momentum

the alumni newsletter of the university of wisconsin-madison dance department 2016-17
Greetings!

It is an honor to share this edition of Momentum with all of you, particularly since it is my first year as department Chair and I am able to communicate news about our spectacular 90th Anniversary Festival, which took place this past April.

Our beautiful anniversary photo spread (pages 3-15) does not do justice to the jubilant five-day festival of hugs, movement and conversation. We also celebrated our esteemed alumna Anna Halprin with a two-week residency in September 2016, which included a performance of her seminal work “Circle the Earth – A Dance in the Spirit of Peace,” facilitated by alumni Jamie McHugh, and a film screening of “Breath Made Visible,” the documentary film about Halprin directed by Ruedi Gerber (see pages 18-19).

In other news, we hosted our very first Regional High School Dance Festival (page 24). This is part of our strategic effort to recruit talented, young dance artists to study at UW-Madison and continue the H’Doubler legacy. I’d like to ask each of you to consider whether you know a young person who is looking toward college and has an interest in studying dance. Please point them our way or get in touch with me directly.

In this issue we also took the opportunity to share our student scholarship more in depth — to show you the kind of creative research that is being done by our talented students (pages 30-31). It is through generous financial support from friends like you that these opportunities are made possible. We hope to be able to continue and expand these types of opportunities and are grateful for your kindness. Your ongoing support to educate and train these future dance leaders is crucial.

Please give whatever you can this year. Your investment in the arts and movement will have a significant impact. In this issue we also took the opportunity to share our student scholarship more in depth — to show you the kind of creative research that is being done by our talented students (pages 30-31). It is through generous financial support from friends like you that these opportunities are made possible. We hope to be able to continue and expand these types of opportunities and are grateful for your kindness. Your ongoing support to educate and train these future dance leaders is crucial.

Please give whatever you can this year. Your investment in the arts and movement will have a significant impact. Thank you for being a part of our important history and our bright future. Please keep in touch!

Warm wishes,

Kate Corby, Associate Professor and Chair
UW-Madison Dance Department

It’s been nine decades since dance pioneer Margaret H’Doubler established the first higher education degree program in Dance at the University of Wisconsin-Madison. The department celebrated this milestone with a full season of concerts and alumni events throughout the 2016-17 academic year. At the centerpiece of this year-long observance was a five-day anniversary festival held at Lathrop Hall April 24-30, 2017.

“This festival was a great opportunity for us to look back at our history and learn about the essence and spirit of H’Doubler,” said Jin-Wen Yu, professor and former Chair of the Dance Department. “It also allowed us to reconnect with many of our talented alumni while thinking about how we can strive to strengthen our department’s place as a leader in dance and dance education in the 21st century.”

The festival, which was directed and organized by Professor Li Chiao-Ping, included six alumni concerts, 20 master class sessions and eight panel discussions and presentations, including a Friday Forum Lecture on April 28 by Stanford University Professor Janice Ross. The renowned dance scholar is the author of four books including, “Moving Lessons: The Beginning of Dance in American Education,” which highlights the origins and influence of dance in American universities, focusing on Margaret H’Doubler.

“Dance education gets eclipsed too often in the legacy of dance history, so I lay brave to UW-Madison for celebrating this history and embracing dance education matters,” said Ross, a faculty member with Stanford’s Department of Theater and Performance Studies. Ross’ keynote talk was titled, “Recovering the Body: Margaret H’Doubler at UW Madison.”

Ross explained how she first became intrigued by H’Doubler while researching leading California dancer and choreographer Anna Halprin, a Madison alumna. It was her work on contemporary dance and performance that first caught Ross’ eye. She developed a deep connection with H’Douber’s work and is currently working on a biography of the dance legend.

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MOMENTUM is the alumni newsletter of the University of Wisconsin-Madison Dance Department. The University of Wisconsin-Madison is an equal opportunity/affirmative action employer and a leader in economic diversity. UW-Madison is a Madison-based research and teaching institution of the University of Wisconsin System.

CONVENTIONS dance department celebrates 90th anniversary
alumna who studied under H'Doubler and “would always say that everything she learned came from this teacher she had at the University of Wisconsin.”

Ross conducted a library search about H'Doubler in the early 1990s and was stunned how little information she found. She followed up with a visit to the UW-Madison's Archives at Steenbock Library and found a wealth of boxes of unsorted materials from H'Doubler's teaching.

“I thought it was one of the great errors of history and so my personal quest to find out who she was became my Ph.D. dissertation and my first book,” said Ross.

Ross considers H'Doubler to be “one of the forgotten mothers of dance education” and a key figure who “inaugurated dance as a legitimate academic enterprise, particularly for women, to study in American higher education.”

One of the more interesting things about H'Doubler was that she was never a dancer herself, noted Ross. But rather than that being a fault, Ross believes it played a key role in H'Doubler's ability to build a successful dance program.

“People viewed H'Doubler as a physical education educator — not someone who could be couched as one of those ‘crazy’ or ‘free-spirited’ dancers at the turn of the century,” said Ross. “That was her revolution by stealth, really.”

The festival featured UW-Madison dance alumni from across the globe returning to campus to discuss H'Doubler's influence and the many ways in which dance is connected to fields such as technology, health and education. Panels and presentations covered the topics of Dance and Technology, Dance as Healing, Dance as Education in Pre-K-12, Dance as Education in Higher Education, Dance as Education in the 21st Century, Dance/Movement Therapy and Dance as History.

Thirty-five dance works, each with distinct choreographic identities, were performed over the course of the five-day festival in six alumni concerts. All were packed with alumni, family and friends in the state-of-the-art Margaret H'Doubler Performance Space in Lathrop Hall. Each of the concerts focused on the rich legacy of the past while dynamically looking to the future.

A video presentation of Anna Halprin's “Circle the Earth” opened the festival's concert series on April 26. Halprin's life and work was celebrated in Fall 2016 as part of the year long 90th anniversary celebration. The video featured an interview with Anna Halprin, along with footage of Jamie McHugh's (BSE, 1981) 2016 residency at UW-Madison and the performance of Anna Halprin's Circle the Earth (1985) by dance students and community dancers. Also on opening night, Judith Moss (BA, 1969) presented “Counterbalance” (2003) and Rosalind Newman (BS, 1974) presented “Still Life” (2017), a work she set on the UW-Madison dance degree students earlier in the year for the department's annual faculty concert “Neither East Nor West.”

