



**FEBRUARY DANCE: DANCING 50:
MOVING FORWARD/LOOKING BACK
DANCE AT ILLINOIS**

Thursday-Saturday, February 7-9, 2019, at 7:30pm
Colwell Playhouse

WELCOME

... to February Dance: Dancing 50: Moving Forward/Looking Back

Looking Back. Fifty years ago, the Department of Dance officially moved out of the Physical Education Department for Women and became an autonomous department within the College of Fine and Applied Arts. Fifty years ago, Dance at Illinois moved into the newly constructed Krannert Center for the Performing Arts. Moving Forward. Tonight, we bring you February Dance, a presentation of new works that have been crafted by artists who have been deeply invested in our community for the last 18 years.

The field of dance generates new approaches and aesthetics through the time-honored tradition of one-to-one and body-to-body contact. In order to explore our rich past and generate ideas toward our future, Dance at Illinois is involved in a year-long series of collaborative projects between current faculty, alumni, and students. Faculty members have collaborated with alumni who represent the next generation of artists, each of whom have developed significant careers in the field of dance. These mature artists will be performing with our students tonight, creating another layering of histories. The four February Dance faculty artists represent some of the shortest and longest time spans within the department. Professor Cynthia Oliver came to Illinois in 2000 and Professor John Toenjes came in 2001. Professor Endalyn Taylor started in 2014, representing one of our newest voices, and Dr. Kemal Nance became an assistant professor in 2017, only one and a half years ago!

Professor John Toenjes and alumna Renata Sheppard (MFA 2007) will present *Patina*, a new work with layers of texture rooted in memory. Professor Toenjes and Sheppard share a passion for technology and visual imagery; their stages are interactively interwoven visual and kinetic landscapes. In *Patina*, the stage is an active space that participates in the dance's central metaphor through the use of technology and the age-old materials of charcoal and paper. The landscape is momentary, impermanent, and is created to reveal the profound beauty in its imperfections and the lasting impressions of its making.

Professor Endalyn Taylor has collaborated with alumnus A. Raheim White (BFA 2011) to create *Kueendom of the Shade*, an exploration of Black Femme. Professor Taylor is the embodiment of royalty—she was a principal dancer for Dance Theater of Harlem, dancing the roles of princesses and queens. She danced in the original productions of *The Lion King* and *Aida*, and she performed for royalty, including Princess Diana, and dignitaries such as Bill Clinton, Coretta Scott King, and Nelson Mandela. The embodiment of royalty transcends blood; it is deeply rooted in the energy of charisma, a charisma that for Taylor resonates with truth, compassion, and love. This is the stuff of Professor Taylor's dancing and dances, and it will surely be the heart of *Kueendom*.

Professor Cynthia Oliver will explore Afrofuturism in *Tether*, a collaboration with three alumnae—Leslie Cuyjet (BFA 2004), Jessica Pretty (MFA 2016), and Angie Pittman (MFA 2015). Dr. Oliver crosses boundaries as a scholar exploring the African diaspora and Afro Caribbean themes based in her Virgin Island roots, and as a creative maker who excavates histories and stories through the body. Her dance/theatre works play with words and text as well as movement and rhythms and bring together interdisciplinary artists who fill the stage space with compelling visual images and soundscapes. Collaborators for *Tether* include Illinois artists who came together in Oliver’s critically acclaimed work *Virago-Man Dem*, recently presented in the Krannert Center Marquee series. In *Tether*, three powerful alumnae dancers and current students fly, connect, slap, jump, and holler toward a possible future.

Professor C. Kemal Nance will collaborate with three alumni—Grant Hill (BFA 2018), James Washington (BFA 2018), and A. Raheim White (BFA 2011) in the new work *I Wonder . . .* Throughout his career, Dr. Nance has been immersed in explorations of Black dancing men through his own autoethnographic methodologies and the crafting of intensely beautiful, eerily dark, and surprisingly joyful dances. His dances reference the contexts in which Black men operate, from the brutality of slavery to the “Chalk Lines” drawn around Black bodies in death. For this piece, he has chosen music by the incomparable Stevie Wonder, who channels the beauty, power, and jubilation of hopeful black male voices.

Enjoy February Dance 2019!

