ages.

Alice Gosti (BA 2008) is an architect of experiences. While her background is mostly in dance and choreography she uses all media to create a cohesive environment in which the viewer is invited to both experience and perform. Born and raised by the dynamic art duo SANDFORD&GOSTI in Italy, she trained at Associazione Culturale Dance Gallery with Valentina Romito and Rita Petrone. Alice moved to Seattle at 19. Her works have been presented all over the world receiving prizes and honorable mentions. Her last



appearances on stage include collaborations with Sara Shelton Mann, Jennifer Salk and Keith Hennessy. http://gostia.com

Beth Graczyk (BA 2001) works in New York/Seattle as an improviser, dancer, choreographer, teacher and research scientist in biochemistry. Since 2001, Beth has performed in New York, Minneapolis, Philadelphia, San Francisco, Portland, Seattle, Japan, Ecuador and France. She co-directed the performance company Salt Horse with Corrie Befort and Angelina Baldoz (2006–15), and recently launched a dance company with Befort called Color Field Performance. Beth collaborates with Danish director Torben Ulrich (*Cacophony for 8 Players*, 2011–) and musician/composer/palliative care doctor Hope Wechkin (*The Withing Project*, 2013–). Through her collaborative work she has received funding from Artist Trust, 4Culture, Seattle Office of Arts and Culture, ArtsWA and NEA. Beth dances for Mark Haim (Seattle, 2009–), Sara Shelton Mann (SF, 2014–) and Raja Feather Kelly (NYC, 2014–). Beth is a Research Specialist at Rockefeller Univ. with seven science publications in mitosis.

Mark Haim (Artist in Residence 2002–08) is a nationally and internationally recognized teacher and choreographer. He has created works for Nederlands Dans Theater, Ballett Frankfurt and Limon Dance Company among others. He has been on the faculty of the American Dance Festival since 1993. He performed his 80-minute solo, *The Goldberg Variations*, at the Kennedy Center, ADF, The Dancespace Project and in Korea and Russia. His latest work, *This Land Is Your Land*, has been seen in New York, City, Paris, Beijing and San Diego.

Pamela Geber Handman (MFA 1998) is an Associate Professor in the Department of Modern Dance at the Univ. of Utah where she serves as Director of Undergraduate Studies. She teaches contemporary modern technique, improvisation, composition, dance kinesiology, teaching methods/pedagogy and has served as director for the department's Performing Dance Company. Ongoing passions: experiential anatomy and somatic areas of study (co-founded the Dance Kinesiology Teachers' Group, hosted somatics/dance workshops and published). Newest passion: community involved projects involving special education (advocacy for greater inclusion and arts integration). Passions from the past that inform what she does now: performing professionally and a background in music.

Matthew Henley, PhD (MFA 2010), received a BA in religious studies and a BFA in dance at the Univ. of Arizona. In 2001 he moved to NYC where he worked with Randy James Dance Works and Sean Curran Company. In 2013 he completed a PhD in educational psychology at the UW. His research focuses on the relationship between movement and the brain, the role of the body in cognition and idea expression, and the cognitive and social-emotional benefits of an arts education.

Morgan Houghton (BA 2009) earned his BA in Dance and Asian Studies from the UW. From 2010–14 he toured Pilobolus' *Shadowland* in more than 27 countries and was Dance Captain for two years. He now works in the fitness industry in Seattle as a performance director and creates movement with his wife, Jessica.

Jamie A. Johnson (MFA 2014) is Assistant Professor of Dance at Utah Valley Univ. After attending the Univ. of Utah and earning a BFA in Ballet and a BA in English, she danced professionally with numerous companies throughout the U.S. Highlights include dancing as a principal dancer with Boulder Ballet and touring

internationally with MOMIX, under the direction of Moses Pendleton. Jamie's teaching and choreography has been featured at Interlochen Center for the Arts, the UW, Univ. of Wyoming and West Texas A & M Univ.

Allie Keppel (BA 1997) is a certified yoga instructor (200 RYT) with the American Yoga Alliance. She danced for Spectrum Dance Theater, Palindrome Intermedia Performance Group, DASS Dance, InEffect Hip-Hop Company and the 5th Avenue Theater. She began practicing Bikram Yoga in 2000 to support her intensive performance career, and later developed a more inclusive practice informed by Hatha, Ashtanga and Vinyasa Yoga. Allie completed her yoga teacher training at the Balance Yoga Institut in Frankfurt in 2011. She has taught yoga in both Germany and the U.S.

Peter Kyle (MFA 1996, Faculty 2000–05) has been working professionally in dance for 25 years. Artistic Director of Peter Kyle Dance; faculty member at Bard, Sarah Lawrence and Marymount Manhattan colleges, Bearnstow, and Sansori; leads residencies and workshops internationally. Led choreographic projects in Scotland, Norway, Germany, Cyprus, Mexico and China. PKD has performed to critical acclaim across the U.S. and throughout NYC. Former soloist, Nikolais/Louis Dance Company. Also performed in the companies of Mark Morris, Erick Hawkins, Gina Gibney, Laura Glenn, and P3/east, among others. Tiny Dance Film Series installed internationally since 2006. Co-editor uniquegesture.com; board member at Triskelion Arts. peterkyledance.org.

