Kimber Andrews
Kimber Andrews explores dance as a method for understanding everyday embodied interactions. Her current work investigates the embodied lives of classroom teachers and how choreographic structures and artistic processes provide new frameworks for understanding teaching and learning in Higher Education. She currently teaches film, yoga and is an Assistant Director at the Center for the Enhancement of Teaching & Learning at University of Cincinnati.

Bethany Wells Bak
Bethany Wells Bak is a performer, teacher and choreographer of contemporary dance in Indianapolis. Most recently, her dance-work Lauren & Bethany was selected for live performance at this year’s Midwest RAD Fest. She currently serves at the Director of Movement Education for Indianapolis Movement Arts Collective - a nonprofit movement organization dedicated to supporting and connecting the Indianapolis community through shared movement experiences.

Melanie Bales
MELANIE BALES, Professor Emerita, The Ohio State University Department of Dance, graduated from Interlochen Arts Academy, and studied ballet in New York City at the Joffrey School, and as a Harkness Ballet Trainee. She graduated Magna cum Laude (Phi Beta Kappa) from Carleton College, and received an MFA from the University of Illinois, where she was a Visiting Assistant Professor from 1982-1988, choreographing, performing and teaching ballet and modern techniques. She spent three years performing both classical and operetta repertoire in West Germany, and also danced principal duet roles with Douglas Nielsen Dance, New York. Her choreography has received several state and national awards. In 1994, Ms. Bales completed the course in Laban Movement Analysis through the Laban/Bartenieff Institute of Movement Studies, New York. At Ohio State, she taught ballet technique, Laban studies, courses in dance history/theory, and choreographed numerous works for OSUDance. Ms. Bales received support to commission dances for performance from choreographers including John Giffin, Irène Hultman, Daniel Nagrin, Tere O'Connor and Catherine Turocy. She has co-authored two books: The Body Eclectic: Evolving Practices in Dance Training (University of Illinois Press 2007), and Dance on its Own Terms: Histories and Methodologies (Oxford University Press 2013).

Phoebe Ballard
Phoebe Ballard is a mover, maker, teacher, and writer recently transplanted back to the east coast after spending four years at the University of Illinois at Urbana-Champaign. During her time in the cornfields she was privileged enough to luck into an inspiringly unique cohort, a strong belief in the power of movement, and a BFA in dance. Phoebe has had the privilege of performing in the works of Charli Brissey, Elise Frost, Sara Hook, Linda Lehovec, Jennifer Monson, Kendra Portier, and Renee Wadleigh. She has been nourished by continuing collaborations with her colleagues and has been empowered by the joy and gusto of the students she has had the opportunity to teach. Her choreographic practices have been founded in her love of improvisation and her proclivity for writing, consciously and consistently prioritizing dance as a way of being together and as a way of becoming more fully human.
**Julie Betts**

Julie Betts has been dancing for over thirty years, from the time she left competitive gymnastics to focus her love of movement on dance. After earning her BFA in Dance from the University of Illinois, she spent the next dozen years dancing professionally in New York City. Julie has performed in a pool, on a trapeze, on a pier, in a movie, with a mannequin, for her friends, in a cabaret-burlesque-rock band, in a field, in a dirty warehouse, choosing to seek opportunities that provide a fresh perspective. Parallel with her dance career, Julie has worked in arts and nonprofit administration, currently for AARP Iowa. In addition to non-profit management, Julie is an innovation trainer and coach. Her creative focus recently has been on raising two daughters to try new things, ask questions and learn by practicing, testing, failing and remembering the joy.

**Nico Brown**

Nico Brown has continued to work almost exclusively in solo composition, recently showing an evening work at Pieter Performance Space (Los Angeles). Since relocating to NYC, he's shown work at Jacob's Pillow, New York Live Arts, and La Mama. For three years he was the Director of Education for Trisha Brown Dance Company, and he has danced for Jon Kinzel, Wally Cardona & Jennifer Lacey, and Cat Galasso. Most recently he collaborated with music artist Fischerspooner, choreographing for three sold-out concerts in NYC, and performing in two music videos. Sometimes he makes dances for the internet via @nicomarkbrown.

**Kristin Carlson**

Kristin is an Assistant Professor in the Arts Technology Program at Illinois State University, exploring the role that computation plays in embodied creative processes. She has a history of working in choreography, computational creativity, media performance, interactive art and design tools due to her background in movement, technical theater, interaction design and programming. Kristin is a researcher with the movingstories: Tools for Digital Movement, Meaning and Interaction research partnership exploring the cognition of movement experience and designing movement applications for creativity support tools. She was the Executive Producer for the 21st International Symposium for Electronic Art (ISEA2015) held in Vancouver, Canada and publishes in the fields of cognitive science, computational creativity, movement and computing and electronic art. She holds a BFA in Dance from the University of Illinois at Urbana, Champaign, an MSc and PhD from Simon Fraser University in Interactive Arts and Technology, studying with Dr. Thecla Schiphorst and Dr. Philippe Pasquier. Kristin holds an AmSat certification in Alexander Technique and is finishing a certification in Laban Movement Analysis.

**Donna Carnow**

Donna Carnow is a Brooklyn-based choreographer, performer, teacher, and movement artist. Originally from the Chicago-land area, Donna received her BFA in Dance from the University of Illinois at Urbana-Champaign and graduated in 2017 as a James Scholar with honors. Donna is currently on staff at Movement Research as the Open Performance Coordinator. She is also a pole dance artist and an aerialist. Currently, Donna performs with the aerial dance
company AERA, is a staff member at Body & Pole, and shows her art on a regular basis in both concert and nightlife spaces. When she is not at Movement Research or flying in the air, Donna teaches power vinyasa yoga throughout NYC at CorePower Yoga and is currently a coach for their teaching training program.

**Andrea Cerniglia**

Currently a contemporary artist based in Chicago, IL, Cerniglia is a performer, choreographer, laban practitioner, and seasoned educator. She is the founder and artistic director of experimental dance company, dropshift. Cerniglia’s work has been shown internationally in Vancouver, BC as well as locally at Links Hall, Defibrillator Gallery, The Hairpin Arts Center, I AM Logan Square Gallery, The Milwaukee Avenue Arts Festival, Hamlin Park and Holstein Park, Chicago, IL. She is a long time collaborator with Zephyr Dance with whom she performed from 2004 to 2013. She received her Graduate Laban Certificate in Movement Analysis from Columbia College Chicago in 2015. Cerniglia has performed at such Chicago venues as the Museum of Contemporary Art, the Dance Center of Columbia College, Harold Washington Library Theater, the Athenaeum Theater, and the Ruth Page Center for the Performing Arts. She has also performed in New York City at the Alvin Ailey Citigroup Theater, Dance Space, the Cunningham Studio Theater, Mulberry Street Theater, Triskelion Arts, and at a variety of venues across Tuscany, Italy. Cerniglia brings movement to early education classrooms through dropshift's "Move ME, Dance ME residency programs. She has been a part of residency and master class work within the elementary grade levels as well as at such colleges as Columbia College Chicago and Illinois Wesleyan University. She has also taught and designed arts integrated curriculum in the Chicago Public schools through Zephyr’s arts integrated education programs uniting classroom curriculum with dance. In the spring of 2009, she was named Artistic Director of the Dance Foundation Youth Company Chicago, a dance group providing opportunity and scholarship to Chicago’s underserved youth founded at Fisher Dance Center, now R&B Dance, where she continues to support dance education and appreciation. Cerniglia is also on the faculty at Dovetail Studios where she teaches within the professional and youth programs.

**Janet Charleston**

Janet Charleston has enjoyed working in dance as a performer, teacher, rehearsal director and choreographer for decades. Rediscovering dance as a transfer student in biology at the University of Illinois, she was invited to join Beverly Blossom’s company and performed in numerous department concerts as well. After moving to New York City she danced with the Lucinda Childs Dance Company for five years, and performed in the 1992 world tour of the Robert Wilson/Philip Glass opera *Einstein on the Beach* with the company. She joined Douglas Dunn + Dancers in 1993, has assisted Dunn as Rehearsal Director since 2013, and continues to perform solos he made for her as well as in company pieces. Recently she became Dunn’s Company Manager. Choreographer Christopher Williams has created numerous roles for Charleston, including *Saint Lucy, Janet,* and *Hora.* Charleston has also danced with, among others, David Parker/The Bang Group, Kota Yamazaki, RoseAnne Spradlin, Anita Cheng, Brenda Daniels, and June Finch. Upcoming performances in NYC include new evening-length works by Douglas Dunn premiering in March 2019, and by Christopher Williams premiering in 2020.
One of the dancers personally invited by Merce Cunningham to teach, she was on faculty at the Cunningham Studio for 12 years. Other professional teaching appointments include SEAD in Austria (Salzburg Experimental Academy of Dance), El Centro Cultural Los Talleres in Mexico City, and the Joffrey Jazz and Contemporary Trainee program where she currently teaches. Charleston was a Fulbright Scholar in Santiago, Chile in 2008 and subsequently served as a Peer Reviewer in Dance for the Fulbright. In academic settings, Charleston most recently taught at Barnard College. Besides teaching dance majors while earning her MFA at the University of Illinois, Charleston was a Visiting Lecturer at the University of Kansas, Lawrence. In Scottsdale, AZ she taught a week of master classes in Cunningham technique and directed the creation of a piece using methods of chance operations, about which a short film was made. She has been a guest teacher at SUNY-Purchase, NYU Tisch School of the Arts, Hofstra University, University of Wisconsin-Madison, Franklin & Marshall, AC DFA and others. Courses Charleston has taught include: all levels of modern dance technique; beginning and intermediate ballet; creative workshop (a course she designed incorporating improvisation, reflective writing, Authentic Movement, composition studies, and Expressive Arts); improvisation; repertory; dance appreciation and history; and yoga & wellness. Charleston has taught movement and dance to young people from ages 2 - 16, the elderly, and people with Parkinson's disease. Her choreographic work has been presented at venues in New York City, Illinois, Kansas, Missouri, Arizona and South America. Charleston earned an MFA in Dance from the University of Illinois, Urbana-Champaign in the Returning Professional program in 2007.

Mary Chase
Mary A. Chase is a Laban Movement Analyst and Bartenieff Fundamentals Practitioner holding an M.F.A. from the University of Texas at Austin and B.F.A. from the University of Illinois (2000). For the last eighteen years Mary has had the opportunity to work with acclaimed artists like Tandy Beal, Claire Porter, David Justin, Karl Schaffer, Josephine Garibaldi, Tara Rynders and most recently Helen Hansen French and Lauren Slone. Her own work has been produced in eighteen States and internationally in Austria, Greece, Scotland, Guatemala, and Bali. Mary’s teaching and choreography braids tradition with innovation and she has shared her craft directing programs in performing arts academies, public schools and teaching in higher education at Kansas State University, Austin Peay State University, Monterey Peninsula College, American Ballet Theatre at UT Austin, Metro State University, and currently is teaching at The University of Tampa. www.chasedance.com

Denis Chiaramonte
Denis Chiaramonte is the head of Cordão de Ouro Capoeira Academy in Urbana-Champaign, Illinois. Capoeira is an Afro-Brazilian martial art that was developed by slaves in Brazil. Originally from Jundiaí, São Paulo, Brazil, Denis has more than 18 years of experience in capoeira and has trained with a series of esteemed Brazilian masters. In 1998, he became a student of Mestre (Master) Suassuna, the original founder and visionary of Cordão de Ouro, one of the most respected capoeira groups in Brazil. In 2003, he was invited to lead the Cordão de Ouro group in Urbana-Champaign and received his professor rank. In 2004, he graduated to contra-mestre, one rank below mestre, in Mestre Suassuna's last graduation ceremony. Since his arrival in the United States, Denis has taught in several states as well as in Israel, France, Japan, England, and
Mexico. He has also hosted six international capoeira conventions at the University of Illinois at Urbana-Champaign, bringing teachers and students from around the globe. Denis is an expert not only in capoeira but also in various other dances and arts associated with capoeira, such as Afro-Brazilian dances, maculelé, puxada de rede, and samba. Students in Denis' classes learn not just the movements of the game but how to play the instruments used during the game, how to sing the songs (which involves learning some Portuguese), and about the history and culture of Brazil.

