



**STUDIODANCE II**  
**DANCE AT ILLINOIS**

Thursday-Saturday, April 18-20, 2019, at 7:30pm  
Studio Theatre

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# WELCOME

Each year as spring arrives, so does Studiodance II. This is one of my favorite shows in our annual performance schedule at Krannert Center, and I am pleased to have the opportunity to introduce you to it. All students, from freshman to outgoing grads, are eligible to audition dances they have choreographed during the year. The show has been adjudicated by a panel comprised of students and faculty and exhibits the diverse range of styles and points of view we strive to create space for in our department. These works are choreographed in addition to the demands

of their very busy schedules and are evidence of the kind of self-motivation required to flourish in the professional dance arena. I thank the choreographers and dancers and all the designers for their hard work and collaborative spirit. We are so excited to share this collection of works by our inventive dancemakers and hope that their efforts stimulate you to further appreciate the inimitable qualities that only dance possesses.

Thank you for coming, and enjoy the show!

—Tere O'Connor, concert director

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# PROGRAM

## **STUDIODANCE II DANCE AT ILLINOIS**

Tere O'Connor, concert director  
Thursday-Saturday, April 18-20, 2019, at 7:30pm  
Studio Theatre

### ***underneath fog, then something bright***

Lindsey Jennings

### ***Double-Sided Dream***

Danzel Thompson-Stout

### ***The Absence of We***

Roxane D'Orleans Juste  
in collaboration with Annabeth Cowser,  
Nina Crouchelli, Jaylen De'Angelo Clay,  
and Danzel Thompson-Stout

### ***Honey Heart***

Mary Kate Ford

### ***Blackbird***

Faith Brown

### ***Back Quarter Time Turn***

Elliot Emadian  
in collaboration with Angel Anderson,  
Mary Kate Ford, and Lindsey Jennings

### ***FLAWD'T***

Jaylen De'Angelo Clay

### ***sorry-preen***

Rachel Rizzuto

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# ***underneath fog, then something bright***

## **CHOREOGRAPHY**

Lindsey Jennings

## **MUSIC**

Michael Wall: "Columns 5" and "Storks"

## **COSTUME DESIGNERS**

Larissa Almanza

Lindsey Jennings

## **LIGHTING DESIGNER**

Adam Major

## **SOUND DESIGNER**

Daniel Massey

## **DANCERS**

Lindsey Jennings

Jessica Ziegler

## **NOTES**

It's almost as if none of this has ever happened. It just shines.

## **ACKNOWLEDGMENTS**

Thank you, JZ, for coming with me with your endless, creative rigor and patience. Elliot Emadian, Phoebe Ballard, Kaitlin Fox, Kendra Portier—thank you for easing my endless anxieties.

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# *Double-Sided Dream*

## **CHOREOGRAPHY**

Danzel Thompson-Stout

## **MUSIC**

"Avgo" by Terence Blanchard

## **COSTUME COORDINATOR**

Larissa Almanza

## **LIGHTING DESIGNER**

Cameron Konarski

## **SOUND DESIGNER**

Daniel Massey

## **DANCER**

Jeremy Taylor

## **NOTES**

This piece is a bodily exploration of being "in between." In between two choices, two realities, two feelings, two intensities. How does being in between resonate and tell a story in the body? Does this body ever get pulled out of the in-between? Does the body ever arrive to place or does the dance only exist in this in-between?

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# ***The Absence of We***

## **CHOREOGRAPHY**

Roxane D'Orleans Juste

in collaboration with Annabeth Cowsert,  
Nina Crouchelli, Jaylen De'Angelo Clay,  
and Danzel Thompson-Stout

## **MUSIC**

Sculthorpe: *String Quartet No. 8*,  
recorded by Kronos Quartet

## **COSTUME DESIGNER**

Larissa Almanza

## **LIGHTING DESIGNER**

Cameron Konarski

## **SOUND DESIGNER**

Daniel Massey

## **DANCERS**

Jaylen De'Angelo Clay  
Annabeth Crowser  
Nina Crouchelli  
Danzel Thompson-Stout

## **NOTES**

This dance is composed of duets which would culminate into a quartet. The work examines human conflicts and attempts to resolution and is inspired by Auguste Rodin's sculpture *Fugit Amor*.

"Nothing, really, is more moving than the maddened beast, dying from unfulfilled desire and asking in vain for grace to quell its passion."

