Dancing—perhaps humankind’s oldest art form—was showcased and broadcast worldwide at the dawning of the new millennium. Festivities featuring dance in all its splendor accompanied every new sunrise, hour by hour, as New Year’s Day, 2000, unfolded. It was a feast for the eyes. It nourished the soul. But that’s what dance is… that’s what dance does.

It’s what we’ve been doing since 1926—so it was particularly gratifying to see dance as the focal point of this global, life-affirming celebration. Happy New Millennium!

As the chair of the UW-Madison Dance Program from 2002 through December 2004, I’m pleased to have this opportunity to reconnect with you and share news about what we’ve been up to in recent years. As you know, we’re strongly supported by the School of Education, faculty, staff, students, alumni and friends of the Dance Program. We’re an active group and have remained so, particularly since our building renovations were completed in 1998.

That fall, the venerable and magnificent Lathrop Hall was rededicated. It was a whirlwind affair. Highlights included a lovely rededication ceremony and luncheon, three nights of dancing, an alumni brunch and a series of guided tours. Well-attended and highly touted by campus and community leaders, faculty, staff, students, alumni, friends, concertgoers and curiosity seekers, the weekend was an overwhelming success.

The Rededication Concert, hailed by The Capital Times as one of the “Best Performing Arts Events of 1998,” featured outstanding choreography and stunning performances by faculty and students alike. It was the kick-off to a series of exceptionally high-caliber concerts we’ve presented in our new venue ever since.

Along with our season concerts, we’ve hosted several highly successful special events in recent years including the spring 2003 Great Lakes Region American College Dance Festival, a 2002-03 Dance and Technology Festival, an international Dance for the Camera Symposium in February, 2000, and several Improvisation Festivals. All were well-attended, informative and artistically provocative. Read about our concerts and special events in the pages that follow or browse through our website archives for more information.

Faculty and staff have been hard at work teaching, performing, making choreography and hosting a wide range of guest artists who have performed, lectured, taught workshops and classes, and been in residence with us here on campus. News updates about Dance Program faculty and staff and guest artist photos are all included in this issue.

Speaking of faculty, longtime professor and former Dance Program chair, Mary Alice “Buff” Brennan, retired in spring 2002. A special tribute to Buff recounting her many contributions to the program over the years.

School of Education Dean Charles Read will also retire in June, 2005. We will miss him. His leadership, support and encouragement enabled us to thrive and prosper since he began his tenure as Dean in 1995. More about Dean Read’s retirement and accomplishments are included as well. We also gratefully acknowledge the ongoing support and collegiality extended to us by all our friends and colleagues at the School of Education—it is greatly appreciated.

Also featured in this edition is news about Dance Program alums and those whose generous philanthropic support enhances our educational, artistic and program capabilities. Thanks to the School of Education’s Alumni Coordinator Kathy Boebel, who also retires this spring, Public Relations Coordinator Judy Holt, Communications Coordinator Kerry Hill, former UW Foundation Development Director Jane Urbaska and her successor Jennifer McFarland for their efforts in strengthening these connections.

If you haven’t visited since the renovation, please make a point to do so. Lathrop Hall is magnificent! We’d love to show you around. In the meantime, we hope you’ll visit us in cyberspace at: www.education.wisc.edu/dance.
Following almost two years of renovation work, Lathrop Hall was officially rededicated on Friday, September 25, 1998, at a ceremony held in the new Margaret H'Doubler Performance Space. Charles Read, School of Education Dean, welcomed invited guests and served as Master of Ceremonies while former UW-Madison Chancellor David Ward and Dance Program Chair Mary Alice “Buff” Brennan offered brief remarks.

The program concluded with a lively work choreographed by James Sutton, former Assistant Professor of Dance, and performed by Dance Program students. Highlights included a variety of high-stepping formations and a grand finale exit that brought guests to their feet. A lovely luncheon for campus and community dignitaries in the Virginia F. Harrison Parlor preceded the ceremony.

Lathrop Hall Rededication Concert

For three consecutive evenings, audiences filled our new 240-seat, state-of-the-art performance space to see a special Rededication Concert featuring choreography and performances by Dance Program faculty and students. A review in The Capital Times by Kevin Lynch said it all. “Saturday’s sold-out rededication concert by the dance faculty was dazzling from first step to last… This event was all about dance, the art of the moving body… It was a faculty triumph.”
H’Doubler Legacy Lives

The Dance Program hosted a book signing for Janice Ross, dance educator and historian, when her book Moving Lessons was published by University of Wisconsin Press in 2000. An insightful and sophisticated look at the origins and influence of dance in American universities, the book focuses on Margaret H’Doubler (1889-1982), who not only established the first university courses and the first degree program in dance at the UW-Madison, but also changed the way Americans thought about female physicality and higher education for women. Ross shows that H’Doubler was both emblematic of her time and an innovator who made deep imprints in American culture.

“An impeccable work of archival scholarship and interpretive history, Ross’s explorations of H’Doubler’s biography, the details of her classes, and the more abstract unpacking of philosophical theories of learning are both inspiring and intelligent,” says Sally Banes, dance historian, author and former Dance Program Chair. Janice Ross is a faculty member in the Drama Department and a lecturer in the School of Education at Stanford University.

Three Dance Program PhD’s, John Wilson ’73, Thomas Hagood ’90 and Dance Program Professor Emerita Mary “Buff” Brennan ’76, are co-editors and contributing authors of a new book to be published titled Margaret H’Doubler: the Legacy. It presents a fresh look at the life, work and seminal contributions of this UW-Madison dance pioneer. Among its contents are a unique collection of interviews with H’Doubler’s distinguished students and colleagues, a rich variety of exchanges, essays, and position papers written by H’Doubler and her contemporaries, and a deep analysis of H’Doubler’s thinking on a range of key topics. Through this compilation, the evolution of her profound and lingering influence in dance education is revealed.

More about the authors can be found in the Alumni News section of this publication.

Moore on Margaret

Ellen Moore (MS ’51) wrote this tribute to Margaret H’Doubler upon accepting the 1998 Wisconsin Dance Council Margaret H’Doubler Award in Madison:

“Of the numerous awards presented by the Wisconsin Dance Council, I am very grateful for the award that carries the name of Margaret H’Doubler because from this remarkable educator, I learned to recognize the phenomenon of physical, mental and emotional interaction. She did this in the way that she led us through deep movement exploration. On the floor in blindfolds and kneepads, we searched our way in the dark slow motion through movement sequences which she had specified with the help of her ever-present and dependable aide, The Skeleton. We probed the action, limits and interactions of a designated small series of bones and joints. We learned to attend to the feedback from our movement-sensitive kinesthetic receptors, which, in the silence and with visual distractions eliminated, reported even minuscule movement sensations.

Frequently directed by Miss H’D to stop in a passing configuration in our searching, we discovered also the feeling tone that reverberated through us and became aware that movement vocabulary of a dancing body can be perceived by the dancer as a statement of the many fleeting ever-changing emotional aspects of Self.

We discovered that when the dancer maintains her heightened awareness of this kinesthetic and emotional feedback in every gesture, the movement projects intense aliveness which she called “Quality.” And, of course, as we became increasingly familiar with the many movement intricacies we’d explored, and when attending became second nature, we could FEEL the quality, the aliveness of every part, the dramatic experience stemming from event the simplest shape the body created.

Thus, long before the phrase “mind-body” was coined, Margaret H’Doubler had found a process that integrated body, mind and psyche. It took us to the very center of our beings where we vibrated in the warmth and excitement of inner focus and the reality of our whole selves. She regularly reminded us of the integrity of our organisms.

Summarizing at the end of class, as was her habit, she often diagrammed this whole picture with a few deft strokes: the willowy lines of the voluntary neuromotor system, the lima bean brain at the top and floating next to it an enlivened face. She labeled it ‘Spirit’.”
Among those chosen to represent the university at the annual American College Dance Festival in the spring.

In addition, the new Anna R. Nassif Dance Award for Choreography is presented to a senior or graduate level student at these concerts. Professor Emerita Nassif received an MFA degree from the University of Wisconsin-Madison; was the first female to hold a faculty appointment in choreography in the Dance Program; founded the UW Dance Repertory Theatre; and, as the resident choreographer, created more than 200 works in her nearly 40 years of service to the University of Wisconsin System.

The following students presented works in these concerts: Jordan Buck, Alison Rootberg, Tai Kathine Words, Erica Laffin, Anne Mundigler, Manu Jobst, Laura Zimmerman, Rebecca Chelminiak, Natalie Teichmann, Rebecca Ball, Rosemary Cisneros-Kostic, recipient of the ’03 Anna Nassif Award, and Ashley Condon, recipient of the ’04 Anna Nassif Award.

