momentum
the alumni newsletter of the university of wisconsin-madison dance department 2015
Greetings!

Our department has been buzzing with activity in the last several months. We’ve had a host of performances, activities and visitors, including the first Intercontinental Dance Concert, four summer dance showings in the H’Doubler Performance Space, an International Dance Education Workshop for a group of educators from China, the second annual Pre-Collegiate Invitational, and an international guest artist from Norway!

I’m excited to share all of the year’s news with you in this issue of Momentum, including the news of our new dean, Diana Hess (see more on page 11). I’m also proud to say that we’ve had an award-winning year. Our faculty have received a total of nine campus awards — some quite prestigious. You can read more about those awards on page 5 and much more in the pages that follow.

We are in the midst of planning our 90th Anniversary and hope that you will join us for some or any of the activities we are planning throughout the year. If you are interested in teaching, presenting work or participating on a panel, we encourage you to submit a proposal to us by April 15, 2016. Page 3 provides more detail on how to submit a proposal.

We have been able to award scholarships and summer awards to 25 students this year. These scholarships and awards help to support students during the academic year and enabled many of them to pursue summer study in places like New York, San Francisco, Trinidad & Tobago, and more (read more about their summer experiences on page 19). Financial support from you makes these opportunities possible and looking forward, your help is going to be needed more than ever. We face very serious budget cuts in the near future that will impact our programming. Your ongoing support to educate and train the dance discipline’s future leaders helps us provide quality educational opportunities for our students and maintain our legacy.

Please give whatever you can this year. Your investment in the arts and your generosity sustains the future of dance. Thank you for being a part of our history and our future. Please keep in touch and we hope to see many of you during our 90th Anniversary celebration!

Best wishes,

Jin-Wen Yu, Professor and Chair
UW-Madison Dance Department
90th ANNIVERSARY CELEBRATION

CALL FOR PROPOSALS

The Dance Department invites our alumni to participate in our 90th Anniversary Celebration April 26-30, 2017. Individuals who would like to present creative work for performance, present a lecture, participate on a panel or teach master classes, are invited to submit proposals to the Dance Department for consideration. Proposals must be submitted online no later than April 15, 2016. Go to http://go.wisc.edu/8wb437 to submit your proposal(s). Questions can be directed to Kelly Kwiatkowski via email at kkwiatkowski@wisc.edu or by phone at 608-262-2353. To stay up to date on all of the 90th Anniversary planning and events—go to www.dance.wisc.edu/dance/about/90th-anniversary

CREATIVE WORK
Dance works for performance in an alumni concert to take place in April 2017 will be considered. Compensation for travel and an honorarium will be made to those selected. Proposals should include:

- Title of the work
- Description of the work including number of performers and duration of the piece
- Bio of the choreographer
- Video footage of choreographer’s work

LECTURE/PANEL PRESENTATIONS
Topics for lectures and panel presentations are open. The duration for these events should be no longer than 60 minutes. Proposals should include the following:

- Title
- Abstract
- Bio

MASTER CLASSES
Proposals to teach master classes during our 90th Anniversary celebration in April 2017 will be considered. A small honorarium will be paid for teaching. Proposals to teach should include the following:

- Title of the class
- Description of the class
- Resume/CV of the instructor
- Bio of the instructor
inaugural international
dance education workshop

The Dance Department welcomed a group of international educators from China for the first International Dance Education Workshop May 26-June 5, 2015. The workshop, an intensive, two-week summer session for 27 Chinese educators, was packed with dance technique and lecture courses in a variety of subjects taught by the dance department faculty. The group participated in an end-of-class showing on June 5 and performed works in the first annual Intercontinental Dance Concert in the Margaret H’Doubler Performance Space on May 29.

The Intercontinental Summer Dance Concert featured dance works by Chinese dance artists Ge Sang Zhuo Ga, Xing Yue & Yayu Chen, Jiang Li, Yi Huang and Yulu Xin, Jiang Liu, works by UW-Madison faculty artists Li Chiao-Ping and Jin-Wen Yu and solos from UW-Madison dance students Grace Deane, Conley Pitzl and Sarah Schwab.
WORLD DANCE ALLIANCE-AMERICAS CONFERENCE & FESTIVAL: HONOLULU, HAWAII, 2015

Four UW-Madison dance faculty members, one member of the teaching staff and 11 dance students attended the 2015 World Dance Alliance Americas conference held in Honolulu, Hawaii July 26-31. The festival theme *Spaces and Places: Exploring Dance Narrative through Alternative Lenses* featured scholarly papers, pecha kucha, panel discussions, master classes, choreography labs and performances from a myriad of dance artists from North, Central, and South America, and Asia Pacific.