—Auguste Rodin

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# *Honey Heart*

## **CHOREOGRAPHY**

Mary Kate Ford

## **COSTUME DESIGNER**

Larissa Almanza

## **LIGHTING DESIGNER**

Adam Major

## **SOUND DESIGNER**

Daniel Massey

## **DANCER**

Mary Kate Ford

## **NOTES**

It'll be missing you—come along. Roll in the dregs within the depths of a honey heart.

## **ACKNOWLEDGMENTS**

Lines and lineages of sweat—thank you.

*Pause*

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# ***Blackbird***

## **CHOREOGRAPHY**

Faith Brown

## **MUSIC**

"Blackbird" by Nina Simone

## **COSTUME DESIGNER**

Larissa Almanza

## **LIGHTING DESIGNER**

Cameron Konarski

## **SOUND DESIGNER**

Daniel Massey

## **DANCER**

Faith Brown

## **NOTES**

This piece is the result of my intentions to dive deeper into the parts of myself I never held space for as a performer. Within this piece, I embrace the qualities and emotions I tend to overlook or suppress in the performance setting and use them to help me bring out my inner lioness: a combination of fierceness and beauty that exists within my authentic self.

## **ACKNOWLEDGMENTS**

Thank you, friends, family, and God for your continuous support throughout my artistic journey.



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# ***Back Quarter Time Turn***

## **CHOREOGRAPHY**

Elliot Emadian

in collaboration with the dancers

## **MUSIC**

Original Music by Elliot Emadian

## **COSTUME DESIGNERS**

Larissa Almanza

Elliot Emadian

## **NOTES**

0,1,2. 12:00.

## **ACKNOWLEDGMENTS**

Thank you, dancers, Cher, Donna Summer, Coldplay, Jennifer Monson, Tere O'Connor, Phoebe Ballard, Kaitlin Fox, Evvie Allison, Leah Wilks, Em Pike, and JOANN Fabrics and Craft stores.

## **LIGHTING DESIGNER**

Adam Major

## **SOUND DESIGNERS**

Elliot Emadian

Daniel Massey

## **DANCERS**

Angel Anderson

Mary Kate Ford

Lindsey Jennings

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# **FLAWD'T**

## **CHOREOGRAPHY**

Jaylen De'Angelo Clay

## **MUSIC**

"Ultralight Beam" by Kanye West

## **COSTUME DESIGNER**

Larissa Almanza

## **LIGHTING DESIGNER**

Cameron Konarski

## **SOUND DESIGNER**

Daniel Massey

## **DANCER**

Jaylen De'Angelo Clay

## **NOTES**

This piece explores trauma, using ballet and modern vocabularies, and my experiences in relation to my past, present, and future.

## **ACKNOWLEDGMENTS**

Thanks to Tere O'Connor and Endalyn Taylor for their guidance and support. Lastly, thank you to my Heavenly Father for gracing me with the gift of dance.

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# *sorry-preen*

## **CHOREOGRAPHY**

Rachel Rizzuto

## **MUSIC**

"Apologize" by OneRepublic

## **COSTUME DESIGNER**

Larissa Almanza

## **LIGHTING DESIGNER**

Adam Major

## **SOUND DESIGNER**

Daniel Massey

## **TEXT**

Rachel Rizzuto

## **DANCERS**

Annabeth Cowser

Sydney Hagerman

Danner Self

Jenny Smith

Cassidy Zins

## **NOTES**

*sorry-preen* is an unrelenting examination of two seemingly dichotomous characteristics of femininity: the hesitations and doubt inherent in speech patterns and a seeming willingness to submit to—and in fact perform for—the male gaze from a place of significant self-confidence.

## **ACKNOWLEDGMENTS**

Thanks to Danny for watching many (many) drafts.

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# PROFILES

**Faith Brown** (Choreographer/Dancer) developed a passion for the performing arts at a very young age, beginning with dance lessons at the age of four. She continued her studies throughout the years and decided to officially pursue her passion for dance as a career choice when she attended high school at the Youth Performing Arts School in Louisville, Kentucky. Brown is currently a sophomore at the University of Illinois at Urbana-Champaign pursuing a BFA in dance as well as a minor in business. This past summer, she spent her time interning at the Gibney Center where she was able to connect with a variety of artists and experience the life of a dancer in New York City. She currently serves as an intern within the Department of Dance as well as a student board representative for her sophomore class. Her choreography has been recognized at the 2016 High School District Award Ceremony and has provided her with a scholarship in the 2017 Fine + Applied Arts Choreography contest. Two of her works, one of which was co-choreographed, were chosen to be performed in the Studiodance II 2018 production.