Alumni Concerts

Concerts featuring alums were presented in the fall ’02 and fall ’04. An Alumni World Dance Concert coordinated by professor Claudia Melrose was presented in October, 2002. Featured choreographers

As Chair of the Dance Program from September, 2002, through December, 2004, Jin-Wen Yu oversaw the planning and presenting of numerous special events and concerts. Included among them were:

**Fall Faculty and Spring Dance Concerts**

New and recent works by the faculty, staff and guest artists are presented each semester in the Fall Faculty and Spring Dance Concerts. Works by Li Chiao-Ping, Jin-Wen Yu, Claudia Melrose, Douglas Rosenberg, Marlene Skog, Maureen Janson, Peggy Myo-Young Choy, Collette Stewart and Edi Gbordzi along with works by guest artists Dan Wagoner, Ruth Solomon, Sara Pearson, Patrik Widrig and Allen Kaeja have graced the stage of the Margaret H’Doubler Performance Space over the past several years.

**Student Concerts**

Each year emerging choreographers in the Dance Program create new and innovative works for the fall Student Concert. A variety of multi-media, solo and group works, ranging from the improvisational to the highly structured, are auditioned and selected for these special concerts. Most often works presented in this concert are among those chosen to represent the university at the annual American College Dance Festival in the spring.

In addition, the new Anna R. Nassif Dance Award for Choreography is presented to a senior or graduate level student at these concerts. Professor Emerita Nassif received an MFA degree from the University of Wisconsin-Madison; was the first female to hold a faculty appointment in choreography in the Dance Program; founded the UW Dance Repertory Theatre; and, as the resident choreographer, created more than 200 works in her nearly 40 years of service to the University of Wisconsin System.

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Choreographer Jin-Wen Yu performing his solo “Short, Long, Forever”
and performers included Parul Shah, Tania Isaac, Jin-Wen Yu, and Jessica Gaspar. In November, 2004, alumna Nora Stephens brought her New York company, noranewdanceco, to Lathrop Hall to conduct master classes and present a concert. Members of her company included Dance Program alums Liza Domnitz, Meghan McCoy, Nick Kraska, Rebecca Davis and musician/composer Ryan Smith.

Overture Concert

Chancellor and Mrs. John Wiley hosted a special evening of music, drama and dance to celebrate the opening of the Overture Center for the Arts in downtown Madison in September, 2004. The Dance Program performed two innovative works to a packed house at the event: “Spirit Rising,” a cross-cultural celebration of Chinese, Javanese and African Dance showcased choreography by Jin-Wen Yu, Peggy Choy and Edi Gbordzi; and “Plod,” an abstract dance and energy narrative with music by Prokofiev featured choreography by guest artist and Dance Program spring ’04 Henry-Bascom Visiting Professor Dan Wagoner. The event earned thousands of dollars in donations from alumni and others to support student scholarships and awards. As a result, Dance Program students have an unprecedented opportunity to attend and train at some of the most prestigious workshops and festivals in the country this summer.

Arts Night Out!

For the past four years, campus arts organizations, departments and the UW-Madison Arts Institute have sponsored Arts Night Out in the fall. Originally designed to acquaint new students with the array of university arts facilities and cultural events available to them, the event now attracts members of the entire campus as well as the greater Madison community. Participants are encouraged to sample and attend a variety of events and performances throughout the evening, many of which are free. As part of the festivities, the Dance Program has offered free introductory lessons in ballroom and African dance, free concerts, tours of Lathrop Hall, and welcoming receptions in the Parlor.

Somatic Arts Festival

Coordinated by professor Li Chiao-Ping, the Dance Program sponsored a Somatic Arts Festival in the spring, 2004. Leading scholars and educators gave lectures and led workshops on dance medicine/science, kinesiology, body therapies, and various other forms of bodymind connections. Somatic arts educators Ruth Solomon, Gigi Berardi, Rebecca Dietzel and others offered talks, master classes, movement sessions and presentations of their research and work.

“Red Buddha” choreographed by Peggy Choy. Lyssa Ann Luedtke, dancer.
Friday Forums

Friday afternoon forums featuring guest artist talks, lecture/demonstrations, multimedia presentations and interactive conversations along with informal student talks and project presentations have been scheduled weekly since the fall of 2003. Students have shared information about their summer training experiences at various camps, festivals and schools around the country, their works in progress and their honors projects while guest artists such as dance historians and authors Sally Banes and David Gere, choreographers Yvonne Rainer, Elizabeth Streb, Laurie Anderson and Heidi Latsky, to name a few, have talked about their books, films, performances, dance and technology, and dance history.

In an annual rite of spring, college dance students flock to regional festivals of the American College Dance Festival Association (ACDFA). Dance majors rehearse for the ACDFA showcase performances the way athletes practice for tournaments. The ACDFA is the place for college dancers to see and be seen. “Yearning and Learning at the American College Dance Festival” by Sandra Lomax, Dance Magazine College Guide 2002-2003

...at home at UW-Madison, 2003

More than 400 students from 22 colleges and universities throughout the Midwest along with 50 students from Taiwan converged on the UW-Madison campus in March,
Since the fall of 1990 the Dance Program’s Interarts and Technology (IATECH) option has provided undergraduates a multidisciplinary course of study in the arts, combining computer technologies with the visual, sound and movement arts. It was established by a faculty team consisting of Joseph Koykkar, Tibor Zana, Claudia Melrose and Buff Brennan from Dance and Ted Pope from Art. The four-year program was designed to provide an interdisciplinary experience using computer animation, digital video and sound technologies along with movement training. The IATECH concept has been an inspiration for similar programs now in existence at other campuses in the UW system and in the nation.

For the past 12 years, IATECH students have planned and produced an annual showcase most recently known as the Festival of Interarts and Technology (FIAT). In this venue students have presented works ranging from video art and installation, sound design and digitally enhanced static art to electronic music composition, photography and performance. Student coordinators in recent years have included A.J. Niehaus, Alison Rootberg, Eli Wieczorek and Victor Johnson along with collaborators Jen Ahstrom, Adam Bluma, Craig Burk, Erin Dunkelberger, Michael Eckblad, Dan Feeney, Brittany Gacek, and Chris Troutman.

Nationally known guest artists have also been frequently invited to teach and work collaboratively with IATECH students and faculty. Visiting artists in residence have included composer John Mitchell, digital choreographer Michael Cole, virtual choreographer Yacov Shirer, choreographers Victoria Marks and Ellen Bromberg, composer/performers Barton McLean and Neil Rolnick, Troika Ranch interactive technologists/performers Mark Coniglio and Dawn Stoppeliolo, and dancer/digital technologist Lisa Naugle, among others.

Under the direction of professor Douglas Rosenberg, the Dance Program hosted a three-day Dance for the Camera Symposium in 2000. It brought together renowned pioneers including Doris Chase, Daniel Nagrin, Elaine Summers, and Amy Greenfield, among others, as well as numerous contemporary artists and scholars working in the genre today. To read more about the symposium and view webcasts from the proceedings, go to: http://www.education.wisc.edu/-dance/archives/default.asp

Since January 2004, there has been a moratorium on the admission of new students to IATECH due to a variety of concerns about the viability of the program in its current manifestation.

2003, when the Dance Program hosted the American College Dance Festival Association (ACDFA) Great Lakes Regional Festival. Since it was established in 1973, ACDFA has supported and promoted the wealth of talent and creativity found in college and university dance departments across the country by sponsoring regional festivals annually along with a national college dance festival every other year.

Highlights of the four-day festival included six free concerts including a World Dance Concert featuring local and international guest artists and the Gala Concert showcasing the top adjudicated eight to 10 works performed in concert as the grand finale.

In addition to performing, students attended three days of workshops, lecture/demonstrations and master classes taught by instructors from around the country and beyond. Students and faculty also had their works adjudicated by a panel of nationally-recognized dance professionals including Brenda Dixon Gottschild, performance historian and scholar, Temple University, and Dan Wagoner, renowned American modern dance choreographer.

Dance Program entries for adjudication were “Bound,” a large group work choreographed by Heidi Latsky and taught to students during her fall guest artist residency and “The Proper Approach,” a solo choreographed and performed by student Brittany Gacek.

...and away

In 2004, works by student choreographers Rosemary Cisneros-Kostic and Ashley Condon along with professor Claudia Melrose were selected to represent the Dance Program at ACDFA. Prior to hosting it in Madison in 2003, former students Robin Baartman, Laine and Nell Curtis, Rebecca Davis, Meghan McCoy, Nicole Tori Rogoski and Nora Stephens also showed their choreography at ACDFAs. Works by faculty members Li Chiao-Ping and Jin-Wen Yu and guest artist Molissa Fenley were previously selected for ACDFA adjudications as well.
GUEST ARTISTS

Sara Pearson and Patrik Widrig

Allen Kaeja

Heidi Latsky

Tandy Beal

Cylla von Tiedemann
Still from Hyper Alarm Dance, a computer animated dance work by Michael Cole.