Associate lecturer LIZ SEXE performed her solo *Climb* at the Earle Earnst Theatre. Assistant Professor MARLENE SKOG presented *Dionysian Sea* and professor LI CHIAO-PING presented *Bonesetting* at the Kennedy Theater. Department chair JIN WEN YU and LI CHIAO-PING presented *Dis/connect* and *Cline* respectively at the site specific concert outdoors on the campus grounds.

In addition to performing faculty work, students took master classes, attended scholarly presentations and performances throughout the week and three undergraduate dancers performed the work “Ohana” by guest Falon Baltzell in the choreolab site specific concert.

ACDA 2015 AT IOWA STATE UNIVERSITY

LI CHIAO-PING’S “valence,” undergraduate student COURTNEY KUHN’S “The Vocabulary is Inconsequential” and ALEXIS AGUILAR’S “I” were selected to represent the UW-Madison Dance Department at the annual American College Dance Association (ACDA) held at Iowa State University in Ames, IA March 2015. Twelve UW-Madison dance students attended the conference where they participated in a variety of master classes and watched performances from dance faculty and students across the North Central Region of the U.S.

This past year has been award winning for the Dance Department! Faculty have received a total of nine campus awards and one of our teaching staff, Karen McShane-Hellenbrand, was selected to receive the Robert and Carroll Heideman Award for Excellence in Public Service and Outreach.

Jin-Wen Yu received three awards including the prestigious Vilas Distinguished Achievement Professorship—an award recognizing distinguished scholarship as well as standout efforts in teaching and service—a life-cycle Vilas Professorship, and the Henry Professorship.

Li Chiao-Ping was honored with two awards, a Vilas Research Professorship—which is awarded to individuals who contribute significantly to the research mission of the University and who are widely recognized both nationally and internationally for the quality of their research—and the School of Education Distinguished Achievement Award.

Chris Walker was selected to receive the Romnes Fellowship, which recognizes exceptional faculty members who have earned tenure within the last six years. Kate Corby received both the Arts Institute Bartell Award and a Vilas Associates Award. Andrea Harris received a First Book Award from the UW Center for the Humanities for her upcoming book “Making American Ballet: Before and Beyond Balanchine” and Joseph Koykkar was given the Arts Institute Emily Mead Award.
The second annual Summer Dance Pre-Collegiate Invitational brought 72 young dancers from 10 studios from as far away as Fargo, North Dakota to Madison, WI June 19-21, 2015 over Father’s Day weekend.

Returning studios included Dance Education Center (Stevens Point, WI), KP School of Dance (Sauk City, WI), Dance Studio 3-D (Deerfield, WI), Marilyn School of Dance (Tomah, WI), and Madison School of Ballet. New to this year’s invitational were Dance Wisconsin (Monona, WI), Ultimate Leap Dance Center (DeForest, WI), Dancing With Care (Stoughton, WI), Fargo Moorhead Ballet (Fargo, ND), and Waconia Performing Arts (Waconia, MN).

“What makes this program unique,” said Kelly Kwiatkowski, staff lead for the pre-collegiate program, “is our model of engagement.” Kwiatkowski said that unlike many other intensives where the focus is primarily on taking classes and showing work, “we have a model where studios show their own creative work, the department shows them our creative work, and then participants work with our faculty to make new work for the stage.”

During the first day of classes, several studios conduct tech with the Dance Department’s theater director and resident lighting designer Claude Heintz. During this time, they work with Heintz to prepare their repertory work for performance in the Margaret H’Doubler Performance Space, at the Studio Repertory Showing. This year, seven studios participated in the showing. Dance Education Center’s Tori Rogoski and Lindsay Fischer presented a group ensemble titled awash, Studio 3-D’s Johnny Mathews presented his solo Fon, Fon, Fon, Marilyn School of Dance also presented a solo titled This Place is a Shelter performed and choreographed by Carly Martin. Chelsey Dahm-Bradley (Dance Wisconsin) presented her award-winning choreography The Malady of Elegance, Waconia Performing Arts pre-
presented their trio titled Memoirs by Melissa Brown Guenther, Fargo Moorhead Ballet presented their award-winning Breaking Beautiful, choreographed by Camille Federowich and Ultimate Leap Dance Center presented a large group ensemble titled That Swing Sensation choreographed by Jennifer Sands.

We had some new additions this summer. We increased the number of choreolab sections from two to four. Those were led by UW-Madison Dance faculty Chris Walker, Kate Corby, Li Chiao-Ping and Jin-Wen Yu. Many fathers were in a fully-packed Margaret H’Doubler Performance Space on Sunday, June 21 for the choreolab showing where they were able to see dancers from Li Chiao-Ping’s choreolab perform one of Li’s seminal works titled Gó, dancers from Jin-Wen Yu’s group perform On Horseback which has been presented previously at the H’Doubler and across the U.S. Dancers from Kate Corby and Chris Walker’s choreolab sections performed new choreography created over the weekend.