Laura Chiaramonte
Laura Chiaramonte (choreographer, dancer, teacher, and videographer) has been performing and producing work professionally in dance throughout the United States and abroad for the past 20 years and has worked with celebrated companies and artists such as Jennifer Allen, Lynn Dally, DanszLoop Chicago, Jyl Fehrenkamp, Pat Graney, Julie Gunn, Nathan Gunn, Andrew Harwood, Carleen Healy, I Ketut Gede Asnawa, Gina Jacobs, Molly Shanahan/Mad Shak, Kate Monson, Rebecca Nettl-Fiol, Casey Pennel, Cynthia Pratt, Kirstie Simson, Thread Meddle Outfit, Total Theater, Warner Brothers, Deke Weaver, and Zephyr Dance.
Laura co-founded and directed the nonprofit performing arts company Creative Arts Melting Pot. The company was featured in the PBS Special The Chicago Dance Project and performed for Hans Breder, Collaboration, Cirque du Soleil, Dance Chicago, and the Full Circle Festival. Laura has also shown her work at the Open Space Project, the Harvest Contemporary Dance Festival, and the Going Dutch Festival. She developed a movement studies class, emphasizing movement improvisation and composition through the inspiration of inter-media at the Chicago Art Department and taught workshops in dance and somatics at the Illinois Institute of Technology, the Dance Center at Columbia College, and the Department of Dance at the University of Wisconsin–Madison; she was an artist-in-residence at Illinois Wesleyan and Frente de Danza Independiente at Sala de Artes Escénicas Marina de Jesus Quito in Ecuador. She has also conducted creative movement workshops with the Project Danztheatre Company Kids Program at St. Peter's School, Urban Gateways, and the LEAP Program.
Laura is currently teaching dance technique, yoga, and the Alexander Technique for the Theater and Dance Department at Millikin University and at the University of Illinois at Urbana-Champaign. She also is teaching arts and integration for the public schools in the Department of Education and is the media coordinator and a lecturer for Dance at Illinois.

Rebecca Crystal
Rebecca Crystal graduated with a BFA in Dance with minors in English and Music from the UIUC in 2009. Since graduating from U of I, Rebecca received her Dance Education licensure from the University of Wisconsin-Milwaukee where she completed her student teaching at Whitney Young Magnet High School in Chicago. She currently teaches at Ogden International Elementary is also on dance faculty at Interlochen Arts Camp (modern, jazz, improvisation). She has taught at The Chicago High School for the Arts and Dyett High School for the Arts and has been a teaching artist with Hubbard Street Dance Center. Studio teaching includes Joel Hall Dance Center and Foster Dance Studios. Rebecca has studied in Israel as a trainee with Kibbutz Contemporary Dance Company and has studied Gaga with Ohad Naharin/Batsheva Dance
Company. Additionally, Rebecca co-directs, choreographs and performs in a modern dance collective in Chicago entitled Delve, which has recently given it’s fifth performance.

**Leslie Cuyjet**

Leslie Cuyjet is a dance artist in and performer. She has collaborated with Jane Comfort, David Gordon, Niall Noel Jones, Cynthia Oliver, Juliana F. May, Kim Brandt, Yanira Castro/a canary torsi, Julian Barnett, Stephanie Acosta, Vanessa Walters, NARCISSISTER, Sean Donovan and Sebastián Calderón Bentin, Emily Wexler, David Thomson, Mark Dendy, The A.O. Movement Collective, and Will Rawls. She has appeared in performances works with Anohni, Meredith Monk, and Solange. Her independent work aims to unpack this personal archive that includes over a decade of performing across postmodern and experimental forms while negotiating biographical and cultural authorities of blackness, using writing, video, and choreography. Cuyjet has been presented in New York by La MaMa (*La MaMa Moves! Festival/The Current Sessions*), Gibney Dance (*DoublePlus*), Center for Performance Research (*Fall Movement*), Movement Research (*Fall Festival, Judson Church*), AUNTS (*Realness, Populous*), and Danspace *Draftworks*. Leslie is a 2017-18 Movement Research Artist-in-Residence and a 2019 Yaddo Fellow.

**Indi Dieckgrafe**

Indi Dieckgrafe (MFA ’85) recently achieved the rank of Professor Emerita at Saint Mary’s College at Notre Dame, Indiana following a tenure of 32 years and the founding and direction of the Program in Dance. She stays involved with dance through seeking out professional and cutting edge performances, activities of SMC alumnae and participating in International Folk Dance. While climbing the academic ladder she was involved with ACDA, the Sacred Dance Guild and Interplay™- an improvisational philosophy and technique in which she has been a regional leader for twenty years. As a guest artist, she worked at Cottey College, Wheaton College, Contemporary Dance/Fort Worth, Dance Loop Chicago and the Basilica of St. Mary in Minneapolis. At the Basilica she created a Holocaust memorial piece and a work commemorating the victims and survivors of 911. Her research area of socio-political commentary in dance has continuously influenced her choreography. She remains passionate about The Green Table, the artistry of Kurt Jooss and the legacy of his choreographic statements and the demanding process of reconstructing his work. Indi’s favorite courses to teach at Saint Mary’s were Contemporary Issues in Dance, Improvisation and Composition. Her joy is in coaching student works and directing concerts. Her prized possession is a full-scale icosahedron that helps dancers envision the use of the body in 3D space pertaining to Laban’s system of “Choreutics” (Space Harmony). In retirement, she is exploring concepts in new dance fusion vocabularies. She would like to thank Pat Knowles for the invaluable impact she had on Indi’s life and career.

**Laura Dixon**

After graduating in 1999, Laura danced professionally in Chicago and Detroit, before opening her Pilates & Gyrotonic studio in Chicago. During that time, she taught Pilates teacher training courses across the U.S. and internationally. 12 years later, she embarked on a new journey,
earning her Master's of Science in Nursing, and now works as a RN, with plans to pursue her Doctor of Nursing Practice degree.

**Renata Duda**
Renata Duda retired from a 28-year teaching career in June of 2018. After graduating from the U of I with a MFA in 1985, she freelanced for a number of years in Urbana-Champaign, South Bend, and Toronto before returning to school in 1989. After receiving her Bachelor of Education, Ontario Teaching Certificate, and earning additional qualifications in Physical Education and Drama, Renata found her way into the classroom and taught Kindergarten, Gr. 2, and a 4/5 split classroom before eventually moving into positions which allowed her to teach Physical Education and implement dance and drama within the curriculum in some way. It was May of 1999, when a job in dance had become available at Havergal College, an all-girls private school in Toronto. She was convinced that, though only a part-time position, this was a unique opportunity for her to share her expertise in dance with both students and colleagues more extensively. So Renata took a leap of faith and left a full-time contract with the North York Board, and never looked back! For the next 19 years, Renata taught Health and Physical Education, Dance, and Drama, JK - 12. She taught the Gr. 10 Dance Course and developed and implemented a more comprehensive study of dance for Gr. 7 and 8. By allotting more time for dance within the HPE curriculum, not only did students continue to develop and refine physical skills, they had opportunities to share and collaborate with each other and use their creative thinking skills to create dances that were less predictable, more interesting to watch and enjoy, that had meaning and communicated something about themselves and the world around them. Student reflections of their experience showed that they truly valued the opportunity to explore dance more extensively. This was a project which Renata was extremely proud of!

**Sarah Ebert**
Sarah Ebert is an Instructor in the School of Music and Dance at the University of Oregon, adjunct faculty at Lane Community College, and director of the contemporary dance curriculum at the Eugene Ballet Academy. She is also the Artistic Director of a branch of the Eugene Ballet Youth, which focuses on a contemporary aesthetic. As a performer, she has worked with numerous independent choreographers including Alito Alessi of DanceAbility International, Asimina Chremos, Brad Garner, Linda K. Johnson, Gabriel Masson, Shannon Mockli, Mary Oslund, and Minh Tran, among others. As a choreographer, she has been commissioned by the Eugene Ballet Company, the Eugene Ballet Youth, Columbia Dance and the University of Idaho. Ebert is also a Body-Mind Centering Somatic Movement Educator and Embodied Anatomy and Yoga Teacher. She holds a B.F.A. in Dance from the University of Illinois at Urbana-Champaign and an M.F.A. in Dance from the University of Oregon.

**Jennifer (Rogers) Edgcomb**
After graduating, I taught and choreographed all forms of dance for 8 years in Chicago and Richmond, VA. Since moving back to Chicago in 2000, I joined the corporate world and have been at the same real estate investment firm for 18 years in various roles. I’m a Vice President in Business Development and the Director of Community Engagement. Over the past 3 years,
I’ve developed a partnership between my firm and a CPS elementary school on the south side of Chicago, which will serve as a model for other companies to mimic. I continued to teach jazz classes part-time for many years, but now teach BeMoved® classes at The Joffrey Ballet, Hubbard Street Dance Chicago and the Ruth Page Center. I’m a Premier BeMoved teacher and am working with the founder to develop the brand and grow the company. I’ve been actively supporting professional dance companies in Chicago through board service and otherwise, including Jan Erkert & Dancers, Luna Negra Dance Theater, Visceral Dance Chicago and Lucky Plush Productions, and co-chaired the 2017 Dance For Life event. I married Scott Edgcomb in 1995, who I met at U of I. He and his friends served as ‘extras’ in a series of historic dances in the 1991 February Dances Concert. I’m also the adoring mother to two geriatric hound dogs and live across the street from Wrigley Field.

Abigail Elliot
Abi Elliott began her dance training at Allegro Dance Theatre in Radcliff, Kentucky. She attended the Kentucky Center Governor’s School for the Arts in 2011 before receiving her BFA in Dance from the University of Illinois at Urbana Champaign in 2017. During her time at UIUC, Abi shadowed the Mark Morris Dance Group and appeared in works by Tere O’Connor, Rebecca Nettl-Fiol, Endalyn Taylor, and Abby Zbikowski. She also returned to her community during her undergraduate studies to serve as the Dance Discipline Assistant for the Kentucky Center Governor’s School for the Arts in 2016 and 2017. Following her graduation from UIUC, Abi choreographed and presented a solo - *Shifted, Shift, Shifting* - during the JELLO Performance Series at Links Hall in Chicago, Illinois. She will perform this piece again next spring at RAD Fest in Kalamazoo, Michigan. Abi recently performed with Louisville’s Moving Collective during their 2017-2018 season and will take part in The Louisville Dance Series at the Kentucky Center for the Arts in 2019.