Janice Brenner

Barton McLean

Sean Curran in “Real Boy” directed by Douglas Rosenberg.
dance and community

The three-year Dance and Community Project proposed by professor Jin-Wen Yu and funded by the Ira and Ineva Reilly Baldwin Wisconsin Idea Endowment completed Phase II this year. Through the project, Yu has succeeded in advancing the Wisconsin Idea by inviting k-12 students and members of the community to attend free lecture/demonstrations and performances in the Margaret H’Doubler Performance Space for the past two years.

In addition, Dance Program students, faculty, staff and guest artists have given performances, lecture/demonstrations and workshops on-site at schools and community centers throughout the greater Madison area. As a result, more than 6,000 people have not only learned about dance but experienced it as both an artistic form and a cultural experience. In Phase III, Yu will develop a curriculum to be taught in the schools by Dance Program students.

Instructor Karen McShane-Hellenbrand coordinates two annual outreach programs on behalf of the Dance Program—a one-day high school workshop in February and a weeklong, residential dance intensive on campus in June. Students who attend the high school workshop are treated to modern, ballet and world dance master classes taught by faculty, staff and guests. Incoming freshmen pursuing a dance degree are also encouraged to audition for Dance Program scholarships at that time.

The Dance Millennium Summer Intensive gives students ages 13-20 a professional experience in dance and features daily technique classes along with a special focus, such as world dance, each year. The faculty includes Dance Program artists as well as alumni and guest artists from around the country. Dance Millennium, winner of the North American Association of Summer Sessions (NAASS) noncredit program in 2001, is in its fifth year of offering excellent outreach to teens and young adults.
“I grew up wanting to be a dancer and my mom and dad wanted me to have a college education,” said Margaret “Peg” Duggar (BS ’38). “My freshman year I went to Stanford, but then I heard about the great dance program at the UW-Madison. It was the only university in the country that offered a dance major, so I transferred to Madison. It made me and my parents happy.”

Duggar studied with renowned professor Margaret H’Doubler and remembers it as a “stimulating and wonderful time.” While still a student in 1936, Peg spent six weeks in Sweden with H’Doubler, teaching dance.

She spent her entire career in the dance profession, first as a lecturer, then as a dance instructor. “It seemed only appropriate to support such a renowned dance program,” said Duggar, who created a charitable gift annuity at the UW Foundation.

The annual income from the Margaret Pelton Duggar Visiting Artist’s Fund in the School of Education will be used in conjunction with the Margaret H’Doubler Endowment Fund to support visiting artists in the dance program.

(Excerpt reproduced with permission from the UW Foundation)

The Dance Program is extremely fortunate and grateful to have alumni and friends support the program’s ongoing efforts to provide students with enriching, interdisciplinary opportunities to study dance along with Interarts and Technology.

In addition to many generous donations received over the years, the following named awards and scholarships have been created to benefit Dance Program students.

- The Jody Gottfried Arnhold Award, a gift from Jody and her husband John, gives undergraduates the opportunity to spend 3-4 weeks during the summer at the Dance Education Laboratory at the 92nd Street Y in New York City.
- The Noel Hefty Scholarships, made possible by gifts from Noel and Terry Hefty, along with a six-week summer scholarship to the Perry-Mansfield Performing Arts School & Camp in Steamboat Springs, Colorado, are awarded to Dance Program students each year.
- The Louise O. Kloepper Scholarships, established by Scott Davis in memory of his aunt, Louise Kloepper, professor emerita and former chair of the Dance Program.
- The Muriel R. “Moby” Sloan Scholarship, established with gifts from Mary A. “Buff” Brennan, Jane D. Moorman and others to support undergraduate or graduate students majoring in dance.
- The Li Chiao-Ping Scholarship and the Jin-Wen Yu Award are both sponsored by Blair Mathews and Karen Johnson Mathews in honor of Dance Program professors Li Chiao-Ping and Jin-Wen Yu (read more about them in the Faculty section.)

We thank these donors for their generous, ongoing support and invite you to make a gift or donation to the Dance Program also. Simply call or write to Jennifer McFarland at the University of Wisconsin Foundation. Here’s how.

Jennifer McFarland
Director of Development for the School of Education
University of Wisconsin Foundation
1848 University Avenue
P.O. Box 8860
Madison, WI 53708-8860
(608) 263-0851 or email: Jennifer.mcfarland@uwfoundation.wisc.edu
Students performing group work choreographed by visiting artists Sara Pearson and Patrik Widrig.

“Voyages” by student choreographer Ashley Condon. Dancers (l-r) Lauren Massel, Courtney Rolnick, Meryl Reichbach, Ashley Condon and Elizabeth Alvarado.

“JHB” choreographed and performed by Rebecca Ball.

Robot pitching baseball. Environment, 3D animation, and composition by former IATECH student Craig Burk, www.craigburk.com

“The End of the Beginning” choreographed and performed by Tai Kathine Words

Student choreographers (left to right) Natalie Teichmann, Rebecca Chelminiak and Anne Mundigler performing “Layered,” which was chosen for inclusion in the National Dance Gala at the American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD) 2005 National Convention in Chicago in April.
Joseph Koykkar (Professor) teaches courses in sound design/electro-acoustic music for the Interarts & Technology Program and serves as Music Director for the Dance Program. His music is continually performed and commissioned by the top new music ensembles in the nation and is featured at contemporary music festivals here and abroad as well as broadcast on radio from coast-to-coast. Recent concert highlights include performances at the International Computer Music Conference, College Music Society National Conference, New Music Miami Festival, Society of Composers National Conference, and the Belgrade (Yugoslavia) International Music festival.

Recently his work, “Cosmic Code,” for chamber ensemble and video (in collaboration with video artist Denis Dale) was featured as part of the experimental series of the Wisconsin Film Festival at the Overture Center. This work and much of his recent music focuses on the implementation of music technology into “live” concert performance. Recent collaborations of his music with dance include a new work for Jin-Wen Yu Dance, a performance of Point Omega with choreography by Anna Nassif at the University of Maryland, and a performance of his music by the Robin Cox Ensemble with the Loretta Livingston Dance Company in Los Angeles. He has received 21 consecutive annual awards from ASCAP for his contribution to American music and has recently received grants from the Dane County Cultural Affairs Commission, the Pew Charitable Trust and the NEA as well as support from the UW-Madison Graduate School. In spring 2000 he was a recipient of the Vilas Associate Award for the creation/production of “Cosmic Code.” Since 2003 his music has been recorded on three CD releases: “Musica per Due” on the Equilibrium label, “Out Front” on the North/South label, and “For Mallets & Strings” on the Level 7 label. He has given presentations on his compositions at Roosevelt University’s Conservatory of Music, the Delaware Museum of Contemporary Art among others. His lecture on Music Technology and Media was featured in the 2004 Conference of the Wisconsin Alliance for Arts Educators. In March, 2003, he hosted the statewide conference of the Wisconsin Alliance for Composers at Lathrop Hall. He also directed the School of Education’s Senior Honors Seminar in spring 2003. He coordinated the IATECH Program from 1995 to 2004 and served as Chair of the Dance Program during the spring semester 2005.

Li Chiao-Ping (Choreographer/Performer/Educator) was named by Dance Magazine as one of the 25 “we’ll be watching in 2001 and for years to come!” Since 1989, she has toured extensively as a solo artist. She continues to direct LI CHIAO-PING DANCE, a company of professional dance artists which she formed in 1990. Since 2002, Li received numerous grants from the NEA, Evjue Foundation, Wisconsin Arts Board, Madison Community Foundation, Dane County Cultural Affairs Commission, UW-Madison Graduate School, and Madison Civic Center Foundation. In 2002, she was promoted to full professor and has been honored recently with the Emily Mead Baldwin-Bascom Professorship in the Creative Arts, the establishment of the Li Chiao-Ping Dance Scholarship in the Dance Program, and the naming of her company as one of four national finalists by The Yard’s committee on residencies. Her work has also been commissioned by Oakland University.
Repertory Dance Theater in 2003, James Madison University Repertory Company in 2003, and Illinois Wesleyan University in 2004. She has given talks and presentations at several conferences including the Association of Asian American Studies (Salt Lake City), National Dance Educators Organization (Providence), Constellation Change Screen Dance Festival (London), National Dance Association (Philadelphia), PAMA Medical Problems of Musicians and Dancers (Aspen), American Dance Guild Global Dance Today (New York), International Association of Dance Medicine and Science (San Francisco), and the 2005 Arts and Humanities Conference (Honolulu). Recent videotape and CD-Rom releases include her renowned “Extreme Moves Training Method with Li Chiao-Ping.” Major recent projects include evening-length works “Laughing Bodies, Dancing Minds,” which incorporated elementary students and senior citizens from the community, and “The Bach Project,” a compilation of several works investigating Bach’s cello suites, and “Painkillers,” a multimedia collaboration with visual artist Douglas Rosenberg exploring the experience of pain and loss. In addition, Li organized and directed the first Somatic Arts Festival at the Dance Program in 2004 and serves on numerous committees on campus including the Anonymous Fund Committee, Kemper K. Knapp Bequest Committee, Executive Committee on the Arts and Humanities Division, Virginia Horne Henry Fund Committee, SOE Committee on Awards and Honors, and Dance Program Curriculum Committee among others.


