



**NOVEMBER DANCE 2021**  
**DANCE AT ILLINOIS**

Jan Erkert, concert director

Virtual event: Wednesday, November 10, 2021, at 7:30pm

In-person event: Thursday-Saturday, November 11-13, 2021, at 7:30pm

Colwell Playhouse

---

# PROGRAM

## **NOVEMBER DANCE 2021 DANCE AT ILLINOIS**

Jan Erkert, concert director

Virtual event: Wednesday, November 10, 2021, at 7:30pm

In-person event: Thursday-Saturday, November 11-13, 2021, at 7:30pm

Colwell Playhouse

### ***Svad'ba***

Anna Sapozhnikov

### ***Untitled (Ode to a New Atlantis)***

Jakki Kalogridis

### ***Love, Part One***

Donald Byrd

### ***Harbored Weight***

Jacob Henss

*This production will be presented with a 20-minute intermission.*

---

# WELCOME

November Dance 2021 is a celebration of you—our audiences. While we managed to make dances, perform, and stream concerts last year during the height of the pandemic, our most fervent wish is to connect with you again. The energy that is generated in the space between us is the magic that enriches all of our lives.

Space, of course, is essential to choreography. When two people run at full speed toward each other and slap their bodies into an intense embrace, it moves our hearts. We sense the feeling of insolation when a lone figure hovers in a down light at the back of the stage. The compression of bodies, lots of bodies, moving towards and away, all in the same rhythm, elicits a sense of community and belonging. So what are choreographers to do as they negotiate the continuing protocols of social distancing? Come near, but not too near? Place everyone in boring, static, six-foot squares? How do we maintain the very essence of dance given these restrictions?

Our choreographers have wrestled with this question for the last two years and have made some extraordinary work by maximizing what is possible here and now. As we hurl ourselves through space, our physical practice teaches us how to negotiate fluid shifts, so it is no surprise that the bold dances you will see tonight possess the stuff of space in new and surprising ways.

Projections of crumbling cement walls as the background for a wedding shift our imaginations from stage to place. By asking where are we? the choreographer subverts our attention from the abstraction of space and conjures up the remnants of a particular place. Anna Sapozhnikov's work *Svad'ba* is deeply reverent to the choreography of Bronislava Nijinska and her signature work *Les Noces* (1923), which depicted a Russian peasant wedding. In this 21st-century dance, the performers traverse their world in rhythmic rituals signifying their longing for connection as they wrestle with the lost traditions of these isolated times.

Imagine being in your first year of college, following a full lock-down during a senior year in high school. We invited graduate student Jakki Kalogridis (MFA '22) to create a new work for our first-year students who have courageously entered the academy during a time of great upheaval. In *Untitled (Ode to a New Atlantis)*, Kalogridis draws from their experiences—the dancers spin off balance, spiral in and out of the floor, and abruptly change directions before they come to rest. The resulting rhythms set to the bold, original score by Miles Hancock create an environment that is never static, but yet conjures up an oasis for reflection and contemplation.

Jacob Henss' (MFA '22) work *Harbored Weight*, utilizes a set design of neon lights and string curtains and a soaring soundscape to create a montage of visual and auditory references that signify other worlds, or perhaps even a new world. Chaos reigns as the dancers ritualistically gather and disband, engage in death rituals, and play with remnants of club artifacts, creating a newly constructed community ready to negotiate the other-worldly space of their tomorrow.

Guest artist Donald Byrd, a George A. Miller Visiting Artist and a celebrated artist/social activist and artistic director of Spectrum Dance Theater, brings an excerpt of his work *Love* to our community this fall. When Spectrum first

premiered this work in 2012, it was hailed as "magnificent" by *The Seattle Times* and delivers what critic Michael Upchurch says, ". . . is a whole exploration of the human hearts vagaries, rendered into movement as precise as any language." Expertly re-staged on our students during the time of COVID by original cast member Vincent Michael Lopez, this version of *Love, Part One* is perhaps an even more heart-wrenching rendition. When bodies are separated and embraces are just out of reach, the space between becomes as precious as life has ever been.