A large dance project focusing on H'Doubler, organized and supported by Professor Li Chiao-Ping, included a collaboration with and performance by 16 alumni choreographers and several Dance Department faculty and staff to celebrate H'Doubler's dance legacy of learning through doing, while embracing creative experience. Li titled the work “Worth A College Woman's Time” after the charge that H'Doubler was given by...
Blanche Trilling, the director of women’s physical education, to find dance’s place in higher education. “This has been one of the most fascinating problems I have ever given myself as a choreographer,” says Li. “I collaborated with over 20 choreographers. We met for the first time six days before the performance and had a total of about 10 hours of broken-up rehearsal time during the festival.”

The five-day festival also included an exhibit from a cross-section of UW InterArts and Technology (IATECH) alumni from multiple generations of the program titled “Bodies in Space: between dance, art & technology,” organized by Andrew Dayton (BS, 2006), in the School of Education Gallery. The IATECH program was an 18-year experiment in interdisciplinary arts education housed in the UW-Madison Dance Department. Founded by a coalition of arts educators in 1988, the program’s coursework cut across the UW campus to theater, fine arts, music, film & video, design, and of course dance & performance. IATECH put a focus on new media alongside the interplay and juxtaposition of traditional forms. Housed in Lathrop Hall, IATECH attracted artists from a wide range of disciplines, but maintained close ties with the UW Dance faculty and students.

The “Bodies in Space” exhibit opened April 28 and ran through May 31, 2017. The range of media and subject matter gave viewers the sense of diversity and freedom of exploration, demonstrated the program’s roots in dance and movement, and explored the many different types of bodies and different spaces that could be used for creative discovery through technology. Works were presented by Jason Bahling, Gabriel Brockman, Rosamaria Kostic Cisneros, Joseph Connelly & Rachel Gordon, Andy Dayton, Michael Eckblad, Tim Glenn, Valerie Green, Manu Jobst, Victor Johnson, Doreen Maloney, Christine Olson, Russell Reed, Nora Stephens and Jona than Wohl.

A special screening of dance film works took place at the Chazen Museum April 28. Works included Jason Bahling’s “After the Final Curtain,” Rosamaria Cisneros’ “Santa: The Mourning,” “IF” by Michael Eckblad and Jason Bahling, the premiere of “RUIN,” a screen dance by Kate Corby and Nora Stephens and an excerpt of “If the Dancer Dances,” a film by Lisa Fried man and Maia Wechsler.
Dance Alumni teaching, talking, presenting & performing work at the 90th Anniversary Festival

Valerie (Barnes) Aubry (BFA, 2006)
Pilates Mat Work (Class)
Presented/Performed "Source" - Alumni Concert IV
Performed in "What a College Woman’s Time" - Alumni Concert IV

Jason Bahling (BS, 2008)
Presented "5000 Evening of Myrth and Doves" and "Nine-Ten" - Bodies in Space Exhibition
Presented "After the Final Curtain" - Dance on Screen

Janelle Bentley (BFA, 2012)
Pilates Mat Work (Class)
Premiered "How Did We Get Here?" - Performing in "Worth A College Woman’s Time" - Alumni Concert IV

Mary Ann Brehm (MS, 1985; PhD, 1988)
Individual to Group Dance Improvisation: Drawing from the Kinesthetic Base of H’Doubler and Mettler Traditions (Class)
Dance and Technology/IATECH Panel

Gabriel Bishop Brockman (BS, 2004)
Presented "Digital Endeavors" - Bodies in Space Exhibition

Peggy Myo-Young Choy (BS, 2004)
Performed in "What a College Woman’s Time" - Alumni Concert IV

Rosamaria Kostic Cisneros (BS, 2006)
Presented "The Mourning" - Bodies in Space Exhibition

Joseph Connelly (BS, 1995)
Presented "Untitled" - Bodies in Space Exhibition

Karen Cowen (BS, 1962; MS, 1967; MFA, 1973; PhD, 1990)
Margaret H’Doubler Panel

Susan (Burke) Custer (BS, 1997)
Performed her work "Bond with Bongos" in Alumni Works Concert

Andy Dayton (BS, 2006)
Sound as Interface: Moods and Methods (Class)
Presented "To Scale" - Bodies in Space Exhibition
Curator, Bodies in Space Exhibition

Grace Deane (BS, 2015)
Ballet for the Modern Dancer (Class)
Presented/Performed "Nayeh" in Alumni concert III
Performed in "Host" - Alumni Concert III

Ariane Dunnire (BS, 2014)
Get Strong: Get Moving (Class)
Presented/Performed "The Flamingo Dance" - Alumni Concert II

Michael Eckblad (BS, 2006)
Presented "Luxury in Traffic" - Bodies in Space Exhibition

Tina (Davenport) Freitag (BS, 2007)
Presented/Performed "More and Less" with Heather Bybee - Alumni Concert V

Lise Friedman (BS, 1976)
Dance as Education (Higher Education) Panel
"If the Dancer Dances" (excerpt) - Dance on Screen

Samantha Geracht Myers (BS, 1988)
Presented "Rooms" an excerpt of "Escape" - Alumni Concert V

Tim Glenn (BS, 1990; BS, 1996)
Presented "Ragged" - Alumni Concert III
Presented "Stage Works 1: Excerpts from 2iC, ohl, Untitled Solo (a.k.a. haywire), and Tignytych," "Stage Works 2: Excerpts from DovenSouls, Silk by Night, and Catharsis" - Bodies in Space Exhibit
Dance and Technology/IATECH Panel
Dance as Education (Higher Education) Panel

Lonny Joseph Gordon (MS, 1967)
GORDONDANCE - CREATING ART: Technique and Problems for Invention (Class)
Performed "News" - Alumni Concert IV
Margaret H’Doubler Panel

Valerie Green (BS, 1995)
Presented/Performed "Words" - Alumni Concert III & Bodies in Space Exhibition

Gerri (Kalfus) Gurman (MS, 1981; BSE, 1990)
Tai Chi Animal Frolics: An Integrated Arts-Mindful Movement Program for a Stressful World (Class)
Performed in "What a College Woman’s Time" - Alumni Concert IV

Anna Halprin (BS, 1942)
Presented "CIRCLE THE EARTH A Dance in the Spirit of Peace" - Alumni Concert I

Grace Deane (BS, 2015) performing her solo "Nayeh." Photo by Kat Cameron.