In recent years Douglas Rosenberg has been very busy as an artist, scholar and teacher. In 2003, he was nominated for an EMMY award for “Dances for Television,” a program co-produced by Wisconsin Public Television and currently being screened on PBS affiliates and The Research Channel. In 2002, he received the prestigious James D. Phelan Art Award in Video which honors California-born artists whose body of work merits recognition for its creativity, innovation and contribution to the language of video. In 2004 he was invited by the Centre National du la Danse in Paris to lecture at the College of Philosophie. Rosenberg has been awarded a sabbatical for 2005-06 to finish his book, Dancing for the Camera: Inscribing the Ephemeral Image. Most recently he received a Vilas Associate Award for his most current project which looks at medical imaging in relation to the
creation of identity. In addition, he has received fellowship and funding awards from the Project on Death in America, the Wisconsin Arts Board, the Bay Area Dance Coalition, the National Endowment for the Arts, the Zellerbach Foundation, and the Rockefeller Foundation. He is also the recipient of an Isadora Duncan Dance Award (IZZIE). His work has been screened from Arizona and Buenos Aires to Brussels and Barcelona and beyond, including venues in Italy, New York, London, and Washington D.C. Most recently his work was presented at The Constellation Change Dance Film Festival in London. Rosenberg was the director of the Video Archival Program at the American Dance Festival for a decade and is the founder and director of ADF’s Dancing for the Camera Festival. He has served on numerous panels and juries and is currently at work on a book addressing the theory and practice of dance for the camera. Rosenberg is also founder and director of Dziga Vertov Performance Group (DVPG), an interdisciplinary and fluid performance ensemble engaged in creating new works of art based in the language of performance, dance and media. DVPG has set out to create a hybrid form of performance intended to both engage and challenge while using concepts and images that speak to contemporary and historical issues of human existence.

Jin-Wen Yu, Ed.D & MFA, is an Associate Professor and was Chair of the Dance Program from 2002-04. In addition to teaching modern dance technique, improvisation, composition, repertory, and dance history survey courses, he initiated four new courses - Tai Chi Philosophy and Practice (1999), Dance and Culture (2000), Chinese Opera Dance Workshop (2001), and Dance and Community (2005). Since 1998, Yu has created, performed, directed, and produced more than 70 works for the stage in the Americas and Asia, including 30 commissioned works for professionals and institutes. His works choreographed for students were adjudicated and presented in six gala concerts at regional American College Dance Festivals and at one national concert. He has received numerous awards including a UW Research Service Award in 2000, a Wisconsin Arts Board Artist Fellowship in Choreography in 2000, the first Madison CitiARTS Commission Signature Grant in 2002, a Wisconsin Dance Council Award for Choreography/Performance, and the Emily Mead Baldwin-Bascom Professorship in the Creative Arts in 2004. Yu was awarded funding from the Ira and Ineva Reilly Baldwin Wisconsin Idea Endowment in 2003 for “Dance and Community,” a three-year outreach project making dance accessible through live performance to more than 9,000 K-12 students and members of the greater Madison community. Yu was also the keynote speaker at the Dance Education Seminar in Taiwan in 2000. Since 1998, he has been invited to be guest artist in residence and master teacher at numerous universities throughout the United States as well as in South America, Taiwan, and China. He has also presented his work and taught master classes at several international dance festivals and conferences in Buenos Aires, Argentina; Taipei, Taiwan; Almada, Portugal; Seoul, Korea; Hong Kong, China; and Tokyo, Japan, among others. In 1999, Yu founded Jin-Wen Yu Dance based in Madison, Wisconsin. In addition to presentations at international festivals and conferences, the company has performed in New York, San Francisco, Los Angeles, Chicago, Philadelphia, Seattle, Cambridge, Northampton, Eugene, San Jose, and Fort Worth. He served as a board member of the Congress of Research on Dance (1996-1999) and currently serves on the boards of the World Dance Alliance Americas Chapter and the American College Dance Festival Association.
Peggy Choy co-choreographed “Spirit Rising,” a multi-cultural work in collaboration with Jin-Wen Yu and Edi Gbordzi for the grand opening of Madison’s new Overture Center for the Arts in September, 2004. In addition, she was also selected to perform her own solos, “Seung Hwa” and “Turtle,” at Overture in Promenade Hall during opening week. Choy’s evening-length intercultural work, “Passages of Oracles,” was the keynote performance for the American Minority Student Leadership Conference in October, 2004, and was also presented at a matinee for grades 7-12. Her piece “Red Buddha” was performed by Dance Program students in the program’s 2004 Fall Faculty Concert, and was part of a concert produced by Choy entitled “Dance the Piano” at UW-Madison School of Music. In January, 2005, Choy performed her solo, “Turtle,” at City Center as part of Pentacle’s Showcase at the APAP conference in New York City. Her choreography will also be performed, along with music by Erik Satie, in May, 2005, as part of a collaborative outreach project with UW-Madison’s Department of English and School of Music. Choy is currently an MFA candidate with a focus on choreography and dance at the University of Wisconsin-Milwaukee.

Claude Heintz, the Dance Program’s Lighting Designer, Technical Director and Production Manager, has been creating lighting for dance since designing his first Nutcracker in 1983. He holds an MFA in Theater Arts (Lighting Design) from the University of Oregon, where his design for the dance/drama Kabuki-Bacchae was recognized with a Kennedy Center award for best lighting design. In addition to teaching performance production and stage management at the Dance Program, his current projects include lighting for theatre, opera, dance, television and architecture. Claude is the author of MacLux Pro, a state-of-the-art visualization and planning software application for lighting design, which is used worldwide by professionals and colleges. Since joining the UW-Madison Dance Program in the fall of 1998, his work has been seen in over 50 productions locally including in the Oscar Mayer Theatre and Overture Hall. In recent years Claude has created lighting designs for such noted choreographers as Tandy Beal, Dan Wagoner, Sean Curran, Molissa Fenley, Barbara Grubel, Jan Erkert, Heidi Latsky, Maureen Janson and Li Chiao-Ping and has toured nationally and internationally with Jin-Wen Yu Dance. Claude is a competitive triathlete and completed his first marathon in Chicago in 2003.

Doreen Holmgren is a recipient of the 2005 School of Education Distinguished Achievement Award for Academic Staff for her work as University Relations Specialist at the Dance Program for the past seven years. Her primary responsibilities include media relations, internal and external communications, publications including print and other collateral materials, guest artist residencies and grant writing. In addition, Holmgren supports and initiates program planning and outreach efforts. She is a member of the UW Arts Institute’s Subcommittee for Arts Communicators and acts as liaison to other arts units and groups on campus and in the community. She has served on various campus committees including the School of Education Committee on Academic Staff, participated in the academic staff mentoring program, and was selected for leadership training at the Leadership Institute on campus in 2003-04. Holmgren earned a BA in history from the University of Wisconsin-Madison and is currently working on a master’s degree in Continuing Adult and Vocational Education. For her graduate studies she was awarded several UW-Madison Continuing Education grants and a Mellon Foundation Workshop grant from the UW-Madison Center for the Humanities. Previously Holmgren held public relations and development positions at the United
Performing Arts Fund in Milwaukee, Walker Art Center in Minneapolis, the Elvehjem Museum of Art at the UW-Madison, and the Wisconsin Department of Natural Resources.

**Maureen Janson** is artistic director of SMARTDANCE national touring company, coordinator of the dance program in the University of Wisconsin-Madison Division of Continuing Studies, a lecturer in the University of Wisconsin-Madison Dance Program, founder of SMARTBODY™ Personal Activity Programs, and a freelance writer and editor. She is the recipient of the 2001 Choreographer’s Fellowship from the Wisconsin Arts Board, and has been resident choreographer for the acclaimed American Players Theatre since 2000. Janson’s recent choreographic work has been commissioned by and presented at Madison’s Overture Center for the Arts and throughout the state as well as at noted venues in Chicago, New York, Minneapolis, and Toronto. She has performed nationwide as a soloist in New York to Alaska and her work has earned her awards and recognition from numerous Wisconsin arts funding agencies, among others. In 2004, she created several new dances including “Mary’s Secret” which premiered as part of the UW Dance Program Concert, “Vishdata,” set on a group of eight UW dance major students, and the acclaimed “First Faze” which drew critical praise in both Madison and Chicago. In addition to her work with American Players Theatre, Janson’s choreography for theatre in 2004-2005 includes three plays for the Great River Shakespeare Festival and three plays for the Madison Repertory Theatre. As a freelance writer, Maureen’s articles have appeared in Dance Teacher Magazine, Dance Magazine College Guide and other periodicals and newspapers. For the National Dance Education Organization, Maureen served as a field researcher and writer for the Department of Education-sponsored Research in Dance Education project which will result in an extensive database comprised of unpublished nationwide dance education literature.

