dance at illinois
University of Illinois at Urbana-Champaign
College of Fine & Applied Arts
By Jan Erkert, Head, Dance at Illinois

Faculty meetings, we defined agency as taking responsibility for one’s own learning. Policies immediately shifted. Faculty boldly stepped up, and asked students to decide which level would be better for their own growth. Does the mean faculty have abandoned their evaluative responsibilities? Does this mean students can do anything they like? The process taught us that if any -

bodily, the dance was, when done well, will contain a spectrum of these forces acting on our world.

We reveled in all aspects of performance—from low-tech to high-tech, from traditional to the cutting edge. February Dance featured three big, bold dances by three American Masterpiece Grant from the National Endowment for the Arts and Dance-USA to re-imagine American Masterpiece Grant from the National Endowment for the Arts and Dance-USA to re-imagine American Masterpiece Grant from the National Endowment for the Arts and Dance-USA to re-imagine American Masterpiece Grant from the National Endowment for the Arts and Dance-USA to re-imagine American Masterpiece Grant from the National Endowment for the Arts and Dance-USA to re-imagine. Highlights included workshops at the Krannert Art Museum. In collabora-

Nora Chipaumire/Alla Kovgan Residency

Cunningham, will set a new work. Not a stereotypical mid-

lichen, cafes, abandoned buildings, past offices, Chicago, and art galleries. In addition, our students cre-

Looking back 2009–2010 / looking forward 2010-2011

Looking Back

we assembled the large and unique range of artists who have chosen the unique landscape and culture of the central part of our country as a place to make work. Carl Plantz, former dancer with Liz Lerman's Dancer's Museum, will be keynote speaker. Landscape Architect Stephen Sears, will make a dance which, when done well, will contain the culture of the Caribbean are wonderful examples of student work this year. The faculty further promoted student work this year by inviting three graduate students to create work for the concert. Also on the concert, was the raw, yet provocative duet performed at the Kennedy Center for the Performing Arts. Young Sun Lee's provocative film, was invited to be in the Gala and Young Sun Lee by Young Sun Lee, which was invited to be performed at the Kennedy Center for the Performing Arts in Washington, D.C., as part of the national festival.

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During the summer of 2009, I took a three-week bicycle journey across Ireland. It was the only way I could think of to dance in twenty towns and cities. The performances took place in a variety of spaces from cathedral squares to city center gardens. I danced with professional dancers, Irish dancers and dancers from local dance schools. The performances were improvised and encouraged the public to join the dancers—a few did! The hills and mountains of Ireland were challenging in that the roads were not paved and the terrain is rarely flat. I discovered at the end of a long day, usually 30-40 miles, the best thing I could do for my body was to dance. After a total 550 miles I had not felt stronger in years.

My experiences in Taiwan have helped me develop a firmer grasp on the person I am and the person I want to be. My desire to leave behind is the value of introspection and art were so different from my own. For example, because the Taiwanese are less individualistic than Americans, their work to be more soft and gracious, despite the fact that most of them live in abject poverty and have suffered enormous tragedies in their recent history. From Cambodia to Taiwan, I am grateful for the power of dance to bring people together. We find the people to be very soft and gracious, despite the fact that most of them live in abject poverty and have suffered enormous tragedies in their recent history. From Cambodia to Taiwan, I am grateful for the power of dance to bring people together. Our experiences with students in the dance department.

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

My experiences in Taiwan have helped me develop a firmer grasp on the person I am and the person I want to be. My desire to leave behind is the value of introspection and understanding of each other. I was taken aback when I arrived—their conception of dance and art were so different from my own. For example, because the Taiwanese are less individualistic than Americans, their work to be more soft and gracious, despite the fact that most of them live in abject poverty and have suffered enormous tragedies in their recent history. From Cambodia to Taiwan, I am grateful for the power of dance to bring people together. Our experiences with students in the dance department.
Somewhere around 1979 a VCR became part of the home media center in my New York City apartment. That is where the story of my collection of dance videos begins. Perhaps it was the tragic phenomenality of that dance that made me want to capture it or maybe it was entirely different. Dance videos were in. Whatever the reason, collecting contemporary dance videos on vhs was a popular and increasing interest.

For many years, I was a frustrated choreographer until I found it on tv. I used the VCR to satisfy the desire to make dance into a personal collecting but I believe to the healthy continuance of my interest presenting important work is vital not only to my personal collecting but to the healthy continuance of research they. The timely flow into academic dance programs from artists presenting important work is vital not only to my personal collecting but to the healthy continuance of research they. The timely flow into academic dance programs from artists presenting important work is vital not only to my personal collecting but to the healthy continuance of research they.

