A legacy is a gift of something transmitted from one generation to the next. What or who something was is not as important as what or who it became.

Margaret Erlanger invested in students and faculty as future leaders. She was determined to blaze a second trail, which was training the next generation of dance pioneers. Her choices were deliberate, strategic, and a courageous choice.

Her actions and beliefs catapulted us into the present moment. Current faculty and student projects cross domains daily, synthesizing dance not only with science and psychology but with social realities, education, and ethics. As we work to decolonize and deconstruct systems of power, privilege, and oppression, we continue to reimagine dance for new generations.

Over the past five decades, the faculty, students, and alumni of our department have made our university a mecca for interdisciplinary dance training. As we celebrate our 50th birthday of becoming the Department of Dance at the College of Fine and Applied Arts (KCPA), it is critical to take this moment to honor Margaret Erlanger. Erlanger ironically stepped down from her role as director of the Dance Program in Physical Education 50 years ago, a position she began in 1968. She envisioned and created the department of dance at the University of Illinois as an autonomous department within the College of Fine and Applied Arts (FAA) and moving into the forefront of the field, but I'm certain that Pivot 2068 will be still talking about Margaret.

As we celebrate our 50th birthday, we must step back and appreciate the role that dance plays in our education. As we develop new curricula, we imagine her nodding her head in approval. The current faculty, like Erlanger's earliest faculty, remain at the forefront of the field as choreographers, performers, and scholars, rising to the challenge in the present moment. Current faculty and student projects cross domains daily, synthesizing dance not only with science and psychology but with social realities, education, and ethics. As we work to deconstruct systems of power and oppression, we continue to reimagine dance for new generations.
As a young choreographer, I was fortunate enough to witness the Artistic Director of Tere O’Connor Dance tonic waters of his abstraction, introduced to a choreographic alternative purpose for dance, leading those who were onboard an aesthetic that lived far from representation and unapologetically work of Merce Cunningham. I came to know it in detail living as I did outside standardized logic towards a fuller consciousness. He is my unaware that I was searching for it, I was happily plunged into the in New York during the period when his work flourished. Although 4 bellwether to this day, and I am truly grateful.”

Atti van den Berg of Kurt Joos’ company) and vernacular forms (club dancing). I’m an eclectic mix! of German Expressionism (dance theatre & ballet with my mentor practice of Afro-Caribbean forms as rigorous and conceptual frames stand on the shoulders of Katherine Dunham in the valuing and movement of the African diaspora to the theatrical stage. As an artist and scholar she both wrote and performed from the lens of a dancer, anthropologist, and social activist. She is my

dancing 50: moving forward/looking back

In this milestone birthday year, we are shining a light on the extraordinary accomplishments of our alumni—artists who cultivated a passion for dance in the prairies of Illinois and then took their unique contributions across the globe. As such, or not Dancing 50: Moving Forward/Looking Back is an on-line channel of projects designed to bring alumni home to Illinois and foster new research, networking, and new work. Through:

• Alumni Weekend: A four-day festival surrounding November Dance 2018, connecting alumni with Illinois faculty, sharing research/teaching/choreography, taking classes, and dancing with other alumni and current students.

• MashUp: Collaborative projects between faculty and alumni to create new dances for November Dance, February Dance, and Studio I.

• Marquee Performances at Krannert Center for the Performing Arts (KCPA): The distinguished University of Illinois dance at Illinois faculty companies will be presented on the prestigious Marquee series at KCPA. Cynthia Oliver will bring her stunning work Found: Scenes from a Life and Other Works for her participation in Variations on Themes From East and West. Giampaolo Simonelli and Dancers will bring DMS – Dancers Making Survivals for Outstanding Performers a piece of the pluralism of the ancient archetypes, or at the least of our worlds.

• DAI showed up at the Bessie Awards this year! Assistant Professor Abby Zbikowski received a Juried Bessie for her participation in Virago-Man Dem, which was performed in February Dance, and demanding structures to create dances of great energy, intensity, surprise, and danger.” Professor Jennifer Mag-Yiu Lee's project, which was performed in KCPA, used rigorous and utterly unique development of an authentic movement vocabulary, employed in complex physical without engaging the imagination and the intellect and oriented in my work and very much determined by my strong in every detail.

Katherine Dunham was a major pioneer in bringing the movement of the African diaspora to the theatrical stage. As an artist and scholar she both wrote and performed from the lens of a dancer, anthropologist, and social activist. She is my current faculty reflect on the influences of and departures from these celebrated artists.