Allexa Laycock (BA 2013), equipped with CHID curiosity and the restless feet of a dancer, pursued film and performance art. Delving into the intersections of body-based art and theoretical meandering she has been actively performing in the thriving neoburlesque scene, both in Seattle and abroad. She has been an associate artist with The Libertinis, created acts about Harry Potter, and explored the tenuous relationship between the body on stage and the baggage it brings with it.

Sarah Lee Parker Mansare (Part-time Lecturer) graduated with a BS in from the Univ. of Minnesota in 1992. She has been a member of the Univ. of Minnesota Repertory and Hamanah Don Dance Companies. She has trained with well-known instructors from West Africa in the U.S., and for the past 12 years has spent many months each year living, studying, dancing and performing in West Africa with some of the best West African dancers and instructors in the world. She and her husband Mamady live in Seattle, passionately sharing the art, music and culture of Guinea, West Africa.

Rachael Lincoln (Full-time lecturer in Artistic & Studio Practice) joined the dance faculty at the UW in 2013. She is a choreographer, dancer, and dance filmmaker who spent much of the last 15 years in San Francisco and Berlin. She has performed her work in Germany, Poland, Portugal, Cyprus, Indonesia, and Ireland, and throughout the U.S. Rachael was a member of The Joe Goode Performance Group and has been with Bandaloop since 1998. She is co-founder and director of a duet company with Leslie Seiters.

Juliana Luke (BA 1977) received a Master of Architecture degree at the Univ. of Texas at Austin. She is a registered Architect in Washington, DC. Juliana has taken dance classes wherever she has lived, and continues to attend performances and read about cance. She lives near Washington DC with her family and is continuing her creative endeavors through painting.



Liz Maxwell (MFA 1994) is Associate Professor of Dance and Somatics at Chapman Univ. in California. She specializes in modern dance techniques and repertory, dance history, and somatic disciplines and has taught at universities including CalArts, LMU, CSULB, Pomona, UC Riverside, CalPoly-Pomona among others. She danced with many companies including Lucinda Childs, Neil Greenberg, Elisa Monte, Bill Young, Ton Simons, Donald Byrd, and Laura Dean. Maxwell is both a Registered Somatic Movement Educator and a Certified Laban/Bartenieff Movement Analyst. She received a BFA from The Juilliard School.

Bruce McCormick (Assistant Professor, MFA 2015) received his BFA from The Juilliard School. He performed internationally with Les Grands Ballets Canadiens, the Bavarian State Ballet, and the Bern Ballet, where he was a soloist and ballet master. He was the Assistant Artistic Director of North Netherlands Dance from 2010–12. McCormick's work has been presented throughout the Americas and Europe. He is a guest rehearsal director with Ballet BC in Vancouver.

Juliet McMains, PhD (Associate Professor) teaches courses in crosscultural dance studies, research methods, dance ethnography, salsa, tango, swing, and ballroom dance. Her publications include *Glamour Addiction: Inside the American Ballroom Dance Industry* (Wesleyan, 2006) and *Spinning Mambo into Salsa: Caribbean Dance in Global Commerce* (Oxford University Press, 2015). Before checking into glamour rehab, she was a professional ballroom dancer who traveled the country armed with a case of rhinestones and tanning creams. Although tango has recently overtaken her other dance addictions, Juliet still enjoys dancing salsa, swing, ballet, modern, and contact improv.

Wilson Mendieta (MFA 2013) is the Director of the UW Musical Theater Program and has a Nonprofit Management Certificate from the Evans School of Public Affairs. His performing credits include television, radio, commercials, concert dance and Off-Broadway/ Broadway musicals. His choreography has been seen throughout the U.S. including at The Kennedy Center in DC and at festivals in Venezuela and Australia. His research on how to better equip performing arts students to have sustained careers in their fields has been presented at the International Conference on Visual and Performing Arts in Athens, Greece and the Hawaii International Conference on Arts and Humanities in Oahu, HI. wilsonmendieta.com

Dale A. Merrill (MFA 1992) is the dean for the College of the Arts at California State Univ., Fullerton. He was instrumental in the formation of the College of Performing Arts at Chapman Univ., where he served as associate dean and dean. Dale was one of the founding members and artistic director of Seattle's Spectrum Dance Theater. He received recognition and awards for his community leadership, including the prestigious Corporate Council for the Arts' Unsung Hero Award in 2002 and a 2001 Rudy, a national award presented by Safeco Insurance Company for community leadership and advocacy.