This summer, participants also had the opportunity to work with an international guest artist and some new teaching staff. Tine Aspaas from Oslo, Norway, was in residence at the Dance Department during the summer. She taught some sections of contemporary technique for our pre-collegiate students. New teaching staff included Ariel Juarez from Argentina (Hip Hop), Molly Luksik (Ballet), Maya Kadakia (African Dance), and Janelle Bentley (Pilates and New Movers Workshop).

Associate Professor Chris Walker, who serves as the faculty lead on the pre-collegiate program said, “In coming together to share creative space—to engage in practice, reflection, composition and performance—we want to collaboratively build a mentorship program that prepares students for college dance and to inspire life-long learning in dance.” We plan to continue this effort in the coming years. The third annual Pre-Collegiate Invitational will be held June 17-19, 2016.
WORLDWIDE EVENTS CELEBRATE HALPRIN’S 95TH BIRTHDAY
This year marks Anna Halprin’s (BS ’42) 95th birthday and the world celebrated with her. Rachel Howard reporting for SFGATE that people in 46 nations participated in Halprin’s Planetary Dance on June 7 in honor of her birthday. The Tampa Institute—Halprin’s non-profit organization, which conducts training programs & workshops in movement-based expressive arts education and therapy—arranged several events in the San Francisco Bay area in June and July 2015, including a Planetary Dance and a birthday performance celebration featuring a solo piece by Anna Halprin, live music, guest artists and dancing. Other events took place in Argentina, Australia, Columbia, Canada, England, France, Germany, Israel, Korea, Luxembourg, Mexico, Philippines, Poland, Portugal, Scotland, Switzerland, and in several states across the US. Read more about the celebrations at www.dancesforanna.org.

50-YEAR ANNIVERSARY FOR RIRIE-WOODBURY DANCE
Co-founders Joan Woodbury (BS ’50, MS ’51) and Shirley Ririe opened their 50th season of the Ririe-Woodbury Dance Company in Salt Lake City with “The Start of Something Big,” a production that reflects the company’s beginning and, as Woodbury put it in an article written by Carole Mikita for KSL.com, “where [the company] will go,” saying that Ririe-Woodbury Dance “needs to have its own rebirth and go forward.” Woodbury, is professor emerita and former chair of the Department of Dance at the University of Utah, where she taught for almost 50 years. She was recently profiled in Jill Randall’s Life as a Modern Dancer on October 24. To read her profile in full go to bit.ly/1NpIqgX.

JOURNAL OF DANCE EDUCATION PUBLISHES MATZNER’S ARTICLE ‘SITTING BALLET’
UW-Madison alumna J. Matzner’s (BS ’13) Sitting Ballet: A Pilot Program Designed to Include Children with Physical Disabilities in the Private Studio Environment was recently published in a special issue of the Journal of Dance Education on teaching dance to students with disabilities. The article discusses teaching ballet technique to dancers with orthopedic disabilities “as sitting dancers” where “students perform the same or similar movements as standing ballet dancers while sitting in their wheelchair or on a furniture cube.” Matzner teaches Sitting Ballet at the Kehl School of Dance in Monona, WI. To read more go to bit.ly/1WwYghw.

PITTERLE WORKING WITH MULTI-MEDIA DANCE THEATER PROJECT IN SAN FRANCISCO
Carlyn Pitterle (BFA ’11) has three years under her belt performing with Anna and the Androids, a cutting-edge multi-media dance production company founded by Artistic Director Anna Sullivan. The company, based out of San Francisco, recently performed Urges and Undulations, a smart, sexy, surreal multi-media dance and aerial production at Ohio University in Athens, OH on Oct 27. For more on the project go to annadroids.com.

ROERICK TEACHING, CREATING WORK IN EGYPT
While living and working in New York in 2013, Nicole Roerick (BFA ’08) had an Egyptian friend and fellow artist help her make a connection to the Cairo American College in Maadi, a K-12 American International School where she now teaches dance part-time to Middle School children. While in Egypt, she has also had the opportunity to create choreography for the school’s high school musical production and work with the high school dance team. To round out her working life, she teaches Yoga, Ballet, Contemporary/Jazz, and adult Con-

Share your news, it matters!
We are very proud of our dance alumni and want to share your news. Your successes directly impact the future of dance. Please consider sharing what you have accomplished after graduation. Many of our prospective students and their parents want to know what their future can look like after earning a dance degree. Our department also benefits from knowing the impact our degree programs have made in the world. Don’t be modest—it really matters!
Send your news to Kelly Kwiatkowski via email at kkwiatkowski@wisc.edu.
Margaret Fairfax Hering (BS ’55, Women’s PE), age 82, of Wilmington, DE passed away on November 4, 2014 following an extended illness. Fairfax attended Wilmington Friends School excelling in sports—field hockey, basketball and softball. She graduated from Centenary Junior College (NJ) and the University of Wisconsin-Madison, where she majored in physical education. Thereafter, she taught physical education at Evanston High School, Evanston, IL, worked in Boston for AT&T and later served as a teaching assistant at Tower Hill School in Wilmington.