Peggy Myo-Young Choy (BS, 2004) performing her work "Bond with Bongos," with Alexandra Atsma. Photo by Kat Cameron.
Henry Holmes (BFA, Cert Comp Sci, 2014)  
Dance and Technology/IATECH Panel

Manu Jobst (BS, 2007)  
Presented "Tales of Spinsters" - Bodies in Space Exhibition

Rebecca Johnson (BS, Cert Business, 2016)  
Performed in "When Time Ran Out" - Alumni Concert V

Victor Johnson (BS, 2005)  
Presented "Malamanya" - Bodies in Space Exhibition

Rebecca Kesting (BS, 2013)  
Dance Medicine/Dance as Healing Panel

Flora Hyoin Kim (BFA, 2014)  
Flow with Flo (Ballet)  
Presented/performed duet "Falling Up" with Shoshana Moyer - Alumni Concert II

Lyndsay Lewis (BS, 2017)  
Presented "Me, you, we-us" - Senior Honors  
Performed "Influs" - Alumni Concert IV  
Dance as History Panel

Natalie Machado (BS, 2011)  
Dance Medicine/Dance as Healing Panel

Doreen Maloney (MA, 1994; BS, 1996; MA, 1999; MFA, 1999)  
Presented "Peaches, Rotting" and "It Kills Me" - Bodies in Space Exhibition

Sandra Mathem (MFA, 1985)  
Presented "Harmon, Trio #3 - On Time" - Alumni Concert V  
Dance as Education (Higher Education) Panel

Palmer Mathews (BS, 2017)  
Performed in "Still Life" - Alumni Concert I  
Presented "Rice", "Quarter", and "Questa" "Dislocation" and "Mask" - Senior Honors

J. Matzner (BS, 1982; MA, 1985; MA, 1999; BS, 2013)  
Strong Ballet: Adapting a Codified Dance Style (Class)

Doreen Maloney (MFA, 1985)  
Presented "Nonet, Trio #3 – On Time" - Alumni Concert V  
Dance as Education (Higher Education) Panel

Karen McShane-Hellenbrand  
Presented "Still Life" in Alumni Concert I  
Performed in "Worth A College Woman's Time" - Alumni Concert IV

Tiffany Merritt-Brown (BFA, 2016)  
Presented "Influs" - Alumni Concert IV  
On the Dance Medicine/Dance as Healing Panel

Judith Moss (BA, 1969)  
Presented "CounterBalance" - Alumni Concert I  
Performed in "Worth A College Woman’s Time" - Alumni Concert IV

Shoshana Moyer (BFA, 2013)  
Contemporary-Flying Low (Class)  
Performed "Falling Up" with Flora Hyoin Kim - Alumni Concert IV

Patrice Naparstek (BS, 1982; MFA, 1984)  
On the Dance Medicine/Dance as Healing Panel

Anna R. Nassif (MFA, 1965)  
On the Margaret H’Doubler Panel

Mary Lynn Patterson (BS, 1974)  
Presented "Still Life" in Alumni Concert I  
Performed in "Worth A College Woman’s Time" - Alumni Concert IV

Mary Lynn Patterson (BS, 1982; MFA, 1984)  
Presented "CounterBalance" - Alumni Concert I  
Performed in "Worth A College Woman’s Time" - Alumni Concert IV

Christine Olson (BS, 2001)  
Presented "Shone" - Bodies in Space Exhibition

J. Matzner (BS, 1982; MA, 1985; MA, 1999; BS, 2013)  
Sitting Ballet: Adapting a Codified Dance Style (Class)

Cynthia Thompson (MFA, 1983) performing "Cluck." Photo by Kat Cameron.


Rosalind Newman (BS, 1974)  
Presented "Still Life" in Alumni Concert I  
Performed in "Worth A College Woman’s Time" - Alumni Concert IV
Robin Pettersen (MS, 1982; MFA, 1983)  
Presented "Prelude to Play" - Alumni Concert II  
Performed in "Worth A College Woman's Time" - Alumni Concert IV

Russell Reed (BS, 2004)  
Presented "The Call of Chewing Gum: Original Journal and Companion" and "Selected Snapshots of Japan, New Zealand, and Mongolia" - Bodies in Space Exhibition

Nicole Roerick (BFA, 2008)  
Alignment Yoga (Class)  
Presented/performed "Grab Her" - Alumni Concert II  
Performed in "Worth A College Woman's Time" - Alumni Concert IV

Tori Rogoski-Rutta (BFA, 2000)  
Dance as Education (Pre K - 12/Studio) Panel

Ella Rosewood (BS, BSE, 2010)  
Dancing through History (Class)  
Performed Kloepper's "Statement of Dissent" - Alumni Concert III  
Performed in "Worth A College Woman's Time" - Alumni Concert IV

Aliza Roth (BS, Cert Business, 2014)  
Dance Medicine/Dance as Healing Panel

Margo Ruark (MA, 1983)  
Presented/performed "nearSIGHT" with Paul Schoeneman - Alumni Concert II

Phyllis Sanfilippo (MA, 1982; MFA, 1984)  
Alexander Technique (Class)

Elena Santiago (BS, 2012)  
Presented/performed "Hust" - Alumni Concert III

Paul Schoeneman (BS, 1986; BFA, 2008)  
Presented/performed "nearSIGHT" with Margo Ruark - Alumni Concert II

Sarah Schwab (BS, Cert DMT, 2016)  
Presented "Hair Stories" - Alumni Concert III  
Performed "Influx" - Alumni Concert IV  
Performed in "When Time Ran Out" - Alumni Concert V
Mieke (Renkens) Scripps (BS, 1999)
Dance Medicine/Dance as Healing Panel

