



**STUDIODANCE I**  
**DANCE AT ILLINOIS**

Thursday, March 1, 2018, at 7pm (Program A) and 9pm (Program B)

Friday, March 2, 2018, at 7pm (Program B) and 9pm (Program A)

Saturday, March 3, 2018, at 7pm (Program A) and 9pm (Program B)

Studio Theatre

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# WELCOME TO STUDIODANCE I

Welcome to Studiodance I. It is with great pleasure that I invite you to experience the work of these three outstanding choreographers.

Each of these artists has developed a mastery of their choreographic vision in the works you will see tonight. For the past year, we have been deep in conversation about the poetics of choreography and both the limits and limitlessness of the body's capacity to organize our perception and theoretical frameworks. Charli Brissey researches the material entanglements of bodies to illuminate strategies for difference and survival in precarious times. Kendra Portier investigates color theory to generate a tightly charged choreography. The dancers move at specifically calibrated frequencies, weaving together an ever-shifting elliptical landscape. Chloe Nagle investigates the relationship of the self to the non-human: that space which calls us outside of our own subjectivity to attend to nuances of power as they intensify in the body. The choreography hums through us—the body of the audience—propelling us to new possibilities of attention and listening. In three distinctly different ways, these works generously and provocatively radicalize our physical potential.

—Jennifer Monson, concert director and professor

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# PROGRAM

## **STUDIODANCE I DANCE AT ILLINOIS**

Jennifer Monson, concert director

Thursday, March 1, 2018, at 7pm (Program A) and 9pm (Program B)

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### **PROGRAM A**

#### **horse witness**

Chloe Nagle

#### **Burnish**

Kendra Portier

### **PROGRAM B**

#### **miraging**

Charli Brissey

*This production contains mature content and nudity, and will be presented with no intermission.*

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# horse witness

## **CHOREOGRAPHY**

Chloe Nagle

## **MUSIC**

Chloe Nagle

Luke Parker

## **COSTUME COORDINATOR**

Nicole Zausmer

## **LIGHTING DESIGNER**

Kiana Schalk

## **SOUND DESIGNER**

Luke Parker

## **STAGE MANAGER**

Maddy Paez

## **DANCER**

Chloe Nagle

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## **Acknowledgments**

*Thank you Phoebe Ballard, Symone Sanz, and Lei Lang for your contributions to the creative process. Your insight, curiosity, and brave experimentation was a privilege to work with.*

## **CHOREOGRAPHY**

Kendra Portier, in collaboration with dancers

## **MUSIC**

Arranged by Luke Parker and Kendra Portier  
Featuring music, used for educational purposes  
with permission, by Mind Over Mirrors (*Bark & Barge*); Stephen Vitiello, Andrew Deutsch, and Sawako (*Rain 1*); Lawrence English and Stephen Vitiello (*A Chime for the Fable*); Nora Krahl with Stephen Vitiello (*Nora 4 layers*); Robert Donne, Stephen Vitiello, and The OO-Ray (*Nuvole, No. 2*); Stephen Vitiello (*Something Like Fireworks*); Molly Berg and Stephen Vitiello (*Geese*); and found sound

## **REHEARSAL DIRECTOR**

Phoebe Ballard

## **COSTUME DESIGN**

Kendra Portier, in collaboration with dancers

## **COSTUME COORDINATOR**

Nicole Zausmer

## **LIGHTING DESIGNER**

Alena Samoray

## **SOUND DESIGNER**

Luke Parker

## **STAGE MANAGER**

Shea Hittman

## **DANCERS**

Phoebe Ballard (guest)

Mary Kate Ford

Kaitlin Fox

Lindsey Jennings

Alexis Miller

Natalie Stehly

Leah Wilks

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## **Acknowledgments**

*Deep gratitude for the brilliance and endless openness this cast continues to offer. Without them, my maniacal tinkering would have been tedious and unbearable, instead of moments filled with humor and delight. Big thanks to JMon and Laurie Hogin for pointing me towards directions I might not have otherwise followed, and to Alena and Cody for teaching me.*