In 1958, she married George C. Hering, III and soon after, the family expanded from two members to seven. In addition to being a loving, faithful, and exceptionally caring wife and mother, Fairfax had an extended career in community service. She served as the president of The Junior League of Wilmington, The National Society of the Colonial Dames of America, Delaware Chapter, and St. Michael’s School and Nursery, Inc.

Willie Mae Butler (MS, ’58, Women’s PE) who served Alabama A&M University as an assistant professor of physical education for more than 40 years, died at the age of 89. Born in Hamlet, NC, Butler studied at Spelman College, Oberlin College and the University of Wisconsin-Madison where she earned her Master’s degree in Women’s Physical Education in 1958. She was also a distinguished member and first woman inductee of the Alabama A&M University Athletic Hall of Fame and had been accorded numerous awards and honors throughout her professional career.

Butler was the first female physical education major to be hired to teach the subject in north Alabama, the first physical education teacher to organize regional play-days for the Girls’ Athletic Association, the first female to be inducted into the Athletics Boosters Club Hall of Fame, and the first black female to be inducted into the Huntsville/Madison County Athletic Hall of Fame. Butler’s name is inscribed outside the Margaret H’Doubler Performance Space as part of the building rededication in 1998.
JENNA RIEGEL - FEB 9-20
BILL T. JONES/ARNIE ZANE DANCE COMPANY

Eight students were selected to perform Bill T. Jones’ Continuous Replay alongside company dancers from the Bill T Jones/Arnie Zane Dance Company in a one-night concert, Play and Play: An evening of movement and music, presented at the Wisconsin Union Theater Feb 14, 2015. Company dancer, Jenna Riegel, was in residence at the Dance Department to reset the work on student dancers, teach master classes and give a joint presentation with the company’s, Associate Artistic Director Janet Wong. There, Wong and Riegel discussed the journey of Continuous Replay from a set of 45 gestures to solo performance, to duet and finally to a full company work.

Jenna Riegel a native of Fairfield, IA, has been a New York-based dancer, performer and teacher since 2007. Riegel holds an MFA in Dance Performance from the University of Iowa and a BA in Theatre Arts from Maharishi University of Management. She has performed and toured nationally and internationally as a company member of David Dorfman Dance, Alexandra/Beller Dances, Bill Young/Colleen Thomas & Dancers, Johannes weiland and Tania Isaac Dance. Riegel began working with the Bill T. Jones/Arnie Zane Dance Company as a guest artist in 2010 and was ecstatic to join the Company in 2011.

NATALIE TEICHMANN - APR 6-10

UW-Madison Alumna Natalie Teichmann (BFA ’06) was in residence with the Dance Department during the week of April 6 to teach a series of master classes and present a Friday Forum for undergraduate students where she discussed the post-collegiate world, some realities about the current world of dance in NYC and strategies to find sustainability in the field of dance.

Teichmann developed ANAHATA Dance Company in 2009 for dancers to communicate through dance and to promote efficient, non-toxic movement. The New York based company has performed at the Ailey Citigroup Theater, Joyce SoHo, MMAC, and Dance New Amsterdam. She is currently finishing her MFA at University of Wisconsin-Milwaukee.

TINE ASPAAS - JUN 4-19

The department’s summer guest artist-in-residence was Tine Aspaas, from Oslo, Norway. Aspaas set a new work titled Sol(o)stic on eight student dancers...
Tine Aspaas is a choreographer, dance artist and teacher from Norway. She graduated from the Oslo Academy of the Arts and has continued her education and development in New York, Los Angeles, Israel, Italy, the Netherlands and Sweden. Aspaas has been a much sought after performer and her career has spanned contemporary performances in leading Norwegian companies and numerous musicals, as well as several larger televised productions such as the Nobel Peace Prize concert. Her choreographic works have been presented in Italy, New York and Norway. Aspaas was titled “Norwegian Ambassador of Dance 2014.” To learn more about her work go to tineaspaas.com.

JULIE MAYO - AUG 24-SEP 12

Over a series of three weeks this fall, New York choreographer and performer, Julie Mayo, taught classes in composition, Skinner Release Technique, and presented her work Breather in Jin Wen Yu’s Faces concert, Sep 10-12, 2015. Breather, which was set on seven undergraduate dance majors, has Mayo’s soft focus and included the audience in the work. Dancers, who were dispersed in seats throughout the theater, made small talk with the person seated next to them, then, with a lighting cue, got up and continued talking as they walk through the audience and onto the stage. When asked about the work, Mayo said it’s “about nothing and everything. It gives you time to breathe. Breather is a breather.”