Enjoy!

—Jan Erkert, concert director

---

# *Svad'ba*

## **CHOREOGRAPHY**

Anna Sapozhnikov

## **MUSIC**

Boris Sichon

## **COSTUME COORDINATORS**

Kelsea Andrade

Katie Greve

## **LIGHTING DESIGNER**

Elliot Hubiak

## **SOUND DESIGNER**

Sarah Calvert

## **MEDIA DESIGNER**

John Boesche

## **STAGE MANAGER**

Meghan Kegeris

## **DANCERS**

Uria Bennett

Jasmine Chavez

Helena (Laini) Gorgol

Haley Krause

Anna Lillig

Jaden Monroe

Isabelle Seegers

## **ACKNOWLEDGMENTS**

Inspired by legendary Ballet Russes choreographer Bronislava Nijinska and her signature work, *Les Noces* (1923), *Svad'ba* takes a deeper look into the traditional Russian family structure within the 21st century. This piece is dedicated to my parents, Misha and Ira Sapozhnikov.

*Pause*

---

# *Untitled (Ode to a New Atlantis)*

## **CHOREOGRAPHY**

Jakki Kalogridis

in collaboration with performers

## **MUSIC**

Original music composition by Miles Hancock

## **COSTUME COORDINATORS**

Kelsea Andrade

Katie Greve

## **LIGHTING DESIGNER**

Elliot Hubiak

## **SOUND DESIGNER**

Sarah Calvert

## **MEDIA DESIGNER**

John Boesche

## **STAGE MANAGER**

Tom Zhang

## **DANCERS**

Nawal Assougdam

Uria Bennett

Hailey Brown

Ashley Bruno

Kai Everett

Yuno Kimura

Natalie Kunsemiller

Anna Lillig

Jackie O'Brochta

Tessa Olson

Oliva Papa

Solveig Preus

Claire Rineberg

Jahaira Rodriguez

## **NOTES**

Art is, for me, entirely about relationships: spatially between dancers, temporally within the rhythmic progression of music, communicatively between the work to be experienced and you who are reading this now. If you are seeking some explanation of “aboutness” in these words, I fear you will be disappointed. This is not a dance about obscure philosophy or ancient narrative. This is a work about the years of lived experience preceding and informing this moment, about weeks of instruction and generous expenditures of energy, about sporadic discourse between collaborators, about your intersection with us now, and about the ghosts of this work that will linger in your thoughts after. I set out to choreograph a performance of polyrhythms, and I believe I have done just that.

## **ACKNOWLEDGMENTS**

Thank you to all my wonderful dancers who have offered of themselves so willingly to bring this vision of my strange imagination to fruition. Thanks to all my collaborators, you inspire me and elevate the work that I do. And thanks especially to Miles Hancock for helping me turn a summer afternoon conversation over tacos into art.

*20-minute intermission*

---

# Love, Part One

## **CHOREOGRAPHY**

Donald Byrd, George A. Miller Visiting Artist

## **RE-CONSTRUCTION ARTIST**

Vincent Michael Lopez

## **MUSIC**

*Suite for Cello, Opus 72* by Benjamin Britten

Performed by Denise Djokic

## **COSTUME COORDINATORS**

Kelsea Andrade

Katie Greve

## **LIGHTING DESIGNER**

Elliot Hubiak

## **SOUND DESIGNER**

Sarah Calvert

## **MEDIA DESIGNER**

John Boesche

## **STAGE MANAGER**

Tom Zhang

## **DANCERS**

Landon Allender

Jason Brickman

Drina Canjura-Kaufman

Jasmine Chavez

Kennedy Cowan

Jordyn Gibson

Alexandria Kinard

Natalie Kunsemiller

Sojung Esther Lim

Jade O'Connor

Hannah Tharp

## **ACKNOWLEDGEMENTS**

Dance at Illinois is appreciative of the support from the Center for Advanced Studies and the George A. Miller Committee for the Donald Byrd Residency. We also wish to thank Vincent Michael Lopez and Donald Byrd for their excellent direction of this work and their commitment to our dancers' growth and transformation.