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# miraging

## **CHOREOGRAPHY**

Charli Brissey

## **MUSIC**

Jake Metz

## **COSTUME COORDINATOR**

Nicole Zausmer

## **LIGHTING DESIGNER**

Alena Samoray

## **SOUND DESIGNERS**

Jake Metz

## **STAGE MANAGER**

Shea Hittman

## **DANCERS**

Charli Brissey

Catalina Hernandez

Chloe Nagle

Em Pike

Daisy Rueda

Natalie Stehly

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## **Notes**

*miraging has emerged through ongoing choreographic and theoretical research regarding entanglements of matter and materiality between human and nonhuman subjects and objects. The scope of this project is informed by several brilliant thinkers and makers also engaging with these questions, primarily Donna Haraway and Karen Barad, and their influence in my research is undeniable. Alongside these scholars, I believe that reconsidering our relationship to matter and environment is imperative in this current historical moment, and there is much political strategizing that can be revealed by deeply examining the constitution and expansion of the materials we engage with. I invite you to drift slowly and gently through this performance, to sink into an opportunity to see and experience something differently with us as we negotiate this work. Thank you for coming!*

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## **Acknowledgments**

*Thank you to these incredible dancers for your fierce generosity and willingness to engage so deeply in this process. I have been changed by this experience, and by you. Also, biggest ongoing thank you to Jennifer Monson for your continued support and mentorship.*

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# PROFILES

**Charli Brissey** (Choreographer) is an interdisciplinary artist who works choreographically with various technologies and materials, including bodies, cameras, objects, instincts, and ecosystems. They are invested in movement practices to reveal strategies for bodies to coexist sustainably, with a particular interest in nonhuman agencies and interspecies entanglements. Their work is significantly influenced by the experimental video and performance pioneers of the 1960s and 1970s (such as Steina Vasulka, Joan Jonas, and Yvonne Rainer), and has been presented in various galleries, conferences, film festivals, and performance venues nationally and internationally. This includes the National Queer Arts Festival (San Francisco), Movement Research at Judson Church (New York City), The Eye Film Institute (Amsterdam, The Netherlands), Dance on Camera at Lincoln Center (New York City), Center for Performance Research (New York City), Vancouver Queer Film Festival (Vancouver, British Columbia), Zurich Moves! Dance Festival (Zurich, Switzerland), The Arts in Society Conference (Budapest, Hungary), Seattle Lesbian and Gay Film Festival (Seattle), Queer Publics Symposium (Urbana), International Conference on the Image (Berkeley), and others. They received a BFA in dance and choreography and an MFA in kinetic imaging from Virginia Commonwealth University. Charli is an MFA candidate in dance at the University of Illinois.

**Chloe Nagle** (Choreographer) is a dance maker, performer, teacher, and third-year graduate student earning her MFA in dance at the University of Illinois. She received a BFA with Honors in performance and choreography from the University of Wisconsin Milwaukee in 2015.

Nagle has performed her choreography at Danceworks Milwaukee, In Touch Milwaukee, BATES Dance Festival Young Choreographer's Showcase, and informal showings at the American Dance Festival. As a performer, she has worked with choreographers in academic contexts including Ping Chong, Reggie Wilson, Deb Loewen, Rebecca Stenn, Keely Garfield, Stephen Koplowitz, Luc Vanier, Elise Frost, and Li Chiao-Ping.