Julie Mayo is a director and performer based in Brooklyn. She was recently commissioned to create an evening length work for Gibney Dance for their Fall 2016 season and was a 2014-15 New York Live Arts’ Fresh Tracks Performance and Residency Artist-in-Residence. Other commissions include Wilson College, Broward College, the University of Virginia and the Virginia Museum of Fine Arts. Her work has been presented in New York, Los Angeles, San Francisco, Chicago, Philadelphia, and her hometown of Richmond, VA. To learn more about Mayo and her work, visit www.juliemayo.com.

uw names new dean for school of education

Diana Hess began her duties as the new dean for the School of Education at UW-Madison on Aug 1 2015, replacing Julie Underwood, who is returning to the faculty after a decade as dean. Hess served as senior vice president of the Spencer Foundation in Chicago since 2011 and is also a professor in the Department of Curriculum and Instruction at UW. She is the ninth dean of the School of Education since its founding in 1930.

Hess has a doctorate from the University of Washington, a master’s degree from the University of Illinois and a bachelor’s degree from Western Illinois University. Her connection to UW-Madison began in 1999, when she was hired as an assistant professor. Hess started her career in education as a high school social studies teacher.

“I am thrilled to be selected as the next dean of the nation’s premier public school of education,” Hess says. “While we should be justifiably proud of the excellent work our faculty, staff and students are doing, it is also clear that we are heading into challenging times. We will need to develop innovative and effective programs; maintain our focus on producing first-rate research and scholarship that can inform policy and practice; continue to set and meet the highest possible standards for excellence in the classroom; and continuously improve the preparation of Wisconsin’s public school teachers and leaders.”

Last year, Hess co-authored a book with Paula McAvoy, The Political Classroom: Ethics and Evidence in Democratic Education. Her research interests include the impact of school-based civic education programs on youth political and civic engagement and how students experience and learn from discussions of highly controversial political issues. A previous book, “Controversy in the Classroom: The Democratic Power of Discussion,” won the National Council for the Social Studies Exemplary Research Award in 2009.

“Diana has made important and lasting contributions during her time with us,” says Michael McPherson, president of the Spencer Foundation, an organization that funds research to improve education policy and practice. “She has made our longstanding work on the often neglected topic of civic education more focused and effective, especially through advancing the study of the quality as well as the sheer quantity of civic activity.”

This article is adapted from “UW-Madison names Hess School of Education dean” from University Communications, June 2, 2015.
It has been a busy year for Associate Professor Chris Walker, traveling to and from New York, Toronto, Chicago, his native Jamaica, Trinidad and Madison to discuss and present his research, to prepare to launch his concert tour “FACING HOME: Love & Redemption” and to perform in the Macy’s Thanksgiving Day Parade.

In February this year, Walker presented The Philip Sherlock Lecture in Kingston, Jamaica. This event, which is part of the annual Philip Sherlock International Arts Festival, commemorates Sir Philip Sherlock, an eminent Caribbean historian, scholar and educator. Walker’s lecture, “Contemporizing in Reverse: Folk Origins, Contemporary Aesthetics and Dancing the 21st Century” focused on his research in Jamaican Dance and addressed the structural space where African and contradictory European practices often exist in the same body. He also critically discussed 20th century challenges while proposing a 21st century rhizomatic approach to contemporary dance making and sharing in Jamaica.

This fall, Walker, along with Assistant Professor Monika Lawrence and the National Dance Theater Company of Jamaica presented their lecture performance “Nettleford’s NDTC: Folk Origins and Contemporary Aesthetics” during the Rex Nettleford Arts Conference, Oct 14-17, 2015 in Kingston, Jamaica. The presentation deconstructed the contemporizing processes in Nettleford’s works, which were set on the National Theater Dance Company (NDTC) for over 50 years since Jamaica’s independence. Walker’s session brought focus to Nettleford’s creative investigations and discoveries in concert dance, which shaped a modern dance language with a specific Caribbean impulse, and on which much of Jamaica’s contemporary dance expressions are built.
In addition to his panel presentation, Walker served as rehearsal director for Nettleford’s seminal work “Gerrehbenta” — an ode to two traditional rites in Jamaica — which was performed by the National Dance Theater Company (NDTC) for the conference’s opening concert. The conference ended with “Water the Roots,” a concert where Walker presented excerpts from his work “Rough Drafts.”

Over the last three years, Walker has been working on his FACING HOME project where he is investigating the global impact of Bob Marley’s music—its expression of humanity’s struggle and inspiration toward love, redemption and hope—and the active, deep-rooted homophobia in Jamaican/West Indian Culture.

“This work faces the paradox that is the West Indian preaching of liberation we find in Marley’s music,” said Walker, “while simultaneously oppressing the LGBTQ’s community ability to participate in family, community and culture.” Through the work, which is constantly evolving, he explains, “we aim to engage communities in conversations around homophobia and look at its impact on how individuals engage with space—internal/external, new/old, there/here—and also with each other.”