Jayme Shimooka (BS, 2014)
Presented "etall:" - Alumni Works Concert

Kit Stanley (BS, 2011)
Performed in "Host" - Alumni Concert III

Nora Stephens (BS, 2000)
Presented/performed "Living With Trees" - Alumni Concert III
Performed in "Worth A College Woman's Time" - Alumni Concert IV
Presented "JAMIE, 1977" and "pendulum sky study" - Bodies in Space Exhibition

Natalie Teichmann (BFA, 2006)
Stillness (Class)
Presented/performed "Dear Noelle" - Alumni Concert III
Performed in "Worth A College Woman's Time" - Alumni Concert IV

Cynthia Thompson (MFA, 1983)
Intermediate Ballet (Class)
Presented/performed "Cluck" - Alumni Concert IV
Performed in "Worth A College Woman's Time" - Alumni Concert IV
Dance as Education (Higher Education) Panel

Megan Thompson (BS, 2002)
Contemporary Technique: On the floor and in the air (Class)
Presented/performed "2017" with Jen Stone - Alumni Concert IV
Performed in "Worth A College Woman's Time" - Alumni Concert IV
Dance as Education (Higher Education) Panel

Lisa Thurrell (BS, 1986; MFA, 1988)
Performed in "Worth A College Woman's Time" - Alumni Concert IV
Presented "Prelude & Fugue" - Alumni Concert V
Dance as History Panel

Jeanne Traxler (BS, 1975)
Dancing with Preschoolers: A Perspective from 40 Years on the Floor (Class)
Presented "<90> (More or Less Than 90°)" - Alumni Concert IV

Taryn Vander Hoop (BS, 2008)
Summation Dance Repertory (Class)
Presented/performed "Upward Bound" - Alumni Concert II

Catherine Vauker (MFA, 1986)
Call to Dancers: Imagine a World of Collaboration, Empathy, Beauty (Class)
Performed in "Worth A College Woman's Time" - Alumni Concert IV

Jonathan Wohl (BS, 2008)
Sound as Interface: Moods and Methods (Class)
Presented "Moire Variation II (orb)" and "Minor Disruption" - Bodies in Space Exhibition
Alumni News

Lise Friedman (BS, 1976)

Lise Friedman is currently working on the documentary film, “If the Dance Dances,” a film about Merce Cunningham’s work in the 21st century. Friedman recently screened an excerpt of the work at the UW-Madison Dance Department’s 90th Anniversary Festival in April 2017, and is scheduled to be in residence at the department as part of a Merce Cunningham guest artist residency program in the spring of 2018. Friedman is currently a writer and faculty member at the Gallatin School at New York University.

Samantha Geracht (BS, 1988)

Samantha Geracht, Artist Director of Anna Sokolow Theatre Dance, along with Jim May (Director Emeritus of Sokolow Theatre Dance Ensemble) were in residence with Kanopy Dance (Madison, WI) to stage two elegant historical master works of Anna Sokolow (Emeritus of Sokolow Theatre Dance Ensemble) were Samantha Geracht, Artistic Director of Anna Sokolow Theatre Dance Ensemble) were in residence at the department as part of a Merce Cunningham guest artist residency program in the spring of 2018. Friedman is currently a writer and faculty member at the Gallatin School at New York University.

Valerie Green (BS, 1995)

Valerie Green is celebrating Dance Entropy’s 20th anniversary season. She founded the New York-based company in 1998, shortly after graduating, and the company has been going strong ever since. Green added a permanent company home called Green Space in 2005 where the organizations’ combined programs serve aspiring and established dancers, dance makers, and community members. Last season, Dance Entropy had a successful run of “Impermanent Landscape,” an evening length work that was presented at eight different venues including Danspace Project at St. Marks Church and the Queens Museum. This year, she’s working on the creation of a new piece called Utopia and dividing deeply into her work with trauma survivors in the workshop series Skimming the Surface. Valerie would love to welcome fellow UW-Madison alumni to the Dance Entropy Gala March 5 for anyone who finds themselves in New York at that time. For more visit or more visit danceentropy.org.

Kelli Kivland (BS, 2001)

In May 2017, Kelly Kivland curated a performance by choreographers François Chaignaud & Cecilia Bengolea, which took place at DiaBeacon in Beacon, New York. She is currently an associate curator at Dia Art Foundation, where she has worked since 2011. She also served as an LOI panelist in Performance and Exhibitions & Public Interpretation in 2017. At Dia, she has curated Isabel Lewis’ “Ocassions” (2016), Steve Paxton’s “Selected Works” (2016), Lisa Nelson and Steve Paxton’s “Night Stand” (2013) and was assistant curator for Thomas Hirschhorn’s “Grazioli Monument” (2013) and Yvonne Rainer (2011-12). She has also commissioned “Artist Web Projects” by Laylah Ali, Daniel Lefercot, as well as Nick Mauz and Ken Okishi. She holds a Master’s from the Center for Curatorial Studies, Bard College.

Palmer Mathews (BS, 2017)

Palmer Mathews and Hitoki Koba (a former visiting graduate student at UW Madison) recently had their paper “How do Governments Support Contemporary Dance Companies? A Case Study of Japan and the U.S.” published in the Journal of Emerging Dance Scholarship. Mathews and Koba presented preliminary findings from their research at the October 2015 World Dance Alliance conference in Singapore in advance of the publication. The paper examines case studies of four contemporary dance companies. Mathews is a contemporary dance performer, choreographer, and researcher currently based in Taiwan, Taiwan pursuing performance and choreography professionally, and studying Chinese language at National Taipei Normal University on full scholarship.

Mary Patterson (BFA, 2011)

Mary Patterson earned her MA in Dance/Movement Therapy & Counseling from Drew University in 2017. A short time ago, she was selected to perform with Beyoncé at Madison Square Garden for the MTV Video Music Awards. She has recently returned to UW-Madison and is working for the Performing Ourselfes process as a dance/movement therapist.

Arielle Riboh (BS, 2005)

Arielle Riboh, LCP, NCC, R-OMT currently resides in Buffalo Grove, IL where she has worked as a dance/movement therapist since 2009 and as a clinical counselor since 2014. Riboh recently opened her own private practice Movement Toward Health LTD in Libertyville, IL where she specializes working with those who struggle with depression, anxiety and body image.