*Pause*

---

# Harbored Weight

## CHOREOGRAPHY

Jacob Henss

## MUSIC

Original score and accompaniment  
by Sarah Calvert

Vocal recordings featuring Nia Khan

Live performance by Beverly Hillmer, piano

Live music:

Piano reduction of the "Overture"  
to *Tristan and Isolde*

*Prelude in D Major, Op. 23 No. 4*

by Sergei Rachmaninov

## COSTUME DESIGNERS

Kelsea Andrade

Nathan Beilsmith

Katie Greve

Jacob Henss

## LIGHTING DESIGNER

Elliot Hubiak

## SOUND DESIGNER

Sarah Calvert

## MEDIA DESIGNER

John Boesche

## STAGE MANAGER

Julia Colpitts

## DRAMATURG

Betsy Brandt

## DANCERS

Jordan Brookins

Margaret Daniels

Elsa Gaston

Laini Gorgol

Kate Henderson

Nia Khan

Solveig Preus

Aliah Teclaw

## NOTES

Original content collaborators: Taiya Deria, Elinor Harrison, Xi Zhao, Jane Tellini, Michelle Burns, Belicia Beck, Hanna Pierce, Kate Hendersen, L. Mattson, Paige Van Nes



---

# PROFILES

**Jan Erkert** (Concert Director) has been the Head of the Department of Dance at University of Illinois from 2006 to present. As Artistic Director of Jan Erkert & Dancers, she created over 70 works that received recognition from the National Endowment for the Arts and the Illinois Arts Council. Erkert's current research explores leadership from an embodied perspective. She has been awarded two major awards from the University of Illinois—the Executive Officer Distinguished Leadership Award (2020) for her outstanding leadership and vision and the Larine Y. Cowan Make a Difference Award for Leadership in Diversity (2014) for her work to undo racism within the department, college, and university. She was selected to be a Public Voices Fellow in 2020 as part of the national OpEd Project and has published op-eds in *CNN Opinion*, the *Chicago Sun Times*, and *VISIBLE Magazine*. She is currently seeking publication of her manuscript *Every Body has a Body Full of Wisdom, Stories of Leadership and Life*. Erkert has been a national leader in dance, serving as the President of the Council of Dance Administrators and as a commissioner on accreditation for the National Association for Schools of Dance. She is a Fulbright Scholar Awardee and a nationally renowned teacher, having conducted guest artist residencies throughout the United States, Mexico, Europe, and Asia. She is the author of *Harnessing the Wind: The Art of Teaching Modern Dance* (2003), and she received the 1999 Excellence in Teaching Award from Columbia College Chicago.

**Donald Byrd** (Guest Choreographer) is a George A. Miller Visiting Artist and the Artistic Director of Spectrum Dance Theater, a Tony-nominated (*The Color Purple*) and Bessie Award-winning (*The Minstrel Show*) choreographer. He has created works for Alvin Ailey American Dance Theater, Pacific Northwest Ballet, Dance Theatre of Harlem, The Joffrey Ballet, among others, and worked extensively in theatre and opera including The Public Theater (New York City), The 5th Avenue Theatre (Seattle), Seattle Opera, Dutch National Opera (Amsterdam), and San Francisco Opera. Awards, prizes, and fellowships include Doris Duke Artist Award, James W. Ray Distinguished Artist Award, Honorary Doctorate of Fine Arts (Cornish College of the Arts), Masters of Choreography Award (The Kennedy Center), Fellow at The American Academy of Jerusalem, James Baldwin Fellow of United States Artists, Resident Fellow of The Rockefeller Center Bellagio, Fellow at the Institute on the Arts and Civic Dialogue (based at Harvard), and the Mayor's Arts Award for his sustained contributions to the City of Seattle.