—Jan Erkert, department head and professor

PROGRAM

FEBRUARY DANCE: DANCING 50: MOVING FORWARD/LOOKING BACK DANCE AT ILLINOIS

John Toenjes, concert director

Thursday-Saturday, February 7-9, 2019, at 7:30pm

Colwell Playhouse

Patina

Renata Sheppard and John Toenjes

Kueendom of the Shade

Endalyn Taylor and A. Raheim White

20-minute intermission

Tether

Cynthia Oliver

I Wonder . . .

C. Kemal Nance "Kibon"

*This concert contains adult content and is intended for mature audiences only.
Parts of this performance may include loud music. If you are sensitive to high sound levels, earplugs are
available at the theatre entrance or can be requested from Krannert Center ushers and staff.*

Patina

CHOREOGRAPHY

Renata Sheppard with the dancers

MUSIC

John Toenjes

COSTUME DESIGNER

Richard Gregg

SET DESIGN AND CONCEPT

Renata Sheppard

LIGHTING DESIGNER

Michael Cummings

SOUND DESIGNER

Ziarrah (Zia) Fox

MEDIA DESIGNERS

Anja Hose

Kyungho Lee

John Toenjes

DANCERS

Kennedy Cowan

Nina Crouchelli

Nick Hittle

Lindsey Jennings

Grace Krizay

Danielle Masticola

Mya McClellan

Rachel Rizzuto

Renata Sheppard (MFA 2007)

Jenna Soldati

Jeannette Williams

NOTES

Patina is a hybrid of dance and visual arts, inspired by Buddhist concepts that derive from Wabi-Sabi, which celebrates the beauty of imperfection. Iconic standards of beauty, embodied by the golden proportion and other mathematical patterns ubiquitously found underneath the seeming chaos of nature, dictate a carefully measured space and precise choreographies of the body. Paper, flesh, light, and textured sound become the landscape for a world where lived experience accumulates as visible artifact, the stage space filling with information generated by the dancers, evolving these memories into a new formation and idea of humanness without race or gender.

The body, engaged in concentrated task, opens itself to the poetry of error, while the charcoal, delicately held by the dancers as they move, becomes an extension of the choreography, offering both the paper and the skin as a real-time canvas, a patina of layered memories. The paper, both fragile and durable by nature, becomes a metaphor for transformation and a vehicle of expression that we use to identify ourselves.

Patina touches upon empathy, impermanence, the curiosity and awareness to see beauty in transient, fleeting moments, to treat the flaws and signs of age that society is so quick to hide as the very essence of one's history and identity. Because life is more than a perfect circle.

"The world breaks everyone and afterward many are strong in the broken places."

—Ernest Hemingway

ACKNOWLEDGMENT

Special thanks to the Bogliasco Foundation for supporting Renata Sheppard during an artist residency where the concept of *Patina* was created as "Unbreak Me."

Pause

Kueendom of the Shade

CHOREOGRAPHY

Endalyn Taylor and A. Raheim White (BFA 2011)

MUSIC

Gate 3 by Emptyset, [Merlin] PIAS (on behalf of Subtext); AMRA; and 1 Music Rights Societies

We Are The Ones by Sweet Honey In the Rock, Warner Music Group, ©1998 Rykodisc

Original Sound Score: Ziarrah (Zia) Fox

POEM

Kueendom by Aaron-Raheim White

COSTUME DESIGNER

Richard Gregg

LIGHTING DESIGNER

Michael Cummings

SCULPTURE DESIGNER

Megan Dietrich

SOUND DESIGNER

Ziarrah (Zia) Fox

DANCERS

Angel Anderson

Faith Brown

Jaylen Clay

Nia Khan

Alexandria Kinard

Mya McClellan

LaTosha Pointer

Stephanie Shaw

Faith Stanton

A. Raheim White

Jeannette Williams

NOTES

Kueendom of the Shade embodies all creative expressions and genders while particularly celebrating the Black Femme. We invoke the power, subtlety, beauty, and dynamism of our essences to share with each other and with you. This is a celebration of what is and what can be.

“If any female feels she need anything beyond herself to legitimate and validate her existence, she is already giving away her power to be self-defining, her agency.”

—Bell Hooks

ACKNOWLEDGMENTS

We are thankful to our cast for joining us on this spirited journey and all others who’ve helped to co-create this grand experience.