Karen Searles (BFA, 2003)

Karen Searles was named the 2017 Dance Educator of the Year by the Texas Dance Educator’s Association (TDEA). Searles leads the dance program at Cedar Ridge High School in Round Rock, Texas. In addition to teaching, she is heavily involved with the TDEA and serves on its Board of Directors as fourth vice president in charge of dance assessment throughout the state. In her work with the TDEA, she oversees Dance Educators Assessment of Learning (DEAL). The group helps to educate in-classroom teachers about dance, identifies successful programs and helps those that are struggling. Searles also spearheaded Next Generation Digital Classroom (NGDC) at Cedar Ridge High School, a program that uses iPads, journaling and video to improve student’s vocabulary and technique on the dance floor. NGDC, which has been featured in Dance Studio Life magazine, “has transformed traditional dance instruction to be a multimedia experience,” said Lannon Heflin, instructional technology specialist for the Round Rock Independent School District. “Most importantly,” Heflin said, “Karen uses her technology and her students’ love of dance to make cross-curricular connections and reinforce students learning in their core academic classrooms. Karen has truly created the model for next generation fine arts classroom.”

Lisa Hthurrell (BS, 1986, MFA 1988)

Lisa Thurrell’s Madison-based company Kanopy Dance, which she co-directs with Robert Olsey, recently participated in Chicago’s Trade Routes International Dance Festival (Nov 30-Dec 2, 2017) as part of its ongoing artistic collaboration with Winifred Haun & Dancers. Organized by Links Hall, a nationally recognized artistic incubator and launch pad, Trade Routes selects five exceptional Chicago contemporary dance companies to stage the four-day festival that encourages dance innovation and cultural exchange.

Share your news, it matters!

We are very proud of our dance alumni and want to share your news. How successful have you become? How success directly impact the future of dance? Please consider sharing what you have accomplished after graduation. Many of our current students and their parents want to know what their future can look like after earning a dance degree. Our alumni are leading the way in dance and have made in the world. Don’t be modest. It really matters!

Send your news to Kelly Ranitkovskis via email at kelly@kanopydance.org.
The Dance Department began its 90th year celebrating the legacy of alumna and postmodern dance pioneer Anna Halprin. A two-week residency began in September 2016, filled with performance, rehearsals, classes, and a film screening.


Circle the Earth began in 1981 as a performance piece for 15 and evolved over a decade into a community ritual of over 120 performers. It started as an effort to reclaim a local mountain from a trail-side killer, and later developed into a healing and peace ritual to support the health of people with HIV and cancer. Though the themes of this dance have varied, the nine scores that compose the dance create a consistent infrastructure that can be adapted by any community.

McHugh, a Registered Somatic Movement Therapist (ISMETA), somatic coach, and fine art photographer living in The Sea Ranch, California, also taught master classes in the Dance Department throughout the two weeks as well as a free community class open to the public on September 24. He has taught movement-based work since 1979, and has developed and taught Somatic Expression® for 35 years.

The residency included a screening of “Breath Made Visible” on September 23, a documentary film by Ruedi Gerber that captures the life and career of Anna Halprin and her enduring belief in dance’s power to teach, heal, and transform. Blending in-interviews with counterparts such as the late Merce Cunningham, archival footage—including her establishment of the first multiracial dance company in the U.S.—and excerpts of current performances such as “Parades and Changes” at the Georges Pompidou Center in Paris, the film weaves a stunning, inspiring account of one of the most important figures in modern dance.

Halprin’s “Paper Dance” from Parades and Changes was performed at Hunter College’s Kaye Playhouse on May 31, 2017 for the Radical Bodies event. According to Dance Magazine, the “evening broke all attendance records,” people were lined up to get into to see the work, “all 650 seats were filled, more than 100 people were turned away and about 60 went across the street to watch the live stream.”

Parades and Changes came to Hunter in 1967 and was considered “a scandal” at the time due to the nudity in the piece. It was deemed “indecent exposure” and resulted in Halprin fleeing soon after it was performed under threat of arrest.

“Paper Dance” was presented by Jody and John Arnhold and performed by the UC Santa Barbara dance company.

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“Paper Dance” was presented by Jody and John Arnhold and performed by the UC Santa Barbara dance company.
For the first time ever, UW–Madison dance students performed original choreography alongside the UW Marching Band during halftime of the Badger football game against Ohio State Saturday, Oct. 15, 2016.

The opportunity came by way of a phone call from band Director Michael Leckrone to Associate Professor Chris Walker of the Dance Department, a mere 13 days prior to the game. Leckrone asked Walker if he was interested in presenting choreography at Camp Randall during the halftime show, from “The Lion King.” The two had worked together nearly a decade earlier, when Walker brought his African Dance class to participate in the Varsity Band Concert.

Walker brought this opportunity to the Dance faculty that Friday for approval and, immediately afterward, began developing 90 seconds of choreography set to a sequence of “The Circle of Life.” “The 90 seconds,” Walker said, “celebrates 90 years of Dance at UW–Madison.” The year marked the department’s 90th year as the nation’s first dance degree program in higher education.

Walker sought out Faculty Associate Karen McShane-Hellenbrand, who teaches in the Dance Department, to help make it happen. McShane-Hellenbrand selected costumes from previous faculty concert works, provided feedback during rehearsals and marshaled the dancers into Camp Randall.

Eighteen students in the work, who ranged from freshmen to seniors, rehearsed daily over the next week, including two rehearsals with the Marching Band. The uplifting message of togetherness and support underlying “The Circle of Life” inspired the choreography, and was reflected in rehearsals. Walker said there was a true sense of community between the dancers and “an immediate shared admiration between the dancers and the band.”

Senior Monica Holland, who graduates in spring 2017 with a BS in dance and a certificate in entrepreneurship, said, “Working with the band was amazing.” Not only are they kind and grateful, she said, but “their talent as musicians and performers is incredible.”

Walker, who had never attended a Badger football game until that Saturday, was impressed with the experience. “It came through the whole stadium, this shared expression of movement and music,” he said. He noted how the band plays from the beginning of the game through to the end and beyond, saying, “The band is the center… it’s the heartbeat of the UW campus.”

