



PHOTO: FRANK WALSH/CORNINGWORKS

DANCING ON THE CEILING
PERFORMANCES BY WOMEN OF A CERTAIN AGE

Friday-Saturday, September 20-21, 2024, at 7:30pm
Studio Theatre

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DEDICATION



This concert is dedicated to the memory of the late great iconic solo dance artist and teacher Beverly Blossom, who was a member of the University of Illinois Dance faculty from 1966 to 1990.

COMPANY WELCOME

In 2014, Simone Ferro, former principal dancer in companies in Brazil and Europe, and I were at a café in Milwaukee talking about the lack of performance opportunities for women of a “certain age.” The idea for *Dancing on the Ceiling* was born! Charlotte Adams produced our first show at the University of Iowa in the fall of 2017, followed by shows at the University of Wisconsin Milwaukee and then at the University of Wisconsin Madison. The tours played to sold-out houses and garnered both public and critical acclaim. John Schneider of the *Milwaukee Shepherd Express* wrote: “. . . a fabulous protest by women of stature . . . filling the theater with mature artistry in an unforgettable, quite probably historic concert.”

In 2019, original *Dancing on the Ceiling* soloist Beth Corning, artistic director of the company Corningworks, created a work as part of her critically acclaimed series *The Glue Factory Projects*—original, full-evening works for internationally and nationally renowned performers over the age of 45—called *The World as We Know It*—by six women of a certain age, in which she wove together the six *Dancing on the Ceiling* artists' performers and their solos together with her own choreography, creating a full-evening work. This was produced in Pittsburgh and also received rave reviews.

Now here we are in Champaign! The seven originating soloists, Charlotte Adams, Beth Corning, Simone Ferro, Heidi Latsky, Li Chiao-Ping, Debra Loewen, and myself, are joined by Endalyn Taylor and Dance Illinois faculty members Jennifer Monson and Roxane D'Orléans Juste.

This unique group of award-winning, nationally and internationally acclaimed solo artists defy our expectations of aging and push the proverbial glass ceiling with their indomitable voices, thus the name: *Dancing on the Ceiling*!

Tonight's show includes premieres, works and excerpts from recent years, as well as one historic work by the late Daniel Nagrin, who coincidentally wrote a famous book decades ago entitled *How to Dance Forever!* I had a copy of it on my shelf in New York City when I was in my 30s . . . Now most of us are in our 60s and 70s and still dancing (with one outlier, guest performer Analia Alegre-Femenias Weber, who is merely in her mid-40s.)

We don't see ourselves as brave or even brash. We do what we do. We dance and will continue to, just as many of our predecessors have, including the late, great Beverly Blossom, to whom we dedicate this concert. Beverly died the same year that *Dancing on the Ceiling* was born. I hope she is watching from somewhere tonight. And I hope you are inspired by this evening of creative artistry, honed over our collective 400 years of experience.

Sara Hook
Professor and Head of Dance at Illinois
Proud member of *Dancing on the Ceiling*

PROGRAM

DANCING ON THE CEILING: PERFORMANCES BY WOMEN OF A CERTAIN AGE

Program Order Subject To Change

I AM WOMAN (Film Premiere)

Spoken Word: Mikenzi Barrow
Cinematography: Adam Witmer
Direction: Deborah LaVine
Editing: Meridith Sommers
Performance: Endalyn Taylor

WHAT DID YOU THINK YOU JUST HEARD ME SAY?!

(excerpt from a 2024 full evening work)

Section 1

Music: Collage
Performance and Choreography: Beth Corning

HOMEMADE FISH OR JESUS WAS A MERMAID (Premiere)

Music: excerpts from *Profane Riddles* by Nick Didkovsky
Media: John Boesche
Choreography and Performance: Sara Hook
Acknowledgments: Special thanks to Elliot Emadian and Julie Rundell

SPANISH DANCE (1948)

Music: Genevieve Pitot
Choreography: Daniel Nagrin
Guest Musician: Ming Kim
Reconstruction Assistant: Shane O'Hara

Performance: Roxane D'Orléans Juste
Notes: This performance has been supported by the Daniel Nagrin Theatre, Film & Dance Foundation.

Acknowledgments: Very special thanks to Sara Hook, Shane O'Hara, The Daniel Nagrin Theatre, Film & Dance Foundation, Ming Kim, and to Michael Cherry for providing invaluable resources, their trust and generous support.

RE: JOYCE (excerpt from original version 1997, edited for 2024)

Dedicated to my mother

Music: original music composed by Byron Au Yong
Choreography, text, video/visual design: Li Chiao-Ping

Performance: Li Chiao-Ping
Notes: *RE: Joyce* was originally made possible in part by the Dane County Cultural Affairs Commission and the NEA/ Intermedia Arts Diverse Visions Regional Grant

HOW TO MAKE A NEST (Premiere)

Sound Collage: Birds/Frogs/nature stuff
Choreography and Performance: Debra Loewen
Acknowledgments: Special thanks to Daniel Grego.

This performance was made possible in part through a grant from the Leslie Buchbinder Fund at The Chicago Community Foundation.

Thanks also to Professor Emeritus Patricia Knowles and her husband Frank Knowles.

Special thanks to Fran Ansel, Diane Baker, and Jan Erkert who championed this project!

WHAT DID YOU THINK YOU JUST HEARD ME SAY?!

Section 2

MOVE THING: SURFACE LAYER 3

(Premiere)

Music: Compiled and edited by Zeena Parkins from excerpts of the music of Zeena Parkins and Jeff Kolar

Choreography and Performance: Jennifer Monson

Acknowledgments: Special thanks for their on-going creative collaboration—Val Oliveiro, Serouj Aprahamian, Zeena Parkins, and DD Dorvillier.