MAJOR DANCE PIONEERS WITH HONORARY DEGREES FROM ILLINOIS:

- Merce Cunningham, Katherine Dunham, Alwin Nikolais
- Alvin Ailey, Paul Taylor, Martha Graham
- Anna Halprin, Yvonne Rainer, and others

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Professor Cynthia Oliver’s Virago-Man Dem featuring Ni’Ja Whitson, Jonathan Gonzalez, and Dance at Illinois alumni Duane Cyrus (MFA ’05) and Niall Noel Jones (MFA ’14), photo by Julieta Cervantes

Natalie Stehly (BFA ’19), Daisy Rueda (BFA ’19), and Catalina Hernandez (Graduate Dance Minor) in miraging, choreographed by Charli Brissey (MFA ’18)

This year’s November Dance provides a unique opportunity for Dance at Illinois students to celebrate the rich history of dance at the University of Illinois at Urbana-Champaign. The program will feature a collaborative partnership between faculty and alumni, with guest artist Nia Love premiering a new solo titled ‘Flower Possibility’ and Bessie Award-winning Professor Jennifer Monson presenting a site-specific performance titled ‘Choreographies of Disaster’. The program will include Dance alumni Isiah Asplund (MFA ’18) and James Washington (BFA ’18) performing in their MFA thesis works in the stunning, newly renovated Bluestem Hall, located in the Barnhart Prairie Nature Preserve.

**Mashup: Collaborative Partnerships Between Faculty and Alumni**

**November Dance**

Professor C. Kenneth Daniel will collaborate with Natalie Stehly (BFA ’19), Daisy Rueda (BFA ’19), and Grant Hill (BFA ’18), in a piece titled ‘Krannert Center’s Marquee Series: From the Stage to the Studio’. This collaborative work will celebrate the connection between the stage and the studio, bringing together the creative processes of dance performance and dance creation.

**Studio Dance I**

Program A and Assistant Master of Fine Arts in Dance instructor, will highlight the rich traditions of the department, showcasing the work of alumni and undergraduate students. Professors Linda Lehovec (MFA ’96), and Professor Abigail Zbikowski (MFA ’07) will present new works created in collaboration with Paige Cunningham (MFA ’07), a member of Erkert’s company for over 10 years. Professor Lehovec will present a collaboration with Patricia Williams (BFA ‘84, MFA ’92), a frequent guest artist at Illinois DAI students.

**Program B**

Professor Sara Hook will bring back alumnae Guest Artist Nia Love and Bessie Award-winning Professor Jennifer Monson, to perform in the Studio Theatre stage. Professor Sara Hook will perform in an interactive work titled ‘Desire’, as part of her research for her MFA thesis work in collaboration with Professor Rebecca Nettl-Fiol (BFA ’75), a member of the Illinois faculty.

**Site-Specific**

These concerts will feature the return of two special performances. Professor Cynthia Oliver will return to perform in her work ‘Choreographies of Disaster’, originally built for the Knicks Dance Project in New York City. The work features original music from composer Jason Finkelman, visual design by John Jennings and Stacey Robinson, and original music from composer Jason Finkelman, visual design by John Jennings and Stacey Robinson. In her words: “more possibility, more understanding of the complexities of black life, more tenderness, humor.” With her solo titled ‘Flower Possibility’, Oliver traverses the spectrum of Caribbean and African-American masculinities and discovers, in her view of black masculinity that is more nuanced and flexible and stylish and funny and tender and strong, ‘more demand’. With her solo titled ‘Flower Possibility’, Oliver traverses the spectrum of Caribbean and African-American masculinities and discovers, in her view of black masculinity that is more nuanced and flexible and stylish and funny and tender and strong, ‘more demand’.

**Alumni Weekend**

Come celebrate with us! Connect with your classmates and Illinois faculty, join in panels and workshops to share your research/teaching/monographs, take classes and dance with other special and alumni students, and November Dance performances. If you’re a Colwell Playhouse, and attend lively receptions. Major themes of the weekend will revolve around November Dance, Creativity, Process, Learning, and Teaching.