**Rena Kornblum**, MCAT, ADTR, DTRL, is a Dance/Movement Therapist who has worked in the Dance Program since 1983. She teaches a variety of classes including Introduction to Dance Therapy, Rhythm for Dancers, Ballroom Dance, and a course in Relaxation for the Physical Education elective program. She is also licensed to practice dance/movement therapy in Wisconsin, the first state in the US to offer a license to practice psychotherapy specifically through the expressive arts therapies. In addition to teaching at the University, Kornblum is the Executive Director of Hancock Center for Movement Arts and Therapy, a center for Dance/Movement therapy in Madison. Along with her administrative responsibilities, she coordinates an in-school program utilizing a curriculum she developed called Violence Prevention through Movement and offers dance/movement therapy sessions for children dealing with trauma, abuse and violence.

Kornblum’s book, Disarming the Playground, Violence Prevention Through Movement, describes her prevention program in detail. She has also developed two training videos with the same name and is developing another about her therapy work with traumatized children. In addition, she has co-authored articles about her research, her work and the effectiveness of her curriculum. Kornblum has conducted workshops and training sessions around the country and has been invited to teach an intensive course in Argentina in November, 2005. She received the 2002 Wisconsin Dance Council Research and Journalism Award and the 2004 Distinguished Service Award from the Wisconsin Alliance for Arts in Education.
Karen McShane-Hellenbrand, M.F.A., is an Associate Faculty Associate in the Dance Program and regularly teaches Modern Technique, Dance for Physical Education Majors, Teaching Dance to Adults, Creative Dance for Children, Jazz, and Ballroom. In addition, she serves as the Dance Program’s Outreach Specialist and directs both the annual High School Workshop and the weekend, summer intensive resident camp, “Dance Millennium,” which was written up in Dance Spirit Magazine and recognized with an Award of Merit for a Non-Credit Program in 2001 by the North American Association of Summer Sessions. As a speaker, Karen covers topics ranging from Creative Dance for Children to Integrating Dance across the Curriculum. In 2004 she spoke at a Best Practices Symposium on physical education and health sponsored by the Wisconsin Department of Public Instruction and in October, 2005, will speak again to the Wisconsin Association of Physical Health, Education, Recreation and Dance (WAPHERD.) She also served as Artist-in-Residence at Waubesa Intermediate School in McFarland, Wisconsin, where she taught Creative Dance classes to approximately 500 students, grades 3-5. Most recently she was honored with a 2004 School of Education Distinguished Achievement Award at the University of Wisconsin-Madison.

Marlene Skog joined the Dance Program in 2001 and as Assistant Faculty Associate, teaches ballet, dance survey, composition and repertory. In fall, 2004, she served as rehearsal director for Dan Wagoner’s “PLOD,” a work presented by the Dance Program at the opening of the Overture Center for the Arts in collaboration with conductor David Becker and the UW Orchestra. Her works have been performed at Dance Program Faculty Concerts, the Overture Rotunda, and most recently at the UW School of Music where her piece EXIT/NO EXIT was performed in collaboration with David Becker and the UW Chamber Orchestra. As a free-lance artist, Skog taught, choreographed and performed in the New York City area for 10 years. She also lived in Sweden for 14 years and founded Uppsala Dansakademin which became a center for dance. There she developed curriculum for professional dance studies with support by the Swedish State. Skog directed and choreographed her diverse company of dancers from Russia, South Korea, Australia, Finland and Sweden, collaborated with Birgit Cullberg, and was commissioned to choreograph for numerous cultural events including the International Arts Festival of Norway, the Scandinavian Cultural Conference of Sweden, and Uppsala’s Pumphouse Museum. Her awards include The Peoples University (Folkuniversitetet) Cultural Prize, the Gösta Knutsson Award, and Nordbankens’s Cultural Award presented for distinguished achievement and educational standard in the arts. Skog also received a Creative Achievement Award at the University of Arizona and the prestigious Green Valley Concert Association Fellowship Award. In addition, she has served on distinguished academic committees, presented research at the National Dance Education Organization’s conference and most recently received the TRIO Student Program Nomination for excellence at the UW-Madison.
Dean Read announces retirement

W. Charles Read, dean of the University of Wisconsin-Madison School of Education since 1995, has announced that he will retire on June 30.

“The faculty, staff and alumni of the School of Education have been extraordinarily supportive in our endeavors over the last 10 years. Because of them, the school has made substantial progress in many areas,” says Read.

“It’s not easy to leave when so many great people make the dean look good,” he says. “But (my wife) Helen and I have just become grandparents and are looking forward to the next phase of our lives.”

Thousands of teachers, principals, superintendents, counselors and other professionals across Wisconsin and beyond hold degrees from the School of Education, which has alumni in all 72 counties of the state.

“Chuck is an innovator, committed to improving classroom teaching and learning,” Chancellor John D. Wiley says. “His advocacy of meaningful changes in teacher education and his ability to strengthen the school’s range of programs, which include teacher-preparation, art, dance, occupational therapy, rehabilitation psychology, exercise science and athletic training.

The school also plays a leading national role in education research. The school’s Wisconsin Center for Education Research is one of the nation’s oldest and largest education research centers, currently housing nearly $25 million a year in research projects, most of them federally funded.

Among the school’s accomplishments under his leadership, Read cites four as especially significant:
• Revising all of the school’s teacher-preparation programs to base certification on performance.
• Strengthening key relationships beyond the campus, especially with the Wisconsin Department of Public Instruction, the Madison Metropolitan School District and other Dane County school districts, school leaders across the state, and alumni and donors.
• Increasing externally funded research and public service by 91 percent, from $15.1 million in 1993-94 to $28.9 million in 2003-04.
• Bringing more research into classrooms to enhance the quality of education for UW-Madison students.

A search committee has been formed to seek Read’s successor.

(Article reprinted with permission from the School of Education.)
“Buff” Brennan retires

Professor Mary Alice “Buff” Brennan, teacher, scholar, mentor and three-time chair of the Dance Program, retired in 2002. She was feted in the spring and fall that year as friends and colleagues gathered to pay tribute and thank her prior to and after her retirement. In April, Buff was Guest of Honor at the Dance Program’s Spring Faculty Concert where she was recognized at a pre-concert ceremony and celebrated at a post-concert reception in the Virginia F. Harrison Parlor. In May, Buff was honored again, this time as a recipient of the School of Education Distinguished Achievement Award for Faculty for her 36 years of distinguished service and dedication to the university. In October, a special retirement reception on campus was held in recognition of Buff’s numerous achievements and collegiality. A luncheon celebration at the University Club was also held in her honor and an Alumni World Dance Concert was presented in the Margaret H’Doubler Performance Space in Lathrop Hall that same weekend.

Mary Alice Brennan, Ph.D., CMA Professor Emerita, University of Wisconsin-Madison, was a member of the Dance staff and faculty from 1967 to 2002. Her research articles on creativity in dance and the movement analysis of dance style have appeared in publications such as the Journal of Creative Behavior, Research Quarterly of Exercise and Sport, Perceptual Motor Skills, Dance: Selected Research, Dance and Technology and Researching Dance: Evolving Modes of Inquiry. She was the 1985 National Dance Association Scholar and has twice been a Fulbright Scholar to India. She received a Vilas Associates Award in the Arts and Humanities for the study of dance style in Bharatanatyam Indian classical dance, research she is doing in collaboration with Dr. Parul Shah, Professor, Maharaja Sayajirao University, Baroda, India. She was active in the Council of Dance Administrators, the Association of Movement Analysts, the Wisconsin Dance Council and as a grant reviewer for the Wisconsin Arts Board and the Dance County Cultural Commission. She co-coordinated the first International Dance and Technology Conference in 1992 and is one of five arts faculty who developed the new Interarts and Technology degree program at the UW-Madison. During 1993-1995 she served as a member of the Dance Task Force that developed the National Standards for Dance in Education. During her career she served as Vice-President of the National Dance Association (NDA), Chair of the NDA Dance Education Division, Chair of the NDA Research Committee and a member of the HPERD National Advisory Board to the ERIC Clearinghouse of Teacher Education. In recent years she was active in the National Dance Education Organization (NDEO). For 25 years she was a performer of modern dance. Currently she is a Board Member on the Wisconsin Dance Council, Hancock Center for the Movement Arts and Therapies and the Call for Peace Drum and Dance Company.