WHAT IS ESSENTIAL

(Premiere)

Concept, choreography, and performance: Heidi Latsky

Music: Chris Brierley

Filmed by Heidi Latsky at St Mark's Church and Nic Petry at Joe's Pub of the Public Theater, New York City

Notes: This film is the first of a new series of movement portraits by Heidi Latsky of dancers with nonapparent disabilities.

IMAGINING KETCHIKAN (CANCIONES DEL CORAZON)

(Premiered 2017, revision)

Music: Sam Samudo, Ry Cooder

Choreography: Charlotte Adams

Guest Performer: Analia Alegre-Femenias Weber

Notes: This solo includes a section of nudity. If you choose, please exit the theater before the piece begins.

WHAT DID YOU THINK YOU JUST HEARD ME SAY?!

Section 3

recognizing ourselves in others

Concept: Simone Ferro and Meredith W. Watts

Music: *Amor* by Angela Maria and Agnaldo

Timóteo, *Caminhos* by Madhuri

Choreography: Simone Ferro

Performance: Simone Ferro with Meredith W. Watts

Images: Meredith W. Watts

Notes: *recognizing ourselves in others* is a collaborative effort between movement engaged practitioner/choreographer and folk researcher Simone Ferro, and her husband and research partner Meredith W. Watts. This work reflects on their seventeen years of research in Brazil. With this piece, Simone and Meredith try to convey the joys of their cooperation and their love of each other and of the Afro-descendant folk culture of the Northeast.

Acknowledgments: This piece was commissioned by the 2024 Death Door Dance Festival and has partial sponsorship by the University of Wisconsin Milwaukee - Department of Dance.

PROFILES



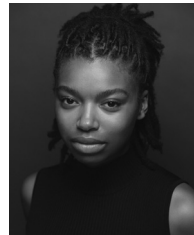
Charlotte Adams'

(Choreographer) choreography has been described as "gloriously audacious" (*Pittsburgh in the Round*), "arresting" (*New York Times*), "gorgeous" and "delicious" (*Tucson Weekly*), describing a style that possesses an eye for

the poetry of human foibles. In 2001, Charlotte Adams & Dancers premiered at New York's Joyce SoHo with return seasons in 2003 and 2006.

Notable projects include *Virtually Yours*, a collaboration with choreographer Jennifer Kayle presented in Santiago, Dominican Republic and Highways Performance Space, Los Angeles, 2010; *Dysphonia*, a collaboration with composer Jason Palamara for Triskelion Arts CollabFest, New York, 2015; *GUSH*, a shared concert with Kayle at Highways, 2015; tiny dance *Perpetuating Victoria* presented in the Breaking Ground Festival, Tempe, Arizona, 2017; *CHOKE*, inspired by folk artist William Holzman, presented at the Tempe Center for the Arts, 2023; plus commissions, re-stagings, and collaborations in Asheville, North Carolina; Iowa City, Iowa; Kansas City, Missouri; Lincoln, Nebraska; Montpellier and Toulouse, France; and San Juan, Puerto Rico; among others. In 2017, she returned to performing in *Dancing on the Ceiling* with her solo, *Imagining Ketchikan*. From 1985–2000, Adams served as the artistic director of Tucson's Tenth Street Danceworks. The company performed throughout Arizona, in New Mexico, Nebraska, Texas, numerous cities in Japan, the Philippines, South Korea, and Australia. She received the \$25,000 Arizona Arts Award in 1993 and earned her MFA in dance at the University of Arizona in 1995. After directing

the dance program for two years at the University of Nebraska-Lincoln, Adams joined the faculty in the Department of Dance at the University of Iowa (1998–2019). She directed the student performing company, the undergraduate program, and taught kinesiology, technique, choreography, and a 200-hour yoga teacher training program. As Professor Emeritus, she's returned to Tucson pursuing choreographic projects (including *Disruption* performed with dancers and dogs) and training yoga teachers with The Yoga Connection.

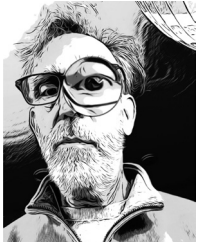


Mikenzi Barrow (Spoken Word Artist) is a multifaceted artist and performer who has lived all over the country, and her family has now settled in Charlotte, North Carolina. Mikenzi's University of North Carolina School of the Arts

(UNCSA) credits include *Kate in Angry, Raucous, and Shamelessly Gorgeous* by Pearl Cleage, directed by Krisha Marciano, and *Ma in If Pretty Hurts Then Ugly Must . . .* by Tori Sampson, directed by Claire Fort. This past fall she starred in *Enron* by Lucy Prebble and as Lili Anne in *Barbecue* by Robert O'Hara, directed by Cliff Odle, spring 2024. Mikenzi enjoys writing, dancing, and photography in addition to her acting work. She studied cinematography and directing at the UNCSA School of Filmmaking where she began creating her own written work. As she has gotten older, her love for the arts has shifted to a love for activism; she uses her creativity to find ways to promote equity and equality for marginalized communities, especially Black men and women, homeless people, and young girls. In high

school, she created several clubs to encourage Black excellence and amplify Black voices and was a student representative for the rewriting of her school's equity policy while living in Seattle. She was so sure she would either go into politics or broadcast journalism, but God had other plans. Mikenzi is grateful for her time at UNCSA and her artistic journey thus far.

Chris Brierley (Composer) is a composer, violinist, and teacher based in the United Kingdom. Introduced by the artist and performer Catherine Long, he has worked on several projects with Heidi Latsky Dance since 2008 and has come to value the often long-distance working relationship tremendously.