Jan Erkert
Professor Jan Erkert is a dance maker, teacher, author, and head of Dance at Illinois. As the artistic director of Jan Erkert and Dancers from 1979 to 2000, she created over 70 works, critically acclaimed for their lush, evocative imagery. Erkert’s work has been seen throughout the United States as well as in Germany, Mexico, Taiwan, Japan, Uruguay, and Israel. Erkert and the company were honored with numerous awards, including fellowships from the National Endowment for the Arts and the Illinois Arts Council and Ruth Page Awards for choreography and performance. She has received a Fulbright Scholar Award and is currently serving on the Fulbright Peer Review Panel. She has been a strong spokesperson for innovative and interdisciplinary education, speaking at numerous national and international conferences, including the Academic Chairperson Conference, the National Association of Schools of Dance conferences, and the international conference Performing Arts Training Today. Throughout her career, she has devoted much of her energy to advancing teaching and learning about dance. She authored Harnessing the Wind: The Art of Teaching Modern Dance, which was published in 2003 by Human Kinetics, and she has been a master teacher at universities and colleges throughout the United States, Mexico, Europe, and Asia. As a professor of dance at Columbia College Chicago from 1990 to 2006, she garnered many awards, including the 1999 Excellence in Teaching Award and a nomination for the U.S. Professor of the Year sponsored by the
Carnegie Foundation. Her political and community work includes partnerships with the Kovler Center for Survivors of Torture, the Peace Museum, and Amnesty International. In her role as head of the Department of Dance, she has spearheaded numerous collaborative projects, including the construction of the Graduate Dance Center with student and faculty architects and environmentalists.

Rebecca A. Ferrell
Rebecca A. Ferrell, a native of Richmond, Virginia, is a dance advocate, educator, choreographer, curator, manager, and performer. She holds a BFA in dance and choreography from Virginia Commonwealth University as well as an MFA in dance from Arizona State University. Her teaching appointments have included ASU Dance, VCU Dance, and numerous appearances as a guest artist along the East Coast. As an advocate for the arts, Rebecca has served as director of the VA Dance Symposium, co-producer of the Richmond Dance Festival, and a dance critic for GayRVA and RVA Magazine. She is currently the Assistant to the Head, Director of Public Relations and Engagement, Lecturer, and the Director/Curator of the Flatlands Dance Film Festival within the Department of Dance at the University of Illinois at Urbana-Champaign. In her spare time she enjoys baking cupcakes, sipping bubbly, and traveling the world with her partner in crime, Charlie Maybee.

Maurice Fraga
Maurice Fraga is from San Francisco, California, and has earned B.A., M.A, and M.F.A. degrees in dance from the University of California, Santa Cruz, The College at Brockport, and the University of Illinois, Urbana-Champaign, respectively. He has danced for Ben Munisteri Dance, David Parker and the Bang Group, the Kevin Wynn Collection, Michael Foley Dance, Creach/Company, the Tiffany Mills Company, the Mark Morris Dance Group, O Vertigo (Montreal), and Fluxusdance (Dublin). He has taught in the U.S., Canada, South America and Europe. He is Chair of Dance at Shenandoah University, and is the director of his own dance company, Ekilibre. (100 words)

Kim Goldman
Kim (Larimore) Goldman, class of '99, has been the Managing Director of Chicago-based dance theater company Lucky Plush Productions since 2015, and before that was a Lucky Plush ensemble member originating roles / performing in eight company works since 2004. Kim also danced in pick-up work during her six years in NYC and with Hedwig Dances of Chicago. Kim has been an adjunct faculty member at the Dance Center of Columbia College Chicago and Illinois Wesleyan University in Bloomington. She holds an MFA in Dance Performance and Choreography from NYU Tisch School of the Arts, a BFA in Dance and a BS in Psychology from University of Illinois Champaign-Urbana.

Alyssa Gordon
Alyssa Gordon was born and raised in Jacksonville, North Carolina, where she began dancing at age three. As an active and energetic child, she took dance lessons and played soccer. Alyssa went on to study her love of dance at the University of Illinois at Urbana-Champaign (UIUC), graduating with a BFA in Dance May of 2017. She has worked with professors and
choreographers Endalyn Taylor, Kemal C. Nance, Ping Chong, Tere O’Conner, Abby Zbikowski, Jennifer Monson, Rebecca Nettl-Fiol, Jan Erkert, as well as, Momar Ndiaye in Point 0, and guest in residency, Michelle N. Gibson, in Displaced, YetRebirth (2016). Alyssa is currently teaching ages four through eighteen out of the Quad Cities, in Davenport, IA at The Dancer’s Place under the instruction of Beth Place-Pridemore. She is teaching ballet, jazz, hip hop, and a technique based class titled, “leaps, turns, and stretches”. She teaches with, and believes in an emphasis on a mind-body connection; dance being spiritual for her. She hopes to continue encouraging students to be confident and build self-love and unity through what is applied in the classroom. In the next few years, Alyssa will be creating short dance films that feature different dancing bodies with a focus on femininity and masculinity in movement, connecting all types of artists in a safe space to provide open discussion for their developing works in processes. Alyssa plans to attain a 200-hr yoga teacher certification and develop weekly workshops, or open rehearsals, for local artists.

Mary Linda Graham
Mary Linda Graham, MFA, Dorothy Wiley DeLong Professor of Dance at Hope College in Holland, MI, has been on faculty at Hope since 1983. A former member of Dayton Contemporary Dance Company, she co-founded and co-directed Aerial Dance Theatre (now H2 Dance Company) until 2005. She has set works on the Joffrey Ballet (Arpino Apprentices), Dayton Contemporary Dance Company II, and the Grand Rapids Ballet, among others. Her choreography has been produced in the United States, the Netherlands, Belgium, Germany, Italy, Austria, Spain, Mexico, and France, and for the children’s television program “C’mon Over.” Prof. Graham has received numerous awards and grants, including a "Partners In Dance" award from the Grand Rapids Ballet, and the Creative Artist Grant (1997) from ArtServe Michigan. In addition to theatrical works, including musical and operas, she has created site-specific works (i.e. Global Water Dances) and flash mobs (including one for dogs). She has taught multiple technical forms, as well as Improvisation, Dance History, Historical Social Dance Reconstruction, Career Skills for Dance Artists; she recently developed a Senior Seminar course that is taught in Paris, France, A graduate of the National Academy of Arts, she holds a BFA in Theatre and MFA in Choreography/Performance from the University of Illinois.

Jessica Green
Jessica Green graduated from the U of I in 2000 and proceeded to receive her MA in Arts Criticism from City University London in 2002. Jessica briefly wrote for Danceinsider.com covering dance in London and Chicago. Jessica and her husband Dominic founded an organic vegetable CSA and market farm in Barrington, IL in 2010. by 2016, The Gentleman Farmer served 250+ CSA members and sold at both the Logan Square Farmer's Market and Barrington Farmer’s Market. Jessica currently works in the non-profit sector serving on the boards of both Interfaith Youth Core and The Duchossois Family Foundation among others. Jessica is also a certified pilates and gyrokinetics instructor.

Alicia Harvey
Alicia Harvey received her bachelor of fine arts (BFA) in dance from the University of Illinois at Urbana-Champaign in 2004. She was awarded a talented student scholarship by the dance
department in 2002. After graduation, Alicia began teaching in her hometown of Bourbonnais, Illinois at the Paula Aubry School of Dance and was appointed artistic director of the Jr. Kankakee Kompany. In 2007, Alicia relocated to Chicago, where she continued teaching at ARCC Ballet and Dance. She also began dancing professionally with Mordine & Company Dance Theater under the artistic direction of Shirley Mordine. She danced with the company for four years and had the opportunity to perform in a variety of venues and dance festivals around the Chicago area including the Other Dance Festival, Dance/USA, and the St. Louis Dance Festival. Mrs. Harvey also performed with Thread Meddle Outfit under the artistic direction of UIUC Alums Christine Betsill and Johannah Wininsky; and was a guest artist with Chicago Dance Crash. Alicia moved to Bloomington, Illinois in August of 2009 where she currently teaches at Twin Cities School of Dance and is pleased to have recently accepted a position as adjunct professor of modern dance at the School of Theatre Arts at Illinois Wesleyan University.

Sara Hook
Sara Hook is a performer, choreographer, and educator who actively promotes a synergy between the professional and academic arenas of dance. Her diverse performing career includes touring the world as a member of the Nikolais Dance Theatre and being a frequent guest artist/collaborator with David Parker and the Bang Group. Her choreography has been produced in numerous New York City venues, in 18 American states, and in the Netherlands, Canada, Italy, Ecuador, Slovakia, and the Czech Republic. Her recent creative research includes Wonder’s Mist, a solo commissioned through the McKnight Foundation for former José Limón Dance Company dancer Emilie Plauché Flink, which premiered at the Ted Mann Theater as part of the Northrop Dance Series in Minneapolis, Minnesota, and Yegg, a solo co-choreographed with BFA alumnus Racy Brand (2012), which has been performed at Gowanus Art and Production, at the West End Theater, and as part of the Dance Now NYC’s 20th anniversary celebration at Joe’s Pub at the Public Theater in New York City. Last fall, she premiered an evening-length duet with Paul Matteson entitled Bored House Guests at the West End Theater in New York City that received critical acclaim. Hook holds a BFA from the North Carolina School of the Arts, has an MFA from New York University, and is a certified movement analyst from the Laban Bartenieff Institute of Movement Studies. She has toured widely as a guest artist and has taught at the Alvin Ailey American Dance Center, Princeton University, Paul Taylor Dance Company Summer Intensives, and the Bates Dance Festival. In 2010, Hook received the College of Fine and Applied Arts Excellence in Teaching Award. She has been an adjudicator for four regional American College Dance Festivals and is also proud to have been a founding member of The Pink Ribbons Project—Dancers in Motion against Breast Cancer. Hook’s aim (in all her roles) is to contribute to the art of dance by being a good role model/citizen, to create opportunities for other dance artists, and to make work that both honors our artistic forebears and enlivens our experience of contemporary culture.

Stacey McGinn Hurst
Stacey McGinn Hurst, LCPC, BC-DMT, GL-CMA owns and operates Mind Body Connections LLC, a private practice in the western suburbs of Chicago. She works with adolescents, adults and couples on a variety of mental health issues using her skills as a dance/movement therapist and counselor with additional training in the Internal Family Systems model. She also enjoys
participating in and leading women’s circles in the community and within Estuary Center for Living & Healing Arts where her practice is located. In addition to her private client work, Stacey taught in the Dept. of Creative Arts Therapies at Columbia College Chicago from 1998-2018 in both the Dance/Movement Therapy program and the Graduate Laban Certificate Movement Analysis Program. She presents annually at the American Dance Therapy Association national conference and enjoys a guest lecturer/presenter position in the Tanter Dance Therapy Program in the Czech Republic. On a national level, Stacey served on the board of directors for the American Dance Therapy Association for 8 years as both central region member-at-large and secretary. Currently she is on the R-DMT panel of the Dance Movement Therapy Certification Board. Most recently she co-founded the Embodied Education Institute of Chicago and is proud to be offering an alternate route in the education of aspiring dance/movement therapies.