Paul Matthew Moore (Music Director) has scored 16 films including *Police Beat* and *Robinson Devor's Zoo*, which was in competition at the Sundance and Cannes festivals. He has worked with Wayne Horvitz, Eyvind Kang, Timothy Young, Tim Hecker, Randall Dunn, Stuart Dempster, and Kronos Quartet, among many others. Paul worked with Dayna Hanson on the film *Improvement Club*, and toured with her live theater piece, *Gloria's Cause*. Choreographers with whom he has collaborated include Mark Dendy, Mark Haim,

Rob Kitsos, Jennifer Salk, and many more. He has transcribed and performed scores for ten seasons with the Chamber Dance Company. Paul earned a BA in Music Composition in 1993 from the College of Creative Studies at the Univ. of California Santa Barbara where he began playing for dance. A versatile and intuitive dance musician, Paul draws on keyboard, guitar, drum set and found objects to galvanize technique classes.

Ronald M. Moore (UW Philosophy Faculty) received his bachelor's degree from Stanford Univ., his PhD from Columbia Univ., and did post-doctoral study at Harvard Law School. He has chaired the UW Faculty Senate, served on the UW Medical Center Board of Directors, and directed the UW Center for the Humanities. Ronald's primary academic interests are the philosophy of law and aesthetics, and he has worked closely with numerous MFA candidates from the Dance Department in his upper-division aesthetics courses: Philosophy of Art, Development of Aesthetic Theory, and Seminar in the Philosophy of Art.

Becci Parsons (BA 1987) is a Guild Certified *Feldenkrais* Practitioner® and dancer with over 40 years of experience in the movement arts. She teaches community *Awareness Through Movement*® classes and workshops while maintaining a private practice in Seattle. Becci also leads study groups and mentoring programs for local practitioners. She is a part-time faculty in the Dance Department at Cornish College of the Arts and has served as guest faculty at the Univ. of Utah Somatics and Dance Conference.

Carolyn Pavlik (MFA 2004) is an Associate Professor of Dance at Western Michigan Univ. She earned her BA in Dance from the Univ. of Texas. Carolyn performed with the Sharir Dance Company, Kathleen Hermesdorf, Llory Wilson and Sally Jacques. Her video works have been presented worldwide, most notably at the American Dance Festival, LesGaiCineMad, and Festival Internacional de Video-danza de Buenos Aires. Her concert dance works have been presented in New York, Washington, Michigan and Texas. Carolyn also co-edited *Site Dance: Choreographers and the Lure of Alternative Spaces* with Melanie Kloetzel.

Fritha Pengelly (MFA 2006) received her BA with a major in dance from Hampshire College. She performed and taught nationally and internationally as a member of Doug Elkins Dance Company from 1994–2001. Since 2001, Fritha has continued her relationship with the Elkins Company, performing as a guest in *Fraulein Maria* and restaging repertory for Elkins' current company and numerous other professional companies and college dance programs throughout the country. Fritha is a Guild Certified *Feldenkrais* Practitioner and teaches in Northampton, MA.

Paula J. Peters (Part-time Lecturer, MFA 2011) teaches ballet, pointe, jazz and dance history at the UW, Cornish Preparatory Dance and Dance Fremont. Her research includes collaborative works created with Rhonda Cinotto, and writings on the history, theory and practice of American Jazz Dance. Paula performed with Spectrum Dance Theater for 14 years, dancing and restaging works by choreographers such as Ann Reinking, Margo Sappington, Lynne Taylor-Corbett, Danny Buraczeski, Daniel Ezralow, Trey McIntyre and Donald Byrd. She has presented research at NDEO, SDHS, and DEAW on balancing contemporary trends in jazz choreography with traditional jazz technique methods.



Erika Randall (BA 1995) is Associate Professor/Director of Dance, Univ. of Colorado-Boulder. She has worked with Teena Custer, Sydney Skybetter, Michelle Ellsworth, Sara Hook, David Parker, Mark Morris Dance Group and Buglisi/Foreman Dance. Erika's choreography has been seen in four countries and over a dozen states. Her dancefilms, *More* and *Self Defense*, created with Daniel Beahm, have screened at the Sans Souci Dance Cinema Festival, the Starz Denver Film Festival, the Florence GLBT Film Festival in Italy, and the Façade Film Festival in Plovdiv, Bulgaria. Their award-winning feature film, *Leading Ladies*, played 65 festivals worldwide.

Erin Reck (BA 1996) has been choreographing, dancing, teaching, and producing in NYC since 1997. She is a Professor at Sam Houston State Univ., and creates work under the name of Recked Productions, a multi-level platform to create her own work as well as collaborating with and being the production coordinator for projects of other artists. She received her MFA from Sarah Lawrence College in 2009. Her work has been presented both nationally and internationally. She has danced and collaborated with Sara Rudner Performance Ensemble, Karl Anderson, Molly Rabinowitz, Lynn Marie Ruse/Freefall, Leslie Scates, among others. She has produced large-scale events in NYC and Houston. She returns to NYC every year to production-manage Lincoln Center Out of Doors. erinreck.com

David Reeves is a composer and percussionist both in a contemporary classical style and writing extensively for marching band and drum corps throughout the U.S., Japan, and the UK. Carol Dilley and Reeves began collaborating at the UW in 2000.