John Boesche (Media Design) has created projected images for more than 200 dance, opera, theatre, and music productions. Designs for dance include the Joffrey Ballet, Liz Lerman Dance Exchange, Lucky Plush Productions, Cynthia Oliver & Company, Mordine & Company, and Erica Mott Productions, among others. His scenic and media designs for regional theatre include Chicago Shakespeare Theater, Geffen Playhouse (Los Angeles), Goodman Theater, Lookingglass Theater, McCarter Theatre (Princeton), New York Shakespeare Festival (New York City), Seattle Repertory Theatre, and Steppenwolf Theatre, among others. Mr. Boesche has received the Merritt Award for Excellence in Design and Collaboration, three Joseph Jefferson Awards for his theatre designs, a Los Angeles Drama Critics Circle Award, a Metro DC Dance Award, and a 2018 Bessie nomination, with John Jennings and Stacey Robinson, for Outstanding Visual Design. He is the chair of Digital Media for Live Performance at the University of Illinois Urbana-Champaign.



Li Chiao-Ping's (Choreographer and Performer) work has been praised in the *New York Times*, *Village Voice*, *Dance Magazine*, *Los Angeles Times*, *Washington Post*, and *San Francisco Bay Guardian*. She "takes us to a different place in

dance. The vision is both Asian and western, combining the essence of both worlds." (*Martha's Vineyard Times*) Known for her originality, trademark physicality, humanism, and visual design, her work has been shown in major venues and festivals in the United States and abroad, including Jacob's Pillow, Bates, American Dance Festival (ADF), Kennedy Center, Dance Place, Danspace Project, ODC Theater, CounterPulse, and around the world. Named one of *Dance Magazine's* "25 to watch," Li Chiao-Ping is a multi-hyphenate artist, an eight-time NEA grant awardee, and a MAP Fund grant recipient who creates layered works that combine multiple art forms to explore themes of culture and identity. Li was Director of Dance at Hollins College and former Chair of UW-Madison's Dance Department, where she continues to teach. Honored to be a recipient of an Outstanding Woman of Color in Education Award, NEA grants, and US representative in ADF's International Choreographer's Program, Li's work addresses topics of identity, diversity, inclusion, space, & place. She recently won the Best Direction Award for her screendance work *Provenance: A Letter to My Daughter* from the 2023 Experimental Dance & Music Film Festival; and Best Picture, Best Experimental Film, and Best Dance Film from the 2024 Los Angeles Chinatown International Film Festival for her most recent screendance work, *in silence is the offering presented*. She is currently working on a full-length multimedia dance performance titled

Dirty Laundry, which will premiere in February 2025. www.lcpdance.com



Beth Corning (Performer and Choreographer) began corning dances & company in Stockholm, Sweden in 1981 where it attracted major artists, including members of The Cullberg Co., and in 1986 it continued in the United States with critically acclaimed

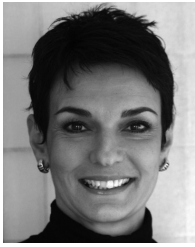
seasons in New York City and then in Minneapolis, Minnesota. In 2003 she was named Artistic/ Executive Director of Pittsburgh's premiere modern dance company, Dance Alloy. Her six-year tenure financially stabilized the company and produced 15 critically acclaimed seasons including national/international acclaimed choreographers. In 2009, returning to her own choreography, she launched Corningworks, including her acclaimed series *The Glue Factory Projects*—original full evening-length dance theatre works created by critically acclaimed artists aged 40 and over, which began in 2000 in Minneapolis. In 2010 the series was re-launched in Pittsburgh, where it continues to receive public and critical acclaim She's created over 85 works, including 30 original full-length productions: commissions from companies here and abroad, including the Nostos Festival in Athens, Greece; the international feature-length film of Stravinsky's *The Rake's Progress*, directed by Inger Åby, conducted by Esa Pekka Salonen, starring Barbara Hendriks; as a choreographer at Robert Redford's Sundance Institute dance film/ video lab; and her work was the subject of two TV documentaries: Swedish National TV and Iowa Public TV. She's been recognized by over 100 international and national grants and artist fellowships, including Dance Magazine and a New York Foundation for the Arts Fellowship in

Choreography. Pittsburgh's *Pop City* cited her as one of "Five Pittsburghers shaking up the status quo and reshaping our world." As a recognized Master Teacher she's taught in conservatories and major university dance programs as guest artist and assistant professor both here and abroad, serving as a guest company teacher for Bill T. Jones/Arnie Zane and the Royal Norwegian Ballet Company, among others.



Nick Didkovsky (Composer) is a guitarist, composer, and music software programmer. He founded the rock band Doctor Nerve in 1983, and more recently, the metal bands Häbliche Luftmasken and Vomit Fist and the free metal guitar duo CHORD. He is a member of

the Fred Frith Guitar Quartet and has composed for Bang On A Can All-Stars, Meridian Arts Ensemble, ETHEL, and others. He has performed with DITHER Guitar Quartet, John Zorn, Billion Dollar Babies, and Blue Coupe. His compositions and guitar work appear on over 50 records. Album credits include Alice Cooper's *Paranormal* (2017). With computer music pioneer Phil Burk, Didkovsky created Java Music Specification Language, which he uses to teach algorithmic music composition at NYU. With composer Georg Hajdu, he has created MaxScore, an object that uses JMSL to bring music notation to Max/MSP. In 2010, he founded the \$100 Guitar Project with Chuck O'Meara. His Punos Music record label (www.punosmusic.com) serves up his more extreme musical projects. Current projects include a new release with guitarists Chris Cochrane (No Safety, Collapsible Shoulder) and Mark Howell (Timber, Zero Pop), new electric guitar duets with Sean Walsh (Skullshitter), and a new full-length Vomit Fist record.