Perhaps School of Education Dean Charles Read captured the essence of Buff’s contributions best:

“In recognition of Buff Brennan’s outstanding contributions as an educator, researcher, administrator, and advocate in the field of dance at the local, state, and national levels, I am honored to present her with the School of Education Distinguished Achievement Award.”
News received over the past several years from Dance Program alums follows. (Note: Iatech indicates Interarts and Technology option)

In 1996, Carol Abohatab (BS ’92) migrated to California to pursue her MFA in Dance at Mills College in Oakland (MFA-Dance, 1997). Five years later, through a choreography job with the Santa Clara Vanguard Drum & Bugle Corps (1996-99), she created a liaison between that youth activity and dance with the Vanguard Dance Company which performed regularly in the area. In September, 2001, she created “Children’s Adventures in Movement,” an ongoing creative dance program offering children ages 4-12 an opportunity to explore movement unique to them, and to learn about the body as an instrument for expression. Carol, an ACE Certified Personal Fitness Trainer, has also choreographed for the Raider Dance Company, taught dance to color guards, produced a video, and wrote a book on Movement for Drummers. While in the Bay Area, she has performed the works of Joe Goode, Janice Garrett, and Viola Farber along with her own choreography.

Christina Anne Brandl (BS-latech ’04) is currently working as a photographer for a commercial real estate company in the Madison area. In the fall, she will move to Boston and attend Boston University’s Center for Digital Imaging Arts to earn a professional photography certificate.

Mary Ann Brehm (MS ’85, PhD ’88) has been teaching at Barbara Mettler Studios in Tucson, Arizona, for the past 14 years and will offer an intensive workshop there in Principles of Creative Dance in August, 2005. She is also co-authoring a book to be published by McGraw-Hill about creative dance in educational settings. Much of the material comes from her work as a dance teacher in public schools. Currently she’s working with a program, Opening Minds through the Arts, that not only engages students in arts activities and but also addresses language, math and fine arts standards. In addition, she serves as an adjunct faculty member in Creative Arts and Learning at Lesley University.

Linda Caldwell (MFA ’82) is a tenured associate professor in the Department of Dance at Columbia College in South Carolina. She is also a graduate faculty member in the Education Department working with general classroom teachers to successfully integrate the arts into their teaching methods.

Carol Clements (BS ’75) danced and choreographed in New York City for 15 years. “Currently I am a mother and have my own practice as a movement therapist working in the areas of relaxation, stress reduction, creative visualization, yoga and body work/movement awareness, etc.”

Susan (Burke) Custer (BS ’97) received formal ballet training from the Illinois Academy of Ballet and has performed works by choreographers from Africa, Brazil, India and the UW-Madison. Currently she is a licensed child care provider and teaches dance and movement classes to preschool children through a program she developed called “Dancing with Care.” Previously she worked with Madison area public schools on dance outreach and conducted Children’s Interactive Music and Movement workshops as well.

Rebecca Davis (BFA ’00) has been involved in projects as a choreographer, dancer, curator, and costume designer following graduation. Since moving to New York City, she has shown her work in a variety of venues including Joyce Soho Presents, Movement Research at Judson Church, WAX, HERE Arts Center, and d.u.m.b.o. dance festival, among others. As a dancer, Rebecca has performed in works by Juliette Mapp, mandymorrison/mandymachine, Ursula Eagly, noranewdanceco, Stephanie Lazzara, and Ansley Vandenbroucke. She has also designed costumes for Summer Morgan, Jessica Morgan, De Facto Dance, and noranewdanceco. In addition, she founded and curated the Brooklyn Museum of Art’s bi-annual Dance Forum series.

Cate Deicher (MA ’86) lives in Milwaukee and was Chair of the Department of Dance & Movement Studies at Alverno College from 1988-1999. Currently she teaches courses in Laban Movement Analysis and Bartenieff.
Fundamentals at Columbia College in Chicago, Milwaukee Institute for Art and Design, and at UW-Milwaukee. She is also a free lance choreographer and writer. Her articles about Yvonne Rainer and Oskar Schlemmer’s Bauhaus Dances were most recently published in the Milwaukee Sentinel Journal.

Edith (Boys) Enos (BS ’26, MS ’33) sent this note after visiting Lathrop Hall after the renovation: “Thank you for that wonderful tour of Lathrop Hall. I never expected that your busy schedule would permit such a generous showing. I enjoyed getting a look at several classes in action and was impressed to see men participating so naturally - something unknown in my day. What a glorious space for dancing. My best wishes and thanks to all of you for carrying on Miss H’Doubler’s spirit.”

Lisa Erdman (BS-latech ’94) completed an MFA of Electronic Arts at Rensselaer Polytechnic Institute in Troy, New York, where she focused on video production, performance, and graphic design. She writes: ‘My Master’s thesis consisted of an advertisement campaign for ‘Ethnimage,’ a fictitious, self-help product that promised to change one’s ethnic identity in five days. The Ethnimage presentation consisted of a video infomercial and a live sales pitch, including the ethnic transformation of an audience member! It was presented at various universities, film festivals, and shopping malls, including Prices Quay shopping center in Hull, England, in 1998.” After receiving her MFA, she worked for Harte-Hanks Interactive, a direct marketing, multimedia company, as a graphic designer while staying active in the arts by writing, publishing and performing poetry. In 2001 she fulfilled a lifelong desire to teach and accepted a fulltime position as Assistant Professor of Multimedia Design at Frostburg State University in Maryland.

Mary Fee (MS ’53) Professor Emerita and former Dance Program Chair (1975-1977) recently spoke with Buff Brennan. Now living in Florida, Mary is 94 and still active and interested in the arts and UW dance activities.

UW-Madison alumna Claudia Gitelman (BS ’58, Letters & Science) and Professor Emerita of Rutgers University wrote a book entitled Dancing with Principle: Hanya Holm in Colorado in 2001 (published by University Press of Colorado.) Gitelman had taken class and worked with Holm in New York in the late 50s and early 60s. In 1971 she was teaching at the Alwin Nikolais/Murray Louis Dance Theater Lab when Nikolais invited his former teacher, Hanya Holm, to give master classes at his school. Once reacquainted, Holm invited Gitelman to join her in Colorado to teach and choreograph at her summer institute. Thirty years later, after examining archives held by the Holm family and interviewing more than 50 of Holm’s students, associates and observers, Gitelman’s book spanning 43 years of Holm’s work was published.

Tim Glenn (BS-Dance ’90, latech ’96) currently holds a joint appointment at Florida State University (FSU) as Assistant Professor of Dance and as Technology Director for the Maggie Allessee National Center for Choreography (MANCC). He has been selected by MANCC as the first to receive support for a new creative work focused on technology integration. Entitled “Aqueous Myth: Tales of a Water Planet” the project (AqueousMyth.com) will premiere at FSU in September, 2005. His other research initiatives in dance technology include: participation in concert dance documentation projects, such as the Paul Taylor Dance Company’s Repertory Preservation Project; the production of a DVD-Video on Dan Wagoner’s “Dolly Sods After the Flood”; and the Nikolais and Murray Louis Costume Collection CD-ROM. Prior to joining the dance faculty at FSU, Glenn worked as Research Associate for the Advanced Computing Center for the Arts and Design and Instructional Lab Supervisor for the Department of Dance at Ohio State University, where he received his M.F.A. in Choreography & Technology in 1999. Glenn was also Associate Lecturer at the UW-Madison Dance Program from 1993-1996 and for the past four years has been involved with the Dance Program’s Dance Millennium Summer Intensive.

Pat (Lovelock) Grant (BS ’41) taught in a small private school after graduating from UW-Madison and went on to teach physical education in public schools. Then she joined the Navy. Upon her return, she received a degree in Library Science from Denver University in 1965. She has served on the Dance Connection Board in the culturally active community of Fort Collins, Colorado. She has five children and still loves to dance…but only in the living room.
Valerie Green (BS-Iatech ’95) artistic director of her own company, “Valerie Green/Dance Entropy,” since 1998, has shown her work at venues throughout New York City. Internationally she has performed, taught, and choreographed at festivals in Albania, Italy, Croatia, Serbia, Bosnia, France, Greece, and Canada. She has been a guest artist at the University of Nevada-Las Vegas, the University of Texas, and at the Faculty of Drama in Art in both Serbia and Bosnia.

Dancer, teacher and choreographer Barbara Grubel studied dance at the UW-Madison from 1976-80 but went on to receive her BFA from the UW-Milwaukee and an MFA from Arizona State University. Currently she is Assistant Professor at UW-Whitewater and spent spring semester, 2002, at the UW-Madison Dance Program as the recipient of the prestigious Pentacle’s Help Desk Program for New York City choreographers. With the help of many professional peers, she also continues work on her book about the collaboration between the dancer and choreographer.