**Kendra Portier** (Choreographer, BANDportier) is a New York City-based artist, whose work manifests through choreography, teaching, and visual art. Currently, her creative research delves into color and abstracts empathy and absence. Her work has been supported throughout the United States by a variety of professional and educational institutions, such as Gowanus Art + Production (New York), Dixon Place (New York), Tisch School of the Arts (New York), Zenon Dance Company (Minnesota), and Dance New Amsterdam (New York). Her work as a guest artist is extensive, teaching and creating work for students at over 30 colleges, universities, and festivals. She has taught and performed internationally, from the Midwest to Tajikistan, serving as faculty at Bates Dance Festival (Maine), Mark Morris Dance Group (New York City), and Gibney Dance Center (New York City), among others; and will join the faculty at University of Maryland as Artist in Residence fall 2018. Kendra is a senior company member with David Dorfman Dance, whom she has created and toured with since 2010. In addition, she has performed in project-based works, including those of Lisa Race, Nicole Wolcott, Alexandra Beller, and Vanessa Justice. She trained at BalletMet (Ohio), received a BFA with Honors in Dance from The Ohio State University, and is an MFA candidate at the University of Illinois

**Laura Chiamonte** (Visiting Media Coordinator) has performed and presented work throughout the United States and abroad for the past 20 years. Laura has taught workshops in dance composition through the inspiration of inter-media, somatics, and dance at the Chicago Art Department, Dance Center at Columbia College, Illinois Institute of Technology, Illinois Wesleyan, and University of Madison Wisconsin. Laura is currently teaching dance technique and the Alexander Technique at Millikin University, Arts and Integration for the public schools in the Department of Education, and is the visiting media coordinator for the Department of Dance at the University of Illinois.

**Adriane Binky Donley** (Properties Master) is the properties director at Krannert Center, as well as the head of the properties design and management MFA program for the Department of Theatre. Before moving to Champaign, Binky was an Assistant Professor at Ithaca College, heading the areas of props and scenic art. She has also worked as a prop master at Actor's Theatre of Louisville's Humana Festival and The University of Virginia. As a prop artisan, she has worked at Actors Theatre of Louisville, Alley Theatre, Hanger Theatre, Seaside Musical Theatre, and Virginia Shakespeare, among others. She has a BA from the University of South Florida and an MFA from the University of North Carolina School of the Arts.

**Shea Hittman** (Production Stage Manager) is a first-year MFA stage management student at the University of Illinois. She is an ensemble member at Theatre B in Moorhead, Minnesota. At the U of I, Shea has worked as the assistant stage manager on productions of *Hansel and Gretel* and February Dance. Other recent stage management credits include Theatre B's productions of *Equivocation*, *33 Variations*, and *Gruesome Playground Injuries*.

**Jennifer Monson** (Concert Director) uses choreographic practice as a means to discover connections between environmental, philosophical, and aesthetic approaches to knowledge and understandings of our surroundings. As artistic director of iLAND (interdisciplinary Laboratory for Art Nature Dance), she creates large-scale dance projects informed and inspired by phenomena of the natural and the built environment. Her projects include *BIRD BRAIN* (2000-2006), *iMAP/Ridgewood Reservoir* (2007), *Mahomet Aquifer Project* (2009), *SIP (sustained immersive process)/watershed* (2010), *Live Dancing Archive* (2012-2014), and *in tow* (2014-2016). Jennifer has been on the faculty at the University of Illinois since 2008 and was a Marsh Professor at Large at the University of Vermont (2010-2016). She has been awarded numerous grants and fellowships, including the Doris Duke Impact Artist Award 2014, John Simon Guggenheim Fellowship 2004, Foundation for Contemporary Art Fellowship 1998, and multiple National Endowment for the Arts fellowships.

**Maddy Paez** (Stage Manager) is a BFA stage management student at the University of Illinois. At the U of I, Madison was the assistant stage manager for February Dance (2016), Studiodance I (2016), *Viva Verdi!*, *The Minotaur*, *Travesties*, and the production assistant for *1984*. This past summer, Maddy was the stage management intern at the Lyric Repertory Company in Logan, Utah, where she was the assistant stage manager for *The Complete Works of William Shakespeare (Abridged)*, *Wait Until Dark*, and *Big River: The Adventures of Huckleberry Finn*.