The culmination of this work is his concert tour “FACING HOME: Love & Redemption,” which is a collaboration between Walker and Kevin Ormsby, Artistic Director of Toronto-based KASHEDANCE Company. The concert, which set to the Nyabinghi rhythms of Jamaica and covers of Bob Marley’s songs (by Matisyahou (NY), Luciano (Jamaica), Jonathon Butler (South Africa), and others), sold out in Madison (Nov 19-21) at the Margaret H’Doubler Performance Space, and will be performed in Toronto (Nov 26-29) and across the gulf to Kingston, Jamaica (March 2016) and George Town, Cayman Islands (March 2016).

On Thanksgiving Day Walker will perform his mythical, subversive ‘mas’ character—“JusLuv”—in the 89th annual Macy’s Thanksgiving Day parade as part of Laura Anderson Barbata’s Project Indigo, featuring the Brooklyn Jumbies and Jarana Beat.
MARGUERITE LUYSKIK

one of the department’s newest ballet instructors, and previously a principal dancer at Madison Ballet, was recently interviewed for an article in the Capital Times about the opening of her ballet studio Central Midwest Ballet Academy in Middleton, WI. The article, Ballerina’s new Middleton studio seeks ‘driven’ dancers says that the studio’s “focus will be on ballet, with classes in ballet technique, beginning pointe, pre-pointe and advance pointe classes” and contemporary dance through Capital Dance Revolution, “which rents space in Luksik’s studio and fields a competitive dance team.” To read more about Luksik’s teaching style, philosophy, goals for the studio, and her experiences as a professional dancer go to the article at the Capital Times online at http://bit.ly/1NlEorU.

PEGGY CHY presented FLIGHT at the 2015 Dumbo Dance Festival at the new Gelsey Kirkland Theater, Brooklyn, NY, Oct 11, 2015. Choy toured and conducted residencies in California throughout Oct 2015, including San Francisco State University, University of California at Riverside, and the University of California at Davis.

KATE CORBY is currently using her Vilas Associates Award to research the history, practice and performance of the cham, the ancient meditation dances of Vajrayana Buddhism, which are an integral part of cultural life in the Himalayan Kingdom of Bhutan. This research is part of a larger project investigating meditation and contemplative practice and their possibilities for the body, creativity and performance. In the summer of 2015 Corby was an artist-in-residence at Experimental Film Virginia, where she made a short film, Hungars Beach, that was recently screened in Virginia, New York City, the

andrea harris, assistant professor

Assistant Professor Andrea Harris will have two ground-breaking publications out in 2016—her highly anticipated book “Making American Ballet: Before and Beyond Balanchine” and the first essay on dance in The Arts Club of Chicago’s centennial catalogue.

“Making American Ballet: Before and Beyond Balanchine” will be published in Fall 2016 by Oxford University Press. This book is the first to examine the commonly-held definition of “American” ballet, as formalized by George Balanchine’s choreography from the 1930s through the 1950s. Harris explains that the 1930s offered a unique opportunity for ballet to gain new status and value in America as an autonomous art, rather than entertainment. Throughout the next two decades, as debates occurred across arts disciplines about the relationship between art and American society, critics wrestled with how to define an “American” ballet asking whether or not art should be an active agent of social change or whether it should hold tightly to its precious autonomy in order to avoid political and commercial corruption. The answers to these questions were never simple and there was never consensus among ballet artists and intellectuals who struggled to come to terms with the series of catastrophes that comprised this period—namely global economic crisis, the international rise of fascism, world war, and a seemingly unstoppable and voracious culture industry. With its interdisciplinary scope, the book is aimed toward scholars in Dance, Theatre, Art History, Cultural Studies, and American Studies.

Harris, who was awarded the First Book Award by the UW-Madison Center for the Humanities for this manuscript, will present excerpts of her research Mar 4, 2016 at the Center for the Humanities during the Friday Lunch Series for UW-Madison faculty, graduate students, and staff. She is currently preparing an essay commissioned by The Arts Club of Chicago—an organization established in 1917 that brings international avant-garde artists to Chicago to build a community for modernist art.

Harris’ essay concerns both the social dances and theatrical dances held at The Arts Club from 1917-1931. This is a period when dance played an important role for American women who were breaking traditional gender codes and gaining more power and presence in the public sphere. Harris argues that dance in all its forms at The Arts Club, on the stage and in the ballroom, was integral to both the new concept of modern womanhood and modernist dance that flourished there during the Progressive Era. Her essay will appear in The Arts Club of Chicago’s centennial catalogue in Fall 2016.
Certosa Festival in Italy and the Jumping Frames Festival in Hong Kong.