Associate Professor and UW Dance Program Director **Jennifer Salk** is the Floyd and Delores Jones Endowed Chair for the Arts. She has taught and choreographed for companies and schools around the U.S., Europe, and South America, and is on faculty at Florida Dance Festival, Staibdance Summer Dance Intensive in Italy, and the summer program at Dance Fremont. She recently performed with Mark Haim nationally and internationally in *This Land is Your Land.* Her DVD, *Teaching Experiential Anatomy in Technique Class,* is in its second printing. Jen is a recipient of a Fulbright Specialist Grant. She received the Distinguished Teaching Award at the UW in 2006.

Hallie Scott (BA 2013) is a multi-media artist, co-founder of AU Collective, and environmental consultant. She finds boundless inspiration from her UW mentors, peers, and cohort. Using dance, film, visual art, and woodcarving, she presented her work at galleries and festivals including The Georgetown Art Attack, Next Dance Cinema, Strictly Seattle, NEPO 5K, The Artery, The Georgetown Carnival, and 12 Minutes Max. halliemscott.com.

Maria Simpson (MFA 1996, Assistant Professor 1998–2005) is a Professor of Dance at Bard College and the Director of the Bard Dance Program. Maria has taught at Mount Holyoke College, Middlebury College, Bates Summer Dance Festival, Seattle Summer Dance Festival, Vassar College Summer Workshop, and Gibney Dance Center in NYC. Maria teaches ballet and anatomy. She has performed with dance companies and independent artists in Seattle and New York, currently dancing with choreographer Sondra Loring. Maria has been the rehearsal director for work by Zvi Gotheiner, Trisha Brown, Mark Dendy, Gina Gibney, and Hannah Kahn.

Steven Sofia (Artist in Residence) is a Broadway performer, choreographer and dance teacher. Broadway/National tours: *Chita Rivera: The Dancer's Life, Chicago, Kiss Me Kate, Beauty and The Beast,*

Guys and Dolls, Jerome Robbins' West Side Story. Other credits: An evening with Betty Buckley at Carnegie Hall, Applause at City Center's Encores and Susan Stroman's Contact with Sarasota Ballet at Asolo Rep. He danced with The American Dancemachine and worked with Ron Field, Agnes DeMille, Buzz Miller and Gwen Verdon. Choreography credits include: National tour of Chicago for Troika, The Macy's Thanksgiving Day Parade. He's been on the dance faculty for NYU, CAP21, Marymount Manhattan College, Purchase, Steps on Broadway and New Dance Group.

Emma Dvorin Strong (BA 2013) graduated from the UW with a double major in Anthropology and Dance and a minor in Education. She has been teaching and mentoring in various fields for 10 years and is passionate about helping students succeed, both within and outside of the traditional classroom space. Emma works at the Univ. of California, Berkeley in the Office of Undergraduate Advising. She hopes to continue working in higher education student services and pursue a master's degree in Student Affairs.

Chengxin Wei (MFA 2012), a native of Dalian, China, graduated from the Beijing Dance Academy in 1997, where he studied classical Chinese dance for 11 years and received his BFA. Upon immigrating to Vancouver, BC in 2000, Chengxin appeared with numerous contemporary dance companies and danced with Ballet British Columbia for six seasons. In 2004, Chengxin co-founded Moving Dragon, a contemporary dance company that focuses on cross-cultural fusion between Eastern and Western dance styles. He worked as a Visiting Assistant Professor of Dance at Ohio Univ. where he taught Modern, Ballet and Dance Composition. Since returning to Vancouver in 2014, he has taught Advanced Modern at Simon Fraser Univ.

Hannah Wiley (Professor) is founding artistic director of the Chamber Dance Company. She was awarded the Floyd & Delores Jones Endowed Chair in the Arts in 2011, and a Donald E. Petersen Endowed Professorship in 2003. After serving on the faculty at Mount Holyoke College for 10 years, Hannah joined the UW faculty in 1987. She has created 10 DVD documentaries about modern dance choreographers and her research has been published in *Dance Research Journal, Graduate Research Journal, Foot and Ankle, Impulse* and *Chronicle of Higher Education*.

Andrea Woody (Adjunct Associate Professor) is Associate Professor of Philosophy at the UW as well as adjunct faculty in Dance, History, and Gender, Women and Sexuality Studies. Her research interests include philosophy of science, history of science, aesthetics, and feminist perspectives in philosophy. In aesthetics, her work focuses on the performing arts, considering issues related to the identity of performing artworks, the virtues of live performance, and the nature of site-specific artworks. For more than a decade, she has taught an upper-division aesthetics course designed for undergraduate majors and graduate students in the Dance Department.

Michelle Zimmerman (PhD 2011, Learning Sciences & Human Development), has taught all grades from Pre-K to 10th, conducts classroom research, presents across the U.S. and Canada through AERA, ISTE, NYU, and SXSWedu, among others. Her dance research began with third-grade students teaching pre-kindergarteners to swing dance in 2007. She choreographs, teaches and directs dance productions of approximately 250 students age 3–16 annually at a school in Seattle. Her dancers were featured on Komo News, UW Today, *Seattle Times*, and the Pacific Science Center.