Intermission

CHOREOGRAPHY

Cynthia Oliver

MUSIC

Jason Finkelman

COSTUME DESIGNER

Susan Becker

LIGHTING DESIGNER

Michael Cummings

SOUND DESIGNER

Ziarrah (Zia) Fox

MEDIA DESIGNER

John Boesche

VISUAL DESIGNER

Stacey Robinson

DANCERS

Leslie Cuyjet (BFA 2004)

Jessica Inglesby

Star Milam

Angie Pittman (MFA 2015)

LaTosha Pointer*

Jessica Pretty (MFA 2016)

Emily Schwartz

Alexia Van Skyock*

NOTES

In Cynthia Oliver's *Tether*, six women jump, play, holler, scoot, and swing in a temporal future. They are individuals and a collective. They speak their language(s) and move by group thought. Their ties fly, connect, slap, and reach for possibility while anchored to historical referents. They are sensate, intuitive, and tethered to each other, to themselves, to no one. Collaborators include Jason Finkelman (music), Susan Becker (costume design), John Boesche (projection design), and Stacey Robinson (visuals).

ACKNOWLEDGMENTS

All these lovely young women contributed tremendously to this work and its content as we talked about the concept of the work. They brought their personal experience, cultural knowledge, and generosity in beautiful ways that contributed to the making of this work. Special thanks to LaTosha, understudy, who played at our double-dutch conversations and offered fun songs that we have since used and deconstructed. I also want to acknowledge the immense hard work and talents of Alexia "Lexie" who became understudy extraordinaire in our rehearsals. She learned everyone's part (no small task!) and could step in at a moment's notice to do their roles. She was the model understudy, and we could not have progressed as we did without her. Lexie, you rock!

*Understudy

Pause

I Wonder . . .

CHOREOGRAPHY

C. Kemal Nance “Kibon”

MUSIC

By Stevie Wonder:

As

Ngiculela—Es Una Historia—I am Singing

A Seed’s a Star/Tree Medley

Seems So Long

As If You Read My Mind

COSTUME DESIGNER

Richard Gregg

LIGHTING DESIGNER

Michael Cummings

MEDIA DESIGNER

John Boesche

SOUND DESIGNER

Ziarrah (Zia) Fox

DANCERS

Jaylen Clay

Will Ervin

Grant Hill (BFA 2018)

C. Kemal Nance

Ibrahim Sabbi

Eddie Shellman

Jeremy Taylor

Danzel Thomson-Stout

James Washington (BFA 2018)

A. Raheim White (BFA 2011)

NOTES

The musical brilliance of Steveland Morris has brought the world many beautiful love songs. His music has also narrated a resistance among African-American people and has scored the soundtrack of my life. In this 50th year of Dance at Illinois and the 400th year after 20 enslaved Africans were brought to Jamestown, Virginia, *I Wonder . . .* brings together two of my muses, the beauty of Black dancing men and the messages and melodies of Morris’ music. The title is a double entendre. The “I” not only reflects my auto-ethnographic approach, but it also symbolizes the University of Illinois, the place that binds each cast member to another. “Wonder” reflects my philosophical inquiries about manhood and maleness and the nickname for the brilliant Steveland Morris, or as he is known to the world, Stevie Wonder.

ACKNOWLEDGMENTS

Thank you, Rachel Maramba, LaTosha Pointer, and Stephanie Shaw, for your perennial hands of support. I extend a special *dobale* to my dancers for their commitment to this project and for their tolerance of the insanity that is my creative process. I thank my alumni dancers who carved time out of their professional lives to join our *bantaba* (dancing ground).

I Wonder . . . is warmly dedicated to “the Robs”—Robert Henderson Jr. and III, Robert Nance, and Robert Wilson.

PROFILES

C. Kemal Nance, PhD, “Kibon” (Choreographer for *I Wonder . . .*), a native of Chester, Pennsylvania, is a performer, choreographer, and scholar of African Diasporan Dance. Attendees at the Colloquium of Black Arts in Salvador, Bahia, Brazil, knighted him with the nickname “Kibon”—the name of a Brazilian ice cream to reflect the “delicious time” they experienced in his movement class. He is a master teacher of the Umfundalai technique of contemporary African dance. Nance holds a BA in sociology/anthropology with a concentration in Black studies from Swarthmore College and Master of Education and PhD degrees in dance from Temple University. Dancers from his newly formed Nance Dance Collective performed on the Jamaican television show *Smile Jamaica* and will be featured in his forthcoming dance film *Deez Nuts!: Black Bodies Dancing Defiance*. To stay abreast of Nance’s evolving creative and scholarly work, visit www.blackmendance.com.