Simone Ferro (Founder and Performer) A native of São Paulo, Brazil, Simone Ferro is a choreographer, movement practitioner, somatic researcher, and Fulbright scholar. After a professional career as soloist with dance companies in Brazil and

Switzerland, she completed her graduate work at the University of Iowa, a Laban Movement Analysis Certification by the Columbia College of Chicago and a Certificate as Fascia Trainer. She joined the University of Wisconsin-Milwaukee Department of Dance in 2001 and retired in 2022 after decades serving as MFA program director and department chair. Simone is recipient of several awards, including a UWM Graduate School Research Grant, an Outstanding Undergraduate Teaching Award, a Research Growth Initiative (RGI) grant, Choreographic Fellowship from the Wisconsin Arts Board and was honored with a 2013 University of Iowa Alumni Fellowship. In 2020 and 2024 Simone received a fellowship from the UWM's Center for Latin American and Caribbean Studies.

For the past 17 years, she travels to Brazil with her husband and research partner, Meredith W. Watts, to research and document popular culture and folk festivities in the Northeastern state of Maranhão. Jointly, they have completed a manuscript on the Leadership of Women in the Popular Culture of Maranhão and a podcast series with interviews of some 65 women leaders.

Simone's Milwaukee Through Embodied Research has worked with more than fifteen research students over a period of six years. The project addressed social and environmental justice and community resilience through oral histories in the Milwaukee's central city communities of Sherman Park and Washington Park.

Simone has just returned from Brazil where she

completed *Crôa*, a choreographic commission by the Cisne Negro Cia de Dança involving live music by an multi-generational group of six women drummers from Maranhão, the rituals of the Catholic celebration of Pentecost and contemporary dance.



Sara Hook (Performer and Choreographer) is a performer, choreographer, and educator who actively promotes the synergy between the professional and academic arenas of dance. Her diverse performing career includes touring the world with Nikolais

Dance Theater (later Nikolais and Murray Louis Dance Company); dancing for Martha Graham luminaries Pearl Lang, Jean Erdman, and Stuart Hodes; 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 (Dance Theater Workshop-now NYLA, Danspace, Dixon Place, Symphony Space, DanceNowNYC's Series at Joe's Pub of the Public Theater, Arts on Site, etc.), in venues across over half of the American states, and in the Netherlands, Canada, Mexico, Italy, Ecuador, Slovakia, and the Czech Republic. Her research and teaching focus on questions about dance history, gender expression and identity, and the role of somatic exploration in meaning-making. Hook holds a BFA from the University of North Carolina School of the Arts, an MFA from New York University, and a certification as a movement analyst from the Laban Bartenieff Institute of Movement Studies. She has toured widely as a guest artist and been an adjudicator for numerous American College Dance Conferences. Hook has taught at the Alvin Ailey American Dance Center, Princeton University, Paul Taylor Dance Company Summer Intensives, and the Bates Dance Festival.

Currently she is Professor and Head of the Department of Dance at University of Illinois Urbana Champaign. At the U of I, she won the College of Fine and Applied Arts Excellence in Teaching Award in 2010 and the campus award for Excellence in Faculty Mentoring in 2020. Her service to the field includes being a founding member of The Pink Ribbons Project, Dancers in Motion Against Breast Cancer. (www.sarahookdances.com)



Roxane D'Orléans Juste (Performer), is French Canadian of Haitian descent. She is the creator of "En Solo" dance concerts, a collaborative platform for her own repertory and the rarely seen signature works of modern classic and contemporary choreographers,

presented in prestigious national and international venues. She is the choreographer in residence for the Fundación Contemporánea Corearte in Caracas, Venezuela. Her dance choreographic structures are infused with the rich tones and textures of her multicultural heritage and position the female choreographic voice as a powerful catalyst for social change. For over four decades, she toured and taught worldwide as a leading member of the Eleo Pomare Dance Company, the Annabelle Gamson Dance Solos, and the José Limón Dance Company, where she currently serves as a reconstructor and which she led as Artistic Associate and Associate Artistic Director. Hailed for her technical and musical versatility and for the dramatic depth of her performances, she was featured and originated roles in the works of numerous master choreographers, amongst those: Anna Sokolow, Anthony Tudor, Lar Lubovitch, Mark Haim, Jiri Kylian, Murray Louis, Ralph Lemon, Donald McKayle, Eleo Pomare, Clay Taliaferro, Dianne McIntyre, Sara Hook, and Rebecca Nettl -Fiol.

D'Orléans Juste has taught at New York University, the North Carolina School of the Arts, Barnard College, Marymount Manhattan College, The Rotterdam Tanzakademie, The Palucca Hochschule Für Tanz in Dresden, and the Folkwang Hochschule in Essen, Germany. She was invited as a guest teacher for the Tanztheater Wuppertal /Pina Bausch Dance Company in Germany and on tour in Paris and in New York City (2014–2017). She is a Bessie Award winner for Outstanding Sustained Achievement in dance and was honored with Canada's prestigious dance award Le Prix Jacqueline Lemieux. D'Orléans Juste is Associate Professor and Graduate Program Director in the Department of Dance at the University of Illinois Urbana-Champaign, where she received an MFA in Dance in 2021.



Mingyeong Kim (Pianist) is a versatile musician with a strong focus on collaborative piano. She actively teaches piano and the Korean language at the University of Illinois. Last year, Mingyeong performed as a pianist for Martha Graham's *Steps in the Street* during

October Dance. Currently, she is pursuing studies in vocal coaching and accompanying (collaborative piano). In addition to her academic work, she serves as a piano instructor at the Illinois Community Music Academy and collaborates with instrumentalists and vocal students. You can find her on YouTube @stoneming.