**Vincent Michael Lopez** (Guest Re-Construction Artist) is a re-construction director, rehearsal director, and original cast member of *LOVE* and a Seattle-based professional dancer/artist/choreographer/photographer. His dance career began receiving the Oprah Winfrey Scholarship in 2005 to study at The Ailey School. In 2008, Lopez became a co-founding member of touring company Wideman/Davis Dance and also joined Spectrum Dance Theater. Other performances include guest artist engagements with Whim W’Him, Dominic Walsh Dance Theater, The 5th Avenue Theatre, and Seattle Opera, among others. He left Spectrum in 2015 to pursue a one-year residency in Alaska and a three-month residency in Dhaka, Bangladesh, teaching dance workshops to children with limited arts access. Shortly after he returned to Seattle in 2017, he premiered his first evening-length ballet titled *Noraefa*, which was re-staged for Spectrum in April 2019. In January 2021 amidst COVID-19, Lopez choreographed the continuation series of *Noraefa* titled *Efanora* on Olympic Ballet Theatre set for film and is currently showcased on YouTube. His newest choreographic work titled *Op.21* ( a dance film ) set on Pacific Northwest Ballet premiered June 10. His affiliation with Spectrum Dance Theater is in its 14th year, and he feels honored to have been a guest professor teaching the dance students Byrd Technique at the University of Illinois and re-staging the ballet *Love*.

**Jacob Henss**, he/him, (Choreographer) is a movement artist, choreographer, and teacher currently seeking his MFA at the University of Illinois Urbana-Champaign and is an adjunct faculty member at Millikin University. He is a graduate of Webster University (2013-17) with a BA in dance and music. Henss has worked with Modern American Dance Company (MADCO), where he was a MADCO2 member (2017-18) and later an apprentice (2018-19). During his

time after his undergraduate graduation, he has produced several works of importance to him— *Weigh Station* featuring his work titled *Harbored Weight*, which is being adapted into his master’s thesis, *Do Not Go Gentle, The Other Sides, Conservation, and Non Cura*. In 2017-18, Henss and fellow dance colleague/dramaturg Betsy Brandt hosted a salon titled House Platform to create a space in the community for dance artists to feature works in progress to other artists for thoughts and support. Overall, Henss takes pride in also being a dance presenter of St. Louis, Missouri, supporting the growth of St. Louis local choreographers, performers, and artists. Henss has worked with such choreographers as Sara Hook, Tere O’Connor, Roxane D’Orleans Juste, and Omri Drumlevich resetting a work by Ohad Naharin, Nejla Yarkin, and Micheal Uthoff. He has also been in residency with St. Louis presenters such as Sports Medicine & Training Center, Webster University, MADCO2, Karlovsky and Company, MARSH, and CommUnity Arts Festival.

**Jakki Kalogridis**, she/they, (Choreographer) is a New Orleans-based disabled artist, dancer, and writer. She holds a BFA in studio art with a minor in dance from the University of North Carolina at Greensboro and is a current dance MFA candidate at the University of Illinois Urbana-Champaign. While choreographing for color guard and marching band all over North Carolina, Louisiana, and Mississippi, Kalogridis ran a costuming business specializing in dance and creating for world-famous burlesque performers, drag queens, and award-winning musical artists. She was a featured designer at New Orleans Fashion Week (2014) and was awarded New Orleans Fashion Designer of the Year in a Raw Showcase (2014). In 2016, she founded New Orleans Colorguard Arts, which offered programs teaching color guard and dance through studio classes and workshops, a parading krewe, and

stage recitals for local performers to showcase their talents. Recent artistic collaborations include *Emergence* with Miles Hancock and live band Loose Willis; *Beats*, a dance film with drummer/musician Brad Webb and photographer/cinematographer Josh Brasted; *The Negative Space Project*, an installation with sound designer Kerrith Livengood; and ongoing work *The Library*, a sculptural costume and performance with sound designer Clare Marie Nemanich.