This energy infected the dancers as well. During the piece, Walker gave the dancers an opportunity to create their own movement improvisation that told their story. “We were given two bars towards the beginning to improv,” said Holland. “For me it was mostly about doing big expansive movement.” She said she fed off the energy from the band, which made her want to “perform big.”

Of the experience, Holland said it was particularly memorable because it tied together her love for dance and her family’s love and passion for Badger football. Both of Holland’s parents attended UW–Madison; her grandfather, Louis Holland Sr., her father, Louis Holland Jr., and her uncle, Tyler Holland, have all played football for the Badgers. “Badger football is my family,” she said.

“To be able to perform at halftime, as a senior, during the biggest game of our season with the famous UW Marching Band, in front of 81,541 people, is something I’ll never forget.”

Student dancers who performed in the halftime show include: John Paul Alejandro, Charlotte Baptie, Maudie Brown, Niki Cahill, Monica Holland, Julianna Hom, Danielle Kosloski, Heather Kodlowski, Cassandra Last, Aliya Mayers, Nicollete Meunier, Megan Schimke, Bailey Seymour, Jennifer Smith, Alice Svetz, Kaitlin Verchmaks, Annee Welbel and Diana Xiong.
The sixth annual Summer Dance Pre-Collegiate Invitational brought 57 young dancers from seven Madison-area studios June 16-18, 2017.

Returning studios included Dance Education Center (Stevens Point, WI), KP School of Dance (Sauk City, WI), Dance Studio 3-D (Deerfield, WI), Marilyn School of Dance (Tomah, WI), Central Midwest Ballet Academy (Middleton, WI), Fusion Dance Academy (Sun Prairie, WI) and Monona Academy of Dance (Monona, WI).

The program is unlike many other intensives where the focus is primarily on taking classes and showing work. In the Dance Department’s model, studios show their own creative work, the Department shows them our creative work, and participants work with UW-Madison Dance faculty to make new work for the stage.

Five studios participated in the Repertory Showing this year. Dance Education Center presented “Re-run,” Dance Studio 3-D presented “Memories of the Future” choreographed by Palmer Mathews, Marilyn School of Dance showed “The Night We Met” choreographed by Natalie Zeps and Grace Rezin and Ultimate Leap Dance Center presented “Sax” by Mary Kennedy and Emma Backlund. Each year the Dance Department invites the winner of the Regional Midstates Ballet Festival Choreographic Honors Award. This year, that honor went to the Monona Academy of Dance. They performed their work “When She Came Back” in the repertory showing.

Performing Ourselves program, now in its seventh year, is serving seven sites across Madison and has conducted six-week residencies in many Madison area elementary school classrooms. Mary Patterson was hired this year to expand programming in the schools. Patterson graduated from the University of Wisconsin-Madison with a BFA in Dance/ Movement Therapy & Counseling. She is on the Performing Ourselves team as its new dance/movement therapist.

Performing Ourselves also expanded its mission to serve boys as well as girls. Hundreds of kids across Madison from Allied Learning Center, East Madison Community Center, Elver Park Neighborhood Center, Goodman Community Center, Kennedy Heights Community Center, Lussier Community Education Center and Vera Court Neighborhood Center now have access to a dance program that fosters embodiment, resiliency, and positive self-concept through movement.

The program also provides training in dance education, dance/movement and cultural awareness to undergraduate students so that they can teach dance and resiliency—valuable skills for post-graduation. So far 20 students have worked for the program. Each spring the program culminates in a spring showcase at the Margaret H’Doubler Performance Space at UW-Madison featuring performances from over 100 kids, packing the house with many family members and friends.

The program continues to run, fully funded, with the support of grants and generous donations at no cost to the participants, due to Corby and her staff’s relentless efforts to seek and secure financial support.

The annual Performing Ourselves Spring Showcase will take place May 5, 2018 at the Margaret H’Doubler Performance Space. For more information about the program go to performingourselves.com.
More than 500 high school students, teachers and recruiters from across the United States and beyond came to the UW-Madison campus March 23-26, 2017 for the Regional High School Dance Festival.

The event was hosted for the first time by the Dance Department, and featured five free concerts at the Wisconsin Union Theater’s premier venue, Shan-non Hall.

“These were high-quality concerts that featured everything from student choreography, to the works of faculty or teachers, to guest artists,” said UW-Madison’s Karen McShane-Hellenbrand, a faculty associate with the Dance Department and co-director of the regional festival along with Professor Jin-Wen Yu.

This four-day festival, is offered under the umbrella of the National High School Dance Festival (NHS-DF) organization, was packed with performances, workshops and lectures from faculty, students and professional artists. There were master classes in contemporary technique, ballet, social and popular dance forms, somatic practice and more.

“The festival is a wonderful opportunity to see what is taking place in high school dance education across the country,” said McShane-Hellenbrand.

The festival included a College Fair, where students could speak with dance faculty and teachers from 28 college and university dance programs from around the nation. In addition, the festival provided an opportunity for students to take part in auditions for college, university and summer dance programs.

The Regional High School Dance Festival was headlined by Giordano Dance Chicago (GDC) on Thursday evening, March 23. The critically acclaimed, original jazz dance company captivates audiences worldwide with its dynamic high-impact artistry and diverse repertoire, including new and innovative jazz dance choreography.

The festival featured two student showcase concerts and two gala concerts filled with amazing student choreography as well.

High schools that participated in the Regional High School Dance Festival hail from Colorado, Florida, Georgia, Illinois, Massachusetts, Michigan, Minnesota, Pennsylvania and Texas from within the United States, and came as far away as China.

“The festival is a great recruitment tool that allows us to showcase our program, our facilities and our dance community to students who otherwise may never get a chance to see Madison, Wisconsin,” said McShane-Hellenbrand.

The Dance Department is committed to hosting this event every other year. The second annual Regional High School Dance Festival at UW-Madison is scheduled to take place March 15-18, 2019.
In November, the Dance Department celebrated Peggy Choy’s recent tenure. Choy is an associate professor of dance and Asian American Studies. She teaches Asian American Movement and Afro-Asian Improvisation in the Dance Department.