Gerri Gurman (MS ’81), teacher and choreographer in Madison since 1971, currently teaches dance and drama at the elementary level. She has been a member of the Madison-based group, Call for Peace Drum and Dance Company, since 1993 when she premiered her work, Miriam’s Dance, at the 1993 Parliament of World Religions in Chicago. The company, a multi-ethnic group of dancers and drummers, is known for its signature piece, “Dancing the Dream,” which envisions world peace and harmony metaphorically through the coming together of dance and drums from nations around the world. Most recently, Gurman toured with the company to Russia, Israel, Egypt and Germany, and performed for the Nobel Peace Prize laureates in Rome, Italy, in November, 2003. She has two sons, Jesse and Ted, who live in Madison.

Eleanor W. Gwynn (PhD ’79) currently serves as Interim Chair of the Department of Visual and Performing Arts, Artistic Director of the E. Gwynn Dancers, and Professor of Dance at NCA&T State University, Greensboro, North Carolina. In the last 10 years she has conducted research on Nubian Dance and Culture and Traditional South African Dance. She received two Fulbright scholars awards and a Social Science Post-doctoral grant to fund her work. In May, 2005, she travels to Johannesburg, South Africa, with the E. Gwynn Dancers to study with a professional company, “Moving Into Dance,” and to conduct a service/learning project focusing on HIV/AIDS awareness through the Performing Arts at Musi High School in Soweto.

Tom Hagood (PhD ’90) is currently Associate Professor and Director of Dance at the Florida International University in Miami. He is founding President of the National Dance Education Organization (NDEO), author of A History of Dance in American Higher Education: Dance and the American University (Mellen Press 2000) and is Advisory Council Chair for the NDEO/Temple University Center for Research in Dance Education. Tom, Buff Brennan and John Wilson are currently working on an anthology of writings on and by Margaret H’Doubler.

Margaret (Tolsted) Hanna (BS ’37) of Pomona, California writes: “I was delighted to get the news of all your activities and sorry I live so far away. I found a letter about Lavinia Niehaus (’37) in my files recently and thought you might appreciate
Karen Heusinger

vals of dance and drama.

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t them and retain her status as a ‘cul-

dren and travels extensively to visit

dance Center in Berkeley. She has

well as at the Shawl-Anderson

Program of Diablo Valley College as

reviewing for voiceofdance.com

Dance History, “Beyond Isadora,”

menting San Francisco Bay Area

Germany, the United Kingdom and

dance/dance therapy in Taiwan,

numerous workshops in

San Francisco. She has conducted

had a school.”

Joanna (Gewertz) Harris (BS ’55)
taught at the University of

Kentucky before going west to

Mills College where she earned an

MA in dance in 1959. She taught at

the University of California-Berkeley

(1959-62), Carnegie Tech (now

Carnegie-Mellon) University and

returned to Berkeley where she

earned a PhD in Dramatic Arts in

1975. As a dance therapist, she

developed the graduate program

at Lone Mountain College (1975-

79), was a Fulbright Scholar in

Great Britain (1979) and taught at

Antioch West and New College in

San Francisco. She has conducted

numerous workshops in
dance/dance therapy in Taiwan,

Germany, the United Kingdom and

Greece. Currently, Joanna is docu-

menting San Francisco Bay Area

Dance History, "Beyond Isadora,"

reviewing for voiceofdance.com

teaching at the Emeritus

Program of Diablo Valley College as

well as at the Shawl-Anderson

Dance Center in Berkeley. She has

three children and five grandchil-

ren and travels extensively to visit

them and retain her status as a ‘cul-

ture vulture’ at international festi-

vals of dance and drama.

Karen Heusinger (BFA, May; BS,

Dec ’03) After completing her BFA

in spring, 2003, Karen received a BS

in Dance Education with Teacher

Certification in December. Currently

she serves as teacher, choreogra-

pher, and office assistant at A Step

Above Dance and Music Academy in

Madison. She also choreographed

two works for A Step Beyond Dance

Company, both of which received

numerous awards. In addition, she

teaches at Storybook Ballet and for

the Madison Ballet as a STEPS

Program Facilitator. She’s also an

outreach facilitator for Head Start

classrooms where she implements

grant-funded dance programs. She’s

also serving as choreographer for a

second year for the Evansville High

School musical. This past year she

completed two residencies in

Milwaukee and premiered pieces in


Claire Levine (MS ’53) has com-

piled a volume of poetry, prose and

drawings by her late husband

Laurence Levine entitled The Bud

that Stays. It includes poems and

essays about family, nature, Judaica,

war and changing seasons along

with a CD of Laurence reading his

poetry. It was published by

Ridgeway Press. “Articles by this

versatile scientist/poet deal with

evolutionary biology,” Claire says.

Christine Luckscheiter (BS ’76)
wrote the following letter to Buff

Brennan:

“I recall being one of your ‘sub-

jects’ in your research for your PhD.

If you ever wonder what some of us

have done with our dance degrees,

I have put mine to creative use. I

now have my own company,

Chesapeake Biotech Partners. I

provide consulting to the pharma-

cutical industry for cancer drug

development. I am particularly

gifted and creative at developing

the strategy and designing the

studies to test new oncology drugs

in the clinic; and to understand

how they can be combined with

other chemotherapies to be most

effective in treating people with

cancer.

“My performance skills are not

wasted in my profession as I give

many scientific lectures and have

been told that I am an extremely

engaging speaker and presenter of

scientific data. I have been known

to advise my colleagues, as they

prepare to go on stage to present

their scientific work, as to where

they should stand to be in the best

lighting and where the ‘dark’ spots

on the stage exist that they should

avoid. This is very odd conversa-

tion for a ‘scientist.’ And, since it is

not well-known in my industry that

I was a dance major with four

semesters of independent study in

Lighting Design for Dance (Joan

Arhelger, Instructor), it is somewhat

perplexing to those who have been

the recipient of my ‘advice.’

“Though I majored in dance, I

always thought of myself more of a

scientist than an artist—with my

favorite courses being anatomy,

physiology and kinesiology (plus

quite a few courses in botany and

plant pathology, as I was searching

to fulfill my scientific yearnings.)

So I have found my niche in my

career developing cancer treatment

strategies, and I like to think that I

have a BS in Creativity, which has

provided a truly unique background

to support my scientific endeavors.”

Marianne McAdam (MS ’81, PhD

‘92) has been teaching at Eastern

Kentucky University since 1989

where she directs EKU Dance

Theatre, coordinates the Dance

Minor program (teaching and non-

teaching minor), and teaches dance

and biomechanics classes. She has

been President of the Kentucky
Association of Health, Physical Education, Recreation and Dance (KAHPERD), received an Award for Teaching Excellence from EKU in 1993 and 2004 and received the Dance Educator of the Year and the Distinguished Service Award from KAHPERD in 1997 and 2001, respectively. She has also served as a board and/or committee member in many organizations including NDA, Southern District NDA, KY Alliance for Arts Education, Dance Kentucky!, and NDEO. She recently was promoted to Full Professor at EKU.

AJ Niehaus (BS-latech ’01) is a second year graduate student at Arizona State University. She is pursuing a MFA in Dance, with a concentration in Interdisciplinary Digital Media & Performance through the Department of Dance and Arts, Media and Engineering. She is researching wearable computers and smart fabrics as a way for dancers to have technology on their bodies to affect their performance environment based on their movement. She also works with the distance performance group, the Association for Dance and Performance Telematics (ADaPT). ADaPT works globally via the internet with sites in the United Kingdom, Japan, Brazil and throughout the United States.

Robin Pettersen (MFA ’83) continues to love her work in the Theatre/Dance department at the University of Wisconsin-Whitewater. Her choreography, DREAM, was selected for the gala concert at the 2004 ACDFA in Detroit and she was commissioned to set it on the Kent State Dance Ensemble in January, 2005. Robin is the Dance Program Director for the summer Bay View Festival in Michigan and continues to be active on grants panels with the Wisconsin Arts Board, Dane County Cultural Affairs Commission and the Arts Access panel for the Overture Center in Madison. Robin received the Wisconsin Dance Council Distinction Award in October, 2004.

Nicole Tori Rogoski (BFA, BS ’00) opened her own studio, Dance Education Center, in Stevens Point. Tori, a nationally registered dance educator, taught at Elm Creative Arts Elementary and the Milwaukee High School of the Arts. She attended the American College Dance Festival as a dancer and choreographer, studied at Tisch School of the Arts at New York University, and performed with the “norannewdanceco.” In addition, she is licensed to teach in Wisconsin Public Schools, has worked with individuals with disabilities, and is an active member of the Wisconsin Dance Council and National Dance Education Organization.