**Anna Sapozhnikov**, she/her, (Choreographer) is currently the Assistant Head of Program Administration and Engagement as well as a lecturer in the Department of Dance. As an educator, she founded the dance program at York High School in Elmhurst, Illinois, where she taught from 2008 to 2019. Her teaching credits also include the Dance Center of Columbia College Chicago, Hubbard Street Dance Chicago, the Youth Performing Arts High School in Louisville, Kentucky, and the Louisville Ballet School. Sapozhnikov received her BFA and MFA in dance from the University of Illinois Urbana-Champaign where she was also a visiting assistant professor of dance from 2005 to 2006. She holds her K-12 teaching certification from the University of Wisconsin at Milwaukee. She is the founder and artistic director of MOYAMO DANCE as well as co-director of the duet collective she shares with Erika Randall, Sweetie Pie Productions. Her choreography has been produced throughout New York, Illinois, Iowa, Michigan, Kentucky, Ohio, Wisconsin, Colorado, and West Virginia. Sapozhnikov is a recipient of numerous grants from the Illinois Arts Council, the Kentucky Foundation for Women, and the District 205 Foundation (Thiems Grant).

**Kelsea Andrade** (Costume Coordinator) is a 2nd-year costuming MFA candidate. This is her first time working with the Department of Dance at the University of Illinois Urbana-Champaign. Previously at the university, she was the costume designer for *The Heist: A Theatrical Escape Room*, a production by Illinois Theatre. Along with coordinating costumes for dance performances this year, Andrade will be designing costumes for Illinois Theatre's production of *The Neverland* by Madeline Sayet this spring.

**Sarah Calvert**, she/her, (Sound Designer) is currently a second-year graduate student pursuing her Masters in sound design at the University of Illinois. She attended Michigan Technological University for her undergraduate degree in sound design and music composition. Calvert was a resident sound designer for the Ohio Light Opera in the summer of 2019 where she worked on productions of *Into The Woods*, *Music in the Air*, and *The Devil's Rider*; which had its United States premiere that summer. She was also the audio engineer for the University of Illinois' most recent production of *The Turn of the Screw*. Calvert loves all forms of audio work, not just theatre. She works in live production and postproduction outside of the university. She is also a co-director of the SoundGirls organization and is an active writer for their website.

**Katie Greve**, she/her, (Costume Coordinator) is a second-year MFA in costume technology at the University of Illinois Urbana-Champaign. She received her BFA in stage management at the University of Wisconsin-Whitewater. Her previous design credits at the U of I are *Pshitter! A Drinking Song for the Year of Our Lord 2020* and *The Turn of the Screw*. Greve is currently part of the production *Sweat* as the student costume shop manager.

**Elliot Hubiak**, he/him, (Lighting Designer) is a senior finishing up his BFA in lighting design and technology. His recent design credits include *Why Did Desdemona Love the Moor?* and FOLXTALES at Krannert Center. He has also been a part of the lighting team for several other productions at Krannert Center including *Native Gardens*, *The Turn of the Screw*, *Pshitter! A Drinking Song for the Year of Our Lord 2020*, and *Titus Andronicus*, as well as others.

**Ian Olson**, he/him, (Media Designer) is currently a first-year graduate student pursuing a master's in media design at the University of Illinois Urbana-Champaign. He has worked previously as an actor and as the media and sound shop manager at Hamline University in St. Paul, Minnesota. There, he worked on multiple projects that ranged from creating projections for student pieces to being the cinematographer and editor for multiple campus short films (*Sonder*, *365 Days/365 Plays*, *2020: What We Saw, What We Said*, etc.). In his free time, Olson loves to create daily digital art for his Instagram @ianolson\_art; he is currently over 500 days in and plans to reach at least 1,000 days, then go from there. His dream goal is to one day work in the cinema field, whether it be acting in front of a camera or being the one behind it.