Heidi Latsky (Filmmaker and Choreographer), the New York-based multi-award-winning dancer, choreographer, filmmaker, educator, and artistic director, is a leader in the physically integrated dance field. Her company, Heidi

Latsky Dance (HLD), has created groundbreaking work for multiple casts of highly talented disabled and non-disabled dancers. With a manifesto that is dedicated to disrupting space, dismantling normalcy, and challenging contemporary views on the definition of beauty, HLD's repertoire—including the critically acclaimed *GIMP*—has been seen by audiences across the United States and abroad. As a filmmaker, Heidi has created films for Montclair State University and Lincoln Center. She has also produced numerous "movement portraits" in the form of films and volumetric videos (holograms). As a keynote speaker, Heidi has spoken about inclusion at Harvard, Cornell University, Chicago Humanities Festival, annually with Fulbright scholars through One to World, and at multiple festivals and conferences. Recently, she was honored by the IDEAL School of Manhattan for her social justice advocacy, received the Martha Hill Fund Mid-Career Award, and was chosen to be a Grand Marshal for New York City's Dance Parade. As an educator she was Head of Movement at the School for Film and Television in New York City for seven years and has developed a series of programs, specifically "Dancing Ourselves," which teaches the core values of HLD as a complete experience. The company's most significantly accessible work commissioned by the New York City Mayor's Office in 2015 for the 25th anniversary of the ADA is the powerful site-specific sculpture court series. *On Display* is performed annually and globally in over 30 countries both live and on Zoom on December 3, honoring the United Nations' International Day of Persons with Disabilities. Heidi is currently working on a new evening-length dance, *Tracking Parallel*, based on the 50-year gap between her mother at 33 undergoing brain tumor surgery and Heidi undergoing the same this year. The piece, featuring 10 dancers most of whom have non-apparent disabilities, will tour in 2025 and will

investigate the experience of living with such disabilities. She is also now interested in telling her story through a new speaking series titled *Who am I now?*



Deborah LaVine (Director) is currently the Dean of the School of Filmmaking at UNCSA. Prior to her role in the School of Filmmaking, Deborah maintained a respected career as a professional film and theatre director while serving as a faculty and administrator at California Institute of the Arts (CalArts) for over 30 years. As a filmmaker, Deborah has made numerous award-winning short films including *Unintended*, an urban fable featuring Jeff Perry, co-star of the TV series *Scandal* and a founding member of Steppenwolf Theater Company, and *Dancing with Shadows*, a lyrical study of memory and loss starring Barbara Bain. Deborah's feature film, *Wild Prairie Rose*, starring Academy Award-winning actor Troy Kotsur, has screened and received numerous awards at film festivals across United States, Canada, and Europe. Filmmaking awards have included the prestigious Heartland Film Festival James Stewart Award for Excellence, South Dakota Film Commission Best Director, Hollywood Short Film Festival Best Director, St. Louis Film Festival Outstanding Feature Achievement, and many more. She is currently developing a short feature film adaptation of John Orlock's play *Indulgences in the Louisville Harem*. Additionally, Deborah has directed over 300 theatrical productions ranging from classics (Brecht, Shakespeare), musicals (Sondheim), and many premieres of new works. One of her most treasured experiences was Deaf West Theater's highly touted Los Angeles production of *A Streetcar Named Desire* staged in English and American Sign Language. This experience sparked several collaborations with Deaf Artists

that extends to one of her current projects, a theatrical musical based on the life of portrait artist John Brewster, Jr., an itinerant deaf painter who worked extensively along the New England coast in the early 1800s.



Debra Loewen (Choreographer and Performer) founded Wild Space Dance Company in 1986 following a career as an independent choreographer and performer. Her work has received critical acclaim throughout the Midwest,

California, New York City, Philadelphia, Delaware, Canada, Colombia, Peru, Japan, and South Korea. In 1973, Loewen created her first site-based performance in the Dance House on the University of Illinois Urbana-Champaign campus and performed Beverly Blossom's work on tour to New York City. Early solo experiments at the U of I led to the creation of an interactive movement sensitive leotard, wired to create sound via computer interface which led to performances at computer music festivals around the country. Featured in *Dance Magazine*, her site-based work intensified with the founding of The New Space Company (Delaware) and later, Wild Space. Interview excerpts about site dance appear in *On Site: Methods for Site-Specific Performance Creation* by Stephen Koplowitz. Debra has choreographic fellowships from Milwaukee County, the Wisconsin Arts Board, and the National Endowment for the Arts, and "Artist of the Year" award from the Milwaukee County Historical Society for her on-site history-based projects. At present she is Senior Lecturer for the Peck School of the Arts Dance Department at the University of Wisconsin-Milwaukee. In 2023 Loewen stepped away from the duties of Artistic Director of Wild Space Dance Company to chase new adventures and make a few more solos.



Jennifer Monson

(Choreographer and Performer), Artistic Director of iLAND, is a choreographer, performer, and teacher who balances her artistic research and choreographic work between New York City and the University of Illinois Urbana

Champaign. Since 1983, she has explored strategies in choreography, improvisation, and collaboration in experimental dance that primarily work outside of proscenium and presenting contexts residing in urban ecosystems such as watersheds, aquifers, prairies, and weather systems such as hurricanes. In 2000, with the multi-year project *Bird Brain*, her work took on a radical new trajectory towards the relationship between dance and ecological systems. *move thing* is a return to the immersive, long-term, community-based process of *Bird Brain* and responds to contemporary issues of environmental justice through the lens of toxicity. Monson intends to frame toxicity within a queer framework, looking outside models of damage, contamination, and sacrifice zones to possibilities of repair, queer use, and healing. At the same time the work creates space to acknowledge and process the grief experienced through irrevocable change and disruption caused by extractive relationships to land and human health disrupting life through cancer and other forms of environmental illness. She has an ongoing collaboration with Val Oliveiro that moves across a range of processes as well as sustaining artistic relationships with Zeena Parkins, Jennifer Miller, DD Dorvillier, nibia pastrana santiago, Alejandra Martorell, Javier Cardona, Iki Nakagawa, and Jeff Kolar, among others. She has received a wide range of foundation support for her artistic work, including Guggenheim and Foundation for Contemporary Art Fellowships, Doris Duke Impact Artist award, two New York

Foundation for the Arts Fellowships, numerous NEA fellowships and two Bessie Awards for *Choreography for Sender* (1997) and *Bird Brain* (2004).