Alison Rootberg (BS-Dance/latech 04) is currently working towards an MFA in Dance and Integrated Media at the California Institute of the Arts. She presented her MFA Dance Concert, “Immersive Impulse,” in February, 2005, and will present her Integrated Media Concert in April. She was recently a guest artist at the University of Cincinnati, where she premiered her new video, “The Essence,” and performed a solo for Sonic Explorations. Rootberg was also a featured performer at the International Computer Music Conference in November, 2004, in Miami and at the International Digital Media and Arts Conference in March, 2005, in Orlando.

Ellen Severance (BS ’77) went on to get an MA in Dance Movement Therapy from Goucher College in 1983. She worked as a dance therapist in psychiatric hospitals until getting an MSW in Clinical Social Work in 1993. Most recently she has used dance therapy as a social worker in the Baltimore public schools.

Diane Smagatz-Rawlinson (MFA ’89) has been a contributing editor for Dance Spirit and Dance Teacher magazines since 1997. After teaching at the University of Wisconsin-Stevens Point and Northwestern University, she began her current position as full time dance teacher at Wheeling High School in Illinois. Her student dance company, Orchesis, has been selected to perform at Chicago’s prestigious New Dances Programming for three years. She was also one of two finalists for N.D.A.’s National Dance Educator in 2002. She has been actively involved in the Chicago dance community since 1989 through her work on Chicago’s Dance for Life and by assisting many major companies with outreach and educational programming. She also continues her work with InterPlay Improvisational Technique based in Oakland, California, where she was one of the first certified leaders 15 years ago. In May, she and husband Craig will celebrate their 20th anniversary. They have two sons. Texas, and at the Faculty of Drama in Art in both Serbia and Bosnia.

Beth soil (BS ’66) lives in New York City where she directs her dance company (formed in 1977) which recently performed a concert at the Merce Cunningham Studio. She also teaches in the Dance Department.
and the English Language Program at Hofstra University. In addition, she’s working on a project with Don Redlich focusing on the choreographic process and contributions his dancers made to the making of his dances. In addition, she’s working on a project with Don Redlich focusing on the choreographic process and contributions his dancers made to the making of his dances.

Nora Stephens (BS-latech ’00) moved to New York City in 2001 where she re-established her dance company “noranewdanceco” with Dance Program alums Liza Domnitz (’00), Kelly Kivland (’00) and Meghan McCoy (’02) along with Nicole Rosenblum and Kate Martel. In addition, she often collaborates with other University of Wisconsin-Madison alums Ryan Smith, Paula Matthusen, Nick Krasa and Rebecca Davis. Nora’s choreography has been presented at the Brooklyn Museum, the Williamsburg Art neXus, New York University, The Bridge, the Mulberry Street Theatre, The Construction Company and at Dancenow/NYC Festival at the Joyce Soho. To support her artistic endeavors and her anti-war sentiments, Nora worked part-time at the United Nations’ University for Peace as an Administrative Program Assistant.

Melissa Strzelinski (BS-latech ’01) attended the American Dance Festival in North Carolina following graduation where she worked with Andrea Woods (formerly of Bill T. Jones/Arnie Zane Dance Company) and performed a portion of Jones’ “Last Supper at Uncle Tom’s Cabin.” She returned to Illinois where she headed administrative operations at the Judith Svalander School of Ballet in Crystal Lake and appeared as Mother in “The Nutcracker” and a member of the Arabian Corps. Melissa also continued to pursue video dance. Her work was screened at the University of Utah’s Dance for the Camera Festival in 2001 and in Chicago and at the American Dance Festival Dance for the Camera Symposium in 2002. The following year, she returned to her alma mater, Saint Victor High School, to serve as Student Recruitment Coordinator.

Shelley Joan Weiss (BS ’78, MS ’85) wrote to Buff Brennan several years ago saying she was attending Naval War College in Rhode Island. She was also taking jazz and ballet classes with the Newport Ballet Company. “I am so very proud of what has happened at Lathrop and the resurrection of the program…and so pleased I had the opportunity to be a small part of the incredible dance program at Wisconsin,” she wrote. “I feel very fortunate to have had terrific teachers like you, Madam, Vivian, Susie and others. You continue to inspire me in ways that you will never know. Thank you!”

John Wilson (PhD ’73), Professor Emeritus from the University of Arizona in Tucson, retired four years ago. He was professor of dance and international studies for 25 years and served as chairman of the dance program when it moved to the College of Fine Arts from Physical Education. Currently he is co-editor and has written four articles and the preface for an anthology on Margaret H’Doubler titled Margaret H’Doubler: The Legacy. The other co-editors, Mary Alice (Buff) Brennan and Tom Hagood, are also Ph.D.s of the UW-Madison Dance Program. John writes: “I was the second student to finish the Ph.D.; Maxine Sheets-Johnstone was the first, in 1963. She also contributed an article for the anthology. It’s been great to get in touch with and to interview old colleagues and teachers, like Mary Fee and Betty Mortimer Roberts, Betty Hayes and Joan Woodbury, Betty Toman, Joanna Harris and Dena Madole.” John and his wife Diane have been married for 48 years. They have three children and seven grandchildren.
Nancy Topf (BS ’64), master teacher, dancer, choreographer, and body worker, died tragically in the crash of Swissair Flight 111 near Halifax, Nova Scotia on September 2, 1998. A graduate of the University of Wisconsin-Madison Dance Program, she was a pioneer of release and alignment technique, having spent more than 25 years developing an innovative approach to neuromuscular re-education. Inspired by her work with Barbara Clark, a student of Mabel Todd, John Rolland, Mary Fulkerson, and Marsha Paludan, Nancy had developed a technique known as the Topf Technique.

It combined kinetic imaging and alignment principles with a natural developmental approach to movement. Students studied the functional anatomy of the spine and psoas muscle, creating images of centered alignment. Nancy believed that images place the mind’s focus, similar to meditation; the body then responds (ideokinetically.) The process of visualizing images as well as stretching and improvising, re-centers the body’s basic responses leading to greater physical integration and freedom. Her work incorporated different layers of developmental movement, modeled on the instinctive movements of infants as they build strength for the upright posture: pushing, reaching, rolling, crawling. This approach then re-patterned inhibiting movement habits, developed creative freedom and ease of movement, and healed chronic injuries. Nancy’s work centered the emotional and spiritual body, while focusing on the centering of the physical.

Her primary technical training was Cunningham, which she had taught at the University of Illinois and Lehman College. At the time of her death, Nancy was teaching group classes, maintaining a private practice, developing choreography and works with students in her training and certification programs, and was writing a book about Topf Technique.

Nancy was survived by her husband, Jon Gibson, and their son, Jeremy, her mother and three sisters. Excerpts from Nancy’s friend and colleague Gill Wright Miller.

Lucille Sondern Yeager (BS ’33) died on September 30, 1998, in Sun City West, Arizona. Her husband of 62 years, Harlan D. Yeager, included in a notice to Momentum editor, “She was a lover of modern dance, theater, writing, cooking and nature.” In a hand-written note, he added, “She loved the Dance Department.”

Julia May “Julie” Brown passed away on September 6, 2004, in Madison. Julia was a professor at the University of Wisconsin-Madison from 1964 until her retirement, and then given the honor of professor emeritus. Julia was an avid supporter of dance and served as Chair of the Dance Program for two years in the early 1990s. She was also on the first Board of Directors for Hancock Center for Movement Arts and Therapies in Madison and was the current Vice-President of the Board when she died. Although coordinating different aspects of the Dance Program and the general college program at various times throughout her career on campus, Julia’s primary administrative role was as coordinator of the physical education elective program. Her most recent interests, reflected in both her research and presentations, were international sports, women in sports and relaxation techniques.

Musician John Gesinski was 63 years old when he died on September 14, 2004, a victim of a hit-and-run accident. John was an accompanist for ballet classes at the UW-Madison Dance Program for more than 30 years. He was loved and highly respected by students and staff alike for his outgoing, upbeat personality, his professionalism, and his exceptional artistry.

John received a bachelor’s degree and master’s of music in piano and vocal performance from the UW-Madison. Though legally blind, John was a prolific musical composer and dance accompanist. During his tenure, his passion for music inspired the many instructors and students he worked with over the years. John recently donated a large collection of music to the university and was transcribing musical scores into Braille for colleagues and students in Canada and the United States.

John, an integral part of the UW Dance Program family as well as the Madison dance community, was always accompanied by his beloved canine friend, Clara. Both are sadly missed in the Lathrop Hall studios and corridors.

Suzanne Kalson, Dance Program administrative assistant for eight years before retiring in 2002, died January 20, 2005, in a car accident. She was 57 years old. Suzanne was a student of natural healing, which she pursued with passion in retirement. She is survived by her husband John and two adult children, Aaron and Annie.
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For more information about the Dance Program, call (608) 262-1691, send an e-mail to: uwdance@education.wisc.edu, or visit us online at: www.education.wisc.edu/dance

Chair Jin-Wen Yu
*Momentum* Editor Doreen Holmgren

let us know what you’ve been doing...

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