**Mary Sue Jobst**
Dance student 1977-79
BA in Dance Therapy 1979
Masters in Special Education 1983
Beverly Blossom Dance Company
Ruth Emerson Wortis Dancers
One Plus One Dance Company
Women’s Dance Collective
Kate Kuper and Dancers
Taught Creative Dance at Downtown Performing Art Center, Champaign, White Street Art Center, Champaign and at Academy Hill Preschool, Redmond, WA

**Philip Johnston**
Philip Johnston has performed with leading modern dance companies in Europe including Janet Smith and Dancers, Moving Being, Inge Lonnroth and Company, and Collage Dance Company and has appeared with Maurice Béjart at the London Coliseum. He has performed in works by Jackie Lansley, Geoff Moore, Robert North, Christopher Bruce, Gill Clarke, Janet Smith, Helen Lewis, and Inge Lonnroth. In the United States he has performed in works by José Limón, Bill Young, Laurie Carlos, and Shozo Sato and was invited to perform with the Martha Graham Dance Company. In London Philip's principal dance studies were with Viola Farber, Noami Lapzeson, Albert Reid, Dan Waggoner, Belinda Quirey, Nina Fonoroff, Pytt Geddes, Jane Dudley, Lynn Seymour, and Brenda Laast. Philip has performed extensively at modern dance festivals around the globe: in New York in Britain Salutes New York; in France at the Centre George Pompidou, Paris, and the Aix en Provence Festival; and British Council Festivals in Egypt, Syria, Jordan, Malaysia, Indonesia, Thailand, and Hong Kong. Further international touring includes performances in Germany, Norway, Greece, Belgium, Holland, Cyprus, Denmark, Sweden, Italy, and the United Kingdom. He has danced for the English Bach Festival in London at Covent Garden, the Royal Festival Hall, the Banqueting Hall, the Old Vic, and the Queen Elizabeth Hall; in France in Versailles and the Dijon Opera House; in Spain in the Palau de la Música Catalana in Barcelona and opera houses in Tarragona and Valencia; in Greece in the Herod Atticus Dance Festival in Athens; and in the Principality of Monaco. Philip was the artistic director of the

Dance film credits include London Dance Umbrella, BBC Television, NRK-Norway, Channel Four Productions, Norwegian Film, and the feature film Outland. Philip was the movement director for A Removals Job, which was screened at several major film festivals. Philip has received honors, fellowships, and funding from the Arts Council of Northern Ireland; the British Council; the Bass Charrington Company; the Norwegian Fund for Performing Artists; the Norwegian Culture Council; the London School of Contemporary Dance; the Skinners Guild of London; the Ulster Scots Agency; the Somme Museum; and the Charles and Harriet Luckman Undergraduate Distinguished Teaching Award, Creative Research Awards, and Special Grants Awards from the College of Fine and Applied Arts at the University of Illinois at Urbana-Champaign.

Faculty and guest teaching includes the University of Surrey (United Kingdom); the University of Tubingen (Germany); Ludwigsberg Teachers College (Germany); Inner-London Education Authority (United Kingdom); the London Academy of Music and Dramatic Art (United Kingdom); the American College Dance Festival (United States); the London Academy of Music and Dramatic Art (United Kingdom); the University of Illinois at Urbana-Champaign; the Norwegian State Ballet School (Norway); Dansens Hus (Denmark); Illinois State University (United States); the University of Illinois at Urbana-Champaign (United States); Joseph Holmes Dance Company (United States); Columbia College Chicago (United States); Arc Dance Company (United Kingdom); Dance Theatre Rollo (Finland); the Dance Society of Malaysia, Kuala Lumpur, and Ipoh (Malaysia); Scottish Dance Theatre (United Kingdom); the University of Inner Mongolia (China); and the Crescent Arts Center and Fringe Benefits Theatre Company (United Kingdom).

Philip's publications include The Lost Tribe in the Mirror: Four Playwrights of Northern Ireland (Lagan Press, 2009) and Nina Fonaroff: Life and Art in Dance (Celtic Press, 2015). He is a contributing writer for the Encyclopedia of Europe. Philip earned a BA with honors in English and History from the University of Ulster; a Certificate of Merit in Dance and Choreography from the London School of Contemporary Dance; an MFA in Dance and a PhD in Theatre History from the University of Illinois at Urbana-Champaign; and an Alexander Certification from the Urbana Center for the Alexander Technique.

Dot Kane

Dot helped run a dancing school in the eastern Sierra for 3 years, then worked for June Podagrosi's children's theater for 2 years, then taught preschool for 2 years, then mashed all that up into her storytelling style that persists to today. Performing all over the Midwest at
schools, libraries, teacher conferences and special events, "If you've got the dough, Dot's got the show!"

Mark Kater
Highlights of Mark’s varied performing career during his 69 years. 1967 senior class production of “Inherit the Wind” - Juror #12.
1970-72 entertained servicemen while in the USAF on American Forces Network Taiwan radio station as a DJ. 1974 Parkland College production “Our Town” role publisher Mr Webb. 1979 performed with Beverly Blossom & Co “Souvenir”. 1980 Graduated U of Ill BFA Dance.
1980 various roles in Urbana with Theater in the Parks production of “Showboat” with William Warfield re-creating his broadway/movie role.
1991 I got sober. 1990’s - 1995 Began career as storyteller after attending Emerson College in England. Since then I’ve had over 500 performances at schools, libraries, hospitals, senior centers, festivals. Since 1996 I’ve been the resident storyteller at North Park Village Nature Center in Chicago.
2010 sang with All Village Singers in musical revue of Hollywood Musicals from the 40 & 50’s. 2014 -current Small Fish Radio Theatre script writing and character work recording free podcasts see smallfishradio.com for latest episode A Night To Dismember.
2016 to current reentered Dance world with Ayako Kato classes and performances. Current work A Tree In Me’ will debut December 6&7 at Chicago Moving Company’s Hamlin Park performance space.
In 1984, Mark was selected to be the first Aerobics Director at Lakeshore Athletic Club Chicago. Mark developed one of the first ever Aerobic programs in the Chicago area. Under his leadership and vision, Mark was responsible for the development of two studios, 120 classes per week and and staff of 40 plus teachers (many of them he helped develop into the best Group Exercise programing the city.) Programming included High impact Aerobics, Strength Training, Floorwork, Dance, Water Aerobics, Yoga, Prenatal and Boxing. Class sizes ranged from 20-120 members per session. Later he led the development of Low Impact, Slide and Step Cardio classes He also offer the the first Yoga Sulpt Class at Lakeshore..
This year he is celebrating 35 years at Lakeshore. His total joy in teaching group classes stems from a desire to encourage members to achieve their goals in a safe and fun environment. He currently leads Yoga (Fundamentals, Kundalini, Vinyasa, Restorative and Seniors), CardioArchitect classes.
As a Personal Trainer, Mark’s Yoga/Breath based sessions continue to challenge his clients. Many of whom have been with him for many years. His workouts are interesting, focused and effective. He has helped clients recover from knee and hip replacement, bad backs, foot, knee and shoulder injuries, stroke and Multiple Sclerosis.
One thing you will probably notice in group classes or one on one sessions are smiles. Nothing like having your butt kicked while smiling.

Kathleen Kelley
Kathleen Kelley is an Associate Professor at Montclair State University and the Artistic Director of the intermedia company Proteo Media Performance, which produces art exploring the intersections between technology and the body. She is a Chez Bushwick Artist in Residence in 2018, and a 2015-2016 LEIMAY Fellow. Recent performances include Movement Research at the Judson, the interactive installation Digitized Figures at Gowanus Loft, a commissioned premiere in the Split Bill Series at Triskelion Arts, and showcase performances in the SOAK Festival, the CURRENT SESSIONS, Nimbus OFFLINE choreography series, and HATCH series. She has a BFA from the University of NC-Greensboro and an MFA from the University of Illinois at Urbana-Champaign.

Aiko Kinoshita
Aiko Kinoshita is a proud mama of two little ones (4.5 and almost 2!), a licensed massage therapist, and dance artist and educator. Based in the Seattle area, she has danced with numerous choreographers and performed and toured nationally and internationally, both through her former company, acornDance, and as a long time member of KT Niehoff’s Lingo Dancetheatre (until 2007). Her choreography has been presented nationally and in Canada, Korea and Japan. Aiko holds a MFA in Dance from the University of Illinois and teaches at Open Flight where she is a managing member. She taught for many years at Velocity Dance Center and Strictly Seattle and has taught at institutions and festivals including the Seattle Festival of Dance Improvisation, University of Washington, University of Oregon and Beloit College among others. From 2007-2013, Aiko co-directed UMAMI Performance with Aaron Swartzman, engaging deeply in process-oriented work combining CI and set material to create abstract kinesthetic stories grounded in the extraordinariness of the everyday. Aiko continues to play within the language of dance through AVID, a band of "mature" movers committed to interweaving art and life. Founded in 2014, the five co-creators meet regularly in an unwavering practice of ensemble improvisation, fostering an endless stream of questions and, most importantly, the conviction that their deep trust in each other and in the unknown is both relevant and essential. Her interest remains rooted in the rawness and immediacy of improvisation and its intersection with set material, natural physicality, dynamic partnering, technique and community.

Patricia Knowles
In 1966, Patricia Knowles was awarded the first MA degree in dance from Florida State University. She joined the dance faculty at the University of Illinois at Urbana-Champaign in 1973 after teaching at the University of Georgia, where she implemented a dance major program, and at Eastern Michigan University. At the University of Illinois, she served as department head, graduate program director, and producing director for department concerts from 1977 until her retirement in 2001, dividing her time between administration, teaching, choreography/performance, and service. Chief among her administrative accomplishments were the design and implementation of the MFA degree program in 1981, extensive revision of the BFA curriculum, and expansion of the general education dance program. She established a floating artist-in-residence position, developed the department's performance component into a significant cultural resource for the university community, planned and acquired two dance facilities, and initiated international ties with dance programs in Taiwan and Australia.
Her service to the profession includes leadership in the American College Dance Festival Association, the Council of Dance Administrators, and the National Association of Schools of Dance, for which she served as president (1998-2000) and chair of the Commission on Accreditation (1994-1997). She has been a program reviewer/consultant for the National Association of Schools of Dance since 1984 and continues to serve in that capacity. Knowles was the recipient of the 2005 Alma Hawkins Award for Excellence in Dance Education, awarded by the Council of Dance Administrators. She resides in Urbana, Illinois.

Janice Kovar
Janice Kovar has worked in the field of modern dance as a performer, choreographer and educator for over 38 years. After receiving a degree in dance from the University of Illinois, (Honors, 1970) she continued her training in NYC studying modern dance at the Cunningham Studio, improvisation with Yvonne Rainer, and Tai Chi Chuan with Da Liu. She moved to Ithaca, NY in 1972 where she taught modern dance technique, composition, and Tai Chi at Cornell University and in the community. Also during that year she cofounded the Ithaca Dancemakers. She has performed extensively with numerous choreographers in NYC and with guest artists in the Upstate NY area, including Jill Becker, Joyce Morgenroth, Peggy Lawler, Jim Self, Byron Suber, Lonna Wilkinson, Wendy Peron, Blondell Cummings, June Finch, Judith Hook, Karen Bell, Jeff Slayton, Peter Saul, Mel Wong, Yvonne Rainer, Albert Reid, Pat Catterson, Ben Dolphin, and Barbara Diley Lloyd. She has choreographed over 35 dances while on the faculty at Cornell, Wells College, Elmira College, University of Rochester, Keuka College, and the Ithaca Dancemakers. These dances range from solos to large group pieces. Her choreography often has a meditative, prayer-like quality, combining elements of Tai Chi Chuan with modern dance technique. Coming from a Cunningham/Cage background, she works visually with pure movement in space and time. Currently in her fifth year of retirement from teaching, she continues to perform and has been exploring an eclectic range of movement; Butoh, 5 Rhythms, Zumba, and Yoga.

