



STUDIODANCE SPRING 2022
DANCE AT ILLINOIS

Sara Hook, concert director
Thursday-Saturday, March 3-5, 2022, at 7pm and 9pm
Studio Theatre

PROGRAM

STUDIODANCE SPRING 2022

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Thursday-Saturday, March 3-5, 2022, at 7pm and 9pm

Studio Theatre

TANGENT SPACES: THE RITUAL (March 3)

Jakki Kalogridis

so good to be alone together. (March 4)

Bevara Anderson

Shund (March 5)

Sarah Marks Mininsohn

This production will be presented with no intermission.

WELCOME

Studiodance Spring 2022 and Studiodance Spring Extended showcase the thesis work of Dance at Illinois' third-year MFA candidates. Each evening is devoted to the work of one choreographer, so we hope you will return to the Studio Theatre on alternate evenings this weekend to view the work of the other choreographers. Please also consider venturing to the Krannert Art Museum to see the work of MFA candidate Kayt MacMaster who has devised an immersive dance experience inspired by the lives and legends of cowgirls and showgirls on the American frontier. (Learn more about that experience on the Krannert Art Museum website at kam.illinois.edu/event/hog-ranch-hogwash-or-putting-lipstick-pig-kayt-mcmaster-dance-kam.)

Creative thesis work is experimental, meaning each choreographer is exploring and researching unknowns and projecting theories about outcomes. No one is following a template or a master's agenda. Everyone is bravely setting forward a synthesis of their values and concerns about the world in the context of their individualized movement aesthetic. These works reflect the choreographers' cultures and training histories. If you are here on Thursday evening, you are seeing the work of New Orleans-based

choreographer, costume designer, and visual artist Jakki Kalogridis who is venturing into science fiction, memoir, and the phenomenon of religiosity. Friday evening's program features the work of Umfundalai expert and House dance teacher Bevara Anderson who hails from Maryland. Her work explores the African American experience and necessity for conjuring community and joy amidst the horrors of the ongoing racism pandemic. If you are here on Saturday evening, you are seeing the work of Sarah Marks Mininsohn, a classically trained musician, humanities scholar, and contact improviser. Her work explores Yiddish theatre, Klezmer musical rhythmic structures, intimacy, and familial entanglements.

All of these works are meant to be experienced, not passively viewed. None of them prescribes answers or lessons. They offer a kinesthetic transportation to someone else's mind and experience. So let yourself go there, with curiosity, empathy, and an open mind.

—Sara Hook, concert director
and MFA program director

TANGENT SPACES: THE RITUAL

CHOREOGRAPHER

Jakki Kalogridis
(in collaboration with the dancers)

SOUND DESIGNER

Kerrith Livengood

DRUMS

Nathan Claypoole

CHORAL RECORDING

Tidewater Singers

COSTUME DESIGNER

Jakki Kalogridis

LIGHTING DESIGNER

Kyle Wurtz

STAGE MANAGER

Duncan McMillan

THE KEEPER

Ty Lewis

TWBT BELIEVERS

Jordan Brookins

Yuki Chen

Melanie Dubois

Haley Krause

Jaden Monroe

KEEPER'S ASSISTANT (AND UNDERSTUDY)

Tessa Olson

ACKNOWLEDGMENTS

Thank you to everyone who has supported and believed in my research, especially Sara Hook, Tere O'Connor, Jennifer Monson, and Cynthia Oliver, my cohort for being on this wild journey with me, and my dancers for tolerating my wild fantasies and often capricious nature.

Thanks most of all to HK. This is for you.

Pause

so good to be alone together.

CHOREOGRAPHER

Bevara Anderson

MUSIC

Cody Jensen, composer

LIGHTING DESIGNER

Kyle Wurtz

SOUND DESIGNER

Madison Ferris

MEDIA DESIGNER

Bevara Anderson, film/projection editor

COSTUME COORDINATORS

Kelsea Andrade

Katie Greve

STAGE MANAGER

Angela Harrington

VIDEOGRAPHER

Tyandre Alvin

DANCERS

Landon Allender

Yuki Chen

Jaymes Crowder-Acres

Jordan Brookins

Prishina Coleman

Margaret Daniels

Kymani Davis-Williams

Jordyn Gibson

Andrew Johnson

Alex Kinard Haley Krause

Genesis Medious

Derrick Rossenbach

Kennedy Wilson

ACKNOWLEDGMENTS

To my mother and father, thank you for loving me, guiding me, pouring all that you can into my life. You do not go unnoticed.