**Luke Parker** (Sound Designer) is a second-year MFA student in sound design. His previous roles at Krannert Center include sound design for *All the King's Men*, *Viva Verdi!*, and *Dontrell, Who Kissed the Sea*. He has also held roles as audio engineer for *In the Next Room*, *The Light in the Piazza*, and *Mr. Burns, a post-electric play*. His other work this season includes audio engineer for *Barbecue*.

**Bobby Reynolds** (Technical Director) is a second-year MFA candidate in the scenic technology program. He hails from the flat lands of Ohio where he received his BA from Wittenberg University. Prior to his arrival at the University of Illinois, he worked at Playhouse on the Square for productions such as *Mary Poppins*; *Memphis*; *American Idiot*; and *Kiss Me, Kate*. Bobby recently served as a trusty carpenter for the Heritage Festival at the University of Virginia for the summer.

**Alena Samoray** (Co-Lighting Designer) is a first-year MFA lighting design candidate at the University of Illinois. She received her BA at California State East Bay with an emphasis in production and design before filling a variety of positions around the country. Previous projects supported by EMPAC at Rensselaer Polytechnic Institute include being first AC for *Tesseract* (Director Charles Atlas), lighting director for *After* (Director Andrew Schneider), and lighting designer for *You Sad Legend* (Director Wu Tsang).

**Kiana Schalk** (Co-Lighting Designer) is a junior studying lighting design with LEVEL21 at the University of Illinois. Other design credits include *The Aliens* and *An Iliad* at the Armory Free Theatre, *The Addams Family Musical* at Oak Park and River Forest High School, and *Orchesis Spring Showcase 2015* with OPRF Orchesis. She was also recently a part of the lighting team for several productions at Krannert Center. Studiodance I is Kiana's first time designing a show at Krannert Center.

**Nicole Zausmer** (Costume Coordinator) is a third-year MFA costume design student at the U of I who received her BA from Indiana University (2012). Recent designs include *In The Next Room* (Illinois Theatre), *Failure: A Love Story* (Illinois Theatre), *Mr. Burns, a post-electric play* (Illinois Theatre), *Man of La Mancha* (Bigfork Summer Playhouse), *Boeing-Boeing* (Town Hall Arts Center), and *Mary Shelley's Frankenstein* (Oklahoma City Theatre Company).

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# PRODUCTION STAFF

## **CONCERT DIRECTOR**

Jennifer Monson

## **PRODUCTION STAGE MANAGER**

Shea Hittman

## **STAGE MANAGER**

Maddy Paez

## **TECHNICAL DIRECTOR**

Bobby Reynolds

## **ASSISTANT STAGE MANAGER**

Jenna Keefer

## **ASSISTANT TECHNICAL DIRECTOR**

Alexander Gill

## **COSTUME COORDINATOR**

Nicole Zausmer

## **CO-LIGHTING DESIGNER**

Alena Samoray

## **CO-LIGHTING DESIGNER**

Kiana Schalk

## **SOUND DESIGNER/AUDIO ENGINEER**

Luke Parker

## **PROPERTIES MASTER**

Binky Donley

## **MASTER ELECTRICIAN**

Tony Rajewski

## **DANCE MEDIA COORDINATOR**

Laura Chiaramonte

## **DANCE ASSISTANT STAGE MANAGERS**

Emmaline Rapier

Beth Winegardner

## **COSTUME RUNNING CREW**

Nina Crouchelli

Savanah Scarlett

Jessica Ziegler

Cassidy Zins

## **LIGHTING BOARD OPERATOR**

Jenna Soldati

## **SOUND BOARD OPERATOR**

Jenny Oelrich

## **LIGHTING/DECK RUNNING CREW**

Taylor Adams

Camilia Araque

Kaleigh Dent

Alyssa Trelz

## **VIDEO CREW**

Lauren Mendelson

Sarah Stearn

## **VIDEO CREW**

Lauren Mendelson

Sarah Stearn