Sue Lauther
Settled in Colorado Springs and teaching at Colorado College and the Ormao Dance Company Studios, Sue Lauther (MFA U of Illinois ’88) has served as a teacher, performer, technical theater/producer and choreographer for projects around the world: Argentina, Taiwan, New Zealand, Ecuador, Mexico, Australia, Jordan, Costa Rica, and all over the US: The Emma Willard School in Troy, NY, Utah State U in Logan, NW State U of Louisiana, Saint Mary’s in Notre Dame, IN, and Lane CC in Eugene, OR. She believes that technique is being able to demonstrate physical intention clearly, so she approaches teaching as a vehicle to help her students explore, expand, and clarify their options. She encourages her dancers to be part of the artistic process. Sue’s choreography encompasses a broad range of styles and perspectives—from playful to pensive, zany to formal. Currently teaching Contact Improvisation at Colorado College, she finds her joy in the metaphors, accuracy and sensation of riding that dance form.

Linda Lehovec
Linda Lehovec is a choreographer and performer, working from a home base in the rural Midwest. She is currently an associate professor with tenure and co-director of the BFA
Lehovec began her training in Pittsfield, Massachusetts, with Madeline Cantarella Culpo. She holds a BFA degree from the Juilliard School and an MFA degree from the University of Illinois at Urbana-Champaign. Linda has had the pleasure of dancing in the works of many contemporary choreographers, including Joe Goode, Ralph Lemon, Stephen Koester, Bill Young, Tere O’Connor, Sara Hook, and David Parker. Her work has been performed internationally in Canada, Korea, and Chile and nationally in San Francisco, Seattle, Chicago, Detroit, Atlanta, Oklahoma, Florida, Minnesota, and Wisconsin. Linda has been awarded two fellowships in choreography from the Illinois Arts Council and was recently awarded a College of Fine and Applied Arts Creative Research Award and a University Research Grant to collaborate with Chilean choreographer Francisca Silva-Zautzik. Their new work, Gone, featuring a cast of American and Chilean performers, was premiered in Santiago, Chile, in August 2013 and was presented at Krannert Center as part of February Dance: Hybridity in 2014.

Robin Levine
Robin Levine is a New York City based director and choreographer who works in theatre, film and live events. With training in modern/contemporary dance and a career largely rooted in musical theatre and the creation of new work, Robin focuses on clear and inventive story-telling that is enhanced by her stylistically diverse dance/staging background and keen eye for aesthetic. Robin's work as a director/choreographer has been seen all over the country in shows such as: Freewheelers (A World Premiere), The Last Five Years, The Who's Tommy, 42nd Street, Rock of Ages, Mad Libs Live! (World Premiere), Anything Goes, Bells Are Ringing, The Little Mermaid and The 25th Annual Putnam County Spelling Bee, to name a few. Robin is the Associate Director/Choreographer on Tim Rice’s Broadway bound musical, From Here To Eternity. She is also a member of A Broken Umbrella Theatre, an award-winning theatre company dedicated to the creation of new works, located in New Haven, Connecticut. Performance credits include Mamma Mia! (Broadway, Las Vegas), Radio City Christmas Spectacular (New York), The Tony Awards, City Center and at The Joyce Soho, to name a few. Robin has taught on the university and conservatory level as well as master classes all over the world to dancers of all ages and levels. She teaches a variety of dance styles including music theatre, jazz, contemporary, tap and modern. Robin has been on faculty at: Montclair State University, Steps on Broadway, Nazareth College, CAP21 and AMDA NY and is a graduate of the University of Illinois at Urbana-Champaign.

Kato Lindholm
Kato Lindholm is a former professional ballroom US National Finalist, World Finalist, and recipient of 2008 and 2009 Dancers Cup Tour Professional Couple of the Year awards. Since retiring from competitions, Kato has collaborated with other artists and has choreographed original works with Alex Tecza. Kato has performed Heart at Low Tide 2 by Rebecca Nettl-Fioli at the American Dance Guild Festival in New York City, co-choreographed and performed in the Lyric Theatre @ Illinois' productions of My Fair Lady and The Merry Widow, and co-choreographed and performed in Stay with Alex Tecza at the Harvest Chicago Contemporary Dance Festival, among other venues. Kato is a fellow with the US Terpsichore Association and teaches students of all levels with the goal of providing them with a strong technical foundation.
while encouraging every dancer to achieve mastery of their own body as a means for personal
expression.

Luis Martinez
Luis Martinez is currently an associate professor at Kean University of NJ in the School of Health
& Human Performance. He teaches Technology for Physical Education and Exercise Science
Majors, as well as Modern, Jazz, Latin Dance, Ballroom Dance, Multicultural dance forms,
Cardio and Group Fitness. He earned is B.F.A., and M.F.A., at the University of Illinois,
Champaign-Urbana in 1981. Mr. Martinez is a Chicago native who has performed, and taught
for multiple professional dance companies and schools including the Footpath Dance Company
in Cleveland, OH., Ballet Hispanico and the Rod Rodgers Dance Company and several other
companies in NYC. He has presented at numerous conferences including the American College
Dance Association (ACDA), SHAPE America, NJ American Alliance for Health, Physical Education,
Recreation and Dance. Currently, he is a Northeast Regional Representative and Lifetime
member of the American College Dance Association. He recently completed his 25th year as
Artistic Director for Kean University Dance Ensemble (formerly Kean Dance Theatre), creating
over 60 works and a recent recipient of the Presidential Excellence Award for Distinguished
Service at Kean University. His past and current research interests included studying and
performing the dance roots and traditions of Latin America and the Caribbean countries such as
those from Puerto Rico, Cuba and the Dominican Republic and has begun teaching those
dances for the older adult populations and at various assisted living communities throughout
New Jersey.

Jennifer Monson
Jennifer Monson is a choreographer, performer, and teacher. Since 1983, she has explored
strategies in choreography, improvisation, and collaboration in experimental dance. Through
multiyear creation processes, her works have investigated animal navigation and migration
(BIRD BRAIN, 2000-2005), human impact on natural sites (iMAP/Ridgewood Reservoir, 2007),
and communities in east-central Illinois dependent on the aquifer (Mahomet Aquifer Project,
2008-10). Her recent project Live Dancing Archive (2013)—which received a NEFA National
Dance Project grant—proposed that choreography itself is an archival practice for documenting
environmental phenomena. Her dance pieces have been presented in a diverse array of New
York City venues including the Kitchen, Performance Space 122, New York Live Arts, and
Danspace Project as well as other recognized national and international venues. She has
received a Creative Capital Award (2000), a Doris Duke Impact Award (2014), and two New York
Dance and Performance ("Bessie") Awards, among other honors. In 2004, Monson incorporated
under the name iLAND (Interdisciplinary Laboratory for Art, Nature, and Dance), which explores
choreographic, improvisational, and collaborative strategies in experimental dance. This dance
research organization upholds a fundamental commitment to environmental sustainability as it
relates to art and the urban context and cultivates cross-disciplinary research among the arts,
environmental science, urban design, and other related fields. Monson is currently a professor
of dance at the University of Illinois at Urbana-Champaign and Marsh Professor at Large at the
University of Vermont. Her current work-in-development is in tow, which investigates the
nature of collaboration and experimentation across geographies and disciplines.
Virginia Munday
Virginia Munday was born and raised in Lakeland, Florida where she began dancing at an early age. She received her BFA in Dance Performance and Choreography from the University of Illinois at Champaign-Urbana in 2006 and went on to pursue dance in New York City. After completing her MFA in Choreography with Distinction, at Roehampton University of London in 2012, her collaborative choreographic works, with dance artist Tiffany Gibson, were presented at Roehampton University, Dance4 Nottingham and The Place, London. Virginia’s work has been presented in the U.S., Japan and Europe. Virginia now resides in San Jose, California, where she creates her own work and dances with Kusanovich Dance. Her teaching credits in California include Bayer Ballet Academy, Yerba Buena High School, The Living Wisdom School and guest artist classes at Santa Clara University. Currently, Virginia teaches at San Jose City, Foothill, West Valley, and Cabrillo Colleges. She is also a teaching artist with Joe Goode Performance Group in San Francisco. As Secretary for the California Dance Education Association (CDEA), she is also involved in dance education advocacy across the state. Virginia enjoys opportunities to choreograph, perform, teach and share her love for dance with the community.

Dr. C. Kemal Nance
C. Kemal Nance, PhD (Kibon), a native of Chester, Pennsylvania, is a master teacher of the Umfundalai technique of contemporary African dance. He leads the Organization of Umfundalai Teachers, a consortium of African dance artists and scholars who develop pedagogy development experiences for budding African dance teachers, and has recently coedited Iwé Illanan: The Umfundalai Teacher's Handbook with Umfundalai progenitor and mentor Kariamu Welsh, DArts. He has also authored book chapters in the forthcoming Dance and Quality of Life and African Dance in America: Perpetual Motion and Hot Feet. Currently, Nance codirects the Berry and Nance Dance Project and can be seen performing with this dancing black male initiative in Stafford C. Berry Jr.’s evening-length dance/theatre project Who I Be at Denison University in Granville, Ohio, this upcoming February. His recent choreographic work, hmu (Hit Me Up), a dance originally set on U of I students, has been performed at the Umfundalai Performance Showcase in Bethesda, Maryland; the Africa Festival at Kent State University in Kent, Ohio; and, most recently, the Afro Dance Xplosion Performance Showcase in London, United Kingdom. Nance is a proud member of the University of Illinois Black Chorus under the direction of Dr. Ollie Watts Davis and of Alpha Phi Alpha Fraternity Inc. He holds a BA in sociology/anthropology with a concentration in black studies from Swarthmore College, where he served on the dance faculty for 20 years, and holds an MEd and a PhD in dance from Temple University, where he was awarded the Katherine Dunham Award for Creative Dance Research. At the 2014 Consortium of Black Arts in Salvador, Bahian attendees nicknamed Nance after a Brazilian brand of ice cream, Kibon, to reflect the "delicious time" they had dancing in his workshop.

Rebecca Nettl-Fiol
Rebecca Nettl-Fiol is a teacher, choreographer, and author specializing in the integration of the Alexander Technique and somatic practices in dance training. She is the co-author of Dance and
the Alexander Technique: Exploring the Missing Link and co-editor of The Body Eclectic: Evolving Practices in Dance Training (both published by the University of Illinois Press). Other publications include journal articles and, most recently, a chapter on the integration of her teaching and research in An Illinois Sampler: Talking about Teaching on the Prairie. She is a frequent presenter at conferences nationally and internationally, including a keynote presenter this past summer at the Dance and Somatic Practices Conference at Coventry University, England. She also presents regularly at the International Association for Dance Medicine and Science, the American Society for Alexander Technique, the National Dance Education Organization, and the annual Freedom to Move Conference on Dance and the Alexander Technique. She is active as a guest teacher, both for university dance programs and Alexander Technique teachers and training courses. At the University of Illinois at Urbana-Champaign, Nettl-Fiol has been instrumental in establishing somatics as an integral part of the curriculum and has a keen interest in teaching. In her work, teaching, choreography, and research are inextricably linked. For several years, she was the College of Fine and Applied Arts representative in the university's Teaching Academy, and in 2012 she received the university's Campus Award for Excellence in Undergraduate Teaching.

Nettl-Fiol's choreography has been presented in New York City, Chicago, and Quito, Ecuador; annually at Krannert Center for the Performing Arts; at many American College Dance Festivals; and throughout the Midwest. Her opera and musical theatre choreography includes over 35 productions in venues including Krannert Center, the Interlochen Center for the Arts, the Crane School of Music, and Peoria Opera. Most recently, her work was selected for performance in Chicago at the Ruth Page Dance Center and in New York at the Ailey Citigroup Theater as part of the American Dance Guild's performance festival.