Daniel Nagrin's (Choreographer) career as a dancer, choreographer, and teacher spanned over five decades: from the world of Broadway where he was once voted Best Male Dancer, to films, to solo concert artist, to university professor at Arizona State University. He was associated with modern dance founder Helen Tamaris and co-directed the Tamaris-Nagrin Dance Company. He later directed The Workgroup, an improvisational dance company. Mr. Nagrin is the creator and performer of an extensive solo dance repertory which he toured from 1957 throughout the United States, Europe, and the Pacific. He received numerous grants and awards from the National Endowment for the Arts, the New York State Council for the Arts, and Arizona State University, among others. He received honorary doctorates from the State University of New York and Arizona State University and was awarded one of the first \$20,000 fellowship awards for Master Teacher/Mentors by the National Endowment for the Arts in 1993. As a Professor Emeritus of dance at ASU, Mr. Nagrin focused his energies on writing on dance. His first book, *How to Dance Forever*, has become a handbook bible for many in the dance profession. His other works include *Dance and the Specific Image: Improvisation*, *The Six Questions: Acting Technique for Dance Performance*, and *The Specific Image: Choreography*.



Robert Perry (Lighting Designer) has been designing lighting for over 30 years, with projects ranging from Off-Broadway to dance and opera. His designs have also been featured in numerous regional theatres across the country, including the

Goodman Theatre, LaJolla Playhouse, Arena Stage, Chicago Shakespeare Theatre, Dallas Theater Center, California Shakespeare Festival, Triad Stage, the Shakespeare Theatre (Washington, DC), the Intiman, Hartford Stage, Philadelphia Theatre Company, the McCarter Theatre and Jacob's Pillow Dance Festival. Highlights of his career include designing the lighting for the world premieres of *Lost Lake* at Manhattan Theater Club, *Drowning Crow* at the Goodman Theatre (Kate Whoriskey, director), *Crowns* at the McCarter (Ronald K. Brown, choreographer), and most recently, August Wilson's *Gem of the Ocean* at the Goodman, for which he received a Joseph Jefferson Award nomination (Chuck Smith, director). In addition, Robert is credited with designing the lighting for the New York premieres of *Reefer Madness* at the Variety Arts Theatre (Paula Abdul, choreographer), David Mamet's *Boston Marriage* at New York's Public Theater, and *The Water Engine* at the Atlantic Theater Company, for which he received a Drama Desk nomination. Directors he has designed for include Des McAnuff, Pam MacKinnon, Dan Sullivan, Chuck Smith, Kate Whoriskey, Joseph Chaikin, Michael Kahn, Seret Scott, Richard Hamburger, Regina Taylor, and Shep Sobel. Mr. Perry holds a Master of Fine Arts from the Yale University School of Drama and a BFA from the North Carolina School of the Arts. He is a member of United Scenic Artists Local #829 and currently teaches lighting design at the University of Illinois Urbana-Champaign. Examples of his theatrical work can be viewed at www.robertperrydesign.com



Nic Petry (Filmmaker) believes in the volatile intermix of rigor and instinct. He founded Dancing Camera in 2005 with a passion to unify his background in science with his career in art through movement. Nic developed the company and

approach while performing internationally with the percussive dance brilliance of David Parker and The Bang Group, of which he is a 15-year veteran. He has a BA in ecology and evolutionary biology from Princeton University and an MFA in dance from the University of Illinois Urbana Champaign. He has danced in pointe shoes, nocturnally tracked ocelots in the Panamanian rainforest, hacked many cameras, and discovered a beetle species. He is an Emmy-nominated director and director of photography.



Originally from New York City, **Meridith Sommers** (Film Editor) received her BA from American University with a double major in music performance: cello and law and society. Since moving to Los Angeles, she has edited

numerous television programs as well as short and feature films. Some of her credits include *Fire Country* (CBS), *Cruel Summer* (Freeform/Hulu), *Youth & Consequences* (The Mark Gordon Company), *Covert Affairs* (Universal/USA), *Blindfire* (Brian Geraghty, Sharon Leal, Studio: Kandoo Productions, Dir: Mike Nell), *Fifteen Years Later* (Rachel Brosnahan, Manish Dayal, Matt McGorry Dir: Manish Dayal), *Wild Prairie Rose* (Troy Kotsur, Tara Samuel, Suanne Spoke Dir: Deborah LaVine), and *Model Minority* (Nicole Bloom, Helen Slater dir. Lily Mariye). Sommers is a member of the Motion Picture Editors Guild, Academy of Television Arts and Sciences, and was a finalist for the Sundance Institute's Sally Menke Memorial Editing Fellowship.

Joshua Stenger (Production Stage Manager) is a third-year MFA candidate in the stage management program at the University of Illinois Urbana-Champaign. This is his third time working with the incredible Dance at Illinois

program after having been the production stage manager of February Dance 2024 and calling *Un Recuerdo* during October Dance 2022. He's had the opportunity to work with notable dance companies including the Joffrey Ballet (Winning Works, 2024) and Ballet Theatre Company (*Aladdin*, *Cinderella*).