To the many dancers I worked with at the University of Illinois Urbana-Champaign, in the gardens of Philadelphia, and the parking lots of Maryland suburbs, I love you deep.

To my ancestors, I feel you, I hear you, and I thank you.

Asè

Pause

Shund

CHOREOGRAPHY

Sarah Marks Mininsohn

MUSIC

Arranged by Cody Jensen

Performed by Cody Jensen, Charlie Harris,
and Frances Harris

COSTUME SUPPORT

Noa Greenfeld

LIGHTING DESIGNER

Kyle Wurtz

SOUND DESIGNER

Madison Ferris

STAGE MANAGER

Duncan McMillan

DANCERS

Juliann Craft

Noa Greenfeld

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Ty'esha Lewis

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ACKNOWLEDGMENTS

Thank you to my advisor and concert director extraordinaire, Sara Hook, as well as Jennifer Monson, Tere O'Connor, Cynthia Oliver, and all of the Dance at Illinois staff and faculty. Thank you to the designers and staff at Krannert Center for the Performing Arts for bringing this performance to fruition in a time of so much uncertainty. Thank you to the Humanities Research Institute for your creative and intellectual support, and to Cody, Charlie, and Frances for your beautiful music. And of course, thank you to Kayt, Bevara, Jacob, and Jakki for inspiring and encouraging me these three years. I am so honored to be part of this cohort.

This program will not include an intermission.

hog ranch, hogwash, or putting lipstick on a pig

STUDIODANCE SPRING EXTENDED 2022

DANCE AT ILLINOIS

Performed at Krannert Art Museum

Main Level, Kinkead Gallery and Contemporary Gallery

Thursday, March 24, 2022, at 6:30pm

Saturday, March 26, 2022, at 2pm

Thursday, March 31, 2022, at 6:30pm

Saturday, April 2, 2022, at 2pm

CHOREOGRAPHER

Kayt MacMaster

MUSIC

Composed and performed
by Ken Beck

COSTUME CONSULTANTS

Ell Emadian
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Kyle Wurtz

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Ell Emadian
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Kayt MacMaster

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Danny Yoerges

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DRAMATURGICAL SUPPORT

Sarah Marks Mininsohn

NOTES

hog ranch, hogwash, or putting lipstick on a pig is an immersive dance experience devised and performed by Kayt MacMaster at Krannert Art Museum. Tickets are required and limited to 25 per performance. Admission is free. Order tickets at kam.illinois.edu/event/hog-ranch-hogwash-or-putting-lipstick-pig-kayt-macmaster-dance-kam.

Audience members will need a smartphone/tablet/laptop and headphones to fully participate in the performance. A limited number of iPads and headphones will be available to audience members who require them. If you need to reserve loanable technology ahead of time, please email kam-info@illinois.edu.

ACKNOWLEDGMENTS

This performance was made possible through the support of Krannert Art Museum and its staff, with special thanks to curator Liza Sylvestre. In addition, a special thanks is extended to the Krannert Center for the Performing Arts staff and designers for their logistical and artistic contributions. A tremendous thanks to the Dance MFA Committee—Jennifer Monson, Cynthia Oliver, Tere O'Connor, and Sara Hook—for their encouragement, advice, and general willingness to be there. To my cohort: I couldn't have done this without you.

This program contains mature content.

PROFILES

Bevara “Enzi” Anderson (Choreographer) is a professional dance artist from the Maryland coast. She focuses on the embodied research that lives within Umfundalai, House footwork, Horton, contemporary ballet, improvisation, and many other contemporary movement styles. Anderson is a graduate of the Duke Ellington School of the Performing Arts. She received her Bachelor of Fine Arts from Temple University in 2018. She is now rendering dance work based in narrative, abstraction, meditation, and continues to consider the experience of joy as a form of resistance in the Black American community. A founding member of the Katherine Smith Dance Ensemble, Anderson performed with Kariamu & Company: Traditions from 2014 to 2019. She is of the final generation of dancers to study under the direct tutelage of Kariamu Welsh and holds this feat with pride as she continues to share Kariamu’s technique Umfundalai.