JOSEPH KOYKKAR’S latest composition, City Nights, premiered in Belgium Oct 2015, performed by The Thelema Trio. The trio took Koykkar’s composition on its 2015 tour in the US where it was performed numerous times. In Nov 2015 Koykkar’s composition for solo piano, Streets and Bridges, will be featured at the Society of Composers National Conference at the University of Florida.

LI CHIAO-PING kicked off a year-long celebration of 20 years of dance with her concert “Armature: Bodies of Hope” at the Fredric March Play Circle Theater at UW-Madison’s Memorial Union Mar 26-28, 2015. The concert featured some of her most memorable works like Venous Flow: States of Grace and Grafting as well as her new work Bodies of Hope - a series of dances focusing on women and their experiences with change, transformation, resilience, and hope. Li Chiao-Ping Dance (LCPD) will perform the grand finale of its 20th anniversary concerts, with a showcase production titled armature: in medias res at the Overture Center for the Arts, Promenade Hall Dec 10-12, 2015. In keeping with the company’s community outreach initiative – Dance for Young Audiences – LCPD will fill the theater with 180 Dane County students on Dec 10 for an exclusive viewing of the show. The concert program will include Yellow River, Gó, Aqueducks (from THE KNOTCRACKER), Past Forward, Cline, and the premiere of in medias res. For more information on LCPD performances, classes and activities visit www.lcpdance.org.

KAREN MCSHANE-HELLENBRAND received rave reviews for her choreography last spring for a production of Pygmalion. She, along with three high profile musicians were invited to create work for the production. Professor Marc Vallon (UW-Madison School of Music), Trevor Stephenson (Madison Bach Musicians) and David Ronis (UW-Madison Opera) also created work for this elite and rare opera at the Unitarian Meeting House new auditorium addition in Madison, WI. McShane-Hellenbrand set her work on LIZ SEXE (Assoc. Lecturer in the Dance Department), alumna JANELLE BENTLEY (BFA ’11) and Senior Dance degree candidate, Rebecca Johnson.

Associate Lecturer LIZ SEXE established her new company Liz Sexe Dance. She is working with Allison Espeseth, Lauren Gibbs, Emily Janik, Ryann Marlar, and Emily Miller (BS ’08) on works for her spring concert Living Among, Feeding Upon. Sexe is also curating and producing a show that will take stage Jan 21, 2016 at the Gates of Heaven, Madison, WI. Six local choreographers have been invited to craft solos for an evening of intimate works including a work performed by COLLETTE STEWART and a piece Sexe will “wreck” given to her by Alyce Finwall, which was originally set on Sexe in 2009.

MARLENE SKOG will present a solo-artist led concert of her work at Link’s Hall Chicago, IL Apr 29-30 2016. The project, Mosaic: Contemporary Ballet and Collaboration, includes a premium blend of dancers from Chicago, Philadelphia and Madison. Two of Skog’s works are premiere, among the six to be performed.

COLLETTE STEWART opened a Pilates studio in Madison this year with Susan Watson. Pilates on Harrison, which is located on 710 Harrison St, Madison, WI, offers private and duet sessions, as well as small group equipment classes. Stewart and Watson teach hope to empower individuals to feel better in their bodies. The studio serves a diverse community of active students and professionals. Go to www.pilatesonharrison.com for more information.

JIN-WEN YU recently presented his solo concert FACES September 10-12, 2015 in the Margaret H’Doubler Performance Space, Madison, WI. He has also taken his work across the globe in 2015, including a performance of Bohemian Rhapsody in Tokyo, Japan January 2015 and Dis/connect in Honolulu, Hawaii July 2015. Dis/connect will also be presented at the Annual Performance Festival of the American Dance Guild at The Ailey Citigroup Theater in New York in December. With his two newest awards, the Vilas Distinguished Achievement Professorship and the Henry Professorship, Yu is making plans to tour his work in Boston, Chicago, New York, Mexico, and Korea, among others.
Performing Ourselves continues to grow and thrive! This outreach program trains undergraduate student dancers to teach 30 weeks of experiential movement and performance classes to nearly 100 underserved elementary, middle school and high school girls in several Madison community centers, culminating in two performances. Now in its fourth year, the program has an expanded number of sites, new staff, received new funding, will undergo empirical research, and will be extended internationally.

What started as a pilot program four years ago, with three student interns and three local community centers, has now more than doubled in size. Nine student teachers now serve eight sites, including the newly added Meadowood Neighborhood Center in Madison, WI. Director Kate Corby has expanded her staff as well, recently hiring a student research assistant, Lyndsay Lewis, an assistant program manager, senior dance degree candidate Sarah Schwab, (who has also taught in the program), and a program manager, Kristin Schleich. Sadly, co-director Mariah LeFeber, who continues to collaborate with Corby, has moved to Oregon, though Corby is actively recruiting a full-time Dance/Movement Therapist to join the program.