**M Ospina-López**, they/them, (Media Designer) is a videographer and multimediam artist from Bogotá, Colombia. They are currently a third-year MFA candidate in media design at the University of Illinois Urbana-Champaign. As part of La Compañía Estable and freelance projectionist, Ospina-López have worked for operas like *The Magic Flute*, *Candide*, *Dido and Aeneas*, *María de Buenos Aires*, and *Florencia en el Amazonas*. In 2019, they created the touring live show for Cimarrón Joropo Ensemble. In 2020,

they designed for Illinois Theatre's production of the new play *Pshitter! A Drinking Song for the Year of Our Lord 2020*. Most recently, they were the media designer for *Great Scenes from American Kitchen Sink Theatre* and the dance performance of *Délivrance* by Roxane D'Orleans Juste at Krannert Center for the Performing Arts. In community making practices, their most recent video installation was a collaboration with artist Olly Greer for their *Fat Holds and Folds* exhibition. The team is now producing *Wet Dreamz*, a monthly queer experience.

**Devin Richard**, he/him, (Technical Director) is a second-year MFA in scenic technology at the University of Illinois Urbana-Champaign, which immediately follows his undergraduate degree in stage management from Illinois as well. In high school, Richard loved being a crew member and constructing the set while also stage-managing the various productions they did, so he couldn't be happier to go full circle and follow his BFA with an MFA in scenic technology. Richard has worked as a carpenter at the Bard Summerscape Music Festival in Red Hook, New York, where they put on the American premiere of *The Miracle of Heliane*, a German opera where he had the opportunity to work with German directors and scenic designers and assemble sets fabricated by commercial scene shops.

---

# CREATIVE AND PRODUCTION STAFF

## **CONCERT DIRECTOR**

Jan Erkert

## **CHOREOGRAPHERS**

Jacob Henss

Anna Sapozhnikov

Jakki Kalogridis

## **GUEST ARTISTS**

Donald Byrd, Choreographer

Vincent Lopez, Re-Construction Artist

## **COSTUME COORDINATORS**

Kelsea Andrade

Katie Greve

## **HAIR AND MAKEUP COORDINATOR**

Colin Grice

## **MEDIA COORDINATOR**

Laura Chiaramonte

## **ASSISTANT MEDIA COORDINATOR**

Elliot Emadian

## **LIGHTING DESIGNER**

Elliot Hubiak

## **ASSISTANT LIGHTING DESIGNER**

Yingman Tang

## **SOUND DESIGNER**

Sarah Calvert

## **MEDIA DESIGNERS**

M Ospina-Lopez

Ian Olson

## **PRODUCTION STAGE MANAGER**

Tom Zhang

## **STAGE MANAGER**

Julia Colpitts

## **ASSISTANT STAGE MANAGERS**

Meghan Kegeris

Al Vogelmeier

## **TECHNICAL DIRECTOR**

Devin Richard

## **PROPERTIES MANAGER**

Megan Deitrich

## **HEAD ELECTRICIAN**

Nicole Rataj

## **AUDIO ENGINEER**

Dakota Erickson

## **STAGE CARPENTER**

Andrew Butterworth

**LIGHT BOARD OPERATOR**

Ely London

**SOUND BOARD OPERATOR**

Melanie DuBois

**DECK CREW**

Jasmine Chavez

Yuki Chen

Annabelle Clark

Kymani Davis-Williams

**WARDROBE SUPERVISOR**

Richard Gregg

**WARDROBE CREW**

Isabella Cooper

Anjelica Jones

Will Mixter

Alex Paramo

**FLY RAIL OPERATOR**

Lewy Lagco

**VIDEO CREW ARCHIVE**

Calvin Pham

**LIVE STREAM CAMERA OPERATORS AND DIRECTORS**

Makayla Council

MariaElena Kouriabalis

Robyn Pease

Sam Shaw

**CAMERA CREW**

Makayla Council

MariaElena Kouriabalis

Robyn Pease

Sam Shaw

Calvin Pham