Sara Hook (Choreographer) is a performer, choreographer and educator who actively promotes the synergy between the professional and academic arenas of dance. Her diverse performing career includes touring the world with Nikolais Dance Theatre, dancing for Martha Graham luminaries Pearl Lang and Jean Erdman, and being a frequent guest artist/ collaborator with David Parker and the Bang Group. Her choreography has been produced in numerous New York City venues (Dance Theater Workshop—now NYLA, Danspace, Dixon Place, Symphony Space, DanceNowNYC’s series at Joe’s Pub of the Public Theater, and more), in venues across 25 US states, and in the Netherlands, Canada, Italy, Ecuador, Slovakia, and the Czech Republic. Both her work and teaching focus on questions about dance history, gender expression

and identity, and the role of somatic exploration in meaning-making. Hook holds a BFA from the University of North Carolina School of the Arts, an MFA from New York University, and a certification as a movement analyst from the Laban Bartenieff Institute of Movement Studies. She has toured widely as a guest artist and has been an adjudicator for numerous American College Dance Conferences. Hook has taught at the Alvin Ailey American Dance Center, Princeton University, Paul Taylor Dance Company Summer Intensives, and the Bates Dance Festival. Currently, she is professor of dance at the University of Illinois Urbana-Champaign where she won the College of Fine and Applied Arts Excellence in Teaching Award in 2010 and the campus award for Excellence in Faculty Mentoring in 2020. www.sarahhookdances.com

Jakki Kalogridis (Choreographer) is a product of Western postmodernism, a rage against the establishment, a dichotomy of perpetually constructed architecture, and the decay of encroaching time. They are a commercial jingle, remixed with both reverence and irony, and they are a strange moonlit shadow filtered through the window and cast upon the floor as a momentary unnatural stillness in an otherwise frenetic world. They are hashtags on history and a deep contemplation of the back of a cereal box. Irreverent, snarky, a contradiction, they will gladly accept your Instagram follow, TikTok likes, and Cash App donations.

Kayt MacMaster (Choreographer) is a dancer, choreographer, educator, and scholar. Born and raised in rural northeastern Michigan, she spent her early career in New York City dancing with artists such as K. J. Holmes, Johanna Stevens Meyer, Pat Catterson, Yoshiko Chuma, Stacy Grossfield, Nia Love, Julie Atlas Muz, Tuva Hildebrand, Molly Mingey, and Bread and Puppet Theatre. Her choreography has been presented nationally and internationally at venues that include Brooklyn Arts Exchange, Krannert Center for the Performing Arts, and the Dagara Music and Arts Center in Medie, Ghana. MacMaster has worked collaboratively with Duende School of Ensemble Physical Theatre in Greece, OBRA Theater Company in France, and Saakumu Dance Troupe in Ghana, West Africa. In 2022, she will complete her MFA from the University of Illinois at Urbana-Champaign where she has had the pleasure of performing in works choreographed by Tere O'Connor, Cynthia Oliver, Sara Hook, and Rachel Rizzuto.

Sarah Marks Mininsohn (Choreographer) is a dance artist, writer, and dramaturg, currently pursuing an MFA in dance at University of Illinois Urbana-Champaign. She grew up in the Baltimore, Maryland, area and received her BA in dance and sociology from Wesleyan University. She choreographed, performed, and taught in Philadelphia where she self-produced Noogie, Tables, and Cabbage Head. Her works have been presented at Krannert Center, Marsh STL, Icebox Project Space, FringeArts, Leah Stein Dance Company, Headlong, Seattle Festival of Dance Improvisation, and Wesleyan University Zilkha

Gallery. She has had the honor of performing in dances by Tere O'Connor, Jennifer Monson, Sara Hook, Rachel Rizzuto, Headlong, Leah Stein, elle hong, and Dance Exchange. Mininsohn collaborates as dramaturg with Kayt MacMaster and Sara Hook. She was awarded a Humanities Research Institute Graduate Fellowship for her research on "nesting" as a performance framework.