Cynthia Oliver (Choreographer for *Tether*) is a Bronx-born, Virgin Island-reared dance maker. Significantly influenced by the Black avant garde, Oliver creates performance collages that move from dance to word to sound and back again toward an eclectic and provocative dance theatre through which she incorporates textures of Caribbean performance with African and American aesthetic sensibilities. She has toured the globe as a featured dancer with contemporary companies including David Gordon Pick Up Co., Ronald K. Brown/Evidence, Bebe Miller Company, and Tere O’Connor Dance and as an actor in works by Laurie Carlos, Greg Tate, Lone, Ntozake Shange, and Deke Weaver. Oliver is a New York Dance and Performance (Bessie) Award-winning choreographer and a Maggie Allesee National Center for Choreography Mellon Fellow (2016). She holds a PhD in performance studies, is a professor in the dance department, and is an affiliate in African-American Studies and Gender and Women’s Studies. She is a University Scholar (2011), a Center for Advanced Studies associate (2016), and was recently appointed associate vice chancellor for research in the humanities, arts, and related fields (2017) at the University of Illinois at Urbana-Champaign.

Renata Sheppard (Co-choreographer and Dancer for *Patina*) is a hybrid artist creating as a choreographer, director, and scholar. She has lived and worked in the United States, Europe, and Asia. As a Fulbright Scholar, Henry Luce Scholar, Kate Neal Kinley Fellow, and United States Embassy Artist Research grantee, she has been recognized for her innovative engagement of dance across disciplines—presenting an evening-length, interactive performance with Italy’s Allied Sciences Arts Lab at the Teatro a Corte Festival in Torino; designing hand-made, illuminated costumes from paper featured as art in a hotel lobby; or founding and directing the award-winning Experimental Film Virginia residency and festival. A researcher who investigates interdisciplinary and innovative methods of art-making, engagement, and digital technologies, Sheppard’s artistic work includes a diverse range of media from dance to installation to film and photography, social media, and interactive design. A Hampton Roads Business Insider Top 40 Under 40 honoree, she designs and runs programs and events that integrate art with tourism and economic development. She recently returned from Jerusalem, Israel, where she created a new performance installation for the Musrara International Festival. She has presented her work internationally in Italy, France, Spain, Germany, United Kingdom, Tunisia, India, Taiwan, Korea, Australia, Canada, Israel, and throughout the United States. Sheppard currently lives in Cape Charles, Virginia, and continues on a project basis at her second home in Italy.

Endalyn Taylor (Co-choreographer for *Kueendom of the Shade*) joined Dance Theatre of Harlem’s company in 1984, becoming a principal in 1993. Broadway credits include original casts of *Carousel*, *The Lion King*, and *Aida*. She participated in the recording of the Grammy-nominated cast albums and performed for the 1993 and 1997 Tony Awards. Taylor ran a performing arts institute in Cambridge, Massachusetts. She served as the director of the Dance Theatre of Harlem School and brought students to the White House to participate in an Obama arts initiative and to perform for the First Lady and the spouses of the heads of state luncheon. Choreographic commissions include productions for The Dance Theatre of Harlem, Tribeca Performing Arts Center, Judas International Dance Company, and Collage Dance Collective. Taylor performed the co-choreographed *Chalk Lines* at the American Dance Festival in New York and most recently premiered a collaborative work entitled *The Counterpoint Project* in New York. Taylor serves as a national spokesperson for Black ballerinas and has presented lectures and panels at Coventry University in England, Collegium for African Diasporic Dance, and National Association Schools of Dance and served as keynote speaker at the Black Women Rock, Empower Me Award Ceremony in Champaign, Illinois.

John Toenjes (Concert Director and Co-creator for *Patina*) is associate professor, music director, and co-director of undergraduate education at Dance at Illinois and past president of the International Guild of Musicians in Dance.

Toenjes regularly accompanies contemporary and ballet technique classes at the University of Illinois at Urbana-Champaign and teaches courses in music theory for dance and dance technology. An academic researcher as well as artist and educator, his article "Composing for Interactive Dance: Paradigms for Perception," was published in *Perspectives of New Music* in Winter 2007, and he wrote a chapter about improvisation in the modern dance class for the book *Musical Improvisation: Art, Education, and Society*, published by University of Illinois Press in 2009.