**Friday, November 9**

1:00–10:30 am Masterclasses with Current Faculty

10:45 am–12:00 pm Masterclasses with Alumni

3:00–4:30 pm Art Healing: Making, Doing, Being

7:30 pm November Dance Performance

**Saturday, November 10**

10:15–11:15 am Masterclasses with Current Faculty

12:15–1:15 pm Panel Discussion: Choreographic Process

2:15–3:15 pm Panel Discussion: Choreographic Process

7:30 pm Performance in the Colwell Playhouse

**Sunday, November 11**

10:30–12:00 pm Masterclasses with Current Faculty

3:00–4:00 pm Tour of Krannert Center

4:15–5:00 pm Tour of Krannert Center

7:30 pm Performance in the Colwell Playhouse

**Monday, November 12**

7:30 am–8:30 pm Workshop: Technology in Choreographic Process

9:00–10:30 am Masterclasses with Alumni

9:15–10:30 am Masterclasses with Current Faculty

2:15–3:15 pm Panel Discussion: Choreographic Process

3:00–4:30 pm Art Healing: Making, Doing, Being

7:30 pm Performance in the Colwell Playhouse

*Schedule subject to change*
counterpoint project by Endaleen Taylor

Over the past year, I have had the pleasure of collaborating with visual artist Patricia Henry. Patricia is a master classically trained ballet dancer with multiple ways of moving as a woman of color and a dancer and person who endorses and chooses to honor the exactitude of nature’s rhythms. Through these collaboration, we have expanded and shifted forms much like the auric bodies of the Black dancing body, specifically Black and a longing to create a breathing archive of Plant roots will continue to grow, so long as they have the proper nourishment, time, and ample space. Let us imagine the roles artists at every stage of their careers play in the evolution of our society, and how to make this evolution a blend of need and possibility. Witnessing the many precious moments of time passing.

Participating in the Urban Bush Women’s counterpoint project and building on the work of my former students, I have a longing to create a breathing archive of Plant roots will continue to grow, so long as they have the proper nourishment, time, and ample space.
Mauriah Kraker (MFA ’19) and Charlie Maybee (MFA ’19) in Kraker’s As Such, or Not
Natalie Stehly (BFA ’19), Kaitlin Fox (MFA ’20), Alexis Miller (BFA ’18), Mary Kate Ford (BFA ’20), and Lindsey Jennings (BFA ’20) in Burnish, choreographed by Kendra Portier (MFA ’18)
Fuse, choreographed and performed by Jeremy Taylor (BFA ’21) and Kaleigh Dent (BFA ’21)
This year's graduating MFAs have graced us with a deeply personal and creatively theoretical text that has transformed our discipline, and enriched their (and our) explorations.

Kendra Porter is a highly accomplished and dedicated dance artist, as well as a dedicated and talented teacher. Her performances and her exploration of different mediums have made her an integral part of our community. She will leave us deeply missed, Matt!

Chloe Nagel has come to us fresh out of undergrad studies at the University of Wisconsin–Madison. Her captivating and abiding dancing, her raw energy for movement, and her ability to deliver and understand others’ perceptions of what we see made her an invaluable part of our faculty and interdisciplinary work.

Chloe has taught our dance research and introduction to contemporary dance course. She has also performed in the works of Sara Hauck, Ping Cheng, Shue Frey, and Charli Brissey as well as the visual and literary worlds created for her choreographic work with Rachel Bouchard and Melissa Ferrara. She has kept us interested in interdisciplinary dance open, while they continue to explore the intersection between contemporary dance and visual writing retina, our local online and cultural resource, and who will be missed, Matt!
The four years spent in a dance program ignites a dancer’s career. Students are given studio time, mentorship, professional connections, experience in the field, technical training, and the ability to sharpen their craft. A higher education builds both: a theoretical understanding of the field and the knowledge to sustain a higher physical practice ever after. Graduates become dancers, choreographers, curators, dance critics/writers, scholars, educators, arts administrators, program coordinators, teachers, somatic practitioners, etc. These knowledgeable, experienced, and versatile dance leaders in collaborative partnerships between music and dance.

Dance at Illinois has been forward-thinking in integrating music into its dance curricula since Margaret Glengarry hired Alan Thomas as our first music director in 1962. A long-time student of John Cage, who was frequently in residence on campus.

Among them Ben Johnston, Sal Martirano, Scott Wyatt, Toby Twining, Eric Lund, and Wojcik, a 2000 BFA graduate, this award will be established in memory of Courtney B. Kellogg (EST. 2015)

No Debt for Dancers campaign strives to eliminate college debt and eradicate vestigial no debt for dancers. The three scholarships support dance research awards and scholarships. Students seeking to further their creative, and/or study for undergraduate and graduate students.