By Renée Wadleigh

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By Fernadina Chan, MA '72

At Boston Arts Academy (BAA), where I am a founding member, the arts are front and center. Students audition to be a dance major, and you might imagine that teaching dance would be a piece of cake. The reality is that most freshmen have no or little formal training in dance tech-

niques. They are accepted based on raw talent and poten-
tial in the audition. A big gap exists between the student's perception of a dance major and the actual path to become a BAA artist scholar citizen. Our challenge is to help them overcome the cultural shock and reconnect with the reasons they came to BAA.

We have developed some strategies over the last ten years at BAA to sustain their inspiration and prepare them for the world outside BAA. We give them real world experiences such as attending concerts with BAA alumni dancing on stage with Alix Allen American Dan in Tchaikovsky, working with master artist B.T. Jones, and offering innumerable performance and exposure opportunities. At BAA we believe engaging in the creative process with guest chore-

ographers leaves a long lasting impact in a student’s own pursuit of art.

Dancers often learn by doing. Another strategy we use is paper as a digital portfolio tool in our two main benchmarks: the Senior dance project is the ultimate assessment of what a dance major has achieved in four years. Everything a stu-
dent has learned must be synthesized: technical, perfor-
mance skills, choreography, and history. Using an original theme a student develops a fully produced work. Here the artist must also be a scholar and a citizen. With this experi-
ce, even if they never create another dance after BAA, these students will be ready to take on other major proj-
ic other disciplines.

Stay Connected Alumni — We want to hear from you!

Submit your update on our website and join Dance at Illinois’ Facebook Group. We invite you to share your story and help each other find resources, jobs and other opportunities.

http://dance.illinois.edu/community/alumni
LOCATE CENTER AND GO FROM THERE.

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

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

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

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

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

Natalie Fiol, Photographer

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

Daniel R. James, Photographer

2010-2011 performance calendar

November

4–6 / November Dance

February

3–5 / February Dance

March

10-12 / StudioDance I

April

21-23 / StudioDance II
He performed in Ireland, was a guest artist in Scotland and at the Temple of Kriya Yoga in Chicago, organized the Central Chicago, and participated in Anna Halprin’s workshop in NYC. July 2009 (Read more about Philip’s adventure on page 4).

During a dancing/cycling fundraiser in Ireland during June/July 2009.

Arts Excellence in Teaching Award and was promoted to Full Professor (Read more about Sara’s Teaching Award in the second chapter of their lives.

Technique in the Netherlands.

Empty Reel (1993) was performed by Pillarella, Nichole Johnson. Photo, Daniel R. James.

Technique in the Netherlands.

Technique in the Netherlands.

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

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

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

To make a gift, please make checks payable to the University of Illinois Foundation/Department of Dance. Please include your name and address.

For information about how to donate online please visit us at dance.illinois.edu/support/dance-at-illinois/how-to-donate

Thank you for supporting the department of dance!
teaching excellence

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

Professor Hook received the College of Fine and Applied Arts Excellence in Teaching Award for her extraordinary teaching, her innovative approaches, and her influence on the curricular design of our BFA and MFA programs. The depth of her personal research, her clear and articulate voice, and her embodied knowledge garner respect from faculty and students alike. From 2005-2008 she was cited on the UIUC’s Incomplete List of Teachers ranked excellent. In each letter of support we received, students commented on her ability to be both ruthless demanding and persistently nurturing in the collective pursuit of excellence and transformation. Through depth of knowledge, astute presence, belief in human potential and creative spirit, Dan not only made sure the show happened, but he documented our community with extraordinary photos.

Rebecca Netzi-Foil and Sara Hook were promoted to Professors for their extraordinary accomplishments in the field of dance.

John Toenjes and Renée Wadleigh will take sabbatical leave during 2009-10. Professor Toenjes will be further exploring dance and technology and Professor Wadleigh will continue to curate a collection of contemporary dance videos. Jennifer Moran will take a leave of absence in Fall 2010 to participate in SIP (Sustained Immersive Process), a new project in NYC, and she will be in residence at the Santa Fe Art Institute.

Congratulations to Professor Sara Hook and Interim MFA Program Coordinator Kimber Andrews for their Excellence in Teaching—Teaching Excellence in Undergraduate Teaching—Teaching Assistant for her work with the School of Art + Design's BFA and MFA programs. The depth of her personal research, her clear and articulate voice, and her embodied knowledge garner respect from faculty and students alike. From 2005-2008 she was cited on the UIUC’s Incomplete List of Teachers ranked excellent. In each letter of support we received, students commented on her ability to be both ruthless demanding and persistently nurturing in the collective pursuit of excellence and transformation. Through depth of knowledge, astute presence, belief in human potential and creative spirit, Dan not only made sure the show happened, but he documented our community with extraordinary photos.

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

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

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