He has written more than 30 commissioned dance scores for such choreographers as Luc Vanier, Sara Hook, Todd Williams, and Joe Goode. Other collaborations include *Value Intensity* with choreographer Todd Williams, which was the opening concert of the 92nd Street Y Harkness Dance Festival in New York in 2006, and *e's of water* with choreographer Luc Vanier (now director of dance at the University of Utah), a large-scale, interactive dance and sonic sculpture installation in 2007 at the University of Wisconsin-Milwaukee. With artistic partners David Marchant and Ben Smith, he created computer-assisted, interactive dances, most notably *Inventions Suite* featured at the 2008 Cleveland Ingenuity Festival. In fall 2010, John was invited to an artist residency at Studio for Electro-Instrumental Music (STEIM) in Amsterdam. Shortly thereafter, he redesigned

the electronics and wrote a new sound score for Trisha Brown's *Astral Convertible (Reimagined)*, and in 2011 programmed the interactive dance *fraMESHift* for the Virtual Reality and Multimedia Park in Turin, Italy.

From 2010 to 2013, Toenjes was technical director of the Illinois-Japan Performing Arts Network (JAPAN), with his tenure culminating in the production of his networked performance *Timings: An Internet Dance* with dancers in three locations, including Tokyo, connected to live avatars. Since then, his focus has been on smartphone-enhanced works. His 2014 dance theatre work *Kama Begata Nihilum* featured a cast of dancers carrying networked iPads and an audience AR app, programmed by collaborator M. Anthony Reimer. This inspired him to establish the Laboratory for Audience Interactive Technologies (LAIT), which has designed a platform for creation of audience apps for use in live performance. He and Los Angeles-based choreographer Chad Michael Hall premiered *Public Figure* at University of California, Irvine, in 2015, which is the first theatrical work to integrate LAIT into its development process. Toenjes, Hall, and Reimer also collaborated on the smartphone-enhanced dance *Critical Mass*, which premiered at Krannert Center in 2017. His latest work for cellphone-enhanced dance, *INTERFACE: Alternate Reality*, was premiered in February 2018 at University of California, Irvine, as part of the 21st C Seed program. For more information on LAIT, visit <http://lait.ncsa.illinois.edu>.

A. Raheim White (Co-choreographer for *Kueendom of the Shade*), a Chicago, Illinois, native, earned their MFA from New York University (NYU) Tisch School of the Arts and BFA from the University of Illinois at Urbana-Champaign, both in dance performance and choreography, and studied abroad in Taiwan to train in classical Chinese dance, dance meditation, and kung fu at the Taipei National University of the Arts. They have performed with Sean Curran Company, Project 44, and Trainor Dance. Choreography credits include *Opera Lafayette*, Department of Theatre at the University of Illinois at Urbana-Champaign, and *Dance Africa Pittsburgh*, among others. As a master instructor, they have taught at The American Dance Festival, NYU's Tisch School of the Arts, Point Park University, Barnard College at Columbia University, University of Hawai'i at Mānoa, *Dance at Illinois*, *Gibney Dance*, and *Dance New Amsterdam*. White is currently an ensemble member of Lucky Plush Productions and a Reiki master teacher and crystal-healing adornment designer who strives to facilitate healing through art, Reiki, education, dance, and dialogue.

Susan Becker (Costume Designer for *Tether*) works as a designer, artist, and educator in the field of fashion and costume. For the past 20 years, she has designed for traditional and experimental settings, from the fashion industry to collaborations on stage, film, and site-specific projects. Recent collaborators include artists Deke Weaver and Jennifer Allen (*ELEPHANT*, *WOLF*, and *BEAR*), choreographers Tere O'Connor (*Sister*), Sara Hook (*Bored Houseguests*), Cynthia Oliver (*BOOM!* and *Virago-Man Dem*), and Jennifer Monson (*Live Dancing Archive I and II*, *in tow*, *bend the even*). Becker has also taught extensively, including for the Rhode Island School of Design and as an assistant clinical professor at the University of Illinois.