**Jaylen De'Angelo Clay** (Choreographer/Dancer), a native of Atlanta, Georgia, is a graduate of Alabama State University receiving a Bachelor of Fine Arts in dance. He trains in ballet, modern, jazz, ballroom, hip-hop, West African, heels, step, and tap dance. While in college, he performed works by Robert Battle, Gary Jeter, Michael Medcalf, Dinita and Kyle Clark, Endalyn Taylor, Kathryn Swords Thurman, Kavin Grant, DeShona Pepper Robertson, and Sidra Bell. Clay was also a part of Eleone Dance Theatre (Philadelphia) and Mid -Atlantic Ballet (Newark, Delaware). Presenting his own choreography, he has showcased works at the Dance Canvas Emerging Choreographers Festival, The Alabama Minority Choreographers Festival, and The NAACP Martin

Luther King Day Conference. Clay strives for excellence in the performing arts. He is an Alvin Ailey Ambassador and the recipient of the Susan B. Glazer Award, the Tim Redovian Scholarship, the Fine + Applied Arts Fellowship, the Harlequin Dance Scholarship, and The Live Más Scholarship. He is currently continuing his studies in dance at the University of Illinois in pursuit of a Master of Fine Arts. Recently, Clay was presented with the Image of Research First Place and People's Choice awards from the Graduate College.

**Elliot Emadian** (Choreographer) is a gender-nonconforming interdisciplinary artist, teacher, and scholar currently living in Urbana, Illinois. Their work occurs in the intersection of dance and choreography, video art and editing, sound and music, light and photography, and popular culture. Emadian began dancing at the age of two, and their love of rolling on the floor and tie-dyed costumes continues to this day. They research the choreography of mathematics as a means to upset seemingly concrete assumptions around binaries of gender and power. Emadian is currently a teaching assistant pursuing a Master of Fine Arts in dance at the University of Illinois at Urbana-Champaign.

**Mary Kate Ford** (Choreographer/Dancer) is an artist with roots in the "Bluegrass State," presently pursuing a BFA in dance from the University of Illinois at Urbana-Champaign. She has performed in works by Renée Wadleigh and Nico Brown, Linda Lehovc, Endalyn Taylor, Rebecca Nettle-Fiol, Mauriah Kraker, Kendra Portier, and many more. She has also performed with Moving Collective—a company based out of Louisville, Kentucky—and has participated in multiple summer programs, including the American Dance Festival and the David Dorfman Dance Intensive. Ford has engaged

with an array of dance forms and histories, somatic practices, and training programs. She has an affection for creating screendance and an interest in the cross-section of movement process and visual art. She likes to relish in the communicative space between her body and yours—the space where we can slip into the vital and creative intellect of our bellies.

**Lindsey Jennings** (Choreographer/Dancer), a native of Mount Sterling, Illinois, is now in her third year at the University of Illinois at Urbana-Champaign in pursuit of her BFA in dance.

**Roxane D’Orleans Juste** (Choreographer) is from Montréal, Québec, Canada, and is of Haitian descent. She shares her artistic homes between New York City and Champaign-Urbana while pursuing her MFA in dance. Juste performed with the Eleo Pomare Dance Company, Annabelle Gamson Dance Solos, and the Limón Dance Company. She won Canada’s Jacqueline Lemieux Prize and New York’s Bessie Award for Sustained Outstanding Achievement. With the continued support of the Canada Council for the Arts and the Foundation for Creation in Fine Arts, she created *En Solo*, a platform for her own choreography and commissioned works by internationally renowned choreographers. Juste’s work has been presented in Canada, the United States, Europe, the Middle East, and South America. She is the choreographer-in-residence for the contemporary dance company Coreoarte from Venezuela.

**Tere O’Connor** (Concert Director) is the artistic director of Tere O’Connor Dance and a Center for Advanced Studies professor of dance at the University of Illinois at Urbana-Champaign. He has created over 40 works for his company and toured extensively throughout the United States and internationally, and has made numerous commissioned works for other dance companies including the Lyon Opera Ballet, White Oak Dance

Project, and solo works for Mikhail Baryshnikov and Jean Butler. O’Connor received a 2013 Doris Duke Performing Artist Award and is a 2009 United States Artist Rockefeller Fellow and a 1993 Guggenheim Fellow, as well as the recipient of numerous other grants and awards. His work has been supported by the National Endowment for the Arts, New England Foundation for the Arts/National Dance Project, The MAP Fund, New York State Council on the Arts, and many others. He has received three New York Dance and Performance Bessie Awards. In October 2014, O’Connor was inducted into the American Academy of Arts and Sciences. He is an active participant in the New York dance community mentoring young artists, teaching, writing, and advocating for dance. His most recent work *Long Run* continues to tour through November 2019.