**Alyssa Noble**

Alyssa is a modern dancer, choreographer and community organizer from Chicago, Illinois. She holds Bachelor of Fine Arts degree in Dance (2010) and a Master of Science degree in News-Editorial Journalism (2011) from the University of Illinois at Urbana-Champaign. Since moving to North Carolina in 2011, Alyssa has performed work by Leah Wilks, Anna Barker/real.live.people, Monet Noelle Marshall, and The Bipeds, in addition to co-producing and performing work with her main collaborator Allie Pfeffer as A+A dance company. A+A is currently developing its second evening-length production, "Don't Get Any Ideas, Little Lady," which utilizes themes of misogyny and femme-phobia as conduits to call out, deconstruct and re-frame systems that oppress women, non-binary folks and non-men. In addition to her choreographic work, Alyssa co-organizes and markets seasons of independent dance in Durham as part of the Durham Independent Dance Artists (DIDA) team. Find Alyssa on Instagram @ascho3, @AandADanceCo and @didaseason.

**Tere O’Connor**

Tere O'Connor is a Center for Advanced Studies Professor of Dance at the University of Illinois at Urbana-Champaign and the artistic director of Tere O'Connor Dance. He has created over 45 works for his company and toured them throughout the United States, Europe, South America, and Canada. He has created numerous commissioned works for other dance companies, including the Lyon Opera Ballet and the White Oak Dance Project, and solo works for Mikhail
Baryshnikov and Jean Butler. In 2014, he was inducted into the American Academy of Arts and Sciences. O'Connor received a 2013 Doris Duke Performing Artist Award, is a 2009 United States Artist Rockefeller Fellow, and is a 1993 Guggenheim Fellow and has received numerous other grants and awards. His work has been supported by the National Endowment for the Arts, the New England Foundation for the Arts/National Dance Project, The MAP Fund, and many other organizations. He has received three New York Dance and Performance ("Bessie") Awards. An articulate and provocative educator, O'Connor has taught at festivals and universities around the globe for 25 years. He is in residence at the university for the spring semester each year and in New York or on tour for the remainder of the year. He is an active participant in the New York dance community, mentoring young artists, teaching, writing, and volunteering in various capacities. His most recent work, BLEED, premiered at Brooklyn Academy of Music's Next Wave Festival in December 2013 and toured throughout the United States through spring 2015. O'Connor will premiere a new work for 12 dancers at the Kitchen in New York City in December 2015.

Cynthia Oliver
Cynthia Oliver joined the Dance at Illinois faculty in August 2000. She is a former dancer with numerous companies, including the David Gordon Pick Up Co., the Bebe Miller Company, Ronald K. Brown/Evidence, and Tere O'Connor Dance. A woman of Caribbean descent, Cynthia creates work that is a mélange of dance theatre and the spoken word, incorporating textures of Caribbean performance with African and American sensibilities. Early in her career, she won a New York Dance and Performance ("Bessie") Award and was named Outstanding Young Choreographer by the German magazine Ballet Tanz (2002). Since then, she has gained greater national and international attention and will be premiering her evening-length work examining the nuances and complexities of contemporary black masculinities, entitled Virago-Man Dem, with U of I alums Niall Noel Jones and Duane Cyrus, along with Jonathan Gonzalez and Ni'Ja Whitson, at the Brooklyn Academy of Music’s Next Wave Festival. Cynthia has received numerous awards from national arts foundations to support her work, including Creative Capital (2002), Illinois Arts Council Choreography Fellowships (2004, 2014), the Rockefeller Foundation's MAP Fund (2007, 2015), the New England Foundation's National Dance Project (2009, 2017), awards from the National Performance Network's Creation Fund (2009, 2012, 2017), a prestigious nomination for the Alpert Award in the Arts for dance (2009), and a 2015 nomination for the Doris Duke Impact Award. In 2011, she was selected for a University Scholar award from the University of Illinois at Urbana-Champaign for her research and performance work. She holds a PhD in performance studies, and her scholarly work focuses on performance in the Anglophone Caribbean, particularly in the US Virgin Islands. She has published works in anthologies, exhibition booklets, the Movement Research Journal, and Women and Performance. Her single-authored book, Queen of the Virgins: Pageantry and Black Womanhood in the Caribbean, was published by the University Press of Mississippi in 2009. She teaches technique, composition, performance, post-colonial and feminist theory, and courses emphasizing the African-American and African-Caribbean influences in American performance. And in 2017 she was appointed to the Office of the Vice Chancellor for Research as an Associate Vice Chancellor for Research in the Humanities, Arts, and Related Fields.
**Suzanne Oliver**

Suzanne Oliver holds the MFA degree in dance and the Ph. D. in Kinesiology from the University of Illinois at Urbana-Champaign. After early years doing acrobatics, competitive ballroom dance, and cheerleading, she imagined dance as the perfect coalescing of inclinations. Opposing parental wishes, Suzanne decided to major in dance in college. Since that time, her curiosity has embraced analytic, somatic, and spiritual approaches to movement and the aspiration to be fully present through dance. Currently yoga is central in her quest to understand, embody, and teach articulate movement. A certified teacher of the Alexander Technique, Oliver has held faculty positions at San Jacinto College South in Houston, Texas, The College at Brockport/SUNY, and most recently in the Exercise Science Department at Syracuse University.

**Marilyn Phillips**

I am a 69 year old retired Illinois Workers’ Compensation attorney presently residing in Swansea, Illinois. I have a B.A. in theatre (1971) and an M.A. in dance (1974) from University of Illinois, and a J.D. (1981) from Washington University in St. Louis. As a child, I took tap, ballet and jazz at local dance studios. In the late 60’s I was privileged to take a series of tap classes with Archie Savage at the Katherine Dunham Performing Arts Center. I was introduced to modern dance as an undergraduate in college. Inspired and encouraged by Beverly Blossom during my senior year, I enrolled in the graduate dance program at U. of I. in 1972. I went to law school because I could not get a job in dance. I was a partner at Evans and Dixon in St. Louis, practicing Illinois Workers’ Compensation defense from 1981 through 2015. My office was within walking distance of gyms and when my schedule permitted I took whatever incarnation of aerobics was popular at the time, plus other fitness classes. Now, five or six days a week I attend Zumba, step, and fitness classes of moderate intensity at the Belleville YMCA. I’ve taught dance/movement to children in community recreation programs. During the summer of 1975 I taught a modern dance class at SIU Edwardsville. I’ve choreographed pieces for student dancers but mostly for non-dancers (e.g. lawyers, people dressed as chickens, etc.) and mostly intentionally humorous, for fund raisers, holiday parties, church programs and talent shows. I no longer make dances for public consumption nor do I formally teach, but almost every day I enjoy moving with and observing the physical expression of a diverse and congenial community.

**Angie Pittman**

Angie Pittman is a New York based Bessie award-winning dance artist, dance maker, and dance educator. Her work has been performed at The Kitchen, Gibney Dance(Inovation, Proclamation, Manifesto), BAAD! (BlaktinX Performance Series), Movement Research at Judson Church, Triskelion Arts, SToPS, The Domestic Performance Agency, The KnockDown Center(Sunday Service), The Invisible Dog(Catch 73), Danspace Project (Food for Thought, Draftworks, Platform 2018), and Krannert Center for the Performing Arts (Illinois). Angie has had the pleasure of dancing in work by Ralph Lemon, Tere O’Connor, Jennifer Monson, Kim Brandt, Antonio Ramos, Jasmine Hearn, and many others. She holds a MFA in Dance and Choreography from the University of Illinois at Urbana-Champaign with a graduate minor in
African American Studies. She was a 2015 DanceWEB scholar for Impulstanz Dance Festival in Vienna, Austria and was a 2016-2018 Artist-in-Residence with Movement Research.

**Patricia Hruby Powell**
Where once Patricia Hruby Powell was a dancer who spoke in her dances (with One Plus One), she became a storyteller who danced in her stories. Now she writes award winning books such as *Josephine: The Dazzling Life of Josephine Baker* (Chronicle 2014) and *Struttin’ With Some Barbecue: Lil Hardin Armstrong Becomes the First Lady of Jazz* (Charlesbridge 2018). She also teaches Water Dance Therapy.

**Jessica Pretty**
Jessica Pretty is on a quest for pleasure that transcends time and the spaces she claims to reside in. Within her research she choreographs, performs, collaborates with other artists (Will Rawls, Katie Workum, Leslie Cuyjet, Larissa Velez-Jackson, Dianne McIntyre, Cynthia Oliver, Jennifer Monson and Niall Jones) and teaches her contemporary TRAP class in New York City where she moved after receiving an MFA in dance and queer studies from the University of Illinois at Urbana Champaign. Her free time is filled curating methodologies for living past survival through being as unapologetically black as possible.

**Kora Radella**
Kora Radella is a choreographer, movement teacher, performer, and artist. Radella’s choreography has been performed in New York City at venues including Judson Church, Danspace Project, 92Y, Center for Performance Research, Dixon Place, Pioneer Works, and Roulette and in other locations nationally including the Museum of Contemporary Art in Chicago, Pulse Art Fair in Miami, Art Prize in Grand Rapids, the Three River Arts Festival in Pittsburgh, and Cleveland Public Theatre and internationally at Berliner Festspiele in Berlin and Arts Arena in Paris at the invitation of renowned theater director Robert Wilson, as well as in Amsterdam, Barcelona, Basel, Brussels, and London. Wilson about the evening-length work she choreographed entitled *Repercussion* wrote, "Geometric choreography is counterpointed with moments of free movement, with intelligent and carefully thought out use of space." Noted for her use of "awkward grace," Radella researches being on the edge of control, pushing both physical and psychological balances. She was a recipient of an artist residency at Yaddo in 2016 and at Lake Studios Berlin in 2015, and an Ohio Arts Excellence Award in 2014 and 2018. Radella is a 2019 Bogliasco Fellow and will follow her artist residency with working on a new project in Italy in spring 2019. She also was an artist-in-residence at The Watermill Center in 2016 with BOOMERANG, a company she, as the choreographer, co-founded and co-directed. Radella has a long-standing collaborative history, via Double-Edge Dance, with composer/saxophonist Ross Feller and has collaborated with many other contemporary musicians as well as visual artists and filmmakers. Radella’s primary teaching interests include contemporary dance technique via what she calls "riding resilience," improvisation, contact improvisation, and composition. She is a certified yoga teacher (500RYT) and has degrees from SNDO (School for New Dance Development) in Amsterdam and the University of Illinois at Urbana-Champaign (BFA, MFA). Radella has a Kenyon College dance faculty position that allows
her flexibility to create special projects, do commissioned work, and teach master classes nationally and internationally.