Endalyn Taylor (Performer), born and raised in Chicago to Baptist minister parents, began her dance training at the Mayfair Academy of Fine Arts. She joined the Dance Theatre of Harlem, becoming a principal in 1993. Taylor has performed for dignitaries

including Coretta Scott King, Colin Powell, President Bill Clinton, Princess Diana, and Nelson Mandela. She made her Broadway debut in *Carousel* and later performed in *The Lion King* and *Aida*. As Director of the Dance Theatre of Harlem School, she taught, choreographed, and staged works for the Professional Training Program. In 2010, she brought ten students to the White House for a new arts initiative, and in 2013, her students performed for the First Lady and other dignitaries. Taylor has choreographed numerous works, including for the Tribeca Performing Arts Center and Collage Dance Collective. She performed and co-choreographed *Chalk Lines* at the American Dance Festival and created *The Counterpoint Project* in 2018. Taylor received praise for her performance in *The World as We Know It* and choreographed for Illinois Theatre's production of *Gem of the Ocean*. She created a solo for the John Lewis commemorative stamp ceremony at Morehouse College. Taylor has lectured at Coventry University and UC Irvine and participated in panels for the Collegium for African Diasporic Dance. She has received numerous awards, including the Excellence in

Teaching Award from the University of Illinois in 2018, and the Big Ten Network's documentary short *Illinois Artist—Endalyn Taylor*, which won a Mid-America Emmy in 2019. Taylor earned her MFA in dance from Hollins University in 2012. She became Dean of the School of Dance at the University of North Carolina School of the Arts in August 2021. Recent engagements include serving as a juror for the 2022 Prix de Lausanne, coaching for the 2023 Margot Fonteyn International Ballet Competition, and restaging *Shostakovich Suite* for the University of North Carolina School of the Arts, which was featured on PBS North Carolina in December 2023.

Meredith W. Watts (Performer) is a researcher and photographer, specializing in dance and Northeast Brazilian folk culture. His most recent exhibition was at the Leenhouts Gallery in January, 2024. The exhibition, entitled *Embodied Devotion*, included the images featured in this performance.



Analia Alegre-Femenias Weber (Guest Performer) is a dancer, improvisational artist, and choreographer who hails from San Juan, Puerto Rico. She obtained her BFA in dance from New World School of the Arts and her MFA in choreography from the University of Iowa. As a

dancer and an architect of movement, Analia looks for opportunities to bring dance to reinvented spaces for audiences to witness the endless possibilities of how art can transform the world around us. Her choreographic work has been presented in renowned spaces like 100 Grand and Judson Church in New York City as well as in Chicago, Tennessee, Miami, New Hampshire, Minneapolis, Mexico, Dominican Republic, and Puerto Rico. She currently is starting her eighth season with Impact Dance Company, is faculty at

Canyon Concert Ballet, and is also the Development Director for The Family Center/ La Familia. She resides in Fort Collins, Colorado.



Adam Witmer (Cinematographer) is a North Carolina-based documentary and performing arts filmmaker. Graduating from the University of North Carolina School of the Arts with a degree in filmmaking in 2016, he began his career as a Film Archivist and Projectionist,

specializing in 16mm, 35mm, and 70mm film inspection and projection. He has projected professionally for the Telluride International Film Festival, the RiverRun International Film Festival, and for the 70mm theatrical releases of *The Hateful Eight*, *Dunkirk*, and *Oppenheimer*. Adam personally produces, directs, shoots, and edits his films through his company, Otterstone Productions. He produced and served as director of photography on the six-episode performing arts documentary series *Premier Stage at UNCSA*, which aired across PBS-NC. His dance performance films *Volant Matter* and *The Way Back* have been featured in *Dance Magazine's* Friday Film Break series. He has collaborated on dance films with the Merce Cunningham Trust to re-stage the historic work *Travelogue* for film, and with the Dance Theatre of Harlem to create a filmic version of their iconic *Firebird* ballet's pas de deux. He has had the privilege of working with dance figures such as Virginia Johnson, Larry Keigwin, Susan Jaffe, Tom Gold, Endalyn T. Outlaw, Brenda Daniels, Ashley Lindsey and Grady Bowman.

LAND ACKNOWLEDGMENT

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



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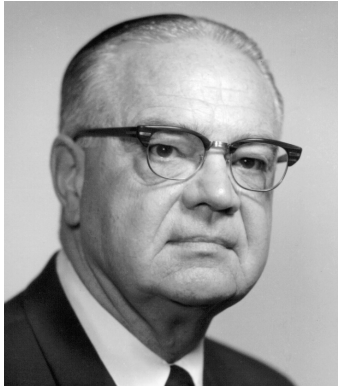
80 years ago, in 1945, members of the United States Armed Forces liberated my father, Rabbi Isaac Neuman, from Ebensee, Austria.

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The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through donations, pledges, and residual gifts of \$1 million or more, these open-hearted visionaries help build a thriving community and encourage cross-cultural understanding. Their support sustains the extraordinary vision of Herman and Ellnora Krannert to create a vibrant gathering place like no other.



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Demonstrating their steadfast dedication to the arts, members of the Foellinger Society have donated or pledged \$500,000 to \$999,999. Because of their generosity, everyone in this community can unite in joyful and engaging experiences. These magnanimous arts lovers celebrate the spirit of Helene Foellinger, whose memorial gift honored her sister, Loretta Foellinger Teeple, and established the Marquee Performance Endowment.



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University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Krannert Center gratefully acknowledges their steadfast support by introducing the Ikenberry Society to recognize donated gifts or pledges of \$250,000 to \$499,999.