Kelsea Andrade (Costume Coordinator) is a second-year costuming MFA candidate and a costume coordinator for Dance at Illinois this year. This is her first time working with the Department of Dance at the University of Illinois Urbana-Champaign and has been enjoying the experience. Previously at the University, she was the costume designer for *The Heist: A Theatrical Escape Room*, produced 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.

Madison Ferris (Sound Designer) is a first-year graduate student pursuing an MFA in sound design and technology at the University of Illinois Urbana-Champaign. At the U of I, she has previously served as sound designer for *Redline Collection* and sound engineer for *Fun Home*. She previously attended Christopher Newport University for her undergraduate degree in theatre design and technology where she served as sound designer, sound engineer, and more for a variety of productions such as *The Living and Hearts Like Fists*.

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

Duncan McMillan (Production Stage Manager) is a senior pursuing his BFA in stage management at the University of Illinois Urbana-Champaign. He has previously served as the stage manager for Illinois Theatre's *Native Gardens* and *Why Did Desdemona Love the Moor* as well as the assistant stage manager for Illinois Theatre's

productions of *Lysistrata* and *Hit the Wall* and Dance at Illinois' Studiodance II (2019). This past summer, McMillan was the production intern for The Great Lakes Center for the Arts where he also had the opportunity to be the assistant stage manager for their production of *Always, Patsy Cline* with the Taproot Theatre Company. In his spare time, he enjoys playing board games and taking care of his plants.

Kyle Wurtz (Lighting Designer) is a first-year graduate student at the University of Illinois Urbana-Champaign. Studiodance Spring is Wurtz's first design at the University of Illinois Urbana-Champaign. This is his ninth year working in theatre and his 15th production as the principal designer.

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Land Acknowledgement

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

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

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

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

DANCE AT ILLINOIS

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DONORS PLAY A PIVOTAL ROLE in the realization of the department's ambitions to become a national center for the development of dance artists and leaders. The collaborative work generated in our program has been spreading across campus and out into the world, and we can do even more to share what dance can contribute to our society. Dance Partners—our generous donors—provide the core strength for our students, our creative work, and our vision for advancing the art of dance.

Our new No Debt for Dancers campaign strives to eliminate college debt and eradicate the notion of the “starving artist” by raising funds for alumni projects, summer study, and tuition scholarships.

We hope you will join us in our mission to cultivate imaginative, innovative, and sustainable artistic lives.

To make a gift, please designate the desired fund (Scholarships or Production & Enrichment) on your check, made payable to the University of Illinois Foundation/Department of Dance, and mail to UIF, P.O. Box 734500, Chicago, IL 60673-4500.

For information on how to donate online:
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Dance at Illinois would like to extend a very special thanks to all our Dance Partners. Your gifts helped support and sustain our performances and programs. Listed below are the donors from July 1, 2020, through June 30, 2021.

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Stanley Gu
Ally Guo
Hayley Kelleck
Haley Kennedy
Ryan Lin
Xiao Lin
Jenny Liu
Seren Liu
Sian Liu
Yuanze Luo
Christine Millins
Samantha Moran
Jess Nathan
Daniel Oster
Yueting Su
Fu Sun
Haley Van Patten
Claire Wu
Xuan Yi
Andy Yoon
Menghao Yu
Yangxue Yu
Lucia Zhang
Valerie Zhao

KRANNERT CENTER STAFF

Mike Ross, Director
Terri Anne Ciofalo, Associate Director
for Production
Maureen V. Reagan, Associate Director
for Marketing
Cindi Vandeventer, Associate Director
for Finance and Operations

ARTISTIC SERVICES

Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Seth Wheeler, Technical Coordinator
for Events

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Assistant Director
of Advancement
Ellen Fred, Advancement Office Manager