A Brief History of Dance at the BY SANDRA KURTZ

My dance life started at the University of Washington, when through an incredible fluke I got an entry card to Eve Green's beginning ballet class in 1974. I started college as a history major, and meant to become a librarian, but it all changed with that class, as it did for many people who have passed through the Dance Program during the last 50 years. That time has been filled with individual achievements, but also with some astonishing developments for the dance world, many of which were played out on a smaller scale at the UW.

There has been dance and movement instruction at the UW almost since it was founded in 1861. One of its first catalogs, published in 1890, lists a requirement for a course in "Physical Education and Hygiene" that includes dance among the offerings. This kind of emphasis was in line with the newest ideas about education at the time—reformers recognized the connection between the body and the mind, and curricula were being developed that incorporated that knowledge. For the most part, the goal was not to develop professional performing skills, but instead to nurture a general sense of health, and to give students who would themselves become teachers the tools to spread this new experience to their own students. Social reformers linked movement instruction to improvements in dress and nutrition, so that this academic dance instruction was part of a larger context. And since the nascent American modern dance was



Cynthia Kommers Jordan, Chamber Dance Company, 1991. Photo: Joel Levin

developing from the same roots at the same time, the two would become linked as they continued to grow.

This connection would become stronger here when Mary Aid de Vries came to the UW in 1927. A graduate of the University of Wisconsin—where Margaret H'Doubler was developing her influential approach to dance in education—de Vries brought many of those ideas with her to the UW, where she would teach dance courses in the Physical Education department until she retired in 1963. When she arrived, the dance offerings were mostly incorporated in "Healthful Activities" classes, combining dancing with gymnastics and other athletic skills. During her tenure she created a

gradated series of dance classes, including music and composition as well as technique, and started an annual performance program following the Orchesis model that H'Doubler had instituted at Wisconsin. Orchesis programs usually combined work by students and faculty, giving performance opportunities to students. They became a feature of many dance programs that were part of physical education departments throughout the U.S., and shared a bias for modern or expressive dance, but they did often include demonstrations of popular social dance as well. A typical Orchesis program at the UW was organized around the theme "War in the Americas" in 1943, and included a series of narrative works that illustrated daily life in the city. The Tyee yearbook described some of the individual works: "'Bar-X,' the western number, portrayed simple amusements of wartime America. while 'Seattle Stands' laughed at the trial of this nation, dumped rudely to its feet to stand interminable in ration-book lines at grocery counters and on buses." The program also featured "La Guiablesse," a "brilliant Peruvian number."

Alongside Ruth Wilson, who was the chair of women's PE and another graduate of the Wisconsin program,

de Vries also developed a number of courses for students who would become PE teachers. The emphasis in PE programs was often directed to teacher training, which frequently kept them separate from fine arts programs that were focused on training artists. Dance at the UW was mostly in that education mode until the 1960s, when the possibility of a full dance major was brought up for investigation.

In 1961, Wilson was drafted to serve on an exploratory committee with Gregory Falls, who was at the time the chair of the School of Drama and was also a founder of ACT Theater. They were tasked with finding out if there was interest at the school for a dance program that incorporated the breadth of dance instruction at the time, rather than limiting offerings just to modern styles. They started by sending a query to a wild variety of dancers and dance educators in the U.S.—the list included Marc Platt (former Ballet Russe performer, and then the head of the dance department at Radio City Music Hall), Margaret Erlanger (chair of the Dance Department at the University of Illinois), and choreographers Alwin Nikolais, Paul Taylor, and





Student performance, Hutchinson Hall, circa 1960s–70s. Courtesy: Margarita Bali



Student performance, Hutchinson Hall, circa 1960s–70s. Courtesy: Margarita Bali

Norman Walker, among others. Did these artists and educators think that it was possible to offer a university level program in dance that would mirror the combination of academic rigor and artistic integrity usually found in drama, music, and fine arts programs? The responses they received were all variations of an enthusiastic "yes!" with some of the replies going into significant detail, from discussions of educational philosophy to suggested syllabi.

With this endorsement from the larger dance world, the committee's next task was to identify resources at the UW, and begin to draft a

curriculum that would fit in with the rest of the arts programs. Mary Aid de Vries retired in 1963, but the Dance Program she had developed in the PE department was still active, and still directed towards a view of dance that was more about personal development than professional skills. While those courses would continue to be offered in the PE curriculum, the new program would be focused on dance as art, not recreation.

Falls and Wilson, with their committee, decided that the best next step was to find a director for this new program, who could design the curriculum they would be teaching. They needed a leader from the dance world, and looked again for suggestions from a wide sample of that community. One name that that was mentioned by several people was Ruthanna Boris. She was most definitely from the professional world. A performer with the Metropolitan Opera Ballet, the Ballet Russe and the New York City Ballet, she was also a choreographer, and had been training in dance therapy. With letters of recommendation from Lincoln Kirstein, co-founder of NYCB, her name was quickly on the short list of candidates, and after a series of interviews, she was offered the position of Director of Dance in 1965.