Choy’s research links cultural roots and histories through dance, often highlighting Asian American intersections. Since the 1990s, she has toured internationally performing at New York’s Danspace Project at St. Mark’s Church, La MaMa Theater, Aaron Davis Hall, DC’s Kennedy Center and Dance Place, Seoul Art Center, Prague’s Baráčnická Rychta Theater, Danza Teatro Retazos in Havana, and Jakarta’s Utan Kayu.

Choy has unearthed controversial stories that are still ignored, such as “Comfort Woman” — her seminal work about sex slaves exploited by the Japanese military during World War II. Peggy Choy Dance, a New York-based dance company she founded in 2010, has also explored often provocative themes, including “Beyond Walls” (military confinement of the Cuban Five) and “Aphorization” (about the gua-no miners in the late 1800s on Navassa Island).

In New York, Choy premiered “THE GREATEST! Hip Dance Homage to Muhammad Ali” (2013), and “THIRST” (2014). A PBS documentary titled “The Greatest” was made about Choy’s work on Muhammad Ali and aired October 27 on Wisconsin Public Television’s “Wisconsin Life” Program. The work was performed at Glasson’s Gym in Brooklyn New York where Ali once trained. It is an Afro-Asian fusion of hip hop, contemporary dance, martial arts and boxing, something Choy has been researching over the last decade. It focuses on Ali’s life-long fight to inspire justice and “recalls key moments in Ali’s life, including the lynching of Emmett Till, meeting Malcolm X and recapturing the crown in Kinshasa, Zaire.” One of the work’s key messages, said Choy, is an “idea reflected in boxing... it’s not the victory of youth... it’s the victory of the old champion who keeps getting up.” She added that to rebound “with dignity and respect for those around you is a champion’s message.”

Choy has also developed an extensive set of solo works that investigate energetic, environmental and women’s themes. The “Sea Solos” which toured in LA, Berlin, New York, Prague and Vancouver in 2011-2013, is a series that highlights the endangered lifestyle of the Korean diving women (haenyeo) of Jeju Island, Korea. “Wild Rice,” a solo inspired by the wild rice that is central to the culture of the Bad River Band of the Lake Superior Chippewa Tribe, was performed in Madison, Chicago, Prague and Havana (2014-2015). The work focuses on the plants’ threat of extinction due to pollution from mines built near waters where they grow. Another solo work “Inside-Outside” was performed at the first 2016 SoloDuo Festival. It addresses the balance of ki (inner life-force energy or breath) and improvisation that is at the root of Korean culture.

More recently, Choy presented “FLIGHT” which was inspired by Attar’s 12th century poem “Conference the Birds” at Kumble Theater for the Performing Arts in Brooklyn, January 2017. The work tells the tale of birds that take a dangerous journey in search of the wondrous rose of love through a fresh fusion of Asian martial arts, dance and urban vernacular forms.

Associate Professor Peggy Choy is currently on sabbatical for 2017-18, during which time she is conducting research on the Chinese vital energy form of Qigong.

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KATE CORBY stepped into the role of Dance Department Chair this fall. This year she was awarded conducting an ongoing Creative Dance Laboratory for the Preschool of the Arts in Madison, WI which has provided outreach and guidance for the student organization Movement Exchange. In addition to working with Chris Walker to set work on UW-Madison dance students, performing "lay vs. OSU football game, McShane-Hellenbrand was nominated and invited to be a guest coach at the UW Badger Football game. LIZ SEWE has been a busy and clever dance match-maker" according to The Isthmus. After presenting her concert "ONE: an evening of solos" (Jan 2016), she presented "Living, Feeding, Upward (A 12-12 in the "Dancing on the Ceiling" concert at UW-Milwaukee's Studio 234 Li had "amazing strength and flexibility" and she "took us from astonishment to astonishment" according to The Shepherd Express. The show. The piece will have original music by Matthew Robinson. Sexes' next solo-led research project is projected to be presented in Chicago at the Ruth Page Theater in early September 2019.

ANDREA HARRIS received tenure this fall and her book "Making Ballet American: Modernism Before and Beyond Balanchine" was published by Oxford University Press. In late October, the department cel- 

JIN-WEN YU was awarded the 2017 Black Excel-

CAREER AWARD FOR CHOREOGRAPHY for his work "MANI-

FEST" which was performed in Muncie Dance The-

ater's fall concert, also titled "MANIFEST" December

10, 2016 at the Reva & David Logan Center for the

Arts on the University of Chicago campus. This is the

second year Walker was nominated for this award and

his first win. Others nominated in the category of

choreography this year included Bill T. Jones and

Liz Sexe, along with actor Clare Haden at the 2018

faculty concert. The piece will have original music

by Matthew Robinson. Sexes' next solo-led research

project is projected to be presented in Chicago at

the Ruth Page Theater in early September 2019.

NATALIE ZERVOU recently launched two popu-

lar, highly enrolled online 3-credit courses offered through the Dance Department—Dance 168: Dancing Gender and Dance 266 Political & Cultural Perspectives in Dance. She has also recently pub-

lished two articles: “Moving in Solidarity: Thinking through the Physicality of Recent Protests” authored with Meghan Quinlan in The Dancer-Citizen (Spring 2017) and “Rethinking Fragile Landscapes: Precarious Aesthetics and Methodologies in Athenian Dance Performances” in RDE (Research in Drama Education). “Moving Solidarity” is an essay that explores the choreopolitics of recent pro-

tests in the US, such as Black Lives Matter, women's marches, and popular uprisings in response to the immigrant ban. The second article, “Rethinking Fragile Landscapes” deals with the financial crisis in Greece, the severe budget cuts imposed on the arts, and performing practices there and how this has given rise to a new aesthetic which has impacted the themes and methodologies of contemporary dance.
Undergraduate emerging dance artists studying at UW-Madison are producing innovative, creative scholarship. Each year the Dance Department awards two outstanding degree-seeking students, in their senior year, a scholarship that supports their own creative research projects and a public presentation of the work. This scholarship, given through the Buff Brennan Senior Honors Award program, was awarded to Tiffany Merritt-Brown and Sarah Schwab during the 2015-16 academic year and to Palmer Mathews and Lyndsay Lewis during the 2016-17 academic year. Audiences packed the H’Doubler Performance Space for all four of these performances and were captivated by the strength and diversity of the projects, which incorporated religious, cultural, and social themes as well as movement, music, spoken word, and discussion.