John Boesche (Media Designer for *Patina*, *Tether*, and *I Wonder . . .*) has created projected images for more than 180 dance, opera, theatre, and music productions. Designs for dance include *Hedwig Dances*, *The Joffrey Ballet*, *Liz Lerman Dance Exchange*, *Lucky Plush Productions*, *Mordine & Company Dance Theatre*, and *Erica Mott Productions*, among others. His scenic and media designs for regional theatre include *Chicago Shakespeare Theater*, *Geffen Playhouse* (Los Angeles), *Goodman Theatre* (Chicago), *Lookingglass Theatre Company* (Chicago), *McCarter Theatre Center* (Princeton), *New York Shakespeare Festival* (New York City), *Seattle Repertory Theatre*, and *Steppenwolf Theatre* (Chicago), among others. 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 at Urbana-Champaign.

Michael Cummings (Lighting Designer) is a third-year graduate student at the University of Illinois. He is pursuing an MFA in lighting design. Previous work at the U of I includes *La Bohème* (Lighting Designer), *Barbecue* (Assistant Lighting Designer/ME), *In the Next Room* (Lighting Designer), *Studio Dance 1* (Lighting Designer), and *Mr. Burns, a Post-Electric Play* (Assistant Lighting Designer) as well as an ongoing assistantship at Krannert Center.

Leslie Cuyjet (Alumna Dancer for *Tether*) is a dance artist and performer. She has collaborated with Jane Comfort, David Gordon, Niall Noel Jones, Cynthia Oliver, Juliana F. May, Kim Brandt, Yanira Castro/a canary torsi, Julian Barnett, Stephanie Acosta, Vanessa Walters, NARCISSISTER, Sean Donovan and Sebastián Calderón Bentin, Emily Wexler, David Thomson, Mark Dendy, The A.O. Movement Collective, and Will Rawls. She has appeared in performance works with Anohni, Meredith Monk, and Solange. Her independent work aims to unpack this personal archive that includes over a decade of performing across postmodern and experimental forms while negotiating biographical and cultural authorities of blackness, using writing, video, and choreography. Cuyjet has been presented in New York by La MaMa (La MaMa Moves! Festival/The Current Sessions), Gibney Dance (*DoublePlus*), Center for Performance Research (Fall Movement), Movement Research (Fall Festival, Judson Church), AUNTS (*Realness*, *Populous*), and DanspaceDraftworks. Leslie is a 2017-18 Movement Research Artist-in-Residence and a 2019 Yaddo Fellow.

Megan Dietrich (Properties Master) is the assistant properties director and rentals manager at Krannert Center for the Performing Arts, as well as a member of the Properties Design and Management MFA program faculty for the Department of Theatre at the University of Illinois at Urbana-Champaign. Megan has also worked for the Humana Festival at Actor's Theatre of Louisville, Utah Shakespeare Festival, Chautauqua Theatre Company (New York), Kitchen Theatre Company (Ithaca, New York), the Pacific Conservatory for the Performing Arts (California). She holds a bachelor's degree in liberal arts from Whittier College and an MFA from the University of Illinois at Urbana-Champaign.

Jason Finkelman (Composer/Performer for *Tether*) has a variety of artistic concerns that focus on improvised music, cross-cultural collaborative projects, and composition for dance, theatre, and film. A Philadelphia-born percussionist, Finkelman performs on African and Brazilian instruments handcrafted by Adimu Kuumba, specializing on the berimbau. He employs laptop electronics to manipulate original samples of his acoustic instruments, creating a personalized, ambient, Avant world sound. His extensive work spanning over 20 years with choreographer Cynthia Oliver includes *Virago-Man Dem* (2015-18), *BOOM!* (2012-16), and the Bessie Award-winning performances *SHEMAD* (2000) and *Death's Door* (1996). Finkelman directs Global Arts Performance Initiatives, an engagement program of Krannert Center for the Performing Arts at the University of Illinois.

Ziarrah (Zia) Fox (Sound Designer) is a first-year MFA student in theatre sound design and technology. At Krannert Center, she has previously worked on *All the King's Men* as an assistant sound designer and *La Bohème* as an audio engineer. Later this season, Fox will be working on *The Rape of Lucretia* as an audio engineer.