Originally hired to develop a program, the idea was that she would teach existing courses in the PE department to start, but she struck out on a more independent vein very quickly. Taking advantage of the momentum that a new program and appointment usually brings with it, she expanded existing classes, moving some of them into remodeled space in the Armory (with ballet barres built to her specifications and design). Reaching out to the local dance community to recruit students (with the exciting idea that you can go to college and study dance seriously), she made new connections outside the university. Her own background was in ballet, and this was reflected in the new courses she added (men's technique, pointe, partnering) but she insisted that modern dance be included in this improved curriculum, hiring freelancers to teach at the beginning.

There were difficulties in coordinating the new dance offerings with existing PE courses, both in terms of scheduling and philosophy. The nuts and bolts of the time table was gradually worked out, with courses being renumbered and distributed between the two programs, but the fundamental distinctions would be a more delicate topic for many years. Joan Skinner was hired



by the PE department in 1967 to work with students who were oriented towards teaching, but would eventually have a much bigger influence on the development of the Dance Program. She came to the UW after a career as a performer with Martha Graham and Merce Cunningham, developing her Skinner Releasing TechniqueTM, a unique approach to dance training focusing on somatic elements, while she was on the faculty here.

The original Meany Hall after the 1965 earthquake.

Another new hire that would have long-term benefits for the Dance program, Eve Green joined the faculty in 1967. A Seattle native, she began her dance training at the Cornish School, going on to study at the School of American Ballet while she was in college. After coming back to Seattle, she began teaching in local dance studios, and was a dynamic connection to that part of the community when she came to the UW. She was originally hired to fill in for ballet technique classes, but would eventually chair the department in 1976, leading it through several major projects as well as fighting to keep it from being eliminated in the 1980s.

All of this curriculum development was happening at the same time that the university was building itself a new performance hall, with real dance studio space. Dance enrollment was growing faster than the makeshift facility at the Armory could support—classes were also being held off campus in a hotel ballroom and private studios. Performance space was even trickier to come by—Boris made a virtue of necessity when she choreographed a program for a touring group called Dance Caravan that performed on a lecture stage in Kane Hall, but that was not a permanent solution. The university had an ageing auditorium—Meany Hall—which had been used for dance, drama, and music productions as well as appearances by touring artists, but the facilities were not up to the demands of current theater work, and when it was seriously damaged in the 1965 earthquake, it had to be closed. Rather than remodel old Meany Hall, the school decided to keep the name, and nothing else—the new Meany Hall, which has two theaters, four dance/music studios, dressing rooms for students and for touring artists, shop space, classroom space and administrative offices, opened at the beginning of the 1974–75 school year. Its basket-weave under-flooring in the dance studios and the mainstage, based on the same design that George Balanchine developed for the State Theater in New York City, has made it a favorite theater for touring dance companies as well as UW students.



Rebecca Malcolm and Christopher Smidt in Hannah Wiley's *Iter Atrum,* 1987–88. Photo: Joel Levin

Course offerings grew to more than fill the new space, with four levels of ballet and three levels of modern dance offered on a daily basis, alongside pointe, partnering, music, and dance history. Marion Andersen, who had performed with May O'Donnell and was trained in Graham technique, joined the faculty in 1974. Boris, Green and Andersen took advantage of the black box-style studio theater for quarterly performances under the title of Choreographic Workshop. These were often in collaboration with students from the Music department—in a world where live music for dance was mostly a luxury, UW students danced to live accompaniment, both in the studio and in the theater, on a regular basis. The next few years would see incredible growth in the program.

Alongside the quarterly student performances, both Marion Andersen and Joan Skinner developed independent companies, drawing dancers from their more advanced students. Skinner's American Contemporary Dance Company appeared on campus in a number of site-specific improvisational works as well as in more formal concert settings. Marion Anderson staged work by her mentor May O'Donnell, as well as her own choreography, on her University of Washington Dance Theater, until she left the school in 1983.

Eve Green became program chair in 1976, and worked to offer UW students an even wider dance experience than previously, bringing in as many guest teachers and master classes as a small budget could afford. One of the challenges of a college dance program is to offer students professional level examples in technique classes. While most teaching skills improve with time and experience, a dancer's physical instrument deteriorates with age. The standard solution is an artist-in-residence position, but performance schedules don't necessarily mesh with the academic calendar, making longterm commitments difficult. Green's innovation was to invite the Bill Evans Dance Company, a nationally-renown modern ensemble that had recently moved to Seattle, to make its home at the UW, with the understanding that there would be two or three artists from the ensemble available to teach on a rotating basis. The experiment started in 1978 and lasted two years, until university-wide budget cuts had to eliminate the project. But even though the major affiliation was severed, former Evans dancer Peggy Hackney remained on faculty, teaching Laban Movement Analysis and Labanotation as well as technique and composition. She went on to create a certification program in LMA at the UW, drawing students from around the country who wanted to explore this specialized material.