**Rachel Rizzuto** (Choreographer) is a choreographer and performer fascinated by gesture, repetition, inherent autobiography, and text. A graduate of the University of Southern Mississippi with degrees in dance and English, she spent nine years dancing for the Brooklyn-based company Mari Meade Dance Collective/MMDC. For the last four Valentine’s Days, she has self-produced an interdisciplinary evening, *Love Sucks*, an entirely non-self-effacing look at the hardships, hilarities, and heartbreaks of romantic relationships. With her project-based company, *touche pas*, she has choreographed a piece for a Brooklyn park that ruminates on the inner lives of medieval serfs and created a work set entirely to the music of the Roche sisters. She spent the last several years as an editor for *Dance Teacher* magazine and remains one of its contributing writers.

**Danzel Thompson-Stout** (Choreographer/Dancer), originally from Allentown, Pennsylvania, is an emerging street dance artist, teacher, and choreographer. Thompson is well versed in forms such as street dance, Umfundalai African dance, and modern dance techniques. As an active dancer, he works for artists/companies such as Rennie Harris Puremovement, the Berry & Nance Dance Project, Dr. Kariamuwelsh, Kingsley Ibeneche, and many more. Currently, Thompson holds a BFA in dance from Temple University, is pursuing an MFA in dance from the University of Illinois, is signed with Clear Talent Group, and is a co-founder/artistic director of D2D: Dare to Dance. Furthermore, Thompson is currently working on projects such as dance on Im, collaborative community dance events, and exploring the crossovers between African dance and street dance styles.

**Larissa Almanza** (Costume Coordinator) is in her second year of the MFA costume design program at the University of Illinois. She was born in Tamaulipas, Mexico, and was raised in the Rio Grande Valley located in South Texas. She received her BFA in studio art and design at the University of Texas-Pan American. Prior to her arrival at the University of Illinois, she worked as a freelance costume designer and commissioned artist in South Texas. Almanza most recently designed *Because I Am Your Queen* (2019) for Illinois Theatre. Other recent works include *La Bohème* (2018) for Lyric Theatre @ Illinois and *Terminal C* for the Dance at Illinois February Dance concert (2018). She is the new costumes coordinator for Dance at Illinois and most recently worked on *Studiosdance I* (2019).

**Angel Anderson** (Dancer) is a third-year student at the University of Illinois at Urbana-Champaign where she is currently pursuing a dual degree. She expects to graduate with a BSLAS in psychology and a BFA in dance in May 2021.

**Grace Chariya** (Stage Manager) is a junior in the BFA stage management program at the University of Illinois at Urbana-Champaign and a native of Urbana, Illinois. Recent credits include stage manager for *The Nutcracker* (Peoria Ballet) and *An American Daughter* (Illinois Theatre). She was also assistant stage manager for Jessica Lang Dance's *us/we* (Krannert Center for the Performing Arts), *Don Giovanni* (Lyric Theatre @ Illinois), and *In the Next Room, or the vibrator play* (Illinois Theatre). Chariya works as a production assistant in the Krannert Center Events Department and recently advanced the Russian National Ballet Theatre at Krannert Center as a student production coordinator.

**Nina Crouchelli** (Dancer) began her lifelong journey with dance under the direction of Robin Hill at the Dance Center of LaGrange (La Grange, Illinois). It was here that she found her voice in movement and a passion that would take her to unknown places. Now pursuing a BFA in dance at the University of Illinois, she has danced in works choreographed by Jennifer Monson, Linda Lehovec, John Toenjes, and Renata Sheppard. Crouchelli strives to intertwine her devotion to dance with her love of science and education.

**Sydney Hagerman** (Dancer) is from Sullivan, Illinois. She is in her second year of the BFA dance program.

**Cameron Koniarski** (Lighting Designer) is a sophomore in the BFA lighting design and technology program at the University of Illinois at Urbana-Champaign. He is from Skokie, Illinois, a suburb of Chicago. Koniarski has previously been master electrician for *Hit the Wall* (Illinois Theatre) as well as assistant lighting designer for *Marat/Sade* (Illinois Theatre). This is his first time as lighting designer in a Krannert Center production.