Richard Gregg (Costume Designer for *Patina*, *I Wonder . . .*, and *Kueendom of the Shade*) is a hybrid costumer from New York City by way of Iowa, Missouri, California, Illinois, and Florida. In June 2018, he moved to Champaign-Urbana to be the interim costume rentals director for Krannert Center for the Performing Arts. He teaches costume tailoring and pattern-making to BFA and MFA costume design and technology students for the University of Illinois at Urbana-Champaign. In September, he traveled to New York City and worked as the head tailor for Nicky Zimmerman's Fall Fashion Show produced by Shades of Grey Productions supported by LR Tailoring, LLC. Gregg has worked for Parsons-Meaures Costume Shop, Sarah Timberlake Costume Shop, New York Theatre Workshop Costume Shop, Cedar Lake Contemporary Ballet Costume Shop and Wardrobe Department, The New York City Ballet Costume Shop, and the New York Metropolitan Opera Costume Shop and Wardrobe Department. He toured the United States, Singapore, and Hong Kong with American Ballet Theatre and devoted much of his time to dressing performers and maintaining wardrobe for Radio City Music Hall and several Broadway musicals including *Jersey Boys*, *Rock of Ages*, *Dr. Zhivago*, *Amazing Grace*, *Phantom of the Opera*, *Lion King*, *Hamilton*, *On Your Feet: The Story of Emilio and Gloria Estefan*, and *Summer: The Donna Summer Musical*.

Grant Hill (Alumnus Dancer for *I Wonder . . .*) is a Chicago-based performer, teacher, and choreographer. In 2018, he earned a BFA in dance from the University of Illinois where he trained with Linda Lehevec, C. Kemal Nance, Cynthia Oliver, and Endalyn Taylor. He has also done extensive training in ballet and modern dance with the Dance Theatre of Harlem, Deeply Rooted Dance Theater, and Mark Morris. Hill has

performed in the American Dance Guild festival in New York City in 2017 and 2018 and currently performs with Aerial Dance Chicago.

Anja Hose (Media Designer for *Patina*) is in her final year of completing her MFA. Recently, she has assisted in the creation of new works with The Builders Association and Jessica Lang Dance Company. Notable media designs at the University of Illinois include *Don Giovanni*, *Hansel and Gretel*, and *The Light in the Piazza*. Hose's outside work includes media design for *Sleep Deprivation Chamber* at the Station Theatre in Urbana and lighting design for original aerial dance productions of *Into the Unknown* and *The Bird House* at Frequent Flyers Productions in Colorado.

Maddie Martín (Production Stage Manager) is a senior pursuing a degree in stage management at the University of Illinois at Urbana-Champaign. In her time at Illinois, she has served as the stage manager for *All the King's Men* and *Psalm of Silence* and as an assistant stage manager for the productions of *Kiss Me*, *Kate*, *November Dance*, *Failure: A Love Story*, and *Twelfth Night, or What You Will*. Martín served as the production manager for Lyric Theatre @ Illinois' 25th Annual Putnam County Spelling Bee and as the production stage manager for the Japan House 20th Anniversary Celebration at Krannert Center for the Performing Arts. Professionally, she was the assistant production coordinator for the Illinois High School Theatre Festival 2017 (IHSTF) and the production coordinator for IHSTF 2019. Martín was the assistant stage manager for Definition Theatre Company's *An Octoroon* (in association with Goodman Theatre) and for *Byhalia, Mississippi* (remounted in Steppenwolf Theatre's 1700 Theatre).

Maddy Paez (Stage Manager for *Kueendom of the Shade*) is currently pursuing a BFA in stage management at the University of Illinois at Urbana-Champaign. She was the assistant stage manager for February Dance 2016, Studiodance I 2016 *Viva Verdi!*, *The Minotaur*, and *Travesties* and was the stage manager for Studiodance I 2018.

Angie Pittman (Alumna Dancer for *Tether*) is a New York-based, Bessie award-winning dance artist, dance maker, and dance educator. Her work has been performed at The Kitchen, Gibney Dance (Invocation, Proclamation, Manifesto), BAAD! (BlaktinX Performance Series), Movement Research at Judson Church, Triskelion Arts, STooPS, The Domestic Performance Agency, The KnockDown Center (Sunday Service), The Invisible Dog (Catch 73), Danspace Project (Food for Thought, Draftworks, Platform 2018), and Krannert Center for the Performing Arts (Illinois). Pittman has danced in work by Ralph Lemon, Tere O'Connor, Jennifer Monson, Kim Brandt, Antonio Ramos, Jasmine Hearn, and many others. She holds an MFA in dance and choreography from the University of Illinois at Urbana-Champaign with a graduate minor in African-American studies. She was a 2015 danceWEB scholar for Impulstanz Dance Festival in Vienna, Austria, and was a 2016-2018 artist-in-residence with Movement Research.