FINANCE AND OPERATIONS

Cindi Vandeventer, Associate Director
for Finance and Operations

Business Office

Katie Brucker, Debbie Delaney, Stacey
Elliott, Shelly Thomas-Eichorn,
Accounting Staff
Tara Heiser, Gina Moton,
Human Resources Support

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Jared Painter, Assistant Chief Building
Operations Engineer
Jerry Bonam, Eric Carr, Emmett Catlin,
John Ekstrom, Bryan Franzen, Mark
Lashbrook, Jacob Lerch, Kevin Logue,
Jessica Fancher, Attendants
Glenda Dalton, Office Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications Office

Vanessa Burgett, Communications
Director
Janet Huber, Program and Web Editor
Nicholas Mulvaney, Senior Designer

Engagement

Emily Laugesen, Co-Director of
Engagement
Monique Rivera, Co-Director of
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

Patron Services

Lisa Lillig, Co-Director of Patron Services
Elizabeth Henke, Catering Manager
Michael Bunting, Intermezzo Supervisor
Chuck Hanson, Intermezzo Assistant
Taylor McCoy, Snack Bar Attendant
Zia Moon, Patron Services Assistant

Ticket Services

Whitney Havice, Ticket Services Director
Ty Mingo, Jon Proctor, Ticket Office
Supervisors
Nick Wurl, Ticket Sales Supervisor

PRODUCTION

Terri Anne Ciofalo, Associate Director
for Production
Amber Dewey Schultz, Assistant
Production Director

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Assistant Audio Director/
Video Director

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director
April McKinnis, EB McTigue,
Cutters/Drapers
Julianna Steitz, Theatrical Stitcher

Lighting Department

Michael W. Williams, Lighting Director
Lisa Kidd, Associate Lighting Director

Properties Department

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

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Dylan Kind, Theatrical Scene Shop
Coordinator
Vincent Meade, Theatrical Scene Shop
Assistant
Bobby Reynolds, Theatrical Scene Shop
Assistant

Stage Management

Cynthia Kocher, Production Stage Manager

WE'RE SO GLAD YOU'RE AT THE CENTER

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

NECESSARIES

At the time of printing this program booklet, all audience members must wear a face covering throughout any in-theatre event or performance.

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

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

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

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

SIGHTS AND SOUNDS

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

LATE ARRIVALS

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

LOST ITEMS

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

TICKET RETURNS

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

SERVICES

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

For assistance regarding your visit, please email: Para ayuda en relación con su visita, favor de enviar un email a:

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

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

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

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

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716



DINING

Our lobby services are open day and evening to serve you:



Intermezzo cafe

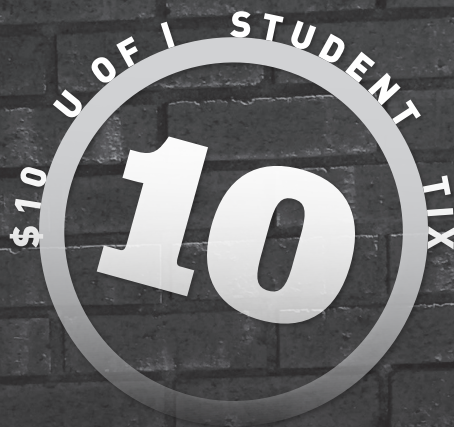
SUSTAINABLE SPECIALS +
EVERYDAY INDULGENCES

STAGE5BAR

SMOOTH SELECTIONS +
ARTISANAL APPETIZERS

WHY WAIT?

Order before you head into the theatre, and we'll have your food and beverages waiting for you at intermission or after the show.



COME AS YOU ARE. LEAVE DIFFERENT.



U of I students, come on in. In whatever clothes, whatever state of mind, from whatever world of experience, you are welcome here. We don't have a dress code, we don't have an opinion code, and we want the Center to be your kind of place. Because of the vital support of Krannert Center donors and the Krannert Center U of I student fee, U of I students never pay more than \$10 for a ticket, and dozens of events each year are completely free.

Your presence helps to make Krannert Center a place like nowhere else—and what you can experience here makes your education like nobody else's. If you are inspired by what you find here, invite others to join you.

When you come to Krannert Center, we promise that you'll leave different: refreshed, reaffirmed, renewed!