Merritt-Brown’s “Shades of Grace,” performed in April 2016, featured seven contemporary choreographic works that explored grace in regards to race relations. She investigated narratives of love in pain, empathy, and forgiveness with a mixture of African American and Caucasian cast members, both in and out of the studio. Two trios in the project, one with female African American dancers, the other an all Caucasian female cast, explored both black and white bodies in conversation and advanced into a sextet. The larger ensemble had sections pitting the two racial groups against one another, and culminated in a place where grace created change. Merritt-Brown performed a solo piece, “This is Home,” and presented three spoken word pieces performed by Tiffany Ike, a First Wave scholar at UW-Madison. Merritt-Brown’s goal with the project was to engage audiences in conversation about the role of grace in race relations, and ways to create space for change, embrace difference, and promote equality.

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Students Travel to Panama, Teach Dance at Panamanian Youth Foundation

Nine undergraduate dance majors, kicked off the 2016 New Year traveling to Chepo, Panama in January to participate in a week long international dance exchange; where UW-Madison dance students taught dance and movement to children at Tanara Public School, and were immersed in Panamanian cultural history.

The Panama Dance Exchange was partially supported through Movement Exchange—an organization that unites dance and service through its network of university chapters, international dance exchanges, and year-round programs in underserved communities—and the Virginia Horne Henry Award, which was awarded to Associate Professor Kate Corby for her project Global Moves.

Dance degree students Molly Hodgson, Lyndsay Lewis, Julia Lindberg, Kimi McKissic, Tiffany Merritt-Brown, Nicolette Meunier, Conley Pitzl, Sarah Schwab and Brigid Transon taught dance and movement to children ages 4-16 at an orphanage of young girls affected with HIV and AIDS and a Panamanian youth foundation. Over five days, children learned material which then culminated in an informal performance.

At the end of the week, the students performed material they learned in class in their own dance presentation. In addition to teaching, students took master classes in salsa, the Panamanian folkloric Styles “Tipico” & “Passa Passa”, and Aerial dance.

The trip also included visiting Panama City the last two days of the exchange and seeing the Panama Canal.

All nine students also taught dance through the Performing Ourselves dance outreach program in Madison. Their teaching background made this experience even more enriching and relevant to the work they are currently doing.

Also performed in April 2016, Sarah Schwab’s evening-length work “Hair Stories” opened with a video reel of interviews Schwab conducted with individuals of various religious, cultural, and social backgrounds about their relationship to hair, which helped inform and develop the movement studies of the work. The show featured a solo performed by Schwab, followed by two group pieces of six dancers, a spoken word performance by Janetta Hill and a finale by Schwab in which she cut off several inches of her hair, live on stage.

Palmer Mathews presented “1by One” at the end of March 2017, an investigation of Asian versus American dance aesthetics and choreographic styles. He worked with choreographers Chien-Kuei Chang, founder and choreographer of Chang Dance Theatre in Taipei, Taiwan and Hiroki Koba, a dancer, choreographer, researcher, and a graduate student at the University of Tokyo. Mathews interviewed Chang and Koba to learn more about their signature works and aesthetic frameworks, then commissioned each of them to create and set a solo work on Mathews for the project. The result was 45 minutes of original international contemporary dance choreography which included three ensemble works choreographed by Mathews and three solos performed by Mathews — “Mask” choreographed by Chang, “Dissolution” choreographed by Koba, and “Rabbit Hole” choreographed by Mathews.

In early April 2017, Lyndsay Lewis presented “The nature of inhabiting bodies,” a project that explored connections between the mind and the physical body as well as investigating ideas such as group identity, the self, empathic relationships, and the human experience. The abstract, introspectively driven project originated from Lewis’ background in psychology and her in depth study of cognition, behavioral patterns, well-being and compassion. She said that her research in psychology influences not only how she crafts her work, but also how she approaches the creative process—collaboratively and collectively. “The nature of inhabiting bodies” consisted of two works—a 30 minute septet and a more brief quartet—and included an original score by Madison-based musician, Kelby Kryshak.
Tiffany Merritt-Brown was awarded $10,465 from the Virginia Home Henry Fund for Women's Physical Education during the 2015-16 academic year to present her original choreography, "INFLUX" at the World Dance Alliance-Americas Conference in Cholula, Puebla, Mexico, Aug. 7-12, 2016. "INFLUX" was also selected to represent the department’s best student work at the American College Dance Association (ACDA) North-Central Conference March 2016. It was one of 12 chosen among 48 other works to be performed at the conference’s Gala Concert. Merritt-Brown’s choreography was then selected to be the second alternate for the ACDA National Festival.

Lyndsay Lewis was awarded Virginia Home Henry Funding in the amount of $7,581 to take her undergraduate creative research "this digging reminds you" to New York to be performed at the Dumbo Dance Festival (October 2017) in Brooklyn and Chop Shop Dance Festival (February 2018) in Seattle, WA. This was the second of three awards for Lewis during the 2016-17 academic year. Lyndsay was also awarded the Lyman S.V. Judson & Ellen Mackechnie Judson Student Award in the Creative Arts from the UW-Madison Arts Institute and a $1000 University Book Store Award. The University Bookstore awards undergraduate students who have completed an outstanding independent project at the University of Wisconsin–Madison.
Oct 19-20  UNMASKED, Chris Walker Concert, featuring Guest Artist Makeda Thomas
Nov 16-18  Page 20, Jin-Wen Yu Dance Concert
Dec 2-3  Kloepfer Student Concert, Kloepfer Studio, 549 Lathrop Hall
Feb 8-10 & 15-17  Dance Department Faculty Concert, featuring Merce Cunningham's MinEvent
Feb 23  Moonshine
Mar 2-4  Arena, Li Chiao-Ping Dance Concert, Overture Center for the Arts
Mar 21-25  American College Dance Association Conference
Apr 19-21  H'Doubler Student Concert
May 5  Performing Ourselves Spring Showcase
Jun 15-17  Pre-Collegiate Invitational