Jessica Pretty (Alumna Dancer for *Tether*) is on a quest for pleasure that transcends time and the spaces she claims to reside in. Within her research, she choreographs, performs, and collaborates with other artists (Will Rawls, Katie Workum, Leslie Cuyjet, Larissa Velez-Jackson, Dianne McIntyre, Cynthia Oliver, Jennifer Monson, and Niall Jones) and teaches her contemporary TRAP class in New York City where she moved after receiving an MFA in dance and queer studies from the University of Illinois at Urbana-Champaign. Her free time is filled with curating methodologies for living past survival through being as unapologetically Black as possible.

Mark Quiles (Technical Director) is a second-year MFA candidate in scenic technology. He was the assistant technical director for the Summerscape Festival's 2018 season at Bard College in Red Hook, New York, where he worked on Pam Tanowitz's *Four Quartets* and Anton Rubinstein's *Demon*. Additional technical direction credits include *The Shadow of a Gunman*, *Unmasked*, and *The Normal Heart* at the State University of New York (SUNY) at New Paltz. Mark came to the University of Illinois at Urbana-Champaign after working as a carpenter at the Utah Shakespeare Festival for its 2017 season and receiving his Bachelor of Arts degree in theatre, design, and technology at SUNY New Paltz.

Stacey Robinson (Visual Designer for *Tether*) is an assistant professor of graphic design at the University of Illinois as well as an Arthur A. Schomburg Fellow who completed his Master of Fine Arts degree at the State University of New York at Buffalo. His work discusses ideas of “Black Utopias” as decolonized spaces of peace by considering Black affluent, self-sustaining communities, Black protest movements, and the works of art that document(ed) them. As part of the collaborative team Black Kirby with artist John Jennings, Robinson creates graphic novels, gallery exhibitions, and lectures that deconstruct the work of artist Jack Kirby to re-imagine Black resistance spaces inspired by Black diasporic cultures. His latest graphic novel *I Am Alfonso Jones* with writer Tony Medina is available from Lee & Low Books.

James Washington (Alumnus Dancer for *I Wonder . . .*), originally from East St. Louis, Illinois, received his BFA in dance and a BS in tourism management from the University of Illinois at Urbana-Champaign in 2018. His dance training at the U of I has prepared him for performance opportunities throughout the country including Los Angeles and Philadelphia. His interest in tourism has taken him to New Zealand and Australia. Washington currently resides in San Francisco, California, where he teaches and performs at the Oberlin Dance Center. He aspires to create works that will bring social change to the world.

PRODUCTION STAFF

CONCERT DIRECTOR

John Toenjes

DANCE PRODUCTION MANAGER

Terri Ciofalo

PRODUCTION STAGE MANAGER

Maddie Martin

STAGE MANAGER

Maddy Paez

TECHNICAL DIRECTOR

Mark Quiles

ASSISTANT STAGE MANAGERS

Maria Miguens

Devin Richard

DANCE ASSISTANT STAGE MANAGERS

Allie Green

Cassie Quemeneur

COSTUME COORDINATOR AND ASSISTANT COSTUME DESIGNER

Larissa Almanza (*Tether*)

ASSISTANT COSTUME DESIGNER AND DIGITAL RENDERING ARTIST

Samantha Abbie Padillo

DRAPERS

Miriam Jurgensen

Michelle Pettit

ASSISTANT LIGHTING DESIGNER

Kiana Schalk

PROPERTIES MASTER

Megan Dietrich

HAIR/MAKEUP COORDINATOR

Melissa Hall

MASTER ELECTRICIAN

Adam Major

ASSISTANT MASTER ELECTRICIAN

Elaine Richardson

AUDIO ENGINEER

Matt Powell

GEL/DECK RUNNING CREW

Sara Dolins

Brynna Maxwell

Brianna Undzis

MEDIA/DECK RUNNING CREW

Savanah Scarlett

FLY RAIL OPERATORS

Annabeth Cowsert

Sydney Hagerman

Rachel Meramba

COSTUME RUNNING CREW

Jessica Ingalsbe

Jenny Oelerich

Tia Pruitt

Natalie Stehly

LIGHTING BOARD OPERATOR

Ely London

SOUND BOARD OPERATOR

Kaleigh Dent

VIDEO CREW

Mary Kate Ford

Isabella Rosanova

Jessica Ziegler