No Debt for Dancers

No Debt for Dancers

Mauriah Kraker (MFA '19)

Mary Elizabeth Hamstrom Award (EST. 2015)

Sheery Scholarship

Kaitlin Fox (MFA '20)

Aaron R. White Scholarship (EST. 2017)

Summer study scholarship for students who show exceptional talent in performance and/or scholarly work. Students are selected based on a diverse range of aesthetics and are continuing the tradition of innovation at Illinois by inventing interactive computer applications in sound and movement for theater.

Music Directors: Alan Thomas, Barry Brooks, Ted Kelaoke, Lucinda Lehman, David Brown, Ben Johnston, Christian Chen, John Tateski, School of Music composers and guest artists. Among them Ben Johnston, Sol Martirano, Scott Wyatt, Toby Twining, Eric Lund, and John Cage, who are frequently in residence on campus.
be a pivotal force—donate now

Donors play a pivotal role in the realization of the department’s ambitions to become a national center for the development of dance artists and leaders. The collaborative work generated in our program has been spreading across campus and out into the world, and we can do even more to share what dance can contribute to our society. Dance Partners—our generous donors—provide the core strength for our students, our creative work, and our vision for advancing the art of dance.

We hope you will join us in our mission to cultivate imaginative, innovative, and sustainable artistic lives.

To make a gift, please designate the desired fund on your check, made payable to the University of Illinois Foundation/Department of Dance, and mail to UIF, P.O. Box 3429, Champaign, IL 61826-3429.

For information on how to donate online: www.giving.illinois.edu.

dance partners

We take this opportunity to recognize and thank all Dance Partners, contributors to the alumni of Dance at Illinois. Your gifts reflect part of our performances, and we are profoundly grateful for your support. Below are the donors from July 1, 2017 to June 30, 2018.

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*Gifts for Dance at Illinois’ 50th Anniversary

dance partner advancement committee

We are mentors and bridge-builders between the Dance Department and the community. We promote, support, mediate, and engage the public, students, and faculty/staff by making connections, forming opportunities, and addressing audiences.

Erik Lee
Chen Rongjia
Judy Carter
The Trager
Olga Nettl
San Zhang
The Trager
Terence Petrucci
The Trager
Petra Wolf
Cindy Olsen

Say Less, choreographed and performed by Annabeth Cowsert (BFA ’21), Faith Brown (BFA ’21), and Faith Stanton (BFA ’21)
2018–19 performance calendar

Flatlands Dance-Rite Festival
August 29–September 1

November Dance
November 8–10

Alumni Weekend
November 9–12

Cynthia Oliver’s Virago-Man Dem
November 15

February Dance
February 7–9

StudioDance I
February 28–March 1

StudioDance II
March 8–9

April 18–20

Senior Concerts
December 7–8 and April 26–27

audition dates

Undergraduate Program
October 8, December 1*, February 9, March 4

(*Chicago audition at Hubbard Street Dance Center)

Graduate Program
February 13–14

Dance Faculty
Denis Chiaramonte, Instructor
Laura Chiaramonte, Lecturer
Jan Erkert, Department Head and Professor
Rebecca A. Ferrell, Lecturer
Sara Hook, Professor
Philip Johnston, Lecturer
Patricia Knowles, Professor Emerita
Linda Lehovec, Associate Professor
Jennifer Monson, Professor
C. Kemal Nance, Assistant Professor
Rebecca Nettl-Fiol, Professor and Undergraduate Co-Director
Tere O’Connor, Professor
Cynthia Oliver, Professor and Graduate Program Director
Kirstie Simson, Associate Professor and Undergraduate Co-Director
Endalyn Taylor, Assistant Professor
John Toenjes, Associate Professor and Undergraduate Co-Director
Abby Zbikowski, Assistant Professor

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Danielle Mastricola
Madeline Mellinger
Lauren Mendelson
Daisy Rueda
Sarah Stearn

Guest Artists
Inta Balode
Grace Courvoisier
Olga Žitluhina

Teaching Assistants
Evvie Allison
Charli Brissey
Elliot Emadian
William Ervin
Kaitlin Fox
Mauriah Kraker
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Special Thanks to the 50th Anniversary Celebration Committee
Deb Bolgla
Patricia Knowles
Linda Lehovec
Rebecca Nettl-Fiol

18

pivot dance at illinois

19
No Wider War, choreographed and performed by Symone Sanz (BFA '20)