After exhausting the three-year grant through the Ira & Ineva Reilly Baldwin Wisconsin Idea Endowment, Corby and LeFeber actively sought additional funding. Through new grants from the Evjue Foundation, Madison Community Foundation’s American Girl Fund for Children, the Wisconsin Center for Education Research (WCER), the UW Arts Institute’s Bartell Award, and through private donations, the program will be fully funded for its fourth year.

“Thus far, we have been able to provide this high quality programming at no cost to the partners and the families we serve,” said Corby. “As we look to the future,” she said, “we will continue to fine-tune these programmatic and community partnership elements, continue to seek funding to support and expand the program, as well as start to research aspects of the program.”
Though the program has experienced an exciting period of growth and positive response from community partners and families, Corby and LeFeber have had to wrestle with startling statistics regarding the gap in access to dance education for children of color in Madison and in the state. With over 95% of Performing Ourselves students being both children of color and children living below the poverty line, the need for this program is clear and research on the program is necessary.

“The work we are doing is unique, as very little research has been conducted on the deliberate collaboration between dance education and dance/movement therapy principles in practice,” said Corby. She went further to say that her presentation about Performing Ourselves at the National Dance Education Association and American Dance Therapy Association joint conference Nov 2014 received “an enthusiastic response from professionals about the unique value of a program that intentionally brings together two fields—dance education and dance/movement therapy into practice together.”

Through funding from WCER, Corby and LeFeber will attempt to answer two questions: 1) Is dance programming that combines dance education theory and dance/movement therapy effective, and why? and 2) What is a model for this collaboration that could be generalized to other dance settings? The research is underway. Results will be submitted for publication in May.

Corby is also extending this work internationally, with a service-learning project called Global Moves. The project, which is partially supported through the Virginia Horne Henry Award, is a collaboration with Movement Exchange. The project will send nine women undergraduate dance instructors to Panama where they will be immersed in local dance education and cultural history, while spending much of their time teaching dance and movement at an orphanage of young girls affected with HIV and AIDS and a Panamanian youth foundation.

The annual Performing Ourselves Spring Showcase will take place May 7, 2016 in the Margaret H’Doubler Performance Space. For more information about the program go to performingourselves.com.
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You can give a gift by contacting Chelsea Lauing by phone at (608) 308-5350, via email at Chelsea.Lauing@supportuw.org, or online at www.dance.wisc.edu/dance/giving.
From the busy streets of New York City to the mountains of Colorado Springs, across the gulf to Trinidad & Tobago, UW-Madison dance students continued the tradition of summer study abroad in 2015. Twenty students attended summer programs and festivals such as New Waves (Trinidad & Tobago), the Dance Education Laboratory (NYC), Strictly Seattle, the Bill T. Jones/Arnie Zane Dance Company Summer Workshop (NYC), and the World Dance Alliance (Hawaii). These programs allow students to dance intensively and further develop their art and talents as choreographers, performers and teachers.

Each fall, the Dance Department holds a Friday Forum for Summer Study Reports from students. On Sep 18, students shared their experiences with other dance students and the broader UW-Madison campus. Senior Sarah Schwab, who attended Now & Next Dance Mentoring Program in Washington DC said the program allowed her to grow in artistry, creativity, technique, as well as develop curriculum-building skills that are essential to teaching. Now & Next Dance focuses on dance and leadership, bringing together professional dance artists, college dance majors, and middle school girls.

Palmer Mathews and Conley Pitzl attended the World Dance Alliance in Hawaii along with a number of other student dancers, where they performed faculty work, took master classes, choreography labs, and attended performances. Brigid Transon attended the Anna and Daria Halprin Life Art Metaphor summer workshop in Big Sur, CA at the Esalen Institute. On working with Anna Halprin, (BS ’42) who is known as an early pioneer in the expressive arts healing movement, Transon said she “taught through the lens of anatomy and the skeleton. It was fascinating.” Krissy Pujanauski attended the New Waves Festival in Trinidad & Tobago. New Waves, founded in 2010, is a ten-day intensive to study contemporary and ballet technique, Afro-Caribbean dances, and build community, and experience the cultural landscape. Associate Professor, Chris Walker, has taught and been program director at New Waves since it’s inception.

Students came back from their summer experiences enriched, envigorated, and grateful. The UW-Madison students and alumni deeply appreciate these contributions and the unique opportunities that have been made possible.
uw-madison

2015-16
concernts

SEP 10-12  FACES, Jin-Wen Yu Dance
NOV 19-21  FACING HOME: LOVE & REDEMPTION
           Chris Walker & Kevin Ormsby feat. Kashedance
DEC 5 & 6   KLOEPPER CONCERT
FEB 4-6 & 11-13  DANCE DEPT FACULTY CONCERT
                FEB 26  MOONSHINE
                MAR 3-5  FLUID MEASURE, LI CHIAO-PING DANCE
                APR 14-16  H’DOUBLER CONCERT
MAY 7  PERFORMING OURSELVES

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