**Adam Major** (Lighting Designer) is a sophomore studying lighting design and technology at the University of Illinois at Urbana-Champaign. He is originally from Naperville, Illinois. His most recent credits include assistant lighting designer for *Studiobance I* (Dance at Illinois) and *An American Daughter* (Illinois Theatre), master electrician for *February Dance: Dancing 50: Moving Forward/ Looking Back* (Dance at Illinois, 2019) and *Marat/ Sade* (Illinois Theatre), and lighting designer for *Red* and *TCiD 3: This Is Living* (Armory Free Theatre). This is his design debut at Krannert Center.

**Daniel Massey** (Sound Designer) is a sophomore in the BFA sound design and technology program at the University of Illinois at Urbana-Champaign. Recent credits include sound board operator for *La Bohème* (Lyric Theatre @ Illinois) and *Travesties* (Illinois Theatre) and *A2* for *Assassins* (Illinois Theatre). Outside of Krannert Center, he was the sound designer for *Atlantis* (Illini Student Musicals) and *For Love* (Armory Free Theatre). Daniel also works as an audio engineer for Foellinger Auditorium on campus. This past summer, he worked as an electrician and follow spot operator at STAGES St. Louis.

**Danner Self** (Dancer) is currently studying dance at the University of Illinois, expecting to graduate with a BFA in May 2020. Self's passion and love for dance started at three years old when she had her first dance class. She started dancing competitively at age five and teaching and choreographing at age 14. After graduation, she plans to continue her journey pursuing a career in commercial dance.

**Jenny Smith** (Dancer) is a junior in the University of Illinois dance program. She transferred into the program this year from the University of Wisconsin-Madison where she had many opportunities to perform. Smith has worked with Rachel Rizzuto since last semester, and she performed in Linda Lehovc's piece in November Dance 2018. This semester, she assisted in *Studiobance I Extended*.

**Jeremy Taylor** (Dancer), a native of Chicago, is a BFA student in the Department of Dance at the University of Illinois at Urbana-Champaign where he has danced in choreographies by Melanie Bales, C. Kemal Nance, and Rebecca Nettle-Fiol. He is the artistic director for *Dance2XS UIUC* and president of the MVMNT ("movement") Dance Community. Taylor's work emerges from a confluence of visual art, theatre, and commercial dance as he seeks to merge urban/street styles with African Diasporic forms.

**Jessica Ziegler** (Dancer) is a sophomore at the University of Illinois at Urbana-Champaign pursuing her BFA in dance. She began her training at Forevermore Dance & Theatre Arts before continuing to develop her technique at the Ruth Page Center for the Arts in Chicago, Illinois, from 2012 to 2017. During her time at Ruth Page, Ziegler had the opportunity to dance abroad at the Escuela Nacional de Ballet de Cuba in Havana, Cuba, and with Mandala Dance Company in Ladispoli, Italy, upon receiving a full scholarship for Dance Twinning Week ITALY/USA. She has performed in works by Rebecca Nettle-Fiol, Linda Lehovc, Abby Zbikowski, Endalyn Taylor, Victor Alexander, and Adriana Durant. Ziegler is a curious individual who is attempting to navigate the world through dance.

**Cassidy Zins** (Dancer) is currently in her second year of undergraduate study in dance at the University of Illinois. She began dancing at two years old and competitively dancing at five years old. At 15, Zins had the opportunity to begin teaching, and she loves when she is able to share her passion for dance with children. After graduation, she plans to pursue dance professionally as well as teach dance.

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# PRODUCTION STAFF

## **CONCERT DIRECTOR**

Tere O'Connor

## **STAGE MANAGER**

Grace Chariya

## **TECHNICAL DIRECTOR**

Alex Gill

## **ASSISTANT STAGE MANAGER**

Tay Roylance

## **PROPERTIES MASTER**

Megan Dietrich

## **HAIR/MAKEUP MASTER**

Melissa Hall

## **MASTER ELECTRICIAN**

Elaine Richardson

## **AUDIO TECHNICIAN**

Daniel Massey

## **WARDROBE HEAD**

Larissa Almanza

## **WARDROBE CREW**

Colleen Brown

Star Milam

## **DANCE ASSISTANT STAGE MANAGERS**

Caitlin Chrastka

## **GEL/DECK CREW**

Alexandria Kinard

Angel Anderson

## **SOUND BOARD OPERATOR**

Nia Khan

## **VIDEO CREW**

Latosha Pointer

Emily Schwartz

## **MEDIA COORDINATOR**

Laura Chiamonte