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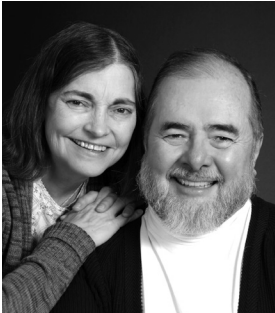
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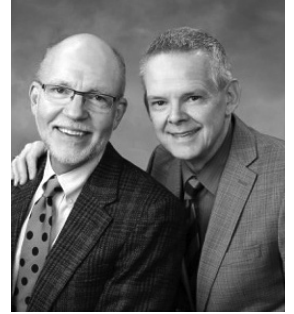
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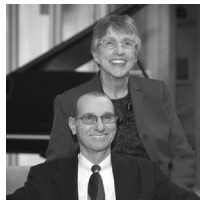
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ALICE PFEFFER
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ANONYMOUS
November 2006



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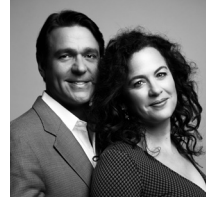
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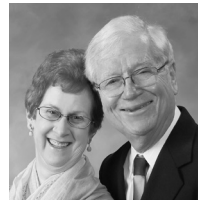
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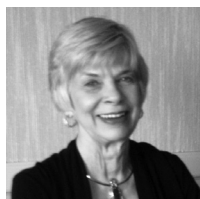
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March 2023



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Maria Miguens, Production Manager

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/
Video Director
Tyler Knowles, Assistant Audio Director

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director/
Wardrobe Adviser/Associate Costume
Director

Paige Stewart-Rankins, Hair & Makeup
Supervisor
Juliana Steitz, First Hand
April McKinnis, EB McTigue,
Cutters/Drapers
Kari Little-McKinney, Theatrical Stitcher

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nick Jukes, Theatrical Lighting
Coordinator

Properties Department

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Bobby Reynolds, Theatrical Scene Shop
Coordinator
Kayley Woolums, Theatrical Scene Shop
Assistant

PERFORMING ARTS BUSINESS SERVICE CENTER

Macauley Allen, Business Services
Specialist
Debbie Delaney, Accounting Staff

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

PHONES AND DEVICES

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

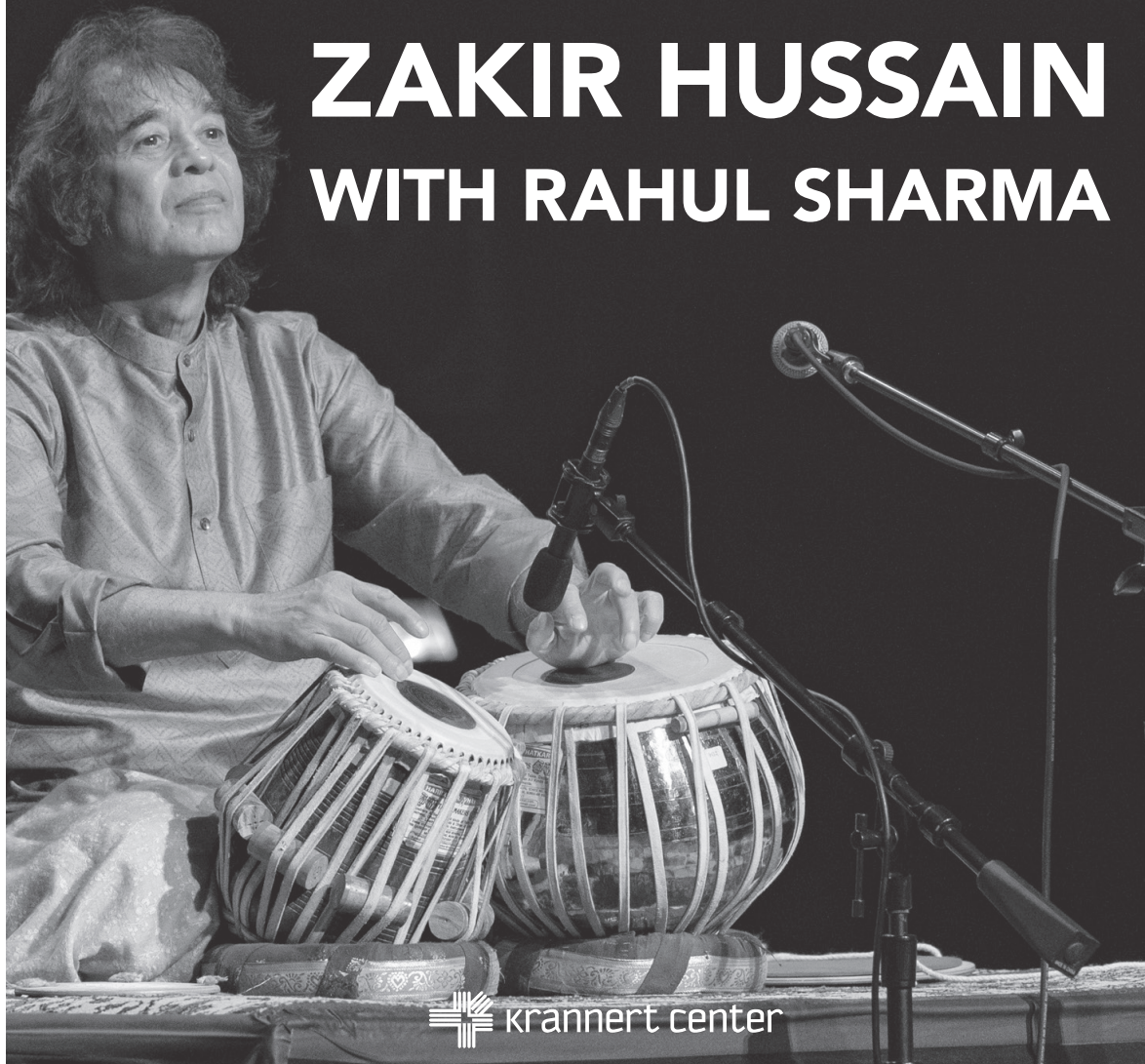
स्वागत हे! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는 ...
에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716

TU OCT 29 AT 7:30PM

ZAKIR HUSSAIN WITH RAHUL SHARMA



 krannert center

WE-NOV 8 AT 7:30PM



WILD UP: JULIUS EASTMAN'S *FEMENINE*

 krannert center

 krannert center



EST.

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