All of this growth was throttled back in 1981, when the UW was faced with severe budget cuts from the state legislature. Rather than make across-the-board reductions, which they had done in the recent past, the administration decided that it would cut entire departments. They drew up a list of possible victims, and Dance was included. Although most classes continued during the evaluation, the general level of concern was high. From time to time, committees from other departments would come to look over the studios, to see if they could be easily converted to standard classrooms. Eve Green spearheaded a "Save the Dance Program" effort, rallying former students to speak at open hearings and writing the endless letters that always accompany these kind of efforts. After a great deal of nail-biting, the committee announced their final list of cuts, and Dance was not on it. Instead, the program was charged with creating a new curriculum, that would take advantage of the unique work that both Joan Skinner and Peggy Hackney were doing in dance education. The resulting coursework

was indeed unlike almost every other college dance department at the time, although some of their innovations have been incorporated in other programs since then. The standard class was extended to a three-hour block that integrated technique, composition and improvisation, along with experiential anatomy. While some students were enthusiastic about the change, a significant number preferred to follow a more traditional model, and so a scaled-down version of the regular curriculum was maintained during this time, which added to the hubbub. Although it was a fascinating experiment, it was perhaps too radical a change for a mainstream college dance department, and lasted for only a few quarters.

The department was still fundamentally strong, and technique classes continued to fill to overflowing on a regular basis. The Mark Morris Dance Group held several residencies in the 1980s, and company dancer Erin Mattheissen joined the faculty in 1984. Terry Grizzell, who had led a number of small ballet ensembles in the Northwest, came to the UW in 1986 to teach ballet. The program hosted the Congress on Research in Dance for their annual conference in 1986, which brought the school enhanced visibility from its peers. But the fundamental challenge remained—how to create a dance program with a continuing place for professional level instruction. Hannah Wiley, who had studied with Ruthanna Boris at the UW in the early 1970s, graduating with a drama degree in 1973, returned to her alma mater in 1987 as chair of the program and went on to develop a solution to this difficulty. Her core idea, to create a graduate program that would be aimed at professional dancers who were looking for the next stage in their careers, has been copied by several universities in the past few years—when it launched in 1990 it was one of the only programs of its kind. A graduate program drawing from the professional world would keep a steady supply of highly skilled dancers coming through the department—they would serve as exemplars for the undergraduate students while they themselves had a crash course in college-level pedagogy. The UW's Chamber Dance Company, with its emphasis on historic dance repertory, was a perfect fit for a cohort of dancers who would go on to teach in college programs around the country, carrying the history of their art form with them.

Some of those graduates went on to teach in the UW program—Rip Parker, Rob Kitsos, Maria Simpson and Betsy Cooper all served on the dance faculty in the 1990s and 2000s. Cooper became chair of the program in 2002 and later went on to become a dean, continuing to advocate for Dance while navigating the larger university administration. Other grad students have found work in universities and companies around the world, increasing the visibility of the UW as they make their way.

The creation of this MFA took the Dance Program to a new level of development, both through the connections that those students made in the larger world, but also within the university itself, taking courses in drama, philosophy, anatomy, digital arts, and music, among a long list. This interdisciplinary spirit extended into the undergrad cohort as well, and combined with a new dance minor added to the program in the mid 1990s, served to increase the number of students taking classes who were working towards a dance degree.

The program continued to develop on these multiple tracks as it entered the next century. New faculty members Jennifer Salk, Jürg Koch and Juliet McMains brought a variety of strengths with them, including an



Ruthanna Boris pointe class in the Armory, 1970. Courtesy: Robin Ching



directions we haven't yet imagined.

Undergraduates on the UW Lawn, circa 2004.

anthropological view of social dance and integrated dance. The program also found funding for an artist-in-residence position, beginning with Rob Kitsos, and then with choreographer Mark Haim. As well as offering students an up-close view of the choreographic process, these artists, joined by Jen Salk, mentored a number of students as they made increasingly ambitious works. Where the program had begun with most of the performance work choreographed by faculty, students have been gradually changing that percentage, so that the number tips in the other direction now.

At 50, the UW Dance Program has developed during amazing times for dance in general. When the university first opened, including dance in the

PE curriculum was a new and radical act for most schools, and it was still a chancey operation in 1965. Now a college education is a fundamental part of many dancers' lives, as students, artists and teachers. A curriculum with technique offerings in multiple styles, that seemed wide-ranging at the time the program began, would feel limited today, as the current schedule is full of composition, analysis, history, social dance, anatomy, media, and more. As the dance world went through multiple stages of boom and bust in the larger world, the UW program also rose and fell, almost in sympathy with the rest of the community. Stopping to look around at this moment, there is so much growth to be marked, but almost as many possible developments to be pursued. The department that the original faculty envisioned might have been quite different than the one that has developed, but it's sure that whatever happens in the next 50 years will also take the art form in

Sandra Kurtz (Reed College, BA, Theater, 1978; Sarah Lawrence College, MFA, Dance, 1981; Laban Institute of Movement Studies/UW, CMA, 1983) writes and teaches about dance in Seattle. She started dancing at the University of Washington, studying with Eve Green, and has working in the dance world ever since.