**Claudio Ribeiro**

Claudio Ribeiro is currently faculty at Louisiana State University, co-head of dance at the School of Theatre and also graduate faculty. He is currently teaching—modern dance, jazz dance, dance composition, dance for graduate students, dance ensemble, Improvisation and Aerial Silk. Claudio Ribeiro was born in a small city called Volta Redonda in the state of Rio de Janeiro, Brazil and he became a dancer at the age of 16. His first classes were in jazz dance but his teacher saw his talent and sent him to study ballet at GACEMSS Theatre where he remained for nine years. After moving to Rio de Janeiro, Claudio joined the Ballet Company of the Rio de Janeiro but worked additionally with several small local companies. He was a member of the Deborah Colker Dance Company, one of the most important companies of Brazil which toured worldwide. Most recently, in Brazil, he was a member of the Ana Vitória Contemporary Company. He also studied aerial acrobatics such as trapeze, fabric (silk) and rock climbing (especially edited for scenic arts). Falling in love and moving to the US, Claudio studies America modern dance and he hold a Bachelor of Fine Arts degree in dance at the University of Illinois. He also studied massage therapy at New York College of Health Profession and Florida College of Natural Health and is current licensed and insure at the Florida state, training at the Florida College of Natural Health was in Movement Structural, Swedish Massage, Craniosacral Therapy, Russian Sports Massage, Acupressure, Reflexology, Shiatsu, Medical Massage, Asian Body Work, Chair massage among others.

**Sunny Savoy**

Sunny Savoy, contemporary dance choreographer and teacher, originally from Mamou, Louisiana, has lived in Mexico since 1984. She received her BFA in dance with honors from the University of Texas at Austin in 1982 and her MFA in 1984 in dance from the University of Illinois Champaign-Urbana, where she had the Creative and Performing Arts Fellowship. Her career spans 38 years and her company, Compañía Sunny Savoy, for 33 years. Her work has been presented in Germany, Spain, France, England, Italy, Canada, Portugal, United States, Colombia, Mexico and others. She has received grants from the Instituto Nacional de Bellas Artes, Fideicomiso Mexico / Estados Unidos, CONARTE in Nuevo Leon, FOECA in Puebla and FONCA Nacional. Savoy has received various distinctions and prizes such as the “Premio a la Creación Coreográfica Guillermina Bravo”, “Premio Coreográfica de Torreón”, nominated for the “Lunas del Auditorio. Presently Sunny Savoy is a member of the Sistema Nacional de Creadores 2016- 2019.

**Julie Schiller**

Julie has a BFA in Dance from University of Illinois class of 88’. Danced in NYC for Elinor Coleman Dance, Chris Ferris and American Dance Machine. Moved to Chicago in 92’ to dance with ChicagoDance medium, Chicago Moving Company, Hedwig productions, and Ellen Werksmen Dance Werks. Julie has taught dance for Illinois Arts council, Art Smart in the Chicago land area.
Julie is on Faculty at the Ruth Page Art center since 1994. Where she has a Pilates Studio. Her big joy in life is my Husband and son and daughter. Thank you to the Dance Department for my dance training and making life long friends.

Kirstie Simson
Kirstie Simson has been a continuous explosion in the contemporary dance scene, bringing audiences into contact with the vitality of pure creation in moment after moment of virtuoso improvisation. Called "a force of nature" by the New York Times, she is an award-winning dancer and teacher who has "immeasurably enriched and expanded the boundaries of New Dance," according to Time Out Magazine (London). Simson's eternal subject is freedom, as she dares to go beyond the boundaries of form and structure to create movement out of the rhythm of life itself. For the past 30 years, Kirstie has collaborated with many dancers and musicians who share an interest in improvisation, including Steve Paxton, Nancy Stark Smith, Simone Forti, Michael Schumacher, Adam Benjamin, Julyen Hamilton, and Le Quan Ninh. She teaches throughout the world with notable companies, such as Cloud Gate in Taiwan and Sasha Waltz and Guests in Germany, and leads open workshops and classes in institutions of learning, including the Trinity Laban Conservatoire of Music and Dance in London, the Danish National School of Performing Arts, and SNDO in Amsterdam. Kirstie was awarded a Dance and Performance Award from London's Time Out as "a unique figure in the dance world," and Jennifer Dunning of the New York Times wrote that "Kirstie Simson is justly celebrated in Britain for exquisite, sensuous dancing." She is renowned today as an excellent teacher and captivating performer who is a leading light in the field of dance improvisation, and she has created a film about dance improvisation with filmmaker Katrina McPherson. In January 2008, Kirstie joined Dance at Illinois.

Amber Sloan
Amber Sloan is a New York City based choreographer, performer, and teacher whose work has been presented by Roulette, Danspace Project (DraftWorks), Judson Church, Brooklyn Arts Exchange, Spoke the Hub, Soaking WET at the West End Theatre, 92Y Harkness Dance Center, as well as a 17 year commissioning relationship with DanceNow. She was a 2015 Bessie Schonberg Resident at the Yard on Martha's Vineyard and has received space grants from organizations including Gibney Dance Center, Brooklyn Arts Exchange, Spoke The Hub and Mana Contemporary in Jersey City, NJ. As a performer, Sloan has been a member of The Bang Group since 2002 performing across the US and Europe. She recently performed the revival of James Waring’s 1972 solo Tender Buttons in The Bang Group’s Under the Skin program at the 92Y. Sloan teaches dance composition at the Ailey School and serves on the board of Dance Omi International Collective. She is co-director of Women in Motion, an organization whose mission is to foster female choreographers through commissioning of new work, producing and mentoring. Sloan holds a BFA in Dance from the University of Illinois at Urbana-Champaign where she was honored with the 2015 Beverly Blossom/Carey Erickson Alumni Dance Award.

Cecily Sommers
A leading strategist and innovation expert, Cecily Sommers speaks, writes, and consults on emerging trends, markets, and technologies shaping business and society. Clarifying paths to
get to the future faster, Cecily works with executive teams at Accenture, American Express, Best Buy, Dow Chemical, General Mills, Google, JP Morgan Chase, Nestle Purina, Oculus VR, Target Stores, The Mayo Clinic and Winnebago.
Cecily has been named one of the “World's Top Female Futurists,” a “Fast 50 Reader’s Favorite” by Fast Company and a “Woman to Watch” by the Business Journal. She is the author of *Think Like a Futurist* and a frequent contributor to Public Radio's "All Things Considered" and other media outlets.

**Christine Stock**
Christine Stock has been teaching yoga for over 16 years. She received her RYT-200 from Lotus Yoga Teachers Association in 2003 under the direction of Shirley Walters, one of the founding directors of the Himalayan Institute in the US. She has studied with many world renown teachers such as Paul Grilley, Desiree Rumbaugh & Gabriel Halpern and has currently completed her YM-500 with Tiffany Cruikshank founder of Yoga Medicine. She has completed all of the therapeutic modules, Hip, Spine and Shoulders, Yin, Meditation, Myofascial Release & Chinese Medicine. Her classes are fun and energetic and filled with intelligent alignment and an insightful therapeutic approach to yoga. She teaches body awareness through self exploration and believes that all forms of yoga deal with the same anatomical principals of the bones, muscles and fascia. She teaches all levels of Hatha, Vinyasa, Yin, Myofascial Release & Meditation. She is currently teaching at her Home studio, Total Body Yoga in Mundelein, Just Bee Yoga in Long Grove & corporate & privates classes. Christine received her BFA in Dance in 1988 from the University of Illinois. She loves to cook, dance, enjoys listening to music going to concerts and spending time with her husband, three children and new puppy Benny.

**Erin Stutland**
Erin Stutland is an author, mind-body wellness expert and TV host. Her first book, *Mantras in Motion: Manifesting What You Want through Mindful Movement*, publishes with Hay House this January. In the book she teaches readers that movement in your body, creates movement in your life and shows you how to create meaningful change by harnessing the body's mental, physical, and spiritual energy. Stutland's multi-platform brand reaches people in over 155 countries around the world. She is the creator of several mind-body fitness programs including her signature Shrink Session workout and Soul Strolls and has appeared on The Rachael Ray Show, People.com, Fox News, Glamour Magazine and more.

**Ana Sussman**
Ana graduated from University Of Illinois with a BA and an MFA in Dance in 1978. After teaching dance at Clarion College PA for a year, Ana moved to New York City where she danced with Rebecca Kelly Dance Co. and discovered yoga over 30 years ago. Ana has been studying, practicing and teaching yoga since mid 80s. Presently Ana teaches yoga at various venues in New York City. Dance is still part of her life, as a spectator mainly, following and enjoying the best that New York has to offer.
Endalyn Taylor
Endalyn Taylor joined the Dance Theatre of Harlem in 1984 and became a principal dancer in 1993. Taylor's roles and productions include Myrta and peasant in the Peasant Pas in Giselle, the pas de deux in Le Corsaire, The Flower Festival in Genzano, Alonzo King's Ground and Signs and Wonders, Serenade, Agon, The Four Temperaments, Concerto Barocco, Stars and Stripes, Holberg Suite, Fête Noir, Etosha, Mirage, Concerto in F, Dialogues, Les Biches, Songs of Mahler, and Medea. She has performed for such dignitaries as Coretta Scott King, Colin Powell, Bill Clinton, the late Princess Diana, Nelson Mandela, and many others. In 1992, Taylor made her Broadway debut in Carousel and went on to perform in two other Tony Award-winning musicals, The Lion King and Aida. As an original cast member of all three shows, Taylor had the great pleasure of participating in the cast albums, two of which received Grammy nominations, as well as performing for the 1993 and 1997 Tony Awards. Taylor has been commissioned to choreograph several works over the last five years, including Ugly Duckling as part of the Works and Process at the Guggenheim series, Dies Irae/Dies Amore for the High School of Performing Arts in New York City, Healing for the Institute on Domestic Violence in the African American Community, and Pulcinella Suite, Journey of a Knighting Gale, and Out De Blue Dream for the Orchestra of St. Luke’s. Taylor has been the director of the Dance Theatre of Harlem School, where she was recently invited to bring 10 of her students to the White House to participate in a new arts initiative of the Obamas. In 2012 Taylor received her MFA in dance from Hollins University in Roanoke, Virginia.

Alex Tecza
Alex Tecza is a former competitive ballroom dancer. His professional achievements include titles of National and World Finalist, two Dancers Cup Tour Couple of the Year awards, and over 30 wins in American Smooth, International Standard, and Showdance divisions. Since retiring from ballroom competitions, Alex has continued to perform, teach, and collaborate with other dancers, musicians, visual artists, and filmmakers. With his partner, Kato Lindholm, Alex appeared in Meeting of Ballroom and Contact Improvisation with artists Kirstie Simson and Tim O'Donell; performed Heart at Low Tide 2, a piece by Rebecca Nettl-Fiol, at multiple venues; co-choreographed and performed in Lyric Theatre @ Illinois' productions of My Fair Lady and The Merry Widow; co-choreographed and performed in the short film Stay; and co-choreographed and performed in the We the Animals music video for The Skeleton and The Process; among many other works. When not performing or working on new projects, Alex shares his vast knowledge of ballroom dancing with his students. He maintains a large student base in Chicago, coaches dancers of several university ballroom teams, teaches master classes, and gives presentations.