This list include people who have taught dance at the UW, excluding current full-time faculty and MFA students who teach the entire time they are in residence. We are sure that this is not a comprehensive list and sincerely apologize for any omissions.

Abraham Maraire Aiko Kinoshita Allison Kepper Amy O'Neal Anna Mansbridge Anne Green Gilbert Benjamin Jonson Betsy Cooper Bill Evans Brenna Monroe Cook Chervl Johnson Dale Merrill Daniel Cruz Daniel Dunbar Dannul Dailev Daphne Lowell Debbie Poulson Diana Garcia-Snyder Dominique Gabella Ed Groff Edna Daigre

Elizabeth Ahearn

Frin Matthiessen

Erik Whitmvre

Eve Green Gregg Lizenberry Gwen Barker Harriet Cavalli Heather Raikes Hengda Li Janice Meaden Jason Ohlberg Jeff Curtis Jim Coleman Jim LePore JoAnna Mendl Shaw Joan Skinner John Dixon Jurg Koch Kabby Mitchell Karen Irvin Kathy Milligan Katie Fiedler Keith Sabado

Kitty Daniels

Kory Perigo

Kris Wheeler

Etienne Cakpo

Llory Wilson Louis Gervais Maria Simpson Marian Andersen Marie Chong Mark Haim Mark Morris Martha Nishitani Mary Reardon Matthew Henley Matthew Vye Megan Brunsvold Michael Cava Michael Faltasek Michael Geiger Michael Wellborn Molly Scott Moodette Ka'apana Nancy Cranbourne Pamela Cohen Paul Moore Paula Peters Peggy Hackney Penny Hutchinson

Peter Kvle Rebecca Chisman Rebecca Malcomb (Naib) Rhonda Cinotto Rip Parker Rita Amer Rob Kitsos Robert Davidson Ruthanna Boris Sandi Kurtz Sarah Parker Sheryl Sedlacek Shirley Jenkins Stephanie Liapis Stephanie Skopelitis Steve Casteel Terese Freedman Tim Lynch Tina Fehlandt Tommy Rall Valerie Dunne Vivian Little William Earl William Whitener



Former director and Professor Betsy Cooper teaching.



Kris Bain, Marketing & Communications Manager
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Susan Brower, Administrator
Kelly Canaday, Program Manager & Adviser
Rachael Lincoln, Lecturer

Bruce McCormick, Assistant Professor **Juliet McMains,** Associate Professor

Wilson Mendieta, Artist in Residence & Director, Musical Theatre Program

Paul Moore, Lecturer, & Staff Musician

Jennifer Salk, Director, Associate Professor

Steven Sofia, Artist in Residence

Hannah Wiley, Professor



Hannah Wiley, early 1990s. Photo: Mary Levin

Thank You

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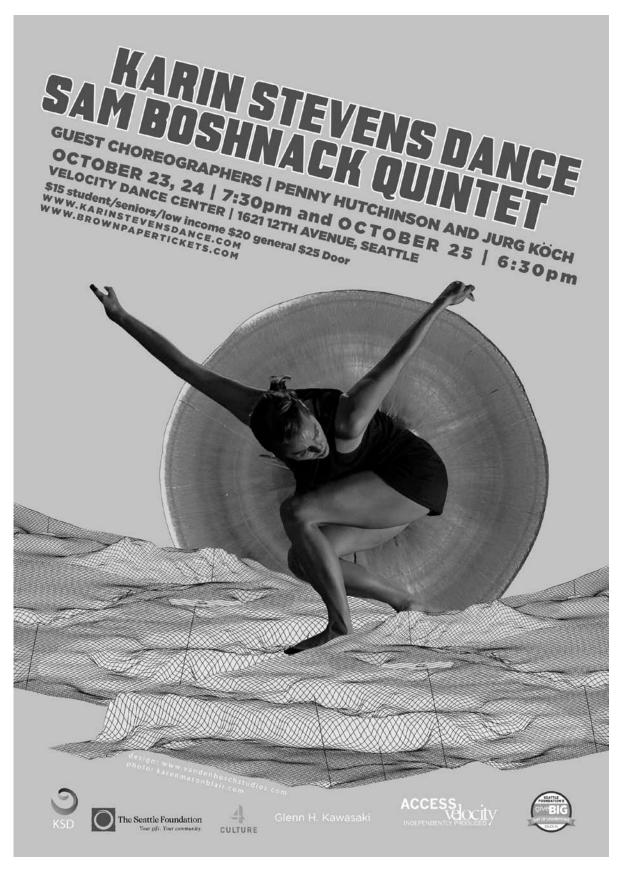
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Thank you, in advance, for your contribution.



Rachel Randall, Alice Gosti and Shannon Narasimhan in Pam Pietro's *Tre Marie*. Photo: Tim Summers

Coming UP FROM OUR ALUMS





Ruthanna Boris pointe class in the Armory, 1970. Photo courtesy of Robin Ching.