Nicole Thomas
An accomplished dancer, performer, instructor, choreographer, educator and humanitarian, Nicole is a graduate of Central Visual & Performing Arts High School – St. Louis, MO and received her B.F.A. in dance from the University of Illinois Champaign-Urbana. A University City, MO native, she was introduced to ballet & tap by Mrs. Pelagie Green-Wren. Training long and hard with a variety of teachers including Dr. Rober Reed (Tap), Madame Nathalie LaVine (Ballet), Mama Fatou & Mama Myea (West African), she became a member of the award
winning Ray Parks Academy of Dance Competition Team. A short time later, Nicole began training in Dunham Technique at the Katherine Dunham Center for the Performing Arts, S.I.U.E., and East St. Louis Center under the direction of Theodore Jamison. She expanded her depth of knowledge by studying African, Caribbean, Haitian, Cuban, Capoeira, and yoga techniques. Nicole has traveled throughout the United States, Europe & the Caribbean perfecting her talent. She has studied and worked with companies across the country, among which are the world renowned Katherine Dunham Dance Ensemble—SIUE. Appearing in numerous stage productions including Three Coins in the Fountain, Showboat, and Tap Dance Kid, Nicole has also choreographed and staged musicals such as Fiddler on the Roof, Once On this Island, Ain’t Misbehavin’, and Children of Eden. As an instructor, Nicole exposes aspiring dancers & performers to the wonderful world of dance. Her passion for sharing is evident through workshops and ongoing residencies with local and national organizations such as the Missouri Historical Society – Education Programs, YWCA – After School Program, Kaatsbaan International Dance Center, Inc., Girls Scouts of Eastern Missouri, Neighborhood Houses, Urban Future, St. Louis Public Schools, Confluence Academy Schools, & many more. In 2006, Nicole fulfilled a lifelong dream by opening Pinx Academy of Dance in University City, Missouri, where she offers a comprehensive dance curriculum to students and professionals of all ages. With a passion and love for dance, students are encouraged to follow their dreams to be dancers, choreographers, performers, artists... It is her goal to motivate and inspire students through the development of outstanding dance technique, group cooperation, and a positive atmosphere. Dance is a discipline in itself that educates in many different ways. Through this discipline students develop self-respect, increased levels of self-esteem, and the ability to concentrate, and resolve problems. It teaches students how to interact and respect others. Those aspiring to a professional career must draw on these qualities to deal with others in a social setting or business. The students under the direction of Ms. Thomas learn the rules and guidelines and virtually teach themselves valuable principles in getting along in any environment – school, home, or workplace.

John Toenjes

John Toenjes is an associate professor and undergraduate director of Dance at Illinois and past president of the International Guild of Musicians in Dance. Works include the evening-length interactive music/dance piece Inventions Suite, performed at the 2008 Cleveland Ingenuity Festival, and e’s of water, a dance/computer installation at the University of Wisconsin-Milwaukee in 2007. John wrote the score and designed the wireless sensor networks used in Trisha Brown’s Astral Convertible (Re-imagined) at the University of Illinois at Urbana-Champaign in February 2010. In 2011-12, John wrote the music for and designed the computer systems used in FraMESHift, produced at Teatro Astra in Turin, Italy. For three years, he served as the technical director for IJPAN, the Illinois-Japan Performing Arts Network, overseeing online broadcasts that culminated in his own performance Timings: An Internet Dance with dancers in three locations, including Tokyo, connected to live avatars via Kinect. His 2014 interactive dance work, Kama Begata Nihilum, featured a cast of dancers carrying networked iPads and an audience AR app that augmented the stage action. This inspired him to establish LAIT, the Laboratory for Audience Interactive Technologies, which is designing a platform for
the easy creation of audience apps to be used in the theatre. Currently John is working on a
dance theatre work entitled Public Figure, premiering at the University of California-Irvine in
2015, which will be the first theatrical work to integrate LAIT into its development process.

Lauren Vermillion
Lauren Vermillion is a dancer living and working in New York, originally from Chicago. She has
been dancing for Kathleen Kelley with Proteo Media + Performance since 2016. She has also
worked with Tere O’Connor, Nico Brown, Renée Archibald, Renée Wadleigh, and Sahar Azimi.
She has spent multiple seasons working for the American Dance Festival, and she holds a BFA in
Dance with a minor in Mathematics from the University of Illinois at Urbana-Champaign.

Charlie Vernon
"Charlie Vernon is a writer and actor who happens to be a dancer," Richard Christiansen wrote
in the Chicago Tribune, "and these interests coalesce in his concert pieces."
Charlie wrote dance criticism for the Chicago Reader, founded the Link’s Hall Studio (1977-
1978) and has taught movement/performance studies at MoMing, Columbia College, DePaul
University as well as nationally. He performed his original choreography from coast to coast,
1984 and was commissioned to create a new work for the American Dance Festival in 1982.
Charlie has been married to Marybeth Schroeder—voice over and artistic collaborator—for 40
years. They have three grown sons, two granddaughters and live in Evanston, Illinois. Charlie
turned 65 in October.

Renée Wadleigh
Renée Wadleigh—Professor Emerita—was a New York City–based dancer, choreographer, and
teacher for nearly 30 years before joining faculty at the U of I in 1991. She danced with the
Paul Taylor Dance Company, Dan Wagoner and Dancers, and the Mel Wong Dance Company,
among others, and taught at the Taylor School. She was on the faculty at Adelphi University and
Cornell University; taught her own classes in New York City; presented concerts from 1981 to
1989; received Choreographers' Fellowship Grants from the National Endowment for the Arts in
1985, 1986, and 1988; and taught and set works on university and professional companies in
the United States and abroad. In Illinois, Wadleigh received grants from the Illinois Arts Council
for choreography in 1993, 1995, 1997, 1999, and 2001; received a Finalist Award in 2005; and
was a company grant panelist from 1997 to 1999. Wadleigh choreographed 49 new works for
students at the U of I and set dances on university and professional companies in the United
States and abroad. Wadleigh founded and taught the required MFA courses Contemporary
Directions, Media—in the department's first Media Lab established in her office, Dance for
Camera and Composition Workshop that included the section Site Specificity. She established
and taught the Senior Seminar, Viewing Dance and regularly taught advanced and intermediate
sections of Contemporary Physical Practice and MFA and BFA composition courses. She
established Video Crew, an undergraduate body trained to document all departmental
performances, and established an MFA half-time assistantship—the Graduate Media
Coordinator—which was recently replaced by a full-time hire. Wadleigh served as assistant to
the MFA director from early in her hire, as co-MFA director from 2001 to 2004, and as director from 2004 to 2009. She served as a member of the MFA Committee from her hire. In April 2012, Wadleigh was honored on stage at Lincoln Center's David H. Koch Theater, along with the four other original cast members of the Paul Taylor Dance Company's *Aureole*, during a gala evening and performance celebrating the work's 50th year. In March 2014, Wadleigh performed Taylor's *From Sea to Shining Sea* with other company alumni as part of the company's 60th-year celebration also held at the David H. Koch Theater. Wadleigh continues to collect dance works on video by leaders in the field across the United States and around the world and is building an additional Digital Library of works by alumni for the department's 50th anniversary celebration in November 2018.

**Sarah Winkler-Kline**
Sarah Winkler-Kline (né Winkler) is currently dancing, choreographing and collaborating in the Chicago land area in various forms of performance. She is currently dancing with She-wolf, a dance collective that venerates the feminine spirit. Past dance companies include Lira Polish Folk Dance Ensemble (2006-2016), Josh Weckesser Dance Spectacular (2006-2011), dancer and Co-director of Subtext Dance Company (2005-2007), Piven Theatre Company (2007), Chicago Dance Crash (2007), and Dog and Pony Theatre Company (2008). She holds a Bachelor of Fine Arts from the University of Illinois at Urbana-Champaign (2004) and a Master of Arts degree in Dance/Movement Therapy and Counseling at Columbia College Chicago (2011). In addition, she is also holds a graduate certificate in Laban Movement Analysis, or GL-CMA (2013). In addition to her dance and performance ventures, Sarah is a Registered Dance Movement Therapist (R-DMT) and has provided DMT based treatment to several facilities within the Chicagoland area, including Jesse Brown VA Medical Center, and Streamwood Behavioral Health Systems. Her most recent position of R-DMT psychotherapist was at Pilsen Wellness Center (2014-2017) a non-profit based in the South Side of Chicago that provided psychotherapy and social services to at-risk and low-income children, adolescents and adults. In her spare time, she volunteers at several non-profit organizations around the city that advocate for human and animal rights including PAWS Chicago and Rape Victim Advocates. Currently, Sarah devotes her time raising her 15 month old daughter Elora, and resides in Chicago with her husband, Shelley the dog, and Chang the turtle.

**Sarah Young**
Sarah Young has collaborated with and performed nationally and internationally for dance makers, Hilary Easton, Stephan Koplowitz, Jill Sigman, Ann Robideaux and Alexx Shilling, David Dorfman, Nancy Stark Smith, and the Treehouse Shakers. She was the Director of Earthdance Creative Living Project, Plainfield, Massachusetts (2013-18). She's a Feldenkrais practitioner (NYC ’15), a Returned Peace Corps Volunteer (Morocco ’08-’10), and UIUC BFA Alum (’03). She currently divides her time between Northampton, Massachusetts and Stolzenhagen, Germany, where she’s contributing to the development of Tauben Blau Seminarhaus, Ponderosa Tanzfestival, and KulturPark Stolpe with her partner, Saliq Savage. They have a 5 month old son, Calder.
Alicia Zabrocki
Alicia currently resides in Chicago, Illinois, with her husband, Doug, and their dog, Pepper. After graduation from U of I, Alicia joined Alwin Nikolais/Murray Louis Dance Company from 1990-1991 touring nationally and internationally. From 1992-1996, she was a member of Dance Kaleidoscope, under artistic direction of David Hochoy. In 1994, she had the rare opportunity to perform at Lincoln Center (Avery Fisher Hall) with the Canadian Brass. In 1996, she toured and performed with David Parsons on a European Tour. She was one of the original members of “Same Planet Different World” dance company in Chicago with founder, Jason Ohlberg. She became pilates certified in 1997 with Romana Kryzanowska. She has been teaching pilates for 21 years. Alicia has been an entrepreneur of pilates for 18 years, owning Pilates Center of the Southwest in Scottsdale, Arizona 2002-2007 and Pilates Center of Chicago 2008-2018. She was a Teacher Trainer for Power Pilates from 2002-2012 certifying instructors and teaching continuing education nationally and internationally. In December, 2017, Alicia completed her BSN from Resurrection University. She currently works as an RN at Presence Health Saint Joseph Hospital in Chicago, continues to teach pilates and owns Pilates Center of Chicago.

Abby Zbikowski
Abby Zbikowski is a choreographer interrogating the functionality of aesthetics and cultural value systems through the creation of highly physical and relentlessly explosive dances. Abby’s work with her company, Abby Z and the New Utility, has been presented by the Bates Dance Festival, Dance New Amsterdam, the Gibney Dance Center, and the Kelly Strayhorn Theater, among other venues. Her most recent work, Destabilizer, was called an "explosive, deliriously creative tour de force" by InfiniteBody dance writer Eva Yaa Asantewaa. She has studied intensively at Germaine Acogny’s L’École de Sables in Senegal and holds a BFA in dance from Temple University and an MFA in dance from Ohio State University. As a performer, Abby has had the opportunity to work with choreographers Charles O. Anderson/dance theater X, Vincent Mantsoe, Megan Mazarick, Nora Gibson, Paige Phillips, and Maree ReMalia. She taught technique and repertory at the American Dance Festival in the summer of 2015.

Patricia Zimmerman
Patricia Zimmerman graduated, with high honors, from the Department of Dance, with a BFA in dance, in 2003. After graduation, Tricia relocated to NYC and began studying at the Merce Cunningham Studios. While on scholarship, she completed the Professional Training Program in 2007. In 2010, Tricia relocated back to the midwest and began teaching at Twin Cities School of Dance in Bloomington, IL. She is the Artistic Director of the Repertory Dance Company which she founded in 2015. Tricia is the creator and store manager for Dancingly Yours Boutique. She returned to the dance department as a visiting lecturer 2012-2013 teaching ballet. Tricia is proud to be an Acrobatic Arts Certified teacher and completed her module one training June 2018.